



ENCYCLOPEDIA  
OF  
NEEDLEWORK  
BY  
TH. DE DILLMONT

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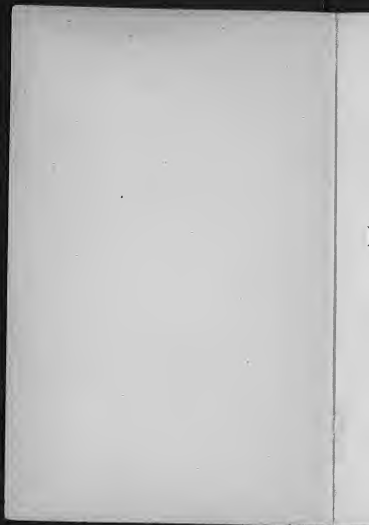


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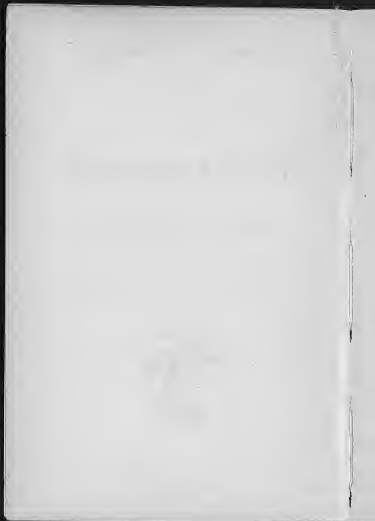
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New Edition, revised and enlarged



TII. DE DILLMONT, EDITOR  
MULHOUSE (France)





## Preface

The want until now of any complete work on the subject has induced me, in the serviceable form of an Encyclopedia of needlework, to sum up the knowledge and experience which years of study and actual practice have enabled me to accumulate. Careful workers will be able by its help to instruct themselves in every branch of plain and fancy needlework therein described.

The patterns given, even the simplest, were all worked specially for the book and are accurately reproduced and clearly explained.

Not to limit my readers to dull directions and theory the book has been copiously illustrated with designs taken from the artistic productions of countries and periods famed for skill and taste in different branches of needlework.

At first sight some of the designs may appear rather difficult to execute, but when the directions are accurately followed all difficulty will disappear.

That I was able to make such an interesting selection is owing in great measure to the kindness with which certain private collections were placed at my

#### PREFACE

disposal from which I have drawn extensively, and I desire to take this opportunity of thanking the generous owners for the free use they allowed me to make of the artistic treasures in their possession.

The choice of colours and material — a difficult matter to many — will be found comparatively easy, if the notes affixed to the illustrations are attended to; and here I may observe, that a satisfactory execution of the patterns will always be greatly facilitated, by the use of the D·M·C cotton, flax and silk threads, for long experience has convinced me of the superlative excellence of all articles bearing the mark of that distinguished firm.

In conclusion, I may express the hope that this volume will be favourably received by the public to whom it is specially addressed; this will be my best reward for the care and trouble that have been expended upon it.

THÉRÈSE DE DILLMONT.

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## Editor's Note.

The hope expressed by the author at the end of her preface has been fully realised. The Encyclopedia of needlework has found a place in most women's libraries and its success has exceeded all anticipation.

Numerous editions have been issued; it has been translated into four different languages and hundreds of thousands of copies are in circulation. At the Chicago Exhibition it figured as one of the 40 French books reputed most useful in women's education.

These results have encouraged the editor further to improve and perfect the work. It has been more or less re-cast in the later editions; the several chapters have been revised and extended, new engravings introduced, and a fresh attraction added in the shape of 13 full-page coloured plates, without text. Thus enlarged and embellished, the Encyclopedia of needlework will, we are confident, find ever-growing favour.

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PLATE I



FLAT STITCH EMBROIDERY ON VELVET  
worked with D·M·C Persian silk (Soie de Perse).

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Strip worked in running, back-stitching, herring-bone and button-hole stitches.

## Plain Sewing

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Many people, upon opening the *Encyclopedia of Needlework*, will be disposed to exclaim as they read the title of this chapter: What is the use of all this information about hand-sewing now that machine-stitching has so nearly superseded work done by hand?

We hasten to reply that, among the many accomplishments of women, there is none in which it is of such importance to be thoroughly grounded as in plain sewing properly so called, which is, indeed, the foundation of all other needlecraft.

A hand well trained to the execution of various kinds of plain sewing will easily surmount the difficulties encountered in any sort of fancy-work.

Furthermore, whatever may be the present gifts of fortune, the fact of being able to sew well will always be found useful; for as, on the one hand, a practical knowledge of plain sewing enables one to appreciate other peoples' work at its true value, so, on the other hand, it renders one personally capable of turning out strong and durable work should the necessity arise.

**Attitude.** — Before passing on to a description of the stitches and details of needlework, we would point out the importance of a correct position of the body and hands, no matter what work is being done. Long experience has proved that no kind of plain sewing or embroidery compels one to assume an awkward attitude.

In order to avoid this, see that your chair and table suit each other in height, and hold the work so that you can sit upright with your head only slightly bent forward.

Never fasten the work to your knee; the position thus entailed is both ungraceful and unhealthy. Pin it, instead, to a leaded cushion heavy enough to resist the pull of the thread in working.

**Needles.** — Only best quality needles of finely tempered steel should be used. To test them, try to break one between the fingers. If the steel be well tempered, a considerable resistance will be felt before it snaps, and the break will be a clean one. If, on the contrary, the needle is very brittle, or bends without breaking, the steel is poor and it should be discarded. Never sew with a bent needle — it makes ugly and irregular stitches — and see that the eye, whether round or egg-shaped, be smoothly drilled and well polished that it may not fray or cut the thread.

White work ought to be done with short or half-long needles; for other kinds of work long ones are best. Tiny pins should be used to fix it.

The needle should always be a little thicker than the thread, so as to make an easy passage for it through the stuff.

To preserve needles from rust, put a little asbestos powder in the packets. People with damp hands which make needles sticky in usage, will do well to keep a small box of the powder by them, and dip their fingers occasionally in it.

Rusty needles can be polished by passing them backwards and forwards through a fine emery cushion.

**Scissors.** — Scissors are a very important accessory of the work-table, and two kinds are indispensable; a pair of large ones for cutting out, with a rounded and a sharp point (the latter to be held above the stuff while cutting out), and a small pair with two sharp points, for cutting threads and removing small pieces of stuff — as in open-work embroidery or scalloping. These scissors will suffice for most of the various kinds of needlework described in the following chapters. The handles should be rounded and as large as possible; if at all tight they tire the hand and leave disfiguring marks after use.

**Thimble.** — Steel thimbles are the best; bone are very liable to break, and silver ones are not always deeply enough pitted to keep the needle from slipping. A thimble ought to be light, with a rounded top and a flat rim.

**The thread.** — Except for tacking, a needleful of thread should never be more than 18 to 20 inches long.

Cotton should be cut rather than broken, as breaking weakens it.



**Knocking the thread into the eye of the needle (fig. 1).** — When the thread becomes inconveniently short, and you do not want to take a fresh needleful, it may be knotted into the eye of the needle.

When knots have to be used for any kind of work, take pains to make them as neat and as small as possible.

The method of threading a needle is not as simple a matter as might be supposed, for the end broken from the reel should be the one passed through the eye. If the other end be threaded it is apt to split and unravel and to lose its gloss.



Fig. 1. Knocking the thread into the needle.

#### Materials.

For tacking use a slightly twisted cotton, such as the D·M·C Tacking thread (Coton à bâtir) (\*), on reels or in balls, especially made for this purpose.

For plain work use D·M·C Alsatian thread (Fil d'Alsace), provided on reels or in balls, and D·M·C Alsa (a brilliant cotton thread), on reels, a good substitute for sewing silk.

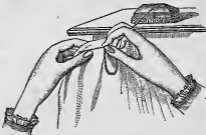


Fig. 2. Position of the hands when a weighted cushion is used.

**Position of the hands when a weighted cushion is used (fig. 2).** — The stuff, fastened to a cushion, must be held with the left hand which should neither rest on the table nor

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

on the cushion. The needle must be held half way up between the thumb and forefinger of the right hand, while the middle finger, protected by the thimble, pushes the needle far enough through the stuff for the thumb and forefinger to be able to take hold of it and draw it out; the thread will then lie between the third and fourth fingers in the form of a loop, which must be gradually tightened to avoid its knotting.

**Position of the hands without cushion** (fig. 3). — When a cushion cannot be used, the work must not be rolled over the forefinger of the left hand, but should merely be held between the thumb and forefinger and allowed to fall easily over the other fingers. However, should the material need to be slightly stretched, hold it between the fourth and fifth fingers. This will prevent it from getting puckered or dragged.



Fig. 3. Position of the hands without cushion.

#### Stitches.

Plain sewing comprises 4 varieties of stitches: (1) running, (2) back-stitching, (3) hemming, (4) top or over-sewing (commonly called seaming).

(1) **Running stitch** (fig. 4). — This is the simplest and easiest of all and the first to teach to children. Pass the needle in and out of the material, at regular intervals, in a horizontal line, taking up three or four threads at a time. If the fabric will allow of it, several stitches may be taken on the needle at once before the thread is drawn out. Running stitch is used for plain seams for joining thin materials, and for making gathers.

(2) **Back-stitching** (fig. 5). — Working from right to left take up six threads of the material on the needle and draw it out; then insert the needle three threads back from where it was last drawn out, and bring it through again six threads beyond. Back-stitching, as well as stitching, can be done better and more quickly by machine than by hand.

**Stitching** (fig. 6). — The production of a row of back-stitches that exactly meet one another without any intervening threads as in back-stitching, constitutes what is called stitching.

Only one stitch can be made at a time, and the needle must be put in again at the same point where it was drawn out to form the preceding back-stitch.

The beauty of stitching depends upon the perfect regularity of the stitches and the straightness of the line they form, to ensure which it is necessary to count the threads for each stitch, two or three being taken up, according to their thickness, in making a stitch. For white work a thread of the material should be drawn to mark the line of the stitching if it is to be done on the straight, the drawn thread being replaced by the line of stitches. If you have to stitch in a slanting direction, or the stuff be too thick to allow a thread to be drawn, a tacking thread of contrasting colour should be run in first to serve as a guide.



Fig. 4. Running stitch.

**Stitched hem** (fig. 7). — Make a double turning, as for a hem, draw a thread two or three strands above the edge of the first turning, and do your stitching as described above through all three layers of material. The right side of the work is that on which you form your stitches.



Fig. 5. Back-stitch.

(3) **Hemming and plain hem** (fig. 8). — To make a good hem, the material must be cut by the line of the thread. Highly dressed fabrics, such as linen, nainsook and calico, should be rubbed in the hands to soften them before the hem be laid. Make the first turning not more than an eighth of an inch wide, down the whole length of the article; then, starting from the same point, make a second fold-over of the same width. The cut or raw edge will thus be enclosed between two folds of the stuff. Only hems that are more than half an inch wide need be tacked, and the first turning has only to be just wide enough to prevent the edge from fraying.



Fig. 6. Stitching.

In hemming you insert the needle and secure the thread just under the edge of the fold, and directing the needle in a

slanting position to the left, take up two or three strands of the material, bringing the needle out through the edge of the fold. Make a continuous succession of fine, regular stitches thus, two or three threads apart, in a perfectly straight line. To insure this, a thread is sometimes drawn along the edge of the second turning, but this is unwise, as folding has already somewhat worn the material and removing threads weakens it still further.



Fig. 7. Stitched hem.

Hems in woollen materials, which will not remain folded, must be laid and tacked, each fold in turn, along the whole length.

In making what are called rolled hems — which are first turned down on the right side and stitched close to the edge, then turned double on the wrong side and tacked like other hems — the needle should be slipped in so as to pierce the stuff of the stitched fold and the hem edge only, that no stitch may appear upon the right side.

**Hems with ornamental stitches** (figs. 9 and 10). — In underclothing where something more decorative than an ordinary hem is wanted, openwork "hem-stitch" may be employed, as shown in figs. 730 and 731; or the edge of a plain hem may be overcast with stitches of various kinds worked in colours.



Fig. 8. Hemming and plain hem.

Make the hem first, as in fig. 8. Choose bright colours for the overcasting in order to heighten the effect. For a stout material we advise the use of D·M·C Embroidery cotton (Coton à broder), D·M·C Pearl cotton (Coton perlé) and D·M·C Floss flax or flourishing thread (Lin floche); for fine, transparent fabrics, D·M·C Special stranded cotton (Mouliné spécial), and D·M·C Persian silk (Sole de Perse) (\*) which can easily be separated and used in single or double strands as desired.

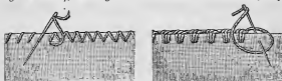
Fig. 9 is worked thus: hold the stuff in your left hand, right side towards you — the hem turned upwards — and

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

starting on the left insert the needle into the edge of the fold and bring it out on the right side, skip six threads, take the needle over to the back and bring it out in front, skip six threads, and so on to the end. In this way your hem will be overcast with stitches slanting from left to right.

The second row of stitches must be set the reverse way, from right to left, in the same holes as the first row, so that the stitches cross each other at the edge of the fold and look the same on both sides of the hem.

In working fig. 10, hold the stuff as before, the right side towards you, and begin on the left. Insert the needle into the edge of the fold and make three button-hole stitches (see figs. 36 and 37) meeting in the same hole at the bottom; skip



Figs. 9 and 10. Hems with ornamental stitches.

eight threads, make your second group of three stitches, and so continue.

These little clusters of three are fan-shaped as seen in the figure.

**Flat seam** (fig. 11). — Lay your two edges, whether straight or on the cross, exactly even, tack them together with stitches  $\frac{1}{2}$  of an inch from the edge, then back-stitch them together, by machine or by hand, following the tacking thread. Trim off half the inner edge very carefully with sharp scissors, turn the outer one as if for a common hem, and fell it down. As you proceed, smooth the under part with the forefinger to prevent it racking up. This hem when finished will lie quite flat. A novice should flatten down the seam with her thimble or the handle of the scissors before beginning to hem, as the wider edge is apt to get pushed up and bulge over in the sewing, which hides the stitches.

**Rounded seam.** — Back-stitch your two edges together, as above directed, then cut off the inner edge to a width of four threads and roll the outer one with the left thumb till the raw edge is quite hidden, hemming as you roll. This kind

of work should form a very regular little roll on the wrong side, which looks like a fine cord sewed on. It is used in making the daintier articles of underclothing.

**Fastening threads off and on** (fig. 12). — Knots should



Fig. 14. Flat seam (stitch and fell).

be avoided in white work. To fasten on in hemming, turn the needle backwards point up, make one stitch, and stroke the end of the thread in underneath the hem. To begin a new needleful in back-stitching or running, make one stitch with the fresh thread, then take both ends, lay them down

together to the left, and holding them with the thumb work over them so that they are wound in and out of the next few stitches.

(4) **Top or over-sewing (seaming) stitch for linen** (fig. 13). — The seam-stitch is used for



Fig. 13.  
Fastening threads off and on.

joining selvages together. As one edge or the other is apt to slip out of place if merely held by the fingers, it is best to tack or pin them together before beginning to work.

Insert the needle from right to left under the first thread of the two selvages and sew from right to left, setting your stitches not more than two or three threads apart and quite straight across the edges.

The thread must not be drawn very tight so that the stitches may have a little play. When the seam is finished flatten it out on the wrong side with your thimble or thumb nail; the two selvages should lie side by side, touching without overlapping.



Fig. 15.  
Top or over-sewing (seaming) stitch for linen.

**Dressmaking seam** (fig. 14). —

For dress seams and patching, the stitches are also worked from right to left, but the needle is inserted first into the selvedge nearest to the worker.

It is advisable to tack or pin the two edges together as in doing linen seams, and to hold the stuff tightly between the thumb and forefinger lest one of the edges should slip.

**Antique seams** (figs. 15 and 16). — Tack or pin the selvages together as above, then pointing the needle upwards from below, insert it under two threads of the left selvedge, then on the right, again from below, under two threads of the right selvedge, and so continue, setting the stitches two threads apart. In this manner the threads cross each other between the two selvages and a perfectly flat seam is produced.

We find seams of this kind in old embroidered linen garments, where the stuff was too narrow for its destined use and the worker wished to conceal the joining of the breadths.

In making sheets the breadths of linen are sometimes joined in a similar way, fig. 16, the only difference being that the stitches are set slightly slanting instead of straight.

**Openwork seams** (figs. 17, 18, 19). — These are used for the same purpose as those illustrated by figs. 15 and 16, in making bed and table linen, that is, for joining together widths of fabric which are too narrow to allow of a close seam.

Here the stitches require a strong twisted thread, such as D·M·C Flax lace thread (*Lin pour dentelles*) (\*).

Lay the work straight before you so that the two selvages lie parallel: fasten your thread on the left hand strip, then insert the needle in the right hand one, two threads from the edge, and bring it out above the thread; a little loop is thus made, and in drawing up the thread you close the loop, forming a knot. Then, returning to the left side, make a similar stitch there, at a distance of three threads from the starting point; pass back to the right, skip three threads, make your knot as before, and



Fig. 14. Dressmaking seam.



Fig. 15. Antique seam.



Fig. 16. Antique seam.

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so on. The stitches on the right are thus the counterpart of those on the left.



Fig. 17.  
Openwork seam.

The seam shown in fig. 18 is formed of groups of three button-hole stitches, placed alternately first on the edge of one width and then on that of the other. The first and the third stitch are worked over two threads, the middle one over four; the groups are five threads apart from each other.



Fig. 18.  
Openwork seam.

The seam represented in fig. 19 is particularly suited for trimming coloured under-linen. The width of the insertion may be increased at will by the addition of two or more bands of coloured on the edges of the white material. These can be made of coloured ribbon or of a strip of material taken double and folded in at the edges, and joined to the selvages — or the material — by two rows of little bars done in overcast stitch, for which it is best to use D·M·C Alsatian thread (Fil d'Alsace), D·M·C Alsa or D·M·C Flax lace thread (Lin pour dentelles). It is advisable to tack hem and insertion very carefully parallel to each other on waxed cloth to avoid the risk of either getting puckered in the working. The rows of bars should be begun on the left in the edge of the material and not in the edge of the band that is to be inserted. The needle must enter the insertion two threads from the edge and come out to the right of the thread, then pass once over the stretched thread, thus forming a bar of overcast stitch, and come out through the edge of the material on the right, three threads distant from the point whence the first stitch issued.

The bars must all be at equal distances from each other and quite vertical.

**Double or French seam** (fig. 20). — For joining materials liable to fray use a double seam. Run the two pieces of material together, back to back, the edges perfectly even; then turn them over close to the seam, so that the right sides come next each other and the two raw edges are enclosed between,



and run them together again, or machine-stitch. See that no frayed threads are visible on the outside.

This seam is used chiefly in dress making, for joining light fabrics which cannot be kept from fraying by any other means.

**Hemmed double-seams** (figs. 21 and 22). — Turn in the two raw edges, and lay them one upon the other, so that the one next the fore-finger lies slightly higher than the one next the thumb. Instead of upwards from below insert the needle first into the upper edge and then slightly slanting, into the lower one. This seam is used in dress making for fastening down linings. Fig. 23



Fig. 22.  
Open hemmed double-seam.

shews another kind of double

seam, where the two edges are laid together, turned in twice and hemmed in the ordinary manner, with the sole difference that the needle has to

pass through six layers of stuff. **Gathering** (fig. 23). — All kinds of materials may be gathered. The gathers are made by a series of running stitches done very regularly in a straight line, and always the west way of the material from selvedge to selvedge. The stitches may all be the same length, but the general rule is to take up two threads and miss four in succession, the gathering being run on the right side of the fabric. Instead of holding the material fast in the left hand, push it on to the needle, thus forming the gathers, and only draw out the needle after every five or six stitches.

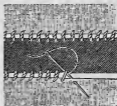


Fig. 19.  
Openwork seam.



Fig. 20.  
Double or French seam.



Fig. 21.  
Hemming in lining.

**Stroking gathers (fig. 24).** — When the gathering thread has been run in, draw up the gathers almost tight and twist the thread round a pin put upright at the end. Holding the work between the thumb and forefinger of the left hand, take



Fig. 23. Gathering.

a strong needle and stroke it down vertically between the gathers so as to fix them evenly side by side. In doing so, push each under the left thumb to keep it in its place, whilst the other fingers support the stuff at the back. Then turn the work upside down, and stroke the other part of the gathers

between the gathering thread and the edge of the stuff.

**Running in a second gathering thread (fig. 25).** — In

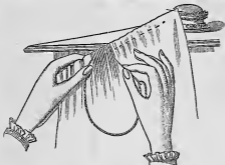


Fig. 24. Stroking gathers.

making garments likely to need constant washing and ironing, such as childrens' frocks and pinafores, it is sometimes advisable to run a second or third gathering thread  $\frac{3}{4}$  of an inch lower down, exactly below the first line of stitches and drawn up in the same manner. Afterwards overcast the extra rows with a fancy thread, or whip on a fine cord or silk thread. This keeps the gathers firm and straight and is called "biassing gathers".

In

**Setting in gathers (fig. 26).** — To distribute the fulness equally, divide the gathered portion of material, and the band into which it is to be sewn, into equal parts, and pin the two together at corresponding distances; the material being slipped under the band far enough to cover the gathering thread. Hem each gather separately to the band through the upper threads only. Fasten off the gathering thread, turn the work, and set in the wrong side of the gathers to the back of the band in just the same manner.



Fig. 25. Running in a second gathering thread.

**Decoration of the gathers, known as "Smocking" (figs. 27 and 28).** — The need of securing, and at the same time ornamenting, gathers in heavy materials, has given rise to a special form of fancy gathering called "Smocking", which we here describe.

This kind of work occurs in the national costumes of the Hungarians, as well as in England where it is still in vogue. "Smock" is an old English word for shift or chemise, hence the term "smocking" came to be applied to the ornamental gathering of the necks of these garments and also of the elaborate, beautifully embroidered linen "smock-frock" of the field labourers. A great variety of patterns exist, but they are all executed in the same way so one explanation will suffice for all.

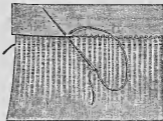


Fig. 26. Setting in gathers.

Prepare the material as described in figs. 23 to 25. After

the first row of gathers, make as many parallel rows beneath it as the pattern selected requires, leaving rather less than  $\frac{1}{2}$  an inch of the material between them; this process is termed "gaging". For the embroidery use a strong thread such as D·M·C Embroidery cotton

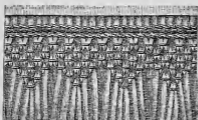


Fig. 27.  
Decoration of the gathers, known as "Smocking".

(Coton à broder), D·M·C Pearl cotton (Coton perlé) or D·M·C Floss flax or flourishing thread (Lin floche). (\*)

The horizontal rows which form the heading of the pattern are worked from left to right.

Begin with the third row from the top, carry the thread over two gathers and bring it back under one gather; carry the thread again over two and back over one, and so continue, taking care to bring out the needle above the stitch just made, so that the stitches may be slightly slanting.

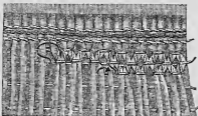


Fig. 28.  
Working detail of "Smocking".

Following upon these three rows of stitches comes the so-called "smocking" done from right to left.

At the first auxiliary thread which follows, slip the needle under two gathers and return once again with a back-stitch; then  $\frac{2}{3}$  of an inch above, again take up two gathers — the first of which has already been secured below by the first back-stitch while the

Following upon these three rows of stitches comes the so-called "smocking" done from right to left. At the first auxiliary thread which follows, slip the needle under two gathers and return once again with a back-stitch; then  $\frac{2}{3}$  of an inch

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second was still open — secure them both by a back-stitch, descend to the first line, make a back-stitch, and so on. The thread you are embroidering with remains all the time on the right side of the work.

The second row is made close to the first, the third to the second, &c., &c. From the second row downwards omit the back-stitch on the side touching the finished border. In the last row make the scallops, which must be placed at regular intervals along the whole length of the embroidery. They are worked to and fro without the course of the stitches being interrupted as fig. 27 shows.

The gaging threads must be pulled out when the embroidery is completed.

**Whipping** (fig. 29). — Whipping is another form of gathering used for fine materials. With the thumb and forefinger of the left hand roll the edge over into a very tight, thin roll, little by little, inserting the needle on the inside of the roll next the thumb, and bringing it out on the outside next the forefinger at regular distances. Draw up the thread, as in running, after having taken several stitches.

By pushing the stuff back along the tightened drawing-thread from time to time, the gathers will be formed quite naturally.



Fig. 29. Whipping.



Fig. 30. Scalloped gathers.



Fig. 31. Sewing on round cord.



Fig. 32. Binding with braid or galoon.

**Scalloped gathers** (fig. 30). — In order to utilise a hem for ornament, in fine calico or cambric, fold over the edge to a depth of about  $\frac{1}{4}$  inch and run a thread with small running stitches up and down as shown in fig. 30. When the thread is drawn up little scallops form themselves, which are hemmed to the band like other gathers but leave open spaces at regular intervals between them.



Fig. 33. Tape loop sewn on at the corner of the article.

**Sewing on round cord** (fig. 31).

For sewing on round cords, use a very strong thread. Be careful not to stretch the cord but rather to hold it in as you sew, because it invariably shrinks more than the material in the first washing. Hem it firmly with small close stitches to the edge of the turning, and to avoid twisting it keep the plait formed by the threads of the cord always in a straight line.

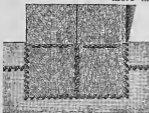


Fig. 34. Tape loop sewn on in the middle of the article.

**Binding with braid or galoon** (fig. 32).

These should be back-stitched on the right side of the article to be bound, quite close to the edge, then folded in half and hemmed down on the wrong side.

Like the cord, the braid must, during stitching, be eased with the left hand to allow for its shrinking in the wash without puckering the article that it trims.

To save time, the first stitching is often done with the machine, or the braid is folded in half, the material to be bound with it is placed between, and the two edges are machine-stitched together.



Fig. 35. Strings and loops for fine underclothing.

Though the stitching can be done more quickly by machine it is much better done by hand, as fingers only can ease the braid on properly.

**Sewing on tape loops** (figs. 33 and 34). — These, where the commoner articles of house-linen are concerned, are generally fastened to the corners. Lay the ends of your piece of tape, which should be five or six inches long, side by side, turn in the ends and hem them neatly down on three sides; the loop should be folded into a three-cornered point as shown in the illustration. Join the two edges of the tape together in the middle with a few cross stitches, and stitch the edge of the article to the loop on the right side.

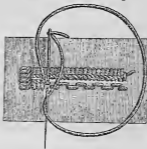


Fig. 36. Button-holes in linen.

The tape loop may also be sewn on in the middle of an article, the tape being doubled and the two ends sewn down as previously described; illustrated in fig. 34.

**Strings and loops for fine underclothing** (fig. 35). — Sew these likewise onto the wrong side of the article, hemming down the ends and fastening them on the right side with two rows of stitching crossing each other diagonally, and a third row along the edge.

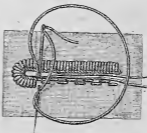


Fig. 37. Button-holes in dress materials.

**Button-hole stitch and button-holes in linen** (fig. 36). — Cut a perfectly straight slit in the material large enough to let the button pass through easily, having previously marked out the length by means of two



Fig. 38. Sewing on linen buttons.



Fig. 39. Sewing on webbed buttons.

rows of running stitches set in opposite directions, two or three threads apart; the slit being made between them.

Put the needle in at the back of the slit, taking up about three threads, bring the working-thread round from right to left under the point of the needle and draw the needle out



Fig. 40. Binding slit with hem.

through the loop so that the little knot comes at the edge of the slit. Work from the lower left-hand corner to the right.

When the first side has been finished, throw three or four threads across the end and button-hole them over, thus making a little bar to prevent the ends splitting. Then do the second side of the slit like the first, with another button-



Fig. 41. Binding slit with narrow cross piece.

holed bar to finish it off. For the button-holes in house-linen and underclothing use D·M·C Alsatian thread (Fil-d'Alsace) (\*) and D·M·C Alsa, both very strong and firmly twisted threads.

**Button-holes in dress materials** (fig. 37). — Mark out

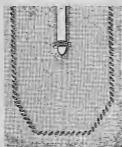


Fig. 42. Binding slit with broad band.

and cut them as above described; if, however, the material be liable to fray, wet the slit as soon as it has been cut with a solution of gum arabic and let it dry before working.

Here a transverse bar is only made to complete the button-hole. The end



Fig. 43. Strengthening slit with gusset.

into which the button fits must be rounded and the stitches form

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



a semi-circle enclosing it; in thick cloths it is well to cut a tiny bit right out. Also it is a good plan to lay two threads of coarse silk, or a very fine cord, along the edge to work the stitches over, and draw it up a little when the button-hole is finished to straighten the edge. This gives firmness and strength and saves the stitches from getting stretched in use. As materials we can recommend D-M-C Alsa, which is made in a great variety of shades.

#### Sewing on buttons

(figs. 38 and 39). — To sew linen or webbed buttons on to underlinen, fasten in the thread with a stitch or two at the place where the button is to lie, bring the needle up through the middle of the button, and from this central point make eight stitches, equidistant like the rays of a star.



Fig. 44. Stitching on piping.

For webbed and other material buttons, make a little circle of back-stitches round the centre; this done, bring the needle out between the stuff and the button and twist the cotton several times round the stitches to make a stem, then push the needle through to the wrong side and fasten.

**Binding slits** (figs. 40, 41, 42, 43). — Nothing is more apt to tear than a slit, whether it be hemmed or bound. To avoid this trouble, make a semi-circle of button-hole stitches at the bottom of the slit, and above them a button-holed bar to connect the two sides.



Fig. 45. Herring-boning seam.

Fig. 41 represents a slit backed with a narrow cross strip of material; fig. 42, a slit backed with a wide, straight piece.

When two selvages form the slit, it is unnecessary to back them, but a small square of material called a gusset is inserted in the following manner: turn in the raw edges and seam two sides of it to the selvages of the slit; then fold over the other



Fig. 46.  
Ornamental  
stitches for un-  
derlinen, single  
coral stitch.



Fig. 47.  
Ornamental stitches  
for underlinen, double  
coral stitch.

half of the gusset on the cross and fell the hems down on the wrong side exactly over the seam stitches, as shown in fig. 43.

**Piping** (fig. 44). — Piping consists of a strip of material, cut on the cross and folded over a cotton cord, which is then stitched to the edge of an article to strengthen and finish it. On a bias edge it is a good substitute for a hem or binding, as it prevents stretching.

Cut the narrow strips diagonally and very evenly across the web of the material, run them together till the required length is obtained; lay the piping cord or bobbin along the strip on the wrong side,  $\frac{1}{8}$  of an inch from the edge, fold the edge over and tack the cord lightly in. Then lay the prepared piping on the right side of the article, with all the raw edges away from you, and back-stitch the piping to the material with small stitches, keeping close to the cord.

Turn the article over, fold in the raw outside edge of the strip to cover the other edges, and fell it down like an ordinary hem.

**Herring-boning** (fig. 45). — This stitch is chiefly used for seams in flannel and for overcasting dress seams, and takes the place of hemming for fastening down the raw edges of a seam that has been run or stitched without turning in. Herring-boning is done from left to right and forms two parallel rows of small stitches, one of which is done through the turning and does not show upon the right side. Insert the needle from right to left in the folded down part and make a stitch first above and then below the edge, the threads crossing each other diagonally, as shown in fig. 45, leaving  $\frac{1}{8}$  inch between the stitches; repeat to the end of the seam.

This same stitch is often used in fancy-work as an ornament, and is then done in colours contrasting with the ground.

**Ornamental stitches for underlinen** (figs. 46, 47, 48, 49). — A plain surface may be rendered more attractive by embroidering

it with one or other of the stitches described below, either in white or in colours.

The threads which we recommend for this purpose are D-M-C Pearl cotton (Coton perlé) and D-M-C Flax lace thread (Lin pour dentelles) (\*).

Fig. 46 illustrates single coral stitch, which is worked vertically: the width of the stitch may be varied at will but must be kept uniform throughout. Bring the needle up on the left, hold the thread lightly down, with the left thumb, and make a vertical stitch over three threads on the right hand side, keeping the needle always above the thread, and draw up the loop; then, returning to the left, make another stitch under three threads the same distance lower down, and draw up the loop. Continue these stitches alternately on either side, fastening off the last with a back-stitch.



Fig. 48.

Ornamental stitches for underlines, chevron stitch.

Fig. 47 shows the working of double coral stitch, which is done in the same manner, but with two stitches to the left and two to the right, as seen in the engraving.

The stitch in fig. 48 is worked horizontally; begin on the left with a horizontal stitch over four threads, then go two threads back to the left — that is, bringing out the needle in the middle of the last stitch — make a slanting stitch to the right over four threads, then passing the needle under two threads towards the left, the lower horizontal stitch is made; come back to the middle for the



Fig. 49.

Russian stitch with interlaced stitches.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C. — The French names, in brackets are those stamped on the labels of the D-M-C articles.

second slanting stitch upwards and repeat the top horizontal stitch already described.

The stitch shown in fig. 49 is made in two separate journeys. The first process is in Russian cross stitch (herringbone), see fig. 45, over eight threads in height and four in width. The second, which is to be worked in coloured thread as a contrast to the first, consists of horizontal stitches interlaced with the threads of the Russian stitch, as our engraving shows.

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Border worked in chain stitch.

## The Sewing and Embroidering Machine

### Machine-Sewing and Embroidering

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The first attempts to construct a sewing machine were made in the middle of the eighteenth century.

In 1755, an Englishman, F. Weisenthal, took out a patent for an apparatus furnished with a double-pointed needle, the eye in the middle, which was made to work backwards and forwards through a material without having to be turned round. From 1755 to 1846, Thomas Saint, J. Duncan, J. A. Dodge, B. Thimonnier and Walter Hunt severally, contributed to the development of this elementary device and took out patents for their inventions without arriving at any very practical results. It was not until 1850, that the sewing machine, in the hands of Elias Howe, a mechanic of Massachusetts, and I. M. Singer, after many vicissitudes became a practical thing and began to come into general use.

Since that time it has undergone numerous modifications and improvements, which have made it, in its present perfected form, an indispensable household article.

We shall not stop to describe the differences, often quite insignificant, between the systems adopted by different makers, but merely give a brief description of the machine and its various accessories.

**The sewing machine.** — Every sewing machine consists of two essential parts.

The upper one, comprising the needle-holder and the mechanism which gives it its vertical movement; the lower, comprising the shuttle and its action. The thread, winding off from the reel, runs through the eye of the needle, after receiving the necessary strain by means of a small but very important accessory called the "tension". The needle, in descending, passes the thread through the stuff and conducts it in front of the shuttle, where a slight vertical movement causes it to form a loop into which the shuttle runs with its thread; the needle in re-ascending makes the stitch, while a little claw "feed-point" pulls the work on, and regulates the length of the stitch.

The first machines worked with only one thread without a shuttle and produced the so-called "chain stitch", fig. 50, which has the great defect of easily coming undone if one stitch happens to break. These machines without shuttle are not much used now, except for certain kinds of embroidery or for provisional stitching which may have to be unpicked afterwards, such as tucks in childrens' frocks and petticoats.

Modern machines work with two threads; they are provided with shuttles containing a thread which, with the needle thread, produces the "lock stitch", fig. 51.

There are two kinds of shuttles: the long and the circular or central: The former contains a small oblong bobbin, on which the thread is wound; a horizontal movement to and fro drives the shuttle and thread through the loop formed under the material by the needle-thread, and at each passage of the needle a stitch is made. The long shuttle is still much used, but the circular one which has a round bobbin large enough to hold a quantity of thread, is preferred; being fixed on an axle upon which it turns, no other motion is required, and it allows a more regular tension of the shuttle thread.

**Attachments.** — As the sewing machine became more and more perfect its uses increased, and various very ingenious appliances were invented to facilitate such preparatory

work as the laying of hems, basting on of braid, &c. These attachments are fixed onto the machine in the place of the presser-foot, and with a little practice very good results are obtainable. Those in 'most general use are :

**The hemmer**, which folds down the stuff mechanically. There are non-variable hemmers for wide and narrow hems, and variable hemmers which can be adapted to any width by moving a regulator.

**The binder**, by means of which a material can be bound with a braid or ribbon: this is placed, folded, in the binder, and the edge of the material to be bound is pushed well up between the folds; then the stitching is done, attention being paid to keeping the material always within the fold of the binding.

**The braider**, for laying down a braid along a pattern traced upon material. The braid is fixed into the braider and stitched along the lines of the drawing, whilst the worker holds and turns the stuff about so that the part to be braided is always before her.

**The gatherer**, by means of which one can, without any preliminary work, gather a material and fix it onto a band or crossway piece. Place the material to be gathered under the gatherer, and slip the band into its horizontal slit, then proceed with the stitching.

There are various other attachments, for darning, quilting, &c., but they are in less general use, unless it be by the trade.

**Motive power.** — Sewing machines can be worked by hand, with a treadle, or by mechanical power, without any alteration in their structure. Hand machines are not now much used, those with treadles being more serviceable as they leave the worker's hands free. Machines moved by mechanical power are chiefly used in business work-rooms.

**Machine-sewing.** — Without entering upon a complete course of instruction in sewing machine work, some general indications and practical advice may probably be useful to our readers, seeing that bad work, due in reality to lack of experience or forgetfulness of certain principles, is often attributed to the machine or to the materials employed.

**The stitches.** — As said above, two different stitches can be produced by the machine: chain stitch, fig. 50, and lock stitch, fig. 51.

**Chain stitch** (fig. 50). — This stitch is on the whole little used, because it comes undone too easily; certain kinds of embroidery and ornamental seams, however, are done with it. On the right side of the material chain stitch looks the same as lock stitch, it is only on the wrong side that it bears out its name. When it is employed for embroidery or for an ornamental hem or seam, the pattern must be traced and the stitching done on the wrong side of the material, that the chain may show on the right side.

Chain stitch is very elastic, which is an advantage in stitching materials that are elastic in themselves.



Fig. 50. Chain stitch.



Fig. 51. Lock stitch.

**Lock stitch** (fig. 51), is done with two threads, and looks the same on both sides of the material; it is used in dress making and for underlinen, and also in flat stitch embroidery.

On some machines lock stitch must be worked with two threads of

different sizes, the finer one for the shuttle; on others, the two threads may be of the same thickness.

To produce good work it is essential to have:

- A clean and well oiled machine;
- Good materials;
- A correctly-adjusted tension.

**How to keep the machine in good condition.** — A first class machine if kept in proper condition should work easily and noiselessly; a machine running heavily and noisily tires the worker and wears out quickly: it is therefore very important to keep it in perfect condition.

To that end it must be regularly oiled. The little holes visible on its surface are the oil holes, and lead to those parts subject to friction.

The quality of the lubricating oil is important, and only one specially intended for the purpose, to be got at any



druggist's, should be used. When the machine is not in use, it should be kept covered up and free from dust.

Whilst in use, particularly with certain materials, a fluff is produced which by degrees gets into the different parts of the machine and prevents it running easily; it also happens that after long disuse the oil becomes thick and impedes the motion. In either case the machine works stiffly, and a thorough cleaning is necessary. Begin by dropping a little turpentine or paraffin into the oil holes, then work the machine both backwards and forwards rather quickly; clean the driving gear thoroughly with the turpentine or paraffin (which dissolves all dirt), wipe, and lubricate afresh with the usual machine oil.

**Needles.**— Before beginning any work make sure that the needles have sharp points, and are quite free from any particle of rust. The reserve needles should be kept slightly greased to preserve them from rusting.

The size of the needle used must be carefully adapted to the material and thread.

**Materials.**— Thread wound on reels is generally used for machine work. The usual kinds are D·M·C Best 6 cord sewing machine cotton (Câblé 6 fils) (\*) or D·M·C 3 Cord twist (Retors 3 fils); the former made of 6 single strands twisted together 2 and 2, and then united and twisted the reverse way, the latter made of 3 single strands twisted one way. The 6 cord machine cotton is very superior to the 3 cord twist on account of its regularity and greater strength, and is preferable for all machining which requires a strong and regular stitch.

With regard to the exterior appearance of the thread, we have unglazed and glazed; the former is most used, being pliant and adaptable to every kind of stitching; the glazed is



Fig. 52. Bobbin-thread being too tight.



Fig. 53. Bobbin-thread being not tight enough.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

stiffer and more suitable for materials with a great deal of dress in them.

We particularly recommend D·M·C Best 6 cord sewing machine cotton (Câblé 6 fils). The coloured thread we should suggest is D·M·C Alsa, a very brilliant cotton thread to be had in fast dyes which, thanks to its permanent colours and silky aspect, often takes the place of sewing silks.

In machines with two threads, always use the same quality of thread for the bobbin and the shuttle, but generally a finer number for the shuttle.

**The tension** (figs. 52 and 53). — The tension of the thread demands particular attention because upon its accuracy depend the excellence of the stitching and an unbroken thread. The tension is regulated by a special screw placed on the side of the machine. In a stitched seam the two threads ought to meet in the middle of the thickness of the two layers of material, see fig. 51; the seam then presents a good appearance and is elastic and strong. If the bobbin-thread be too tight, fig. 52, or not tight enough, fig. 53, the stitches will be loose and irregular.

If the tension of the thread be properly adjusted, breakages, which are so troublesome and so often attributed to the quality of the thread, will rarely occur.

**Embroidery and darning done by machine.** — Sewing machines with circular reels can be used for embroidery and darning. All that is wanted is the addition of certain accessories.

We shall not give a lengthy description of machine-embroidery and darning, as any one can get the useful explanations from the firm which supplies the machine.

We limit ourselves to a few directions to be completed later on in subsequent chapters.

**How to adjust the machine for embroidery and darning.** — Remove the presser-foot and raise the bar of the presser as much as possible, that it may not intercept your view in working; unscrew the catch and replace the needle-plate by the special embroidery plate.

With the help of the machine thus prepared all the different kinds of laces and embroideries worked in back-stitch can be made; the length of the stitch being regulated according to the pattern being executed.

Different kinds of embroidery and lace that can be made with the machine. — Almost every sort of work can be done with the sewing machine.

We may mention the patterns done in darning stitch on net and tulle, and openwork on linen and tammy-cloth; also the various kinds of embroidery upon white materials, shaded and unshaded satin stitch, knotted stitch, &c.

Some things may be worked with a right and a wrong side, others with both sides alike; but the work itself is always executed in the same way, the result depends only on the choice of materials.

Excepting for small rows of openwork, all stuffs destined for embroidering must be mounted on a special frame very much like the Swiss tambour, fig. 91; it consists of two thin wooden hoops, between which the stuff is held; the frame resting on the plate of the machine is without other support.

**Materials.** — These should be selected according to the kind of embroidery or lace that it is intended to make. D·M·C Alsatian twist (Retors d'Alsace) (\*), on reels, and D·M·C Alsa, in white and écru, should be used for work done in darning stitch and for openwork; D·M·C Embroidery cotton (Coton a broder), on reels, is best for embroideries on white materials, D·M·C Alsa and D·M·C Alsatian twist (Retors d'Alsace), and D·M·C Persian silk (Soie de Perse), divided, in colours, are most suitable for the fancy stitches.

The above mentioned threads will serve as the upper thread (the bobbin thread) for embroideries that have a right and a wrong side; as the lower thread (the shuttle thread) use D·M·C Machine thread (Fil pour machines) No. 150.

For embroideries that are the same on both sides, use the same sort of thread throughout.

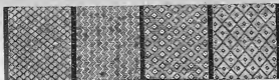
**Hygiene.** — Much has been said and written upon the injurious effects of treadle machines to health. On the one side the dangers have been exaggerated, on the other they have been taken too little count of; we on our part, are convinced that, as in the case of many other exercises, if it be not abused, far from being injurious to health, their use is

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(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

salutary; only if practised to excess will it have bad results. To work a sewing machine for two or three hours a day cannot possibly harm a healthy person; but in workshops where people sit at a machine day after day without intermission we should welcome a more general application of mechanical power as the motive force, and the great advances made by electricity for the conveyance of power now admit of installations of this kind at no very great cost.

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Specimens of pattern darns.

## Mending

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The mending of wearing apparel and house and under-linen, though often a wearisome task, is yet a necessity to which every feminine hand ought to be carefully trained.

The best method of repairing damage caused by the wear and tear of use or accident, is an art quite as valuable as that of skilfully fashioning new articles.

Under the head of mending we include the strengthening or replacing of the worn and broken threads of a fabric, and the fitting in of new stuff in place of that which is rent away. The former is called darning, the latter patching.

**Darning.** — When only a few of the warp or woof threads are worn or lacking, a darn will repair the mischief, provided that the surrounding material be in good condition.

When the damage is more considerable the defective piece must be cut out.

**Needles.** — There are needles specially made for darning, with elongated eyes to receive the loosely twisted strands of darning thread used for the purpose.

**Materials suitable for mending with.** — In some cases the warp of the stuff itself can be used for darning with, otherwise, thread matching it as closely as possible should be chosen.

D·M·C Darning cotton (Coton à repriser) or D·M·C Stranded darning cotton (Coton mouliné doublé) are employed for most kinds of darning. The D·M·C Darning cotton can be had either white or unbleached in 18 different sizes, ranging from 8 to 100, and in all the shades of the D·M·C colour-card (\*) in No. 25. D·M·C Stranded darning cotton (Coton mouliné doublé) is made in Nos. 1 to 10, white and unbleached. The latter is best for darning the coarser articles of household use, which receive hard usage and are not of

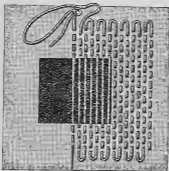


Fig. 54. Linen darning.  
Running in the warp threads.

the snowy whiteness distinguishing fine linen. The cottons are but slightly twisted, and can be split into fewer strands or else used double according to the fineness or thickness of the fabric to be repaired.

For darning damask linen, where a cotton fibre would show against the material, D·M·C Floss flax or flourishing thread (Lin floche), in Nos. 25 to 150, should be used.

D·M·C Superfine embroidery cotton (Coton à broder surfin) No. 100 is particularly

suitable for darning cambric and other fine transparent textures.

**Different kinds of darns.** — There are four methods of darning: (1) Linen or web darning, (2) Twill darning, (3) Damask or fancy darning, and (4) Invisible darning called also Fine-drawing.

(1) **Linen darning** (figs. 54, 55, 56). — All darns should be worked on the wrong side of the stuff, the longitudinal running to form the warp being done first. The thread

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

must not be drawn tight, but a small loop should be left at each turning or the shrinkage of the new thread in washing may pucker the material.

Run the needle in about  $\frac{1}{2}$  inch above the damaged part, take up one or two threads of the stuff and skip as many, working straight to a thread: on reaching the hole carry the cotton straight across it, and take up alternate threads on the corresponding line beyond, and proceed as before. Continue the rows backwards and forwards, taking up in each row the threads skipped in the preceding one.

Turn the work round and do the same for the woof; alternately taking up and skipping the warp threads where the cotton crosses the hole.

The threads must lie so close together both ways that the darn, when complete, replaces the original web. They are drawn some distance apart in the illustration only for the sake of clearness.

Darns are sometimes begun from the corner, see fig. 56, so as to form a diagonal web across the straight warp threads. This is useful chiefly in stocking mending.

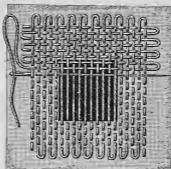


Fig. 55. Linen darning.  
Running in the woof threads.

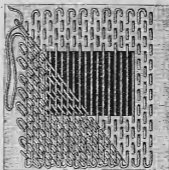


Fig. 56. Diagonal linen darning.

**Darning linen with the sewing machine.** — For coarse household linen we prefer machine-darning, which is even and strong and saves both time and eyesight.

To fill up holes in moderately coarse linen or calico, use D-M-C Alsatian twist (Retors d'Alsace) (\*) No. 100 or D-M-C Embroidery cotton (Coton à broder) No. 120, on reels; D-M-C Alsatian twist (Retors d'Alsace) No. 80 and D-M-C Embroidery cotton (Coton à broder) No. 100 will be best for piqués and stout linen, and D-M-C Alsatian twist (Retors d'Alsace) No. 60 and D-M-C Embroidery cotton (Coton à broder) No. 80 for damask and soft, thick flannel (molleton).

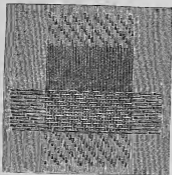


Fig. 57. Twill darning.

The work itself is done in horizontal and vertical lines as in hand-darning.

(2) **Twill darning** (fig. 57). — By twill darning the damaged web of any twilled (or figured) material can be restored. It would be impossible to enumerate all the varieties of twilled materials, but the illustrations and accompanying directions will enable the worker to imitate them all.

Begin, as in ordinary darning, by running threads across the hole to form a warp, then make the cross-runnings, passing over three threads and taking up one. In every succeeding row advance one thread in the same direction, or miss one thread of the warp and every succeeding row advance one or two threads. The number of threads to be skipped or taken up depends upon the web which the darn is to imitate.

When a coloured material is to be mended it is advisable

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C. — The French names, in brackets are those stamped on the labels of the D-M-C articles.



to make a specimen darn first, on a larger scale, so that you may be more sure of obtaining an exact copy of the original web.

(3) **Damask darning** (figs. 58, 59, 60, 61, 62, 63). — A damask darn is begun in the same way as the above; the pattern is formed by the cross-runnings, and will vary with the number of warp threads taken up and skipped in each successive passage. The woven design that is to be restored by means of the needle should therefore first be carefully examined. Figs. 58 and 59 show the wrong and right side respectively of a damask darn in process of making; fig. 60 represents a completed one. In the case of multi-coloured materials, a light-shade is generally used for the warp and a coloured one for the woof.

Figs. 61 and 62 illustrate two specimens of the darning formerly done in convents. The warp and the woof were first drawn in with rather fine thread, and the pattern was then reproduced on this foundation with coarse, or coloured, thread.

The darn shown in fig. 63 is done with white worked over in a bright colour. By following the indications given in the figure you will be able to imitate a checked material.

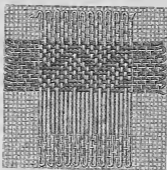


Fig. 58. Damask darning. Wrong side.

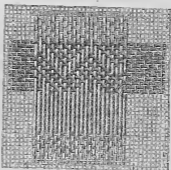


Fig. 59. Damask darning. Right side.

(4) **Invisible darning** (fig. 64). — A kind of darn used for repairing a rent the edges of which fit exactly into one another. The broken threads must not be cut away but worked in.

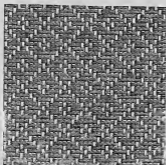


Fig. 60.  
Damask darning. Ground covered.

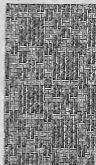


Fig. 61. Damask darning on  
needle-made ground.

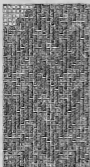


Fig. 62. Damask darning.  
Another design.

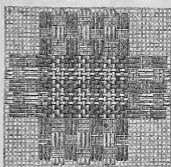


Fig. 63.  
Damask darning with coloured thread.

The torn part is tacked, wrong side uppermost, upon a piece of toile ciré or glazed linen, and the edges are drawn

together by a thread matching the material, or a ravelling, run backwards and forwards across them, all loose ends being brought through to the wrong side.

**Invisible darning with the machine.** — This is begun by tacking the piece to be darned onto tracing-paper, then the two edges of the stuff are joined by a very close zigzag seam.

For coloured materials use D·M·C. Also or D·M·C. Alsatian twist (Retors d'Alsace) (\*) No. 50, on reels.

**Darning lost in the ground or Fine-drawing** (fig. 65). — The art of making invisible darns or joins in cloth, although so invaluable is very little known. It is a tedious process, easy enough to understand but needing great patience and care in execution.

Use as fine a needle as possible and thread it with hair which is stronger than threads drawn from the cloth and less visible than silk or any vegetable fibre. Red or white hairs are stronger than others. Of course they must first be carefully cleansed from grease.

Thread a needle with a hair by the root and tie it in; lay the edges of the rent exactly together across the left hand and slip the needle into the thickness of the cloth,  $\frac{1}{2}$  of an inch from the edge, not letting it go right through, bring it back  $\frac{1}{2}$  inch from the other edge, in a slanting direction, and so weave backwards and forwards in very close rows, working

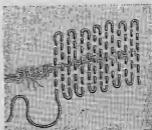


Fig. 64. Invisible darning.



Fig. 65. Preparing rent for fine-drawing.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

in the ends of broken threads of the material. The hair should be given a little play in working but no visible loops be left; it remains embedded in the nap, which when the darn is finished should be ruffled over it.

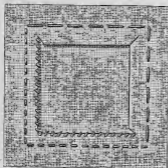


Fig. 66. Felling in a patch.

If this is to be done with underlinen the new piece should be of rather thinner material than the garment itself, and should be washed beforehand. Cut the patch to the line of the thread and one

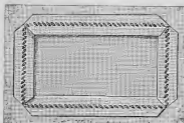


Fig. 67. Top-sewing in a patch.

inch or more each way larger than the piece it is to cover or replace, and turn in the edges  $\frac{1}{2}$  of an inch all round on the right side.

Tack the patch, raw edges downwards, over the hole at the back of the garment, taking care that the selvedge threads of both run in the same direction, and fell it on all round. Turn the garment right side up, cut away the weakened material about the hole also to the line of the thread, mitre the corners, turn in and tack the edges, as shown in fig. 66.

When the repair is finished, iron it on a bare board, laying a damp cloth on the wrong side of the darn. The sharpest eye will fail to detect a rent carefully darned in this manner.

**Patching.** — As already mentioned, when any portion of a garment or other article is too much worn or torn to bear darning, it must be cut out and replaced by a new piece.

**Felling in a patch** (fig. 66). — The patch may now be finished off in various ways, the most usual and firmest being to seam (top-sew) the patch and garment together, holding the patch towards the worker in order to make a very flat seam.

With old or thin materials, it may simply be felled down (counter-hemmed) in the same manner as at the back; see fig. 66. Or the material may be back-stitched to the patch all round the edge, the stitches meeting in a right angle at each corner. Whatever plan be preferred, it is generally desirable to add two or three extra stitches at the corners to prevent any ravelling, for which purpose button-hole stitches are often found useful.

**Top-sewing in a patch** (fig. 67). — For print and other patterned materials the patch must be arranged on the right side of the garment instead of the wrong side, the edges being turned in accordingly. Tack it on so that the stripes or pattern exactly match in all directions, then seam it on as before described. Turn the back uppermost, cut away the material round the hole and

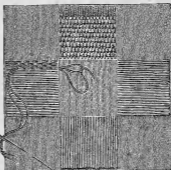


Fig. 68. Drawing in a patch.

flatten out the seam, see fig. 67; afterwards overcasting all the edges. A less elaborate but really stronger finish may be made, however, by simply overcasting the raw edges together instead of separating them, which gives only four sides instead of eight to work over and keeps the corners firm.

**Drawing in a patch** (fig. 68). — Take a piece of the original stuff two or three inches larger each way than the hole to be filled, draw out threads on all four sides till the piece exactly matches the size of the hole, and tack it into its place on the wrong side of the material.

Thread a very fine needle with the two ends of a needleful of silk, run it in at the corner of the material and draw it

through so that only a small loop of silk is left. Into this loop slip the first of the threads which, as it were, form a fringe to the patch, and tighten the loop round it. Do the same with each thread in turn, alternately taking up and leaving threads in the stuff as in ordinary darning, until the whole of the threads on the four sides of the patch have been fastened into place.

To put a patch of this kind into a thin material, the threads will have to be darned in for some distance in every direction, so that the added thickness may be less visible.



Strip in flat and raised satin stitch, and Madeirs embroidery.

## Embroidery upon White Materials

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In former days the kind of embroidery that we are going to describe was known under the name of "white embroidery" only. The term is no longer entirely accurate, since it is now worked in colours quite as often as in white: We have therefore given this chapter the more correct heading of "Embroidery upon White Materials".

This embroidery is almost exclusively used for trimming lingerie and household linen, the different varieties being characterised by the mode of working. We shall begin with the simplest, which is the raised embroidery done in button-hole and satin stitch (French *plumetis*); we shall then go on to describe the so-called Swiss embroidery with its openwork groundings, Madeira, Renaissance and Richelieu work, and Venetian embroidery, an imitation of Venetian lace which is certainly the most artistic sort of embroidery upon white. At the end of this chapter we shall introduce to our readers a kind of Danish embroidery called "Hedebo", and also "Piqué" embroidery, much used in the last century for trimming underlinen and dresses.

**Preparatory work.** — Embroidery is generally done either upon a backing of waxed cloth (*toile cirée*) or in an embroidery frame. Only skilful workers can dispense with one or other of these aids, for an untrained hand can hardly avoid puckering the work by drawing the stitches too tight.

If, however, you wish to work without foundation or frame, the material must be held quite smoothly over the forefinger so that the threads lie perfectly straight, otherwise the pattern is very apt to get pulled out of shape in the working. With the three other fingers you stretch it tightly, the thumb resting upon the work itself beyond the outline of the pattern, which must be turned towards the worker. The outside edge of the pattern, drawn in double lines, is the part that should always be held towards the palm of the hand.

**Tracing patterns.** — Patterns are generally to be had ready traced; but as they frequently have to be repeated, enlarged or reduced, it is necessary that everyone should be able to carry out such processes herself, therefore several ways of so doing are described at the end of the last chapter.

**Materials.** — The different sorts of embroidery-upon white require a variety of threads, and we cannot do better than recommend those bearing the D·M·C trade-mark (\*), noted for their smoothness and strength and the large assortment of fast colours in which they are made.

Raised embroidery should be done with D·M·C Embroidery cotton (Coton à broder) and D·M·C Embroidery cotton, special quality (Coton à broder, qualité spéciale); in certain cases D·M·C Floss embroidery cotton, special quality (Coton floche à broder, qualité spéciale) may be used as it is less twisted than the former, and while it covers the fabric quickly gives a perfectly smooth surface.

For underlinen and childrens' clothes, often embroidered in colours, use D·M·C Embroidery cotton (Coton à broder), made in a great number of different shades. This, in white, is also the best for embroideries with raised work and ornamental stitches, such as figures, monograms, &c. For kitchen-cloths and cognate articles, marked as a rule in a plain stitch; use D·M·C Floss flax or flourishing thread (Lin floche) or else D·M·C Marking cotton (Coton à marquer).

All the so-called "Swiss" embroideries are worked with a very fine thread, the raised parts with D·M·C Superfine embroidery cotton (Coton à broder surfin), and the lace stitches with D·M·C Alsatian thread (Fil d'Alsace) or D·M·C Flax lace thread (Lin pour dentelles).

To pad the raised embroidery, take D·M·C Darning cotton (Coton à repriser) in the same colour as the embroidery itself.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



Embroideries which consist of detached figures, outlined with button-hole stitches and connected by button-holed bars, such as Renaissance, Richelieu, and Venetian embroidery, necessitate the employment of several kinds of thread. The outlining should be worked in D·M·C Embroidery cotton (Coton à broder), the bars and the ornamental stitches, if any, in D·M·C Alsatian thread (Fil d'Alsace).

For Madeira work a special thread is made called D·M·C Madeira embroidery cotton (Coton à broder Madeira), of a pale greenish-blue tint to imitate the real Madeira work.

"Hedebo" embroidery should be done in linen thread; D·M·C Floss flax or flourishing thread (Lin floche) for the raised parts, and D·M·C Flux lace thread (Lin pour dentelles) for the openwork.

"Piqué" embroidery can be worked in cotton as well as in linen thread. We recommend for the fillings a loose thread such as D·M·C Darning cotton (Coton à repriser), D·M·C Special stranded cotton (Mouliné spécial), or D·M·C Floss flax or flourishing thread (Lin floche); for the outlining, on the contrary, a well twisted thread, such as D·M·C Knotting cotton (Fil à pointer) and D·M·C Flux lace thread (Lin pour dentelles).

**Outlining and padding designs.** — The accurate outlining of a pattern is a very important preliminary; it is essential to follow the lines of the drawing with exactitude, for a want of precision in the ultimate effect is often due merely to careless outlining which misses the fine details of the design.

This part of the work should be done with a rather coarser cotton than that chosen for the embroidery itself, and the thread should be fastened on with a few running stitches, never with a knot, a rule to be generally observed in embroidering. The running of all the lines must be continued to the same point.

Fill in the space between two lines of tracing with a padding of threads loosely run backwards and forwards in such wise that they lie thickly and solidly in the centre and shade off on both sides. The fulness and roundness of raised embroidery depends on the firmness of the substratum of threads. This preparatory work is clearly explained in figs. 84 to 85.

Should a fresh needleful be required in the course of a scallop, the needle is passed up between the last two stitches, and the scalloping is then continued, as in all other work,

over the two ends of the thread. Finish off the thread by running it along the tracing stitches, or behind some part of the pattern that is already completed.

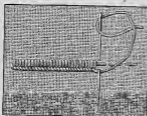


Fig. 69. Blanket or button-hole stitch.

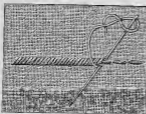


Fig. 70. Slanting overcast.



Fig. 71. Straight overcast.

**Raised satin stitch.** —

This name is given to the stitch used in embroidering patterns in high relief by working them with straight or slanting stitches over the lines of padding, called flat or straight stitch. It is chiefly employed in working flowers, leaves, figures and monograms.

**Blanket or button-hole stitch** (fig. 69). — Work from left to right; run in a foundation thread and hold down the working thread below the traced line with the left thumb; insert the needle above and bring it out below the run line but above the working thread. Tighten the loop thus formed without puckering the stuff, and continue in this manner, setting the stitches closely and regularly side by side.

**Slanting overcast** (fig. 70). —

Work also from left to right, in a slanting direction, over a single run thread. Insert the needle above the traced line and bring it out below. If the out-

lines are to be very fine and delicate, the needle must only raise the threads under the traced line.

**Plain or straight overcast** (fig. 71). — This is also worked from left to right over a single run thread; to give the stitch

more relief, a round twisted thread may be laid upon the traced line and covered with vertical stitches set closely together. The stitch is chiefly used for embroidering letters and monograms.

**Stem stitch** (fig. 72). — Stem or crewel stitch is done without a run foundation. Pass the needle under one or two horizontal threads and under four or six vertical ones, so that the last stitch extends half its length beyond the preceding one. The outlines of monograms, initials, numbers, and designs for tablecloths, napkins, &c. stamped upon linen, are usually worked in this stitch.



Fig. 72. Stem stitch.

**Back-stitching** (point de sable) (fig. 73). — This stitch, worked from right to left, is chiefly used for filling in the centres of letters, leaves, flowers, &c., done upon



Fig. 73. Back-stitching.

very fine materials such as cambric and lawn. As represented in the engraving, small close stitches in a straight line, it is called back-stitch, but when the stitches are scattered it is known as "point de sable".

**Crossed back-stitch** (figs. 74 and 75). — This stitch is most effective upon thin, transparent fabrics, where the cross stitch filling is partly visible from the back between two rows of back-stitching on the right side.

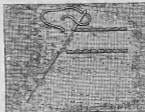


Fig. 74. Crossed back-stitch. Right side.

To work, insert the needle as if for an ordinary back-stitch, pass it under the muslin, sloping it a little towards the second outline of the pattern, and draw it out almost in front of the first stitch. After making a back-stitch,

pass the needle up again under the material and bring it out at the necessary distance for making the next stitch.

The interlacing of the threads and another way of doing this stitch are represented in fig. 75; the back may if desired be worked as the right side of the stitch.



Fig. 75. Crossed back-stitch. Wrong side.



Fig. 76. Simple knot stitch.



Fig. 77. Knotted knot stitch.



Fig. 78. Twisted knot stitch.

following the direction indicated by the arrow, pass it through the fabric at the place marked by a dot and draw it out at the point where the next stitch is to be.

**Bullion stitch** (fig. 79). — Bullion stitch, occasionally called post stitch, is somewhat similar to knot stitch, and is employed in dainty designs for the execution of little flowers

We shall return to a consideration of this stitch in the chapters "Openwork on Linen" and "Embroidered Laces".

**Simple knot stitch** (fig. 76). — This is merely two back-stitches side by side, covering the same threads.

**Knotted knot stitch** (fig. 77). — A compound stitch, consisting of one chain or tambour stitch and one back-stitch, which gives much the same effect as twisted knot stitch.

Having fastened the thread into the material put the needle in again at the same place and bring it out a little further on, so that the tiny loop of thread is under the point of the needle. A small back-stitch to secure the loop completes the stitch.

**Twisted knot stitch** (fig. 78). — When the thread has been fastened on, hold it down with the thumb close to the spot where it was first brought out, twist it twice round the needle, turn the point of the needle from left to right,

and leaves, as a variation from raised satin stitch (plumetis). The illustration represents five leaflets finished and the sixth in process of being worked.

Insert the needle at the point of the leaf, then slip it under the material near the stalk and bring it out there to the half of its length. Put your left thumb on the eye of the needle, and with your right hand twist the thread round its point as often as is necessary to cover the space under which it has passed. Now lay your left thumb over the spirals thus formed and draw the needle with the remainder of the thread through them; then carry the point of the needle back to the end of the leaf and bring it out at the place indicated for the next stitch.



Fig. 79. Bullion stitch.

**Button-holed bars** (fig. 80). — When a pattern is ornamented with openwork bars, begin by tracing the outside parallel lines. Then button-hole the entire lower line, and the upper one until you come to the place where the first bar is to be; then carry your thread across and bring up the needle from below through one of the loops, as shown in the figure. Lay three threads in this manner, inserting your needle the third time one loop further on, and then

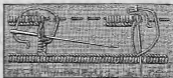


Fig. 80. Working button-holed bars.

cover the three threads with close button-holing as shown in the second part of the illustration, being heedful to work them quite detached from the material which, when the work is finished, will be cut away from between the two horizontal lines.

**Different kinds of scallops** (figs. 81, 82, 83). — The outlining, padding and button-holing of these scallops is executed in the manner already described. Be careful to adapt the length of the button-hole stitches to the shape and size of the scallops.

In working pointed scallops, the stitches will have to be

set more closely together on the inner line and be allowed a little play on the outer one, in order to come exactly to the point, which should be very accurately shaped.



Fig. 81. Large round, button-holed scallops.



Fig. 82. Large pointed, button-holed scallops.

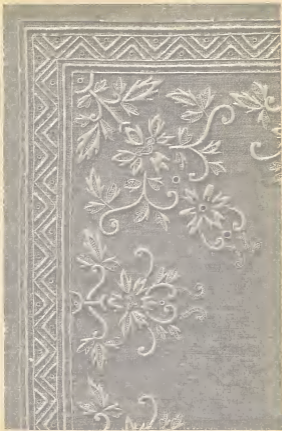


Fig. 83. Small pointed, button-holed scallop.



Fig. 84. Rounded rose scallops.

PLATE II



RAISED SATIN STITCH EMBROIDERY ON CAMBRIC  
worked with D·M·C Floss embroidery cotton, special quality  
(Coton floche à broder, qualité spéciale).

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**Rose scallops** (figs. 84 and 85). — These are large button-holed scallops with indented edges, in the one case rounded at the top and sharply pointed at the join; in the other, pointed at the top and joined to each other at the bottom by a straight bar of button-holing.

**Eyelet-holes** (figs. 86, 87, 88). — First outline the eyelet-holes by running a thread very carefully round them, then cut out the enclosed material with a small, sharp pair of finely



Fig. 85. Pointed rose scallops.

pointed scissors, and edge the hole with close overcast stitches worked from left to right.

When you have a long row of eyelet-holes to make, outline the upper and lower halves alternately, passing from one to the next where the eyelets touch each other. In returning, the second thread crosses the other at this point. Then overcast

them in the same way. The double crossing of the working threads between the eyelet-holes, which

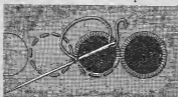


Fig. 86. Overcast eyelet-holes.

gives four strands to work over, makes them much stronger than if each hole were finished off sepa-

ately and the thread passed underneath from one to the other.

The upper halves of shaded eyelet-holes (see fig. 87) are worked with very short stitches and the lower halves with long ones.

They may be edged entirely with button-hole stitch instead of overcast; or the upper part be worked in button-hole and the lower in overcast stitch, as in fig. 88.

**Six ways of working leaves** (fig. 89). — After having traced the pattern fill the inside with as many padding stitches

as can be got into the space; begin to embroider the leaf from the top, letter A; covering it with flat stitches very close together, worked from right to left. B illustrates a leaf divided through the middle and embroidered in straight satin stitch. Leaf C, divided like the preceding one, has the midrib done in overcast. Leaf D is worked in rather wide slanting satin stitch;

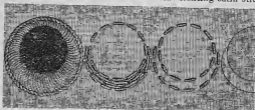


Fig. 87. Button-holed shaded eyelet-holes.

leaf E is slanting satin stitch, but very narrow, with a vein in overcast stitches, and leaf F is embroidered half in straight satin stitch and half in back-stitch, outlined with overcasting.

One may therefore choose any of these various stitches wherewith to execute any kind of design, whether taken from nature or a mere flight of fancy.



Fig. 88. Shaded eyelet-holes half overcast, half button-holed.

**Six ways of making dots (fig. 90).** — Dots, when they are well made, are exceedingly effective in white embroidery, particularly if they are worked in a variety of stitches.

Dot A is done in satin stitch, raised by a fagot of crossed stitches in the centre; dot B is also worked in raised satin stitch, framed in back-stitch. Dot C, in raised satin stitch, is framed in twisted knot stitch; dot D is composed of several



Fig. 89.  
Six ways of working leaves.

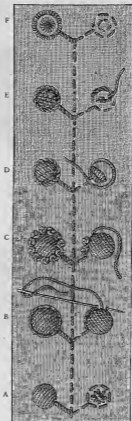


Fig. 90.  
Six ways of making dots.

bullion stitches set in a frame of stem stitches. Dot E is worked in back-stitch outlined with overcast, and F consists of a small eyelet-hole which forms the centre, framed with overcasting stitches.



Fig. 91. Swiss embroidery frame.

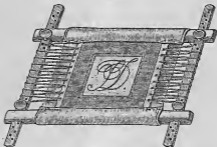


Fig. 92. Ordinary embroidery frame.

**Embroidery frames** (figs. 91 and 92). — Initials, monograms, crowns and all designs with fine, delicate lines, which require very accurate execution, can only be really well done when mounted in a frame.

The round Swiss frame, which is known as a tambour frame, is in most general use. It consists of two wooden

hoops, one of which is fastened to a support that can be clamped upon the edge of a table by a wooden screw. The other hoop is loose. The material to be embroidered is laid over the fixed hoop so that the pattern comes in the middle of the circle, then the free hoop is pressed down until the material is firmly held between the two.

Tambour frames, however, can only be used for embroidering small articles; larger pieces of work need to be mounted in an ordinary embroidery frame.

Sew a piece of strong stuff, such as ticking, into the frame, stretch it as tightly and evenly as possible, and cut out a square in the middle large enough to show the whole pattern to be worked.

Then tack your work in underneath with small stitches, first arranging it carefully with pins, straight to the thread, to ensure its being set in perfectly even. Roll or fold the rest of the material over the edges of the frame and secure it with a few stitches or pins, to keep it out of the way of your hand as you work.

**Letters and monograms. Raised embroidery.** — Embroidery in raised satin stitch (*plumetis*) is, as we have already said, much used for letters and monograms in marking linen. These designs may be infinitely varied according to the worker's taste and the time she has at her disposal: A small selection of letters is given here, beginning with the very simplest and passing on gradually to the more complicated and decorative ones.

For the execution of such designs we highly recommend the use of D·M·C Embroidery cotton, special quality (*Coton à broder, qualité spéciale*) and D·M·C Floss embroidery cotton, special quality (*Coton floche à broder, qualité spéciale*).

**Raised embroidery done with the machine.** — In working letters and monograms in raised satin stitch with the machine (see also p. 28) take for the top thread (the bobbin thread) D·M·C Embroidery cotton (*Coton à broder*) on reels, in Nos. 80 to 120, and for the lower thread (the shuttle thread) D·M·C Machine thread (*Fil pour machines*) No. 150.



Fig. 93. Letter X.



Fig. 94. Letter B.



Fig. 95. Letter C.

**Letter X** (fig. 93). — This very simple letter is worked in satin stitch (*plumetis*) over a thick padding of run stitches.



Fig. 96. Letter P.



Fig. 97. Vignette with the monogram HB and a crown.



Fig. 98. Letter O.

**Letter B** (fig. 94). — Although this letter is not much larger than the preceding one, it lends itself to a greater richness of execution, the effect being obtained by working the wider parts in heavy satin stitch combined with stem stitch.

**Letter C** (fig. 95). — Letters of this size admit of the use of several kinds of stitches by dividing or "splitting" the shading or dark parts of the letter. The engraving shows a specimen of this so-called "split" embroidery, done in a combination of three different stitches, satin stitch, back-stitch and overcasting.

**Letter P** (fig. 96). — This letter, Italian in character, lends itself to execution in two colours, the lighter for the principal lines worked in satin stitch, the darker for the flourishes in straight overcast stitch.

**Vignette with the monogram HB and a crown** (fig. 97). — This figure shows how monograms may be enriched by means of vignettes.

We have had this subject with a floating ribbon executed in embroidery as a specimen from which it will not be difficult to make other designs.

All the heavy work is done in raised satin stitch, the outlines in stem stitch, and the flat part of the ribbon is filled in with back-stitch.

**Letter O** (fig. 98). — Letters of this kind are more difficult to work than the preceding examples. When in the plain

part you have come to the place whence the ornament springs, carry your thread up to the point, and beginning with small stitches, work back to the main leaf till the stitches merge together.

**Letter A** (fig. 99). — The embroidery is "split" so as to form little squares in the midst of the division, which are filled in with simple knot stitch (fig. 76). Here, two colours may be introduced, unless the letter be preferred altogether white.

**Letter D** (fig. 100). — The outlines of this letter are in straight overcast stitch; the wide parts are filled in with alternate triangles in flat stitch (unpadded satin stitch) and back-stitch (variety, "point de sable").

**Monogram F V** (fig. 101). — In the days of Holbein, artists and tapestry weavers signed their creations with initials, seldom with their whole name. The monogram reproduced here, consisting of the letters F and V, is taken from documents of that date. To suit the stiff character of the letters, they are worked in straight satin stitch, shaded, and straight overcast stitch.

**Letter E** (fig. 102). — This letter, plain English in its character, is worked on a richly ornamented, bright coloured background. The letter is done in satin stitch in a light colour, the ornamentation in straight overcast stitch, in a dark one.

**Monogram U G** (fig. 103). — Though of the same origin as fig. 101, this monogram is handsomer and richer as regards the style of work. The letter U is done in "split" embroidery, while the outlines of letter G are in stem stitch, the fillings in back-stitch.

**Letter J** (fig. 104). — This letter is embroidered in the Swiss manner with fillings in open stitches. After doing the outlines in very close overcast stitch, cut out



Fig. 99. Letter A.



Fig. 100. Letter D.



Fig. 101. Monogram FV.



Fig. 102. Letter E.



Fig. 103. Monogram U G.



Fig. 104. Letter J.

the stuff between and fill in the space with the little insertion, fig. 886. Be careful to make the dots very round and to give a graceful curve to the tendrils adorning the letter.

**Letter R** (fig. 105). — The grounding which forms the body of this letter is composed of fine lace stitches (see figs. 890 to 924). When they are done, work the outlines in straight overcast stitch, and cut away the material under the openwork.

**Letter K** (fig. 106). — This letter may also be classed among the manuscript letters. The ground is left blank in the engraving; for the double outline in overcast stitch a fancy stitch or crossed back-stitch may be substituted.

**Letter J** (fig. 107). — Here letter and ornaments are done in overcast stitch. In the letter and framing, the stitch must be thicker and stronger than in the ornaments. If worked on white stuff; unbleached cotton or Tindergrey 386 may be used for the foundation in "point de sable"; the rest should be white.

**Letter N** (fig. 108). — Our illustration here shows how, by means of auxiliary stitches and finely executed designs, richness and character may be given to the simplest letters. The starry effect of the background of letter N is produced by little eyelet-holes where the



pattern seems to indicate satin stitch. Although the work demands greater care and patience if executed in eyelet-holes, we advise its being done in this manner rather than in plain satin stitch, because the solid letter will stand out in much higher relief on an openwork grounding.

**Letter M** (fig. 109). — This letter with embellishments in the Holbein style, can be worked with white on a dark ground, just as well as with the colours used in the pattern — a very delicate pink, Geranium red 353, for the letter, a deep red, Cardinal 347, for the little twigs, the bar and the frame, and a light blue, Indigo blue 322, for the background.

**Letter J** (fig. 110). — Letters of this size are usually only found in ecclesiastical books, missals, &c.

Elaborate as the design is, the execution may be quite simple. Our engraving shows the letter worked in satin stitch and stem stitch.

**Letter R** (fig. 111). — The outlines of this letter are worked in straight overcast stitch and the inside is filled in with diagonal lines of the same stitch.

A frame consisting of a double line encloses the letter; the ground is covered with little stars in satin stitch.

**Letter O** (fig. 112). — In letter O the dark outlines are worked in straight overcast stitch, the ornaments

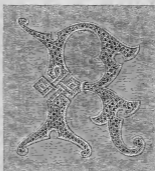


Fig. 105. Letter R.



Fig. 106. Letter K.



Fig. 107. Letter J.

in satin stitch, the quite flat filling in encroaching satin stitch, in white (see figs. 274 and 276), which stands out effectively from a ground covered with back-stitches ("point de sable").



Fig. 108. Letter N.



Fig. 109. Letter M.

**Alphabets for monograms** (figs. 113, 114, 115, 116, 117, 118). — It is often difficult to find monograms for marking linen. We therefore furnish two alphabets which will enable workers to design their own, whatever their initials may happen to be.



Fig. 110. Letter J.

These alphabets are of medium size. The letters can be made larger or smaller at will.

We take this opportunity of again advising our readers to be guided in all such modifications by the instructions given in the last chapter.

The first three plates represent letters purposely stunted in height and rather massive, intended to frame the taller, thinner letters of the fourth and fifth plates.

The interlacing of the letters needs some consideration; our readers will do well to study the examples on the sub-

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sequent pages, with the accompanying directions as to the most appropriate stitches in which to embroider them.

**Monogram composed of letters A and D (fig. 119).** — Here letter A is embroidered in blue and shaded with red; letter D is worked in cross stripes, the left part in light blue and white, the right in light blue and dark blue.

For the little ornaments the two latter shades can be employed indifferently.

**Monogram composed of letters V and S (fig. 120).** — For deep and half mourning, when white handkerchiefs cannot be used, these two letters have been worked in mourning shades in order to show their use. Both are embroidered in grey caught down with black.

**Monogram composed of letters R and C (fig. 121).** — The distinction between these two letters is marked by different execution. Letter R, embroidered in satin stitch, is outlined by slanting overcast stitch, while the C has no such outline, and the wide parts between the two edges of very close overcast,

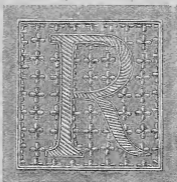


Fig. 111. Letter R.



Fig. 112. Letter O.

and the wide parts between the two edges of very close overcast,

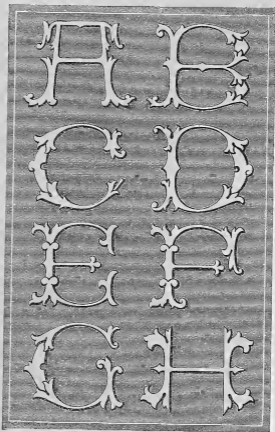


Fig. 113. Alphabets for monograms. Outside letters A to H.

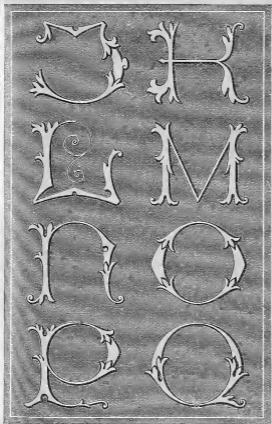


Fig. 114. Alphabets for monograms. Outside letters J to Q.

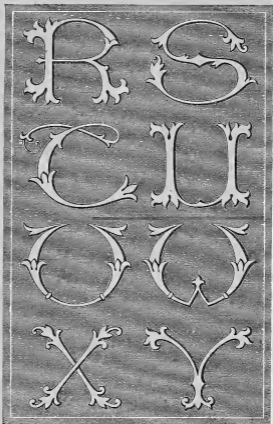


Fig. 115. Alphabets for monograms. Outside letters R to Y.

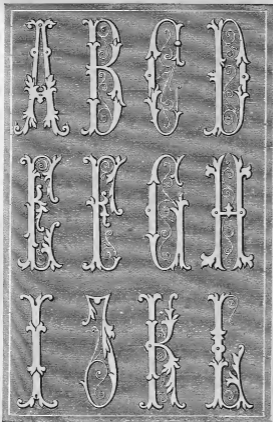


Fig. 116. Alphabets for monograms, inside letters A to L.

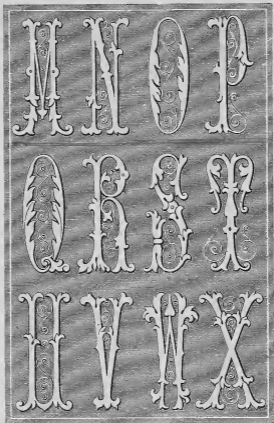


Fig. 117. Alphabets for monograms. Inside letters M to X.

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Fig. 118. Alphabets for monograms. Last inside and outside letters.

is worked in slanting stripes done in back-stitch and satin stitch.

**Monogram composed of letters G and E** (fig. 122). — For letter E, worked in satin stitch, white embroidery cotton (Coton à broder blanc) was chosen; for the fancy stitches of



Fig. 119. Monogram composed of letters A and D drawn from the alphabets of monograms.

Materials: D·M·C Embroidery cotton No. 100 — Colours: Blue fast dye 797 and 799, Turkish red 321 and White (\*).



Fig. 120. Monogram composed of letters V and S drawn from the alphabets of monograms.

Materials: D·M·C Embroidery cotton No. 100. — Colours: Ash grey 318 and Black fast dye 310 (\*).

(\*) These numbers refer to the colours on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

letter G, D·M·C Superfine embroidery cotton (Coton à broder surfin) which, owing to its ivory tint, makes the G stand out from the E; moreover, it somewhat softens the red of the setting.



Fig. 121. Monogram composed of letters R and C drawn from the alphabets of monograms.  
Materials: D·M·C Embroidery cotton No. 120. — Colours: White and Cardinal red 347 (\*).



Fig. 122. Monogram composed of letters G and E drawn from the alphabets of monograms.  
Materials: D·M·C Embroidery cotton No. 120, in White and Turkish red 321, and D·M·C Superfine embroidery cotton, in écaru (\*).

**Crowns and coronets.** — We append to the letters and monograms a few examples of embroidered crowns and coronets to go with the letters described in the preceding pages.

These will demonstrate the different methods of embroidering crowns from the simplest to the most ornate, making use of all the stitches hitherto described.



Fig. 123. Nobleman's coronet.

when the monogram itself is embroidered in colours.

**Nobleman's coronet** (fig. 123). — This is worked in white. The balls must be thickly padded so as to stand out in high relief like beads from the material.

The part supporting the balls is filled in with back-stitch.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

The small details in the crowns must be worked with absolute precision, especially those representing gems and pearls. Colours can only be introduced

**Baron's coronet** (fig. 124). — This is entirely worked in satin stitch in two strongly contrasting colours.

**Count's coronet** (fig. 125). — This is worked in satin stitch and straight overcast, all in one colour; the space between the circlet and the balls is filled with openwork stitches.

**Royal crown** (fig. 126). — The whole series of royal crowns is classical and common to all countries. They may be worked in white alone or in several colours according to the article which they are to adorn. The ground upon which the ermine tails rest may be covered with single or double back-stitch, or with encroaching flat stitch (see figs. 274 and 276).

**Letters and monograms in fancy embroidery.** — Plain letters which it is desired to work quickly can be done in chain, stem or cross stitch, or with soutache, as taste may direct. Quick and inexpensive marking of this sort will be found useful and practical for such

articles of household linen as are unsuited for elaborate treatment, and also for all covers and hangings which require lettering.



Fig. 124. Baron's coronet.



Fig. 125. Count's coronet.

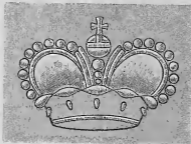


Fig. 126. Royal crown.

**Letter J** (fig. 127). — When time is an object, or there is no embroidery frame at hand, this may be worked in ordinary chain stitch (see figs. 229, 254, 255). The finer the cotton used,



Fig. 127. Letter J.

and the smaller and more regular the stitches, the better will be the effect of this simple style of marking, particularly if done in coloured cottons.

**Letter G** (fig. 128). — This is a specimen showing how large letters may be executed in a variety of lace stitches. After making the outline with a double row of stem stitch, fill in the interior with little wheels (see figs. 673 and 674) worked with D·M·C Alsatian thread (Fil d'Alsace).



Fig. 128. Letter G.

**Monogram G W** (fig. 129). — As regards composition and execution, all the letters of this series are extremely simple, yet, when reproduced in embroidery, are most effective. We suggest plain chain stitch, fig. 229, or chain stitch with overcast stitches, fig. 230, for monograms of this kind.

**Letter A** (fig. 130). — This rounded letter is worked entirely in crossed back-stitch (see fig. 75) with coloured thread.

**Letter M** (fig. 131). — This is an example of modern Gothic letters worked in crossed back-stitch and stem stitch.



Fig. 129.  
Monogram G W.

**Letter A** (fig. 132). — This is one of the old Gothic letters. It is worked in two colours; the stem stitch and the crossed back-stitch which fill in the body of the letter are done in the lighter colour, while the darker is used for the back-stitches which are set in the crossings of the crossed back-stitch.

**Letter A** (fig. 133). — D·M·C Superfine braid (Lacet superfin) shows to great advantage in the execution of letters on a large

scale. A light coloured braid should be taken for the outline and a dark one for the Arabic interlacing: which fill in the spaces; for the plain net stitches (fig. 890), between the two lines of soutache use D-M-C Alsatian thread (Fil d'Alsace). Letters of this type are suitable for marking table cloths, sheets, &c., because they show up very clearly and, if done as described, take much less time than when reproduced in embroidery.

**Alphabet in soutache** (figs. 134, 135, 136, 137, 138, 139). — This alphabet, which is one of the finest ever designed, is taken from a work published in Venice in 1562, by Giovan' Antonio Tagliente, secretary and calligraphist to the Republic.

The letters do not lend themselves to raised embroidery, but are well adapted for working in fine braid.

The sewing on of the braid is done with very small running stitches, and the interlacing with a tapestry needle, through which the braid is threaded, both operations being shown in figs. 136 and 137. The embroidering of the connecting bars, and of the little leaf-like terminals done in satin stitch, are explained by fig. 138, while fig. 139 represents the letter in its finished state.

For sewing on the braid use D-M-C Alsatian thread (Fil d'Alsace), and for embroidering the details, D-M-C Embroidery cotton (Coton à broder).

**Narrow insertion in satin stitch with row of openwork** (figs. 140 and 141). — Begin by working the leaves in satin stitch, and then do the stalks in slanting overcast.

The two lines bordering the openwork are done in straight overcast (see fig. 71). When all the embroidery is finished, begin the openwork, for which no threads need be pulled out



Fig. 130. Letter A.



Fig. 131. Letter M.



Fig. 132. Letter A.

as it is formed by the drawing together of certain parts of the fabric. As seen in fig. 141, the openwork strip is six threads wide; beginning on the right, at the bottom, make two back-stitches from left to right over the six threads of the material; then follow two stitches over six vertical and three horizontal threads sloping towards the right, after which make two more horizontal back-stitches at the top, returning to the first line with two slanting stitches over six vertical and three horizontal

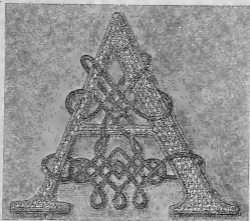


Fig. 135. Letter A (in soutache).

threads sloping to the right. Continue in this manner, drawing the stitches very tight, and the openwork comes of itself.

**Border in satin stitch and back-stitch with openwork spiders (fig. 142).** — In spite of the fineness of the pattern, this border, suitable for pocket-handkerchiefs, is not difficult to work.

The little six-petaled flowers which encircle the openwork spider, are done in straight satin stitch; the five-petaled flowers of the sprays in slanting stitches with veins between.

The leaves are outlined in straight overcast and filled in with back-stitches, the latter being also used as a filling for

Fig. 134. Alphabet in *soutache*. Letters A to N.

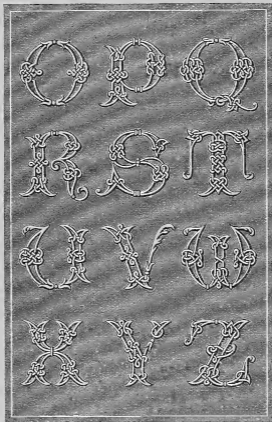


Fig. 134. Alphabet in soutache. Letters O to Z.

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the larger flowers. For the working of the spiders or wheels, bordered like the rest with overcast, we refer our readers to the chapter on "Needle-made Laces". The illustration moreover shows little clusters of eyelet-holes strown over the ground. We recommend D·M·C Embroidery cotton, special quality (Coton à broder, qualité spéciale) No. 80, for the



Fig. 136.  
Letter T of the alphabet in soutache.  
Mode of interlacing the soutache.



Fig. 137.  
Letter M of the alphabet in soutache.  
Mode of sewing on the soutache.



Fig. 138.  
Letter W of the alphabet in soutache.  
Placing the bars and embroidering  
the leaves.



Fig. 139.  
Letter A of the alphabet in soutache  
in its finished state.

embroidery; and D·M·C Alsatian thread (Fil d'Alsace) No. 120, in white, for the spiders.

**Flowers in raised satin stitch with openwork centres** (fig. 143). — This kind of embroidery in satin stitch and openwork is known as "Swiss Embroidery".

Before beginning the satin stitch, make the openwork

centres, for which directions are given in the chapter "Openwork on Linen", figs. 772 and 774.

Then do the eyelet-holes in straight overcast, and finally the padding of leaves and petals for the satin stitch.

D-M-C Alsatian thread (Fil d'Alsace) No. 150, should be used for the overcast; D-M-C Floss embroidery cotton, special quality (Coton floche à broder, qualité spéciale) (\*) No. 35, for the padding, and No. 70 for the satin stitch.



Fig. 140.

Narrow insertion in satin stitch with row of openwork. — Materials: D-M-C Embroidery cotton or D-M-C Floss embroidery cotton, special quality, in white.

the name of "English Embroidery", but now it is generally called "Madeira Work". The work executed in the Island which gives its name to the industry, done like the English in plain overcast, surpasses all other in the regularity of the stitches and the firmness and neatness of the workmanship. The edges of



Fig. 141.

How to do the openwork.

trimming pillow-cases, underlinen and children's garments.

**Openwork embroidery done with the machine.** — To do cut out and scalloped embroideries, such as English, Renaissance, Richelieu or Venetian embroidery, with the machine, all the outlines must be closely overcast over a strong, twisted thread.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C. — The French names, in brackets are those stamped on the labels of the D-M-C articles.

### Three English embroidery patterns (figs. 144, 145, 146).

— Embroidery consisting chiefly of eyelet-holes was formerly known by the name of "English Embroidery", but now it is generally called "Madeira Work". The work executed in the Island which gives its name to the industry, done like the English in plain overcast, surpasses all other in the regularity of the stitches and the firmness and neatness of the workmanship. The edges of the material are so well covered and enclosed by the stitches, that it never frays with long and hard usage.

The scallops of figs. 144 and 146 are finished by shaded eyelet-holes while those of fig. 145 are button-holed.

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D·M·C Crochet cotton, special quality (*Cordonnet spécial*) Nos. 30 to 50, should be overcast with D·M·C Embroidery cotton (*Coton à broder*) on reels, Nos. 80 to 120, or with D·M·C Alsatian twist (*Retors d'Alsace*) Nos. 30 to 60 for the top thread [the bobbin thread] and D·M·C Machine thread (*Fil pour machines*) No. 150 for the under thread (the shuttle thread).

**Patterns of Renaissance embroidery** (figs. 147 and 148). — This is the term applied to embroidery worked entirely in button-holing and connected by button-holed bars without picots, as shown in the accompanying illustrations.

The button-holing is done over a single tracing thread and of the same width throughout, except on the outer edge where it may be made a little wider, fig. 147. The flowers and leaves in fig. 148 are ornamented on the outside edge with picots done in dot stitch (*point de poste*), described in the chapter on "Needle-made Laces", fig. 870.

**Pattern of Richelieu embroidery** (fig. 149). — This embroidery is of a similar kind to the Renaissance, but the connecting bars, as well as the outside edge, are, in contradistinction, ornamented with picots.

It is generally used like the former for trimming bed and table linen, being found an excellent substitute for pillow lace.

**Pattern of Venetian embroidery** (fig. 150). — This work, done in much padded button-holing, is a reproduction upon material of the old Venetian lace, whose distinguishing feature was the high relief in which its outlines were worked. In the embroidery the material replaces the needle-made grounds of the lace; occasionally, however, the



Fig. 142. Border in satin stitch and back-stitch with openwork spiders.  
Materials: D·M·C Embroidery cotton No. 80, and D·M·C Alsatian thread No. 150, in white.

grounding is left plain. To give this work a greater resemblance to the original, the solid parts of the designs are covered with fancy stitches such as are shown in our engraving.

The button-holed bars are done with or without picots;

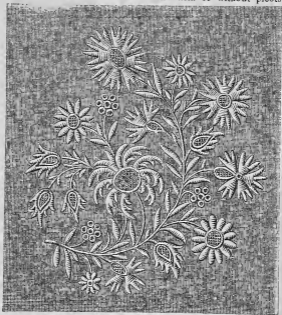


Fig. 143. Flowers in raised satin stitch with openwork centres.

Materials: D·M·C Floss embroidery cotton, special quality, Nos. 35 and 70, and D·M·C Alsatian thread No. 150, in white.

these are described in detail in the chapter on "Needle-made Laces" (see figs. 866 to 871).

The thick padding over which the button-hole stitches are made is an important part of this work, and should be done as follows: take from six to eight threads of D·M·C Darning

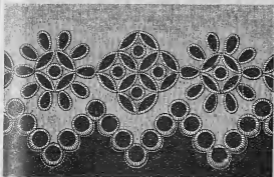


Fig. 144. English embroidery pattern.

Materials: D-M-C Madeira cotton (Special cotton for English embroidery) (\*).

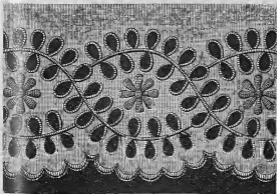


Fig. 145. English embroidery pattern.

Materials: D-M-C Madeira cotton (Special cotton for English embroidery) (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C.

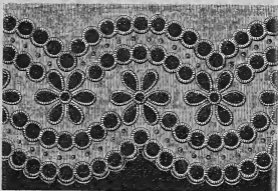


Fig. 146. English embroidery pattern.

Materials: D·M·C Madeira cotton (Special cotton for English embroidery).

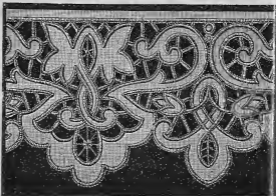


Fig. 147. Renaissance embroidery.

Materials: D·M·C Embroidery cotton, D·M·C Embroidery cotton, special quality, or D·M·C Floss embroidery cotton, special quality, white or écaru.

cotton (Coton à repriser) No. 25, and fasten them down on the traced line of the pattern with overcast stitches set a little distance apart, the threads forming, as it were, a round cord laid upon the tracing.

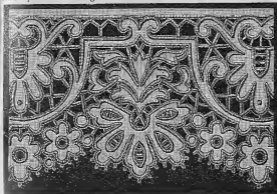


Fig. 148. Renaissance embroidery.

Materials: D·M·C Embroidery cotton, D·M·C Embroidery cotton, special quality, or D·M·C Floss embroidery cotton, special quality, white or écru (\*).

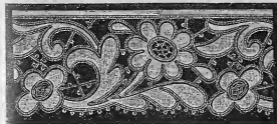


Fig. 149. Richelieu embroidery.

Materials: D·M·C Embroidery cotton, D·M·C Embroidery cotton, special quality, or D·M·C Floss embroidery cotton, special quality, white or écru (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

In the wider parts of the outlines, the number of padding threads may be increased as needed, and may be lessened where the scallops narrow.

Having finished the whole of the embroidery, cut away the material underneath the bars. Use a small, sharp pair of scissors and cut with the utmost care.

**Insertion in Venetian embroidery** (fig. 151). — In our engraving, fig. 151, we present to our readers an insertion in Venetian embroidery suitable for the trimming of bed and

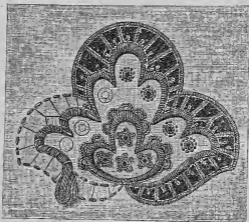


Fig. 150. Detail of Venetian embroidery.

table linen, &c. (Space has necessitated the dividing of this sample, but by placing the two pieces together endwise, A to A, B to B, the complete design will be seen.) A fine make of linen, but one whose threads can be counted, should be selected for this work. The padding of the raised parts is to be done with D·M·C Darning cotton (*Coton à repriser*); the button-holing with D·M·C Embroidery cotton, special quality (*Coton à broder, qualité spéciale*). The bars and the fillings require a twisted thread, such as D·M·C Alsatian thread (*Fil d'Alsace*).



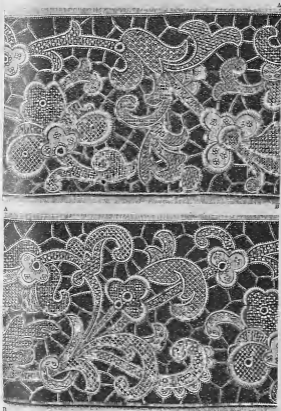


Fig. 151. Insertion. Venetian embroidery.

Materials: D·M·C Embroidery cotton, special quality, D·M·C Darning cotton and D·M·C Alsatian thread.



Fig. 152. Border in Danish white embroidery, called "Hedebo".  
Materials: D-M-C Floss flax or flourishing thread and D-M-C Flax lace thread.

A description of the various stitches will be found in the chapter on "Embroidered Laces".

**Border in Danish embroidery "Hedebo"** (fig. 152). — The Danish peasants decorate their linen with rich openwork



Fig. 153. Border in "Pique" embroidery.

Materials: D·M·C Knitting cotton or D·M·C Crochet cotton 5 cord, D·M·C Darning cotton or D·M·C Special stranded cotton and D·M·C Alsatian thread, écrû.

embroidery in white. This embroidery called "Hedebo" work, is little known outside the country which gave it birth, and

being intended exclusively for the personal use of those who make it, has not yet found its way into the open market.

Our illustration, fig. 152, is taken from the border of a towel. It would also suit for small table-cloths, slips, table-centres, &c.

Begin by working the little openwork squares, which are done on counted threads, and divide the whole strip into squares and triangles; then trace the pattern for the figures that are to be embroidered.

The openwork grounds, a great choice of which are given in the chapter on "Embroidered Laces", figs. 802 to 817, also have to be done first and the embroidering of the figures, after padding them, comes last of all. A little openwork border all round completes the work.

**Border in "Piqué" embroidery** (fig. 153). — This embroidery is done in white upon a very firm, strong foundation, the outlines being traced by a cord or in overcast, and the fillings made with different stitches to imitate a figured material. It is now chiefly used for trimming bed and table covers of all sorts, for childrens' clothes, &c.

In the engraving the different parts of the pattern will be seen to be filled with damask stitches, of which a description will be found in the chapter on "Embroidered Laces", figs. 794 to 801.

The cords which outline the motifs are made in crochet chain. The material upon which our model is worked is plain fustian. The damask stitches are done in D·M·C Special stranded cotton (*Mouliné spécial*) No. 25, écreu. The crochet chains used as cord are worked with D·M·C Knotting cotton (*Fil à pointer*) Nos. 20 to 30, sewn down with D·M·C Alsatian thread (*Fil d'Alsace*) No. 100, écreu.

**Patterns of needlework.** — Besides the different kinds of work dealt with here, a large choice of embroidery patterns will be found in the following publications of the D·M·C Library: *Alphabets and Monograms*, *The Embroiderer's Alphabet*, *Motifs for Embroideries V* and *Works of various kinds* (\*).

(\* See, at the end of the volume, the list of publications forming the D·M·C Library.



Border in cross stitch. — Pattern reserved.

## Linen Embroidery

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Linen embroidery may be classed under two heads: one comprising all the embroideries done on counted threads, after a pattern drawn on checkered paper or an embroidered model: the other, embroidery done on a pattern transferred to the linen by means of tracing paper and worked with a free hand regardless of the threads of the material (\*).

The embroidery never covers the whole ground but leaves clear spaces of linen between the designs.

Linen embroideries of this class have for centuries been a domestic industry among the rural populations of many lands. The country of their origin is easily recognisable by the character of the pattern and the tints in which the work is executed. The Italian, Greek and Spanish embroideries of the 15<sup>th</sup> to the 17<sup>th</sup> century are mostly done in one colour, a purple-red; while the oriental ones are distinguished by the great variety of colours employed and intermixed with gold and silver thread. The embroideries of the Slav, Hungarian and Swedish peasants, are alike conspicuous by their richness of colouring, red, blue and yellow being the predominant tones.

(\*) See, at the end of the volume, the list of albums of the D.M.C Library that relate to embroideries upon counted threads.

At the present time, linen embroidery adapted to modern taste is in great favour among needle-women, owing to their variety of stitches and patterns and their comparatively easy execution.

**Fabrics.** — Most of the ancient embroideries, especially those of Italian origin, are worked upon very fine linen. Such minute work demands more time and perseverance than people in these days care to spend upon fancy work. To meet the needs of the times, materials have been woven with round, distinct threads which can be easily counted, in order to expedite the copying of the patterns.

The linen stuffs may all be had in white, and cream or unbleached.

Cotton and linen materials are now also obtainable made in every variety of colour, and for cushions and table-covers, panels, window-blinds, &c. worked in stem and line stitch, these are often preferred to the white and cream.

**Preparatory work.** — Small pieces of linen embroidery, done in simple, short stitches, can be worked in the hand. But larger pieces executed in more elaborate stitches, with fillings on large surfaces, or with bars of stretched threads, overcast, must be mounted on an embroidery frame. (See fig. 92.) The work will always be neater and the fabric cannot get puckered or crumpled.

To mount a piece of work in a frame proceed as follows : stitch a tape, or a strip of material, to two opposite sides of the work; turn down the edges of the other two sides about half an inch and sew them to the webbing nailed onto the bars of the frame, stretching the stuff tightly as you sew.

Then put the frame into working order by slipping the two "stretchers", bored with holes, into the slits at the opposite ends of the bars, draw the material taut, and fix the stretchers by means of the metal or wooden pegs which are fitted into the holes to fasten the four sides of the frame together.

Stretch the material in the other direction in the following manner: thread a piece of twine or a fine string through a packing needle and with it brace the material to the stretchers. At each stitch pass it over the stretcher and into the material, setting the stitches fairly close together. Brace both sides in

this way, drawing the twine up evenly on either side and quite tight.

**Tracing out the pattern for linen embroidery upon counted threads (fig. 154).** — Before beginning a piece of embroidery upon counted threads, take a coloured thread and mark out the stitches. This is generally done, as shown in fig. 154, by running it alternately over and under ten threads,

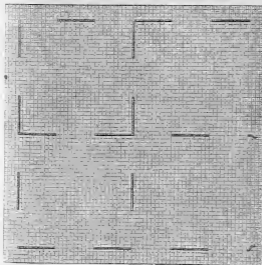


Fig. 154. Marking out the stitches.

along two sides at least, in the length and breadth of the stuff. Then, having counted the number of stitches both ways, trace two lines, one horizontal the other vertical, right across the material from the middle stitch of each line; their point of intersection will be the central stitch. If, furthermore, there should be a centre piece to work, or a pattern to reverse in the angle of a piece of embroidery, trace diagonal lines as well from the extreme point of the angle through the centre.

This framework of threads will also be found most useful for the successive reproductions of a design: and the intersecting threads should never be pulled out until at least half the work is finished.

**Materials.** — As embroidery upon linen is chiefly used for articles which need frequent laundering, the thread which will best bear washing should be used.

For this purpose the D·M·C cotton, linen and silk threads are eminently suited.

For work done in cross stitch, square stitch and stroke stitch on a harsh, stiff material, moderately twisted threads are preferable, such as D·M·C Embroidery cotton, special quality (Coton à broder, qualité spéciale), and D·M·C Pearl cotton (Coton perlé) (\*).

For work upon linen or canvas, soft and supple materials, in cross stitch, plaited stitch and flat stitch, a loose thread is indicated; we advise the choice of D·M·C Floss flax or flourishing thread (Lin floche), D·M·C Special stranded cotton (Mouliné spécial) and D·M·C Persian silk (Soie de Perse). These, all composed of six strands, can be used double or more at will, according to the coarseness of the stuff to be embroidered.

**Stitches.** — Plain cross stitch, as represented in fig. 155, is the most commonly used. It is, however, inferior to the stitches which are the same on both sides, those which always excite our wonder and admiration when we see them in the beautiful old embroideries still to be met with here and there, from which to this day we draw many of our best inspirations.

Besides cross stitch and all its variations, we employ stroke stitch and square stitch alike on both sides, called also Holbein stitch.

Cross stitch patterns are now often worked in flat stitch or "point lancé". This latter, which is carried over several threads of the stuff at once, is quicker to do than plain cross stitch, and is therefore much used for fancy work.

As will be seen in the following engravings, a pattern is seldom executed in one stitch only. Combinations are frequently

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



found of stroke stitch and gobelin stitch, star stitch, plait stitch, &c. in the same piece of work.

This conjunction of various stitches adds greatly to the beauty of a design.

**Plain cross stitch worked over canvas** (fig. 155). — Plain cross stitch is formed of two oblique stitches crossing each other in the middle. If the material admit of the counting of threads, the stitches can be worked directly upon it; if not, it must be covered with an auxiliary canvas over which the pattern is worked, and which is drawn out thread by thread when the work is complete.

It is perhaps as well to add that, when an auxiliary canvas is used, it must be most carefully tacked into place exactly following the thread of the material, and a sufficient margin left to allow of its threads being drawn out when no longer needed.

To make a neat cross stitch, the returning needle should be put in and drawn out at the holes already made on the first journey.

**Two-sided cross stitch** (figs. 156, 157, 158, 159, 160). — Straight lines of cross stitch, alike on both sides, are worked in two journeys to and fro, that is, two each way. Working from left to right, begin by

fastening in the thread, never with a knot, but with two or three little running stitches which the first cross stitch will hide. Directing the needle to the right, pass it diagonally over four threads of the warp and woof both of canvas and material, and so continue to the end of the row.

Having come to the last stitch, draw out the thread in the middle of it, make an auxiliary diagonal stitch downwards to the right, bring the needle up in the middle of the last stitch, take it thence upwards to the left across two threads, and begin the return journey from right to left, crossing and thus completing the first row of stitches. The two auxiliary stitches are often covered by a long stitch, as indicated in figs. 157 and 158. After the last stitch of the first journey, bring the thread back again to the right for

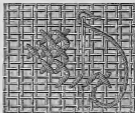


Fig. 155. Plain cross stitch worked over canvas.

the new departure which fills in by a half cross the spaces left empty by the first two journeys.

In the auxiliary stitch with which the final journey is



Fig. 156. Two-sided cross stitch worked in four journeys.  
First journey and auxiliary stitch for the return.

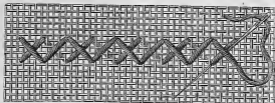


Fig. 157. Two-sided cross stitch worked in four journeys.  
First and second journey and first return completed. Auxiliary stitch  
for the second return.

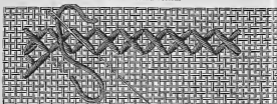


Fig. 158. Two-sided cross stitch worked in four journeys.  
Two journeys and two returns completing one row. Beginning of a new row.  
begun, the thread lies double on both sides. Fig. 158 shows  
how one passes to the row beneath.

The above mode of working two-sided cross stitch cannot be applied to letters or patterns in broken lines, both being chiefly made up of isolated stitches.

Figs. 159 and 160 explain the course of the stitches in embroidery of this sort.

The working detail A in fig. 159, indicates the spot where the thread should enter the material, and the position of the needle for the first stitch; detail B gives the first half stitch of the cross completed by an auxiliary stitch to the right, the thread issuing on the right and the position of the needle

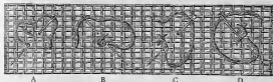


Fig. 159. Different positions of the needle for isolated stitches in two-sided cross stitch.

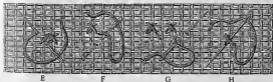


Fig. 160. Different positions of the needle for isolated stitches in two-sided cross stitch.

for the third stitch, which completes the cross. Detail C shows in its finished state the stitch begun in B, and the position of the needle to reach a stitch on the right; detail D, a cross stitch finished and the beginning of another stitch for the row beneath.

In fig. 160, detail E represents the method of continuing stitches to the left, and detail F shows an auxiliary stitch to enable one to reach an isolated cross stitch on the right; detail G gives auxiliary stitches between two isolated cross stitches, and detail H, a second and last auxiliary stitch needed to complete the cross. Both care and practice are

required to enable one to execute this two-sided marking stitch so as not to disfigure the material by superfluous stitches.

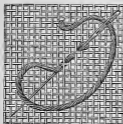


Fig. 161.

Two-sided Italian cross stitch. Fastening in the thread and position of the needle for the first stitch.



Fig. 162.

Two-sided Italian cross stitch. Position of the needle for the second stitch.

**Two-sided Italian cross stitch** (figs. 161, 162, 163, 164). — This stitch consists of cross stitches, alike back and front, divided from each other by horizontal and vertical stitches. The upper and lower stitches should all slope one way as in plain cross stitch. Italian stitch is worked in one journey to and fro. Fig. 161 shows how to fasten in the thread and place the needle for the first stitch from right to left; fig. 162, the position of the needle from left to right to form the cross at the back and the vertical stitch to the left, on the right side; fig. 163, the position of the needle for a two-sided horizontal stitch at the bottom of the cross, after which you proceed as in fig. 161. Fig. 164 explains the return of the thread which completes the double crosses and the lines between. The vertical lines not made on the first journey are completed by the stitches of the return journey.

In the next row, the horizontal stitches form the top of the stitches of the row beneath.

To make a last row, pass the needle from left to right under and over the threads of the foundation, starting from the last cross stitch, before passing it under the vertical stitch shown in fig. 164. This embroidery stitch, done upon a thin, loosely woven material, produces an exceedingly pretty transparent effect, provided that the thread be tightly enough drawn in the working.

**Two-sided Montenegrin cross stitch** (figs. 165, 166, 167). The Slav populations spread over the southern countries of

the East of Europe, especially the Montenegrins, have a marked predilection for the stitch represented in fig. 167, which, till now, does not seem to have been described in books on needlework.

Here again we have cross stitches separated by vertical ones, but done on the right side over two oblique threads, while on the wrong side we have ordinary cross stitches divided, as on the right side, by intermediate vertical ones.

Coarse cotton should be used for this work; it produces a richer effect, it covers the threads of the material better, as well as the middle stitch which, in Slav embroideries, is entirely hidden beneath the cross stitches.

Begin, as letter A in fig. 165 indicates, with a long slanting stitch from left to right across four horizontal and eight vertical threads, then, bringing the needle back from right to left under four threads, draw it out, and put it in again from left to right under the first four threads of the canvas, as shown in the engraving. These two stitches finished, proceed to the third, indicated by letter B; it crosses the first stitch vertically, after which begin again with the first stitch.

At the back, the threads form cross stitches separated by vertical ones, and the regular variation of the stitches lends a unique charm to the so-called wrong side of work done in this stitch.

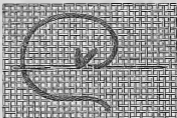


Fig. 163. Two-sided Italian cross stitch.  
Position of the needle for the third stitch.



Fig. 164.  
Two-sided Italian cross stitch.  
Second journey completing  
the cross stitch.

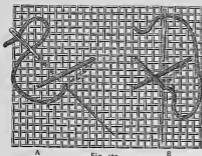


Fig. 165. Two-sided Montenegrin cross stitch. First and second oblique stitches and transverse stitch. Right side.

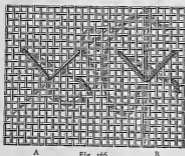


Fig. 166. Two-sided Montenegrin cross stitch. First and second oblique stitches and transverse stitch. Wrong side.



Fig. 167. Two-sided Montenegrin cross stitch. Row of stitches completed.

**Plaited Slav stitch** (figs. 168, 169, 170, 171, 172, 173, 174, 175). — Plaited Slav stitch is very much like Montenegrin stitch; but it is easier to work and requires no more time and attention than ordinary cross stitch.

The stitch is generally worked over three and six threads, as fig. 168 clearly shows; but if it is to be rounded, it must be worked from the outset over an even number of threads.

In working a straight row, the first stitch should be carried over eight vertical threads; but to round the stitch, it must be carried over four threads only in either direction, see fig. 169, thus making, also, the first setting-stitch to the left; a half-stitch follows, after which the needle returns to the starting point of the first stitch. In fig. 170 the half-stitch is

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finished and hidden by the succeeding stitches; the fifth stitch, which stops at the fifth thread, is begun, and the needle is directed, slanting from left to right, under three threads of the canvas. In fig. 171 the needle comes back to the left, being passed horizontally under four threads, so that the right

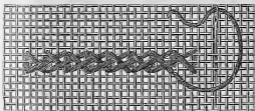


Fig. 168. Plaited Slav stitch.  
Worked in horizontal line.

setting-stitch is completed in passing to the stitch above. In fig. 172 the needle passes vertically downwards under four threads, then, following the direction indicated by the arrow, it passes in an oblique direction over two threads and comes back under two. Fig. 173 shows the position of the needle

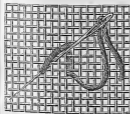


Fig. 169. Plaited Slav stitch.  
Left setting-stitch.

The half-stitch for the return and position of the needle for the next stitch.

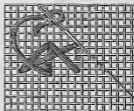


Fig. 170. Plaited Slav stitch.  
Position of the needle  
for the half-stitch and for the right  
setting-stitch.

for the vertical setting-stitch, and the dotted line marking one cross stitch and one long stitch to form the plait. Fig. 174 gives us a circle completed with setting-stitches all round.

Plaited Slav stitch can also be worked diagonally, and can thus be adapted to waved, broken lines and the stalks of leaves or flowers. Fig. 175 shows how this stitch is worked obliquely over two threads.

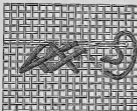


Fig. 171. Plaited Slav stitch.  
Setting-stitch to the right and position  
of the needle for a setting-stitch  
at the top.

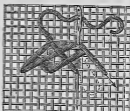


Fig. 172. Plaited Slav stitch.  
Position of the needle for returning to  
the lower row, and dotted line marking  
the right half-stitch.

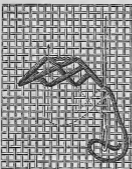


Fig. 173. Plaited Slav stitch.  
Right setting-stitch and beginning of a  
second row of stitches.

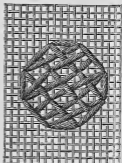


Fig. 174. Plaited Slav stitch.  
Berry encircled with setting-  
stitches.

**Plaited Algerian stitch** (fig. 176). — The distinguishing feature of this stitch is that it only advances one or two threads at a time. It is advisable to begin the stitches over an uneven number of the canvas threads. Like the Greek and

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Slav stitches it looks best worked with a coarse cotton, and the rows can touch each other either at the top or bottom of the stitch so long as one settles beforehand and keeps to the same plan throughout.

**Two-sided plaited Spanish stitch** (figs. 177 and 178). — This stitch has the double advantage of being rapidly executed and very effective. It is, therefore to be recommended where the object is to produce a certain effect with a relatively small expenditure of trouble and time.

In itself Spanish stitch consists of slanting stitches over 5 and 3 threads, three threads apart. Figs. 177 and 178 clearly explain the manner of working, which will be found both pleasant and easy to do.

The plaited Spanish stitch is worked in two journeys— forwards and back again. All cross stitch patterns can be copied in this particular stitch, only the gaps left by the long stitches have to be filled in by short ones.

Certain imitation oriental carpets, worked on coarse linen, show specimens of the same kind of work; the stitches, however, are placed much closer together than in Spanish stitch. (See the chapter on "Tapestry", knitting stitch, fig. 375.)

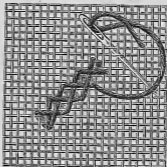


Fig. 175. Plaited Slav stitch.  
Worked in diagonal line.

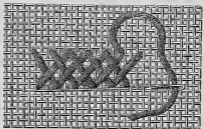


Fig. 176. Plaited Algerian stitch.

**Two-sided line stitch** (figs. 179 and 180). — Square stitch, Holbein stitch, line or stroke stitch as it is sometimes called, and setting-stitch, are all worked on similar principles.

Though all these two-sided stitches are related to each other, and by no means difficult of execution, anyone new to the work will find a little practice necessary to make the stitches follow in their proper order. Fig. 179 explains how

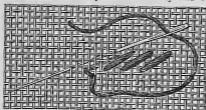


Fig. 177. Two-sided plaited Spanish stitch.  
First row.

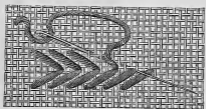


Fig. 178. Two-sided plaited Spanish stitch.  
Second row.

the needle has to pass alternatively and step by step over and under the threads of the material, and fig. 180 how the threads left uncovered in going are successively covered in returning.

The great difficulty is how to place the first row of stitches so as to ensure an unbroken course back. It will be well, before beginning, to plan out what will be the most direct course back, so that you may not come to a standstill, or be obliged to make

extra stitches on the wrong side. If you have to pass obliquely across the material, as patterns often necessitate, pursue the same course as though you were covering the straight threads of the foundation.

**Triangular two-sided Turkish stitch** (figs. 181, 182, 183, 184, 185). — Among the many pretty stitches which distinguish the Turkish embroideries, there is one in particular which is apparently very difficult to execute but in reality is not so at all.

Although it resembles line stitch upon straight threads, in the oriental embroideries we generally find it worked in diagonal lines, and each line requires two journeys to and fro.

In the first, fig. 181, the needle always passes over and under two vertical and two horizontal threads in a diagonal line. Returning, the needle is passed under the material and the stitch on the right, it is brought out at the bottom of the stitch, then a slanting back-stitch is made upwards, over two horizontal and two vertical threads, the needle is passed horizontally over two threads to the left, is brought out again near the upper stitch and is re-inserted near the lower stitch, thus forming a second slanting stitch, after which the thread is carried to the bottom of the vertical stitch. Four threads always meet in the hole made by the needle. The third and fourth round should be worked in a different colour from the first two, combined with which they form one complete row of stitches.

Figs. 183 to 185 illustrate the same stitch worked in straight lines.

In fig. 185 the dark thread shows the first two rounds, the light one the third and fourth.

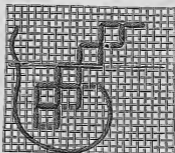


Fig. 179. Two-sided line stitch.  
First row.

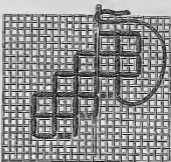


Fig. 180. Two-sided line stitch.  
Second row.

**One-sided insertion** (figs. 186, 187, 188, 189, 190). — Beginning with a plain cross stitch, made over three threads both ways, direct the needle upwards and pass it, three threads above the first stitch, under the same number of the material threads, fig. 186. Then returning to the line of the first stitch, pass the needle under six threads, fig. 187, and make another cross stitch; add another stitch downwards, figs. 188 and 189, followed again by a cross stitch, and then the series of stitches is begun over again as in fig. 186.

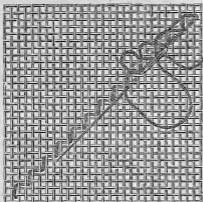


Fig. 181. Triangular two-sided Turkish stitch, worked diagonally.

First journey forward and first return, forming a half row of stitches.

as the second stitch to the left over six threads, and the position of the needle for beginning the third stitch. Figs. 192 and 193 show the second and third stitches finished, the course of the fourth and the return of the needle for the next one; fig. 194, the first horizontal stitch below over six threads and the return stitch under three; fig. 195, the eleventh

Fig. 190 shows a piece of the insertion in its original size, worked in D·M·C Special stranded cotton (Mouliné spécial) (\*).

**Two-sided insertion with the wrong side in square stitch** (figs. 191, 192, 193, 194, 195, 196, 197). — Fig. 191 explains the first stitch and the passage of the thread, from left to right, under three vertical and three horizontal threads, as well

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

stitch finished and the next step for the twelfth. Fig. 196 shows a series of stitches on the right side, and fig. 197 the same on the wrong side, which presents quite a different appearance from the right side, but will go quite well with any two-sided embroidery.

These insertions can be worked upon any sort of material, so long as the stitches forming them are made both ways over a number of threads divisible by three. One may, for instance, start the first stitch over six, nine, or twelve threads, but will find it impracticable over eight, ten, or fourteen.

**Insertion in button-hole stitches** (fig. 198). — Begin by making a button-hole stitch upwards over four threads, and distant six threads from the point where the needle came out, and draw it up tight; then make a similar stitch downwards, so that the two meet in the same hole.

After making five such stitches upwards and downwards, jump six threads of the material and begin another group of button-hole stitches like the first.

**Different hems for embroideries** (figs. 199, 200, 201, 202). Coloured embroideries can be finished off not only by open-work hems, but also by hems ornamented with various kinds of stitches, and when the material has a good selvedge, the stitches may be worked over it direct.

If desirous of copying the two kinds of stitches represented in figs. 199 and 200, along a cut edge, prepare a rolled hem

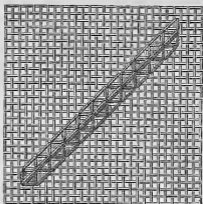


Fig. 182. Triangular two-sided Turkish stitch, worked diagonally.

Two journeys to and fro forming the complete row.

in a fine material, and a flat hem in a coarse one. This done, make three button-hole stitches at a little distance from each other — in fig. 199 they are two threads apart — then, jumping twice the number of threads left between the stitches, pass on to the next group. In fig. 200 the ornamentation of the hem

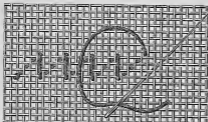


Fig. 183.  
Triangular two-sided Turkish stitch worked horizontally.  
First journey.

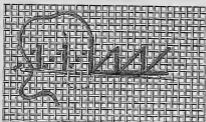


Fig. 184.  
Triangular two-sided Turkish stitch worked horizontally.  
First journey back.

consists of two stitches the width of the hem — if there be one — both in the same hole, and two longer ones four threads apart from the others, followed by three pair of the shorter stitches four threads apart as before.

Another hem, as original as it is pretty, is reproduced in figs. 201 and 202. This is begun by rolling up about  $\frac{3}{8}$  of an inch of the edge as tightly as the fabric will allow, then bring the thread forward from the back and skipping nine threads make nine stitches

all one thread apart from each other, drawing each up tightly and making them lie quite close side by side. It is advisable to draw out a thread along the hem in order to get the stitches in a perfectly straight line. The material must be entirely covered by the stitches; this will be best attained by using a loose thread such as D-M-C Special

one — both in the same hole, and two longer ones four threads apart from the others, followed by three pair of the shorter stitches four threads apart as before.

Another hem, as original as it is pretty, is reproduced in figs. 201 and 202. This is begun by rolling up about  $\frac{3}{8}$  of an inch of the edge as tightly as the fabric will allow, then bring the thread forward from the back and skipping nine threads make nine stitches

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stranded cotton (Mouliné spécial), D-M-C Floss flax or flourishing thread (Lin flochet, or D-M-C Persian silk (Soie de Perse).

**Gothic border in cross stitch** (fig. 203). We are indebted for this pretty pattern, quite Gothic in char-

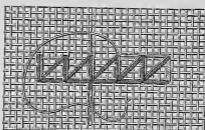


Fig. 185. Triangular two-sided Turkish stitch worked horizontally.

First and second forward journeys and first return journey completed and second return in course of execution.

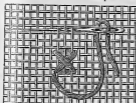


Fig. 186. One-sided insertion. First cross stitch and position of the needle for the upper stitch.

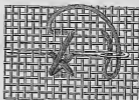


Fig. 187. One-sided insertion. Position of the needle for finishing the upper stitch and returning to the cross stitch.

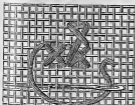


Fig. 188. One-sided insertion. Second cross stitch finished and position of the needle for the lower stitch.

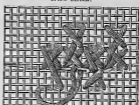


Fig. 189. One-sided insertion. Series of stitches finished and position of the needle for returning to the cross stitch.

acter; to a visit we paid to the National Museum at Munich, where we discovered it among a heap of oddments thrown aside as old rubbish.

Its simple and graceful outline renders it peculiarly suited for the decoration of table covers, bed spreads, towels, curtains and such articles.

It should be finished off with a deep fringe made of the threads of the fabric itself, or with a heavy knitted fringe.

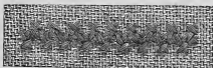


Fig. 190. One-sided insertion complete.

colour, or else in two shades of the same colour, as in fig. 203, where all the outside cross stitches are in the darker shade.

**Cross stitch border. Chinese design (fig. 204).** — This motif, which formed the border of some richly embroidered

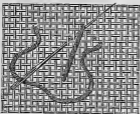


Fig. 191. Two-sided insertion with the wrong side in square stitch. First stitch finished and position of the needle for the second stitch.

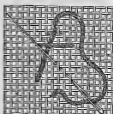


Fig. 192. Two-sided insertion with the wrong side in square stitch. Second stitch finished and position of the needle for the third stitch.

Chinese hangings, is an interesting subject sure to be appreciated by our readers.

We show it here in two parts, fitting together at points A and B.

It is a charming pattern to use for chair backs and the

(See chapters headed "Macramé" and "Needlework Trimmings".)

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like, and we recommend its being worked in three distinct shades of blue upon a pale tinted canvas.

**Powdering and border in cross and line stitch. Albanian style** (figs. 205 and 206). — These two pretty designs, of Albanian origin, are distinguished for their harmonious colouring and the artistic distribution of the shades.

A purple-red is the leading note, subordinate to it are a dark blue and a pale green, here and there picked out with single stitches of bright yellow and old gold.

In the powdering, fig. 205, the flowers of each alternate diagonal row are worked in red, with decorative stitches in green or blue; in the rows between, the flowers are alternately worked in green or blue with the decorative stitches in red, and four stitches of a bright yellow form the centre of the flower throughout.

In fig. 206, which serves as border to the above foundation pattern, yellow and old gold are only introduced into the stalks of the conventional flowers which, with the cross between them, form a square.

These squares are separated from the outer border by a narrow insertion three cross stitches in width, that may if preferred be worked in long vertical stitches over a corresponding number of threads. This straight band is edged top and bottom by a row of back-stitches. The colours used for the powdering alternate in the band, and above and below is a waved line of stroke stitches.

These two patterns seem intended for the embellishment of a table cover.

The border with the sprays, fig. 206, should go all round the cloth, and the centre be filled with the powdering, fig. 205.



Fig. 193.  
Two-sided insertion with the wrong side in square stitch.

Third stitch finished and position of the needle for the fourth stitch.

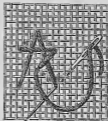


Fig. 194.  
Two-sided insertion with the wrong side in square stitch.

Fourth stitch finished and position of the needle for the fifth stitch.

To simplify the work, the centre may be divided from the border by a strip of dark velvet or silk, and another strip of the same be added at the outside instead of the narrow worked border.

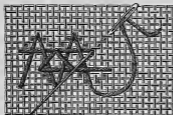


Fig. 195. Two-sided insertion with the wrong side in square stitch.

Series of stitches finished and position of the needle for the twelfth stitch.

**Cross stitch border.** Greek design (fig. 207). — Plait stitch, illustrated in fig. 168, lends itself best to the execution of these simple, compact designs. All the darkest lines are worked in Black fast dye 310, the leaves, in the form of steps, up to the beginning of the stalks, marked by the change in the

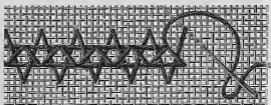


Fig. 196. Two-faced insertion with the wrong side in square stitch, Right side.

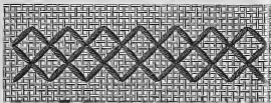


Fig. 197. Two-faced insertion with the wrong side in square stitch, Wrong side.

direction of the stitches, are done, one in light red the other in dark red, with the result that two light leaves and two dark ones always face each other.

In the original, the cross bars which connect the leaves are in yellow, while the detached figure which separates them is in pale blue.

The outer part of this figure is filled in with yellow stitches; but the double cross stitches should all be worked in

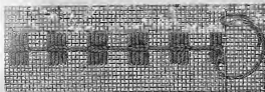


Fig. 198. Insertion in button-hole stitches.



Fig. 199. Selvedge or hem ornamented with single button-hole stitches.



Fig. 200. Selvedge or hem ornamented with button-hole stitches in pairs.

plain gold, or, if preferred, in Gold chiné, gold and green.

For the S figures in the narrow outside border two shades of blue should be used; dark blue for the outer stitches, and light blue for the fillings.

The little figures with transverse bars that unite the S S should be alternately outlined in black and filled in with light red, and outlined with dark red filled in with yellow. Owing

to the limited choice of types at our disposal the dark red and dark blue are represented by the same kind of cross, that is to say by small crosses.

We can recommend this pattern as specially suitable for trimming articles of dress, for which purpose it should be worked on strips of linen or canvas as being much more convenient to handle.

**Corner designs in stroke stitch** (figs. 208 and 209). — These two charming patterns can be used to decorate all sorts of little muslin or linen articles, such as ladies' and children's collars, fine pocket-handkerchiefs, finger napkins for afternoon tea, &c., and may be worked in one colour or two according to taste. If two colours be liked, the inside stitches should be done in the



Fig. 201. Rolled and ornamented hem.  
Detail magnified.



Fig. 202. Rolled and ornamented hem.  
Natural size.

This pattern is taken from an exceptionally fine piece of Italian work, though, to judge by the design, which resembles a grouping of the rose, the thistle and the shamrock, it might be attributed an English origin.

The original must have been worked in a most brilliant purple-red, but time has toned it down to the shade of Rust yellow 308 or Rust brown 3314 (\*) of the D.M.C colour card.

(\*) These numbers refer to the colours on the colour-cards of the articles stamped with the D.M.C trade mark. These cards can be consulted at all the mercer's and needlework shops.

lighter, the little outside edge in the darker shade, as shown in the illustrations.

**Border in stroke stitch** (fig. 210). —

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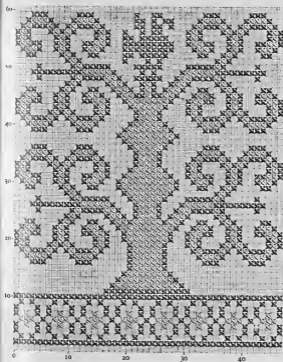


Fig. 203. Gothic border in cross stitch.

Materials: D·M·C Embroidery cotton, D·M·C Pearl cotton or D·M·C Floss flax or flourishing thread.

Key to the colours:  $\otimes$  Blue fast dye 797 or Rust brown 3310,

$\otimes$  Blue fast dye 799 or Rust brown 3313 (\*).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

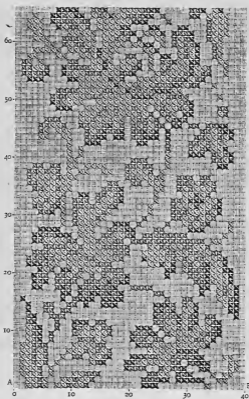
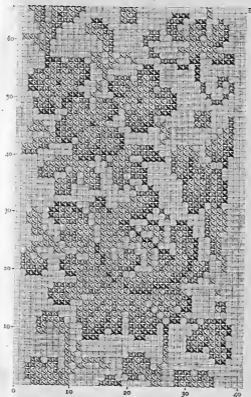


Fig. 204. Cross stitch border. Chinese design.

First part.

Materials: D·M·C Embroidery cotton, D·M·C Pearl cotton or D·M·C Floss 1st or flourishing thread.

Key to the colours: **■** Indigo blue 312 or Solid blue 824, **■** Indigo blue 314 or Solid blue 826, **■** Azure blue 3325 or Solid blue 827.



Second part of the figure 104.

Seeing the harmonious effect produced by the faded red on the white linen, we strongly advise our readers to choose one or other of the above-mentioned shades as being the only

ones that will give to new work anything of the distinctive quality peculiar to the beautiful old embroideries.

If this pattern be used as an edging for a side board or dresser cloth, it would look well finished off with a wide

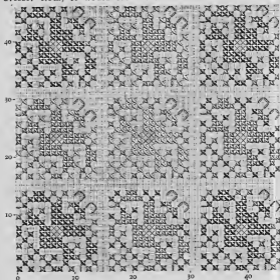


Fig. 205. Powdering in cross and line stitch. Albanian style.

Materials: D·M·C Pearl cotton, or D·M·C Floss flax or flourishing thread.

Key to the colours:  $\times$  Blue fast dye 798,  $\boxtimes$  Cardinal red 347,

$\boxplus$  Moss green 470,  $\boxminus$  Saffron yellow 725 (\*).

border of openwork, chosen from the chapter upon "Open work on Linen".

**Grounding in diagonal lines worked in back-stitch** (fig. 211). — This pattern may be worked in two-sided stroke stitch or in plain back-stitch.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



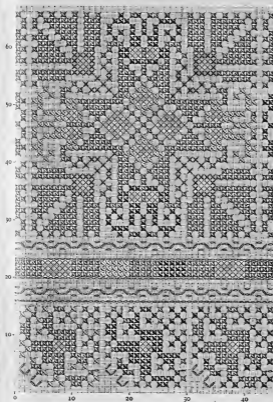


Fig. 206. Border in cross and line stitch. Albanian style.

Materials: D·M·C Pearl cotton, or D·M·C Floss flax or flourishing thread.

Key to the colours: ■ Blue fast dye 758, ▲ Cardinal red 347.

● Moss green 470, ✕ Old gold 718, ◆ Saffron yellow 725.

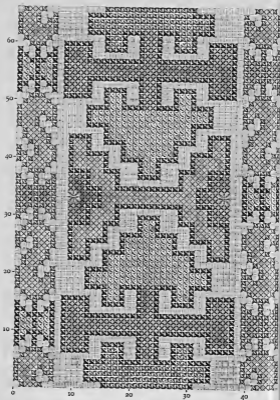


Fig. 307. Cross stitch border. Greek design.

Materials: D-M-C Special stranded cotton, or D-M-C Floss flax or flourishing thread and D-M-C Gold embroidery thread.

Key to the colours: ■ Black fast dye 310, ■ Geranium red 349 and Indigo blue 312, ■ Geranium red 352, × Rust yellow 308, × Azure blue 313, \* D-M-C Gold embroidery thread or D-M-C Gold chiné, green and gold.

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The original from which it is copied is done in back-stitch with a very loose thread. As this design, executed upon a stouter material, will work out rather large, it can only be reproduced upon good sized articles, such as cushions and panels, and should be worked all in one colour.

The design may be varied by the addition of a second row



Fig. 208. Corner design in stroke stitch.

Materials: D·M·C Embroidery cotton, D·M·C Pearl cotton or D·M·C Floss flax or flourishing thread.

Key to the colours:

A Cardinal red 346, B Morocco red 3328 (\*)

of sprays on the upper sides of the diagonal stalks, like those on the lower side but turned in the opposite direction, so that a leaf comes above a flower and a flower above a leaf.

**Powdering in cross, star and stroke stitches** (fig. 212). — This is an effective combination of star, stroke and cross stitches, which can be made use of wherever embroidery is a befitting form of decoration.

The cross stitches in which the close parts of the pattern are worked, should be in one colour only, but the D·M·C Gold chiné (Chiné d'or) may be used for the stroke and star stitches.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

This design may be utilised as grounding for a small rug or a cushion; it should be finished off by a narrow embroidered border or a band of material. For dessert d'oyleys a single motif only should be used, repeated in each corner.

**Border in cross, square and stroke stitch. Wallachian embroidery** (fig. 213). — A piece of Wallachian needlework

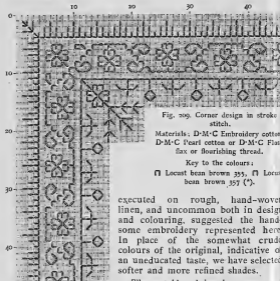


Fig. 209. Corner design in stroke stitch.

Materials: D·M·C Embroidery cotton, D·M·C Pearl cotton or D·M·C Flax, fax or flourishing thread.

Key to the colours:

□ Locust bean brown 355, □ Locust bean brown 357 (\*).

executed on rough, hand-woven linen, and uncommon both in design and colouring, suggested the handsome embroidery represented here. In place of the somewhat crude colours of the original, indicative of an uneducated taste, we have selected softer and more refined shades.

The outside edging in square and stroke stitch is worked in dark red, Cardinal red 346, and in green, Yellow green 734.

For the cross stitch fillings, Indigo blue 311, Garnet red 309, Yellow green 734 and Old gold 680 should be used in turn.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

We here depict the pattern done in cross, square and stroke stitches, the execution of which is within the capacity

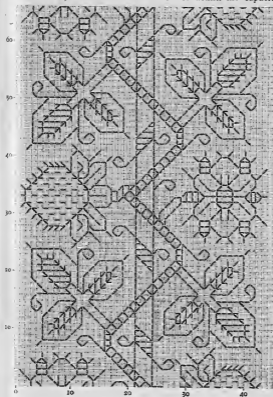


Fig. 210. Border in stroke stitch.

Materials: D-M-C Embroidery cotton, D-M-C Pearl cotton or D-M-C Floss flax or flourishing thread, in Rust yellow 308 or Rust brown 3314.

of the least practised worker. But it may be rendered much more decorative by the substitution of Spanish half-stitch, fig. 177, for the plain cross stitch, worked in different directions according to the lines of the pattern.

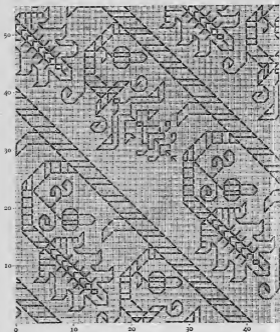


Fig. 211. Grounding in diagonal lines worked in back-stitch.

Materials: D·M·C Embroidery cotton, D·M·C Pearl cotton or D·M·C Floss (flax or flourishing thread,  
 \_\_\_\_\_ in Morocco red 3329 or Lilac grey 314 (\*).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

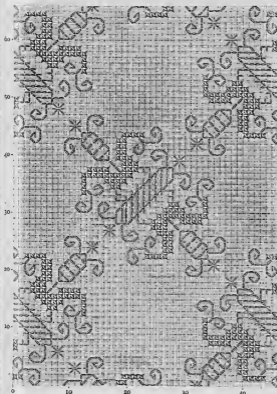





Fig. 212. Powdering in stroke, star and cross stitches.

Materials: D-M-C Pearl cotton, D-M-C Embroidery cotton or D-M-C Floss flax or flourishing thread and D-M-C Gold chine.

Key to the colours:  Garnet red 326 or Old blue 930,  D-M-C Gold chine,  blue and gold or D-M-C Gold chine, red and gold.

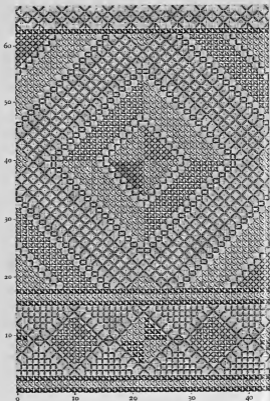


Fig. 213. Border in cross, square and stroke stitch. Wallachian embroidery.  
 Materials: D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread  
 Key to the colours:  $\boxtimes$  Indigo blue 311,  $\boxtimes$  Garnet red 309,  $\boxtimes$  Old gold 680,  
 $\boxtimes$  Yellow green 734,  $\boxtimes$  Cardinal red 340.

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The Spanish half-stitch can only be done here over four and two threads.

We recommend a coloured material for this pattern — red or dark brown — worked in strips, which can then be used for trimming curtains and portières, table-covers, panels, &c. These should be made of cloth or plush, with the bands of embroidery laid on and edged, if desired, by a fancy fringe.

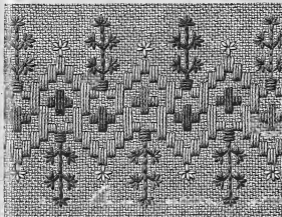


Fig. 214. Border in flat stitch. Italian design.

Materials: D·M·C Persian silk in Golden yellow 1318, Maize yellow 1069, Moss green 1129, Indigo blue 1011 and Crimson red 1185, or D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Old gold 680, Maize yellow 579, Moss green 470, Indigo blue 354 and Garnet red 326 (\*).

**Border in "point lancé". Italian design (fig. 214).** — The beauty of the Italian designs, executed upon fine linen in "point lancé" (flat or straight stitch), consists in a happy selection of colours for the embroidery.

In our model, the waved line is worked in golden yellow.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

and the little flowers along it in ivory white. The little crosses and trees are done alternately in red, green and blue.

We advise the use of this pattern for trimming articles of dress, such as aprons, collars, childrens' frocks, &c., working it on a band of linen or canvas which can be edged with crochet picots.

**Border in flat stitch and stroke stitch. Slav pattern** (fig. 215). — The design here presented to our readers is taken from the cuff of a Moravian peasant dress. The motifs are set in square stitch openworked — explained in the chapter on "Openwork", fig. 743 — or stroke stitch filled in with horizontal or vertical "point lancé". The embroidery is worked on cream linen in counted stitches; the material to be used is D·M·C Persian silk (Soie de Perse), in yellow and cream. This may be advantageously replaced by D·M·C Special stranded cotton (Mouliné spécial) (\*) and D·M·C Floss flax or flourishing thread (Lin floche).

When this pattern is used to trim articles of dress, the embroidery should be worked over an auxiliary canvas onto the garment itself, not upon a separate strip of material.

**Grounding and border in triangular Turkish stitch and flat stitch** (fig. 216). — This pattern, which seems particularly suited for the ornamentation of dessert and tray d'oyleys, little pincushions and chair backs, was copied from an old Turkish shawl, embroidered entirely in gold. The diagonal lines are all worked in D·M·C Gold chiné, gold and blue and gold and red. The triangular Turkish stitch, already described in figs. 181 to 185, has a specially good effect when it is combined with other styles of embroidery, as shown in fig. 216, where the Turkish stitch and "point lancé" occur together. The ground is divided into oblique squares; the lines which define them illustrating the use of the triangular Turkish stitch, worked as explained in fig. 182, in two colours of D·M·C Gold chiné, gold and red and gold and blue.

The insides of the squares number each nine stitches; a tenth is added which is covered by the first stitch of the next side and set behind it. The stalk which separates the two little leaves and is surmounted by a small lozenge, must be

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

begun above the fifth of the nine stitches; five stitches are made, but in such a manner as to end above the five stitches with the stitch going obliquely over the threads turned towards the interior of the stalk, so that the last stitch of the first row forms, with the first stitch of the second row, a triangle at the top of the stalk.

Taking the two shades of D·M·C Gold chiné, frame a whole row of squares inside with red chiné, and the next with blue chiné.

As regards the lozenges in D·M·C Gold chiné, gold and

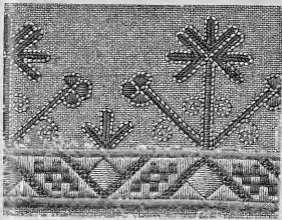


Fig. 225. Border in flat stitch and stroke stitch. Slav pattern.

Materials: D·M·C Persian silk, in Straw yellow 1262 and Old gold 1108, or D·M·C Floss flax or flourishing thread or D·M·C Special stranded cotton, in Cream yellow 712 and Golden yellow 782 (\*).

écru, which fill the corners, and those at the end of the stalk, make the first stitch over three threads of the material, increase by two threads at a time until eleven are covered, and then decrease in the same proportions. Coming to the

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

leaves in D·M·C Gold chiné, gold and green, which touch the stalk on either side, again make a first stitch over three threads of the material, increase by one stitch along the stalk keeping a straight line on the opposite side. After the ninth stitch, over eleven threads of the material, decrease again by one thread at a time on the side kept straight in the first

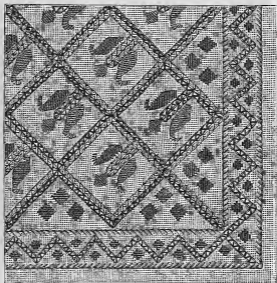


Fig. 216. Grounding and border in triangular Turkish stitch and flat stitch.

Materials: D·M·C Gold chiné, in gold and red, gold and blue, gold and écar, gold and green.

instance, then add four stitches over three threads only and in the opposite direction to the first part of the leaf.

The border of zigzags and little dots, which supplies an appropriate finish to this pretty pattern, is done in D·M·C Gold chiné, gold and red.

**Coverlet in Morocco embroidery** (figs. 217, 218, 219, 220). Work of this kind named after the country of its origin, belongs — according to the mode of executing it — either to the class of darned or of damask embroidery.

In working the pattern of the cover, fig. 217, five threads are to be skipped and the sixth taken up. Coming back, three

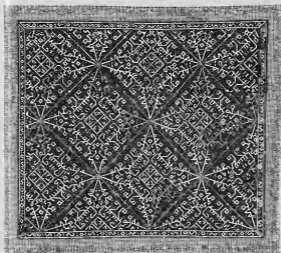


Fig. 217. Coverlet in Morocco embroidery.

Materials: D·M·C Pearl cotton, D·M·C Embroidery cotton, D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Morocco red 3327, Cardinal red 347 or Geranium red 891 (\*).

of the five threads skipped in going are taken up, and so on over the whole surface of the work, unless the lines of the pattern necessitate a departure from this rule; as for instance, in certain parts of fig. 218, where one sees that the stitches are carried over seven or eight threads; also in the borders,

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

figs. 219 and 220, where the stitches are arranged in a somewhat arbitrary manner, merely in order to bring out the pattern more clearly.

Fig. 218 represents a quarter of one of the motifs of which fig. 217 is composed. Four such, joined together, form one of the square patterns, and beginning from the middle the

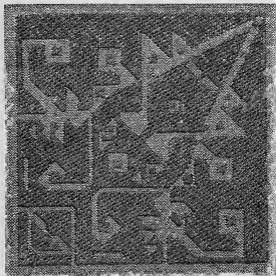


Fig. 218. Morocco embroidery.  
Quarter of one of the motifs of figure 217.

worker continues to the point where one of the two narrow borders, figs. 219 and 220, is to be added; for this grounding may be broken or added to anywhere.

Most of the linen and cotton materials can be used as a foundation for this charming design, and the embroidery threads employed must be adapted to the material chosen. D·M·C Pearl cotton (Coton perlé) and D·M·C Floss flax or

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flourishing thread (Lin floche) (\*) are only suitable for coarse fabrics, while D·M·C Special stranded cotton (Mouliné spécial), single strands of which can be used if desired, is better suited to the finer fabrics.

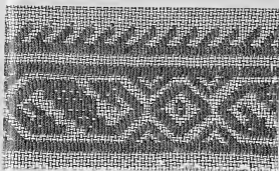


Fig. 219. Morocco embroidery.

Edging and insertion suitable for bordering figure 217.

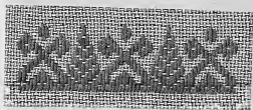


Fig. 220. Morocco embroidery.

Narrow border suitable to finish off figure 217.

**Border in Persian embroidery** (figs. 221, 222, 223, 224). Persian embroidery, executed in several colours on a foundation of fine linen, is always characterised by dark outlines

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

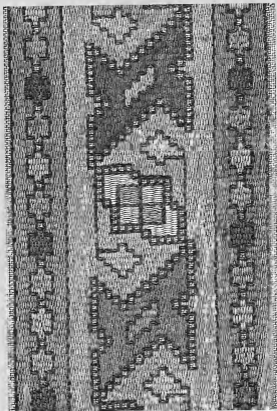


Fig. 221. Border in Persian embroidery.

Materials : D·M·C Persian silk, D·M·C Special stranded cotton  
or D·M·C Floss flax- or flourishing thread.



PLATE III



STRAIGHT STITCH EMBROIDERY ON TAMMY-CLOTH  
worked with D·M·C Pearl cotton (Coton perlé).

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in square and stroke stitch. The inside of the figures is entirely covered with filling stitches which give the idea of a coloured material. Embroidery of this sort requires infinite minute care, but when the work is finished its delicacy and richness of colouring amply repay the trouble bestowed upon it.

For the border, fig. 221, begin by making the outlines in black silk, and then fill in the background with the stitch explained in fig. 222.

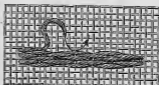


Fig. 222. Filling stitch used for border figure 221.

This stitch is worked in one journey to and fro. Start with a horizontal stitch over five threads of the material, take up the sixth thread, and so skip five, and so on. In returning, the stitch is finished by making in the same way horizontal stitches over five threads with one thread taken up between, only they must be set inversely.

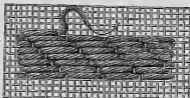


Fig. 223. Another filling stitch, worked horizontally in oblique lines.

Note further, that in returning the needle must be inserted quite close to the stitches of the first row. Having completed the first double journey, miss one thread upwards of the material and begin the next round; and so continue until the whole figure is filled.

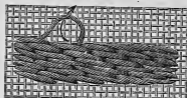


Fig. 224. Filling stitch with oblique, encroaching stitches.

As may be seen from the engraving of the border, the filling stitch is worked sometimes in horizontal sometimes

in vertical lines, according to the shape of the spaces to be filled.

For the colouring we recommend Bronze green 1094 and Cinnamon brown 1152 for the large, dark figures of the central strip, and Greenish grey 1178 and Old gold 1168 for the respective centres of these figures. The four little squares inside the intermediate figures are filled in with Greenish grey 1178 and Havana brown 1081, the light triangles above

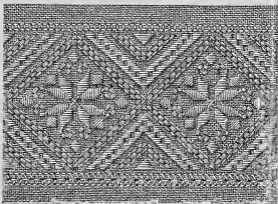


Fig. 225. Band of flat stitch embroidery edged with rows of openwork.

Materials: D·M·C Pearl cotton or D·M·C Floss flax or flourishing thread, in white and below with Maize yellow 1069, the little detached leaves in Scabious violet 1230.

The grounding of the wide central strip is worked in Indigo blue 1010, and that of the narrow borders in Old gold 1168. The little patterns in these borders are done alternately in Scabious violet 1230, Greenish grey 1178 and Bronze green 1094.

This kind of border, with a less elaborate ground, will serve for trimming rugs, cushions and panels.

In figs. 223 and 224, we give two other filling stitches met with likewise in Persian embroideries.

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The stitch fig. 223, is composed of horizontal stitches over five threads, leaving one thread between; in the succeeding rows the stitch advances to the right by one thread so that the grounding forms a pattern composed of oblique stripes.



Fig. 225. Border of Bulgarian embroidery in flat stitch.

Materials. D·M·C Pearl cotton, D·M·C Special stranded cotton or D·M·C Floss  
flax or flourishing thread, in Cardinal red 304, Solid blue 826,  
Beetle green 3347 and Rust brown 3314 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

The stitch shown in fig. 324, entirely covers the foundation material. It consists of horizontal rows of oblique, encroaching stitches. It is worked like the other in horizontal rows over six vertical and six horizontal threads, then returns diagonally under two threads to begin again as described above.

Stitches of the same kind are illustrated in the chapter on "Netting", see figs. 725 to 727.

**Band of flat stitch embroidery edged with rows of openwork** (fig. 225). — This band of Hungarian embroidery formed the trimming of an unbleached linen sheet; it was worked in white linen thread. The square openwork stitch, which divides the strip into squares and triangles, is described in the chapter "Openwork on Linen", see figs. 740 and 743.

The triangles are filled by a half-star in flat stitch and a band with little squares left blank.

The interior of the squares is ornamented by a star in flat stitch, with the rays done in double back-stitch; the space round the stars is occupied by eight little flat stitch squares.

To finish off the band, add above and below a little row of openwork, chosen from the chapter already referred to.

Worked in white on white, this kind of embroidery is used for trimming bed-linen, &c.

**Border of Bulgarian embroidery in flat stitch** (fig. 226). — The Bulgarians make the aprons and bags which form part of their national costume of a coloured material hand-woven by themselves. The delightful patterns of these hand-woven fabrics can easily be reproduced in embroidery. Fig. 226 represents one of these borders, copied from a bag, embroidered in flat stitch upon linen. It may be used to ornament bags, cushions, hassocks, &c. Our model is worked on cream Cuba linen, in vertical flat stitch, over four threads of the material, and in four colours.

The darkest shade in the engraving stands for dark blue; the medium one, red; the light one, green; and the lightest of all, yellow.

**Linen embroidery done on a traced pattern.** — For embroidery worked independently of the threads of the foundation material, the pattern must first be traced upon the foundation. It is then worked over with the different stitches required, the outline of the design being carefully adhered to

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According to its character, either the outline alone is embroidered, or the various motifs are filled in solid, or the two styles are combined in the same piece of work.

When the pattern is merely to be outlined, one or other of the stitches most resembling a cord or braid should be selected, unless a crocheted or knotted cord or a woven braid be preferred.

If, on the contrary, the pattern is to be entirely covered, there are a number of suitable stitches to choose amongst, namely, flat stitch or "point lancé", the varieties of cross stitch, known as Russian stitch or Mossoul stitch, Roman stitch, fish-bone, &c.

The examples with embroidered outlines and fillings combine every kind of stitch, as the engravings which follow will show.

Maltese embroidery is in a class by itself, the patterns being formed by a succession of tiny tufts.

**Materials.** — For raised stem stitch, chain stitch, &c., one takes a moderately twisted thread, such as D·M·C Pearl cotton (Coton perlé), or D·M·C Embroidery cotton, special quality (Coton à broder, qualité spéciale) (\*); in certain rare cases, as, for instance, in working pearl stitch, D·M·C Crochet cotton 6 cord (Cordonnet 6 fils) or D·M·C Knotting cotton (Fil à pointer) can be used.

Flat and cross stitch, and some other filling stitches, need a flourishing thread, such as D·M·C Special stranded cotton (Mouliné spécial), D·M·C Darning cotton (Coton à repriser), D·M·C Floss flax or flourishing thread (Lin floche) or D·M·C Persian silk (Soie de Perse).

Very florid designs sometimes require the introduction of metallic threads: for these one has a choice between D·M·C Gold and silver embroidery threads (Or et Argent fins pour la broderie) and D·M·C Gold chiné (Chiné d'Or).

**Stitches.** — The stitch most frequently used in linen embroidery for working a traced pattern is flat stitch, done as in white embroidery — raised satin stitch — the only difference being that it is not padded or raised but flat.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

In the chapter "Embroidery upon White Materials", fig. 71, we described raised stem stitch. The same chapter contains directions for doing crossed back-stitch, see figs. 74 and 75.

We here subjoin particulars of a series of stitches which may be used either for outlines or fillings.



Fig. 227. Raised stem stitch.

**Raised stem stitch** (figs. 227 and 228). — Take a very thick thread such as D·M·C Pearl cotton (Coton perlé) (\*) No. 3, or the coarser numbers of D·M·C Crochet cotton 6 cord (Cordonnet 6 fils), lay it as a foundation thread along the line of the pattern and work over it in slanting stem stitch, fig. 70, either with the same number of thread that is being used for a foundation or in a finer one, according to the material which is being embroidered.

This stitch may also be overcast in the manner shown in fig. 228.

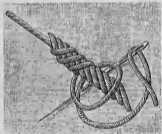


Fig. 228. Another kind of raised stem stitch.

Hold the loop of thread with the left thumb and slip it under the point of the needle, then draw up the thread and the stitch is finished.

Using a coloured thread for the second layer of stitches diversifies this kind of raised embroidery.

**Chain stitch** (fig. 229). After bringing out the thread at a certain point insert the needle again at the same place, leaving a little loop on the right side of the material, and bring it out 3 or 4 threads distant from the first stitch.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



Next, re-insert the needle at the spot where the thread last came out from the new loop, and repeat; the final loop is secured by a back-stitch.

This stitch is used instead of stem stitch for embroidering small patterns which are merely outlined, or for outlining larger ones filled in with flat stitch or in some other way.

We shall have frequent occasion to revert to this stitch.

**Chain stitch overcast** (fig. 230). — Having finished the chain stitch as just described, overcast it with a coloured thread at each loop of the chain without piercing the founda-



Fig. 229.  
Chain stitch.



Fig. 230.  
Chain stitch overcast.



Fig. 231.  
Fish-bone stitch.

tion material, see fig. 230. The effect produced is that of a round cord.

**Fish-bone stitch** (fig. 231). — This stitch somewhat resembles the ornamental feather stitch, fig. 46, consisting likewise of two button-hole stitches, one to the right the other to the left; only they are much longer towards the outside, and the inside threads form a vertical vein instead of an undulating line. In linen embroidery fish-bone stitch is often used as a filling for leaves, for which it is peculiarly adapted because of the veining thus obtained.

**Beaded or knotted stitch** (fig. 232). — This is a stitch very frequently met with in ancient church and household embroideries.



Fig. 232.  
Beaded or knotted stitch.

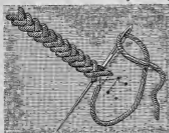


Fig. 233. Basket stitch on linen.



Fig. 234.  
Roman stitch.

Contrary to the ordinary procedure, this stitch is worked upwards under several threads of the material; the needle is put in horizontally, the thread drawn tight, then the needle is again inserted and the thread drawn through, following the direction of the arrow, underneath the first stitch, and a tight knot is made.

We meet with the same stitch worked in a variety of ways, according to the taste and skill of the worker; for instance, the knots may be set slanting, or else straight and very near together — when they pre-

sent the appearance of a close string of beads — or again, wide apart.

All these ways are admissible, but in each case care must be taken to make the stitches perfectly regular.

It is only the direction given to the stitch and the number of threads taken up with the needle which changes its appearance.

**Basket stitch on linen** (fig. 233). — There is some kinship between basket stitch and plaited Slav stitch, fig. 168, and with the Montenegrin, fig. 167, but it is not crossed by a vertical stitch like the latter. It can be worked upon every sort of material, on counted threads or on a wide or narrow tracing, with fine or coarse thread, with stitches close together or well apart.

Insert the needle, make a slanting stitch downwards from left to right, and — suitably to the material and the thread

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being used — passing under 3 to 6 threads of the foundation; returning then to the right, make at the line a second slanting stitch upwards of the same length as the first, then a third — starting from the same hole as the first stitch — downwards to the right, again a stitch upwards, and so on. The dotted line in the engraving indicates clearly the course of the stitches.



Fig. 235. Border in stem stitch.

Materials: D·M·C Pearl cotton, D·M·C Embroidery cotton or D·M·C Floss flax or flourishing thread, in Turkey red 301 and Black fast dye 310 (\*).

**Roman stitch** (fig. 234). — This consists of stitches which are worked full width, but are intersected by a back-stitch set rather slanting.



Fig. 236. Border in simple chain stitch.

Materials: D·M·C Pearl cotton, D·M·C Embroidery cotton or D·M·C Floss flax or flourishing thread, in Locust bean brown 303 and Cornflower blue 792 (\*).

Though the engraving is so clear as to render it hardly necessary, we subjoin an exact description of the way the stitches should run.



Fig. 237. Border in simple chain stitch with overcast stitches.

Materials: D·M·C Pearl cotton, D·M·C Embroidery cotton or D·M·C Floss flax or flourishing thread, in Locust bean brown 303, Cornflower blue 792 and Rust brown 3314 (\*).

Bring out the needle on the left, 2 or 3 threads beyond the line that the embroidery is to take, letting yourself be guided with respect to the number of threads taken up by the nature of the fabric and the thread in use; put the needle in on the

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

right, the same distance in advance of the line as before, and bring it out in the middle of the length of the stitch, then passing the needle over the first stitch, put it in again one or two threads in advance of the hole where it came out, and draw it through close to where the first stitch began.

**Three little borders in different stitches** (figs. 235, 236, 237). — We give here three little borders intended for trimming



Fig. 238. Flowers in flat stitch, Hungarian style.

Materials: D-M-C Embroidery cotton, D-M-C Pearl cotton or D-M-C Floss for or flourishing thread, in Scarlet 815 and Saffron yellow 725 (\*).

small tea-napkins, aprons and dresses, which represent the kind of pattern called line designs.

Fig. 235 shows a narrow band executed in stem stitch with two shades of colour; fig. 236, another pattern in simple chain stitch, and fig. 237 the same design done in chain stitch overcast.

**Flowers in flat stitch, Hungarian style** (fig. 238). — This spray is an example of the style of work called Hungarian

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C.

embroidery. The Hungarian peasants use it to ornament their clothing as well as their house-linen.

The foundation is of fine linen, the embroidery wrought in bright red with occasional leaves in gold colour. The direction of the stitches being plainly shown in the illustration further explanation is unnecessary.

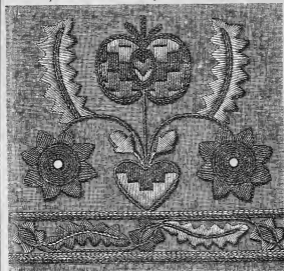


Fig. 239. Border and conventional flower in flat, chain and stem stitch. Moravian style.

Materials: D.M.C Pearl cotton, in Black fast dye 310, Scarlet 498, Golden yellow 783, Indigo blue 322 and Maize yellow 579.

Flowers of this sort, repeated along a waved line or used as a corner spray, are well adapted for the adornment of table or house-linen, but they can also be used for cushion covers, aprons, &c.

**Border and conventional flower in flat, chain and stem stitch. Moravian style (fig. 239).** — This is a specimen

of Slav embroidery with which the Moravian peasants trim their cuffs, shawls and caps; it should be worked in red, blue, yellow, black and cream, the characteristic embroidery colours of that country. The work is done in silk on dark blue linen.

The embroidery is begun by overcasting all the eyelet holes with yellow cotton, then the petals of the flower are worked in flat stitch with red silk. The upturned, dentate leaves, as well as the two small leaves at the base of the stalk, are embroidered in cream. In the border, blue flowers with black centres

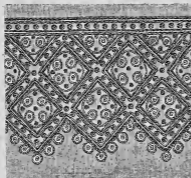


Fig. 240. Border in Serbian embroidery.

Materials: D·M·C Pearl cotton No. 12, in Indigo blue 311, Cardinal red 347, and Pistachio green 319, and D·M·C Gold embroidery thread No. 20 (\*).

in stem and chain stitch are done in yellow, excepting the veins of the yellow leaf in the border which are in blue.

The eyelet holes of the flowers are encircled by three rows of chain stitch in black. Two rows of chain stitch — blue and black — finish off the border at the top, and three rows — blue, yellow and black — finish it off at the bottom.

For directions how to work the chain stitch, see fig. 229.

**Border in Serbian embroidery** (fig. 240). — The peasant women of Croatia often weave their aprons with coloured

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

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threads mixed with gold and silver threads. As a sample of these designs we give the border, fig. 240, which was worked on Algerian linen with D·M·C Pearl cotton (Coton perlé) in blue and green, and with gold thread and gold spangles.

The setting of each lozenge consists of two lines of stem stitch in coloured thread, separated by a gold thread laid down with overcast stitches.

Inside are eyelet holes in gold thread, ornamented with a double back-stitch in silk. Finally, the oblique bands are filled with little gold spangles.

The width of this trimming may be varied at pleasure; either by edging it with scallops, or by using it as an insertion, it will always make a handsome addition to summer dresses, &c., or to fancy-work.

**Border in Persian stitch** (fig. 241). — This embroidery, Persian in its origin, is very like the stitch defined in fig. 75. Instead, however, of bringing the needle out as there indicated, take it back, as

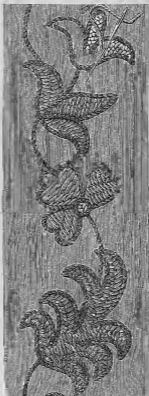


Fig. 241. Border in Persian stitch.

Materials: D·M·C Pearl cotton or D·M·C Floss flax or flourishing thread, in Black fast dye 310, Moss green 469 and 471, Cardinal red 347, Old gold 680 and Mauve violet 315.

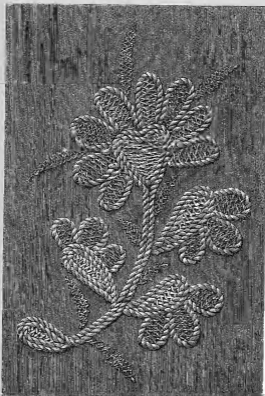


Fig. 242. Flower in Maxwell stitch.

Materials : D-M-C Gold thine, in black and gold, green and gold, red and gold, blue and gold, and éoru and gold.

D-M-C Gold cord and D-M-C Aise in Golden yellow 782.

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seen in the engraving, to the space between the outlines of the pattern and behind the thread that forms the next stitch.

Before filling in the spaces in the motifs, trace the outlines with short stem stitches, or with a fine cord secured by invisible stitches.

This graceful design, applicable to various uses, is composed of 7-lobed leaves worked alternately in dark and light green, of flowerets of 3 petals, worked in Cardinal red, and of

small leaves in mauve. The setting or outlining throughout is executed in Black fast dye.

**Flower**  
in Mossoul  
stitch (fig.  
242). — To  
work this  
stitch, follow  
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stitches must  
be set far  
enough  
apart for the  
foundation  
to show  
through be-  
tween them.



Fig. 243. Corner design in reversing flat stitch and stem stitch. Serbian style.

Materials: D-M-C Persian silk, in Black 1187, Myrtle green 1138  
Orange yellow 1215, Indigo blue 1010, Copper red 1133  
and Maize yellow 1069; or D-M-C Special stranded cotton or  
D-M-C Floss flax or flourishing thread, in Black fast dye 310,  
Pistachio green 367, Saffron yellow 725, Azure blue 3325,  
Locust bean brown 357 and Cream yellow 712 (\*).

As working material take D-M-C Gold chiné (Chiné d'Or).

Red and gold and black and gold Chiné are used for the eight petals of the large flower at the top of the spray, and

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C.

blue and gold Chiné for the three-petalled buds on either side the stalk. The little pointed leaves are in green and gold Chiné, and the heart of the flower and of the buds is done in écru and gold Chiné.

All the principal figures are outlined with D·M·C Gold cord (Cordonnet d'Or) (\*), fastened down by invisible stitches in D·M·C. Also, Golden yellow 782.

This sort of flower spray lends itself to combinations for covering large surfaces, such as are required for panels, cushions, chair-backs, &c.

**Corner design in reversing flat stitch and stem stitch** (figs. 243 and 244). — This design familiarises us with the characteristics of the Serbian embroideries, which are executed in coloured silks upon fine linen, and are chiefly used for decorating the peasant womens' shawls.



Fig. 244. Flat stitch set contrariwise.

The larger motifs are filled in with flat stitches set contrariwise, as demonstrated in fig. 244.

The outlining and the stalks and tendrils are done in plain stem stitch.

The darkest shade represents black, the lightest, cream; the large petals of the flowers are alternatively done in red and in green. Blue, yellow, red and green are equally distributed throughout the other parts of the spray.

Floral designs of this kind, like the preceding figure, can easily be arranged as powdering or in groups for extensive backgrounds.

**Motif in Roman stitch** (fig. 245). — The pattern shown at fig. 245 is worked, for the most part, in Roman stitch. The original, still in very good preservation notwithstanding its age, is embroidered with a rather bright red thread on a slightly tinted stuff.

By using D·M·C Pearl cotton (Coton perlé) in Rose fast dye 3350 for the embroidering, a very good imitation of the old work which served as our model will be secured.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

Roman stitch is employed wherever the lines of the pattern are widest apart; where they narrow, as in the curves of the stalks and the lacinations of the flowers, flat stitch predominates.

The detached motif may be repeated to serve as a strip or border, or else be used as a powdering; when made into a

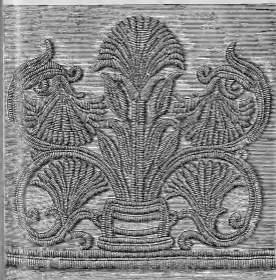


Fig. 245. Motif in Roman stitch.

Materials: D·M·C Pearl cotton, D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Rose fast dye 3150 (\*).

In order, the middle flower of the design, with the stalk lengthened, will look very well worked as a separate subject between the large-sized bouquets.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

Arranged in a double row, base to base, these large figures form an extremely handsome border, which makes an effective trimming for curtains and other household furnishings.

**Bird in Mediæval embroidery, figure stitch** (figs. 246 and 247). — In the Middle Ages a particular kind of embroidery was practised in Southern Germany and in Switzerland,



Fig. 246. Bird in Mediæval embroidery, figure stitch.

Materials: D·M·C Floss flax or flourishing thread, or D·M·C Special stranded cotton, in white or dove (\*).

done in flat or straight stitch held down by long overcast stitches, which, owing to the subjects represented by the embroidery (biblical personages, animals and birds, and figures of saints), was called "figure stitch".

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

Such embroidery was almost entirely used to ornament hangings. It was worked on linen with white or unbleached linen thread, little differing in shade from the foundation; the effect of the work is only seen against the light, when the figures stand out dark and solid looking in contrast to the more or less transparent ground.

This species of work lent itself advantageously to compositions in the Romanesque style, in which detached figures of animals or birds are framed in rich ornamentation. It has now been adopted for the embroidering of panels and table-covers to use in dining-room, smoking-room or veranda.

The bird in fig. 246 is a specimen of this ancient work.

The stitch itself is done in two processes, and a coarse, loose thread should be chosen for the purpose. Stretch a thread right across the surface to be embroidered, then cover it with long, slightly slanting stitches, making only very short ones at the back. To show the course of the stitch more clearly we have given the working illustration in

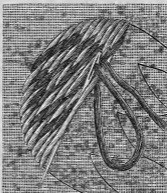


Fig. 247. Working detail of figure stitch.

two shades. The stretched thread — first process — is light coloured, and the slanting, overcast stitches — second process — are dark. (See fig. 247.)

The first and the last of these stitches must never touch the outlines. When the first set of stitches is finished, stretch a second thread alongside the first one, overcast it with slanting stitches, and repeat the processes until the whole outline is filled. For broad surfaces, such as the wings and breast, the stitches may be made longer; the head and the claws, on the other hand, require short stitches.

The effects of light and shade are produced solely by the different direction and length of the stitches.

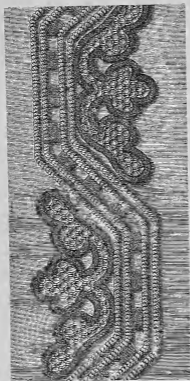


Fig. 248. Border with outlines in beaded or knotted stitch and in basket stitch, with various fillings. Materials: For the knotted or beaded stitch: D·M·C Crochet cotton, 6 cord No. 2, in écarle. — For the basket stitch: D·M·C Special stranded cotton, No. 25, in Indigo blue 312. — For the Gobelins stitch: D·M·C Special stranded cotton, No. 25, in Morocco red 3327. — For the lace stitches: D·M·C Flax lace thread No. 20, in white.

We advise our readers to frequently consult the engraving, that they may achieve a correct inclination of the stitches in all the various parts of the bird.

**Border with outlines in beaded or knotted stitch and in basket stitch, various fillings (fig. 248).** — The stitch shown in fig. 232 is used here for marking the lines which enclose the small motifs worked in Gobelins stitch with D·M·C Special stranded cotton (Mouliné spécial) in red, while the detached motifs are outlined in basket stitch, fig. 233, with D·M·C Special stranded cotton (Mouliné spécial) in blue.

The interiors of these motifs are filled with one or other of the lace stitches (see the chapter on "Needle-made Laces", figs. 890 to 929) D·M·C Flax lace thread (Lin poudentelles), in white being used for them



Fig. 349.

Scroll pattern executed in braid, with various fillings.

Materials: D·M·C Superfine braid, D·M·C Alsatian twist No. 50 and D·M·C Embroidery cotton, special quality, No. 20, in Garnet red 335.

the stitches can either be worked into the foundation or so as to form a network over it.

The work may be simplified by sewing D·M·C Superfine braid (Lacet superfin), or a crocheted braid — both look equally well — along the straight lines, instead of embroidering them.

Embroidery done in this way is most frequently used to trim articles of attire for ladies and children.

**Embroideries executed in braid.** — The two following specimens may be classed amongst work in which a narrow braid takes the place of embroidery.

In the scroll pattern, fig. 249, braid is used instead of embroidered outlines; whilst the bouquet, fig. 251, shows braid employed for making flowers and ears of corn.

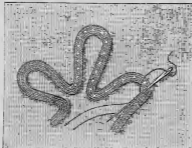


Fig. 250. Method of gathering lace to form the curves.

D·M·C Alsatian twist (Retors d'Alsace) No. 50 for this purpose. At the curves of the pattern, fasten down the braid along the outside line and gather it inside the curve; the fullness will thus be taken up and the braid will lie quite flat. (See fig. 250.)

When the whole outline has been done in this manner, work the filling stitches with D·M·C Embroidery cotton, special quality (Coton à broder, qualité spéciale), No. 20.

The interiors of the flowers and leaves are filled with fish-bone stitch, fig. 231; the stalks are worked in crossed back-stitch, fig. 75, and the centre of each flower is formed by a spider in darning stitch.

This kind of work, which is to be done in colours, is

**Scroll pattern executed in braid, with various fillings** (figs. 249 and 250). — Sew down D·M·C Superfine braid (Lacet superfin) between the outlines of the traced pattern, with small stitches, set in the middle of the braid and as invisible as possible, using

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recommended [for trimming side-board cloths, toilet covers, towels, five o'clock tea cloths, and other such articles as are subjected to frequent washing.



Fig. 254. Bouquet in braid and embroidery.

Materials: D·M·C Superfine braid in white, écar, Rust yellow 308 and Indigo blue 322; and D·M·C Embroidery cotton, special quality No. 55, in écar, Orange yellow 444, Indigo blue 311, Lime-tree grey 391, Mignonette green 750, Pistachio green 319, 320 and 369, Morocco red 3328 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

**Bouquet in braid and embroidery** (fig. 251). — In the bouquet here represented, braid replaces satin stitch embroidery with great advantage to the worker, as it saves the expenditure of much time and labour.

When copying the bouquet, fig. 251, use D·M·C Superfine braid (Lacet superfin) (\*), in écreu and Rust yellow 308 for the ears of corn; in white for the moon daisies; and in Indigo blue 322 for the cornflowers.



Fig. 252.  
Tambour  
work.

As to the execution, nothing could be easier than the mode of working these flowers.

Thread a tapestry needle with the braid, push it through the material from back to front, drawing it out at the base of one of the flower petals. Have ready an ordinary needle containing thread which suits the braid in colour and fineness, and draw it through from the back to the front at the right place for the point of the same petal; bring the braid to that point and secure it by two stitches made over it; then take the braid again to the base of the petal, draw it through to the back of the material and bring it out at the place for the next petal. The natural irregularity of petals can be imitated by using braid of different widths, folding it over more or less closely, and laying it down in longer or shorter lengths as taste directs.

Only three or four fastening stitches are needed for each petal.

Take note that the points of braid are wider apart in the moon daisy than in the cornflower; to work the latter it



Fig. 253. Crochet hook for Tambour work.

suffices to fold back the braid without drawing it through the material and to secure it by a stitch or two top and bottom on the right side.

The ears of corn are still more quickly done; a single stitch in the braid makes the beard, and small stem stitches hide the juncture of the ends of the braid and are continued for the stalks.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

The centres of the moon daisies are worked in twisted knot stitch, fig. 78, with yellow cotton, and those of the corn-flowers with dark blue cotton.

The other small details of the pattern are executed with flat or stem stitch in the colours indicated below the engraving. With this to go by, the distribution of the colours for the different parts cannot present any difficulties. We need only



Fig. 254. First position of the hands for Tambour work.

point out that the Morocco red 3328 is intended for the little knot of ribbon confining the stalks of the flowers.

It is a pretty little design which can be rapidly executed and may serve as decoration for all sorts of articles, such as book-covers, sachets, pincushions, &c.

**Crochet done in a frame** (figs. 252, 253, 254, 255). — Large pieces of work, requiring a great assortment of colours, are not done in chain stitch with an ordinary needle, but are mounted in a frame and the chain stitch worked with a

crochet hook. This is known as Tambour work from the frame used for it.

The size of the frame must be adapted to the article for which the work is intended.

The loops or chain stitches which are made with a small hook require a special tool, shown in fig. 253, the hook being screwed into the handle, as is also the case with the stitching needle to which we shall allude later on.

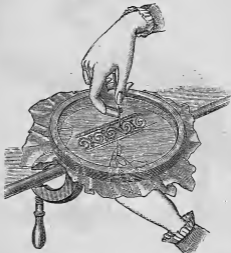


Fig. 255. Second position of the hands for Tambour work.

A sort of thimble, fig. 252, is worn on the forefinger of the right hand, made of a tiny plate of sheet brass rolled up, but not joined, so that it will fit any finger; it is open at the top like a tailor's thimble and has a little notch on one side which is placed above the nail and in which, when you are working, you lay the needle. Owing to the thimble being cut rather slanting at the top, the part which covers the outside of the finger is a little longer than that inside.

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This thimble greatly accelerates the upward and downward movements necessary in this work.

After fastening on the thread, pass the hook through the



Fig. 256. Spray done in Tambour work. Turkish design.

Materials: D·M·C Gold and silver embroidery threads No. 40, and D·M·C Gold chine, in black and gold, red and gold, blue and gold and green and gold (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

material stretched upon the frame, keeping it in the notch in the top of the thimble, the screw turned towards your thumb, throw the thread held upon the frame by your left hand onto the hook, and bring the hook back to the surface of the work, pressing down the stuff as you do so with the thimble on your forefinger, so as to prevent its being raised up by the hook in returning, which, by this movement, brings back with it a chain stitch, figs. 254 and 255.



Fig. 257.

Working a spike of leaflets.

As soon as you have grasped the fact that the two movements, the upward drawing of the hook and the downward pressure of the thimble on the material, have to be done simultaneously, you will find yourself able to work with a



Fig. 258.

Mode of working the dentate leaves.

rapidity which will produce excellent results in a relatively short time.

A very strongly twisted thread, which the hook cannot split, is the only suitable kind for this work. Of the D-M-C threads, Alsatian thread (Fil d'Alsace); Alsa; Gold and silver embroidery threads (Or et Argent fins pour la broderie), and Gold chiné (Chiné d'Or), are the ones to be specially recommended.

Having just explained the way to do crochet work in a Tambour frame, we have only to add that the outlines must

#### Spray done in Tambour work. Turkish design (figs. 256, 257, 258). —

This spray composed of leaves and leaflets, was taken from a copy of a modern Turkish veil, worked in gold and silver.

left two The vein

be done first, then the veining if there be any, and lastly the fillings.

Fig. 257 shows part of a spike with the outline completed and the filling begun.

In fig. 258 we demonstrate the manner of doing the dentate leaves; the outer half of the right hand leaf is finished; in the

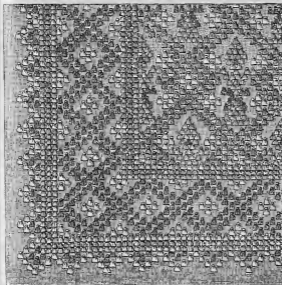


Fig. 259. Corner of design in single Maltese or tassel stitch.

Materials: D·M·C Special stranded cotton, D·M·C Alsatian thread, D·M·C Floss  
flax or flourishing thread, in Old blue 931, Golden green 580, Golden  
yellow 781 and Maize yellow 579.

left hand half the filling is shown in process of being done in two journeys and a zigzag following the contours of the edge. The left hand leaf again shows the execution of outline and veins. The large leaves have outlines done in gold, with mid-

rib in silver, and fillings of D-M-C Gold chiné; green and blue;

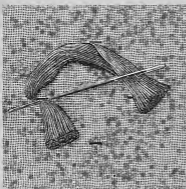


Fig. 260. Single Maltese stitch or tassel stitch.  
How to make the little tassels.

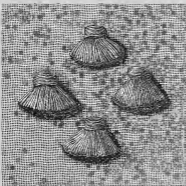


Fig. 261. Single Maltese stitch or tassel stitch.  
Four little tassels finished.

the small leaves are filled in with D-M-C Gold chiné, green and black; the spikes show leaflets alternately outlined in silver or in gold and red Chiné with gold and black Chiné fillings.

Tambour work of this sort, done in gold and silver thread, is only used for very rich and handsome articles.

Narrow edgings may be worked for veils, neckties, and collars; more important patterns serve to ornament scarves, fans, the fronts of dresses, &c.

**Maltese embroidery.** — The natives of Malta have originated a special form of embroidery which they use for the decoration of their rooms and furniture.

The pattern is formed by means of tiny tassels which may be made in two different ways, either single or double. We present our readers with a couple of patterns

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displaying these two different forms, and adding all necessary details and explanations.

**Corner of design in single Maltese or tassel stitch** (figs. 259, 260, 261). — We recommend this work with pendent tassels for panels, curtains and portières; it is particularly suitable for covering large surfaces as it can be so quickly and easily done.

The material upon which it is worked should be strong in texture; one of a pale pink or yellow tone is preferable to unbleached stuffs.

Having traced the pattern, marking the place for each tassel by a horizontal line, begin the embroidery at the bottom.

The execution of the stitch, which recalls the single Smyrna stitch — see chapter on "Tapestry", figs. 376 and 377 — is very easy; you count, according to the coarseness of the

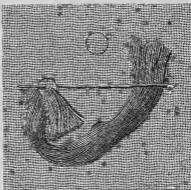


Fig. 262. Double Maltese stitch.  
First working detail.

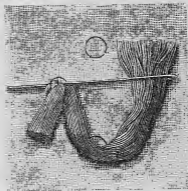


Fig. 263. Double Maltese stitch.  
Second working detail.

fabric four to six threads in width for each stitch. The direction of the retaining stitch, which secures the tassel at the top, is always horizontal.

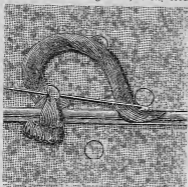


Fig. 264. Double Maltese stitch.  
Third working detail.

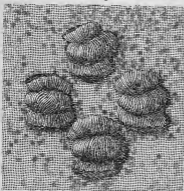


Fig. 265. Double Maltese stitch.  
Four stitches finished.

As working material use D·M·C Alsatia, or a loose thread such as

D·M·C Special stranded cotton (Mouliné spécial), or D·M·C Floss flax or flourishing thread (Lin floche), taking six to twelve threads to the needleful. Begin the stitch in the middle of the traced horizontal line where you leave a cluster of strands about one inch long lying on the surface of the work, then bring out the needle two or three threads further on to the left, lay the strands over the cluster and put the needle in again a few threads distant from the centre of the stitch to the right; finally, come back to the middle of the stitch, where you cut the strands to the length of the first little cluster, and the stitch is completed.

Our engraving, fig. 260, shows how

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to make the little tassels; in fig. 261 four tassels are shown finished. The border with the small exterior triangles is worked in green and cream colour, the straight lines containing it, in blue and yellow. In the grounding, the squares are done in blue, the lily flowers in yellow and green, and the little lozenges in the middle of the empty spaces, in cream colour and green.

**Strip in double Maltese stitch** (figs. 262, 263, 264, 265, 266). To make this stitch, take a big cluster of D·M·C Special stranded cotton (Mouliné spécial), pass it under two or three vertical threads

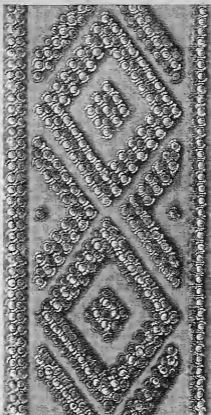


Fig. 266. Strip in double Maltese Stitch.

Materials: D·M·C Special stranded cotton, D·M·C Abatie, or D·M·C Floss flax or flourishing thread.

of the fabric, from right to left, fig. 262. Come back and pass the needle under the two or three threads in front of the first stitch. The threaded cluster of strands thus passes under the one already in place; the stitch must be drawn rather tight.

Repeat the first stitch, making a loop in the middle over a mesh or pencil of the same length as the cluster of strands already placed, fig. 264. Repeat the second stitch, passing over the loop, and cut the threaded cluster to the previous length.

The illustration, fig. 265, shows four stitches completed, in their natural size.

Fig. 266 represents a curtain border embroidered on a loose fabric with D·M·C Special stranded cotton (*Mouliné spécial*), in Golden yellow 781, Beetle green 3346, Indigo blue 312 and Cardinal red 347, arranged as follows; the horizontal lines which enclose the border are done in green and yellow; the large lozenges in the same colours, the angles in blue and red.

**Patterns of needlework.** — Besides the different kinds of work described above, a great choice of patterns for linen embroidery will be found in the following publications of the D·M·C Library: *Albums for Cross stitch Embroidery I, II and III, Cross stitch - New Designs I, II and III, Marking stitch I, The Embroiderer's Alphabet, Motifs for Embroideries I, II, III, IV and V, Works of various kinds, Motifs for Coptic Embroidery I and II* (\*).

(\* See, at the end of the volume, the list of publications forming the D·M·C Library.



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Border in satin stitch. Louis XVI style.

## Embroidery upon Silk and Velvet

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In reviewing the rich silken fabrics, brocaded velvets and plush, with their warm and changing tints and soft effects, or the many beautiful materials embossed with interwoven gold and silver designs, one is inclined to think that no embellishment can add to their richness and beauty. And yet the exigencies of worldly luxury, no less than those of ecclesiastical pomp and ceremonial, have always encouraged the endeavour to enhance the value and splendour of these costly textures by means of rich embroideries.

This chapter comprises the various kinds of work most used in coloured embroidery upon silk and velvet. It may be observed that they are not very different from those described in the preceding chapter.

We will begin with the most familiar kind, namely flat or satin stitch embroidery, which may be subdivided into unshaded, shaded, two-faced (that is, the same on both sides), called also Chinese flat stitch, and needle-painting. Next come knot stitches and chain stitch, and lastly Arabian embroidery.

Though all these stitches are here included under the term "Embroidery upon Silk and Velvet", they may equally well be worked upon the modern linen, cotton and woollen materials. But any worker desirous of reproducing one of the examples

given in the present chapter upon a foundation other than silk or velvet, will have to choose embroidering materials in harmony with the stuff selected for the purpose.

**Fabrics.** — All the originals of our patterns are executed upon a silk or velvet foundation.

We especially recommend all the thicker silk fabrics, such as satin, rep and velvet with a short nap. Thin materials liable to stretch in the working, should be avoided, as also plush because the stitches, unless thickly padded, are lost in its fleecy surface.

Embroidery for ecclesiastical purposes is often done upon gold or silver brocade; but we counsel the avoidance of these stuffs when possible, as the metal threads are so apt to injure the embroidery threads used for the work. If, however, gold or silver brocade be provided to form the groundwork the embroidery itself should be executed on a linen foundation and then cut out and appliqué onto the brocade. (See the chapter on "Appliqué Work".)

**Materials.** — The choice of working threads must depend entirely on the kind of embroidery and the delicacy of the design. The embroidery in flat stitch, Chinese embroidery and needle-painting require a loose thread, such as D·M·C Persian silk (*Soie de Perse*) (\*), which can be used in single strands if required.

On the other hand, work in knot stitch and chain stitch need a firmly twisted thread.

In working upon cotton or linen, use instead of silk D·M·C Special stranded cotton (*Mouliné spécial*) or D·M·C Floss flax or flourishing thread (*Lin floche*); D·M·C Embroidery cotton (*Coton à broder*), D·M·C Pearl cotton (*Coton perlé*) and D·M·C Alsa are the best for knot stitch and chain stitch embroidery.

**Frame and mounting.** — **Preparatory work.** — A good strong frame, made after the pattern shown in the accompanying engraving, fig. 267, is indispensable for embroidery upon silk and velvet. The bars or rollers should be round and well polished that they may not mark the material when

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are these stamped on the labels of the D·M·C articles.

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is the case with large pieces of embroidery which have to be done length by length, it has to be rolled up upon them.

A piece of stout white or unbleached linen must be sewn into the frame in the manner described in the last chapter.

Upon this tightly stretched foundation lay the material which you are going to embroider and hem or herring-bone it down, taking care to keep it perfectly even with the thread of the foundation, and, if possible, still more tightly stretched,

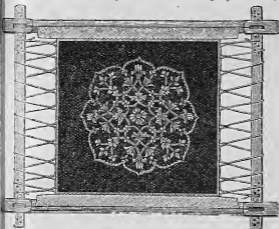


Fig. 267. Embroidery mounted in the frame.

in order to prevent it from being wrinkled or puckered when you come to take off the backing.

For directions how to transfer the pattern to your material and prepare the paste with which your embroidery should be stiffened before it is taken out of the frame, see a later chapter.

Before beginning the embroidery, it is expedient to provide yourself with a coloured sketch from which to work. This is essential for all unskilled workers and saves them from making mistakes in the arrangement of the colours.

**Satin stitch embroidery done with the machine.** — All kinds of satin stitch embroidery can be done with the



Fig. 268. Border in unshaded flat stitch.

Materials: D·M·C Persian silk, in Indigo blue 1009, 1010, 1011 and 1012; or D·M·C Floss flax or flourishing thread, in Indigo blue 334, 327, 312, 311.

sewing machine. For single-faced embroidery, use for the top thread (the bobbin thread) a strand of D·M·C

Persian silk (Soie de Perse) or D·M·C Embroidery cotton (Coton à broder) No. 80, on reel, or D·M·C Alsatian twist (Rtors d'Alsace) Nos. 30 and 50 with D·M·C Machine thread (Fil pour machines) No. 150 for the under thread (the shuttle thread).

For two-faced embroidery, use also for the back thread D·M·C Persian silk (Soie de Perse) or D·M·C Embroidery cotton (Coton à broder) or D·M·C Alsatian twist (Rtors d'Alsace).

**Border in unshaded flat stitch** (figs. 268 and 269). — The pattern is embroidered in ordinary flat stitch

and slant point. the other the two are generally may be explained, fig.

If it is necessary the direction of the stitches is little, and the shape you are best to short starting exterior leading will always that fol-



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and slanting stem stitch. Each figure should be begun at the point. The leaves must be done in two parts, one half after the other, and the vein must be a carefully voided line between the two. The stitches are generally set more or less slanting, as may be seen in the explanatory engraving, fig. 269.

If it should be necessary to change the direction of the stitches, little by little, so as to suit the shape of the motif you are copying, it is best to make a few short extra stitches starting from the exterior outline and leading to the middle of the subject. These stitches, which will always be partly hidden by the stitches of normal length that follow, will enable you to reproduce curved forms with-

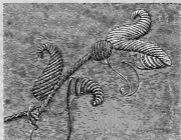


Fig. 269. Detail of fig. 268, how to work unshaded flat stitch embroidery.



Fig. 270. Border in single-faced Chinese embroidery.

Materials: D-M-C Persian silk, in Mignonette green 1020, 1024, Ivy green 1416, 1182, 1184, Yellow green 1276, Old pink 1002, 1004, 1006, 1008 and Peacock blue 1221 (\*).

out the stitches overlapping each other at the inner outlines.

The dots must be begun exactly in the centre: finish one half before beginning the other. By this means you will easily succeed in making them quite round.

(\*) These numbers refer to the colours on the colour-cards of the articles stamped with the D-M-C trade mark. These cards can be consulted at all the mercer's and needlework shops.

Our border is worked in a single colour, but in four shades of the same. The slanting stem stitch, described in fig. 72, is in very dark blue, the following shades are used equally for the flowers and the leaves in flat stitch, as the engraving shows.



Fig. 271. Bouquet in single-faced Chinese embroidery.

Materials: D-M-C Persian silk, in Old red 1035, 1037, 1040, Greenish grey 1177, 1179, 1180, Mignonette green 1013, 1021, 1024, Beetle green 1199, 1225, Golden green 1251, 1145 and Snow-white 1219.

It is a very useful pattern for bordering small rugs and table covers over which you do not wish to expend much time. For such purposes, it is best worked upon a separate strip of another material, not upon the article itself. (\*)

(\*) We here refer our readers to our album "Flat-stitch embroidery" which contains a series of 27 patterns with explanatory text and tracings for the same.

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**Border in single-faced Chinese embroidery** (fig. 270). — This is worked entirely in unshaded flat stitch; the direction of the stitches is shown by the illustration. As regards the arrangement of colours, it is enough to say that the large flowers are done in four shades of pink, the leaves in dark blue and yellow green, and in five shades of other greens, evenly distributed.

Worked on a silk ribbon, this border may be used as a trimming for articles of dress.

**Bouquet in single-faced Chinese embroidery** (fig. 271). — Here the work is the same as for fig. 270. The chrysanthe-



Fig. 271. Border in two-faced Chinese embroidery.

Materials: D·M·C Persian silk, in indigo blue 1009, 1010, 1011, 1012 and Bluish white 1186; or D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in indigo blue 334, 332, 312, 311 and white (\*).

mums are embroidered in three reds, as are also the little round flowers with five petals. The flowers representing campanulas are executed in three shades of greenish blue; the calyx is in red.

The leaves are worked in mignonette green and golden green, some of the points are embroidered in a dark greenish blue. Various other shades are distributed amongst the little leaves and stalks; the light pendent branch is done in white.

This bouquet can be used for a small pincushion, a sachet, or a blotting-book; four of the designs placed each in a corner form a pretty ornament for cushions and small table-covers. A powdering of scattered bouquets is suitable for panels and

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

hangings, in which case the bouquets should be worked on a more imposing scale. (See the chapter entitled "Miscellaneous Directions", for the way to enlarge a pattern.)

**Border in two-faced Chinese embroidery** (fig. 272). — Before turning to embroidery in shaded flat stitch, we here give a specimen of Chinese embroidery which is the same back and front. This kind of work comes from China and Japan, where it is used for the trimming of garments. The original of our engraving is worked upon a dark, thick silk ground; nevertheless for this embroidery which has no wrong side, that is to say, is alike back and front, one may quite as suitably use transparent fabrics. The work is less difficult than would appear at first sight. Fill in all the figures with flat stitch, just taking care that the stitches follow each other very regularly. You should always avoid coming back into the parts already finished, or jumping about from one figure to another without fastening off the thread.

When you begin the embroidery, first fasten on the thread by a few stitches on the inside of one of the subjects to be afterwards covered; this last being done, the thread is fastened off in the finished embroidery without the stitches being interfered with.

The border is worked with D·M·C Persian silk (*Soie de Perse*) (\*) divided into single strands, in four shades of Indigo blue; a few very small, light leaves are done in white.

This embroidery, alike back and front, lends itself wonderfully well to the adornment of articles of dress, where embroidery with a wrong side to it would have great disadvantages. Scarves, neckties, collars, cuffs and fans are all fitting articles to work upon.

**Border in shaded flat stitch embroidery** (figs. 273 and 274). — The most usual flat stitch embroidery is the shaded kind, by means of which the most complicated designs — the conventional as well as those imitating nature — may be reproduced.

Our engraving represents a border of conventional flowers embroidered on a fine corded silk, worked with a lightly twisted thread in encroaching flat stitch.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



Fig. 273. Border in shaded flat stitch embroidery.

Materials: D-M-C Persian silk, D-M-C Special stranded cotton or D-M-C Floss Ray or flourishing thread.

The mode of executing the embroidery is well shown by the explanatory illustration, fig. 274.

Always begin with the lightest shade and, following the outline exactly, cover that part of the pattern with flat stitches directed towards the interior of the figure.

These stitches should be of different lengths. The next row of stitches, worked with a darker thread, "encroach" on the light ones of the preceding row, so that the shades melt into each other. In this way, shade after shade is added until the figure is entirely filled in.

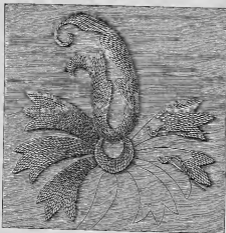


Fig. 274. Working detail of shaded flat stitch embroidery for design 273.

The stalks and foliage are worked in slanting stem stitch. As regards the colours, take Cherry red for the large flowers, Indigo blue for the calyx, and Bronze green and Ivy green for the stalks and leaves.

Shaded flat embroidery is mostly used to ornament large rugs, table-covers, panels and curtains.

**Japanese spray in needle-painting** (figs. 275 and 276). -- Needle-painting is the name applied to that kind of shaded

We advise beginners to consult the engraving frequently, which will teach them how to place the stitches very accurately after the manner thereby indicated; this will largely contribute to a successful result.

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flat stitch embroidery by which birds and flowers, and all sorts of ornaments, can be as faithfully reproduced as by brush painting.

The spray, fig. 275, is copied from a Japanese painting, and worked in encroaching flat stitch and plain flat stitch, with D·M·C Persian silk (Soie de Perse), divided into two strands.



Fig. 275. Japanese spray in needle-pointing.

Materials. D·M·C Persian silk in Steel blue 1105, 1106, 1107, Indigo blue 1011, 1012, Golden green 1144, 1145, 1146, Cachou brown 1014, Rust brown 1155, Old red 1036, 1038 and Bluish white 1186 ; or D·M·C Special stranded cotton, or D·M·C Floss flax or flourishing thread, in Blue Grey 594, 595, 592, Indigo blue 334, 320, Golden green 582, 581, 580, Cachou brown 437, Rust brown 3314, Geranium red 352, 349 and Cream yellow 712 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

Beginning with the lightest shade — white in this case — add, as previously explained, one shade after another, bringing out the thread from the part already embroidered and inserting it in the material not yet covered until the figure is quite filled in. To give the stitches the proper inclination, it is best to begin each figure from the middle and then finish the sides in turn. The stamens are worked in twisted knot stitch (see fig. 78 in the chapter "Embroidery upon White Materials"). The large, central flower is shaded in red, the upright flower in white and green with a blue and red calyx. The buds are embroidered in blue and yellow, the stalks in a dull blue and the leaves in bright green.

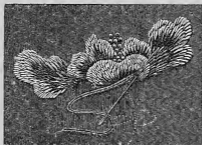


Fig. 276.

Detail of fig. 275, how to work the flowers.

D·M·C Persian silk (Soie de Perse) (\*), divided into two strands.

The poppies are embroidered in violet, the pinks in pink, the larger leaves in mignonette green, the grasses and stalks in bright green, the ears of corn are shaded in yellow.

**Butterfly in needle-pointing** (fig. 278). — Here the whole of the embroidery is done in one strand of D·M·C Persian silk (Soie de Perse) which makes it easier to produce a fine gradation of tints.

The two upper wings of the butterfly are worked almost entirely in blue, shading from the lightest to the darkest, with

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



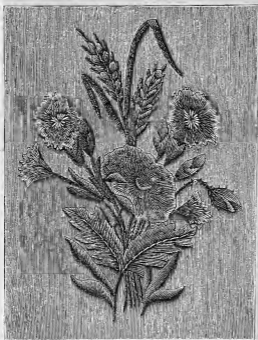


Fig. 277. Bouquet of wild flowers in needle-painting.

Materials: D·M·C Persian silk in Scabious violet 1201, 1230, 1202, 1203,  
Old pink 1001, 1002, 1003, 1004, 1005, 1006,

Mignonette green 1206, 1207, 1425, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025,

Rust brown 1154, 1229, 1155, Ivy green 1314, 1181, 1182, 1183, 1184,

Bronze green 1093, 1096, Cream white 1220;

or D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in  
Mauve violet 377, 316, 376, 315, Tender pink 3326, Garnet red 335, 309, 326, 3367,

Line-tree grey 393, 392, Mignonette green 750, 751, Saffron yellow 727, 726, 725,

Golden green 583, 582, 581, 580, Yellow green 731, 530,

Cream yellow 712.

a white border running round the outer edge interspersed with black stitches. Set close to the body are a dark red dot and a few triangular spots in pink edged with white.

The lower wings, worked in a complete scale of red, are streaked with black lines, with white stitches and green crescents set close to the outer edge.

The body of the butterfly is white with horizontal black lines across it, the legs are white, the eyes black, the proboscis red, and the antennae black and white with black knobs at the

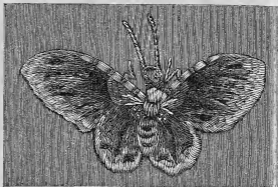


Fig. 278. Butterfly in needle-painting.

Materials: D-M-C Persian silk in Indigo blue 1009, 1010, 1011, 1012, 1013, Cherry red 1059, 1060, 1280, 1439, 1061, 1321, 1062, 1063, Ivy green 1314, 1182, 1184, Black 1187 and Bluish white 1186.

ends. Much attention should be paid to the engraving in order to give the stitches the right direction, so important in needle-painting.

This butterfly may be used as a detached ornament for little fancy articles, work-bags, bonbon-bags, sachets and so forth.

**Spray in knot stitch embroidery** (figs. 279 and 280). — Knot stitch is chiefly to be met with in Chinese and Japanese embroideries; it lends itself admirably to shaded work and the gradual merging of colours into one another.



Fig. 279. Spray in knot stitch embroidery.

Materials: D-M-C Also in Blue fast dye 799, 798, 787, Golden green 583, 581  
 Cachou brown 435, Drab green 692, 691, Tender pink 3516, Garnet red 335, 358,  
 Pistachio green 319 and D-M-C Gold embroidery thread No. 20 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C.

In Japanese embroidery we generally find the design worked in knot stitch, outlined with a gold thread laid on with either visible or invisible overcasting stitches in silk of a colour which contrasts with the gold.

Directions for working twisted knot stitch will be found in the chapter on "Embroidery upon White Materials", fig. 78.

After tracing all the outlines in D·M·C Gold embroidery thread (Or fin à broder) No. 20 (\*), laid down with overcasting stitches in D·M·C Alsa, Golden green 581, fill in the design with knot stitch, making all the stitches in the same direction. Where two shades touch one another make one dark stitch and one light alternately, so that the change of colour may be less apparent. (See the explanatory engraving, fig. 280.)



Fig. 280.

Detail of fig. 279, knot stitch embroidery.

The two large fruits are done in orange, one light, the other darker, the leaves in different greens and blues mixed, the stalks and tendrils all in pale blue.

This species of embroidery is suitable for ornamenting glove and jewel boxes and caskets, where it rests upon a cardboard or wooden foundation.

**Imitation of knot stitch with the machine.** — To imitate knot stitch with the machine, make rows of backstitches in a spiral. For the upper thread use D·M·C Alsa, D·M·C Alsatian twist (Retors d'Alsace) or one strand of D·M·C Persian silk (Soie de Perse), and as lower thread use D·M·C Machine cotton (Fil pour machines) No. 150.

**Bouquet worked in chain stitch** (fig. 281). — Oriental embroideries, especially the Turkish, Persian and Indian, remarkable for their fineness of execution and beautiful colouring, are very frequently done in chain stitch.

Our pattern, taken from a piece of Persian embroidery of the 18<sup>th</sup> century, shows how admirably chain stitch adapts

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

itself to shaded work. The foundation is dark yellow silk, the embroidery presents a rich gradation of colours, red, green, brown, blue and violet. The colours must be uniformly distributed throughout the motifs of the design so that none should predominate. The essential thing is to take careful note of the lines and the movement of the rows of stitches,



Fig. 281. Bouquet worked in chain stitch.

Materials: D.M.C. Alsa, in Geranium red 353, 352, 351, 350, 349, Pistachio green 320, 369, 319, Drab green 692, 691, Indigo blue 354, 312, Raspberry red 3686, 3684, Scabious violet 396.

on which account it is necessary to work inward from the outer edges.

As to the colouring, we can only give general directions. The large leaves are shaded in brown and green, with red veining and blue leaflets. Blue, red and violet alternate in the flowers. For directions how to do the chain stitch with the

help of a crochet needle, we refer our readers to the chapter on "Linen Embroidery", figs. 252 to 255, where the necessary explanations will be found.

Chain stitch embroidery, being very elastic, is used by preference for articles of dress, fronts of blouses, cuffs, scarves, &c.

**Oriental stitches** (figs. 282, 283, 284). — We have called the three following stitches Oriental stitches because they are met with in most Oriental embroideries, and it is more than probable that we owe them to the Asiatics, who in all ages have excelled in the art of embroidery.

This stitches are only appropriate for large, bold designs, and are executed on a large scale. Worked in one colour

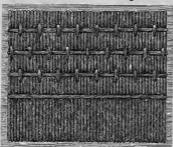


Fig. 282. Oriental stitch, transverse threads and vertical stitches.

and very conspicuously outlined, it is styled "Arabian embroidery". If, on the contrary, the stitches are worked in subdued colours, and if the motifs of the design are not outlined, the embroidery is better known as "Renaissance", which, however, must not be confounded with Renaissance embroidery on white (p. 75).

Set the vertical stitches first. In working

with a soft, silky material, to economise it and also to save the embroidery from becoming too heavy, the second stitch may be begun close to where the first left off. But if a strongly twisted thread be used, or one with a tendency to twist, the needleful should be taken back underneath the first, so that all the stitches of the first layer, which form the grounding, are carried from the top to the bottom. The same directions apply to figs. 283, 284, 285 and 286.

Having laid all the vertical threads, stretch threads horizontally across, and fasten them down with detached stitches set six vertical threads apart. The position of these stitches

on the transverse threads must alternate in each row, as indicated in fig. 282.

For fig. 283, make a similar grounding to the one already described, laying the horizontal threads a little closer together than in fig. 282, and working the fastening stitches over two horizontal threads.

In fig. 284, the secondary threads are carried diagonally across the foundation threads, and the fastening stitches are given a similar inclination.

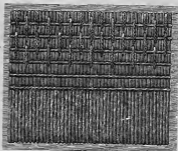


Fig. 283. Oriental stitch, closer threads and longer stitches.

**Plaited stitch** (fig. 285). — After laying the vertical stitches, a kind of plait is worked in the following manner: the thread is passed three times alternately over and under three of the foundation threads. To do this quite evenly, carry the thread back underneath to its starting point: the stitch has always to be worked from right to left.

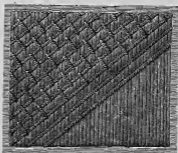


Fig. 284. Oriental stitch, diagonal threads and stitches.

**Mosaic stitch** (fig. 286). — In the minutely wrought ancient embroideries, we often meet with this pretty stitch, used to

decorate broad surfaces, taking the place of applied materials.

The preparatory work is done in the same manner as for the four preceding stitches.

Each stitch must be made separately and must pass under-

neath the foundation material, in order that the threads forming the pattern may be slightly raised, instead of lying flat as in the previous examples.

**Border in Arabian embroidery** (fig. 287). — A modern Caucasian design inspired us with the idea for this border.

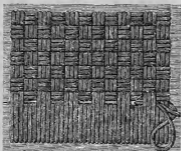


Fig. 285. Plaited stitch.

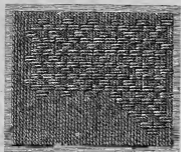


Fig. 286. Mosaic stitch.

The embroidery is done in two different oriental stitches, and in plaited stitch (see figs. 283, 284, 285). The pattern, traced upon a dark blue velvet ground, is embroidered in D·M·C Persian silk (Soie de Perse) and outlined with gold and silver thread.

The filling stitches, illustrated in figs. 283 and 284, are worked with three strands of silk covered with D·M·C Gold embroidery thread (Or fin à broder) No. 40, secured by stitches in D·M·C Silver embroidery thread (Argent fin à broder) No. 40.

The plaited stitch, see fig. 285, is worked entirely in silk.

For the arrangement of the stitches, consult the engraving.

The colouring is as follows: the large leaves of the narrow border are in Yellow green, the small ones in Rust brown, and the two enclosing bands in pink. The braid which enwreathes the wide border is in Yellow green, the second braid which

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forms a pattern inside it, is in Rust brown; the little inside leaf is dark green, and the large drooping leaves are light green. The upright leaves are to be embroidered in pink, and the little oval figure above them in light green; the



Fig. 287. Border in Arabian embroidery.

Materials: D·M·C Persian silk in Beetle green 1203, Bronze green 1094, Drab brown 1270, 1223, Olive green 1220, Snow-white 1219, D·M·C Alsa in Golden yellow 782, D·M·C Gold cord, D·M·C Gold and silver embroidery threads Nos. 20 and 40 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

group of leaflets in white silk, beneath the pink leaves, rests upon an oval figure in dark green.

After filling in all the different parts of the design, do the lattice work with D·M·C Gold cord (Cordonnet d'Or) and the ornaments on it with a silver cord which can be made out of strands of the D·M·C Silver embroidery thread (Argent fin à broder) No. 20, with the help of a wheel for the purpose (see the chapter "Needlework Trimmings").

The little semi-circles are done with D·M·C Gold cord (Cordonnet d'Or). To finish the work off, outline all the motifs with D·M·C Gold cord (Cordonnet d'Or), fastened down with invisible overcast stitches of D·M·C Alsa in Golden yellow 782. (See also the chapter "Gold Embroidery" fig. 292, for instructions how to sew on the cord.)

This extremely beautiful design, with its scalloped motifs, is well adapted for bordering all kinds of hangings. The narrow border should be placed at the top so that the scallops may point downwards.

**Needlework Patterns.** — Besides the different kinds of work described in this chapter, a large choice of patterns for embroidery upon silk and velvet will be found in the following publications of the D·M·C Library: *Flat Stitch Embroidery*, *Motifs for Embroideries*, I, II, V, and *Works of various kinds*. (\*)

(\*) See, at the end of the volume, the list of publications forming the D·M·C Library.



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Border embroidered in gold and silver thread with pearl and spangles.

## Gold Embroidery

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When we compare the various kinds of needlework from the point of view of the effect produced, we find that embroidery done with gold and silver thread, usually called "Gold Embroidery", unquestionably holds the highest place.

In the 17<sup>th</sup> and beginning of the 18<sup>th</sup> century this difficult art was chiefly cultivated in Spain, Italy, France and Germany, where it was at that time adopted for the decoration of ecclesiastical ornaments and vestments. Since the 18<sup>th</sup> century it has mainly been in the hands of those who made it a profession. It was seldom attempted in private houses, for amateurs shrank from undertaking work which used to be looked upon as requiring an apprenticeship of nine years for proficiency in it to be attained.

But as, in these days, it has become usual to introduce many different kinds of embroidery into one piece of artistic work, and to use gold in the same manner as other materials, a greater interest has come to be taken in gold embroidery even among those to whom it is a recreation not a profession.

We hope that, thanks to our illustrations and the accompanying directions, our readers will be able to dispense with even the five years' apprenticeship which experts in some countries still consider necessary.

In gold embroidery the effect is produced by the various ways of covering with metal threads the more or less heavily

padding design. Besides the plain gold or silver threads, a shot thread is now very much favoured, made of a thread of gold and a thread of colour which diversifies and enhances the effect of gold embroidery.

**Fabrics.** — Gold embroidery requires a strong and firm foundation. It is generally worked upon some texture of silk, velvet or brocade, but cloth and leather — according to the destination of the work — may equally well be employed.

**Materials.** — For the execution of gold embroidery, the D-M-C Gold and silver embroidery threads (Or et Argent fins pour la broderie) (\*), made in Nos. 20, 30 and 40, are unrivalled. To obtain a good, firm outline, surround all the separate figures of the design with D-M-C Gold cord (Cordonnet d'Or). D-M-C Gold chiné (Chiné d'Or), to be had in five different colours, can be employed when it is desired to introduce colour in order to enrich the appearance of the work.

A special material, D-M-C Turkish gold cord (Ganse turque) Nos. 6 and 12, is particularly adapted to the imitation of Turkish embroideries.

According to the stitch you work in, you will need, besides the gold and silver thread, a coloured thread to fix it in place; for this purpose use D-M-C Alsa in Golden yellow 782 or its Ash grey 762, which will also serve for overcasting the metal threads with a contrasting colour.

**Implements.** — The first and most needful of the accessories for gold embroidery is a strong frame on which to mount the work.

Besides this you want, for certain styles of work, a spindle upon which to wind the thread, a pricker or piercer (stiletto) of small calibre and a tray divided into compartments to hold the materials.

**The spindle** (fig. 288). — The spindle is an implement about 9 inches long, made of hard wood, for winding the metal threads upon and directing them as you work, that they may not suffer from contact with the hand.

The stalk and part of the prongs must first be covered with a double thread of D-M-C Pearl cotton (Coton perlé), yellow or grey, ending in a loop into which you fasten the gold or

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C. — The French names, in brackets are those stamped on the labels of the D-M-C articles.

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silver thread to be wound round the stalk. The thread is generally wound double on the spindle.

**The piercer** (fig. 289). — This is needed to make the holes for the needle to pass through in entering and leaving the work. The tool consists of a wooden handle into which a sewing needle is fixed by means of a screw.

In very soft, supple materials it is not necessary to prick holes for the needle; but in brocades, plush, skin and leather, where every mistake shows, the spot for the stitch must be marked beforehand.

**Tray for the materials.** — Cut out as many divisions in a thin piece of wood or stout cardboard as you will require materials for your work; for these include not only gold and silver threads, but also beads of different shapes, spangles of many sizes, as well as bright and dead gold and silver purl and the larger sized bullion.

For the pieces of purl alone, which should be cut ready to hand, you may often need several compartments in order that the different lengths may be kept separate. The bottom of the tray ought to be lined with coarse, unmilled cloth, as the materials will not then slip about and can more easily be picked up with the needle than from a smooth, hard surface.

**Preparatory work.** — Whatever the kind of gold embroidery and the fabric upon which it is to be worked may be, the first thing to do is to fasten a piece of stout material into the frame as a lining. Upon this sew the fabric to be embroidered, stretching it as tightly as you can. After the pattern has been traced, you may at once begin working any embroidery that does not require preliminary padding, that is to say, any sort of flat stitch embroidery.

Where raised work is concerned, the padding should be done according to the directions given in the chapter "Embroidery upon White Materials" for Venetian embroidery, fig. 150.

Use for this a soft, loose thread, such as D·M·C Embroidery cotton (Coton à broder) or D·M·C Special stranded cotton (Mouliné spécial), yellow or grey. (See also fig. 295.)



Fig. 288.  
The spindle.  
Reduced in size.

Instead of a padding of stitches, pieces of cardboard or leather cut the shape of the pattern can be used, but as the cutting out and fixing on of these designs requires great care and precision we recommend the soft padding, which will be found much less difficult and troublesome.

**The different kinds of gold embroidery.** — These are classed according to the different modes of execution.

- (1) Chinese embroidery;
- (2) Embroidery on a foundation of cords;
- (3) Embroidery in back-stitch;
- (4) Embroidery on couched threads;
- (5) Fancy embroidery, with spangles and purl.

**Chinese embroidery** includes all embroideries in which the subjects are covered with gold or silver threads, couched side by side and fastened down, either visibly or invisibly, by



Fig. 189. The piercer or stiletto. Natural size.

overcasting stitches made with a silk thread either of the colour of the metal thread or of a different colour.

**Embroidery on a foundation of cords.** — In this kind of embroidery, the metal threads are laid down over a padding of cord and secured by overcasting stitches, as in Chinese embroidery. These two kinds of embroidery do not take much gold or silver thread, since the metallic threads only form a layer upon the right side of the work.

**Embroidery in back-stitch.** — Here the whole design is covered with flat stitches made right through the material, the threads showing at the back as well as at the front.

These three kinds of gold embroidery may be done with or without preliminary padding, according to the requirements of the pattern.

**Embroidery on couched threads.** — This embroidery always needs to be padded. The thread is taken backwards and forwards over the stuffing and secured at each turn by a back-stitch. The spindle upon which the gold thread is wound should be used here, as it facilitates the laying of the thread evenly.

**Fancy embroidery with spangles and purl.** — Gold embroideries over which much time cannot be spent, are

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worked with spangles and purl; even imitation pearls and precious stones are often introduced. Fancy work of this sort



Fig. 290. Border in gold embroidery with cord and spangles.

Materials: D.M.C Gold cord and D.M.C Alsa, in Golden yellow 782 and Cardinal red 345 (\*).

Spangles, purl and red stones, see figure.

(\*) These numbers refer to the colours on the colour-cards of the articles stamped with the D.M.C trade mark. These cards can be consulted at all the mercer's and needlework shops.

is occasionally met with in the genuine gold embroidery, when this occurs in any of our examples, we give full instructions as to its execution.

**Border in gold embroidery with cord and spangles** (figs. 290, 291, 292). — Copied from an 18<sup>th</sup> century piece of



Fig. 291. Detail of fig. 290.  
How to fill in the small flowers.

work, this border is a type of those gold embroideries in which the effect is produced by a thick cord laid down on the foundation with invisible stitches, and which may be looked upon as the easiest kind of embroidery done in metal threads.

The beauty of the work depends in these cases upon the choice of an artistic design. The outlining must be done, as our pattern demonstrates, without any break, for frequent passing of the thick cord through the material is liable to deface it and to spoil the appearance of the work.



Fig. 292. How to vein the leaves for border fig. 290.

After tracing the pattern, outline the whole with D·M·C Gold cord (Cordonnet d'Or), fastening it down at each turning with an invisible over-cast stitch of D·M·C

Alsa, Golden yellow 782. At the beginning and end of each round, thread a tapestry needle with the cord and draw it through the stuff.

When the outline has been completely laid down in gold cord fill in the centres of the little flowers with single spangles fastened by a frag-

ment of the purl threaded through the middle, as shown in the engraving, fig. 291.

The veins of the leaves require rather more care. Having fastened on the first spangle by a back-stitch, bring out the

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needle close to it, thread a second spangle and a bit of purl and pass the needle down again through the centre of the first spangle. In this manner the second spangle will cover half the first. Do the same with a third and a fourth, and by so continuing the veins are formed entirely of spangles half overlapping each other, as fig. 292 clearly shows.



Fig. 291. Butterfly in gold and silver embroidery in the Chinese style.

Materials: D·M·C Gold and silver embroidery threads No. 20, D·M·C Also in Scabious violet 397, Indigo blue 322, Pistachio green 319, Chestnut brown 405, Black fast dye 310, Cardinal red 347 and Mandarin yellow 740 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

The red stones placed singly here and there along the border, are fixed by means of two stitches in red silk or cotton, through the two holes pierced in the stones. (See fig. 291).

This wide and handsome border is suitable for chasubles and copes, altar cloths or other Church vestments and hangings.

**Butterfly in gold and silver embroidery, in the Chinese style** (fig. 293). — This butterfly, both in design and execution, is a type of the Chinese gold embroideries.

All the various portions are embroidered with gold or silver thread, used double and held down by overcast stitches in



Fig. 294. Border in stitched gold and silver embroidery.

Materials: D-M-C Gold and silver embroidery threads No. 20, D-M-C Special stranded cotton and D-M-C Alsa, in Golden yellow 782, and Ash grey 762.

different colours, which softens the brilliancy of the metal threads and gives them a distinctive sheen.

For the execution of the work we refer our readers to figs. 296 and 304, where all the details and explanations are fully given, and confine ourselves here to pointing out the colours to be used.

The body, the antennae and the legs are worked in D-M-C Gold embroidery thread (Or fin à broder) No. 20, and brown, the eyes in gold and black. The chief parts of the large upper wings are also in gold, caught down with red, the small portion of the right wing in gold and orange, and the light

PLATE IV



EMBROIDERY ON LINEN

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part of the left wing in D-M-C Silver embroidery thread (Argent fin à broder) No. 20, and green.

The left lower wing is worked in silver and green, the right one in gold and orange yellow. The tail-like continuation of the wings is in gold and silver stitched with violet. The round spots on the gold wings are in silver and green, those on the silver wings in gold and orange yellow.

Before beginning to work the design, you should carefully examine the engraving in order to see how to give the gold and silver threads their proper direction.

This butterfly can be introduced into any embroidery worked in the Chinese style, either as a separate ornament or scattered as a powdering over a large surface; it can also be used singly on a small blotter, cigar-case, pin-cushion or fan.

**Border in stitched gold and silver embroidery** (figs. 294, 295, 296). — The idea for this border was taken from an old piece of 17<sup>th</sup> century work, which is a good specimen of stitched gold embroidery.

As was already said in



Fig. 295.  
Detail showing padding of fig. 294.



Fig. 296.  
Detail showing how the stitched embroidery and the stalks are done in fig. 294.

the introduction to the chapter, this is flat stitch embroidery worked in gold thread, generally over padding. The padding is done with a soft, thick cotton: for it we use D-M-C Special stranded cotton (Mouliné spécial) No. 14, which is secured by overcast stitches made with a single thread of the same. After covering the pattern with several layers of cotton — graduating them down at the sides and ends — fill up all the irregularities with straight stitches done with two threads of the special stranded cotton, then cover the whole with flat stitches set the opposite way to that of the subsequent gold overlay. (See fig. 295). The fine parts of the design are padded with two threads only of the D-M-C Special stranded cotton (Mouliné spécial). The gold embroidery is worked over this padding in the same way as the unshaded flat stitch. (See fig. 296.) It is advisable to use very coarse needles, which make a large enough hole for the metal thread to pass through without injuring the frequently delicate material.

In our design, fig. 294, the small leaves, the buds and the thicker part of the undulating line are worked in D-M-C Silver embroidery thread (Argent fin à broder) No. 20; the large leaves and calices in D-M-C Gold embroidery thread (Or fin à broder) No. 20.

As the engraving shows, the stitches are all set slanting: they are only straight in the bordering lines which are worked in gold thread.

In order to have these lines quite straight, it is best to paste on a strip of stiff cardboard to work over, instead of padding them with stitches.

The stalks and the tendrils are formed of two parallel gold threads, held down by overcast stitches done with D-M-C A's in Golden yellow 782. Whenever a little branch or stalk separates itself from the main stem, a single thread is carried as far as the end of the pattern, then bent round and brought back alongside to the point of departure, so that the embroidery appears to have been executed with a double thread, as shown in the engraving, fig. 296. The stitches that fasten down the return thread must be placed even with those holding the other.

This border can be used to trim blotting-books, lamp mats, &c.

**Border in back-stitch embroidery, Chiné d'Or** (fig. 297). — With the exception of the rings which unite the separate parts of the figures, all the components of this bordering are worked in back-stitch with D-M-C Gold chiné (Chiné

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d'Or. Owing to its suppleness the chiné thread lends itself admirably to the execution of this type of gold embroidery, as the rich effect of the golden threads is much enhanced by the coloured ones composing the chiné. One border, the design of which is taken from old embroidery of the end of the 17<sup>th</sup> century, contains all the Gold chiné colours. The large, recurved leaves are worked alternately in green and blue, the umbels in écreu and the small leaves in red. The dark lines bordering the pattern alone are in black.

The small motifs, whose shading we have left indefinite,



Fig. 297. Border in back-stitch embroidery, chiné d'or.

Materials: D-M-C Gold chiné, écreu, black, red, green and blue, D-M-C Special stranded cotton No. 25, and D-M-C Alsa, in Golden yellow 782 and Gold pearl.

may be worked alternately in one or other of the five above-named colours.

The whole of the chiné d'or embroidery is done without padding; the stitches are set more or less slanting according to the space to be covered. The little rings in relief, on the other hand, are very thickly padded, and then embroidered with pearl as described in fig. 305.

Embroidery of this sort, owing to its being much less stiff and unyielding than the previous patterns, can be applied to articles of dress and domestic furniture.

Ornament in gold and silver embroidery done with couched threads on a cord foundation (figs. 298, 299, 300,



Fig. 298. Ornament in gold and silver embroidery done with couched threads on a cord foundation.

Materials: D·M·C Gold and silver embroidery threads, Nos. 30, 30 and 40, D·M·C Ales in Ash grey 762 and Golden yellow 782, and D·M·C Knotting cotton No. 15, in Lead grey 380 and Saffron yellow 725.

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301, 302). — We here give a specimen of embroidery consisting of couched threads on a cord foundation. This method uses less material than the stitched gold work, because, as we mentioned above, the metal threads are not taken through to the wrong side of the work.

The tri-partite leaves are made with couched threads of D·M·C Silver embroidery thread (Argent fin à broder) No. 30, used double; the method of working is explained by fig. 299. The work is done over cardboard shapes which the embroiderer can prepare for herself. Transfer the pattern onto white cardboard or stout cartridge paper, cut it out with a very sharp knife in order to ensure smooth, even edges, then stick it onto the ground material with stiff paste. If the embroidery is to be done with gold thread, use yellow cardboard. Where rather long strips of card have to be used, it is well to fasten them down at intervals with overcast stitches; the small details, such as the little leaves, need only be secured by one stitch at each point. (See figs. 299 and 300.)

Take the silver thread and wind it double upon the spindle, then thread a coarse needle with D·M·C *Alsa*, waxed to make it still stronger. After fastening on the silver thread and the *Alsa* at the end of the leaf, begin the embroidery by couching the silver threads across the figure and fixing them on the opposite side by a back-stitch; continue to lay the silver backwards and forwards in this manner — by means of the spindle — securing it with a stitch at each turn, until the whole motif is covered, as shown in fig. 299. The little, fine points are embroidered in flat stitch, which is also explained by the engraving. Where the leaves touch a stalk, the final stitches must be put when the stalk is



Fig. 299. Detail of fig. 298, leaf worked with couched double thread.



Fig. 300. Detail of fig. 298, leaf worked with a single thread.

finished so as to better hide the junction of leaf and stalk, both worked in different ways. In our pattern, the petals are worked in gold with a single thread of D·M·C Gold embroidery thread (Or fin à broder) No. 40, the threads being couched over yellow cardboard foundation. (See fig. 300.)

The thick stalks of the flowers, and the leaves attached to them, are done in D·M·C Silver embroidery thread (Argent fin à broder) No. 20; the connections



Fig. 301. Detail of fig. 298.  
Laying the cords.



Fig. 302. Detail of fig. 298.  
Laying the metal over the cords.

between the two branches, in D·M·C Gold embroidery thread (Or fin à broder) No. 20, with a double thread over cords. For this work, before beginning the gold embroidery, the whole pattern must be covered with horizontal stitches placed a little apart, over coarse string or card, to be afterwards overlaid by the embroidery. Fig 301 shows how these cords are placed; the best material for this purpose being D·M·C Knotting cotton (Fil à pointer) No. 15, in Saffron yellow 725 or Lead grey 380, which should be thoroughly waxed before using, to make it stiffer. When you have laid these cords as shown in the engraving, take gold or silver thread double and lay it to and fro lengthwise over the cords, fixing it at every alternate cord by a very tight back-stitch made in D·M·C A3a of a corresponding colour. When you have got to the end of the figure, turn the thread back, placing the stitches in each row alternate with those of the one before. In order to cover the foundation properly, it is best to begin the embroidery exactly in the middle of the cords and to fill in first one side then the other. (See also the explanatory engraving, fig. 302.) In more extensive designs pretty groundings can be made by placing the back-stitches in different ways.

A detached ornament is often used for decorating small pincushions or blotting-books; and a powdering of such



Fig. 300.

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Fig. 305. Ground with all-over embroidery in gold and silver, Chinese style, on cord foundation, with couched threads and purl.

Materials: D·M·C Gold and silver embroidery threads No. 20, D·M·C Gold embroidery thread No. 30, D·M·C Gold cord, dead gold and silver purl, D·M·C Special stranded cotton No. 25 and D·M·C Alpa, in Golden yellow 782 and Ash grey 752, and D·M·C Knottling cotton No. 14, in Saffron yellow 714 and Lead grey 780.



Fig. 304. Detail of fig. 303.  
Filling in a leaf.



Fig. 305. Detail of fig. 303.  
Purl embroidery.

motifs produces a good background for panels and rugs, Church hangings, banners, &c.

Ground with all-over embroidery in gold and silver, Chinese style, on cord foundation, with couched threads and purl (figs. 303, 304, 305). — This pattern, copied from a very ornate Italian embroidery of the 17<sup>th</sup> century, comprises several kinds of gold embroidery and shows the different effects produced by the various stitches.

We have already explained in the foregoing figures how most of the stitches are executed; it remains for us to briefly describe the Chinese style of working gold embroidery, done with double threads and without any padding. Detail fig. 304, shows a pointed leaf embroidered in this manner. To make a good point, begin on one side of the leaf; carry the outside thread to the point, the inside thread to  $\frac{1}{4}$  inch within it; then bend back the two threads and return. The double threads are laid down side by side and secured by small back-stitches set at regular distances from one another, more or less far apart according to the size of the threads. For these stitches use D·M·C Alsa. Fill in the whole leaf by degrees in this way, setting the stitches of one row between those of the preceding one. When you have large surfaces to cover, you can vary your effects by arranging your stitches according to a systematic pattern.

Embroidery with gold purl is rather more complicated to achieve. The first thing is to fill up all the motifs with a thick padding as described in fig. 295; then thread a fine needle with D·M·C Alsa and bring it up close to the padded

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motif; cut little pieces of purl of the length required for the design, thread a piece on your needle, insert the needle on the opposite side, and bring it out again on the near side, as shown in fig. 305. If the piece of purl be the correct length it should exactly cover the width of the motif. Those unaccustomed to this work will at first find it difficult to cut the pieces of purl

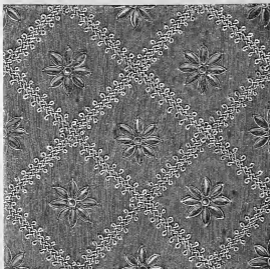


Fig. 306. All-over design in fancy embroidery of gold, with lace braid and leaf-shaped spangles.

Materials: D-M-C Gold embroidery thread No. 40 and leaf-shaped spangles, according to figure, and D-M-C Aida, in Golden yellow 782.

to the exact length, but a little practice is all that is needed.

In the border of the design, fig. 303, the scrolls are embroidered on a cord foundation in D-M-C Gold embroidery thread (Or fin à broder) No. 30; the outer petal in the same, couched threads, with a single thread; the inner petal is overlaid with gold purl, the two little drooping leaves with silver

purl. The large leaves of the ground and the little balls along the outer border are worked in D·M·C Embroidery silver thread (*Argent fin à broder*) No. 20; the spirals, in D·M·C Embroidery gold thread (*Or fin à broder*) No. 20, in the Chinese manner; the small leaves are embroidered with couched threads in D·M·C Embroidery gold thread (*Or fin à broder*) No. 30, used single.

The raised ornaments, represented light in the engraving, are covered with silver purl. All the other lines and volutes are carried out in D·M·C Gold cord (*Cordonnet d'Or*), fastened with invisible stitches in D·M·C *Alsa*.

We advise workers to begin with the motifs embroidered in the Chinese manner; then to go on to the parts done with couched threads, and the embroidery on a cord foundation; next to sew on the gold cord, and quite at the last to do the purl embroidery, which is the most delicate part of the work.

This large, handsome design is intended for ecclesiastical purposes.

**All-over design in fancy embroidery of gold, with lace braid and leaf-shaped spangles** (fig. 306). — Begin with the little rosettes composed of spangles, fastening on the eight long ones which form the outer circle, each held in place by two stitches through the holes at the point. In order to place them very regularly, fix the two vertical ones first, then the two horizontal ones, and afterwards the four oblique ones; the little central paillette is adjusted last of all.

After making all the roses, put on the picot braid which divides the ground into lozenges, tacking it to ensure straight lines, and then sewing it on with invisible stitches.

The manner of making this braid is described in the chapter on "Pillow Laces", fig. 997; see also, "Needlework Trimmings", fig. 1040.

The pattern, seeing how little difficulty it presents, is useful for ornamenting sofa cushions, chair-backs, the fronts of dresses and other garments.

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Border in applique embroidery, outlined in fine cord and ornamented with fancy stitches.

## • Appliqué work

Appliqué or applied work consists in the laying on of pieces of one kind of material so as to form a pattern upon a foundation of a different kind.

This mode of producing many-coloured needlework was already known in the middle ages, before all the various threads for satin stitch embroidery that we now have at our disposal were obtainable.

The appliqué patterns are generally pasted onto the foundation, and finished off round the edges by fine cord sewn down with invisible stitches, or by button-hole or some other stitch which will unite the two layers of material. Gold and silver threads, spangles and purl, used for ornamental stitches, add to the effect of this species of embroidery.

We also give a reproduction in this chapter of a specimen of appliqué work done with braids of different widths, instead of cut-out pieces of stuff.

**Fabrics.** — Appliqué work may be done on silk, velvet, brocade, plush, linen and leather. As the applied material is to take the place of needle-made embroidery, it must be such as to stand out in bold relief from the foundation.



Fig. 307. Border in counterchanged (inlaid) appliqué work, outlined with cord.  
Materials: D·M·C Pearl cotton No. 8 or D·M·C Flax flax No. 16, in Cachou brown 437.  
D·M·C Gold chiné, blue and gold, and D·M·C Aïsa, in Golden yellow 782.

To further embellish the work, different kinds of material can be appliqué on to the same foundation, as may be seen in some of the examples given here.

**Materials.** — It has been already mentioned that appliqué pieces are most frequently laid down with cord, but they may also be outlined with couched threads, button-hole stitch, chain stitch, fine herring-boning, flat stitch and other embroidery stitches.

For making the cords, we recommend to our readers the cord wheel, illustrated by fig. 1026, with the help of which they can themselves fabricate the necessary cords in any size and colouring required.

As material for the cords (see the chapter "Needlework Trimmings", how to make twists and cords), a lightly

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twisted thread is used, D·M·C Pearl cotton (Coton perlé) or D·M·C Floss flax or Hourishing thread (Lin floche), or again D·M·C Gold and silver embroidery threads (Or et Argent-fins) and D·M·C Gold chiné (Chiné d'Or) (\*).

For whipping on the cord take D·M·C Alsa, and for the ornamental additions a floss silk, such as D·M·C Persian silk (Soie de Perse).

The same silk is employed for overcasting stitches and flat stitch embroidery.

**Preparatory work.** — Most materials used for appliqué work have first to be backed with very fine tissue paper or muslin.

This is done in the following manner, with paste made of wheat starch (which dries more quickly than any other), strained beforehand to remove any lumps. Spread the paste on the paper with a brush, taking care that it is only just sufficiently liquid to make the material and the paper adhere together; it must never penetrate to the right side of the former and show damp spots.

As soon as the paste has been spread evenly over the lining, lay your material upon it, smooth and press it with a clean cloth, stroking it down the way of the warp to prevent any air bubbles remaining between it and the paper, which would cause it to bulge and pucker.

This first operation finished, lay several sheets of uncreased paper on a flat, smooth board; upon them place the paper-lined material, covered in its turn with several more sheets of paper; and, lastly, lay upon these a second board with stones or other heavy weights upon it, to keep them all in their place and act as a press.

If a table-cloth press be available, it will save much of this trouble.

Leave the materials under the press until perfectly dry.

It will be found that any kind of fabric, even the most delicate, can be made use of for appliqué work in this fashion, nor are plush and velvet in the least degree injured by the process; only, when dealing with velvety surfaces, the fabric

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

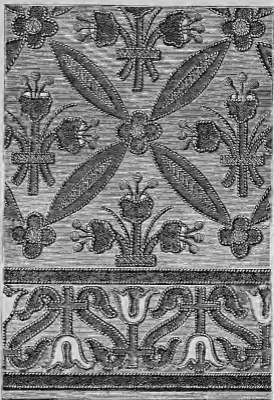


Fig. 308. Ground and border in appliqué work, with setting of cords and ornamental stitches.

Materials: D·M·C Pearl cotton No. 5 or D·M·C Floss flax or flourishing thread No. 8, in Maize yellow 746, Black fast dye 310, Paroquet green 406, and Orange yellow 444; D·M·C Persian silk, in Orange yellow 1215, and Golden green 1246 and D·M·C Gold embroidery thread No. 20.

must be laid face downwards and the prepared lining placed upon the back and carefully pressed down.

While the materials are drying, draw out the complete pattern upon the foundation which is to receive the appliqué. On the paper-lined material, when dry, trace only the parts of the design which are to be applied, then cut them out with a very sharp pair of scissors, or lay them on a hard substance and cut through with a sharp knife, so that the edges of the motifs may not be stretched nor ravelled out.

The foundation, mounted on a frame, is next placed upon a board or table in such a manner that only the material rests upon it while the frame projects over the four sides.

Then the cut-out, detached figures must be pasted again on the wrong side and fitted into their proper places upon the foundation.

This second pasting should be done as quickly as possible, in order that a weighted board to serve as a press may be laid over all the pieces at once. The board must not be removed until the paste be dry.

Before the framing or outlining of the applied pieces is begun, they should be fastened down to the foundation with overcast stitches which will be hidden later on by the outlining.

**The framing or setting.** — The cords used to outline the appliqué motifs are sewn round the edge of the figures by invisible stitches on the surface — the cord being opened a little at each stitch to allow of the needle and thread being slipped through — (see "Gold Embroidery", figs. 291 and 292) or else with visible overcast stitches in a bright colour.

In either case it must be so laid on as quite to cover and

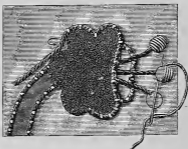


Fig. 309.

Working detail of a flower in fig. 308.

hide the cut edges and keep them from fraying, for rough edges in appliqué work mean bad workmanship.

Should you wish to frame the appliqué figures with embroidery stitches, bring out your needle close to the cut edge,



Fig. 310. Border in appliqué work with corded outlines and fancy stitches.

Materials : D·M·C Floss flax or flourishing thread No. 8 or D·M·C Pearl cotton No. 5, in Maize yellow 579 and Yellow green 734 ;

D·M·C Persian silk in Maize yellow 1069, Yellow green 1078 and Crimson red 1185 (\*) ; D·M·C Gold embroidery thread No. 20.

and insert it, from above, a fraction of an inch within the edge.

Both cord and silk for embroidering the edges should be

(\*) These numbers refer to the colours on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

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of a subdued shade and of a colour to match the foundation, unless it is desired to widen out the pattern, in which case a lighter or contrasting shade is used.

**Border in counterchanged (inlaid) appliqué work, outlined with cord (fig. 307).** — Our engraving, fig. 307, represents one of those embroideries of Spanish origin, in which the foundation and the appliqué are of the same pattern. This is called counter-changed or inlaid appliqué, in opposition to the ordinary onlaid style. Inlaid work does not need to be mounted upon a foundation. When the inlays have been exactly fitted into each other they are caught together with fastening stitches, and may then be laid over the fingers while the cord or other edging is sewn on.

The foundation is blue silk; the appliqué is old gold velvet, outlined in golden-brown cord, laid down with invisible stitches.

Close to the brown cord, to soften the transition to the blue silk, is placed a fine cord in D·M·C Gold Chiné (Chiné d'Or) (\*) blue and gold, whipped on with D·M·C Also in Golden yellow 782.

These cords are made with the cord wheel previously noticed. Two strands are taken of D·M·C Pearl cotton (Coton perlé) No. 8 or D·M·C Floss flax or flourishing thread (Lin floche) No. 16, the threads being twisted first to the right, then to the left.

The Chiné cords are composed of three single threads similarly twisted.

This pattern is suitable for furniture trimming, for rugs, window curtains, portières, panels, &c.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



Fig. 311. Working detail of fig. 310, outlining and fancy stitches.



Fig. 312. Narrow border in appliqué work with flat stitch setting.

Materials: D·M·C Persian silk,  
no Myrtle green 1140  
and Crimson red 1185.

Ground and border in appliqué work with setting of cords and ornamental stitches (figs. 308 and 309). — The foundation of this design is ivory white satin; in the border, the two horizontal bands and the recurved leaves are cut out of garnet red velvet; the light calyx of the flower is of snow white satin; the inside of the flower and the stalk forming a cross are of grey-green silk. All the motifs are outlined with cords fastened on with overcasting stitches. The red velvet is edged with black cord, the white satin with white and the green silk with green.

As regards the pattern of the ground, all the appliqué flowers are in garnet coloured velvet with white satin centres; the stalks, as well as the shuttle-shaped figures, are in green silk.

After sewing down all the motifs onto the silk ground with a few stitches, do the Russian stitch that ornaments the inside of the oval figures, and the horizontal band uniting the stalks of the flowers, with D·M·C Gold embroidery thread (Or fin à broder) No. 20; then begin the setting of cords, sewing them down evenly with overcasting stitches in yellow silk.

Finally, embroider the stamens in green D·M·C Persian silk (Soie de Perse), and the anthers in yellow silk. (See fig. 309.)

Here, as in the border, the motifs of garnet red velvet are edged with black, the white with white and the green with green.

The cords are made of two single threads of D·M·C Pearl cotton (Coton perlé) (\*) No. 5, twisted first to the right then to the left.

Our model was probably designed for an altar dorsal or sanctuary hanging; but it might equally well be adapted for embroidering the back of a prie-dieu, for chancel kneelers and other ecclesiastical fittings.

**Border in appliqué work with corded outlines and fancy stitches** (figs. 310 and 311). — The appliqué motifs, in white, yellow and red satin, stand out effectively from the black velvet ground.

The outlining is done with old gold and white cords, sewn down with invisible stitches. The two colours are easily distinguishable in the engraving.

The cord outside the figures is edged with an undivided thread of dark red D·M·C Persian silk (Soie de Perse), secured by overcast stitches of the same shade, which helps to throw up the design against its velvet background.

The wide stalks, done in yellow satin, are relieved by veining worked in stem stitch with yellow silk; those of the large red leaves are done with red silk. The velvet foundation is enriched by a powdering of detached stitches in D·M·C Gold embroidery thread (Or fin à broder) No. 20.

The cords are made with three single threads of D·M·C Floss flax or flourishing thread (Lin floche) No. 8; the first twist is given to the right, the second to the left.

This border is not unsuited for trimming altar hangings, &c. but may also be applied to secular uses. When the article in question is of large dimensions, the border should be worked separately and afterwards sewn on.

**Narrow border in appliqué work with flat stitch setting** (figs. 312 and 313). — This is an example of appliqué work outlined with flat stitch.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



Fig. 313. Working detail of fig. 312 outlining in flat stitch.

The ground is red velvet, the appliqué old gold satin. After sewing on all the motifs with invisible stitches, outline them with flat stitch, as illustrated in fig. 313. Take great care to make the stitches the same length throughout.

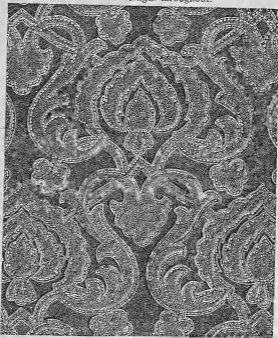


Fig. 314. Ground in appliqué work with back-stitch setting.

Materials: D·M·C Pearl cotton No. 8, in Beetle green 3347.

The stalk is worked in green, the leaves in red, with D·M·C Persian silk (Soie de Perse).

Having finished the outlines, embroider the veins of the leaves, which should be slightly padded first.



This little border can be turned to many uses, such as the trimming of blotting books, glove boxes, newspaper-holders, &c.

**Ground in appliqué work with back-stitch setting** (figs. 314 and 315). — This is a new variety of appliqué work.

The background is of emerald green velvet and the appliqué designs are of yellow leather back-stitched on with bright green thread.

The pattern is transferred onto yellow leather (Danish leather); the figures are cut out, a little distance beyond the outlines; then the pattern is pounced on the velvet and the leather motifs are pasted upon it.

The back-stitching is done with D·M·C Pearl cotton (Coton perlé) (\*) No. 8, Beetle green 3347, and is illustrated in fig. 315.

When the outlining is done, the work is finished.

The combination of velvet and leather makes this work especially suitable for chair and foot-stool covers. Made in Swède leather it can also be used for sachets and blotters.

**Cover worked in braid appliqué** (figs. 316 and 317). — This pattern was copied from an 18<sup>th</sup> century saddle-cloth; all the motifs of the design are done with D·M·C Superfine braid (Lacets superfins), écru, in four different widths.

Having traced the pattern on pink linen, tack the wider braids over the whole cover — the narrow ones need not be tacked — then back-stitch them on carefully, as invisibly as possible, with D·M·C Alsatian thread (Fil d'Alsace) No. 150. When the rounded parts of the pattern are reached the outside edge of the braid must first be sewed down; the inside is



Fig. 315. Working detail of fig. 314, outlining with back-stitch.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

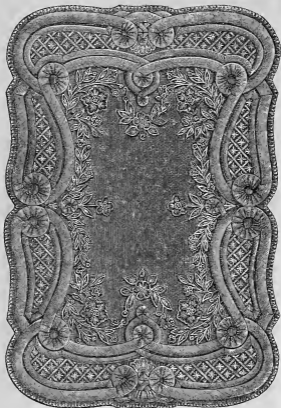


Fig. 216. Cover worked in braid appliqué.

Materials: D·M·C Superfine braid Nos. 1  $\frac{1}{2}$ , 8, 16 and 28, D·M·C Alsatian thread No. 150 and D·M·C Pearl cotton No. 3, in écou.

then gathered into shape and stitched." See also "Linen Embroidery", fig. 250.

At the corners, make a fold in the braid on the right side.



Fig. 317. Detail of fig. 316. Half the natural size.

and secure the fold with a few stitches, as explained in the chapter already referred to.

The spaces in the border are divided into squares by narrow

braid and ornamented with little stars in chain stitch. In the sprays which surround the centre of the cover, the veins of the large leaves are worked in flat stitch, while the buds and the centres of the flowers are ornamented with knot stitch in D-M-C Pearl cotton (Coton perlé) No. 3, écru.

To better demonstrate the effect of this kind of embroidery, we have given, in addition to the small engraving representing the whole cover, a part of the border, reduced to half its original size, by which our readers can judge of the work.



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Border, iris pattern in tent stitch embroidery.

## Tapestry

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Tapestry is of very ancient origin, and has always been a favourite feminine occupation.

Now-a-days we include under the name of tapestry every kind of embroidery worked upon counted threads, and in which the stitches entirely cover the material on which the work is done. Of these there is a great variety, namely, all embroidery upon canvas in cross stitch, tent stitch, gobelin stitch and straight stitch, besides knotted stitch and knitting stitch work, &c.

We will begin this chapter by some directions as to fabrics and working materials, then pass on to review the different tapestry stitches, describing how they are worked, and will end with some simple patterns for grounds, borders and rugs. (\*)

**Fabrics.** — The stuff upon which tapestry is worked is called canvas. It is made in two different forms, a plain canvas, woven of single threads, and Penelope canvas, the threads of which lie in pairs. Both are made in fine and coarse sizes. Choice is given to one or the other canvas according to the kind of stitch that is to be worked; most stitches, however, can be done on either.

(\*) See, at the end of the volume the list of albums of the D.M.C. Library containing a large variety of patterns for all kinds of work.

For rugs made with tied knots, a linen foundation is preferable to a canvas one, because the soft threads of the linen can be drawn closer together than the canvas threads, which are always stiff.

**Preparatory work.** — Tapestry can either be worked in a frame or in the hand; in the latter case, the end of the canvas should be weighted to prevent its pulling out of shape.

Before beginning a piece of work, the stitches should be marked out in tens; directions for this are given in the chapter "Linen Embroidery", fig. 154.

**Needles.** — The proper tapestry needles are long, strong and blunt, with oval eyes wide enough to be easily threaded. They can be obtained at all needlework and haberdashery shops, where they are sold under the name of tapestry or wool needles.

**Materials.** — For a long while, wool and silk were the only materials in use for tapestry, but within the last few years, great progress having been made in the manufacture and dyeing of cotton threads, the latter have begun to play a great part in tapestry work. Silk, always unrivalled for rich and handsome embroidery, is not suitable for articles which are to be subjected to long and harsh usage; its delicate and fragile nature offers too little resistance to outside influences of time and weather. Wool, although more durable than silk, has the great disadvantage of being liable to the ravages of moths, whereas cotton is exposed to no such destructive agencies and is cheaper than silk; moreover, when long use has somewhat spoiled its first freshness, this can often be restored by very simple processes.

Amongst the cottons suitable for tapestry, two that we can specially recommend have lately been brought into the market, D·M·C Special stranded cotton (Mouliné spécial) and D·M·C Pearl cotton (Coton perlé), both remarkable for their suppleness and brilliancy. The latter is also made in deep tints.

D·M·C Special stranded cotton (Mouliné spécial), is a loose thread, made in Nos. 14 and 25, which is an excellent substitute for wool and silk where a flat, smooth surface is essential.

D·M·C Pearl cotton (Coton perlé) (\*) Nos. 1, 3, 5 and 8, produces handsome raised stitches, and is used in preference to any other in stitches in which several threads cross.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

Besides these two kinds of cotton thread, which in many cases can very well take the place of silk and wool, we may mention for simpler work, D·M·C Floss flax or flourishing thread (*Lin floche*) and D·M·C Embroidery cotton (*Coton à broder*). For rich and costly embroideries, to be executed entirely in silk, D·M·C Persian silk (*Soie de Perse*) should be used. In any case, care must be taken to select materials that will produce stitches entirely covering the canvas, the threads of which should never be visible between the rows of stitches.

**Plain cross stitch** (fig. 318). — Plain cross stitch, called also marking stitch, is the foundation of all tapestry stitches. It is worked in a double journey to and fro. In the first, the thread is carried diagonally, from left to right, across a square of threads — that is to say, two vertical and two horizontal ones — and then downwards underneath the two horizontal or transverse threads. In the return journey, the same stitch is made, but this time from right to left; each of these stitches passing over one previously made forms a perfect square or cross stitch.

**Half cross stitch** (fig. 319). — If the thread be too coarse, in proportion to the canvas, to make the complete cross stitch as above described, carry it back from right to left along the whole line which the stitches are to occupy, and do the half stitches across it from left to right. This stitch is generally used for grounding a ready worked pattern.

**Straight gobelin stitch** (fig. 320). — This is always worked in horizontal rows. The thread is carried vertically over two threads of plain canvas leaving each time one thread of material between the stitches.

**Oblique gobelin stitch** (figs. 321 and 322). — Oblique gobelin stitch is worked on plain canvas over one vertical and two horizontal threads. If the work has been mounted in a

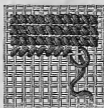


Fig. 318.  
Plain cross stitch.

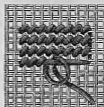


Fig. 319.  
Half cross stitch.

frame, this stitch may be done going to and fro; otherwise, it must be turned round and the needle brought out behind



Fig. 320.  
Straight gobein stitch.

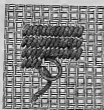


Fig. 322.  
Oblique gobein stitch on  
Penelope canvas.



Fig. 324.  
Tent stitch (*petit point*).

the last-made stitch. When the same stitch is done on Penelope canvas, a rather thicker needle is needed, which will separate the

doubled threads of the canvas sufficiently to avoid their chafing the threads as it is drawn through.

Both these stitches, straight gobein and oblique, lend themselves remarkably well to the reproduction of old gobein patterns; by their means a very good counterpart of the ancient tapestries is attainable.

**Rep stitch** (fig. 323). — This stitch is

an imitation of reps. It is worked in vertical lines over one transverse and two vertical threads of Penelope canvas.



Fig. 321.  
Oblique gobein stitch on  
plain canvas.



Fig. 323.  
Rep stitch on Penelope canvas.



Fig. 325.  
Wide gobein stitch.



**Tent stitch** (fig. 324). — This is simply the first half of cross stitch worked over a single thread of plain canvas. The

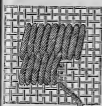


Fig. 325.  
Encroaching gobelin stitch.



Fig. 328.  
Oblong cross stitch with  
back-stitch.



Fig. 330.  
Rice stitch.

engraving shows the working of one row, from right to left. To ensure very regular stitches the thread must be carried forward underneath two vertical threads of the canvas.

The stitch is chiefly employed in conjunction with stitches of other kinds, for the more delicate lines, for little flowers and leaves, and in figure designs for the flesh of the personages represented, while the rest is done in cross stitch or other analogous stitches.

**Wide gobelin stitch** (fig. 325). —

This stitch covers two vertical and three horizontal threads on plain canvas, and advances one thread of the canvas at a time.

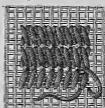


Fig. 327.  
Oblong cross stitch  
(on Penelope canvas).

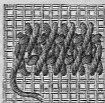


Fig. 329.  
Double stitch.



Fig. 331.  
Reversed cross stitch.

**Encroaching gobelin stitch** (fig. 326). — For filling large grounds we recommend encroaching gobelin stitch, which consists of oblique stitches over five vertical threads and one horizontal, leaving one thread of the canvas between the stitches.



Fig. 332. Plaited stitch.



Fig. 333. Fern stitch.



Fig. 334. Stem stitch.

projects beyond the first stitch. In the succeeding rows, a square stitch comes beneath a long one and a long stitch beneath a square one.

The second row of stitches is begun only four threads below the first, the stitches will consequently project above, taking in the last thread of the previous row, thus forming "encroaching" stitches.

**Oblong cross stitch** (fig. 327). — This is a cross stitch over one or two double threads (Penelope canvas) or over two and four single threads (plain canvas). It is very useful for grounding, because, covering as it does a double number of canvas threads it takes only half the time of ordinary cross stitch.

It can successfully be varied by opposing the crosses, that is, working the alternate stitches higher than those preceding and following them.

**Oblong cross stitch with back-stitch** (fig. 328). — After making one cross stitch as described in fig. 327, that is, over four vertical and two horizontal threads, secure it in the middle by a horizontal back-stitch across it, over two threads of the canvas.

**Double stitch** (fig. 329). — Make an ordinary cross stitch over each second intersection of the threads; then make a second row of stitches between those of the first row, but over one and three double threads, so that one stitch on both sides

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**Rice stitch** (fig. 330). — Begin by filling in the whole ground with large cross stitches, over four threads each way, then work over them the so-called "rice" stitches.

These lie across the four points of the cross stitches and meet in the space between, where they form another cross.

The first set of stitches are done in a rather coarse thread, the rice stitches in a finer number of a different colour.

**Reversed cross stitch** (fig. 331). This consists of diagonal and upright cross stitches, alternately. Begin by working from left to right, carrying the thread downwards over four vertical threads and between two horizontal ones, as the last row of stitches in the engraving shows.

Coming back, cross the first stitches, passing the thread always in a straight line under the two threads of the canvas.

In the second journey to and fro, the stitches are arranged the opposite way. Gold thread is used for this second row of stitches; D.M.C Gold embroidery thread (*Or fin à broder*) or D.M.C Gold chiné (*Chiné d'Or*) are the best for the purpose.

**Plaited stitch** (fig. 332). — This is a stitch which needs considerable attention given to its execution if one wishes to work it to and fro. The easiest way, therefore, is to take the thread back each time to the starting point. Carry the thread from left to right downwards over four vertical and two horizontal threads, and on the wrong side from right to left, under two threads, as the engraving shows.

**Fern stitch** (fig. 333). — This is worked in successive rows; the thread passes over two double threads of the canvas



Fig. 335. Fish-bone stitch.

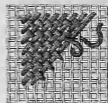


Fig. 336. Web stitch.

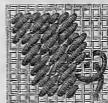


Fig. 337. Cashmere stitch.

each way and runs horizontally from right to left under the middle pair of threads at the bottom, and then upwards slanting over two double threads, to the right (see also print).

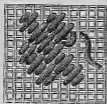


Fig. 338. Florentine stitch.

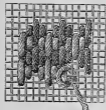


Fig. 340. Hungarian stitch, on plain canvas.

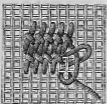


Fig. 342. Knotted stitch.

**Stem stitch** (fig. 334).— Make a slanting stitch over two or four vertical and horizontal threads, and bring the needle back over one or two threads above the starting point of the first stitch. The stitches of the second row are set the contrary way; then, when the rows are all finished, lines of back-stitches are made between them in a different colour.

**Fish-bone stitch** (fig. 335).— The dif-

ference between this stitch and the preceding one is that the working thread is passed over three or six threads each way, and is secured by a back-stitch over the last intersection



Fig. 339. Mosaic stitch.



Fig. 341. Renaissance stitch.



Fig. 343. Smyrna cross stitch.

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of the canvas threads. These fish-bone stitches are worked according to the direction of the long stitch, sometimes from left to right, at others from right to left.

**Web stitch** (fig. 336). — Stretch diagonal threads across



Fig. 344. Star stitch.

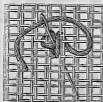


Fig. 346. French stitch.  
Stitches on the right.



Fig. 348. Parisian stitch.

the whole surface that the stitches are to cover, then cross them with overcast stitches. If

Penelope canvas is being used, pass the needle and thread between the double threads of the canvas. In the succeeding rows the stitches

must be set alternately, which gives the embroidered surface the appearance of a diagonal or twilled material.

**Cashmere stitch** (fig. 337). — To imitate

this texture in needlework, make in turn one stitch over one crossing of the canvas threads and two stitches over two crossings, lengthways and sideways.



Fig. 345. French stitch.  
First stitches to the left.

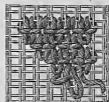


Fig. 347. French stitch.  
Series of stitches finished.



Fig. 349. Greek stitch.

**Florentine stitch** (fig. 338). — This is worked in slanting lines, the thread being carried alternately over two and four crossings of the canvas.

**Mosaic stitch** (fig. 339). — The first row of this stitch consists of one short slanting stitch then one long alternately; the second row completes it by adding the second short stitch.



Fig. 350. Scottish stitch.

The third row is like the first, the fourth like the second, but the final row must be one of short stitches.

**Hungarian stitch** (fig. 340). —

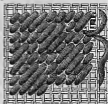


Fig. 351. Moorish stitch.

In order to clearly show the execution of this stitch we represent it in the engraving worked in two shades; but when it is used for grounding a pattern it should be done in one colour only. It is worked in horizontal lines, one encroaching upon the other, so as to completely cover the canvas.



Fig. 352. Oriental stitch

Begin by a vertical stitch over two threads of the canvas, follow it by one over four threads which projects one thread top



Fig. 353. Shell stitch.

and bottom beyond the first stitch, then end by a vertical stitch over two threads; and after skipping two vertical threads of the canvas, make a second group of stitches, and so continue.

The illustration indicates how, in the second row, the long stitches are set exactly in the middle between two groups of stitches, so that all the stitches touch each other.

**Renaissance stitch** (fig. 341). — This stitch is very serviceable for filling broad surfaces.

Begin by a horizontal stitch over two double threads, secured on the left and in the middle by a vertical back-stitch over a double thread; then, going down to the next double thread, make another horizontal stitch with two back-stitches across it. This series of stitches corresponds to a square of a drawn pattern (tapestry type). To bring out each group of stitches clearly we have worked them in two contrasting shades.

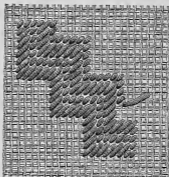


Fig. 354. Jacquard stitch.

**Knotted stitch** (fig. 342). — Carry the working thread over two horizontal and six vertical threads, then bring the needle back vertically, four threads lower down, insert it again two threads higher up behind the stitch just made, therefore over the middle threads, after which take the needle down to the line of the stitches.

In the following rows the stitches extend over four threads downwards and encroach on two threads of the first row, so that the stitches of one row lie between those of the previous one.

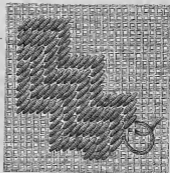


Fig. 355. Byzantine stitch.

**Smyrna cross stitch, or leviathan stitch** (fig. 343). — First

make a simple cross stitch over four threads each way; then over it make an upright cross.

The same stitch can be made over six and eight threads; in working over more than four threads the number of stitches must be proportionately increased.

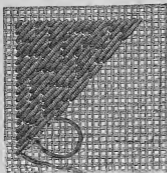


Fig. 356. Milanese stitch.

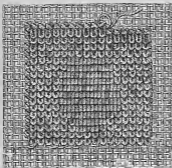


Fig. 357. Velvet stitch, cut and uncut.

in the midst of the four threads and pass it downwards by the side of the first stitch. Then make a stitch to the right similar to the one just made to the left.

**Star stitch** (fig. 344).

Each little star is composed of eight stitches which meet in a common centre.

Begin by a slanting stitch over a double thread, descending from right to left, ascend vertically under the double thread, then make a vertical stitch on the right side of the work, followed by a slanting stitch starting from the left corner, then a horizontal stitch, and so on until the star is complete. To ensure the stars being very regular, they should be worked in horizontal lines, and each group of stitches must be begun in the same direction.

**French stitch** (figs.

345, 346, 347).— Pass the thread through from the back to the front of the canvas, take it upwards over four single or two double threads; put the needle under a double thread on the left, fig. 345, then bring it back over the first stitch; insert the needle

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When a stitch is finished, pass the needle obliquely under one thread, fig. 346, to the next stitch. The whole pattern is worked in diagonal lines.

**Parisian stitch** (fig. 348). — This stitch, though it is generally worked on silk canvas, may also be done on the different cotton and linen materials.

It makes an excellent grounding, especially when the material is not intended to be entirely hidden, as the illustration shows. The stitches are thrown over two and six single canvas threads or one and three double threads; a long and a short stitch alternately in every direction.

**Greek stitch** (fig. 349). — The stitch known by this name differs from the ordinary cross stitch through the slanting direction given to the threads and the manner in which it is begun. The first stitch is made upwards



Fig. 358. Grounding of zigzag lines in flat stitch.

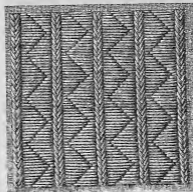


Fig. 359. Grounding of vertical stripes in flat and plaited stitch.

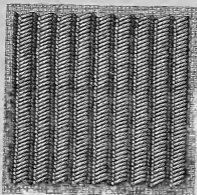


Fig. 300. Grounding of vertical stripes in fish-bone stitch and tent stitch.

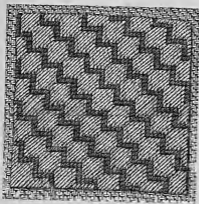


Fig. 301. Grounding of diagonal stripes in flat stitch and tent stitch.

from below and from right to left over two double threads, the needle brought back horizontally under two double threads, then a second slanting stitch is made downwards, to complete the cross stitch, from left to right, at a distance of four double threads from the starting point of the first stitch and the cross is finished: then bring out the needle, skipping, horizontally, two double threads on the wrong side. The next stitch is made like the first.

The rows may be united, more or less, either by the short or the long part of the stitch, but the same course must be adopted throughout. In Slavonic countries preference is given to connected rows with the short stitches touching the long ones; while in many Greek embroideries we

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find short stitches joined to short and, in the succeeding rows, long stitches joined to long.

A coarse thread is better to use than a fine one, seeing that this stitch has no value unless it covers the material entirely.

**Scottish stitch** (fig. 350). — Scottish stitch is formed of squares composed of slanting stitches made across one, two, three, two and one double threads, one square being separated from another by a row of tent stitch.

**Moorish stitch** (fig. 351). — Here, instead of surrounding the four sides of the square with a frame of small stitches, as in the last described, the squares are arranged to succeed each other in diagonal lines, so that the stitches form steps. Half-cross stitches, over a double thread, separate the rows of squares.

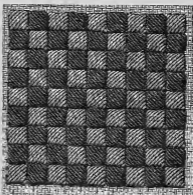


Fig. 350.

Grounding of squares in flat stitch.

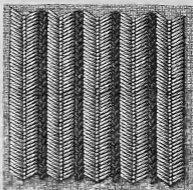


Fig. 351.

Grounding of vertical stripes in stem and plaited stitch.

**Oriental stitch** (fig. 352). — Four diagonal stitches are made over 1, 2, 3 and 4 crossings of the canvas threads respectively. These four stitches form superimposed triangles.

The empty spaces between the rows are filled with gobelin stitches covering two threads.

**Shell stitch** (fig. 353). — Carry the thread upwards over six double horizontal threads, and then up again over the same number, leaving only one double thread of the canvas between. When the fourth stitch has been made, bring the needle down

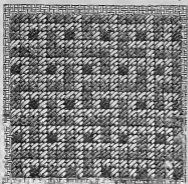


Fig. 364. Grounding in Mossie stitch.

Materials: D·M·C Pearl cotton, D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Golden green 580, Garnet red 326, and Hazel-nut grey 422 (\*).

double threads fill in the spaces between the rows of long vertical stitches.

**Jacquard stitch** (fig. 354). — When a large plain surface has to be covered, it is wise to choose one of those stitches which form a pattern in themselves.

Jacquard stitch, and others that we shall shortly describe, will be found to produce the effect of a brocaded material.

(\* These numbers refer to the colours on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

or up again and out behind the third double vertical thread and between the second and third horizontal threads; then make a back-stitch over a double thread uniting the four long stitches and giving them the appearance of a cluster of threads in drawn-thread embroidery.

Through these back-stitches pass a thread of a different colour twice round so as to form small knots like shells over the stitches beneath. Horizontal back-stitches over two

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The first row is composed of six slanting stitches underneath one another, across two double threads, and six beside one another, from left to right, also over two double threads. The second row consists of the same number of stitches, similarly worked downwards and to the side, only over one double thread.

**Byzantine stitch** (fig. 355). — Here, you make the same number of stitches as in the preceding figure, but with this

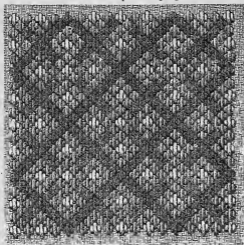


Fig. 365. Grounding in Hungarian stitch.

Materials: D·M·C Pearl cotton, D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Paroquet green 906, Locust-bean brown 356 and Cream yellow 712; or D·M·C Persian silk in Beetle green 1200, Copper red 1134 and Maize yellow 1069 (\*).

difference that the two rows of stitches are made over two double threads or four single ones.

**Milanese stitch** (fig. 356). — This pretty ground is produced by small triangles consisting of four stitches and opposed

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

to one another. In the first diagonal row, worked downwards, a back-stitch is made alternately over one and over four crossings of the canvas threads; in the second row, ascending, a back-stitch over three and two crossings; in the third row, descending, over three and two crossings; and in the fourth row, ascending, over one and four crossings. The long stitches of the next row are placed before the little stitch and the little stitch before the long stitch of the last row.

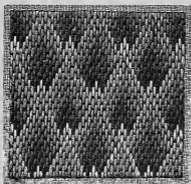


Fig. 366. Grounding in Hungarian stitch.

Materials: D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Black fast dye 310, Cream yellow 712, Locust-bean brown 758, 357, 356, 303, 355; Golden green 580, 581, 582, 583, 584; D·M·C Persian silk, in Black 1187, Cream white 1220, Copper red 1132, 1227, 1133, 1134, 1135, Olive green 1474, 1195, 1196, 1197, 1198 (\*).

the loops, which gives the ground a velvety appearance.

In the illustration only the middle loops are cut, for the closed and cut loops may both be employed in the same piece of work. The pattern represented in figs. 382 and 383 can be carried out in this manner, the centre part being left intact, but the loops of the border cut.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

**Velvet stitch, cut and uncut** (fig. 357). — This stitch, by means of which a very good imitation of the Oriental carpets can be produced, and which is also called Astrachan stitch, consists of loops, each secured by a cross stitch. The best way to ensure evenness and regularity of the loops is to work them over an ivory or wooden mesh, or a wide strip of whalebone.

The engraving clearly shows how this simple stitch is done. It can be varied by opening

**Tapestry groundings.** — We now pass to the explanation of the stitches employed in a small series of groundings suitable for covering large surfaces.

As a rule these groundings are worked in a single colour, or in two shades of the same colour, according to the pattern for which the ground is intended.

As materials a loose thread or a slightly twisted one may be used; the choice must depend upon the stitch chosen.

We again recommend D·M·C Special stranded cotton (Mouliné spécial), D·M·C

Floss flax or flourishing thread (Lin floche), D·M·C Pearl cotton (Coton perlé) or D·M·C Persian silk (Soie de Perse).

**Grounding of zigzag lines in flat stitch** (fig. 358). — This pattern is composed entirely of zigzag lines. The wide stripes are worked over six threads of the canvas, the narrow ones over two. Each line takes nine flat stitches, set slanting.

If the grounding is to be worked in two colours, the lighter one should be used for the wide stripes, the darker for the narrow ones.

**Grounding of vertical stripes in flat and plait stitch** (fig. 359). — The stripes in flat stitch take twelve threads of the stuff. Each stripe is composed of two rows of horizontal stitches, forming a zigzag line, the shortest stitch of which covers two threads of the canvas, the longest ten. The plaited stitch covers three threads in width, but only two in height.

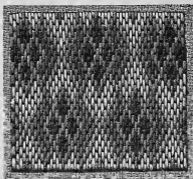


Fig. 307. Grounding in Hungarian stitch.

Materials: D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Morocco red 3328, Black fast dye 310, Moss green 471, 469, 936, and Maize yellow 579; D·M·C Persian silk, in Crimson red 1185, Black 1187, Golden green 1385, 1144, 1146 and Cream white 1230.

**Grounding of vertical stripes in fish-bone stitch and tent stitch (fig. 360).** — The light stripes are formed of a half row of fish-bone stitches over four horizontal and two vertical threads. The dark lines between the stripes of fish-bone are worked in tent stitch over one thread of the canvas.

**Grounding of diagonal stripes in flat stitch and tent stitch (fig. 361).** — Begin with the dark zigzag lines in tent stitch over one thread. When these are done, fill in the foundation with slanting flat stitches, the shortest over two threads, the longest over six.

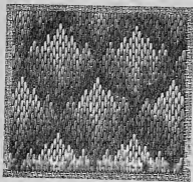


Fig. 363. Grounding in Hungarian stitch.

Materials: D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread,  
in Black fast dye 310, Blue grey 591, 592, 593, 594,  
and Cochen brown 434, 435, 436, 437  
D·M·C Persian silk, in Black 1187, Steel blue 1103,  
1104, 1105, 1106 and Tender brown  
1048, 1049, 1050, 1051.

stitch is worked over eight vertical and two horizontal threads; the plaited stitch takes two threads each way.

We recommend a light colour for the wide stripes of stem stitch, and a dark colour for the plaited stitch.

**Grounding in Mosaic stitch (fig. 364).** — This simple little grounding is suitable for small articles made by children, such as kettle holders and mats.

**Grounding of squares in flat stitch (fig. 362).** — Each square takes nine slanting flat stitches, the shortest over one thread, the longest — the middle one — over five threads of canvas.

The adjacent squares have their stitches sloped in opposite directions.

The engraving shows the arrangement of the colours.

**Grounding of vertical stripes in stem and plaited stitch (fig. 363).** — The stem



It is worked in the stitch shown in fig. 339; the L-shaped figures in bright green, the dark squares in dark red, and the ground in grey.

**Grounding in Hungarian stitch** (fig. 365). — This pattern is worked in Hungarian stitch, which we illustrated in fig. 340.

As regards the disposition of the colours, the interlaced figures are worked in green and ivory white, the dividing lines in copper red.

**Hungarian stitch.** — The special kind of embroidery in which each figure of the pattern is worked in a single colour, but in the whole series of shades of that colour, is known by the name of "Hungarian stitch".

The four following designs, distinguished by the richness of their colouring, are used for all kinds of cushions, taking the place of variegated materials.

They should be worked with a very loosely twisted thread, such as D·M·C Persian silk (Soie de Perse), D·M·C Special stranded cotton (Mouliné spécial) or D·M·C Floss flax or flourishing thread (Lin floche).

**Grounding in Hungarian stitch** (fig. 366). — Begin the pointed figures with the five black stitches, which are worked over four vertical threads. To these five black stitches add five

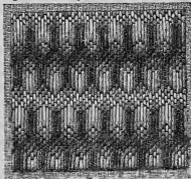


Fig. 369. Grounding in Hungarian stitch.  
Materials: D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Black fast dye 310, Pistachio green 319, 320, 368, 369, and Raspberry red 3686, 3687, 3688; D·M·C Persian silk, in Black 1187, Myrtle green 1140, 1138, 1138, 1137 and Raspberry red 1150, 1148, 1147 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

coloured rows in juxtaposition — one series of red, one of green — in which the number of stitches is always increased by two, and finish the figure with three stitches of white at the point.

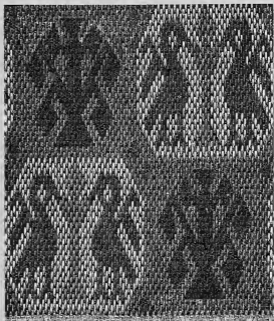


Fig. 370. Specimen of medieval embroidery worked in alternating straight stitches.

Materials: D·M·C Pearl cotton, D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Mauve violet 316, Old blue 930, Golden green 582, Rust yellow 365 and Geranium red 350; D·M·C Persian silk, in Scabious violet 1202, Delft blue 1246, Golden green 1145, Maize yellow 1072 and Old red 1038.

**Grounding in Hungarian stitch** (fig. 367). — The diagonal lines which traverse the whole of the pattern, and which

frame the black lozenges, are worked in red; the triangles, which touch the lozenges, are worked in three shades of green, the foundation in ivory white. All the stitches are vertical over four threads of the canvas.

**Grounding in Hungarian stitch** (fig. 368). — The dark lines which form the outline of the figures, are worked in black, in vertical stitches over four threads of the canvas.

The fillings of the figures are worked alternately in four shades of brown and four of blue.

**Grounding in Hungarian stitch** (fig. 369). — The black horizontal line is made up alternately of one straight stitch over eight threads and three over two threads. Above this black line come four rows in shades of green, and below it three rows in shades of pink. In this manner the lightest shades touch each other.

**Specimen of mediæval embroidery worked in alternating straight stitches** (figs. 370 and 371). The composition of this design, with its artlessly conventional birds and little trees, indicates the period of the original embroidery, a piece of tapestry dating back to the 14<sup>th</sup> century.

The needlework is executed upon plain canvas with a loosely twisted silk, in vertical stitches over four threads of the material, done in horizontal rows as shown in the explanatory fig. 371.

Begin with the little tree between the birds, which is worked in Golden green 582; then come the birds, done in Mauve violet 316, and the dark flowerets in Old blue 930 (\*).

The light octagons are grounded with light yellow (Rust yellow 365); the rest of the foundation is covered with Geranium red 350.

**Specimen of modern tapestry, worked in half cross stitch** (fig. 372). — The size of our book does not admit of our giving the present chapter all the importance that we could wish.

(\*) These numbers refer to the colours on the colour-cards of the articles stamped with the D.M.C. trade mark. These cards can be consulted at all the mercer's and needlework shops.



Fig. 371.

Detail of fig. 370.

We should have liked to introduce some interesting modern designs to our readers, such as the one represented in fig. 372.

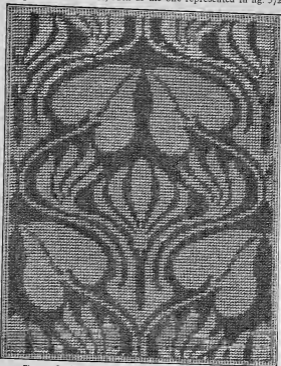


Fig. 372. Specimen of modern tapestry, worked in half cross stitch.  
 Materials: D·M·G Pearl cotton or D·M·G Special stranded cotton, in Rust yellow 965 and Greenish grey 597,  
 or in Mandarin yellow 745 and Garnet red 358 (\*).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·G.

Conventional flowers and leaves form the basis of designs of this sort and are specially suited for tapestry work in half cross stitch and tent stitch (\*).

**Border in tent stitch** (fig. 373). — This border, composed of rose campion open and in bud, is entirely worked in tent stitch or "petit point", fig. 324, with D·M·C Pearl cotton (Coton perlé) No. 1; it presents no difficulties of execution.

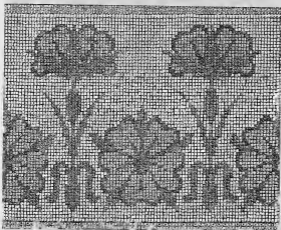


Fig. 373. Border in tent stitch.

Materials: D·M·C Pearl cotton, D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Raspberry red 368; and 3688, Moss green 469 and Cachou brown 738.

The flowers are outlined with dark pink, Raspberry red 3685 and filled in with paler pink, Raspberry red 3688; the calices and the stalks are embroidered in green, Moss green 469; and the grounding is done in a faded yellow, Cachou brown 738.

The pattern adapts itself particularly well to the decoration

(\*) See, at the end of the volume the list of albums of the D·M·C Library containing a large variety of patterns for all kinds of work.

of panels and portières. If used for table-covers,

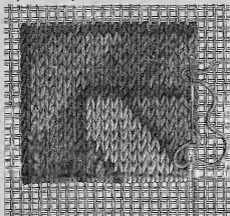


Fig. 374. Chain stitch.

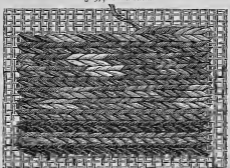


Fig. 375. Knitting stitch.

carpets, while single and double knotted stitch — also called Smyrna stitch — serve for copying carpets and rugs with a velvet pile.

the border should be worked in cross stitch upon a cream coloured material which serves as foundation.

**Embroideries in imitation of Oriental carpets.** Here follow some embroidery stitches by means of which an admirable imitation of Oriental carpets can be achieved.

Chain stitch and knitting stitch are used for the reproduction of Sumac

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**Chain stitch** (fig. 374). — Very interesting embroideries are to be met with here and there in museums, decorations in the form of hangings, panel portraits, &c., for whose execution chain stitch has been chosen.

It is the best stitch for patterns done in a variety of colours, as by means of it they are readily blended together. The first stitch is always completed by the next, and its very shape helps to soften the contrast of colours.

The explanation given of fig. 239 will have shown our readers that chain stitch cannot be worked to and fro like most other stitches; the rows are all begun from the same end and finished in one journey. Nor can one continue and finish a colour as in cross stitch embroideries; the line begun has to be continued, and the thread changed each time another colour is reached.

**Knitting stitch** (fig. 375). — This stitch is the reproduction in embroidery of the Sumac rugs, and is suitable for designs which require a large selection of colours.

The stitch closely resembles Spanish stitch, figs. 177 and 178, and like it is worked in two journeys; the stitches are set diagonally over two double vertical threads and half a double horizontal thread.

The second row is worked the opposite way and completes the stitch. Should one wish to copy in knitting stitch a pattern printed in square types, the left part where the two stitches meet must be counted as a stitch.

It is best when working this stitch to provide several



Fig. 376.

A single knotted stitch begun.



Fig. 377.

A single knotted stitch fastened.



Fig. 378. A row of stitches made over a mesh.

needles, and to thread each with one of the colours to be used. The same should be arranged for the chain stitch described above.

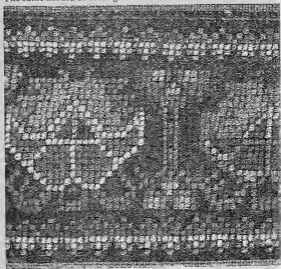


Fig. 379. Persian border in single knotted stitch.

Materials. D·M·C Floss flax or flourishing thread, D·M·C Special stranded cotton or D·M·C Alsatia, in Cardinal red 347, Geranium red 352, Azure blue 3325,

Indigo blue 322, Scabious violet 394, Golden green 580, Cream yellow 712,

Mandarin yellow 741 and Beetle green 3348 (\*).



Fig. 380. Working details of double knotted stitch.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



Single knotted stitch (figs. 376, 377, 378). — Oriental carpets with a short pile, can be imitated by means of single

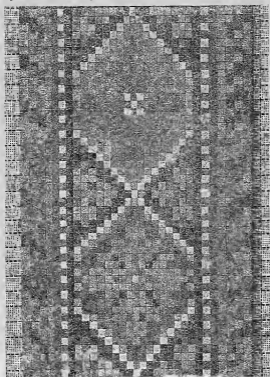


Fig. 381. Strip in double knotted or Smyrna stitch.

Materials: D·M·C Stranded cotton, D·M·C Floss flax or flourishing thread or D·M·C Alsatia, in Rust yellow 308, Blue fast dye 759, Cachou brown 437, Rust brown 3310 and Black fast dye 314.

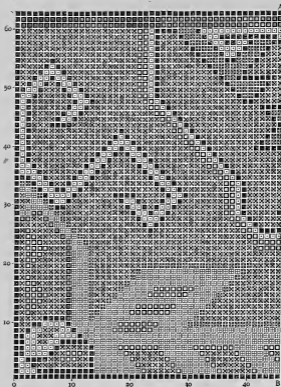
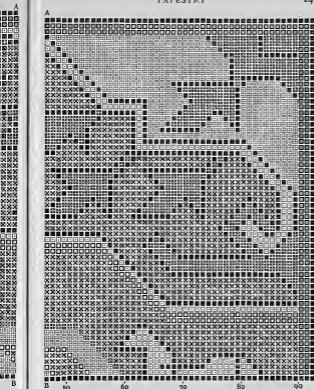


Fig. 382. Part of a pattern for a carpet.

Materials: D·M·C Special stranded cotton, D·M·C Pearl cotton, D·M·C Floss flax or flourishing thread or D·M·C Persian silk.

Key to the colours — Of cotton and linen threads: ■ Black fast dye 310, ✕ Garnet red 358, □ Geranium red 350, □ Solid blue 824, ⊞ Solid blue 813, □ Beetle green 3347, □ Hazel-nut grey 422.  
For silk: ■ Black 1187, ✕ Old pink 1008, ⊞ Copper red 1134, □ Indigo blue 1013, ⊞ Indigo blue 1011, □ Myrtle green 1139, ⊞ Otter brown 1042.



Second part of fig. 38a.

knotted stitch, which is very similar to single Maltese stitch, figs. 260 and 261. Here, too, each stitch is composed of two little bunches of several threads, which are fastened into the material by a back-stitch.

To economise thread and regulate the gauge of the knots or tassels, a kind of mesh is used terminating at one end in a small blade, over which the threads are passed in making the

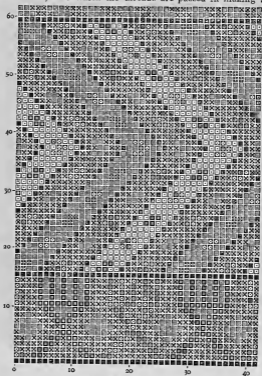


Fig. 383. Border of the pattern for a carpet.

Key to the colours not included with those under fig. 382: For cotton and linen threads: ■ Beetle green 3345, □ Rust brown 3313.  
For silk: ■ Myrtle green 1141, ■ Rust brown 1156.

loops to be afterwards cut. When a row of stitches is finished, draw out the mesh in such a way that the blade cuts the loops through the centre in passing through. If the mesh has no blade, the loops must be cut open with scissors.

In fig. 376, we give a single stitch, still open; in fig. 377, a single stitch closed or fastened; while in detail fig. 378, we show a row of stitches made over a mesh.

As may be seen by these diagrams, each stitch occupies a square of canvas two threads in height and in breadth.

**Persian border in single knotted stitch** (fig. 379). — Our border, copied from a Persian embroidery of the 17<sup>th</sup> century, was worked on Cuba linen in single knotted stitch. The depth of the nap or pile is rather less than  $\frac{1}{2}$  inch.

The material chosen for working it in was D.M.C. Floss flax or flourishing thread (*Lin floche*), and the stitches were made with three whole threads. The principal figures are outlined alternately with red and cream, and filled in with two shades of blue or red, with a yellow centre; the dentate leaves are embroidered in two shades of green and light red. Dark green is used for the curved lines connecting them with the upright columns; the latter being outlined in blue and filled in with red and yellow.

The narrow borders, top and bottom, are edged inside with green, outside with yellow, and filled in with red and cream; the grounding is in mauve.

**Double knotted stitch, or Smyrna stitch** (fig. 380). — With this stitch a good imitation of the oriental rugs and carpets can be produced.

It is not unlike double Maltese stitch, figs. 262 to 265. It is worked in horizontal lines, each stitch covering four threads of the canvas in width; and four horizontal threads are left between the rows of stitching.

The course of the work is clearly shown in fig. 380.

After having finished a row of stitches, cut them carefully to the required length. All irregularities of the nap must be shorn away with sharp scissors when the whole is finished.

**Strip in double knotted or Smyrna stitch** (fig. 381). — This strip or border, particularly suitable for a bedside rug, is worked with five colours in double knotted stitch. The lightest shade is Rust yellow 308; the next shade darker is Blue fast dye 799; the medium shade, Cachou brown 437; the dark, Rust brown 3310 and the darkest of all, Black

fast dye 310. The material is either D·M·C Special stranded cotton (Mouliné spécial) No. 14, used three threads together; or D·M·C Alsatia No. 30 used ten threads together.

The depth of the nap is, in this instance,  $\frac{1}{8}$  of an inch.

**Part of a pattern for a carpet, with border** (figs. 382 and 383). — Space does not admit of our reproducing more than a quarter of this carpet pattern — and that has to be divided into halves, touching at the points A and B. — The colours selected should be of the very softest tones.

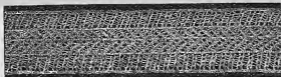
A black line separates the four quarters of the pattern. Of the four, the right hand top corner and the left hand bottom corner are filled in with blue, while the upper left hand corner should be worked as indicated in fig. 382.

After adding on the wide strip, fig. 383, repeat the narrow border in red, blue and green. In this latter, a very good effect can be produced by varying the ground colour of the different detached motifs of which it consists.

**Patterns of needlework.** — Besides the different kinds of work described above, a large choice of patterns for tapestry will be found in the following publications of the D·M·C Library: *Motifs for Embroideries I and II*, *Motifs for Coptic Embroidery II and III*, and *Works of various kinds* (\*).

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(\*) See, at the end of the volume the list of publications forming the D·M·C Library.



Knitted Insertion. — Openwork pattern.

## Knitting

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Knitting, though not one of the kinds of needlework earliest known, is the one which has been brought to the greatest perfection. It would be impossible to invent new stitches or patterns; we have, therefore, confined ourselves to describing the stitches in general use, and reproducing such patterns as we think likely to be most attractive to our readers, who can then make their own selection.

The principal use made of knitting has always been the manufacture of socks and stockings.

However, putting these aside, there are numberless other articles, both useful and ornamental, which can be created through the medium of knitting-pins; mufflers, motor-scarves, shawls, jerseys, sofa-rugs, counterpanes, cot-covers, gloves, ties, laces, &c.

Besides its utility, knitting is an agreeable recreation which those who favour it can take up to fill in odd moments, and carry on even while conversing or reading.

Knitting consists of loops or stitches of thread, formed by means of two or more needles.

In round knitting, four or five needles are necessary for the better handling of the work.

Owing to the loops made in knitting being connected together in unbroken continuity, a very elastic fabric is produced, specially adapted to the fashioning of warm and close-fitting garments, both for under and outer wear.

**Needles.** — Knitting needles, or pins — as they are indifferently called — whether they are made of steel, wood or bone, should be chosen of a size proportionate to the thread with which they are to be used.

The steel pins are comparatively short and thin, pointed at both ends; wooden, bone and vulcanite pins are thicker and being used for large pieces of work are also much longer,



Fig 384. Position of the hands in knitting.

and are frequently provided with a knob at one end to prevent the stitches slipping off.

**Materials.** — Soft and silky threads, rather loosely twisted, are the best for ordinary knitting; certain articles, however, require on the contrary the employment of thread with a stronger twist.

For the manufacture of wearing apparel, in which the knitted fabric takes the place of a woven one, choose either D·M·C Knitting cotton (Coton à tricoter) (\*), D·M·C Knitting cotton, bell mark (Retors pour mercerie), D·M·C Alsatia, D·M·C Pearl cotton (Coton perlé) or D·M·C Floss crochet (Crochet floche). We particularly recommend the two latter articles. Pearl cotton is made up in balls of 50 grammes' weight, in Nos. 3, 5 and 8. The Floss crochet, made up in

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



balls of 20 grammes, is a thread of 6 strands slightly twisted. Bed and sofa covers, as well as coarse lace edgings and insertions, may also be made with D·M·C Flax thread for knitting and crochet (*Lin pour tricoter et crocheter*), D·M·C Crochet cotton (*Coton pour crochet*), D·M·C Shaded pearl cotton (*Perlé ombré*) and D·M·C Knotting cotton (*Fil à pointer*). Fine laces, on the other hand, need a strongly twisted thread, which shows up the openwork pattern. For such work we suggest D·M·C Alsatian thread (*Fil d'Alsace*), D·M·C Crochet cotton 6 cord (*Cordonnet 6 fils*), D·M·C Special crochet cotton (*Cordonnet spécial*), D·M·C Flax thread for knitting and crochet



Fig. 385. Crossed casting on with a single thread.

(*Lin pour tricoter et crocheter*), D·M·C Flax lace thread (*Lin pour dentelles*) and D·M·C Alsatia in fine numbers.

**Position of the hands in knitting** (fig. 384). — Lay the thread over the little finger of the right hand, twist it round the finger, then take it under the third and middle fingers and over the forefinger, which must be kept close to the work. The middle finger and the thumb hold the work. The left hand plays a more or less passive part; having merely, by a slight movement of the forefinger, to pass the loops in succession onto the pin in the right hand, which forms the stitches.

In Germany the thread is laid over the left hand, which enables the hand to move much more quickly. There are some ways of casting on stitches which can only be done in the German fashion.

In order to avoid making irregular stitches, keep them less than half an inch from the ends of the knitting pins. All excessive movements of the arms should be avoided, as the resultant fatigue makes it impossible to work for long at a time.

**Casting on.** — Casting or setting on, as it is sometimes called, is the formation of the first row of stitches which is to constitute the foundation of the work.

There are four different methods of casting on:

- (1) Crossed casting on, which may itself be done in four ways;
- (2) Knitting on;
- (3) Slipping on, which may be done in two ways;
- (4) Casting on with picots.

(1) a. **Crossed casting on with a single thread** (fig. 385). — Pass the thread under the left hand and make a loop round the thumb, so that the thread runs between the thumb and forefinger. An end of thread, long enough to make the number of stitches to be cast on, must be left on the side of



Fig. 386. Double crossed casting on with a threefold thread.

the thumb. Put the needle from below into the loop which is round the thumb, and pass it from right to left under that part of the thread which lies between the forefinger and the thumb, then bring the thread through the loop on the thumb; draw the thumb out and lay the loop on the needle.

For the following stitches, lay the thread over the thumb in such a manner that the end of it is outside the thumb. Put the needle in under the thread nearest the point and complete the stitch as before.

This way of casting on is generally done with two needles, one of them being drawn out before the knitting-off is begun, thus producing rather loose stitches for the second row to be made on, and ensuring a loose outer edge.

(1) b. **Crossed casting on with a threefold thread.** — This way is similar to the last, only the thread is taken three-

fold and is drawn by the needle through the loop which is formed at the bend of the thread.

Then the single thread is passed over the left hand and the triple one round the thumb, as in fig. 385, and the same stitches are made as in the previous casting on.

The triple thread makes a broad chain at the base of the loops.

(1) c. **Double crossed casting on with a three-fold thread** (fig. 386). — This casting on may be done with a single or a triple thread. In our engraving the latter is used.

The first stitch is made as already described, except that the loop must be kept on the thumb and the needle be put into it a second time. Lay hold of the thread from behind,



Fig. 387. Crossed casting on forming a chain.



Fig. 388. Knitting on stitches.

and cast a second stitch onto the needle, then only the thumb is withdrawn and the loop dropped.

In this manner two loops are made at the same time, quite close together.

(1) **d. Crossed casting on forming a chain** (fig. 387). — Begin always by making one stitch such as is described in fig. 385; for the second stitch, and for every subsequent second stitch, bring the end of the thread into the palm of the hand so that it lies between the thumb and the forefinger; the other stitches are made as in fig. 385 like the first.



Fig. 389. Casting on with single slip loops.



Fig. 390. Casting on with double slip loops.

(2) **Knitting on stitches** (fig. 388). — Make first of all a plain crossed stitch, then take the thread and the needle in the left hand and a second needle in the right hand, and catch the second needle into the stitch on the left needle, put the thread on the right needle, and draw it in the form of a loop through the loop on the left needle. Then transfer it as a new stitch onto the left needle, upon which there will now be two

PLATE V



TAPESTRY IN HALF CROSS STITCH  
worked with D·M·C Pearl cotton (Coton perlé).

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stitches; catch the needle again into the last stitch, and draw the thread through it as before, forming a third stitch, and so continue.

This mode of casting on is convenient for articles that are to have a double edge, because stitches thus made are easier to pick up than tighter ones.

It should not be used, however, when the stitches so made form the actual edge, as the loops would remain too open.

(3) a. **Casting on with single slip loops** (fig. 389). — Begin by casting on one loop in the ordinary way; next, lay the thread — as in German knitting — over the left hand, but twisting it once only round the forefinger. Then put the needle, upwards from below, under the thread which lies on the forefinger; draw out the finger from the loop on the



Fig. 391. Casting on with picots.

needle; take the thread on the forefinger again, put the needle into the loop, and so on.

(3) b. **Casting on with double slip loops** (fig. 390). — Make a stitch, to begin with, in the ordinary way, then lay the thread over the forefinger the reverse way, so that it crosses between the worker's hand and body, not outside the hand. Pass the needle, upwards from below, under the inside thread, and slip the thread in the form of a loop onto the needle.

Continue to cast on, inserting the needle alternately under the front and back threads.

This method is specially suitable for open patterns, where it is necessary to increase several times in succession.

(4) **Casting on with picots** (fig. 391). — Cast on two stitches in the ordinary way, and turn the work, lay the thread over the needle, put the needle into the first stitch, from right to left, slip the stitch onto the right needle; knit off the second stitch plain and draw the first stitch over the second one. Turn the work and continue to cast on stitches in this manner until the requisite length be attained.

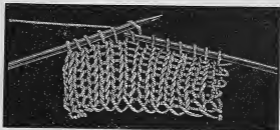


Fig. 391. Plain knitting.

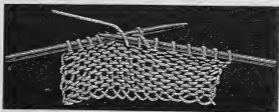


Fig. 392. Purling.

Then pick up the picots thus formed with an auxiliary needle, and knit them off like ordinary stitches.

This way of casting on may be varied by proceeding as follows: After having cast on as in fig. 391, throw the thread over the needle and knit two stitches together.

**Stitches.** — By different ways of interlacing the threads, different kinds of stitches are produced; the following are those most frequently used.



**Plain knitting** (fig. 392). — This is the easiest stitch and the first one a child is taught. It is executed as follows: Put the right hand needle, upwards from below, under the front part of the first stitch on the left hand needle, lay the thread from right to left over the needle, draw it through the loop and drop the loop off the left needle.

Plain knitting is employed in all cases where a smooth even surface is required. The wrong side looks quite different

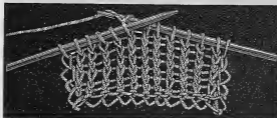


Fig. 394. Plain knitting taken from the back.



Fig. 395. Purling taken from the back.

from the right side, the rows of plain knitting presenting the appearance of vertical lines like plaits.

**Purling** (fig. 393). — Knitting may also be purposely worked from the back; doing the stitches in this manner is termed purling. To purl, lay the thread over the left hand needle, and put the right hand needle in behind the thread of the left needle; pass the thread, upwards from below, round

the right needle, draw the thread with the needle through the loop on the left needle, and then let this last loop drop off.

Purled stitches are used in knitting fancy (openwork) patterns, and for making certain lines in plain knitting, as, for instance, the seams of stockings. These stitches form horizontal lines.

**Plain knitting taken from the back** (fig. 394). — Put the needle in from right to left, under the outside part of the



Fig. 396. Overs.



Fig. 397. Dot stitches.

stitch; leave the thread behind the needle, then lay it from right to left over the needle and draw it through the stitch.

In plain stitches taken from the back, the two threads of the loops are crossed instead of lying side by side as in plain knitting.

**Purling taken from the back** (fig. 395). — Put the needle into the second part of the stitch, upwards from below, and purl the stitch as usual.

This method of purling is only practised for certain openwork patterns.

**Overs, or making extra stitches** (fig. 396). — These form holes in plain knitting; they are used for openwork patterns, or for increasing the number of stitches.

To make an over, pass the thread in front of the needle; in the next row knit this loop like any other stitch. This gives an extra stitch but leaves a small hole. If it be slipped in the next round instead of knitted, the hole is made larger, and if the thread be put round two or three times instead of only once, a still larger hole is produced.

Each over that is knitted adds an extra stitch. Therefore, in work where the number of stitches is to remain the same, as many intakes as overs must be made.

Overs can only be used in conjunction with other stitches.

**Dot stitches** (fig. 397). — These form raised spots in plain knitting and are made as follows; knit one plain, and leave it on the left hand needle; replace the loop made with the right needle upon the left needle, and knit it off as a plain stitch.

Repeat the same process 4 or 5 times, making all the new stitches issue from the stitch upon the left needle. When there are 5 loops upon the right hand needle, drop the stitch on the left needle and pull the first 4 loops over the last one.

**Chain stitch or cable stitch.** — Chain stitches are used for strengthening and equalizing the edges of articles that are made in strips or bands. Besides rendering the edges more elastic they give a row of stitches ready for the sewing together.

The chain can be made in two different ways. For the first, knit off all the stitches on one needle; turn the work; put the needle into the last stitch, as if for a stitch taken from the back, and slip it onto the needle without knitting it. The thread will lie behind the needle.

In the second manner of making the chain, knit off all the stitches on one needle up to the last; lay the thread over the needle as for purling, pass the stitch onto the right hand needle, turn the work, and knit one plain stitch to begin with.

**Names of the stitches.** — Out of the stitches that have already been described many others may be formed, which are frequently referred to in knitting directions and recipes. We here give all the terms which will be used in the succeeding

descriptions, inclusive also of some of the stitches already defined.

**Single over or increase, for openwork,** shown in fig. 396. Throw the thread once over the right needle.

**Double over or two increases.** — Throw the thread twice round the right needle.

**Plain increase for close knitting.** — To "make" an extra stitch in close knitting, where a hole will spoil the even appearance of the work, it is usual to knit two stitches into one loop; first knit a stitch in the ordinary manner but do not slip it off, then put the needle again into the back or lower part of the loop and knit a second stitch.

Another method is to "pick up" a stitch, to do which take up on the needle the loop between two stitches and knit it as a stitch; then continue the sequence as before.

**Plain intake or decrease, also called narrowing.** — Knit two stitches together as if they were one. This is done when the intake is to lie from left to right.

**Purled intake or decrease.** — Purl two stitches together. This is done when you want the intake to be very visible in a piece of plain knitting, or on the wrong side for a piece of work made in strips; when the intake on the right side is to incline to the right.

**Plain intake or decrease taken from the back.** — Take two stitches from the back and knit them together plain. This is done when the intake is to incline to the left, and makes the stitches lie very flat.

**Purled intake or decrease taken from the back.** — Purl two stitches together from behind. This is done when, in articles made up of strips, the decrease has to be made on the wrong side, and is to slant to the left on the right side.

**Slipping or not knitting a stitch.** — By this is meant passing a stitch from the left needle to the right one without knitting it.

**Pulling over.** — This means slipping a stitch as above, knitting the next stitch plain, and pulling the slipped stitch over the knitted one. In this manner two or three stitches can be pulled over a knitted one.

**Casting off.** — To prevent the stitches unravelling, they are finished off when the work is done, in the following manner: knit two plain, pull the first over the second, thus

dropping it, so that only one remains on the needle; knit the next stitch plain, and pull the following one over it, and so on.

This chain of stitches must neither be too tight nor too loose, but just as elastic as the work which it completes.

**Materials for stockings.** — Stockings may be made of silk, wool or cotton. It is useless to dwell here upon the merits of these different materials, people will choose whichever suits them best. But we cannot too highly recommend for the purpose D·M·C Knitting cotton (Coton à tricoter), D·M·C Knitting cotton, bell mark (Retors pour mercerie), and D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter); also such glazed threads as D·M·C Knitting cotton, bell mark, special quality (Retors spécial pour mercerie) and D·M·C Alsatia (\*).

An additional reason for recommending these articles is that they are now to be had in a great number of shades, the majority of which are fast colours.

Another material, valuable for reinforcing the heels and toes, is D·M·C Felting cotton (Coton à feutrer). If preferred, D·M·C Pearl cotton (Coton perlé) No. 12 may be used instead.

**Stocking knitting.** — A stocking consists of five parts: (1) the top, (2) the knee, (3) the leg, (4) the heel, (5) the toe.

(1) The top may be either ribbed, or knitted in a open-work stitch, or made with a double toothed edge, see figs. 398 and 399.

(2 and 3) The knee and the calf, that is to say the part of the stocking between the top and the heel, are generally plain knitted; but childrens' stockings are sometimes fancy knitted or ribbed.

(4) The heel is worked as straight knitting, forwards plain and back purled. It is shaped to the foot by the intakes at the end of the heel.

(5) The foot is knitted plain, with intakes from the heel onwards to get rid of the superfluous stitches. Then a plain piece of the required length is knitted, without a seam stitch, till the narrowing for the toe is reached, which may be worked in several different ways.

To insure the right proportions between the various parts of a stocking, the following rules should be observed:

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

The top never counts in measuring the length of the leg. When the welt is finished the seam is made, at the beginning of the first needle of the round, with one or two purled stitches. Occasionally a narrow pattern of purled stitches takes the place of a plain seam. The seam stitch marks the middle of the back.

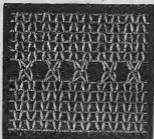


Fig. 398. Stocking top with scalloped edge.  
Scallops open.

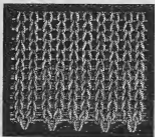


Fig. 399. Stocking top with scalloped edge.  
Folded over.

Before beginning the heel, divide the stitches onto the four needles exclusive of the seam stitch.

Put two stitches more than the quarter of the whole number upon the needles right and left of the seam.

For a heel to fit the shape of the foot well, it should be as long as it is wide.

For ordinary short stockings, or rather socks, knit plain from the bottom row of the top part until the piece forms a square; that is, the length and width are the same.

For stockings that are to cover the knee, knit half as much again, that is, one and a half times the width of the stocking; then begin the intakes to form the calf of the leg. Pull the third stitch after the seam over the second, and knit together the two last but one before the seam.

Repeat the narrowing at first three or four times after every twelve rounds, then, invariably after eight, until the calf is one and a half times the width of the knee in length and only three quarters the width of the knee in width. For the ankle, knit a plain piece, half the width of the knee in length, without any intakes.

In order to strengthen the heels and toes, they are frequently knitted with a double thread. D-M-C Felting cotton (Coton à feutrer) (\*), made expressly for this purpose, and already mentioned at page 263, should be added to that in use.

For the instep, the part between the heel and toe, go on decreasing from the heel until there are two stitches less upon each needle than there were at the ankle.

Then knit the plain part of the foot, which should be as wide as the ankle, after which proceed to narrow for the toe; the latter should be a quarter the length of the whole foot.

In spite of this careful sub-division, it is always best to count the stitches after each few rounds, to assure perfect regularity.

The number of stitches that it is necessary to cast on when beginning a stocking, must always depend upon the thickness of the knitting material employed.

**Scalloped edge** (figs. 398 and 399). — The simplest edge for the top of a stocking, and also the strongest, is that which forms little points like cats' teeth.

Having cast on the stitches, knit from 6 to 10 rounds plain, according to the size of the wool or cotton in use, then one round of alternate intakes and overs. Repeat the same number of plain rounds, then, with an extra needle, take up as many of the cast-on stitches as there are stitches upon one needle. Turn this needle inwards, and place it against the outside needle, then knit off the stitches upon the two needles together.

Take care to keep the corresponding stitches on the two needles quite even, or the teeth will be crooked.

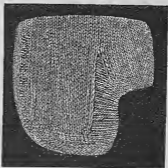


Fig. 400. Usual heel.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C. — The French names, in brackets are those stamped on the labels of the D-M-C articles.

**Usual heel** (fig. 400). — This is the simplest and commonest form of heel, and may be knitted either with or without an outside seam.

After having divided up the stitches, and put two more onto each of the heel needles than upon the others, make, according to the thickness of the thread, from 15 to 20 rows. For the outside seam knit plain, in the purled round, the first three stitches of the right needle and the last three stitches of the left one.

When the required number of rows have been made, finish off the right needle and knit one third only of the stitches upon the left needle. Supposing there are 24 stitches on one

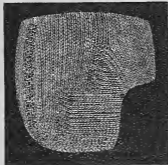


Fig. 401. Heel in steps.

In all heels made after this pattern the intakes must begin on the right side, and the last one must be made on the wrong side, so that once the heel is finished and the work turned the plain knitting can be continued.

When all the stitches have been decreased to the seams, pick up the loops on the sides of the heel with an auxiliary needle; knit them onto the left heel needle, then knit the stitches reserved for the instep, pick up the loops of the chain on the right, and mount them upon the fourth needle.

In the next round, knit all the stitches of the first needle with the exception of the last four; make an intake with the first and second stitches; and knit the last two plain. Knit the

needle, knit off 8, slip the next, knit 1 and pull the slipped stitch over, knit 2 plain, turn the work, slip the 1<sup>st</sup> stitch and purl the next 8 stitches of the second needle; purl the 9<sup>th</sup> and 10<sup>th</sup> together, purl 2, turn the work to the right side and slip the 1<sup>st</sup> stitch onto the right needle.

By means of these successive intakes after the 8 stitches, the knitting forms a plait on both sides of the heel.



first 2 stitches of the fourth needle plain, slip the 3<sup>rd</sup>, knit the 4<sup>th</sup>, and pull the slipped stitch over.

Repeat these intakes, with two plain rounds between each, until there are an equal number of stitches upon all four needles.

**Heel in steps** (fig. 401). — After dividing the stitches, make from 12 to 14 seams. Then knit off the second needle as many stitches as there are seams at the side; turn the work and begin the needle with the seam you made first. Knit off as many stitches of the second needle as you took from the first.

Make the same number of seams as were made in the first part of the heel. When the seams are finished, take up the stitches of the chain on both sides; decrease by knitting together the last stitch of the small part and the first stitch of the large part; knit two; turn the work; slip the first stitch, knit up to the second side and make another intake as in the first part.

When you have decreased all the stitches, take up the chain of the first seams and begin the intakes for the instep.

A heel made like this is no more trouble than the former one; it fits closely to the foot and consequently wears better than any other shape.

**Plain heel** (fig. 402). — Those who do not like purling will find, in the two following patterns, the way to knit heels altogether plain.

Knit off the stitches of the first needle after the seam, then take two spare needles, and cast on to each 8 more stitches than you have upon one of the ankle needles, join the stitches of the third needle to those of the fourth and knit the first round plain.

2<sup>nd</sup> round — knit together the 1<sup>st</sup> and 2<sup>nd</sup> and the 9<sup>th</sup> and 10<sup>th</sup> of the first auxiliary needle; one intake with the 10<sup>th</sup> and



Fig. 402. Plain heel.

9<sup>th</sup> last stitches and one intake with the last but one and the last of the second auxiliary needle.

3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>, 14<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> rounds — plain.

4<sup>th</sup> round — knit together the 1<sup>st</sup> and 2<sup>nd</sup> stitches, the 7<sup>th</sup> and 8<sup>th</sup> of the first auxiliary needle and the 8<sup>th</sup> and 7<sup>th</sup> last stitch, and the last but one and the last of the second auxiliary needle.

6<sup>th</sup> round — knit together the 1<sup>st</sup> and 2<sup>nd</sup> and the 5<sup>th</sup> and 6<sup>th</sup> of the first auxiliary needle, and the 6<sup>th</sup> and 5<sup>th</sup> last stitch, and the last but one and the last of the second auxiliary needle.

8<sup>th</sup> round — knit together the 1<sup>st</sup> and 2<sup>nd</sup> and the 3<sup>rd</sup> and 4<sup>th</sup> of the first auxiliary needle, and the 4<sup>th</sup> and 3<sup>rd</sup> last stitch and the last but one and the last of the second auxiliary needle.

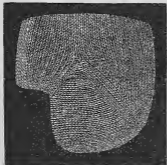


Fig. 403. Another plain heel

21<sup>st</sup> round — knit 2 plain at the beginning of each needle; purl together the next 2 stitches and the 4<sup>th</sup> and 3<sup>rd</sup> before the end of each needle; knit the last stitches plain.

Continue these intakes, knitting two rounds plain between, until the purled intakes meet. After the two plain rounds, do one round with 1 purled intake over the decrease, then knit four rows plain, divide the stitches that are left for the sole on two needles and cast off on the wrong side.

Now take up the loops of the auxiliary stitches, and in the following rounds make: 1 intake with the last and the first stitches of the first and second needles, 1 intake with the last and the first stitches of the third and fourth needles.

9<sup>th</sup> round — after the last two intakes, purl together: the 4<sup>th</sup> and 3<sup>rd</sup> stitches before the end of the first and third needles, and the 3<sup>rd</sup> and 4<sup>th</sup> at the beginning of the second and fourth needles.

12<sup>th</sup>, 15<sup>th</sup> and 18<sup>th</sup> rounds — decrease the same as in the 9<sup>th</sup> round.

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With the last extra stitches make purled intakes; then knit two rounds plain over each round in which there is a decrease.

**Another plain heel** (fig. 403). — For this heel, again, in order to knit it entirely on the right side, spare needles are required.

Supposing that you have 20 stitches on each needle, cast on 28 onto each spare needle; then make an intake with the 4<sup>th</sup> and 3<sup>rd</sup> stitches at the end of the first and third needles, 1 intake with the 3<sup>rd</sup> and 4<sup>th</sup> stitches of the second and fourth needles, so that 4 plain stitches come between two intakes. Go on decreasing, knitting two rounds plain after each intake, until there are only 6 stitches left upon each needle. Next

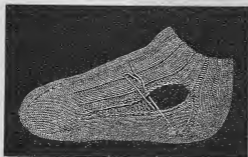


Fig. 404. Italian stocking

make one more intake with the first and the last stitches of each needle, knit one round plain over them, and finish with a chain on the wrong side of the heel. Then take up the loops of the auxiliary stitches and make the instep.

**Italian stocking** (fig. 404). — The heel, sole and toe of a stocking receive the hardest wear, while the part covering the instep remains as a rule intact.

The Greeks and Italians have a way of economising time and material, and at the same time facilitating the renewal of those parts which wear out the soonest by knitting the upper half of the foot in a separate piece.

After knitting the heel in one or other of the ways already described, lay aside the needles which served to make the heel

and continue to knit to and fro with two needles until a straight piece of the desired length for the upper part of the foot is obtained. A chain must be kept along both edges as well as a narrow seam.

In the sole, which is made when the instep is finished, the intakes must occur directly after and before the seam. As soon as the two pieces have the same number of rounds, join them and begin the toe.



Fig. 405. Toe.



Fig. 406. Toe.

Sew up the slits left open on both sides with a needle and thread through the chain stitches, taking care to unite the loops that lie exactly opposite each other.

By means of this device, when one or other part of the stocking wears out, these side seams can be unpicked and new pieces worked in without any difficulty.

**Toe** (fig. 405). — In describing this part of a stocking we will begin as we did in the case of the heel with the easiest and commonest form.

For every kind of toe, the stitches upon your needles must first of all be divided into four equal parts.

Make a plain intake with the 4<sup>th</sup> and the 3<sup>rd</sup> stitches at the end of the first and the third needles, and knit plain the last 2 stitches; then knit plain the first 2 stitches of the

second and fourth needles, slip the third, knit the fourth and pull over the third stitch.

To begin with, knit two rounds plain after every round with intakes; afterwards, only 1 round plain.

When you have only 4 stitches left on each needle, transfer them to two needles, in the direction of the width of the

stocking, and knit them together, two and two, on the wrong side.

**Toe** (fig. 406). — Divide the stitches by 8, 10 or 12. Supposing them to be divisible by 10, you knit 8 plain; knit the 9<sup>th</sup> and 10<sup>th</sup> together, knit 8 plain again, make another intake, and so on through the whole round.

Then knit as many rounds plain as you have left stitches between two intakes. In the succeeding rounds with intakes you will have 1 stitch less between each decrease, so that in the second round you will have an interval of 7 stitches and will knit seven rounds plain, and so on to the 7<sup>th</sup> decrease, when there will remain 2 stitches followed by two rounds. When there are only 4 stitches left on the needles, turn them in to the wrong side of the stocking and finish them off with a chain.

**Spiral toe** (fig. 407). — Begin the intakes with the first 2 stitches upon each needle by slipping the first stitch and pulling it over the second.

Knit one round plain after each round with intakes.

In the 2<sup>nd</sup> round, make the decrease with the 3<sup>rd</sup> and 4<sup>th</sup> stitches, in the 3<sup>rd</sup> round with the 5<sup>th</sup> and 6<sup>th</sup> stitches, in the 4<sup>th</sup> round with the 7<sup>th</sup> and 8<sup>th</sup> stitches, so that when finished the intakes form a kind of spiral round the toe. Finish off in the usual way.

**Toe** (fig. 408). — We here give one other toe pattern, quite as shapely and easy to knit as the preceding ones.

1<sup>st</sup> round — 1 purled intake with the first 2 stitches on each needle.



Fig. 407. Spiral toe.



Fig. 408. Toe.

2<sup>nd</sup> and 3<sup>rd</sup>, 5<sup>th</sup> and 6<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup>, 14<sup>th</sup> and 15<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> rounds plain.

4<sup>th</sup> round — knit 1, 1 purled intake with the 2<sup>nd</sup> and 3<sup>rd</sup> stitches, and with the last two stitches.

7<sup>th</sup> round — knit 2, 1 purled intake with the 3<sup>rd</sup> and 4<sup>th</sup> stitches, and with the last two.

In the next rounds with intakes, knit 1 plain stitch more each time.

When the two seams meet, pull the last stitch upon each needle over the first stitch upon the next needle; knit the stitches between the intakes plain. Go on narrowing in this way 'up to the last stitches.

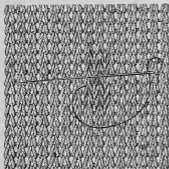


Fig. 409. Strengthening the stitches.  
First method.

than that of which it is made. For this reason the best kind to choose is either D·M·C Darning cotton (*Coton à repriser*) (\*) or D·M·C Special stranded cotton (*Mouliné spécial*), as if a thread of the desired thickness be not procurable, these cottons, consisting of several strands loosely twisted, may easily be subdivided to suit all requirements.

**Strengthening the stitches. Swiss darning** (figs. 409 and 410). — This can be done in two ways. In fig. 409 the needle is brought out between two horizontal threads, then,

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

#### Repairing knitting.

Knitted articles are repaired by reconstructing the stitches or loops with a needle and thread. When the loops are not actually torn, but are on the point of giving way, these weak stitches may be strengthened by new ones made over them.

**Materials for mending stockings.** — The thread used for mending a stocking ought always to be a little finer

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working upwards over a vertical thread, it is put in and brought out again between the next horizontal stitches.

The second row of loops is made coming back; take up two threads on the left with the needle, pass it downwards over a thread, take up the thread on the needle, and so on.

In fig. 410, when the needle has been brought out, carry it over one thread to the right and over two threads upwards, take up the two threads on the left, pass downwards over two horizontal threads and over one thread to the right, and insert the needle again at the place where it was first brought out; then take up two threads on the left, pass over one thread on the right, and upwards over two horizontal threads, &c.

For the next row turn the work so that the finished part comes at the top; then pass downwards over one horizontal thread, bring out the needle between two threads that lie apart from each other, and pass again downwards over two horizontal threads, take up two threads on the left, pass upwards over two threads and over one thread to the right, take up two

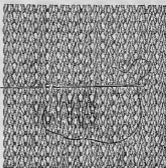


Fig. 410. Strengthening the stitches.  
Second method.

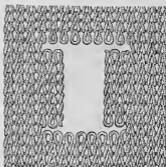


Fig. 411. Disengaging stitches.

threads, and so on.

**Disengaging stitches** (fig. 411). — When the loops are actually worn out, it is necessary to first unravel all the broken stitches.

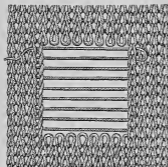


Fig. 412.

Stocking-web stitch. Repairing plain knitting. Laying the threads.

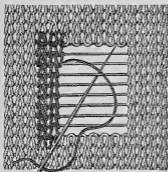


Fig. 413.

Stocking-web stitch. Repairing plain knitting. Covering the threads.

— When the loops are made new ones, and to The torn threads must be cut and the horizontal stitches quite freed; on the vertical sides the threads must also be cut, so that the loops form an edge and a square hole is produced in the corners of which two to four loops are disengaged, turned in to the wrong side of the work and secured with a few stitches.

The darns which we describe further on should be worked on a ball or darning egg; this will help one to avoid drawing the stitches too tight.

**Stocking-web stitch. Repairing plain knitting over threads stretched horizontally** (figs. 412 and 413). — Run a horizontal thread across, on the wrong side of the work, in the place of each broken thread, securing it in the sound part of the stocking about two loops from the edge of the hole. When you have made this foundation, put your needle in on the right side close to the stitch nearest to the sound part on the left. Then, descending,



pick up the nearest horizontal thread, upwards from below, in such wise that the thread you are working with lies to the left of the needle, and in this manner cover all the horizontal threads you have laid.

When you have taken up the last thread, pass the needle, downwards from above, to the left of the nearest stitch, and bring it back to the right of the stitch you put it in at.

In re-ascending, to make the second half of the stitch, you must again lay your thread to the left of the needle, fig. 413. When you have reached the last thread, put the needle into the loop it came out of, and carry the thread one stitch to the right to begin the third half-journey.

**Stocking-web stitch. Repairing plain knitting over threads stretched obliquely across** (figs. 414 and 415). — As the illustration shows, you have to pick up all the disengaged loops, besides two or three on either side of the hole.

The threads stretched across must correspond in number and length with those they have to replace.

Then fasten in, on the right side of the

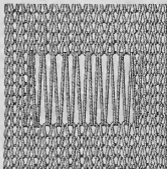


Fig. 414.

Stocking-web stitch. Repairing plain knitting. Laying the threads obliquely.

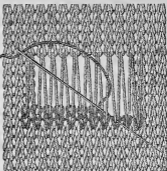


Fig. 415.

Stocking-web stitch, over threads laid obliquely. Covering the threads.

work, a rather finer thread than that used for the knitting; make a few stitches over the existing ones in the row which is to be renewed.

Put the needle, upwards from below, into the first disengaged loop under the two threads that issue from the same stitch, and put it back into the same loop between the two diagonal threads, bringing it out, upwards from below, through the next stitch, and so continue. The new loop must be exactly the same size as the stitches. At the end of a row, as at the beginning, make a few stitches beyond the edge of the hole.

Work back in the same way, with the sole difference that you reverse the work.

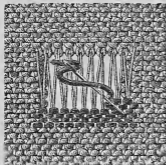


Fig. 416. Purling over threads laid obliquely.

**laid obliquely** (fig. 417). — It often happens that knitted articles with a pattern in them have to be repaired; in such a case, one endeavours to make an invisible darn, so that the pattern may not be interrupted. We give, as an example, a darn made in a piece of ribbed knitting, consisting of two plain and two purlled stitches, the most usual combination for wearing apparel. Here again, the mend is done over threads stretched obliquely; the plain and the purlled stitches are made in the order indicated in the engraving, according to the directions given for figs. 415 and 416.

\*The passage from the plain to the purlled stitches is shown in fig. 417.

**Stocking-web stitch.** Purling over threads laid obliquely (fig. 416). — Lay the auxiliary threads, and cover them with horizontal stitches, the same as in repairing plain knitting. The stitches, which embrace two threads stretched obliquely, are made in a double row, those of one row coming between those of the preceding one.

#### Repairing a ribbed pattern over threads

**Grafting plain knitting** (fig. 418). — When a torn piece of knitting has to be replaced by a new piece, fasten the new piece into the garment with a sewing needle and some of the same thread used for the knitting.

For this purpose, you must clear the loops and slip them onto knitting pins to prevent their unravelling. The loops that are to be connected must lie exactly opposite to each other. Put in the needle, upwards from below, into the first free upper loop, slip it from the knitting pin, put in the needle, downwards from above, into the lower loop exactly opposite the upper one, and upwards from below into the next loop, and only draw the thread up just enough for the newly made loop to be of the same size as the knitted stitches.

Then put the needle into the top part, downwards from above, into the same loop taken up before, bring it out through the next loop, draw up the thread to form the new stitch, descend again to the lower loop, and so on.

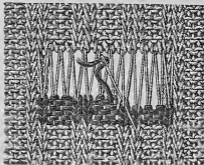


Fig. 417. Repairing a ribbed pattern over threads laid obliquely.

**Grafting purled knitting** (fig. 419). — To graft a patch into an article worked in alternate rows of plain and purl, hold the patch with its row of purled stitches exactly opposite those of the upper part. Enter the needle downwards from above through the first loop of the top part; join the two lower loops, as in fig. 418, carry the needle upwards again, and insert it upwards from below through the first loop of the top part, and downwards from above through the next loop. In this manner, a row of plain stitches is formed between the two rows of purled stitches.

When a knitted patch has been grafted in top and bottom, as already described, figs. 418 and 419, Swiss darn the sides

together, figs. 409 and 410; or, as in upper grade schools in France, button-hole both edges and sew them neatly together on the wrong side.

**Piqué pattern** (fig. 420). — The following patterns may be used for all sorts of articles, bed covers, petticoats, vests, and

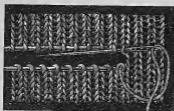


Fig. 418. Grafting plain knitting.

so forth; suiting the material to the object for which it is to serve, take a fine or coarse size in D·M·C Knitting cotton (Coton à tricoter) (\*), D·M·C Knitting cotton bell mark (Retors pour mercerie), D·M·C Alsatia, D·M·C Pearl cotton (Coton perlé), D·M·C Floss crochet (Crochet floche) or D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter).

Cast on a number of stitches divisible by 6.

1<sup>st</sup> to 6<sup>th</sup> row — purl 5, knit 1 from behind.

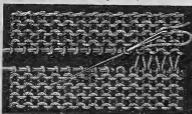


Fig. 419. Grafting purled knitting.

7<sup>th</sup> to 12<sup>th</sup> row — purl 2, knit 1 from behind, purl 3.

Repeat from the 1<sup>st</sup> row.

**Another piqué pattern** (fig. 421).

Cast on a number of stitches divisible by 14.

1<sup>st</sup> and 2<sup>nd</sup> row — purl 7, knit 1, knit 1.

3<sup>rd</sup> and 4<sup>th</sup> row — knit 7, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1.

Repeat from the 1<sup>st</sup> row.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

Strips for counterpane, piqué pattern (fig. 422). — This pattern, worked in strips of different colours, gives us an opportunity of pointing out to our readers that, in choosing two colours for a piece of work, one dark and one light, it is well to take a finer number in the dark colour than in the light. The blue, red and dark brown dyes thicken and swell the threads, whereas the light dyes do not affect the size at all.

Cast on 28 stitches.

1<sup>st</sup> needle.— slip 1, knit 2, 1 over, knit 2, purl 1, knit 1,

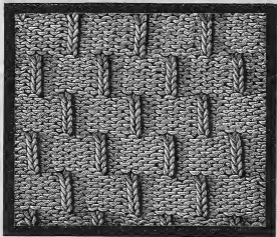


Fig. 420. Piqué pattern.

purl 2, knit 5, purl 2, knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, 1 over, knit 3.

2<sup>nd</sup> needle — slip 1, purl 2, 1 purled intake, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, knit 2, purl 5, knit 2, purl 1, knit 1, purl 1, knit 1, 1 purled intake, purl 3.

3<sup>rd</sup> needle — slip 1, knit 2, 1 over, knit 2, purl 1, knit 1, purl 1, knit 1, purl 2, knit 5, purl 2, knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, 1 over, knit 3.

4<sup>th</sup> needle — slip 1, purl 2, 1 purled intake, purl 1, knit 1,

purl 1, knit 1, purl 1, knit 2, purl 5, knit 2, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, 1 purled intake, purl 3.

5<sup>th</sup> needle — slip 1, knit 2, 1 over, knit 2, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, purl 2, knit 5, purl 2, knit 1, purl 1, knit 1; purl 1, knit 1, 1 over, knit 3.

6<sup>th</sup> needle — slip 1, purl 2, 1 purled intake, purl 1, knit 1, purl 1, knit 2, purl 5, knit 2, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, 1 purled intake, purl 3.

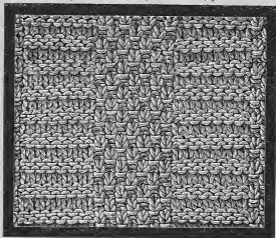


Fig. 421. Another piqué pattern.

7<sup>th</sup> needle like the 5<sup>th</sup> = 8<sup>th</sup> needle like the 4<sup>th</sup> = 9<sup>th</sup> needle like the 3<sup>rd</sup> = 10<sup>th</sup> needle like the 2<sup>nd</sup>.

Repeat from the 1<sup>st</sup> needle.

Join the strips by any kind of crochet stitch; several suitable ones will be found in the ensuing chapter.

**Knitted square, piqué pattern** (fig. 423). — Cast on two stitches onto each of the four needles. Repeat all the directions followed by \* three times.

1<sup>st</sup> row — 1 over, knit 1, 1 over, knit 1 \*.

2<sup>nd</sup> row — 1 over, knit 3, 1 over, knit 1 \*.

- 3<sup>rd</sup> row — 1 over, purl 1, knit 3, purl 1, 1 over, knit 1 \*.  
 4<sup>th</sup> row — 1 over, purl 2, knit 3, purl 2, 1 over, knit 1 \*.  
 5<sup>th</sup> row — 1 over, purl 3, knit 3, purl 3, 1 over, knit 1 \*.  
 6<sup>th</sup> row — 1 over, purl 4, knit 3, purl 4, 1 over, knit 1 \*.  
 7<sup>th</sup> row — 1 over, purl 5, knit 3, purl 5, 1 over, knit 3 \*.  
 8<sup>th</sup> row — 1 over, knit 2, purl 4, knit 3, purl 4, knit 2,  
 1 over, knit 1 \*.  
 9<sup>th</sup> row — 1 over, knit 4, purl 3, knit 3, purl 3, knit 4,  
 1 over, knit 1 \*.  
 10<sup>th</sup> row — 1 over, knit 6, purl 2, knit 3, purl 2, knit 6,  
 1 over, knit 1 \*.  
 11<sup>th</sup> row — 1 over, knit 8, purl 1, knit 3, purl 1, knit 8,  
 1 over, knit 1 \*.  
 12<sup>th</sup> row — 1 over, knit 1, cross 2 (that is, knit the second

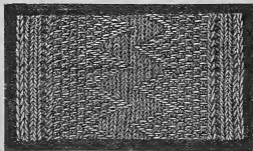


Fig. 422. Strips for counterpane, *poigné* pattern.

Materials: D·M·C Knitting cotton Nos. 6 to 12 or D·M·C Knitting cotton bell mark Nos. 6 to 15, in white and Indigo blue 334 or in ecru and Morocco red 3328 (\*).

stitch 1<sup>st</sup> and then the first), knit 5, purl 2, knit 3, purl 2, knit 5, cross 2, knit 1, 1 over, knit 1 \*.

13<sup>th</sup> row — 1 over, purl 1, knit 7, purl 3, knit 3, purl 3, knit 7, purl 1, 1 over, knit 1 \*.

14<sup>th</sup> row — 1 over, purl 2, knit 1, cross 2, knit 3, purl 4, knit 3, purl 4, knit 3, cross 2, knit 1, purl 2, 1 over, knit 1 \*.

(\*) These numbers refer to the colours on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

15<sup>th</sup> row — 1 over, purl 3, knit 5, purl 5, knit 3, purl 5, knit 5, purl 3, 1 over, knit 1 \*.

16<sup>th</sup> row — 1 over, purl 4, knit 1, cross 2, knit 3, purl 4, knit 3, cross 2, knit 1, purl 4, 1 over, knit 1 \*.

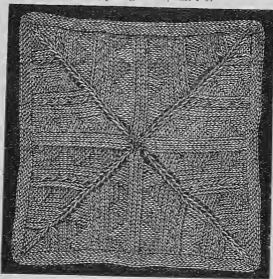


Fig. 123. Knitted square, piqué pattern.

Materials: D·M·C Knitting cotton No. 6, 8 or 10, D·M·C Alastin No. 15 or 20, or D·M·C Flax thread for knitting and crochet No. 4, 6 or 8, in white or écreu (\*).

17<sup>th</sup> row — 1 over, purl 5, knit 7, purl 3, knit 3, purl 3, knit 7, purl 5, 1 over, knit 1 \*.

18<sup>th</sup> row — 1 over, knit 2, purl 4, knit 1, cross 2, knit 5, purl 2, knit 3, purl 2, knit 5, cross 2, knit 1, purl 4, knit 2, 1 over, knit 1 \*.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



19<sup>th</sup> row — 1 over, knit 4, purl 3, knit 9, purl 1, knit 3, purl 1, knit 9, purl 3, knit 4, 1 over, knit 1 \*.

20<sup>th</sup> row — 1 over, knit 6, purl 2, knit 1, cross 2, knit 5, purl 2, knit 3, purl 2, knit 5, cross 2, knit 1, purl 2, knit 6, 1 over, knit 1 \*.

21<sup>st</sup> row — 1 over, knit 8, purl 1, knit 7, purl 3, knit 3, purl 3, knit 7, purl 1, knit 8, 1 over, knit 1 \*.

22<sup>nd</sup> row — 1 over, knit 1, cross 2, knit 5, purl 2, knit 1, cross 2, knit 3, purl 4, knit 3, purl 4, knit 3, cross 2, knit 1, purl 2, knit 5, cross 2, knit 1, purl 2, knit 5, cross 2, knit 1, 1 over, knit 1 \*.

23<sup>rd</sup> row — 1 over, purl 1, knit 7, purl 3, knit 5, purl 5, knit 3, purl 5, knit 5, purl 3, knit 7, purl 1, 1 over, knit 1 \*.

24<sup>th</sup> row — 1 over, purl 2, knit 1, cross 2, knit 3, purl 4, knit 1, cross 2, knit 3, purl 4, knit 3, purl 4, knit 3, cross 2, knit 1, purl 4, knit 3, cross 2, knit 1, purl 2, 1 over, knit 1 \*.

25<sup>th</sup> row — 1 over, purl 3, knit 5, purl 5, knit 7, purl 3, knit 3, purl 3, knit 7, purl 5, knit 5, purl 3, 1 over, knit 1 \*.

26<sup>th</sup> row — 1 over, purl 4, knit 1, cross 2, knit 3, purl 4, knit 1, cross 2, knit 5, purl 2, knit 3, purl 2, knit 5, cross 2, knit 1, purl 4, 1 over, knit 1 \*.

27<sup>th</sup> row — 1 over, purl 5, knit 7, purl 3, knit 9, purl 1, knit 3, purl 1, knit 9, purl 3, knit 7, purl 5, 1 over, knit 1 \*.

Finish off the square with 3 purled rows and a chain.

**Brioche pattern** (fig. 424). — This is a very easy and elastic fancy stitch, suitable for all sorts of articles of clothing. It is a favourite pattern for mufflers and motor scarves.

Brioche stitch is done with two needles.

Cast on a number of stitches divisible by 2.

1<sup>st</sup> needle — 1 over, put the needle into the next stitch as if for a purl, slip the stitch from the left needle to the right, knit 1, 1 over, and so continue.

2<sup>nd</sup> needle — 1 over, slip 1, knit the over and the slipped stitch together.

Go on repeating the second needle.

Note that the made stitch and the slipped stitch in a previous row must be knitted together in the succeeding row, and the two stitches thus made into one slipped.

**Double English knitting** (fig. 425). — This is done with 4 needles and must be begun on the wrong side of the article.

Cast on a number of stitches divisible by 2.

1<sup>st</sup> needle — 1 over, slip 1, as in the preceding pattern, knit 1.

2<sup>nd</sup> needle — purl 1, slip the over from the left needle to the right one, purl 1.

3<sup>rd</sup> needle — 1 purled intake, 1 over, slip 1.

4<sup>th</sup> needle — slip the over, purl 2.

5<sup>th</sup> needle — 1 over, slip 1, 1 purled intake.

Repeat from the second needle.

In making a circular article, you must make alternately one round with plain intakes and one round with purled intakes.

**Tunisian knitting.** — These stitches are specially suitable for articles which are to be embroidered, as the stitches form

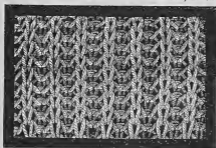


Fig. 424. Brioche pattern.

very regular squares to serve as a foundation for the embroidery.

Both patterns must be begun on the wrong side of the work.

**Tunisian knitting with slanting stitches** (fig. 426). —

Cast on the required number of stitches, odd or even.

1<sup>st</sup> needle — 1 over, slip 1.

2<sup>nd</sup> needle — 1 plain intake, taken from the back.

**Tunisian knitting with horizontal stitches** (fig. 427).

1<sup>st</sup> needle — slip 1, 1 over.

2<sup>nd</sup> needle — 1 plain intake, taken from the back.

**Piqué pattern with coloured tufts** (fig. 428). — The foundation consists of plain and purled stitches; certain of the stitches, worked with a coloured thread, form the little tufts or balls.

Cast on a number of stitches divisible by 4.

1<sup>st</sup>, 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> row, with écreu thread: knit 1, purl 1, knit 1, purl 1.

3<sup>rd</sup>  
thread  
4<sup>th</sup>  
purl 1  
6<sup>th</sup>  
with  
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Ca  
1<sup>st</sup>  
5<sup>th</sup>  
leave  
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3<sup>rd</sup> row — with the écreu thread: purl 1 — with the coloured thread: knit 1 — with the écreu thread: purl 1, knit 1.

4<sup>th</sup> and 8<sup>th</sup> row — with the écreu thread: purl 1, knit 1, purl 1, knit 1.

6<sup>th</sup> row — with the écreu thread: purl 1, knit 1, purl 1 — with the coloured thread: knit 1.

Repeat from the 1<sup>st</sup> row.

**Plaited stitch** (fig. 429). — When this style of fancy stitch is employed, it is generally in association with a plain stitch, the two forming a striped surface very useful for bed spreads, cot covers, &c.

In working plaited stitch, it is necessary to cross the stitches, that is to say, knit the second stitch first, and then the first stitch on the left hand needle.

When two or more stitches are

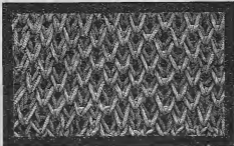


Fig. 425. Double English knitting.

crossed in some rows without slipping them, they form by degrees a plait such as that shown in fig. 429.

Cast on a number of stitches divisible by 6.

1<sup>st</sup> to the 4<sup>th</sup> row — purl 2, knit 4.

5<sup>th</sup> row — purl 2, cast 2 stitches onto a spare needle and leave this needle hanging inside the work; knit 2 other stitches, then the 2 on the auxiliary needle, purl 2, and so on.

6<sup>th</sup> row — purl 2, knit 4.

Repeat from the 1<sup>st</sup> row.

A double plait of six stitches may also be made; in which case the stitches are crossed alternately to the right and left.

**Turkish stitch** (fig. 430). — 1<sup>st</sup> needle — 1 over, pull over 1 stitch, 1 over, pull over 1 stitch, and so on.

2<sup>nd</sup> needle — 1 over, pull over 1, 1 over, pull over 1, and so on.

**Openwork pattern, done with two kinds of thread** (fig. 431). — A variety of pretty articles, such as openwork stockings, shawls and scarves, and curtains, can be made after this pattern, using two different sizes of thread.

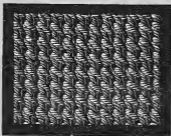


Fig. 436.

Tunisian knitting with slanting stitches.

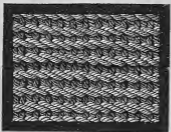


Fig. 437.

Tunisian knitting with horizontal stitches.

6<sup>th</sup> round — slip 2, repeat 3 times: 1 over, 1 plain intake.

7<sup>th</sup> round — like the 5<sup>th</sup>; 8<sup>th</sup> round — like the 6<sup>th</sup>; 9<sup>th</sup>

round — like the 7<sup>th</sup>.

10<sup>th</sup> round — with the coarse thread, knit all the stitches.

11<sup>th</sup> and 12<sup>th</sup> round — purl all.

Arrange so that in the 13<sup>th</sup> round the double over comes

To give it and the following pattern the full effect, coarse needles must be employed.

The description of all the ensuing patterns is based on work done in round knitting.

Cast on a number of stitches divisible by 8.

1<sup>st</sup> and 2<sup>nd</sup> round — with the coarse thread, purl all the stitches.

3<sup>rd</sup> round — purl 1, a double over, purl 7.

4<sup>th</sup> round — with the fine thread; slip 1, drop the double over, slip 1, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, 1 plain intake.

5<sup>th</sup> round — slip the 2 slipped stitches (in the coarse thread), knit 6, slip the 2 slipped stitches, knit 6, and so on.

between the stitches formed by the 2 stitches proceeding from the 2<sup>nd</sup> over and the 2<sup>nd</sup> plain intake of the 8<sup>th</sup> round.

**Openwork knitting pattern, done with two kinds of thread (fig. 432).** — Cast on a number of stitches divisible by 4.

1<sup>st</sup> and 2<sup>nd</sup> round — with the coarse thread, purl.

3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 9<sup>th</sup> and 11<sup>th</sup> rounds — with the fine thread, plain.

4<sup>th</sup> round — 1 over, pull over 1, knit 2.

6<sup>th</sup> round — knit 1, 1 over, pull over 1, knit 1.

8<sup>th</sup> round — knit 2, 1 over, pull over 1.

10<sup>th</sup> and 11<sup>th</sup> round — with the coarse thread: purl.

12<sup>th</sup> round — plain.

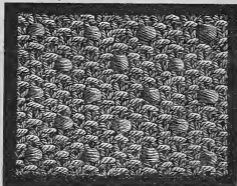


Fig. 438. Piqué pattern with coloured tufts.

Materials: D·M·C Knotting No. 30, in écru and D·M·C Special stranded cotton No. 25, in Turkey red 321 (\*).

13<sup>th</sup> round — with the fine thread: 1 over, 1 plain intake.  
Repeat from the 1<sup>st</sup> round.

**Openwork knitting pattern in coarse thread (fig. 433).**  
Cast on a number of stitches divisible by 9.

1<sup>st</sup> round — 1 over, slip 1, 1 plain intake, pull over the slipped stitch, 1 over, knit 1, 1 double over, knit 4, 1 double over, knit 1.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

2<sup>nd</sup> round — knit 3, slip the next stitch, drop the double over, knit 4 = turn the work = purl 4 = turn the work = knit 4, drop the double over, slip the next stitch.

3<sup>rd</sup> round — 1 over, slip 1, 1 plain intake, pull over the slipped stitch, 1 over, drop the slipped stitch, knit first and in front of the other stitches, the stitch that comes after the double over, then the 4 other plain stitches, and lastly, pick up the dropped stitch and knit it on the right side of the work.

4<sup>th</sup> and 6<sup>th</sup> rounds — knit plain.

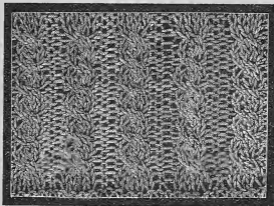


Fig. 439. Plaited stitch.

5<sup>th</sup> round — 1 over, slip 1, 1 plain intake, pull over the slipped stitch, 1 over, knit 6.

Repeat from the 1<sup>st</sup> round.

**Openwork knitting pattern in fine thread (fig. 434).** — Cast on a number of stitches divisible by 14.

1<sup>st</sup> and 3<sup>rd</sup> rounds — 1 over, 1 plain intake, knit 9, pull over 1, 1 over, knit 1 taken from behind.

2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup>, 10<sup>th</sup>, 12<sup>th</sup> and 14<sup>th</sup> rounds — knit 13, knit 1 taken from behind.

5<sup>th</sup> round — 1 over, 1 plain intake, knit 2, 1 plain intake, 1 over, knit 1, 1 over, pull over 1, knit 1, pull over 1, 1 over, knit 1 taken from behind.

7<sup>th</sup> round — 1 over, 1 plain intake, knit 1, 1 plain intake, 1 over, knit 3, 1 over, pull over 1, knit 1, pull over 1, 1 over, knit 1 taken from behind.

9<sup>th</sup> round — 1 over, 2 plain intakes, 1 over, knit 5, 1 over, then pull over 1 stitch twice, 1 over, knit 1 taken from behind.

11<sup>th</sup> round — 1 over, 1 plain intake, knit 2, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 2, pull over 1, 1 over, knit 1 taken from behind.

13<sup>th</sup> round — 1 over, 1 plain intake, knit 3, 1 over, slip 1, 1 plain intake, pull over the slipped stitch, 1 over, knit 3, pull over 1 stitch, 1 over, knit 1 taken from behind.

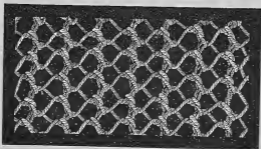


Fig. 430. Turkish stitch.

Openwork knitting pattern in loose diagonal lines (fig. 435). — The patterns shown in figs. 435 and 436 are most suitable for scarves, shawls, hoods, &c. According to the size of the cotton the needles used should be ivory or steel; the latter are best for the finer numbers of D·M·C Knitting cotton (Coton à tricoter) (\*).

Cast on a number of stitches divisible by 4.

1<sup>st</sup> round — 1 over, pull over 1, knit 2.

2<sup>nd</sup> round — knit 1, 1 over, pull over 1, knit 1.

3<sup>rd</sup> round — knit 2, 1 over, pull over 1.

4<sup>th</sup> round — knit 3, \* 1 over, pull over 1, knit 3 \*\*;

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets, are those stamped on the labels of the D·M·C articles.

repeat from \* to \*\*, 1 over, pull the last stitch over the first of the 3 stitches on the right side of the 1<sup>st</sup> needle.

5<sup>th</sup> round — knit 1, 1 plain intake, 1 over, knit 1.

6<sup>th</sup> round — 1 plain intake, 1 over, knit 2.

7<sup>th</sup> round — slip 1, \* 1 over, knit 2, 1 plain intake, \*\*: repeat from \* to \*\*, make the last intake with the slipped stitch of the 1<sup>st</sup> needle.

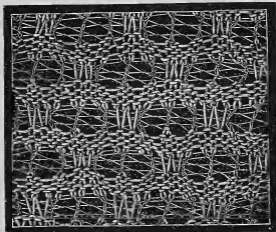


Fig. 431. Openwork pattern, done with two kinds of thread.  
Materials : D·M·C Alsatia No. 15 and D·M·C Crochet cotton, 6 cord  
No. 60 or 80, in white or écru (\*).

8<sup>th</sup> round — 1 over, knit 2, 1 plain intake.

Repeat from the beginning.

**Openwork knitting pattern, regular diagonal lines** (fig. 436). — Cast on a number of stitches divisible by 3.

1<sup>st</sup> round — 1 over, slip 1 onto the right needle, knit the next 2 stitches plain, pull the 1<sup>st</sup> stitch over them.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



2<sup>nd</sup> round — plain.

3<sup>rd</sup> round — like the first, only take note that in this round the stitch that was the 3<sup>rd</sup> in the first round will be the 1<sup>st</sup> in the third round.

4<sup>th</sup> round — plain.

Repeat from the beginning.

**Openwork knitting pattern, waved lines (fig. 437).** — Cast on a number of stitches divisible by 14.

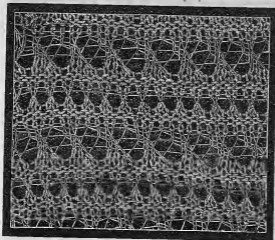


Fig. 432. Openwork knitting pattern done with two kinds of thread.

Materials: D-M-C Alsatia No. 15 and D-M-C Crochet cotton, 6 cord No. 60 or 80, in white or écaru.

1<sup>st</sup> round — 1 over, knit 1, 1 over, knit 2, purl 3, 1 purled intake with 3 stitches, purl 3, knit 2.

2<sup>nd</sup> round — knit 5, purl 7, knit 2.

3<sup>rd</sup> round — 1 over, knit 3, 1 over, knit 2, purl 2, 1 purled intake with 3 stitches, purl 2, knit 2.

4<sup>th</sup> round — knit 7, purl 5, knit 2.

5<sup>th</sup> round — 1 over, knit 5, 1 over, knit 2, purl 1, 1 purled intake with 3 stitches, purl 1, knit 2.

6<sup>th</sup> round — knit 9, purl 3, knit 2.

7<sup>th</sup> round — 1 over, knit 7, 1 over, knit 2, 1 purled intake with 3 stitches, knit 2.

8<sup>th</sup> round — knit 11, purl 1, knit 2.

Repeat the whole from the beginning, only the reverse way, so that the purled stitches come on the plain ones, and the plain ones on the purled.

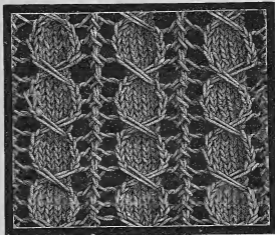


Fig. 433. Openwork knitting pattern in coarse thread.

**Knitted lace** (fig. 438). — A smooth, well-twisted thread in generally chosen for knitted lace, in order that the pattern may show up clearly upon the openwork ground. A pretty finish is obtained by edging knitted articles with a lace to match. We therefore give a selection of some of the easiest and at the same time most effective designs suitable for such trimmings.

Cast on 9 stitches.

1<sup>st</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 2, 1 double over, knit 2.

2<sup>nd</sup> needle — slip 1, knit 2, purl 1, knit 4, 1 over, 1 plain intake, knit 1.

3<sup>rd</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 6.

4<sup>th</sup> needle — make a chain of 2 stitches, knit 5, 1 over, 1 plain intake, knit 1.

Repeat from the 1<sup>st</sup> needle.

**Knitted lace** (fig. 439). — Cast-on 10 stitches.

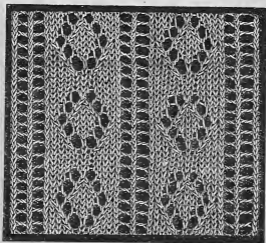


Fig. 434. Openwork knitting pattern in fine thread.

1<sup>st</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 1, double over, 1 plain intake, 1 double over, 1 plain intake.

2<sup>nd</sup> needle — slip 1, knit 1, purl 1, knit 2, purl 1, knit 3 over, 1 plain intake, knit 1.

3<sup>rd</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 3, double over, 1 plain intake, 1 double over, 1 plain intake.

4<sup>th</sup> needle — slip 1, knit 1, purl 1, knit 2, purl 1, knit 5 over, 1 plain intake, knit 1.

5<sup>th</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 5, double over, 1 plain intake, 1 double over, 1 plain intake.

6<sup>th</sup> needle — slip 1, knit 1, purl 1, knit 2, purl 1, knit 7, 1 over, 1 plain intake, knit 1.

7<sup>th</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 11.

8<sup>th</sup> needle — make a chain of 6 stitches, knit 6, 1 over, 1 plain intake, knit 1.

Repeat from the 1<sup>st</sup> needle.

**Knitted lace** (fig. 440). — Cast on 13 stitches.

1<sup>st</sup> needle — slip 1, purl 1, 1 purled intake, 1 over, knit 9.

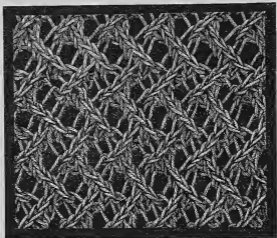


Fig. 435. Openwork knitting pattern in loose diagonal lines.

2<sup>nd</sup> needle — slip 1, knit 8, 1 over, knit 2, knit 1 taken from behind, knit 1.

3<sup>rd</sup> needle — slip 1, purl 2, 1 over, 1 purled intake, 1 over, knit 9.

4<sup>th</sup> needle — slip 1, knit 8, 1 over, 1 plain intake, 1 over, knit 2, knit 1 taken from behind, knit 1.

5<sup>th</sup> needle — slip 1, purl 2, 1 over, 1 purled intake, 1 over, 1 purled intake, 1 over, knit 9.

6<sup>th</sup> needle — slip 1, knit 8, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, knit 2, knit 1 taken from behind, knit 1.

7<sup>th</sup> needle — slip 1, purl 2, 1 over, 1 purled intake, 1 over, 1 purled intake, 1 over, 1 purled intake, 1 over, knit 9.

8<sup>th</sup> needle — slip 1, knit 8, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, knit 2, knit 1 taken from behind, knit 1.

9<sup>th</sup> needle — slip 1, purl 2, 1 over, 1 purled intake,

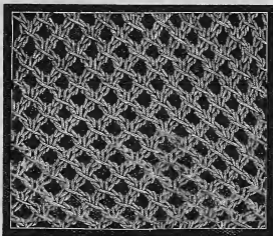


Fig. 436. Openwork knitting pattern in regular diagonal lines.

1 over, 1 purled intake, 1 over, 1 purled intake, 1 over, 1 purled intake, 1 over, knit 9.

10<sup>th</sup> needle — make a chain of 8 stitches, knit 10, knit 1 taken from behind, knit 1.

Repeat from the first needle.

**Knitted insertion** (fig. 441). — Cast on 24 stitches.

1<sup>st</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 1, 1 dot stitch, knit 3, 1 over, pull over 1, 1 plain intake, 1 over, knit 3, 1 dot stitch, knit 3, 1 over, 1 plain intake, knit 1.

2<sup>nd</sup>, 4<sup>th</sup>, 8<sup>th</sup>, 12<sup>th</sup> and 16<sup>th</sup> needles — slip 1, knit 2, 1 over, 1 plain intake, purl 14, knit 2, 1 over, 1 plain intake, knit 1.

3<sup>rd</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 3, 1 plain intake, 1 over, knit 4, 1 over, pull over 1, knit 5, 1 over, 1 plain intake, knit 1.

5<sup>th</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 2, 1 plain intake, 1 over, knit 1, 1 plain intake, 2 overs, pull

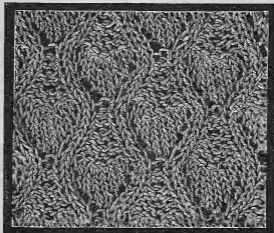


Fig. 437. Openwork knitting pattern, waved lines.

over 1, knit 1, 1 over, pull over 1, knit 4, 1 over, 1 plain intake, knit 1.

6<sup>th</sup> and 14<sup>th</sup> needles — slip 1, knit 2, 1 over, 1 plain intake, purl 6, knit 1, purl 7, knit 2, 1 over, 1 plain intake, knit 1.

7<sup>th</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 1, 1 plain intake, 1 over, knit 8, 1 over, pull over 1, knit 3, 1 over, 1 plain intake, knit 1.

9<sup>th</sup> needle — slip 1, knit 2, 1 over, 2 plain intakes, 1 over, knit 1, 1 plain intake, 2 overs, pull over 1, 1 plain intake, 2 overs, pull over 1, knit 1, 1 over, pull over 1, knit 2, 1 over, 1 plain intake, knit 1.

10<sup>th</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, purl 4, knit 1, purl 3, knit 1, purl 5, knit 2, 1 over, 1 plain intake, knit 1.

11<sup>th</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 2, 1 over, pull over 1, knit 6, 1 plain intake, 1 over, knit 4, 1 over, 1 plain intake, knit 1.

13<sup>th</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 3, 1 over, pull over 1, 1 plain intake, 2 overs, pull over 1, 1 plain intake, 1 over, knit 5, 1 over, 1 plain intake, knit 1.

15<sup>th</sup> needle — slip 1, knit 2, 1 over, 1 plain intake, knit 4, 1 over, pull over 1, knit 2, 1 plain intake, 1 over, knit 6, 1 over, 1 plain intake, knit 1.

Repeat from the 1<sup>st</sup> needle.

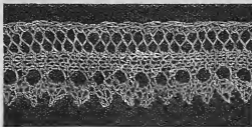


Fig. 438. Knitted lace.

Materials: D·M·C Knitting cotton Nos. 30 to 50, D·M·C Alsatis Nos. 25 to 40, D·M·C Alsatian thread Nos. 30 to 50, D·M·C Crochet cotton, 6 cord Nos. 30 to 50, D·M·C Flax lace thread Nos. 25 to 50 or D·M·C Flax thread for knitting and crochet Nos. 25 to 50, in white or écru (\*).

**Knitted lace with corner** (fig. 442). — Cast on 11 stitches.

The lace alone without corner requires 16 needles for each scallop.

1<sup>st</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 1, 1 over, pull over 1, 1 over, pull over 1, 1 over, pull over 1, knit 2.

2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup>, 10<sup>th</sup>, 12<sup>th</sup>, 14<sup>th</sup> and 16<sup>th</sup> needles — purl.

3<sup>rd</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 3.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

1 over, pull over 1, 1 over, pull over 1, 1 over, pull over 1, knit 1.

5<sup>th</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 5, 1 over, pull over 1, 1 over, pull over 1, knit 2.

7<sup>th</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 7, 1 over, pull over 1, 1 over, pull over 1, knit 1.

9<sup>th</sup> needle — pull over 1, knit 1, 1 over, pull over 1, knit 3, 1 plain intake, 1 over, 1 plain intake, 1 over, knit 3.

11<sup>th</sup> needle — pull over 1, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, knit 2.

13<sup>th</sup> needle — pull over 1, knit 1, 1 over, slip 1, 1 plain

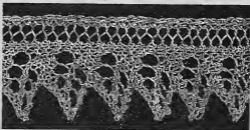


Fig. 439. Knitted lace.

Materials: D·M·C Alsatia Nos. 15 to 25, D·M·C Knitting cotton Nos. 20 to 40, D·M·C Alsatian thread Nos. 30 to 40, D·M·C Flax lace thread Nos. 20 to 40, or Flax thread for knitting and crochet Nos. 20 to 40, in white or ecru.

intake, pull the slipped stitch over, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, knit 3.

15<sup>th</sup> needle — pull over 1, knit 2, 1 plain intake, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, knit 2.

Repeat from the first needle.

When you have knitted the required length, begin after the 14<sup>th</sup> needle to form the corner, which is made in 36 needles.

1<sup>st</sup> needle — pull over 1, knit 2, 1 plain intake, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, knit 1, slip the next stitch onto a spare thread.

2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup> and 8<sup>th</sup> needles — slip 1, purl 9.



3<sup>rd</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 1, 1 over, pull over 1, 1 over, pull over 1, 1 over, pull over 1, slip the next stitch onto the spare thread.

5<sup>th</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 3, 1 over, pull over 1, 1 over, pull over 1, slip the next stitch onto the spare thread.

7<sup>th</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 5, 1 over, pull over 1, slip the next stitch onto the spare thread.

9<sup>th</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 7, slip the next stitch onto the spare thread.

10<sup>th</sup> needle — 1 over, purl 10.

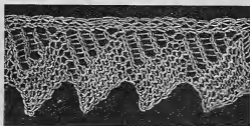


Fig. 440. Knitted lace.

Materials: D·M·C Knitting cotton Nos. 30 to 50, D·M·C Knitting cotton, bell mark Nos. 15 to 50, D·M·C Alsatia Nos. 15 to 40, D·M·C Alsatian thread Nos. 30 to 60, Flax lace thread Nos. 16 to 50 or D·M·C Flax thread for knitting and crochet Nos. 16 to 50, in white or écru (\*).

11<sup>th</sup> needle — pull over 1, knit 1, 1 over, pull over 1, knit 3, 1 plain intake, slip the next stitch (1 over) onto the spare thread.

12<sup>th</sup> needle — 1 over, purl 8.

13<sup>th</sup> needle — pull over 1, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, slip the next stitch (1 over) onto the spare thread.

14<sup>th</sup> needle — 1 over, purl 6.

15<sup>th</sup> needle — pull over 1, knit 1, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, slip the next stitch (1 over) onto the spare thread.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

16<sup>th</sup> needle — 1 over, purl 4.

17<sup>th</sup> needle — pull over 1, knit 2, slip the next stitch (1 over) onto the spare thread.

18<sup>th</sup> needle — slip 1, purl 2.

19<sup>th</sup> needle — slip 1, knit 1 taken from behind, 1 over, slip 1, take the last stitch you slipped onto the spare thread and knit it taken from behind, pull the slipped stitch over.

20<sup>th</sup> needle — slip 1, purl 3.

21<sup>st</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 2, take the last stitch from the spare thread and knit it taken from behind.

22<sup>nd</sup> needle — slip 1, purl 5.

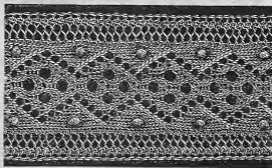


Fig. 441. Knitted lace insertion.

Materials: D·M·C Knitting cotton Nos. 16 to 60, D·M·C Knitting cotton, ball mark No. 15 to 50, D·M·C Alsatia Nos. 15 to 40, D·M·C Alsatian thread Nos. 30 to 100, D·M·C Flax lace thread Nos. 12 to 50, or D·M·C Flax thread for knitting and crochet Nos. 12 to 50, in white or écru.

23<sup>rd</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 4, take the last stitch from the spare thread and knit it taken from behind.

24<sup>th</sup> needle — slip 1, purl 7.

25<sup>th</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 6, take the last stitch from the spare thread and knit it taken from behind.

26<sup>th</sup>, 28<sup>th</sup>, 30<sup>th</sup>, 32<sup>nd</sup> and 34<sup>th</sup> needles — slip 1, purl 9.

27<sup>th</sup> needle — pull over 1, knit 1, 1 over, pull over 1, knit 3, 1 plain intake, 1 over, take the last stitch from the spare thread and knit it taken from behind.

29<sup>th</sup> needle — pull over 1, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, 1 plain intake, 1 over, take the last stitch from the spare thread and knit it taken from behind.

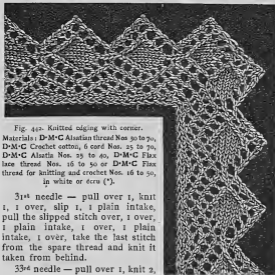


Fig. 442. Knitted edging with corner.

Materials: D·M·C Alsatian thread Nos. 30 to 70, D·M·C Crochet cotton, 6 cord Nos. 25 to 70, D·M·C Alsatia Nos. 25 to 40, D·M·C Flax lace thread Nos. 16 to 50 or D·M·C Flax thread for knitting and crochet Nos. 16 to 50, in white or ecru (\*).

31<sup>st</sup> needle — pull over 1, knit 1, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, take the last stitch from the spare thread and knit it taken from behind.

33<sup>rd</sup> needle — pull over 1, knit 2, 1 plain intake, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, take the last stitch from the spare thread and knit it taken from behind.

35<sup>th</sup> needle — slip 1, knit 1 taken from behind, 1 over, knit 1, 1 over, pull over 1, 1 over, pull over 1, 1 over, pull over 1, knit 1, take the last stitch from the spare thread and knit it taken from behind.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

36<sup>th</sup> needle — slip 1, purl 11.

Continue to the 3<sup>rd</sup> needle of the description for the lace without corner.

**Knitting pattern for bed spread with roses and lace edging** (fig. 443). — The knitted roses which form the ground

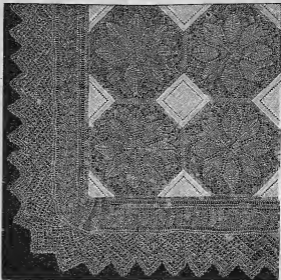


Fig. 443. Knitting pattern for bed spread, lace medallions and edging.

Materials: D·M·C Flax lace thread No. 25, D·M·C Flax thread for Knitting and crochet No. 25, D·M·C Alsatian thread No. 40, D·M·C Alsatia No. 40 or D·M·C Crochet cotton, 6 cord No. 50, in white (\*).

are connected by small hem-stitched squares of linen, and surrounded by a wide lace, gathered at the corners. The roses are made first.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

Cast on 2 stitches onto each of 4 needles, close the ring.

1<sup>st</sup> round — 8 times: 1 over, knit 1.

2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup>, 10<sup>th</sup>, 12<sup>th</sup>, 14<sup>th</sup>, 16<sup>th</sup>, 18<sup>th</sup>, 20<sup>th</sup>, 22<sup>nd</sup> and 24<sup>th</sup> rounds — plain.

Repeat 3 times all the directions followed by \*.

3<sup>rd</sup> round — 1 over, knit 3, 1 over, knit 1 taken from behind \*.

5<sup>th</sup> round — 1 over, knit 5, 1 over, knit 1 taken from behind \*.

7<sup>th</sup> round — 1 over, knit 7, 1 over, knit 1 taken from behind \*.

Repeat all the directions followed by \* 7 times.

9<sup>th</sup> round — 1 over, pull over 1, 1 plain intake, 1 over, knit 1 \*.

11<sup>th</sup> round — knit 1, 1 over, 1 plain intake, 1 over, knit 2 \*.

13<sup>th</sup> round — knit 2, 1 over, knit 1 from behind, 1 over, knit 3 \*.

15<sup>th</sup> round — knit 3, 1 over, knit 1 from behind, 1 over, knit 4 \*.

17<sup>th</sup> round — knit 4, 1 over, knit 1 from behind, 1 over, knit 5 \*.

19<sup>th</sup> round — knit 5, 1 over, knit 1 from behind, 1 over, knit 6 \*.

21<sup>st</sup> round — knit 6, 1 over, knit 1 from behind, 1 over, knit 7 \*.

23<sup>rd</sup> round — knit 7, 1 over, knit 1 from behind, 1 over, knit 8 \*.

25<sup>th</sup> round — pull over 1, knit 5, 1 over, knit 3, 1 over, knit 5, 1 plain intake, purl 1 \*.

26<sup>th</sup>, 28<sup>th</sup>, 30<sup>th</sup>, 32<sup>nd</sup>, 34<sup>th</sup> and 36<sup>th</sup> rounds — knit 17, purl 1 \*.

27<sup>th</sup> round — pull over 1, knit 4, 1 over, knit 5, 1 over, knit 4, 1 plain intake, purl 1 \*.

29<sup>th</sup> round — pull over 1, knit 3, 1 over, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, knit 3, 1 plain intake, purl 1 \*.

31<sup>st</sup> round — pull over 1, knit 2, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull over the slipped stitch, 1 over, knit 3, 1 over, knit 2, 1 plain intake, purl 1 \*.

33<sup>rd</sup> round — pull over 1, knit 1, 1 over, knit 11, 1 over, knit 1, 1 plain intake, purl 1 \*.

35<sup>th</sup> round — pull over 1, 1 over, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, pull

over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, 1 plain intake, purl 1 \*.

37<sup>th</sup> round — slip 1, \* 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull over the slipped stitch, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull over the slipped stitch, 1 over, knit 3, 1 over, 1 plain intake, pull over the stitch following the plain intake \*\*. Repeat from \* to \*\* 7 times, after the 7<sup>th</sup> time, pull the stitch slipped at the beginning of the round over the plain intake.

38<sup>th</sup>, 40<sup>th</sup> and 42<sup>nd</sup> rounds — plain.

39<sup>th</sup> round — 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1 \*.

41<sup>st</sup> round — knit 1, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, knit 2 \*.

In conclusion purl 3 rounds, and then make a chain with all the stitches.

When you have knitted the necessary number of roses, hem linen squares, and join them to the roses by overcasting.

For the lace edging cast on 43 stitches.

1<sup>st</sup> needle — make a chain with 2 stitches, 1 over, knit 1 from behind, 1 over, knit 1 from behind, 1 over, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, knit 1 from behind, purl 1, knit 1 from behind, 1 over, knit 1, 1 plain intake, purl 1, pull over 1, knit 1, purl 1, knit 1, 1 plain intake, purl 1, pull over 1, knit 1, 1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

2<sup>nd</sup> needle — slip 1, knit 2, purl 1, purl 1 from behind, knit 1, purl 1 from behind, purl 3, knit 1, purl 2, knit 1, purl 2, knit 1, purl 3, purl 1 from behind, knit 1, purl 1 from behind, purl 14, purl 1 from behind, purl 4.

3<sup>rd</sup> needle — make a chain of 2 stitches, 1 over, knit 1 from behind, 1 over, knit 1 from behind, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, 1 plain intake, 1 over, knit 1 from behind,

purl 1, knit 1 from behind, 1 over, knit 1, 1 over, 1 plain  
 intake, purl 1, pull over 1, purl 1, 1 plain intake, purl 1,  
 pull over 1, 1 over, knit 1, 1 over, knit 1 from behind,  
 purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

4<sup>th</sup> needle — slip 1, knit 2, purl 1, purl 1 from behind,  
 knit 1, purl 1 from behind, purl 4, knit 1, purl 1, knit 1,  
 purl 1, knit 1, purl 4, purl 1 from behind, knit 1, purl 1 from  
 behind, purl 15, purl 1 from behind, purl 4.

5<sup>th</sup> needle — make a chain of 2 stitches, 1 over, knit 1  
 from behind, 1 over, knit 1 from behind, 1 over, knit 2,  
 1 over, pull over 1, 1 plain intake, 1 over, knit 2, 1 over,  
 pull over 1, 1 plain intake, 1 over, 1 plain intake, 1 over,  
 knit 1, knit 1 from behind, purl 1, knit 1 from behind,  
 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull the slipped  
 stitch over, purl 1, slip 1, 1 plain intake, pull the slipped  
 stitch over, 1 over, knit 3, 1 over, knit 1 from behind, purl 1,  
 knit 1 from behind, 1 over, 1 plain intake, knit 2.

6<sup>th</sup> needle — slip 1, knit 2, purl 1, purl 1 from behind,  
 knit 1, purl 1 from behind, purl 6, knit 1, purl 6, purl 1 from  
 behind, knit 1, purl 1 from behind, purl 16, purl 1 from  
 behind, purl 4.

7<sup>th</sup> needle — pull over 2 for a chain, 1 over, knit 1 from  
 behind, 1 over, knit 1 from behind, 1 over, knit 1, 1 over,  
 pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over,  
 pull over 1, knit 1, 1 plain intake, 1 over, 1 plain intake,  
 1 over, 1 plain intake, 1 over, knit 1 from behind, purl 1,  
 knit 1 from behind, 1 over, knit 5, 1 over, slip 1, 1 plain  
 intake, pull the slipped stitch over, 1 over, knit 5, 1 over,  
 knit 1 from behind, purl 1, knit 1 from behind, 1 over,  
 1 plain intake, knit 2.

8<sup>th</sup> needle — slip 1, knit 2, purl 1, purl 1 taken from  
 behind, knit 1, purl 1 taken from behind, purl 15, purl 1  
 taken from behind, knit 1, purl 1 taken from behind, purl 17,  
 purl 1 taken from behind, purl 4.

9<sup>th</sup> needle — pull over 2 for a chain, 1 over, knit 1 from  
 behind, 1 over, knit 1 from behind, 1 over, knit 3, 1 over,  
 slip 1, 1 plain intake, pull the slipped stitch over, 1 over,  
 knit 3, 1 over, slip 1, 1 plain intake, pull the slipped stitch  
 over, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over,  
 knit 1, knit 1 from behind, purl 1, knit 1 from behind,  
 1 over, knit 1, 1 plain intake, purl 1, pull 1 over, knit 1,  
 purl 1, knit 1, 1 plain intake, purl 1, pull 1 over, knit 1,

1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

10<sup>th</sup> needle — slip 1, knit 2, purl 1, purl 1 from behind, knit 1, purl 1 from behind, purl 3, knit 1, purl 2, knit 1, purl 2, knit 1, purl 3, purl 1 from behind, knit 1, purl 1 from behind, purl 18, purl 1 from behind, purl 4.

11<sup>th</sup> needle — pull over 2 for a chain, 1 over, knit 1 from behind, 1 over, knit 1 from behind, 1 over, knit 2, 1 over, pull over 1, 1 plain intake, 1 over, knit 2, 1 over, pull over 1, 1 plain intake, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, 1 plain intake, 1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, knit 1, 1 over, 1 plain intake, purl 1, pull over 1, purl 1, 1 plain intake, purl 1, pull over 1, 1 over, knit 1, 1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

12<sup>th</sup> needle — slip 1, knit 2, purl 1, purl 1 from behind, knit 1, purl 1 from behind, purl 4, knit 1, purl 1, knit 1, purl 1, knit 1, purl 4, purl 1 from behind, knit 1, purl 1 from behind, purl 19, purl 1 from behind, purl 4.

13<sup>th</sup> needle — pull over 2 for a chain, 1 over, knit 1 from behind, 1 over, pull over 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, pull over 1, 1 over, pull over 1, 1 over, pull over 1, knit 1 from behind, purl 1, knit 1 from behind, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull over the slipped stitch, purl 1, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, knit 3, 1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

14<sup>th</sup> needle — slip 1, knit 2, purl 1, purl 1 from behind, knit 1, purl 1 from behind, purl 6, knit 1, purl 6, purl 1 from behind, knit 1, purl 1 from behind, purl 18, purl 1 from behind, purl 4.

15<sup>th</sup> needle — pull over 2 for a chain, 1 over, knit 1 from behind, 1 over, pull over 1, 1 over, slip 1, 1 plain intake, pull over the slipped stitch, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull over the slipped stitch, 1 over, knit 3, 1 over, pull over 1, 1 over, pull over 1, 1 over, 1 plain intake, purl 1, knit 1 from behind, 1 over, knit 5, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, knit 5, 1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

16<sup>th</sup> needle — same as the 8<sup>th</sup>.



17<sup>th</sup> needle — pull over 2 for a chain, 1 over, knit 1 from behind, 1 over, pull over 1, 1 over, pull over 1, 1 plain intake, 1 over, knit 2, 1 over, pull over 1, 1 plain intake, 1 over, knit 2, 1 over, pull over 1, 1 over, pull over 1, knit 1 from behind, purl 1, knit 1 from behind, 1 over, knit 1, 1 plain intake, purl 1, pull over 1, knit 1, purl 1, knit 1, 1 plain intake, purl 1, pull over 1, knit 1, 1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

18<sup>th</sup> needle — slip 1, knit 2, purl 1, purl 1 from behind, knit 1, purl 1 from behind, purl 3, knit 1, purl 2, knit 1, purl 2, knit 1, purl 3, purl 1 from behind, knit 1, purl 1 from behind, purl 16, purl 1 from behind, purl 4.

19<sup>th</sup> needle — pull over 2 for a chain, 1 over, knit 1 from behind, 1 over, pull over 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, pull over 1, knit 1, 1 plain intake, 1 over, knit 1, 1 over, pull over 1, 1 over, 1 plain intake, purl 1, knit 1 from behind, 1 over, knit 1, 1 over, 1 plain intake, purl 1, pull over 1, purl 1, 1 plain intake, purl 1, pull over 1, 1 over, knit 1, 1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

20<sup>th</sup> needle — same as the 4<sup>th</sup>.

21<sup>st</sup> needle — pull over 2 for a chain, 1 over, knit 1 from behind, 1 over, pull over 1, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, knit 3, 1 over, pull over 1, knit 1 from behind, purl 1, knit 1 from behind, 1 over, knit 3, 1 over, slip 1, 1 plain intake, pull the slipped stitch over, purl 1, slip 1, 1 plain intake, pull the slipped stitch over, 1 over, knit 3, 1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

22<sup>nd</sup> needle — slip 1, knit 2, purl 1, purl 1 from behind, knit 1, purl 1 from behind, purl 6, knit 1, purl 6, purl 1 from behind, knit 1, purl 1 from behind, purl 14, purl 1 from behind, purl 4.

23<sup>rd</sup> needle — pull over 2 for a chain, 1 over, knit 1 from behind, 1 over, pull over 1, 1 over, pull over 1, 1 plain intake, 1 over, knit 2, 1 over, pull over 1, 1 plain intake, 1 over, knit 2, 1 over, 1 plain intake, purl 1, knit 1 from behind, 1 over, knit 5, 1 over, slip 1, 1 plain intake, pull the

slipped stitch over, 1 over, knit 5, 1 over, knit 1 from behind, purl 1, knit 1 from behind, 1 over, 1 plain intake, knit 2.

24<sup>th</sup> needle — slip 1, knit 3, purl 1, purl 1 from behind, knit 1, purl 1 from behind, purl 15, purl 1 from behind, knit 1, purl 1 from behind, purl 13, purl 1 from behind, knit 4.

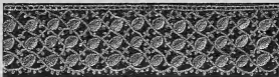
Repeat from the 1<sup>st</sup> needle.

When the lace is finished sew it to the centre of knitted roses, and linen squares; taking care to put plenty of fulness at the corners. See also chapter headed "Needlework Trimmings", paragraph "Lace trimmings".

**Patterns of needlework.** — Besides the work described above, a large choice of knitting patterns will be found in the following publications of the D·M·C Library: *Knitting I and II* and *Works of various kinds* (\*).

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(\*) See, at the end of the volume, the list of publications forming the D·M·C Library.



Crochet lace — Palmate leaves and bars with picots.

## Crochet

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This kind of fancy work, which takes its name from the hook (French "croche" or "croc") used in making it, is not only one of the easiest and pleasantest to do, but is also one of the most effective in result, considering the time spent upon it.

It can equally well be utilised for dress trimmings, for underclothing, and for domestic requirements of every sort — such as d'oyleys, edgings and insertions for window-blinds and curtains, tray and tea cloths, &c., &c.; — and we feel sure that the beautiful models contained in this chapter, all of recent design, will meet with a favourable reception.

Together with a series of narrow lace edgings for under-linen, we give easy patterns for large bed-covers, chair backs and collarettes.

Irish Guipure, a comparatively new style of crochet work, is in great favour just now. However, it differs too much from ordinary crochet for us to deal with it here, as it would require detailed descriptions illustrated by numerous engravings.

We have, therefore, published an album treating exclusively of this subject, and containing in addition to the text 100 explanatory illustrations, 7 plates showing different designs and 16 patterns on linen.

**Hooks.** — The hooks employed in this work must be chosen to suit the thread used; the larger sized ones, generally

made of tortoiseshell, ivory or boxwood, are intended for heavy articles in wool or cotton, while for fine work there are slender steels hooks, usually set in a handle. The so-called "Tunisian" or "Tricot" crochet is worked with a long, straight hook made all in one piece, of the same thickness throughout and finished with a knob.

The working end of every crochet hook should be most carefully fashioned, the inside very smoothly polished and the point not too sharp; the back should be slightly curved, and the handle — whether of bone, steel or wood — light enough not to tire the hand.

**Materials.** — The varied uses to which crochet is applied necessitate a large choice of materials.

The narrow lace edgings and insertions for trimming lingerie are worked with a fine, round thread, which may be chosen from the finer numbers of the D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) (\*), D·M·C Special crochet cotton (Cordonnet spécial), D·M·C Alsatian thread (Fil d'Alsace), D·M·C Pearl cotton (Coton perlé), D·M·C Alsatia, D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) and D·M·C Flax lace thread (Lin pour dentelles), in white or écru, and which may also not infrequently be had in a pale shade of blue, pink, violet or yellow.

Trimnings for curtains, blinds, table covers and bed-spreads are often made with a rather coarse material; such, for instance, as D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) and D·M·C Special crochet cotton (Cordonnet spécial) Nos. 3 to 20, D·M·C Knitting cotton (Fil à pointer) No. 30, D·M·C Alsatia Nos. 15 and 20 or D·M·C Pearl cotton (Coton perlé) Nos. 3 and 5, in white, cream or écru, according to the fabric of which the article itself is made.

For large bed-spreads and cot-covers, formerly always made of wool, we strongly recommend D·M·C Pearl cotton (Coton perlé) No. 1, a very brilliant and silky material. The same in Nos. 3, 5, 8 and 12, and D·M·C Alsatia in Nos. 15 to 25 may be employed with advantage for all kinds of fancy work in place of silken threads.

For mufflers, motor-scarves, infants' bodices, etc., we particularly advise the use of D·M·C Floss crochet cotton (Coton

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

Boche), a very supple, silky thread, or D-M-C Pearl cotton (Coton perlé) Nos. 3, 5 and 8.

**Explanation of the signs \*.** — In crochet, as in knitting, it is often necessary to repeat a whole series of stitches. Such repetitions will be indicated by one, two, three or more asterisks, \*, \*\*, \*\*\*, &c., as required.

**Stitches.** — In point of fact there is only one stitch, because all crochet work consists of loops made by means of the little hook, and connected together by being drawn one through the other.

Crochet may, however, be divided into two kinds, the first called "German" crochet and the second "Victorian" or "Tunisian" crochet, or more commonly, "Crochet tricot".

German crochet comprises 7 different kinds of stitches, so-



Fig. 444. Position of the hands and explanation of chain stitch.

called: (1) chain stitch, (2) single stitch, (3) plain stitch, (4) treble stitch, (5) bullion stitch, (6) cluster or scale stitch, (7) double stitch.

The rows are worked according to the kind of stitch, either to and fro, or all from one end. In the former case, the work is turned at the end of each row, and one or more chain stitches must be made at the beginning of the next row, to prevent the contraction of the outside edge.

If, on the contrary, the rows be all worked one way, the thread has to be fastened on afresh each time. This is done by putting the hook into the first chain stitch of the preceding row and drawing the thread through so as to form a loop, then making the necessary number of chain stitches as in every other row. At the end of a row, cut the thread and pass it through the last loop; all kinds of crochet work may be fastened off in this manner.

Some workers make also a few extra chain stitches with the ends of the thread at the beginning and end of each row,



Fig. 445. Single stitch or small close stitch.

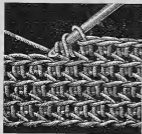


Fig. 446. Plain or close stitch.

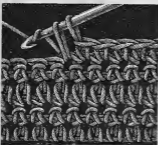


Fig. 447. Rose stitch.

or finish them off with a few stitches at the back; or, again, a bunch of threads may be gathered together and made into a fringe or tassels, as preferred, for a finish to the work.

(1) **Position of the hands and explanation of chain stitch (fig. 444).**—

Take the thread in your left hand between the thumb and forefinger, as is done with the right hand when knitting.

Hold the hook in the right hand as you do your pen in writing (that is, with the thumb and forefinger, resting upon the middle finger) and put it into the loop of thread formed by the forefinger and thumb of your left hand. Take up the thread lying on the forefinger and make the first stitch as in knitting,

tightening the loop just enough to leave an easy passage through it for the hook. The end of the thread must be held by the thumb and forefinger.

The next stitches are made by taking up the thread with the hook and drawing it through the loop.

The movement of throwing the thread over the hook is called an "over".

(2) **Single stitch or small close stitch** (fig. 445). — Put the hook, from the right side of the work, through the upper half either of a chain stitch or a stitch of the row below, take hold of the thread and draw it through both the loop of the row below and that which is on the hook, and which proceeds from the last stitch,

This stitch is also known as "slip" stitch.

(3) **Plain or close stitch** (fig. 446). — Put the hook, as shown in fig. 445, from the right side to the wrong, through the top loop of a preceding row, take hold of the thread, draw it through the first loop, twist the thread over the hook and draw it through the two loops.

In many crochet manuals this stitch will be found under the name of "double" crochet.

As will be seen by the following illustrations and descriptions, all kinds of variations in crochet can be produced by different methods of arranging these simple stitches.

**Rose stitch** (fig. 447). — This consists of rows of plain stitches worked to and fro. The hook is inserted each time under

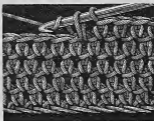


Fig. 448. Russian stitch.



Fig. 449. Ribbed stitch.



Fig. 450. Slanting stitch.



Fig. 451. Russian crossed stitch.



Fig. 452. Counterpane stitch.



Fig. 453. Knotted stitch.

both horizontal loops of the preceding row of stitches.

Rose stitch and Ribbed stitch, fig. 449, are generally used for making childrens' bodices, bedroom slippers, shawls, &c.

**Russian stitch** (fig. 448). This is worked like the foregoing but with this difference, that all the rows are done on the same side of the work, obliging the thread to be cut at the end of each row.

**Ribbed stitch** (fig. 449). Worked to and fro in plain stitches, the hook being passed through the back part only of the stitches of the preceding row.

**Piqué stitch.** — This stitch is only worked on the right side. Put the hook under one of the vertical threads of a stitch and complete the plain stitch.

Crochet done in this way looks very well on the wrong side, as the two threads of a stitch lie quite close together. It is particularly suitable for making warm garments that are not to be lined. We should mention that a comparatively large sized hook is required, especially if a fairly coarse thread be used.

**Slanting stitch** (fig. 450). This also is worked entirely on the right side.

Put the hook through



the back half of a stitch in the preceding row, take hold of the thread without throwing it over the hook, and draw it through; then finish like a plain stitch.

**Crossed stitch.** — The name given to the preceding stitch when both the halves of the stitches in the foregoing row are taken up, instead of only the back one.

**Russian crossed stitch** (fig. 451). — To make this stitch, which forms diagonal lines, put the hook in between the vertical threads and under the two horizontal threads of the stitches.

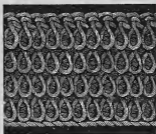


Fig. 454. Loop stitch.

**Counterpane stitch** (fig. 452). — Counterpanes can be made in a looser style of open stitch than those already described.

To give more softness and elasticity to the work, throw the thread round the hook, pass the hook under the two halves of a stitch and catch hold of the thread, draw the thread through the stitch and the over, make another over, and draw the thread through the two loops on the hook. It is worked to and fro.

**Knotted stitch** (fig. 453). — This stitch, which is composed of stitches like those described for counterpane stitch, fig. 452, is worked only on the right side.

**Loop stitch** (fig. 454). — Worked as follows: Having put the crochet hook into a loop of the stlch below, carry the thread downwards from above round a strip of cardboard or a flat wooden ruler; then finish off the stlch in the usual manner as a single stlch (small close stlch) or a Russian stlch.

If you would rather do without a mesh of this sort, long



Fig. 455.  
Plain stitches for a chain.

loops can be made over the forefinger and held down by the thumb while the stitch is completed; but we do not advise unpractised workers to try this way as it is much more difficult to make the loops regularly.

Each row of long stitches is succeeded by a row of plain. The long loops lie down on the wrong side, which afterwards becomes the right side of the work.

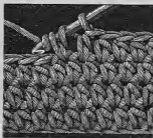


Fig. 456.

Half trebles drawn through the whole stitch.

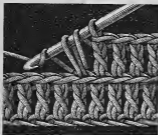


Fig. 457.

Plain trebles drawn through half a stitch.

through, throw it again over the hook, draw it through the two loops, and so on.

A chain like this makes a very good substitute for mignardise when that cannot be obtained of the right size and colour for the required purpose.

To make this stitch thicker and fuller if required, pass the thread two or three times round the mesh and finish off with a plain stitch. If the long loop is threefold it must be followed by a plain stitch.

The stitch just described is generally done with a very fleecy material, such as D·M·C Floss crochet cotton (Crochet floche) and D·M·C Special stranded cotton (Mouliné spécial).

**Plain stitches for a chain** (fig. 455). — Begin with two chain stitches, put the hook in between the two halves of the first chain stitch, throw the thread over the hook and draw it through in a loop, throw it over again and draw it through the two loops; then put the hook into the left part of the stitch just made, throw the thread over, draw it

[4] **Trebles.** — Trebles are little columns or bars made of crochet loops, and can be worked, like other crochet stitches, either to and fro or all one way.

They are of different kinds: the half or short treble, the double treble — called also "long" stitch — the triple, or quadruple, or quintuple treble, called "extra long" stitch, the connected and the crossed treble.

When working trebles to and fro, always make some chain stitches at the beginning of each row, and skip the first treble below, which is replaced by these chain stitches.

**Half trebles** (fig. 456). — Bring the thread from behind round the front of the hook, put the hook in between the stitches of the row before, make an over, bring the hook forward again with the thread, make another over, and draw the thread through all three loops.

**Plain trebles** (fig. 457). — Begin, as for the half treble, by throwing or turning the thread over the hook and passing

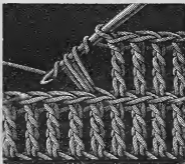


Fig. 458.

Double trebles passed through half a stitch.

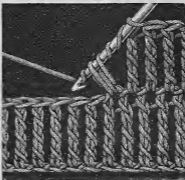


Fig. 459.

Triple trebles passed through the whole stitch.

the hook through one half-stitch of the row beneath, take up the thread with the hook and bring it to the right side, make an over, draw the hook through two loops, make another over and draw it through the two remaining loops.

**Double trebles** (fig. 458). — These are done by making two overs or turns round the hook, then the stitch as for the preceding treble, by drawing the hook with the over through the loops two by two until the treble is finished.



Fig. 459. Connected trebles.

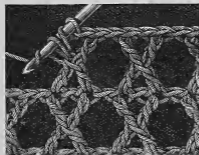


Fig. 461. Connected trebles, one above the other.

make columns respectively 1 treble, 1  $\frac{1}{2}$ , 2 and 2  $\frac{1}{2}$  trebles long.

This difference in the length of the bars is often necessary in making leaves and scalloped edges in crochet.

**Connected trebles** (fig. 460). — The trebles or bars which are connected together, may be worked to and fro, replacing plain stitches.

**Triple and quadruple trebles** (fig. 459). For a triple treble, twist the thread three times round the hook; for a quadruple one, four times; then form the treble or little bar like the others by always uniting two loops. To make a series of trebles of gradually increasing length, bring the hook at every second treble through the last three loops, so that before making a triple treble, you will have to

Having worked your foundation chain, make a treble or a vertical chain of extra stitches of the desired length; then passing down it, take up as many loops as there were overs

in the treble or stitches in the vertical chain; take up, besides, the upper loop of the next stitch in the foundation chain, twist the thread over the hook, bring it back to the right side, and draw the thread through the loops by two and two.

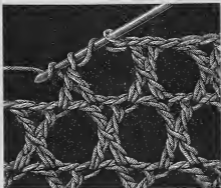


Fig. 462. Connected trebles, set between those of the row beneath.

**Crossed trebles** (figs. 461 and 463). — Trebles of this sort produce an open or transparent stitch which is often utilised as a heading to lace edgings, or in making lingerie insertions.

On a foundation of chain or any other stitch, crochet as follows: 3 chain (these count as a plain treble), miss 1 stitch of the row below, make a plain treble in the 2<sup>nd</sup> stitch, 4 chain, 1 over, insert the hook between the loops of the treble and the connected chain stitches, and finish off with a treble and 1 chain stitch.

Next make a double over, put the hook into the next stitch but 1 of the row beneath, make an over, pass the hook through the loop, make another over, and unite the two following loops. There then remain 3 loops upon the hook. Make an over, put the hook into the 2<sup>nd</sup> stitch of the row beneath,



Fig. 463. Trebles for a chain.

make an over and bring the hook back to the right side. Unite the 5 loops upon the hook, 2 by 2, make 1 chain, 1 over, pass the hook through the upper part of the connected trebles, and finish with a plain treble: again 1 chain, and so on.

These trebles may be lengthened if desired, but the width of the crossed treble must always correspond with its height; also they must be made with an equal number of overs.



Fig. 464. Bullion stitch plain.

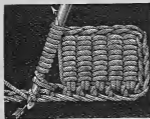


Fig. 465. Bullion stitch trebles.

**Trebles for a chain** (fig. 463). — The quickest way of working a wide heading for a crochet lace is to make it of trebles, as follows:

4 chain stitches, 2 overs, pass the hook through the 1<sup>st</sup> of the chain stitches, 1 over, draw the thread through the stitch, \* 1 over, draw the thread through the next 2 loops, and repeat twice from \* = \*\* 2 overs, pass the hook through the left bottom part of the treble, close the treble as before, and repeat from \*\*.

(5) **Bullion stitch and trebles** (figs. 464 and 465). — For doing bullion stitch choose a hook which is a little thicker towards the handle and finer at the working end than you would take for any other crochet stitch.

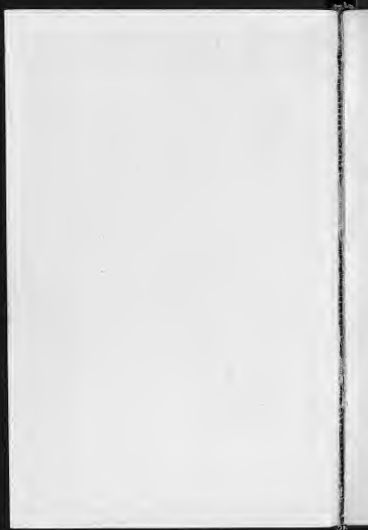
Begin with a chain of loose stitches, then twist the thread several times very evenly round the hook and put the hook into a loop of the chain, make a single over, and draw it with another twist through all the other overs.

The trebles done in bullion stitch, fig. 465, are made in the same way as the stitches shown in fig. 464, only the thread is wound at least 10 or 12 times round the hook and then drawn through the whole number of twists at once, with the exception of the last 2 loops which are joined together with a new over.

PLATE VI



APPLIQUÉ EMBROIDERY ON DAMASK GROUND  
worked with D·M·C Persian silk (Soie de Perse).





To facilitate the passage of the hook, hold all the overs in place with the thumb and forefinger of the left hand.

Bullion stitch itself can only be done with a very loosely twisted thread, with D·M·C Floss crochet cotton (Crochet floche) (\*) or D·M·C Special stranded cotton (Mouliné spécial) for instance; but for trebles in bullion stitch any of the D·M·C materials may be employed.

(6) **Cluster or pine-apple stitch** (fig. 466). — This stitch generally serves as an insertion between rows of plain crochet.

Make an over, pass the hook under a stitch of the preceding row, make an over, draw it through as a loop, make another over, put in the hook again under the same stitch, bring it back as before, make a third over and pass a third time under the same stitch, bring it back, make a fourth over and bring the hook back, make another over



Fig. 466. Cluster or pine-apple stitch.

and draw the hook through the first 8 loops upon it, make a final over and draw the hook through the last 2 loops.

Then, after making 1 chain stitch, begin the same stitch over again, setting it in the 2<sup>nd</sup> stitch of the row beneath.

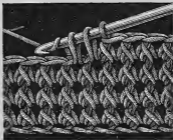


Fig. 467. Double stitch.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

(7) **Double stitch** (fig. 467). — A rather thick, firm thread, like D·M·C Knitting cotton (Coton à tricoter) Nos. 6 to 12, D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) (\*) and D·M·C Special crochet cotton (Cordonnet spécial) Nos. 3 to 10, D·M·C

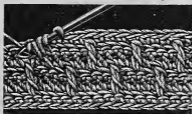


Fig. 468. Raised stitch with alternating trebles.

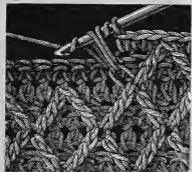


Fig. 469. Raised stitch with crossed trebles.

on the right, another loop under the following stitch, make an over, and draw it through all the loops.

**Raised stitch with alternating trebles** (fig. 468). — All the stitches in this category require a foundation of a few

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

Knotting cotton (Fil à pointer) Nos. 10 to 30 or D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) Nos. 3 to 12, suits this kind of stitch better than a loose fleecy thread which is apt to render it indistinct.

Draw through a loop of the thread to the right and another to the left of a stitch of the preceding row, which gives 3 loops on the hook, counting that of the last stitch, make an over and draw it through the 3 loops.

Then again draw through a loop under the stitch next to the one made on the left and which now lies

plain rows for the raised trebles. In the model given here it will be seen that in the fourth row of plain stitches the 4<sup>th</sup> stitch is a double treble attached to a loop of the corresponding 4<sup>th</sup> stitch in the first row.

Slip the stitch of the preceding row hidden under the treble, make 3 plain stitches, 1 double treble, and so on.

This row finished, turn the work and make a plain row. In the next row, which is the sixth, make first 1 plain stitch, 1 double treble which is connected with the third row at the

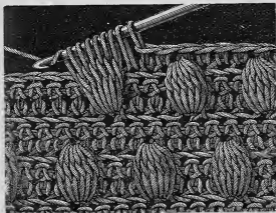


Fig. 470. Raised stitch with alternating dots in pineapple stitch.

2<sup>nd</sup> plain-stitch before the first treble, 3 plain, 1 double treble and so on.

In the 8<sup>th</sup> row of plain stitches the trebles are placed in the same order as in the 4<sup>th</sup>.

**Raised stitch with crossed trebles** (fig. 469). — Begin, as in fig. 468 by doing 3 rows of plain stitches. The fourth row is begun with 2 plain stitches, which are followed by : \* 1 double treble attached to the upper-part of the 1<sup>st</sup> stitch of the first row ; the last 2 loops of this treble remaining on the hook ; make a double over for the next treble, put the hook into the 4<sup>th</sup> following stitch of the first row, throw the

thread over the hook, draw it through, and finish the treble as usual up to the last 3 loops which are crocheted together. Skip the stitch behind the treble, make 3 more plain stitches and repeat from \* placing the 1<sup>st</sup> following treble in the same loop with the preceding treble and always skipping 3 stitches at the bottom.

After this row, turn the work, make a row of plain stitches, and turn the work round again to the right side.

The second row of trebles begins with a double treble;

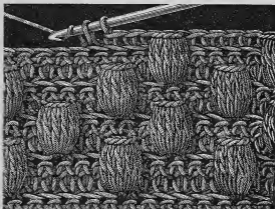


Fig. 471. Raised stitch with alternating dots of trebles.

the way in which the trebles cross can be seen in the engraving.

**Raised stitch with alternating dots in pine-apple stitch** (fig. 470). — After making 3 plain rows, begin the 4<sup>th</sup> row with 3 plain stitches, draw a little loop of thread out of the next stitch, then continue with: \* 6 trebles in the 4<sup>th</sup> plain stitch of the 1<sup>st</sup> row, leave the last loop of each treble on the hook so as to have 8 loops in all; throw the thread over the hook and draw it through all the loops; skip the stitch under the dot out of which a loop was drawn, make 3 plain stitches and repeat from \*.

Make three rows of plain stitches to follow; in the 4<sup>th</sup> row the dots are inserted.

**Raised stitch with alternating dots of trebles** (fig. 471). After making three rows of plain stitches, crochet 3 more plain stitches at the beginning of the fourth row, then in the 4<sup>th</sup> stitch of the first row do: \* 1 chain, 6 trebles, drop the last loop of the 6<sup>th</sup> treble, put the hook into the chain stitch between the last plain stitch and the 1<sup>st</sup> treble, take up the dropped loop of the last treble and draw it through the one on

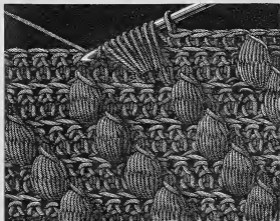


Fig. 472. Raised stitch with dots in pine-apple stitch set obliquely.

the hook; 1 chain, skip the stitch under the dot, make 5 plain stitches and repeat from \*. In the next rows, the dots are placed between those of the rows beneath.

**Raised stitch with dots in pine-apple stitch set obliquely** (fig. 472). — On the foundation rows of plain stitches make, on beginning the fourth row, as 4<sup>th</sup> stitch, a quadruple pine-apple stitch, fig. 466, then 4 plain stitches, 1 pine-apple stitch, and so on. The next row plain throughout. In the second row with dots make: 1 plain stitch more and set the pine-apple stitches in the loops on the left of the second of

the 3 rows covered by the first dots. Each subsequent raised stitch made will thus be one stitch in advance of the last, so that they run in diagonal lines across the surface.

**Close shell stitch** (fig. 473). — This stitch, which can only be worked in one direction, and with a very loosely twisted thread, makes delightful little garments for children..

It is very easy to work, and has the additional merit of being quickly done and capable of being finished off at the end of any row.

On a foundation of chain or any other crochet stitch, make a first row with: 1 chain stitch, 7 trebles in the 1<sup>st</sup> stitch of the row beneath,

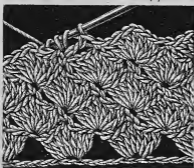


Fig. 473. Close shell stitch.

\* 1 chain, 7 trebles in the 5<sup>th</sup> stitch, and repeat from \*.

2<sup>nd</sup> row — \*\* 7 trebles in the chain stitch of the last row which separates the 7 trebles, 1 plain in the 4<sup>th</sup> of the 7 trebles of the 1<sup>st</sup> row, and repeat from \*\*.

In the 3<sup>rd</sup> row, set the 7 trebles in the plain stitch of the 2<sup>nd</sup> row.

**Picots.** — The last row of most crochet work is ornamented with picots, small points of various shapes and sizes so called.

There are close picots, chain picots, and lace picots.

Close picots may be sub-divided into large and small, pointed and rounded, picots with rounded leaves and picots with pointed leaves, &c.

**Small rounded picots.** — These may be either made separately and then sewn on, or made onto the crochet edge direct.

In the first case, make 3 chain; and in returning; 1 plain stitch in the 2<sup>nd</sup> and in the 1<sup>st</sup> stitch.

In the second case, make: 1 single stitch in the edge, \* 3 chain; then returning over these stitches, 1 plain stitch in

the 2<sup>nd</sup> and in the 1<sup>st</sup> chain, skip 1 or 2 stitches of the foundation, 1 single, repeat from \*.

**Large rounded picots.** — 5 chain, skip 3 stitches, 1 treble on the 2<sup>nd</sup> and 1 on the 1<sup>st</sup> chain stitch.

When you want to attach these picots to a piece of work, fasten them by 1 single stitch, missing 3 or 4 stitches instead of 1 or 2 as just directed for the small picots.

**Pointed picots.** — Cast on 6 chain, then, in returning and skipping the 6<sup>th</sup> stitch: 1 single, 1 plain, 1 half-treble, 1 single treble, 1 double treble.

**Picots with leaves.** — \* 4 chain, 3 plain trebles into the 1<sup>st</sup> chain stitch, 1 single into the same stitch with the trebles, 2 or 3 chain, and repeat from \*.

When these picots serve as a finish to a straight edge,



Fig. 474. Drooping picots.

make single stitches in the preceding row instead of chain stitches.

**Chain picots.** — For the small chain picots make: 5 chain, 1 plain in the 1<sup>st</sup> of the 5 chain. For the large picots make: 5 chain, 1 treble in the 1<sup>st</sup> stitch.

**Picots in bullion or post stitch.** — 5 chain, 1 treble in bullion stitch drawn up into a ring and joined to the 1<sup>st</sup> chain stitch, 5 chain, and so on.

**Drooping picots** (fig. 474). — 5 chain, drop the loop, put the hook into the 2<sup>nd</sup> of the 5 stitches, take up the dropped loop and draw it through the stitch.

**Lace picots** (figs. 475 and 476). — Fig. 475 represents picots formed of chain stitches as follows: 2 chain, put the hook into the 1<sup>st</sup> stitch, 1 over, pull the thread through, 2 chain; \* bring the thread through the 2 loops, put the hook into the 2<sup>nd</sup> loop and into the 1<sup>st</sup> chain stitch at the same

time, draw the thread through in a loop, make 2 chain, and repeat from \*.

In order to make the picots more firm and even, it is advisable to work them over a coarse knitting pin or a small mesh.

Fig. 476 shows picots attached by plain stitches to the edge of a finished piece of work, such as a final row or a chain of chain stitches: this is done as follows: 1 plain, draw out the loop to the proper length for a picot and slip it onto a mesh, put the hook into the horizontal portion of the last

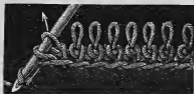


Fig. 475. Lace picots worked free.



Fig. 476. Lace picots worked on an edge.

stitch, twist the thread round the hook, draw it through in a loop, make 1 plain stitch in the next stitch, and so on.

**Picots with an edging of trebles** (fig. 477). Begin with 7 chain, 1 plain in the 4<sup>th</sup> chain stitch, 1 triple treble in the 1<sup>st</sup> of the 7 chain, \* 1 picot of 4 chain closed by 1 plain stitch, 1 triple treble set in the 2<sup>nd</sup> of the 3 overs of the triple treble, and repeat from \*.

**How to copy tapestry patterns in crochet** (figs. 478 and 479). — Printed cross stitch and embroidery patterns, including those for filet lace (darned net), can as a rule be copied in crochet work, especially when they are in two colours only, or rather, are drawn in one colour on a plain ground.

To reproduce these patterns in crochet, it is only necessary to make rows of chain stitches and trebles, one above the other, thus forming a surface of little squares. For every square marked on the pattern, count for the crochet grounding 1 treble and 2 chain stitches; for the solid squares, 3 trebles.



The squares formed by the chain stitches should always begin and end with a treble. Each row is begun with 3 chain stitches — see p. p. 311 and 317 — and always finished with a treble.

When a solid square comes between open squares, count 4 trebles for the solid square, because the last treble of the last open square touches the 3 trebles of the solid or full square.

Thus, for 2 full squares, side by side, count 7 trebles; and for 3 full squares, 10 trebles.

Tapestry patterns worked in several colours can be reproduced in crochet, either by trebles and rows worked one way only, cutting off the thread at the end of each row, or by plain stitches worked in rows to and fro.

When not more than three colours are used, two threads may be passed under the stitches; if that number be exceeded, the threads not in use can be left for the moment on the wrong side of the work and brought to the right side in turn as they are needed; the discarded thread taking its place on the wrong side.

Of course, the threads not in use can only be disposed of in this manner when the work has a right and a wrong side; otherwise, they must be carried along under the stitches.

The colours should alternate in the order prescribed by the pattern; and observe, that the last stitch before a change of colour cannot be finished with the same colour that it was begun with, but the new colour must be passed through the last loop, which must be drawn up with the new thread.

**Bosnian crochet.** — In Bosnia a special kind of crochet is made, somewhat resembling woven braid, which, owing to its strength and elasticity, is particularly well suited for waist bands, collars, cuffs, and for fancy braiding. The patterns are composed entirely of single stitches worked in one or more



Fig. 477.  
Plots with edging of trebles.

colours. Of the different materials bearing the D·M·C mark, we particularly recommend for such crochet done in one colour, D·M·C Crochet cotton, 6 cord (Cordonnet

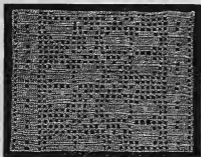


Fig. 478. Openwork crochet after a tapestry pattern.

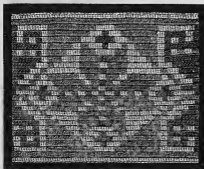


Fig. 479. Close crochet after a tapestry pattern.

6 fils), D·M·C Special crochet cotton (Cordonnet spécial), D·M·C Knotting cotton (Fil à pointer) and D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter); for work done in several colours, D·M·C Alsatia and D·M·C Pearl cotton (Coton perlé).

**Bosnian  
crochet braid  
in one colour**  
(fig. 480). — Begin with a row of chain stitches; then form the pattern, by placing the single stitches alternately in the front loop or the back loop of the rows beneath.

- 1<sup>st</sup> to the 3<sup>rd</sup>  
row — single stitches in the little back loops.  
4<sup>th</sup> to the 5<sup>th</sup> row — single stitches in the little front loops.  
6<sup>th</sup> to the 7<sup>th</sup> row — single stitches in the little back loops.  
8<sup>th</sup> to the 15<sup>th</sup> row — alternate 3 single stitches in the little

back loops with 3 in the front ones. Recede 1 stitch towards the left in each row of the pattern, so as to form oblique stripes.

16<sup>th</sup> to the 17<sup>th</sup> row — single stitches in the back loops.

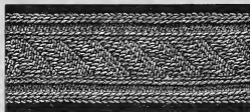


Fig. 480. Bosnian crochet braid in one colour.

Materials: D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 3 to 20, D·M·C Knotting cotton No. 30, or D·M·C Flax thread for knitting and crochet Nos. 4 to 12, in white or brown.

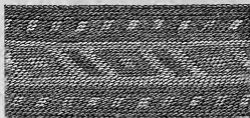


Fig. 481. Bosnian crochet braid in mixed colours.

Materials: D·M·C Pearl cotton or D·M·C Alsatia, in Black fast dye 310, Cardinal red 304, Blue fast dye 800, Golden yellow 781 and Beetle green 3306 (\*).

18<sup>th</sup> to the 19<sup>th</sup> row — single stitches in the front loops.

20<sup>th</sup> row — single stitches in the back loops.

**Bosnian crochet braid in mixed colours** (fig. 481). — Here the pattern is produced by the change of shades. The

(\*) These numbers refer to the colours on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

whole is worked in single stitches set in the back loops. The change of colours is shown in the illustration. (See also page 328.)

**Crochet square** (fig. 482). — Begin with 4 chain stitches, forming them into a ring by making a single into the first chain stitch.

1 chain, 2 plain in the next chain stitch, 3 plain in each of the next 3 chain, 1 plain in the stitch in which the first 2 plain are worked.

Slip the next stitch, that is to say, put the hook in between the horizontal loops of the 1<sup>st</sup> plain stitch of the preceding row, and draw out the thread without making a stitch.

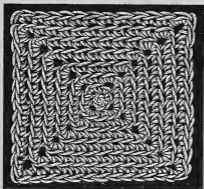


Fig. 482. Crochet square.

Then continue with: 1 chain, 2 plain in the slipped stitch. After which, make 3 plain in the 2<sup>nd</sup> of the 3 plain which form the corner, and 1 plain in all the other stitches of the preceding row.

Work the beginning and end of each row in the way described above.

Our engraving represents a square executed in consecutive rows.

When using a stitch which has to be worked to and fro, turn the work at the end of each row and come back on the stitches just made.

**Crochet hexagon** (fig. 483). — Work 7 chain, 12 plain on the first 6; finish the row and make the ring in the same way as described for the last figure = turn the work = \* 1 plain, 3 plain on the 2<sup>nd</sup> plain of the preceding row; repeat 5 times

from \*. Finish the row by 1 single stitch = turn the work = 1 plain, 3 plain on the 2<sup>nd</sup> of the first 3 plain; 3 plain, and so on.

These hexagons can be made of any size; they are generally joined together by means of trebles.

**Coloured star on a plain ground** (fig. 484). — Begin by 3 chain stitches, close the ring = 2 plain stitches on each of the 3 chain, then 1 plain with the dark thread and 1 with the light, intended for the foundation, on each of the 6 stitches. For the change of colours see page 328.

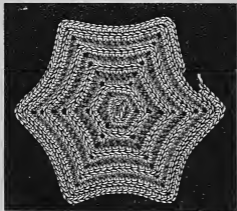


Fig. 483. Crochet hexagon.

In each subsequent row make 1 dark stitch more; make the increase regularly, that is, make 2 stitches on the last light stitch that precedes the dark stitches.

Continue in this way, until there are 8 dark stitches, then decrease again by 1 dark stitch in each row — which is begun by a light stitch — until there is only 1 remaining dark against the light background.

These rounds can be used for the bottoms of purses, for the crowns of caps, and for lamp mats, &c.

**Tunisian crochet.** — Tunisian crochet is also called "crochet-knitting", because, as in knitting, all the stitches of a row are cast onto one hook.

As we have already said at the beginning of this chapter, Tunisian crochet must be done with a long, straight hook, having a knob at one end.

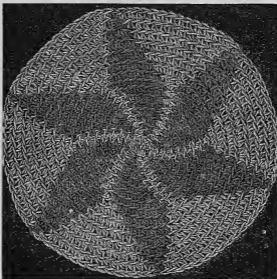


Fig. 484. Coloured star on a plain ground.

The Tunisian crochet stitches are all made on the right side and form a supple and elastic fabric; these stitches are used particularly for mufflers, motor scarves, children's bodices, shoes, &c.

The work may be done close or open; but there are not so many kinds of stitches as in German crochet.

A row of chain stitches forms the foundation of all Tunisian crochet; a row of single stitches ends it.

**Plain Tunisian crochet** (fig. 485). — After casting on a sufficient number of chain stitches to make the work the required width, begin the first row, the "loop row" as it is called.

Put the hook into the 2<sup>nd</sup> chain stitch, draw 1 loop through, and so continue until all the chain stitches have been taken up; all the loops remain upon the hook. Having finished the last stitch of the "loop row", begin the 2<sup>nd</sup> row which completes the stitch.

Twist the thread round the hook, pass it the first time through 1 loop, then twist the thread round the hook and draw it through 2 loops, again twist it round and draw it again through 2 loops, and so on until the last stitch is reached. In the next row take up the vertical loops formed by the stitches of the row beneath.

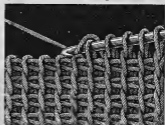


Fig. 485. Plain Tunisian crochet.

**Straight plaited Tunisian stitch** (fig. 486). — To make this stitch, begin with a row of plain Tunisian stitches, then in the next row skip the 1<sup>st</sup> loop, pick up the 2<sup>nd</sup> and return to the 1<sup>st</sup>, so that the two loops are crossed. Finish the row as indicated for the preceding pattern.



Fig. 486. Straight plaited Tunisian stitch.

**Diagonal plaited Tunisian stitch** (fig. 487). — Begin this stitch the same way as the last one, making first a plain row then a plaited row, taking up first the 2<sup>nd</sup> loop and then the 1<sup>st</sup>, and finishing with the second row as usual.

In the third row, pick up the first loop in the ordinary way, then draw the 3<sup>rd</sup> loop through the 2<sup>nd</sup>, thus producing diagonal lines across the surface of the work.

**Open Tunisian stitch.** — Open stitches in Tunisian crochet are very easy to make. The first row of loops is done as in plain Tunisian crochet. In the returning row, join alternately 2 and 3 or 3 and 4 loops of the last row, replacing them by the same number of chain-stitches.

In the subsequent rows, to make the row of loops, pass the hook through the chain stitches.

**Decreasing and increasing in Tunisian crochet** (fig. 488). Our illustration shows how to decrease on both sides of the crochet, by which means scallops can be formed.

Decrease in each row 1 stitch on the right and 1 on the left. On the right crochet the first two stitches together, and the last two on the left at the end of the row; in returning,

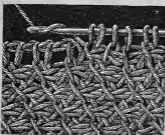


Fig. 487. Diagonal plaited Tunisian stitch.

connect them as 1 stitch, and so finish the final row.

Increasing is done in the same order, on the right and on the left. To make an increase, pick up 1 horizontal loop of the stitch in question.

**Square with coloured tufts** (fig. 489).

Our engraving represents a single square with a pattern upon it in tufts. These last may

be made of the same colour for every square, or of two colours used alternately, which makes the combination of squares more effective without detriment to the harmony of the tones.

Cast on 13 chain and close the ring.

1<sup>st</sup> row — 1 plain on the 1<sup>st</sup> of the 13 chain, 5 chain, 1 plain on the 4<sup>th</sup> chain, 5 chain, 1 plain on the 7<sup>th</sup> chain, 5 plain, 1 plain on the 10<sup>th</sup> chain, 5 chain, 1 plain on the 13<sup>th</sup> chain.

2<sup>nd</sup> row — \* 1 plain on the 1<sup>st</sup> plain of the 1<sup>st</sup> row, 1 plain on the 1<sup>st</sup> of the 5 chain; 5 chain, 1 plain on the 5<sup>th</sup> chain. Repeat 3 times from \*. On the 3<sup>rd</sup> repetition finish off the row with the 5 chain.

3<sup>rd</sup> row — 5 plain on the 3 plain beneath and on the chain stitch which precedes and the one that comes after these plain stitches; 5 chain, 5 plain, and so on.



4<sup>th</sup> row — continue to increase as in the 3<sup>rd</sup> row and here make the first tuft, see fig. 486, after the 3<sup>rd</sup> plain stitch in each triangle of the square. In the subsequent rows, increase the number of tufts until the square reaches the desired width. The tuft stitches are made in every second row with 3 plain stitches between. For the arrangement of the tufts, see fig. 489.

The coloured thread is only introduced at the tufts and must be cut off each time a group of tufts is finished. The ends of the coloured threads must be worked in under the stitches of the next row.

The square may be of any size; it is bordered by small

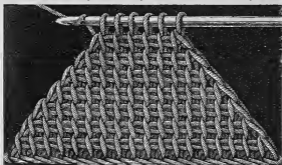


Fig. 488. Decreasing in Tunisian crochet.

picot scallops, by means of which the different squares may be joined together.

**Pattern of a counterpane worked in strips (\*)** (fig. 490). This is intended for a child's coverlet and is worked in pale blue and white; the strips and the lace border in white; the setting and the intersecting lines partly in white, partly in blue.

The material recommended is D·M·C Pearl cotton (Coton perlé) No. 1 in Azure blue 3325 and white.

For the first strip cast on 29 chain = then coming back: miss 3 chain, pass the hook through the 4<sup>th</sup> and 5<sup>th</sup> stitch, draw up the 3 loops all together = 2 chain, pass the hook

(\*) See, at the end of the volume the list of albums of the D·M·C Library containing a large variety of patterns for all kinds of work.

again through 2 chain stitches, and draw up the three loops together, 2 chain, and so on.

Begin each row with 3 chain stitches, which will afterwards form picots at the edge of the strip. Returning, make the 1<sup>st</sup> loop over the 3 chain stitches, the 2<sup>nd</sup> over the chain stitch which comes after the collected loops of the row beneath (which are always to be skipped afterwards) and continue taking up only the chain stitches.



Fig. 489. Square with coloured tufts.

Materials: D.M.C Pearl cotton Nos. 3, 5 or 8, or D.M.C Alsatia Nos. 20 or 25, in Ash grey 415 and Garnet red 335 or Mahogany brown 305 and Blue fast dye 820. (\*)

the chain stitches of the preceding row. These rows are only made along the long sides of the strips which are joined together later on; on the exterior sides, these rows are only made when the coverlet is finished; the stitches then follow each other all round the four sides. The second strip, of the same width as the first, is done in Tunisian stitch; one row of plain stitches in colour, then a row of 1 plain and

When the strips are finished, take a thread of a different colour from the foundation and make in each of these picots, 1 plain stitch and 3 chain stitches. This row is followed by another in cluster stitch, worked in white, see fig. 466, with 2 chain stitches between the groups of stitches = then another coloured row, consisting of 2 chain stitches and 1 plain on each loop of the

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D.M.C.

3 chain border it, besides one row of cluster stitches in white, then a row of 2 chain and 1 plain in colour.

The strips are joined together with single stitches worked on the wrong side in colour, taking up 1 loop of the stitch on the right and 1 on the left alternately.

When you have joined the strips make the outside border, consisting of 7 straight rows and a scalloped lace edging.

1<sup>st</sup> row — in colour: 1 plain in each picot, 3 chain, 1 plain, and so on along the long sides of the strips = along the short side, the side of the chain stitches cast on, or of the last row: 1 plain, 3 chain, miss 2, 1 plain.

2<sup>nd</sup> row — in white or *écru*: 1 cluster stitch, fig. 466, on each picot formed by the 3 chain stitches of the 1<sup>st</sup> row with 2 chain stitches between; at the corners you must make 3 cluster stitches in the picot.

3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> rows — in colour: like the 1<sup>st</sup>. Increase at the corners by making 1 plain, 3 chain, 1 plain in the same chain stitches.

6<sup>th</sup> row — in white, the same as the 2<sup>nd</sup>.

7<sup>th</sup> row — in white: 1 treble on each stitch of the preceding row, 3 trebles on the corner stitch.

The scallops extend over 13 stitches of the preceding row with 3 stitches between them: that is why it is best to make the corner scallops first, to count the stitches both ways and divide those that there are over and above between the different scallops.

To make the corner scallop, fasten on the thread on the wrong side into the stitch before the 3 stitches that were added to turn the corner: 6 chain, 1 single on the 4<sup>th</sup> treble to the left, 1 single on the next treble = turn the work to the right side = \* 1 chain, 1 treble on the 6 chain; repeat 7 times from \*; therefore 8 trebles in all = after the 8<sup>th</sup> treble: 1 chain, miss 1 treble of the row beneath, 1 single on the 2 next trebles = turn the work = 2 chain, 1 cluster stitch between each treble, 9 cluster stitches in all, then 2 chain, miss 2 trebles of the row beneath, 1 single on the next 2 trebles = turn the work = 2 chain and 1 cluster stitch over the 1<sup>st</sup>, the 2<sup>nd</sup>, the 3<sup>rd</sup> and 4<sup>th</sup> pairs of chain stitches of the preceding row; over 5<sup>th</sup>, 6<sup>th</sup> and 7<sup>th</sup> chain stitches, 2 cluster stitches with 2 chain; over the other chain stitches, again: 1 cluster stitch; then 2 chain, miss 1 treble, join on to the 2<sup>nd</sup> treble = fasten off.

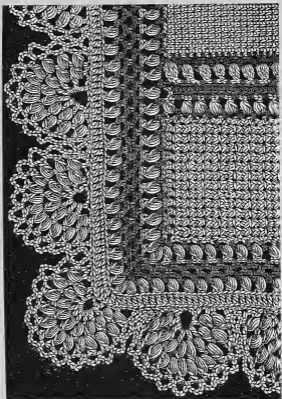


Fig. 490. Pattern of a counterpane worked in strips.

Materials: D·M·C Pearl cotton No. 1 or 3, in écreu and Azure blue 3315, or in Gersalum red 351 and Garnet red 348, or in Solid blue 813 and Raspberry red 3651.

For the scallops on the right side, divide the stitches between the corner scallops equally. Count on the wrong side of the left corner 11 stitches to the right, fasten the thread onto the 11<sup>th</sup> stitch, \* 5 chain, miss 2 trebles of the row beneath, 1 single on the 3<sup>rd</sup>, 1 single on the next stitch = turn the work to the right side, 1 chain, 1 treble on the 5 chain, repeat 5 times and finish with 1 chain, 1 single on the 2<sup>nd</sup> treble of the row beneath, 1 single on the next treble = turn the work = 2 chain and 1 cluster stitch between each treble of the preceding row, 2 cluster stitches between the 3<sup>rd</sup> and 4<sup>th</sup> treble = after the 8<sup>th</sup> stitch: 2 chain, miss 1 treble, 1 single on each of the 2 next trebles = turn the work = 2 chain, 1 cluster stitch to be repeated 3 times over 2 chain stitches of the preceding row, on the 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> chain stitches: 2 cluster stitches and 2 chain; on the last chain stitches the same stitches as on the first, then 2 chain, miss 1 treble of the row beneath, 11 single over the next 11 stitches and repeat from \*.

The last row consists of open picots, consisting of 5 chain and 1 single between each cluster stitch; after the last of these stitches and in the indent of the scallops, on the straight line make only 2 chain and 1 plain on the 2<sup>nd</sup> stitch missed between the scallops, 2 chain; the last scallop but one and the last and the first and the second are to be joined together by the 3<sup>rd</sup> of the 5 chain stitches.

**Hairpin crochet** (fig. 491). — This is done on a kind of large steel hairpin or two-pronged fork.

Very pretty lace, fringe, gimp headings, in fact a number of useful little articles, forming an agreeable variety to the kinds of work we have described thus far, can be made by the help of this little implement. Here we shall only give our readers a few specimens such as will best teach them how the work is done.

**Materials.** — For washing lace to trim underlinen with D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) and D·M·C Flax lace thread (Lin pour dentelles) are the best; for furniture fringes, D·M·C Alsatia or D·M·C Pearl cotton (Coton perlé) and in order to produce the effect of loose soft silk D·M·C Special stranded cotton (Mouliné spécial), D·M·C Floss crochet cotton (Crochet floche) or D·M·C Floss flax or flourishing thread (Lin floche).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

**Stitches.** — Begin as usual with a very loose chain stitch, then withdraw the hook from the loop and insert the left prong of the fork upwards from below and take hold of it with the thumb and middle finger of the left hand. The thread worked with should always be turned towards the worker.

Then put the thread over the right prong from the front, put the hook into the loop which is on the left prong, catch hold of the thread, draw it through the loop, throw the thread over the hook, draw it through the loop which is on the hook, then throw the thread from behind round the left prong, turn the prong to the right (the thread then surrounds the right prong); put the hook upwards from below into the loop which is on the left prong; throw the thread on to the hook, bring it back again, close the loops, and so on. Once the prong is covered with loops, slip them off, reinsert the two prongs of the fork into the 4 or 5 last loops and continue the work.

These stitches can be doubled, or you can make several trebles in each loop, or arrange the plain stitches in different ways.

**Hairpin insertion** (fig. 492). — Make first three strips with the fork, covering each thread with 2 plain stitches. Then join the strips by the loops, slipping a left loop over a right one, then a right one over the next left one alternately.

At the end of the strip, fasten off the last loops by a few stitches. To strengthen the edges join 2 loops together by 1 plain, 2 chain, 1 plain, and so on.

**Hairpin lace** (fig. 493). — After having made 2 sufficiently long strips of hairpin crochet with 2 trebles in each loop, join the loops, 2 and 2, with a thread of a colour to contrast with the rest of the work.

1 plain stitch joining 2 loops on the right, 2 chain, 1 plain joining 2 loops on the left, 2 chain, return to the right, and so on until you have taken up all the loops. This forms



Fig. 491.  
Steel hairpin  
for crochet

the zig-zag line in the middle. The scalloped edge of the lace is made in 2 rows.

1<sup>st</sup> row — join 3 loops by: 1 plain and 5 chain.

2<sup>nd</sup> row — on the 5 chain stitches: 1 plain, 1 half-treble, 3 trebles, 1 picot with 5 chain, 3 trebles, 1 half-treble, 1 plain.

The heading of this lace is made like the one in fig. 492.

**Hairpin lace** (fig. 494). — This pattern worked in D.M.C Pearl cotton (Coton perlé) No. 5 (\*), is suitable as a border for small rugs and table-covers and curtain headings. Begin with the two strips of hairpin crochet made with 1 plain stitch in each loop. The loops of thread are collected together

by a few rows of crochet in a different colour; unite 4 loops by 1 plain stitch,  
\* 3 chain, unite 2 loops by 1 plain,  
3 chain, unite 2 loops by 1 plain,  
then 5 times 3 chain and 1 plain in the next loop,  
3 chain, unite 2 loops, 3 chain,  
unite 2 loops, 3 chain, unite 8 loops, and repeat from \*.

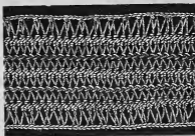


Fig. 492. Hairpin insertion.

The same row is repeated on the 2<sup>nd</sup> side of the strip of hairpin crochet; only you must begin with 3 separate loops, and you must set the separate loops exactly on the half ring formed by the 8 loops united by 1 plain.

The two strips are connected by the 2<sup>nd</sup> of the chain stitches of the two little scallops at the top of the big scallop.

When the two stripes are joined together, fill the empty square spaces between with little stars made in two rounds with the light thread.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D.M.C.

1<sup>st</sup> row — \* 1 treble on the second loop of the 3 chain, which comes after the united loops, 3 chain, 1 treble on the next chain stitches, 3 chain, 2 trebles joined by the last overs on the next 2 loops, 3 chain, 1 treble on the next chain stitches, 3 chain, 1 treble on the next chain stitches, 3 chain, 1 treble on the last chain stitches of the first strip and 1 treble on the first chain stitches of the second strip, at the same time draw up the last overs, 3 chain and repeat once from \*, finish with 1 single on the 1<sup>st</sup> treble and the 2 next chain stitches.

2<sup>nd</sup> row — 3 chain, 1 treble over each chain stitch loop of the first row, 1 single on the 3<sup>rd</sup> chain stitch; fasten off.

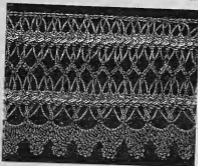


Fig. 493. Hairpin lace.

Materials: D·M·C Crochet cotton 6 cord No. 20, D·M·C Pearl cotton No. 8 or 12, or D·M·C Alsatia No. 20, in Cachou brown 434 and Beetle green 3346, or Rust brown 3314 and Scabious violet 327. (\*)

stitches, 3 chain, 1 treble on the next chain stitches, 5 chain, on the next 6 loops make: 1 triple treble, 1 quadruple treble, 2 quintuple trebles, 1 quadruple treble and 1 triple treble joined together by the last overs, then repeat from \*.

2<sup>nd</sup> row — 1 plain on each stitch of the last row.

The edge of the lace, worked in coloured thread, is formed by a row of loops of 4 chain stitches, 1 plain on each loop

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

**Heading of the lace.** — 1<sup>st</sup> row, with a light colour — 1 quintuple treble on the first 3 chain stitches, 1 quadruple treble on the next chain stitches, 1 triple treble on the next chain stitches, at the same time drawing up the last overs of these 3 trebles, \* 5 chain, 1 treble on the next chain stitches, 3 chain, 1 plain on the next chain stitches, 3 chain, 1 plain on the next chain



beneath; in the indent between two big scallops, skip the 4 chain stitches between the plain stitches.

Lace made on English point lace braid (fig. 495). — On the lace braid work a row of trebles, separated by 1 chain stitch, and on this row of trebles make two other rows for the lace, as follows:

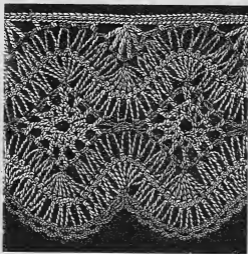


Fig. 494. Hairpin lace.

Materials: D-M-C Pearl cotton Nos. 3 to 12 or D-M-C Alsatia Nos. 20 and 25, in Rust yellow 308 and Turkish red 321, or Blue fast dye 797 and Smoke grey 644.

1<sup>st</sup> row — 1 treble on one of the trebles of the row before, \* 5 chain, 1 treble on the stitch in which the 1<sup>st</sup> treble is placed, 5 chain, skip 3 trebles of the row beneath, 1 treble on the 4<sup>th</sup> treble of the row beneath, and repeat as often as necessary from \*.

2<sup>nd</sup> row — \*\* 1 treble on the 3<sup>rd</sup> of the chain stitches between the two trebles placed in one stitch of the first row;

3 chain, 1 treble in the same stitch, 3 chain, 1 treble in the same stitch, 3 chain, 1 plain in the 3<sup>rd</sup> of the next 5 chain stitches, 3 chain and repeat from \*\*.

**Crochet lace on plain braid** (fig. 496). — 1<sup>st</sup> row — 3 plain very close together in the braid, 13 chain, come back and join to the 1<sup>st</sup> plain. \* In each of the first 6 chain: 1 plain = in the 7<sup>th</sup> chain: 3 plain, then on the other chain stitches: 6 plain.

In the braid: 7 plain, 13 chain, connect them on the right with 3<sup>rd</sup> plain and repeat from \*.

2<sup>nd</sup> row — \* skip 2 plain stitches of the scallop, 5 plain to arrive at the 2<sup>nd</sup> increased stitch of the first row, 3 plain on the 2<sup>nd</sup> increased stitch, 5 plain in the next stitches. Repeat from \*.

To make an insertion of this lace, let go the thread after the 2<sup>nd</sup> of the 3 stitches which have to come at the point of the scallop, then put the hook into the stitch of the finished strip, take up the thread again, draw it through the 2<sup>nd</sup> stitch and continue along the second side of the scallop in the same way as on the first.

**Crochet lace on English point lace braid** (fig. 497). — To make the little rings: 1 plain stitch in the braid, 10 chain, then coming back, 1 single stitch in the 4<sup>th</sup> chain.

In this first ring you make: 1 plain, 1 half-treble, 12 trebles, 1 half-treble, 1 plain, 1 single in the 4<sup>th</sup> chain stitch; 3 chain, 1 plain in the braid far enough from the 1<sup>st</sup> plain stitch to prevent the rings from overlapping each other. Then 10 chain, 1 single in the 4<sup>th</sup> chain, 1 plain, 1 half-treble, 2 trebles, drop the loop, put the hook into the 10<sup>th</sup> treble of the first ring, pick up the dropped loop, bring it forward to the right side, make 10 trebles, and so on.

For the heading: 1 treble, 1 chain, skip a few threads of the braid, 1 treble.

**Crochet guipure lace on English point lace braid** (fig. 498). — This charming little lace edging makes a very good substitute for real guipure lace to use upon any article of fine lingerie. It can be made on a row of trebles just as well as on a lace braid or on a mignardise the picots of which have been first raised by plain and chain stitches. It is even advisable to edge the point lace braid with a row of plain stitches: as it is then easier to make the scallops of the lace regular.

\* 6 plain, 11 chain, skip a space equal to 6 bars of the braid used for our pattern (or six plain stitches); in the braid: 6 plain stitches very close together, 8 chain, 1 single in the 9<sup>th</sup> of the 11 chain, 12 chain, 1 single in the 3<sup>rd</sup> of the 11 chain, 8 chain, 1 single close to the 1<sup>st</sup> of the first 6 plain.

1<sup>st</sup> scallop — 7 plain, 5 chain, join them coming back to the 4<sup>th</sup> plain; in the 5 chain: 6 plain; in the 8 chain: 3 plain.

2<sup>nd</sup> scallop — in the 12 chain: 5 plain, 5 chain, join them coming back to the 3<sup>rd</sup> plain = in the 5 chain: 6 plain = in the 12 chain: 5 plain, 5 chain, join them coming back to the 3<sup>rd</sup> plain = in the 5 chain: 6 plain = 5 plain in the 12 chain stitches beneath, 5 chain, join them coming back to the 3<sup>rd</sup> plain = in the 5 chain: 6 plain = 2 plain in the 12 chain underneath.

3<sup>rd</sup> scallop — like the first, then repeat from \*.

#### Crochet lace made with medallion braid

(fig. 499). — For the vertical leaves you must prepare separate medallions. Begin by 1 treble on the stalk between 2 medallions, 2 chain, 1 plain in the medallion: \* 2 chain, 1 picot in bullion stitch made with 5 rounds of the thread, 2 chain, 1 plain in the medallion. Repeat once from \*; 2 chain; take a detached medallion: \*\* 1 plain, 2 chain, 1 picot, 2 chain; repeat 6 times from \*\*, the 4<sup>th</sup> picot must come on the point of the medallion, then make 1 more single on the 1<sup>st</sup> plain, then continue with 1 treble on the stalk between the 2 lower medallions, 2 chain, 1 plain in the next medallion, \*\*\* 2



Fig. 495. Lace made on English point lace braid. Materials: D·M·C Flax lace thread Nos. 25 to 70, D·M·C Alsatian thread Nos. 50 to 70 or D·M·C Crochet cotton, 6 cord Nos. 80 to 100, white. (\*)



Fig. 496. Crochet lace on plain braid. Materials: D·M·C Superfine braid and D·M·C Alsatian thread Nos. 30 to 70 or D·M·C Special crochet cotton Nos. 40 to 100. (\*)

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

chain, 1 picot, 2 chain, 1 plain. Repeat once from \* \* \*, 2 chain, and repeat from the beginning of the lace.

**Heading of the lace.** — 1<sup>st</sup> row — 1 double treble quite close to the stalk of the medallion, \* 4 chain, 1 treble distant from the stalk of the medallion about a third of the width of the selvedge, 4 chain, 1 treble, 4 chain, 2 double trebles, one in the medallion on the right, the other in the medallion on the left; draw up the last loops of the 2 trebles together and repeat from \*.



Fig. 497. Crochet lace on English point lace braid.

Materials: D·M·C Alsatian thread Nos. 50 to 50, D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 80 to 100, in white.

the 4<sup>th</sup> of the 7 chain stitches, 4 chain, 1 plain, and so on.

4<sup>th</sup> row — 1 plain on each stitch of the row before.

**Crochet lace made with medallion braid** (fig. 500). — Begin with the outside edge and make for the 1<sup>st</sup> row —



Fig. 498. Crochet guilpüre lace on English point lace braid.

Materials: D·M·C Alsatian thread Nos. 70 to 90, D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 80 to 150, in white.

1 treble towards the end of the 1<sup>st</sup> medallion, \* 6 chain, 1 picot, 6 chain, 1 treble at the beginning of the 2<sup>nd</sup> medallion, 6 chain, 1 picot, 6 chain, 1 treble towards the end of the medallion, 7 chain, 1 picot, 7 chain, 1 treble at the beginning of the 3<sup>rd</sup> medallion, 6 chain, 1 picot, 6 chain, 1 treble towards the end of the 3<sup>rd</sup> medallion, 6 chain, 1 picot, 6 chain, 1 treble on the 4<sup>th</sup> medallion, 2 double trebles which unite the 4<sup>th</sup> to the 1<sup>st</sup> medallion of the next scallop; 1 treble at the end of the 1<sup>st</sup> medallion; join and at the same time draw together the last loops of these 4 trebles. Repeat from \*.

2<sup>nd</sup> row — Between each treble and each picot beginning

2<sup>nd</sup> row — In each of the loops formed by the 4 chain of the preceding row: 1 plain, 3 chain, 1 picot in bullion stitch, 7 chain, 1 picot, 3 chain, 1 plain on the next chain stitches and so on.

3<sup>rd</sup> row — 1 plain on

1 treble towards the end of the 1<sup>st</sup> medallion, \* 6 chain, 1 picot, 6 chain, 1 treble at the beginning of the 2<sup>nd</sup> medallion, 6 chain, 1 picot, 6 chain, 1 treble towards the end of the medallion, 7 chain, 1 picot, 7 chain, 1 treble at the beginning of the 3<sup>rd</sup> medallion, 6 chain, 1 picot, 6 chain, 1 treble towards the end

from the 1<sup>st</sup> picot: \*\* 1 plain, 3 chain, 1 picot, 7 chain, 1 picot, 3 chain. Repeat 6 times from \*\*, add 1 plain, then make between 2 scallops = 3 chain, 1 picot, 3 chain.

3<sup>rd</sup> row — repeat 6 times: 1 treble on the 4<sup>th</sup> of the 7 chain stitches, 8 chain = in the indent join 2 trebles.

4<sup>th</sup> row — 15 plain over each loop of 8 chain.

Inside junction — 1<sup>st</sup> row — Begin between 2 medallions, fasten on the thread and make 1 plain on the bar between the medallions of two scallops, 6 chain, 1 picot, now make all the drooping picots, 7 chain, 1 double treble at the beginning of the 1<sup>st</sup> medallion, 5 chain, 1 triple treble at the end of the medallion, 1 triple treble at the beginning of the 2<sup>nd</sup> medallion, draw up at the same time the last loops of the 2 trebles; 5 chain, 2 triple trebles united in the medallions right and left; 5 chain, 2 triple trebles joined together, one at the end, the other at the beginning of the 3<sup>rd</sup> and 4<sup>th</sup> medallions; 2 chain, 1 picot in bullion stitch, 2 chain, 1 single in the last loop of the first triple



Fig. 499. Crochet lace made with medallion braid.  
Materials: D·M·C Alsatian thread Nos. 40 to 100, D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 40 to 80, in white. (\*)

trebles, 10 chain, 1 plain in the last loop of the last trebles; 5 chain, 1 double treble at the end of the 4<sup>th</sup> medallion, 5 chain, 1 plain in the 10 chain above the picot, 5 chain, 1 single in the 1<sup>st</sup> double treble; 12 chain, 1 single in the loop of the last double treble, 7 chain, 1 picot, 6 chain, 1 plain on the stalk between the 2 medallions, and so on.

2<sup>nd</sup> row — \* 1 treble on the 6 chain stitches before the 1<sup>st</sup> picot, 6 chain, 1 treble on the 7 chain after the 1<sup>st</sup> picot, 6 chain \*\*, 1 treble on the 12 chain stitches in the middle, repeat from \*\* to \*, 6 chain and continue from the beginning.

3<sup>rd</sup> row — 1 plain in the braid which serves as heading, 2 chain, 1 plain in the last loop of chain stitch, 2 chain, 1

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, fax and silk articles, mark D·M·C.

plain in the braid. Continue in this manner going to and fro to join the crochet work to the braid.

**Crochet lace with mignardise** (fig. 501). — This lace makes a very useful, serviceable trimming for underlinen of all kinds.

Begin by picking up all the picots along both sides of three rows of mignardise, by making 1 plain and 1 chain.

The rows of crochet in between consist of: 1 treble on 1 chain, 3 chain, skip 2 picots of the mignardise, 1 treble between the 3<sup>rd</sup> and 4<sup>th</sup> picot, and so on. On the second side,

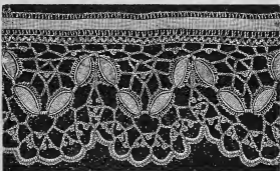


Fig. 500. Crochet lace made with medallion braid.

Materials: D-M-C Crochet cotton 6 cord or D-M-C Special crochet cotton Nos. 40 to 80, or D-M-C Alsatian thread Nos. 50 to 80, in white. (\*)

make the same stitches, passing the thread after the 2<sup>nd</sup> chain stitch, and from the wrong side to the right, through the 2<sup>nd</sup> chain stitch of the first strip.

The edge, which forms very strong scallops, is worked in two rows.

1<sup>st</sup> row — 1 treble between 2 picots, 3 chain, skip 2 picots, 1 treble, 3 chain, and so on.

2<sup>nd</sup> row — 1 treble on 3 chain, \* 3 chain, 1 treble on the next 3 chain, 3 chain, 3 trebles on the next 3 chain, 7 chain.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C.

turn back, join them to the 1<sup>st</sup> of the 3 trebles close together, 2 chain, join them to the 2<sup>nd</sup> isolated treble, 12 trebles on the 7 chain; leave the last loops of the last treble on the hook and join them to those of the next isolated treble; repeat from \*.

**Crochet ground (\*)** (fig. 502). — This ground, as well as the next is intended for making purses, reticules and tobacco pouches, &c.

The pattern itself is worked in a single row, with a row of chain stitches to finish.

It is begun on a number of chain stitches divisible by 8.

1<sup>st</sup> row — \* 4 plain on the first 4 chain stitches, 1 picot, 4 plain on the next 4 chain, 9 chain, join them to the 1<sup>st</sup> plain, on the 9 chain: 7 plain, 3 picots joined by 1 single and 7 plain; repeat from \*.

2<sup>nd</sup> row — 1 plain stitch in each of the middle picots with 8 chain stitches between. In the following rows the scallops are interverted, and the plain stitch is missed.

**Crochet ground** (fig. 503). — This ground requires as a foundation a number of chain stitches divisible by 13.

1<sup>st</sup> row — 4 trebles on the first chain, \* skip 4 chain, 4 trebles on the 5<sup>th</sup> chain, 5 chain, skip 3 chain, 1 plain, 5 chain, skip 3 chain, 4 trebles on the 4<sup>th</sup> stitch; repeat from \*.

2<sup>nd</sup> row — 4 trebles on the 1<sup>st</sup> treble of the row before, \*\* 4 trebles on the 8<sup>th</sup> treble, 3 chain, 1 single on the 3<sup>rd</sup> chain of the 2 scallops of 5 chain, 3 chain, 4 trebles on the 1<sup>st</sup> treble of the next figure; repeat from \*\*.

3<sup>rd</sup> row — 4 trebles on the 1<sup>st</sup> treble of the 2<sup>nd</sup> row, \*\*\* 4 trebles on the 8<sup>th</sup> treble, 5 chain, 1 single on the 2<sup>nd</sup> single of the row beneath, 3 chain, join them to the 3<sup>rd</sup> of the 5-chain, 3 chain, 4 trebles on the 1<sup>st</sup> treble following; repeat from \*\*\*.

In the next 3 rows the position of the figures is inverted, so that the clusters of trebles come above groups of spiders.

**Ground composed of crochet stars** (fig. 504). — Grounds like this are most often used for cushion-covers and chair backs of all kinds; for the latter purpose they are sometimes edged with a narrow band of velvet or plush trimmed with a narrow crochet lace.

(\*) See, at the end of the volume the list of albums of the D-M-C Library containing a large variety of patterns for all kinds of work.

Star — 1<sup>st</sup> row — 20 chain, join them to the 1<sup>st</sup> chain: 3 chain which count as a first treble, 4 trebles on the next 4 chain, 6 trebles on the next 3 chain, 1 picot of 5 chain stitches, 1 picot of 7 chain, 1 picot of 5 chain, 1 single on the 1<sup>st</sup> chain stitch of the first picot, 6 trebles on the next 3 chain, 5 trebles on the next 5 chain, 4 chain, 1 picot of 5 chain, 1 picot of 7 chain, 1 picot of 5 chain, 1 single on the 1<sup>st</sup> chain stitch of the 1<sup>st</sup> picot, \* 27 chain, join them to the 7<sup>th</sup> chain stitch, 2 single on the chain stitches towards the picots, finish the scallop like the former one, 4 chain, 3 picots joined together by 1 single, repeat twice from \*; 4 chain, join them to the first scallop.

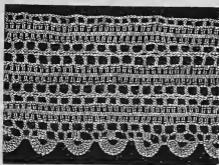


Fig. 501. Crochet lace with mignardise.

Materials — According to the mignardise selected: D.M.C. Alsatian thread Nos. 30 to 70 or D.M.C. Crochet cotton, 6 cord Nos. 30 to 80, in white. (\*)

chain stitch after the scallop, repeat 3 times from \*\*.

3<sup>rd</sup> row — 1 plain on each chain stitch and on the double trebles, skip the plain stitches; fasten off the thread.

4<sup>th</sup> row — 1 treble before and after the double trebles and over the plain stitches, 3 chain, 1 treble before and after the next double trebles, 3 chain, 2 trebles, 3 chain, 2 trebles, 3 chain, join them to the 1<sup>st</sup> treble.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D.M.C.



5<sup>th</sup> row — 2 single, 1 plain on the 2<sup>nd</sup> of the 3 chain, 1 chain, 1 plain on the 2<sup>nd</sup> chain, 1 chain, 1 plain on the 2<sup>nd</sup> chain, 1 chain, 1 plain on the 2<sup>nd</sup> chain, 1 chain, join it to the 1<sup>st</sup> plain; fasten off the thread.

The detached stars are to be joined together by the middle and corner picots.

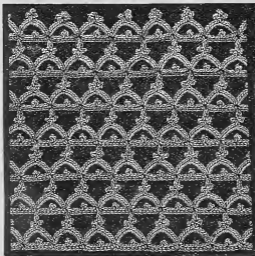


Fig. 502. Crochet ground.

Materials: D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 20 to 60, D·M·C Alsatian thread Nos. 30 to 90, D·M·C Alsatia Nos. 20 to 40 or D·M·C Pearl cotton Nos. 5 to 12, in white or écru.

Lace with two rows of leaves (fig. 505). — This is one of the pleasantest crochet patterns to work that we know.

The leaves are made separately, and fastened into a foundation resembling net made with thread at least two numbers finer than that used for the leaves.

Leaf with 5 lobes: 8 chain, make a ring = 2 plain on the ring = 1<sup>st</sup> lobe: 11 chain, skip 3 chain, 1 half-treble on the

8<sup>th</sup> chain stitch, 1 chain, skip the 7<sup>th</sup>, 1 treble on the 6<sup>th</sup> chain, 1 chain, 1 treble on the 4<sup>th</sup> chain, 1 chain, 1 treble on the 2<sup>nd</sup> chain, 1 chain, 2 plain on the ring.

2<sup>nd</sup> lobe: 15 chain, skip 3, 1 half-treble, \* 1 chain, skip 1, 1 treble. Repeat 4 times from \*; add: 1 chain, 2 plain on the ring.

3<sup>rd</sup> lobe: 21 chain, skip 3, 1 half-treble, \*\* 1 chain,

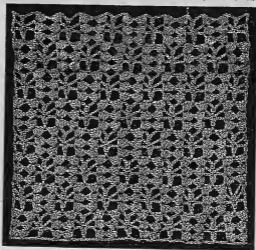


Fig. 503. Crochet ground.

Materials: D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 15 to 50, D·M·C Alsatian thread Nos. 30 to 50, D·M·C Alsatia Nos. 20 to 40 or D·M·C Pearl cotton Nos. 5 to 12, in white or écaru. (\*)

skip 1, 1 treble. Repeat 7 times from \*\*; add: 1 chain, skip 1, 2 plain on the ring.

The 4<sup>th</sup> lobe like 2<sup>nd</sup>; the 5<sup>th</sup> like the 1<sup>st</sup>.

When the 5 lobes are finished, make 2 single stitches on

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

the 2 first plain stitches of the ring; then along the chain stitches of the 1<sup>st</sup> lobe: 2 plain, 7 trebles, 3 trebles on the 10<sup>th</sup>; then descending: 7 trebles, 2 plain and 2 single on the 2 plain stitches of the ring.

On the 2<sup>nd</sup> lobe make: 3 plain, 10 trebles, 2 trebles on the 14<sup>th</sup> chain stitch, 10 trebles, 3 plain, 2 single on the 2 plain stitches of the ring.

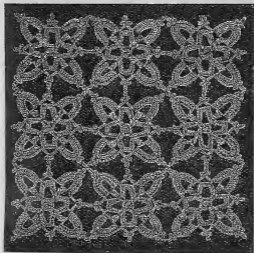


Fig. 504. Ground composed of crochet stars.

Materials: D-M-C Alsatian thread Nos. 30 to 50, D-M-C Albatia Nos. 15 to 25 or D-M-C Pearl cotton Nos. 5 to 10, in white or écaru.

On the 3<sup>rd</sup> lobe: 2 single, 3 plain, 14 trebles, 2 trebles on the 20<sup>th</sup> chain stitch, 14 trebles, 3 plain, 2 single and then 2 more single on the 2 plain stitches of the ring.

The 4<sup>th</sup> lobe is worked like the 2<sup>nd</sup>, the 5<sup>th</sup> like the 1<sup>st</sup>.

For the stalk: 14 chain, skip 1, 9 plain on the next, 9 chain; 6 chain, skip 1, 5 plain on the 5 chain, 4 plain on the

stitches that remain free, 2 single on the ring, fasten off the thread with a few stitches.

When you have leaves enough ready, join them together by a row of picots done in fine thread working from left to right, as follows: \* take the 2<sup>nd</sup> lobe on the right side of a leaf, put the thread in at the 14<sup>th</sup> treble: make 2 plain,

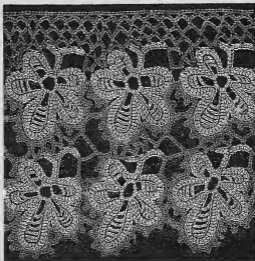


Fig. 305. Lace with two rows of leaves.

Materials: D·M·C Pearl cotton Nos. 5 and 8 or D·M·C Alsatia Nos. 20 and 25, in Golden green 580 and Indigo blue 334, or in Scabious violet 395 and Rust brown 3314. (\*)

1 picot, 1 plain on the stitch the picot is on <sup>on</sup> in all the leaves the 3<sup>rd</sup> plain stitch before the picot and the 1<sup>st</sup> after it, meet in the same stitch beneath = 2 plain, 1 picot, 3 plain, 2 chain = on the 8<sup>th</sup> treble of the 3<sup>rd</sup> lobe: 1 plain, then 2

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

more plain on the next stitches, \*\* 1 picot, 3 plain. Repeat 6 times from \*\* and finish with 2 chain. On the 7<sup>th</sup> treble of the 4<sup>th</sup> lobe: 1 plain, 2 plain on the next 2 stitches, \*\*\* 1 picot, 3 plain. Repeat 4 times from \*\*\*.

On the 5<sup>th</sup> treble of the 5<sup>th</sup> lobe: 1 plain, then on the next 4 chain, 4 plain \*\*\*\*.

Now repeat round each leaf from \* to \*\*, then, instead of the 1<sup>st</sup> picot on the 3<sup>rd</sup> lobe, make 4 chain, then put your hook into the 2<sup>nd</sup> plain stitch to the right, between the last picot and the last but one of the leaf before, 4 chain, close the picot. From this point, the preceding series of stitches replaces the picot which comes immediately after the \*\*: continue to \*\*\*\*.

Foundation for the heading of the lace, with a single row of leaves. — When all the leaves are joined together, take the finer number of thread and fasten it onto the end of the little stalk; then make: \* 2 chain, 1 plain on the 9<sup>th</sup> stitch of the 1<sup>st</sup> lobe; 6 chain, skip 2, 1 plain on the 3<sup>rd</sup> stitch; 6 chain, 1 plain on the 3<sup>rd</sup>, 1 chain, 1 plain on the 7<sup>th</sup> stitch of the 2<sup>nd</sup> lobe; 6 chain, 1 plain on the 3<sup>rd</sup>; 2 chain, 1 plain on the 7<sup>th</sup> stitch counted from below, of the 5<sup>th</sup> lobe of the next leaf, 3 chain, 1 single on the last stitch of the long stalk; 3 chain, then returning, draw the thread through the 3<sup>rd</sup> of the last 6 chain of the 1<sup>st</sup> leaf, 3 chain, returning draw the thread through the 3<sup>rd</sup> of the second set of 6 chain stitches of the 1<sup>st</sup> lobe; 6 chain, 1 plain on the 2<sup>nd</sup> of the last 3 chain, 6 chain, 1 plain on the 1<sup>st</sup> stitch of the stalk; 6 chain, 1 plain on the 5<sup>th</sup> stitch of the stalk; 6 chain, 1 plain on the chain stitch between the 2 stalks, 7 chain, 1 plain at the top of the little stalk, then repeat from \*.

The network of the next rows, which may be of any width you like, consists of: 6 chain, 1 plain in the loop of the row before.

For the last row but one of the network, make 4 chain, 1 plain above each loop, then finish the lace with a row of plain stitches.

The following is the way to join two rows of leaves together that have been already edged with picots.

Fasten the thread onto the little stalk, \* 3 chain, 1 plain on the 8<sup>th</sup> stitch of the 1<sup>st</sup> lobe, 2 chain, draw the thread through the 4<sup>th</sup> picot of the middle of the 3<sup>rd</sup> lobe of the top leaf, 2 chain, 3 plain on the 1<sup>st</sup> lobe of the row beneath,

1 picot, 3 plain, 1 picot, 3 plain. In the 2<sup>nd</sup> lobe of the bottom leaf, from the 7<sup>th</sup> stitch onwards: 3 plain, 1 picot, 3 plain.

In the fifth lobe of the next leaf below begin at the 8<sup>th</sup>

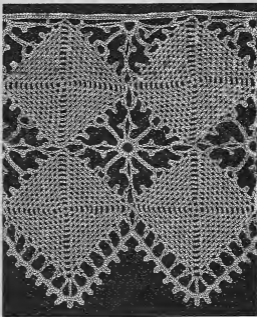


Fig. 506. Crochet lace with squares.

Materials: D·M·C Crochet cotton 6 cord or D·M·C Special crochet cotton Nos. 15 to 100, D·M·C Knitting cotton No. 30, D·M·C Pearl cotton Nos. 5 to 12, or D·M·C Flex thread for knitting and crochet Nos. 20 to 45, in white or ecru.

free stitch, counted from left to right: 3 plain, 4 chain, 1 single on the long stalk, 5 chain, 1 single on the 2<sup>nd</sup> picot to the right of the 1<sup>st</sup> lobe of the preceding bottom leaf, 5 chain,

1 single on the free picot in the middle of the 4<sup>th</sup> lobe of the leaf above, 4 chain, 1 plain on the 4<sup>th</sup> plain stitch of the stalk: 3 chain, 1 single on the 1<sup>st</sup> picot to the left of the 3<sup>rd</sup> lobe of the upper leaf, 3 chain, skip 2 stitches of the stalk, 1 plain on the stalk, 3 chain, 1 single on the next picot of the upper leaf, 3 chain, 1 plain on the 2<sup>nd</sup> stitch of the little stalk, 3 chain, 1 single on the next picot of the upper leaf, 3 chain, 1 plain at the end of the little stalk. Repeat from \*.

In this way you can join 3 and even 4 rows of leaves together and make a beautiful lace which will form an extremely handsome trimming for church linen.

If you want the leaves to stand out from the network ground, you can use two shades of thread, the lighter for the leaves, the darker for the ground.

**Crochet lace with squares** (fig. 506). — The model which we here offer to our readers is always a favourite and effective pattern executed in any kind of thread. We do not pretend that the design itself is new; very likely it is already familiar to many in pillow lace. However, we thought that those who do not care about making pillow lace might welcome the chance of reproducing such a pretty trimming in crochet, as it is equally suitable for household use and for wearing apparel.

When the work is intended for the decoration of living-rooms, a choice can be made among the strong, unbleached threads mentioned at the foot of the engraving; if, on the contrary, it is destined to embellish delicate materials for costly toilettes and "lingerie de luxe", one or other of the finer threads specially provided for such purposes will naturally be selected (\*).

The squares which are begun in the centre are worked in continuous rows and always on the right side.

Cast on 5 chain and close the ring.

1<sup>st</sup> row — \* 5 chain, 1 plain on the ring. Repeat 3 times from \*.

2<sup>nd</sup> row — 1 chain, \* on the first 5 chain stitches: 1 plain, 5 chain, 1 plain = 2 chain. Repeat 3 times from \*.

3<sup>rd</sup> row — \* on the first 5 chain stitches of the 2<sup>nd</sup> row: 1 plain, 5 chain, 1 plain, 2 chain, 1 plain on the next 2 chain stitches, 2 chain. Repeat 3 times from \*.

(\*) See, at the end of the volume the list of albums of the D-M-C Library containing a large variety of patterns for all kinds of work.

In the 4<sup>th</sup> and to the 11<sup>th</sup> row — continue to increase as in the 3<sup>rd</sup> row, until on the 4 sides you have 11 chain stitches between the 5 chain stitches in the corners.

12<sup>th</sup> row — 1 plain, \* 5 chain, 1 plain; \*\* 1 picot consisting of 4 chain, 1 plain between the 1<sup>st</sup> and 2<sup>nd</sup> plain stitches of the preceding row, 2 chain, 1 plain between the next 2 plain. Repeat from \*\* until you have 6 picots, then repeat 3 times from \*; fasten off the thread.

Join the next squares together as you finish them. After the last 12<sup>th</sup> plain stitch make: 2 chain, drop the loop, put

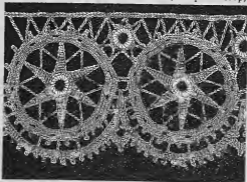


Fig. 507. Lace with stars.

Materials: D·M·C Albatross thread Nos. 30 to 70, D·M·C Knitting cotton No. 30, or D·M·C Flax thread for knitting and crochet Nos. 30 to 45, in white, écreu or Cream yellow 712 (\*).

the hook into the 3<sup>rd</sup> of the 5 chain stitches which form one of the corners of a finished square; draw the dropped loop through; make 2 chain, finish the square with 1 single stitch.

For the star that connects the squares, begin by making 10 chain, close the ring.

On this ring make: \* 4 chain, 1 picot, 4 chain, connect the 2 picots right and left of the joined squares by a treble; 4 chain, 1 picot, 3 chain, drop the loop, put the hook into

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



the first of the first 4 chain stitches, draw the thread through, 2 chain on the ring, 8 chain, 1 treble on the 3<sup>rd</sup> picot and 1 on the 4<sup>th</sup> picot of the square = coming back: 8 single on the 8 chain; 2 plain on the ring and repeat, 3 times from \*, fasten off the thread.

For the half star that fills the space beneath the heading of the lace: 9 chain, close the ring = 9 chain, 1 treble on the 1<sup>st</sup> picot of the square; 4 chain, 1 picot, 3 chain; draw the thread through the 1<sup>st</sup> of the 9 chain stitches; 2 plain on the ring = 8 chain; connect the 3<sup>rd</sup> and 4<sup>th</sup> picots of the square by 1 treble on each picot, 8 single stitches on the 8 chain, 2 plain on the ring = 4 chain, 1 picot, 4 chain, 1 treble on the first and last picot of the 2 opposite squares, 4 chain, 1 picot, 3 chain, drop the loop, draw it through the 1<sup>st</sup> of the 4 chain stitches, 2 plain on the ring = 8 chain, connect the 3<sup>rd</sup> and 4<sup>th</sup> picots by 2 trebles; 8 single, 2 plain on the ring = 4 chain, 1 picot, 4 chain, 1 treble on the last of the picots, 8 chain, draw the thread through the 1<sup>st</sup> of the 4 chain, fasten off.

The heading is made as follows: \* 1 plain on the point of the square; 17 chain stitches up to the ring; 3 plain on the ring; 17 chain and repeat from \*. A row of plain stitches or trebles completes the heading.

The outer edge of the scallops is worked in two rows.

1<sup>st</sup> row — \* 1 treble on the 1<sup>st</sup> picot; 4 chain and repeat 5 times from \*. On the 5 chain stitches at the point of the square: 1 double treble, 4 chain, 1 triple treble, 4 chain, 1 double treble; then finish the second side of the square like the first. Make no chain stitches at the point where 2 scallops join.

2<sup>nd</sup> row — 2 plain, 1 picot, 2 plain over 4 chain, at the point add 1 picot on the triple treble. On the last and first 4 chain stitches where 2 scallops join, only 4 plain.

**Lace with stars** (fig. 507). — Before proceeding to describe this lace we would point out to our readers that to obtain a good result the chain stitches that encircle the stars and those that form the trebles must be made with the greatest regularity. Some hands make loose stitches, some tight, it would therefore be well to make a trial row first so as to ascertain whether the number of stitches we have found to be right corresponds in length to the same number worked by another hand; then it will be seen whether it is necessary to increase or diminish the number indicated.

You begin with the middle stars, cast on 18 chain, close the ring, mount it on a mould, wind a soft thread such as D·M·C Darning cotton (Coton à repriser) (\*) No. 25, seven or eight times round the mould and cover this ring with 30 plain stitches joining the last to the first by one single stitch.

1<sup>st</sup> row — \* 13 chain; return, skip the first chain stitch, and on the other 12 make: 1 single, 2 plain, 2 half-trebles, 2 trebles, 2 double trebles, 3 triple trebles, skip 4 stitches of the preceding row, 1 single on the 5<sup>th</sup> stitch, and repeat 5 times from \*.

2<sup>nd</sup> row — 5 single on the stitches of the first pyramid, \* 3 chain, pass them to the wrong side of the work, 1 single on the 5<sup>th</sup> stitch of the same pyramid on the left, 17 chain, 1 single on the 5<sup>th</sup> stitch of the next pyramid on the right, repeat 5 times from \*. After the 5<sup>th</sup> time make single stitches up to the point of the 1<sup>st</sup> pyramid.

3<sup>rd</sup> row — \* 1 plain on the chain stitch above, which was skipped in the 1<sup>st</sup> row; 9 chain, 1 plain on the 9<sup>th</sup> of the 17 chain stitches, 9 chain. Repeat 5 times from \*.

4<sup>th</sup> row — 1 plain on each stitch of the preceding row.

5<sup>th</sup> row — \* 6 plain, 3 chain, skip 2 stitches of the last row. Repeat 14 times from \*.

6<sup>th</sup> row — 1 plain on each of the bottom stitches of the last row. After every 7 plain, 1 picot. In the whole circumference there will be 19 picots separated from each other by 7 plain stitches; in order to get round accurately, you must twice skip 1 plain stitch under a picot.

In joining the rings, be careful to arrange them so that 9 picots are turned towards the edge and 8 towards the heading.

The 10<sup>th</sup> and the 19<sup>th</sup> picot serve to connect the stars.

Outside edge — 1<sup>st</sup> row — 1 treble between the 19<sup>th</sup> and the 1<sup>st</sup> picot, \* 7 chain, 1 treble between the 2 next picots. Repeat 8 times from \*. After the 10<sup>th</sup> treble, make no more chain stitches; it is followed by another treble placed between the 19<sup>th</sup> and the 1<sup>st</sup> picot of the next star.

2<sup>nd</sup> row — On the first 7 stitches of the preceding row: 4 plain, 3 half-trebles; on the next stitches: 3 trebles, 1 picot,

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

3 trebles, 1 picot, and so on; so that you will always have to make 18 picots and 19 times 3 trebles in the semi-circle = on the last 7 chain stitches: 3 half-trebles, 4 plain stitches.

The big scallops are connected by little ones, for which starting from the indent of the scallop you make first 4 plain, 3 half-trebles, 3 trebles, 1 picot, 3 trebles, 7 chain, drop the loop, put the hook into the same treble of the preceding scallop; draw the loop through and make on the 7 chain: 1 plain, 1 half-treble, 3 trebles, 1 picot, 3 trebles, 1 half-treble, 1 plain and continue the big scallop as described above.

The ground and the heading are composed of rings and trebles. Begin by making a ring similar to the one in the centre of the star, as follows: 16 chain which you cover with 28 plain = 3 plain, 10 chain, skip 1 plain, 3 plain = 10 chain, skip 1 plain, 3 plain = 5 chain, 1 single on the 12<sup>th</sup> picot of the 1<sup>st</sup> star; 5 chain, skip 1, 3 plain = 5 chain, 1 single on the 11<sup>th</sup> picot of the star; 5 chain, skip 1, 3 plain = 5 chain, 1 single on the 18<sup>th</sup> picot of the 2<sup>nd</sup> star; 5 chain, skip 1, 3 plain = 5 chain, 1 single on the 17<sup>th</sup> picot, 5 chain, skip 1, 3 plain = 10 chain, 1 single on the 1<sup>st</sup> plain stitch of the ring, fasten off and cut the thread.

The row of trebles to follow is worked from right to left — \* 1 septuple treble between the 12<sup>th</sup> and the 13<sup>th</sup> picot, 7 chain, 1 sextuple treble on the same stitch the 1<sup>st</sup> treble is on, 1 quintuple treble between the 13<sup>th</sup> and the 14<sup>th</sup> picot; 7 chain, 1 quadruple treble on the same stitch as the preceding treble, 1 triple treble between the 14<sup>th</sup> and the 15<sup>th</sup> picot \*\*, 7 chain, repeat from \*\* to \* between the next picots. The three long loops of the ring made of chain stitches are to be picked up by a treble, the middle loop by 1 plain stitch followed by 7 chain.

A row of plain stitches forms the last row of this lace.

**Guipure lace** (fig. 508). — For this charming lace which seems at first sight to present some difficulties, which, however, will disappear in the course of working, we advise our readers to take by preference threads in the *écru* tone of old laces.

Begin with the lozenge shaped figures in the centre, by making a ring formed of 5 chain stitches.

1<sup>st</sup> row — 5 chain, 1 picot, 2 chain, 1 treble on the ring; 5 chain, 1 treble on the ring, 2 chain, 1 picot, 2 chain, 1 treble on the ring; 5 chain, draw the thread through the 3<sup>rd</sup> of the first 5 chain stitches.

2<sup>nd</sup> row — 12 chain, \* 1 treble on the 1<sup>st</sup> treble of the 1<sup>st</sup> row = 4 chain, 1 treble on the 3<sup>rd</sup> of the next 5 chain = 5 chain, 1 treble on the same stitch the last treble is on = 4 chain \*\*, 1 treble on the second treble of the 1<sup>st</sup> row; 9 chain. Repeat from \* to \*\* and join the last 4 chain stitches to the 3<sup>rd</sup> of the first 12.

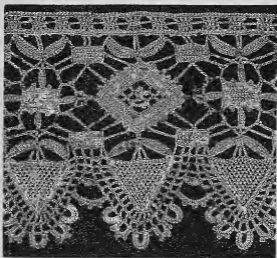


Fig. 508. Guipure lace.

Materials: D·M·C Alsatian thread Nos. 30 to 100, D·M·C Crochet cotton, 6 cord Nos. 25 to 100, D·M·C Flax lace thread Nos. 20 to 70 or D·M·C Pearl cotton Nos. 5 to 12, in écarle or Cream yellow 711 and 712. (\*)

3<sup>rd</sup> row — 1 chain, 4 plain on the 4 lower stitches; 3 plain on the 5<sup>th</sup> of the 9 remaining stitches of the 12 chain of the preceding row = 12 plain, then 5 plain on the 3<sup>rd</sup> of the 5

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

chain stitches between the 2 trebles = 12 plain, 3 plain on the 5<sup>th</sup> of the second 9 chain stitches; 12 plain, 5 plain on the 3<sup>rd</sup> of the 5 chain, 7 plain; close the ring with 1 single stitch.

4<sup>th</sup> row — 3 chain; 1 treble on each of the next 5 plain; 3 trebles on the 6<sup>th</sup> plain, 1 treble on each of the next 15 stitches; 5 trebles on the 16<sup>th</sup> stitch; 15 trebles more on the 2<sup>nd</sup> side; again 3 trebles on the 16<sup>th</sup> stitch; 15 trebles on the 3<sup>rd</sup> side; 5 trebles on the 16<sup>th</sup> stitch; 9 trebles and join the stitch to the 3<sup>rd</sup> of the 3 chain.

5<sup>th</sup> row — 1 chain, 6 plain, 3 plain on the 7<sup>th</sup> plain, \* 18 plain; 3 plain on the 19<sup>th</sup> stitch. Repeat twice from \*, 11 plain, close the ring with 1 single stitch.

6<sup>th</sup> row — 1 chain, 1 picot, 3 plain, 1 picot, 3 plain, and so on, make on the middle stitch at the point: 2 plain, 1 picot, 2 plain, so that there will be 7 picots on each side of the lozenge before and after the picot at the point; fasten off the thread.

The oblong squares that connect the lozenges require 6 rows of plain stitches = make a chain of 14 = turn the work = 13 plain; add 5 more rows of the same number of stitches. On the short side and along the edge of the square: 1 picot, 3 plain, \* 9 chain; returning, miss 1 chain; 1 plain, 1 half-treble, 3 trebles, 1 half-treble, 2 plain = on the second half of the short side: 3 plain, 1 picot on the corner = along the long side of the square: 3 plain \*\*, 1 picot, 3 plain \*\*\*. Repeat twice from \* to \*\*\* and only once from \* to \*\*.

The row of trebles that frames the little leaves begins with 2 single on the first picot, then come: \* 3 chain, 1 picot, 3 chain, 1 treble on the 9<sup>th</sup> chain stitch of the little leaf on the short side = 1 chain, 1 picot, 1 chain, 1 triple treble on the 9<sup>th</sup> chain stitch of the leaf, join this figure to the lozenge which ends with 1 single stitch; 1 chain, 1 picot, 1 chain, 1 treble on the little leaf = 3 chain, 1 picot, 3 chain, 1 plain on the picot which forms the corner of the oblong square = 3 chain, 1 picot, 3 chain, 1 treble on the point of the leaf on the long side of the square, 3 chain, 1 treble on the same stitch the 1<sup>st</sup> treble is on, 3 chain, 1 treble on the stitch on which the 2 first trebles are = 3 chain, 1 picot, 3 chain, 1 plain on the corner picot. Repeat once more from \* and fasten off the thread.

The openwork ground that surrounds the lozenges and the squares is the same above and below. It is composed of

squares and leaves rather bigger than those round the squares, already described above.

6 chain, 1 sextuple treble on the 2<sup>nd</sup> picot of the lozenge after the corner picot counting upwards from below; 6 chain, 1 triple treble on the 4<sup>th</sup> picot of the lozenge. Coming back over the 2 trebles of 6 chain, and in 3 journeys to and fro, make: 13 plain. After the 2<sup>nd</sup> row of plain stitches: 1 quintuple treble on the sixth picot of the lozenge, then finish the 4 other rows of plain stitches.

After finishing the 6<sup>th</sup> row, pass at once to the leaves above the lozenge, \*\* 15 chain, 1 plain on the stitch that forms the point of the lozenge or of the small square = turn the work to the wrong side = on the chain stitches: \*\*\* 3 plain, 1 half-treble, 4 trebles, 1 half-treble, 3 plain = turn the work to the right side = in coming back and starting from the point of the leaf: 1 chain, 1 plain on each of the lower stitches \*\*\*\*.

For the second leaf opposite the first, 13 chain = turn the work = repeat as in the first leaf from \*\*\* to \*\*\*\*.

This second leaf being finished like the first, you will have reached the point of the leaf from which you pass to the 2<sup>nd</sup> little square for which make, 6 chain, 1 quintuple treble on the 2<sup>nd</sup> picot that follows the leaves, 3 chain, 1 triple treble on the 4<sup>th</sup> picot, counting from the leaf, 6 chain, 1 sextuple treble on the 6<sup>th</sup> picot of the lozenge; retain the 2 last loops of the treble on your hook; 1 sextuple treble on the picot between the 3 chain stitches of the little square with leaves; draw up the last loops of this treble with those of the preceding treble = 6 chain, 1 triple treble on the picot on the long side of the square; coming back make 2 rows of 13 plain on the 2 trebles of 6 chain stitches.

Here you draw 1 of the chain stitches, which are between the 2 long trebles and the 3 last of the 6 chain stitches, through the last of the 13 plain. After the 2<sup>nd</sup> row of plain: 1 sextuple treble on the stitch of the 1<sup>st</sup> treble set on the little leaf above the square facing the lozenge = 4 rows of plain to complete the square and repeat from \*\*.

The preceding directions apply equally to the part beneath the heading, only it has to be worked from right to left.

The big scallops that form the edge of the lace are worked each separately.

In  
1 do  
treble  
2 ch  
of th  
long  
the 2  
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In the corner to the right of the small square, make: 1 double treble on the 1<sup>st</sup> plain stitch, 2 chain, 1 double treble on the 5<sup>th</sup> plain; 2 chain, 1 double treble on the 9<sup>th</sup>, 2 chain, 1 double treble on the stitch that forms the corner of the square = 2 chain, 1 plain at the extremity of the 1<sup>st</sup> long leaf, 9 chain = 1 quadruple treble on the stitch between the 2 leaves, 2 chain, 1 quadruple treble on the same stitch the 1<sup>st</sup> quadruple treble is on, 2 chain, 1 more quadruple treble on the same stitch = 9 chain, 1 plain at the extremity of the 2<sup>nd</sup> long leaf = turn the work = 1 chain, 1 plain on each of the stitches, 27 plain in all = turn the work = 1 chain, 1 plain, \* 2 chain, skip 1 plain, 1 plain on the second plain stitch. Repeat 12 times from \*. Turn the work and continue placing the plain stitches on the 2 chain of the inside row. Decrease by one stitch each row and from each side and fasten off the thread at the last.

Fasten on the thread at the foot, not at the point of the scallop, and make plain stitches all round it; up to the point there should be 20, in all therefore 40.

The openwork edge of the scallops is made entirely of double trebles. — When the 40<sup>th</sup> stitch is made: 2 chain, 1 double treble on the 1<sup>st</sup> plain stitch of the little square = turn the work = \* 2 chain, 1 double treble on the 2<sup>nd</sup> of the plain stitches which form the edge of the scallop \*. Repeat 8 times from \* to \*. After the 8<sup>th</sup> repeat 2 chain, 1 double treble on the next plain stitch, 2 chain, 1 double treble on the next plain stitch, 2 chain, 1 double treble on the next stitch: in all make 5 double trebles and 4 times 2 chain without missing any stitches, then repeat 9 times from \* to \*\* = \*\*\* 2 chain, 1 single on the 4<sup>th</sup> treble of the square = 2 chain, 1 single on the 3<sup>rd</sup> treble = turn the work = make on the right side: \*\*\*\* 2 chain, 1 double treble on the treble of the row beneath; continue in this manner to the 8<sup>th</sup> treble, after the 8<sup>th</sup> treble: \*\*\*\*\* 10 chain, come back to the 7<sup>th</sup> treble, draw the loop of the 10 chain through it = on the 10 chain: 16 plain = after the 16<sup>th</sup>, draw the loop through the upper parts of the 8<sup>th</sup> treble \*\*\*\*\*.

2 chain, 1 double treble, 2 chain, 1 double treble, 10 chain, come back and fasten the chain stitches to the last treble but one = on the 10 chain: 6 plain, 1 picot, 2 chain, 1 picot, 2 plain, 1 picot, 6 plain and join as for the preceding scallop \*\*\*\*\*; 2 chain, 1 double treble, 2 chain, 1 double treble, repeat once from \*\*\*\*\* to \*\*\*\*\*, repeat a second

time from \*\*\*\*\* only to \*\*\*\*\*; then from \*\*\*\* to \*\*\*\*\* as on the first side, but make 1 treble less, then 1 double treble on the 4<sup>th</sup> plain stitch of the little square = 2 chain, skip 3 plain of the square, 1 double treble on the 4<sup>th</sup>, 2 chain, skip 3, 1 double treble on the stitch forming the angle of the little square = 2 chain, 1 plain on the stitch at the extremity of the leaf; 9 chain and begin again as for the first scallop.

Having come to the second scallop, on the second row of trebles at the sign \*\*\*\* make: 2 chain, 1 treble to the left on the scallop you just finished = retain the last loops of the treble on the hook, 1 double treble on the scallop to the right and join it to the second treble; draw the 4 loops together at the same time = 2 chain, 1 double treble on the left, 1 double treble on the right = 7 chain, drop the loop, bring it to the right side through the 4<sup>th</sup> treble of the scallop on the right = on these 7 chain stitches: 1 single, 1 plain, 1 half-treble, 2 trebles, 1 half-treble, 1 plain, 1 single, 1 double treble on the edge to the left = 2 chain, 1 double treble, 2 chain, 1 double treble, 10 chain; join them to the 6<sup>th</sup> treble of the right scallop = coming back on the 10 chain: 4 plain, 1 picot, 4 plain, 1 picot, 4 plain, 1 picot, 4 plain = join by the double treble, 2 chain, 1 double treble, 2 chain, 1 double treble, 2 chain, 1 double treble.

Repeat twice from \*\*\*\*\* to \*\*\*\*\*\*, and a 3<sup>rd</sup> time from \*\*\*\*\* to \*\*\*\*\*.

The heading of the lace is worked in 5 rows from right to left.

1<sup>st</sup> row — \* 3 chain, 1 double treble on the 6<sup>th</sup> plain stitch of the square = 1 chain, 1 double treble on the 8<sup>th</sup> plain of the square = 3 chain, 1 drooping picot = 3 chain, 1 plain on the stitch at the extremity of the long leaf = 3 chain, 1 drooping picot = 3 chain, 2 quadruple trebles between the two leaves, 3 chain, 1 drooping picot, 3 chain, 1 plain on the last stitch of the second leaf, 3 chain, 1 picot. Repeat from \*.

2<sup>nd</sup> row — 1 plain on every stitch of the preceding row.

3<sup>rd</sup> row — 1 treble, \* skip 1 stitch, 1 treble, skip 1 stitch, 1 treble, skip 1, 1 treble = turn the work = 1 plain on each of the 4 trebles = turn the work = come back and make 4 plain on the first 4 stitches; 5 chain, skip 2 stitches of the last row, 1 treble on the 3<sup>rd</sup> plain and continue from \*.



4<sup>th</sup> row — 1 treble on each of the 4 plain, 1 chain between each treble; 2 chain after 4 trebles.

5<sup>th</sup> row — 1 plain on every stitch of the 4<sup>th</sup> row.

**Crochet lace with metal threads. Imitation of filigree lace** (fig. 509). — Begin with green and gold chiné and by a number of chain stitches divisible by 38.

1<sup>st</sup> and 2<sup>nd</sup> rows — with green and gold chiné — 1 plain on every stitch.

3<sup>rd</sup> row — with D·M·C Gold embroidery thread (Or fin) No. 40 — 1 treble, 1 chain, skip 1, 1 treble, 1 chain, and so on.

4<sup>th</sup> and 5<sup>th</sup> rows — with black and gold chiné — 1 plain on every stitch of the preceding row.

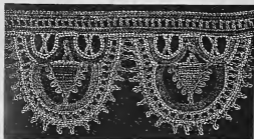


Fig. 509. Crochet lace with metal threads. Imitation of filigree lace.

Materials: D·M·C Gold embroidery thread No. 40, D·M·C Gold chiné, in black and gold, green and gold, blue and gold, red and gold and écreu and gold. (\*)

6<sup>th</sup> row — with écreu and gold chiné — \* 14 single, 8 chain, skip 1, 1 crossed quadruple treble separated below by 1 plain stitch, above by 3 chain, 8 chain, skip 1, 8 single, 8 chain, skip 1, 1 crossed quadruple treble separated below by 1 plain, above by 3 chain, 8 chain, skip 1, 6 single; repeat from \*.

Small semi-circles in red and gold chiné — 1 plain on the 11<sup>th</sup> and on the 12<sup>th</sup> single stitches, \*\* 1 plain on the last single but one and 1 plain on the 1<sup>st</sup> chain, draw together

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

the last loops of these two stitches, continue along the whole semi-circle with 19 plain, 2 plain joined together by the last loops on the last chain stitch and on the 2<sup>nd</sup> single \*\*\*; 4 plain; repeat once from \*\* to \*\*\*; 2 plain = turn the work = skip 2 plain, 19 plain, 2 plain joined together by the last loops on the 1<sup>st</sup> and 3<sup>rd</sup> stitches of the row beneath, continue with 2 plain, then 2 plain joined together by the last loops on the 1<sup>st</sup> and 3<sup>rd</sup> of the next stitches, 19 plain, fasten off the thread.

The semi-circles of the next scallop are worked with green and gold chiné.

Small pyramid — begin it on the wrong side of the work with D.M.C Gold embroidery thread (Or fin) No. 40 — 1 single on the 12<sup>th</sup> plain of the 1<sup>st</sup> semi-circle, 3 chain, 1 crossed quadruple treble separated above by 2 chain stitches, set below in the corners formed by the semi-circles, 3 chain, 1 single on the 8<sup>th</sup> stitch of the 2<sup>nd</sup> semi-circle = turn the work without fastening off the gold thread = continue with blue and gold chiné; skip the 1<sup>st</sup> single, 10 plain on the chain stitches and on the crossed treble = turn the work = skip 1 stitch, 9 plain = turn the work = skip 1, 8 plain = turn the work = skip 1, 7 plain = turn the work = skip 1, 6 plain = turn the work = skip 1, 5 plain = turn the work = skip 1, 4 plain = turn the work = skip 1, 3 plain = turn the work = skip 1, 2 plain = turn the work = skip 1, 1 plain; fasten off; continue with the gold thread, on the right side of the work with 1 picot (4 chain and 1 plain) and 1 plain on the pyramid, make 4 picots on each side of the pyramid and 1 picot on the point, then fasten off the thread. In the next scallop the pyramid is worked with red and gold chiné.

Big semi-circle in green and gold chiné — 1 single on the 11<sup>th</sup> stitch of the first lower semi-circle, 19 chain, 1 plain on the picot at the point of the pyramid, 19 chain, 2 single on the first empty plain stitches of the second lower semi-circle = turn the work = 19 plain on the chain stitches, 1 plain on the middle plain stitch, 19 plain on the chain stitches, 1 single on the 1<sup>st</sup> empty plain stitch of the lower semi-circle; fasten off the thread. Afterwards every second big semi-circle is to be worked with blue and gold chiné.

7<sup>th</sup> row — with écreu and gold chiné — 9 plain on the single stitches of the 6<sup>th</sup> row, 2 plain joined together by the last loops, on the 10<sup>th</sup> single stitch and the 1<sup>st</sup> plain of the 1<sup>st</sup>

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semi-circle, then continue with 8 plain and 39 plain on the big semi-circle, 8 plain over the second small lower semi-circle, 2 plain joined by the last loops on the last plain stitch of the small semi-circle and on the 1<sup>st</sup> single stitch, 2 plain on the next single stitches and repeat from the beginning of the row.

Openwork row — with D·M·C Gold embroidery thread (Or fin) (\*) No. 40 — 1 single on the 8<sup>th</sup> plain stitch, 2 chain, 1 treble on the 2<sup>nd</sup> plain that comes after the 2 connected loops, \*\*\*\*\* 2 chain, 1 treble on the 2<sup>nd</sup> plain; repeat 25 times from \*\*\*\*\*, 2 chain, fasten them to the 2<sup>nd</sup> plain stitch after the 2 connected stitches; fasten off.

8<sup>th</sup> row — with green and gold chiné — 7 single on the single, 2 plain over the chain stitches and 1 plain over the treble and repeat from the beginning.

9<sup>th</sup> row — with D·M·C Gold embroidery thread (Or fin) No. 40, miss 2 single, 3 single on the single stitches beneath, miss 2 single, 2 plain on the plain stitches of the semi-circle, \*\*\*\*\* 1 picot of 4 chain and 1 plain, 4 plain, repeat 18 times from \*\*\*\*\* 1 picot, 1 plain.

The next scallops have to be joined to the foregoing ones by the 3 first picots at the foot of the scallops.

**Crochet lace with corner. Imitation of Reticella** (fig. 510). — 1<sup>st</sup> row — On a string of chain stitches or on a row of trebles, alternate: 1 treble, 1 chain = in the corner, or at the place reserved for the corner: 1 treble, 2 chain, 1 double treble, 2 chain, 1 treble, so that 3 trebles and twice 2 chain stitches come to be united on one stitch.

2<sup>nd</sup> row — 1 plain on every stitch of the 1<sup>st</sup> row: 3 plain on the 2<sup>nd</sup> of the 3 trebles at the corner.

3<sup>rd</sup> row — count, starting from the 2<sup>nd</sup> of the 3 stitches at the corner and not counting the 2<sup>nd</sup> stitch, towards the right, make 1 plain on the 52<sup>nd</sup>, the 51<sup>st</sup>, the 50<sup>th</sup> and 49<sup>th</sup> plain = 8 chain, miss 1 chain, 1 plain on each of the 7 chain stitches = 1 plain on the second side and on each of the 7 chain = 3 plain on the 8<sup>th</sup>; 1 plain on each of the first 7 plain.

On every one of the next 11 stitches of the 2<sup>nd</sup> row: 1 plain = 4 chain, skip 4, 1 triple treble on the 5<sup>th</sup> stitch of the 2<sup>nd</sup>

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

row, 4 chain, 1 triple treble on the same stitch, 4 chain, 1 triple treble on the same, 4 chain, skip 4, 1 plain on the 5<sup>th</sup> stitch = turn the work = on each loop of 4 chain stitches: 7 plain; 28 in all = 1 single on the 10<sup>th</sup> of the 11 plain = turn the work = miss the 28<sup>th</sup> plain and crochet over the 27 others: 3 plain, 1 picot, 3 plain, 11 chain; miss the 11<sup>th</sup>,



Fig. 510.

Crochet lace with corner.  
Imitation of Reticella.

Materials: D·M·C Alsatian thread  
No. 30, D·M·C Knottling  
cotton No. 30, D·M·C Crochet  
cotton, 6 cord Nos. 15 to 30,  
in white or ecru. (\*)

10 plain on the other  
stitches = on the second  
side of the chain of chain  
stitches: 4 plain, 8 chain, join them to the 6<sup>th</sup> of the first 11  
plain stitches of this row.

On the 8 chain: 5 plain, 3 chain, join them to the 5<sup>th</sup> plain  
stitch of the 1<sup>st</sup> leaf made in this row = on the 3 chain: 3  
plain = on the remaining stitches of the 8 chain: 6 plain.

Along the leaf: 3 plain, 1 picot, 3 plain = on the stitch at

(\*) See, at the end of the last chapter the tables of the sizes and colours of  
the cotton, flax and silk articles, mark D·M·C.

the point of the leaf: 3 plain; then descending on the second side: 3 plain, 1 picot, 7 plain.

On the rest of the 28 plain stitches: 3 plain, 1 picot, 4 plain, \* 11 chain, skip the 11<sup>th</sup>, 10 plain = on the second side of the chain: 4 plain, 6 chain, join them to the 4<sup>th</sup> of the last 7 plain stitches of the preceding leaf = on the 6 chain: 9 plain. Continue on this 3<sup>d</sup> leaf of the row: 3 plain, 1 picot, 3 plain and 3 plain on the stitch at the point = 1 plain on each of the next 3 stitches, then 1 picot, 7 plain \*\* = on the 28 plain stitches: 4 plain, 1 picot, 3 plain. Repeat from \* to \*\*, 3 plain, 1 picot, 3 plain, skip the last of the 28 plain. On the preceding row: \*\*\* 5 plain, 8 chain, join to the 4<sup>th</sup> of the last 7 plain of the last leaf; 11 plain on the 8 chain.

On the preceding row: \* 5 plain, 8 chain, skip 1 chain, 1 plain on each chain stitch = on the second side: 4 plain, 3 chain join them to the 6<sup>th</sup> of the last 11 plain, 3 plain on the 3 chain, 3 plain on the leaf, 3 plain on the stitch at the point, 7 plain on the leaf. Repeat from \* and fasten the little horizontal bar to the leaf on the right.

Continue on the second row and to make the corner: 9 plain, \*\*\*\* 4 chain, 1 triple treble on the 2<sup>nd</sup> of the 3 stitches at the corner and repeat 4 times from \*\*\*\* = 4 chain, skip 3 of the second row, 1 plain on the 4<sup>th</sup> = turn the work = on each treble of 4 chain, 6 plain, 36 in all; join the last to the 8<sup>th</sup> of the 9 plain = turn the work = returning on the 36 stitches: 3 plain, 1 picot, 3 plain, 11 chain, skip the 11<sup>th</sup>, 1 plain on each of the 10 chain. On the second side of the chain: 4 plain, 8 chain, join them to the 4<sup>th</sup> of the 9 plain = on the 8 chain: 5 plain, 3 chain, join them to the 4<sup>th</sup> plain of the last little leaf: 3 plain = on the remaining stitches of the 8 chain: 6 plain.

Continue on the leaf: 3 plain, 1 picot, 3 plain, 3 plain on the stitch at the point, 3 plain, 1 picot and 7 plain.

Continue on the 36 plain stitches: \*\*\*\*\* 3 plain, 1 picot, 3 plain = 11 chain, skip the 11<sup>th</sup>, 10 plain, on the second side of the chain: 4 plain, 6 chain, join them to the 4<sup>th</sup> of the last 7 plain stitches of the last leaf, 9 plain on the chain stitches.

On the leaf: 3 plain, 1 picot, 3 plain, 3 plain on the stitch at the point, 3 plain, 1 picot, 7 plain \*\*\*\*\*. Repeat 3 times from \*\*\*\*\* to \*\*\*\*\* and add: 3 plain, 1 picot, 3 plain.

Continue on the 2<sup>nd</sup> row: 4 plain, 8 chain, join to the 4<sup>th</sup> of the last 7 plain = on the 8 chain: 11 plain = on the 2<sup>nd</sup> row, 4 plain, 8 chain = returning, skip the 8<sup>th</sup> stitch; 7 plain on the other stitches. On the second side of the chain, 4 plain, 3 chain, join them to the 6<sup>th</sup> of the last 11 plain = on the 3 chain: 3 plain = in the leaf: 3 plain, 3 plain on the stitch at the point, 7 plain.

Begin again with 4 plain, join the next leaf to the last leaf ending with 3 chain and 3 plain.

4<sup>th</sup> row — 1 plain on the 1<sup>st</sup> little leaf made in the 3<sup>rd</sup> row, \* 7 chain, 1 plain on the 2<sup>nd</sup> leaf = 7 chain, 1 triple treble on the 5<sup>th</sup> of the 9 plain between 2 leaves = 7 chain, 1 plain on the 3<sup>rd</sup> leaf = 7 chain, 1 triple treble = 7 chain, 1 plain on the 4<sup>th</sup> leaf = 7 chain, 1 plain on the 5<sup>th</sup> leaf = 5 chain, 1 plain on the 1<sup>st</sup> leaf of the corner scallop. Repeat from \* with this difference that you must make 4 triple trebles on the corner scallop.

5<sup>th</sup> row — on the first 7 chain of the 4<sup>th</sup> row: 12 plain = \* on the next chain stitches: 12 plain = turn the work = make, working to and fro and decreasing by one stitch each row, rows of plain stitches until but one stitch remains = along the side of the pyramid: 10 single. Repeat 3 times from \*, 12 plain on the next 7 chain, 6 plain on the 5 chain, 12 plain on the first 7 chain at the corner.

On the corner scallop, there must be 7 pyramids.

This is how these 7 are fitted in at the corner: \* 1<sup>st</sup> pyramid on 12 plain stitches on the first chain stitches = 2<sup>nd</sup> pyramid on 10 plain on the second chain stitches and on 2 plain stitches on the 3<sup>rd</sup> chain stitches = 3<sup>rd</sup> pyramid on 7 plain on the 3<sup>rd</sup> chain stitches and on 5 plain on the 4<sup>th</sup> chain stitches \*\* = 4<sup>th</sup> pyramid on 6 plain on the 4<sup>th</sup> chain stitches and 6 plain on the 5<sup>th</sup> chain stitches = repeat from \*\* to \*: then 12 plain on the next 7 chain stitches and 6 plain on the 5 chain.

6<sup>th</sup> row — \* 1 plain on the 1<sup>st</sup> pyramid, 5 chain, 1 crossed quadruple treble, the branches of which are connected by 5 chain; 5 chain, repeat twice from \* = 1 plain on the 4<sup>th</sup> pyramid, 4 chain, 1 plain on the 1<sup>st</sup> pyramid of the corner scallop = 5 chain, 1 crossed quadruple treble the branches of which are connected by 5 chain, 5 chain, join them to the next pyramid = 5 chain, and so on.

7<sup>th</sup> row — 6 plain on the first 5 chain of the 6<sup>th</sup> row: 6 plain on the next chain = 8 chain: bring the chain back

to the right, join it on between the 6<sup>th</sup> and the 7<sup>th</sup> of the plain stitches.

On the 8 chain: 4 plain, then 8 chain; take it back and join it to the 1<sup>st</sup> plain = on the 8 chain: 12 plain.

Continue on the first scallop: 3 plain, 1 picot, 8 plain = on the next 5 chain: 6 plain, 8 chain, join them again to the 4<sup>th</sup> of the 8 plain stitches on the scallop = on the 8 chain: 3 plain, 1 picot, 8 plain = on the 2 next bars of 5 chain stitches: 12 plain = 8 chain, join them between the 6<sup>th</sup> and 7<sup>th</sup> of the last 12 plain stitches = on the 8 chain: 5 plain, 8 chain, join them to the 1<sup>st</sup> plain stitch of the 3<sup>rd</sup> finished scallop = on the 8 chain: 5 plain, 3 chain, join them to the 4<sup>th</sup> plain stitch of the 3<sup>rd</sup> finished scallop = on the 3 chain: 2 plain, 1 picot, 2 plain = on the next scallop: 3 plain, 1 picot, 3 plain, and 6 more plain on the next scallop = 8 chain, join them to the first of the last 6 plain = on the 8 chain: 5 plain, 1 picot, 3 plain, 1 picot, 3 plain, 1 picot, 5 plain = on the lower scallop: 5 plain = on the lower row: 6 plain, 8 chain, join them to the first of the last 5 chain stitches of the last scallop = on the 8 chain: 3 plain, 1 picot, 8 plain.

On the 2 sets of 5 chain that come after the 12 plain = 8 chain, join them between the 6<sup>th</sup> and 7<sup>th</sup> of the 12 plain; on the 8 chain 5 plain = 8 chain, join them to the 1<sup>st</sup> of the 12 plain; on the 8 chain 5 plain = 3 chain, join them to the 4<sup>th</sup> of the 8 plain stitches of the last finished scallop, on the 3 chain, 2 plain, 1 picot, 2 plain = on the next chain stitches 3 plain, 1 picot, 3 plain = on the next chain stitches 3 plain, 1 picot, 8 plain, on the 5 chain stitches of the lower row 6 plain = 8 chain, join them to the 4<sup>th</sup> of the 8 plain; on the 8 chain 12 plain, 6 plain on the chain stitches that connect 2 scallops.

Carry on the little scallops all round, the middle one is repeated 4 times at the corner; to join 2 scallops you have to make, starting from the 2<sup>nd</sup> little scallop on the right, after the 12 plain stitches of the 1<sup>st</sup> little scallop, 8 chain stitches, join them to the 1<sup>st</sup> plain stitch of the last little scallop of the preceding big scallop = on the 8 chain 3 plain, 1 picot, 3 plain, 1 picot, 3 plain, 1 picot, 3 plain.

**Crochet lace.** Imitation of "guipure" lace (fig. 511). —

This kind of lace and insertion is mostly used for trimming curtains and blinds. It somewhat resembles the embroidery on a net ground called "filet-guipure".

Begin by a row of 40 chain stitches.

1<sup>st</sup> row returning on the chain stitches — skip 4, 6 trebles, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2, 1 treble, 3 chain, skip 2, 1 plain, 3 chain, skip 2, 13 trebles, 3 chain, skip 2, 1 plain, 3 chain, skip 2, 1 treble.

2<sup>nd</sup> row — turn the work — 8 chain, 13 trebles on 13 lower trebles, 5 chain, 1 treble on the next treble, 5 chain, 7 trebles on the last 7 stitches.

3<sup>rd</sup> row — turn the work — 9 chain, skip 4 chain, 6 trebles, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 7 trebles, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 1 treble, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 1 treble, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble.

4<sup>th</sup> row — turn the work — 8 chain, 1 treble on the next treble, 5 chain, 1 treble on the next treble, 5 chain, 1 treble on the next treble, 5 chain, 7 trebles on the 7 trebles beneath, 5 chain, 7 trebles on the last 7 stitches.

5<sup>th</sup> row — turn the work — 9 chain, skip 4 stitches, 6 trebles, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 1 treble, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble on the 1<sup>st</sup> treble, 3 chain, 1 plain on the 4<sup>th</sup> treble, 3 chain, skip 2 trebles, 7 trebles, 3 chain, skip 2 chain, 1 plain, 3 chain, 1 treble on the treble below, 3 chain, skip 2 chain, 1 plain, 3 chain, 1 treble on the treble below, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble.

6<sup>th</sup> row — turn the work — 8 chain, 1 treble on the next lower treble, 5 chain, 1 treble on the next treble, 5 chain, 7 trebles on the 7 lower trebles, 5 chain, 1 treble on the next treble, 5 chain, 1 treble on the next treble, 5 chain, 7 trebles on the last 7 stitches.

7<sup>th</sup> row — turn the work — 9 chain, skip 4 stitches, 6 trebles, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 1 treble, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 13 trebles, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 7 trebles, 3 chain, skip 2 chain, 1 plain, 3 chain, 1 treble on the treble beneath, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble.

8<sup>th</sup> row — turn the work — 8 chain, 1 treble on the next treble beneath, 5 chain, 7 trebles on the 7 lower trebles, 5 chain, 13 trebles on the 13 lower trebles, 5 chain, 1 treble on the treble beneath, 5 chain, 7 trebles on the last 7 stitches.



9<sup>th</sup> row — turn the work — 3 chain, skip 1 treble, 6 trebles, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 25 trebles, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 7 trebles, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble.

10<sup>th</sup> row — turn the work — 8 chain, 7 trebles on the 7 trebles beneath, 5 chain, 25 trebles on the 25 trebles beneath, 5 chain, 7 trebles on the last 7 stitches.

11<sup>th</sup> row — turn the work — 3 chain, skip 1 treble, 6 trebles, 3 chain, skip 2 chain, 1 plain, 3 chain, 1 treble on the lower treble, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 13 trebles, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 7 trebles, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 1 treble, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble.

12<sup>th</sup> row — turn the work — 8 chain, 1 treble on the next treble beneath, 5 chain, 7 trebles on the 7 trebles below, 5 chain, 13 trebles on the 13 trebles beneath,



Fig. 511.

Crochet lace. Imitation of "guipure" lace.  
Materials: D·M·C Knottling cotton No. 30, D·M·C Crochet cotton, 6 cord Nos. 5 to 25, D·M·C Flax thread for knitting and crochet Nos. 10 to 40, or D·M·C Alsatia Nos. 15 to 40, in white or écaru.

5 chain, 1 treble on the next treble, 5 chain, 7 trebles on the last 7 stitches.

13<sup>th</sup> row — turn the work — 7 single on the first 7 trebles, 3 chain, 6 trebles on the next 6 stitches, 3 chain, skip 2 chain, 1 plain, 3 chain, 1 treble on the next treble, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 1 treble, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 7 trebles, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 1 treble, 3 chain, skip 2 chain, 1 plain, 3 chain, 1 treble on the next treble, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble.

14<sup>th</sup> row — turn the work — 8 chain, 1 treble on the 1<sup>st</sup> treble, 5 chain, 1 treble on the next treble, 5 chain, 7 trebles on the 7 trebles below, 5 chain, 1 treble on the next treble, 5 chain, 1 treble on the next treble, 5 chain, 7 trebles on the last 7 stitches.

15<sup>th</sup> row — turn the work — 7 single on the first 7 trebles, 3 chain, 6 trebles on the next 6 stitches, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 7 trebles, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 1 treble, 3 chain, skip 2 chain, 1 plain, 3 chain, 1 treble on the treble below, 3 chain, skip 2 chain, 1 plain, 3 chain, 1 treble on the treble below, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble.

16<sup>th</sup> row — turn the work — 8 chain, 1 treble on the next treble below, 5 chain, 1 treble on the next treble, 5 chain, 1 treble on the next treble, 5 chain, 7 trebles on the 7 trebles below, 5 chain, 7 trebles on the last 7 stitches.

17<sup>th</sup> row — turn the work — 7 single on the first 7 trebles, 3 chain, 6 trebles on the next 6 stitches, 3 chain, skip 2 trebles, 1 plain, 3 chain, skip 2 trebles, 1 treble, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 13 trebles, 3 chain, skip 2 chain, 1 plain, 3 chain, skip 2 chain, 1 treble.

Repeat from the 2<sup>nd</sup> row.

**Crochet insertion. Imitation of filet-guipure (fig. 512).** — Begin by a row of 69 chain stitches.

1<sup>st</sup> row — returning over the chain stitches — skip 3 chain, make 12 trebles on the next chain stitches, \* 11 chain, skip 5 chain, 1 treble, 2 chain, skip 2 chain, 1 treble, 2 chain, skip 2 chain, 1 treble, repeat twice from \*, 11 chain, skip 5 chain, 13 trebles.

2<sup>nd</sup> row — turn the work — 3 chain, skip the 1<sup>st</sup> treble, 11 trebles on the 2<sup>nd</sup> and the 10 following trebles beneath to

the 12<sup>th</sup>, skip the 13<sup>th</sup> treble and the next 2 chain stitches, \*\* 7 single on the 3<sup>rd</sup> to the 9<sup>th</sup> chain stitch, 2 chain, 1 treble on the 2<sup>nd</sup> of the 3 trebles of the row beneath, 2 chain, \*\*\*; repeat twice from \*\* to \*\*\*, 7 single on the 3<sup>rd</sup> to the 9<sup>th</sup> of the next 11 chain stitches, skip the 1<sup>st</sup> treble, 12 trebles on the last stitches of the preceding row.

3<sup>rd</sup> row — turn the work — 3 chain, 6 trebles on the 2<sup>nd</sup> and 5 following trebles to the 7<sup>th</sup>, \*\*\*\*\* 11 chain, 1 treble on the 1<sup>st</sup> single, 2 chain, 1 treble on the 4<sup>th</sup> single, 2 chain, 1 treble on the 7<sup>th</sup> single \*\*\*\*\*; repeat once from \*\*\*\* to \*\*\*\*\*, 6 trebles on the next stitches, 2 chain, skip 2, 1 treble, 2 chain, skip 2, 1 treble, repeat once from \*\*\*\* to \*\*\*\*\*, 11 chain, skip 5 trebles, 7 trebles on the last stitches.

4<sup>th</sup> row — turn the work — 3 chain, skip 1 treble, 5 trebles, repeat twice from \*\* to \*\*\*, 7 trebles on the trebles beneath, 2 chain, 1 treble on the treble beneath, 2 chain, repeat once from \*\* to \*\*\*, 7 single on the 3<sup>rd</sup> and next 6 of the 11 chain, skip 1 treble, 6 trebles,



Fig. 512. Crochet insertion, imitation of filet-gaupe.

Materials: D-M-C Crochet cotton, 6 cord or D-M-C Special crochet cotton Nos. 10 to 50, D-M-C Alsatia Nos. 15 to 40, or D-M-C Flax thread for knitting and crochet Nos. 20 to 45, in white or ecru.

5<sup>th</sup> row — turn the work — 3 chain; repeat twice from \*\*\*\* to \*\*\*\*\*; 18 trebles on the next 18 stitches, 2 chain, skip 2, 1 treble, 2 chain, skip 2, 1 treble. Repeat once from \*\*\*\* to \*\*\*\*\*; 8 chain, 1 triple treble, on the last stitch of the row beneath.

6<sup>th</sup> row — turn the work — 1 single on the triple treble, 6 single on the next chain stitches, 2 chain, 1 treble on the treble beneath, 2 chain, repeat once from \*\* to \*\*\*, 19 trebles on the 19 trebles beneath, 2 chain, 1 treble on the treble beneath, 2 chain; repeat once from \*\* to \*\*\*, 7 single on the 3<sup>rd</sup> and next 6 of the chain stitches, up to the 9<sup>th</sup>.

7<sup>th</sup> row — turn the work — 5 chain, 1 treble on the 4<sup>th</sup> single, 2 chain, 1 treble on the 7<sup>th</sup> single; repeat once from \*\*\*\* to \*\*\*\*\*; 11 chain, 19 trebles on the 19 trebles beneath; repeat twice from \*\*\*\* to \*\*\*\*\*.

8<sup>th</sup> row — turn the work — 5 chain, 1 treble on the treble beneath, 2 chain; repeat once from \*\* to \*\*\*, 7 single on the 3<sup>rd</sup> and 6 following chain stitches, up to the 9<sup>th</sup>, skip 1 treble, 17 trebles; repeat twice from \*\* to \*\*\*, 1 treble on the 3<sup>rd</sup> of the 5 chain stitches below.

9<sup>th</sup> row — turn the work — 3 chain; repeat once from \*\*\*\* to \*\*\*\*\*; 12 trebles on the next 12 stitches, 11 chain, skip 5 trebles, 7 trebles, 11 chain, skip 5 trebles, 13 trebles, 2 chain, skip 2 stitches, 1 treble, 2 chain, skip 2 stitches, 1 treble, 8 chain, 1 triple treble on the last stitch of the preceding row.

10<sup>th</sup> row — turn the work — 1 single on the triple treble, 6 single on the next chain stitches, 2 chain, 1 treble on the treble beneath, 2 chain, 12 trebles on the first 12 trebles, skip the 13<sup>th</sup> treble, 7 single on the 3<sup>rd</sup> and the next 6 chain stitches, up to the 9<sup>th</sup>, skip 1 treble, 5 trebles, skip 1 treble, 7 single on the 3<sup>rd</sup> and next 6 chain, up to the 9<sup>th</sup>, skip 1 treble, 12 trebles, 2 chain, 1 treble on the treble below, 2 chain, 7 single on the 3<sup>rd</sup> and next 6 chain, up to the 9<sup>th</sup>.

11<sup>th</sup> row — turn the work — 5 chain, 1 treble on the 4<sup>th</sup> single, 2 chain, 1 treble on the 7<sup>th</sup> single, 24 trebles on the next stitches, 11 chain, skip 5 trebles, 25 trebles, 2 chain, skip 2 single, 1 treble, 2 chain, skip 2 single, 1 treble on the last stitch of the row.

12<sup>th</sup> row — turn the work — 5 chain, 1 treble on the treble below, 2 chain, 24 trebles, skip 1 treble, 7 single on the 3<sup>rd</sup> and next 6 chain, up to the 9<sup>th</sup>, skip 1 treble, 24

trebles, 2 chain, 1 treble on the treble below, 2 chain, 1 treble on the 3<sup>rd</sup> of the 5 chain.

13<sup>th</sup> row — turn the work — 3 chain, \*\*\*\*\* 11 chain, 1 treble on the 1<sup>st</sup> treble below, 2 chain, 1 treble on the 4<sup>th</sup> treble below, 2 chain, 1 treble on the 7<sup>th</sup> treble below \*\*\*\*\* 12 trebles, 11 chain, 7 trebles on the 7 single, 11 chain, skip 5 trebles, 13 trebles, 2 chain, skip 2 trebles, 1 treble, 2 chain, skip 2 trebles, 1 treble, 8 chain, 1 triple treble on the last stitch.

14<sup>th</sup> row — turn the work — 1 single on the triple treble, 6 single on the chain stitches, 2 chain, 1 treble on the treble beneath, 2 chain, 12 trebles on the 12 trebles beneath, skip the 13<sup>th</sup> treble, 7 single on the 3<sup>rd</sup> and the 6 following chain stitches, up to the 9<sup>th</sup>, skip 1 treble, 5 trebles, skip 1 treble, 7 single on the 3<sup>rd</sup> and 6 following chain stitches, up to the 9<sup>th</sup>, skip 1 treble, 12 trebles, 2 chain, 1 treble on the treble beneath, 2 chain, 7 single on the 3<sup>rd</sup> and 6 following chain stitches, up to the 9<sup>th</sup>.

15<sup>th</sup> row — turn the work — 5 chain, 1 treble on the 4<sup>th</sup> single, 2 chain, 1 treble on the 7<sup>th</sup> single; repeat once from \*\*\*\*\* to \*\*\*\*\* 11 chain, skip 5 trebles, 19 trebles on the next stitches, 11 chain, 1 treble on the 6<sup>th</sup> treble, 2 chain, skip 2 stitches, 1 treble, 2 chain, skip 2 stitches, 1 treble; repeat once from \*\*\*\* to \*\*\*\*\*.

16<sup>th</sup> row — turn the work — 5 chain, 1 treble on the treble beneath, 2 chain; repeat once from \*\* to \*\*\*, 7 single on the 3<sup>rd</sup> and 6 following chain stitches, up to the 9<sup>th</sup>, skip 1 treble, 17 trebles, skip 1 treble; repeat twice from \*\* to \*\*\*, 1 treble on the last stitch.

17<sup>th</sup> row — turn the work — 3 chain; repeat twice from \*\*\*\* to \*\*\*\*\* 18 trebles on the 18 following stitches, 2 chain, 1 treble on the 4<sup>th</sup> single, 2 chain, 1 treble on the 7<sup>th</sup> single; repeat once from \*\*\*\* to \*\*\*\*\* 8 chain, 1 triple treble on the last stitch.

18<sup>th</sup> row — turn the work — 1 single on the triple treble, 6 single on the chain stitches, 2 chain, 1 treble on the treble beneath, 2 chain; repeat once from \*\* to \*\*\*, 19 trebles on the 19 trebles, 2 chain, 1 treble on the treble beneath, 2 chain; repeat once from \*\* to \*\*\*, 7 single on the 3<sup>rd</sup> and 6 following chain stitches, up to the 9<sup>th</sup>.

19<sup>th</sup> row — turn the work — 3 chain, 6 trebles, on the 2<sup>nd</sup> and 5 following single stitches, up to the 7<sup>th</sup>, repeat once from

\*\*\*\* to \*\*\*\*\* and once from \*\*\*\*\* to \*\*\*\*\*, 6 trebles on the trebles beneath, 2 chain, skip 2 trebles, 1 treble, 2 chain, skip 2 trebles, 1 treble; repeat once from \*\*\*\* to \*\*\*\*\*, 11 chain, 7 trebles on the 7 single.

20<sup>th</sup> row — turn the work — 3 chain, skip 1 treble, 5 trebles; repeat twice from \*\* to \*\*\*, 7 trebles on the trebles beneath, 2 chain, 1 treble on the treble beneath, 2 chain; repeat once from \*\* to \*\*\*, 7 single on the 3<sup>rd</sup> and 6 following stitches, up to the 9<sup>th</sup>, skip 1 treble, 6 trebles.

21<sup>st</sup> row — turn the work — 3 chain, skip 1 treble, 12 trebles on the next stitches; repeat once from \*\*\*\* to \*\*\*\*\*, once from \*\*\*\*\* to \*\*\*\*\*, and once from \*\*\* to \*\*\*\*\*, 11 chain, 13 trebles on the last stitches.

Repeat from the 2<sup>nd</sup> row.

**Crochet chair back** (fig. 513). — This, should be worked in D·M·C Knottling cotton (Fil à pointer) No. 30, D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) or D·M·C Special crochet cotton (Cordonnet spécial) Nos. 5 to 20. In the fine numbers of D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) (\*), it works out much smaller, so that it would need four joined together to make a chair back of reasonable size. The four pyramids, meeting in the centre of the square thus formed, should be connected by trebles.

In the same manner a number joined together could be made into cradle coverlids, table covers and curtains, &c.

Begin by 5 chain, close the ring with 1 single stitch.

1<sup>st</sup> row — 5 chain, \* 1 treble on the ring, 2 chain, repeat 6 times from \*, 1 single on the 3<sup>rd</sup> of the first 5 chain stitches.

2<sup>nd</sup> row — \* on the 2 chain of the last row 4 plain; repeat 7 times from \*.

3<sup>rd</sup> and 4<sup>th</sup> rows — 1 plain on each stitch of the last row.

5<sup>th</sup> row — 10 chain, \* skip 1 stitch of the last row, 1 double treble on the next stitch, 4 chain; repeat 14 times from \*, 1 single on the 6<sup>th</sup> of the 10 chain.

6<sup>th</sup> row — \* 4 plain on the 4 chain, 1 plain on the treble; repeat 15 times from \*.

7<sup>th</sup> row — 2 plain, \* 1 picot, 5 plain; repeat 14 times

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

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from \*, 1 picot, 3 plain; the 3<sup>rd</sup> of the 5 plain should be above the double treble.

8<sup>th</sup> row — 12 chain, 1 treble on the 3<sup>rd</sup> of the plain stitches after the 1<sup>st</sup> picot, \* 9 chain, 1 treble on the 3<sup>rd</sup> of the next 5 plain stitches, repeat 13 times from \*, 9 chain, 1 single on the 3<sup>rd</sup> of the 12 chain stitches.

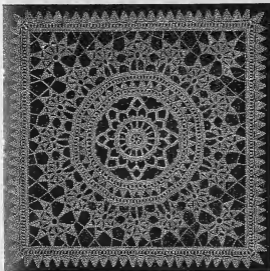


Fig. 513. Crochet chair back.

Materials: D·M·C Knotting cotton No. 30, D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 5 to 20, D·M·C Flax lace thread Nos. 16 to 30, in white, ecru or Maise yellow 579.

9<sup>th</sup> row — \* on the first 9 chain 13 plain, on the next 9 chain 6 plain; 9 chain, join them to the 7<sup>th</sup> of the previous 13 plain; on the 9 chain 15 plain, on the chain stitches beneath 7 plain; repeat 7 times from \*.

10<sup>th</sup> row — 12 single along the first scallop, 1 plain on the

7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> of the 15 plain on the row before; \* 5 chain, 1 drooping picot, 5 chain, 1 drooping picot, 5 chain, 1 plain on the 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> of the next 15 plain stitches; repeat 6 times from \*, 5 chain, 1 drooping picot, 5 chain, 1 drooping picot, 5 chain.

11<sup>th</sup> row — 1 plain on every stitch and picot of the row before, 160 stitches in all.

12<sup>th</sup> row — 4 chain, skip 1 plain of the last row, 1 treble on the next stitch, \* 1 chain, skip 1 stitch of the row before, 1 treble on the next stitch; repeat 77 times from \*, 1 chain, 1 single on the 3<sup>rd</sup> of the 4 chain stitches.

13<sup>th</sup> row — 1 single on the next chain stitch, \* 5 chain, skip 1 stitch, 1 plain, 1 treble, 2 double trebles, skip 3 stitches of the last row, 1 single on the 4<sup>th</sup> stitch; repeat 39 times from \*.

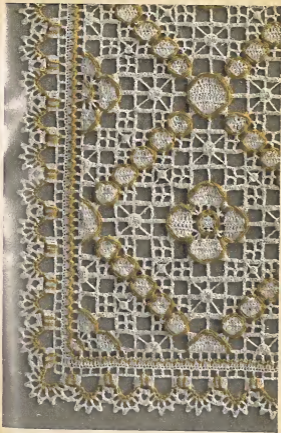
14<sup>th</sup> row — 4 single along the first pyramid; 1 plain on the chain stitch at the point which was missed over in the last row; \* 5 chain, 1 plain on the point of the next pyramid; repeat 38 times from \*, 5 chain, 1 single on the point of the first pyramid.

15<sup>th</sup> row — 4 chain, skip 1 stitch of the preceding row, 1 treble on the next stitch, \* 1 chain, skip 1, 1 treble on the next stitch; repeat 117 times from \*, 1 chain, 1 single on the 3<sup>rd</sup> of the 4 chain stitches.

16<sup>th</sup> row — 15 plain on the 15 stitches of the last row, \* 15 chain, join to the 7<sup>th</sup> chain stitch, counted from right to left: 2 plain on the ring = 10 chain, 1 single on the 4<sup>th</sup> plain stitch to the right, skip the 1<sup>st</sup> chain stitch, 1 single on the 9<sup>th</sup>, 8<sup>th</sup>, 7<sup>th</sup> of the 10 chain, 6 chain, skip 1, 1 single, 1 plain, 1 treble, 3 chain, skip 2 chain, 1 treble on the 3<sup>rd</sup> of the chain stitches that come before the 3 single, 1 plain, 1 single, 1 chain, 2 plain on the ring = \*\* 6 chain, join them to the 2<sup>nd</sup> of the last 3 chain stitches, 7 chain, skip 1, 1 single, 1 plain, 2 trebles, 3 chain, skip the 6<sup>th</sup> and 5<sup>th</sup> of the first 6 chain stitches, 1 treble, 1 plain, 1 single, 1 chain, 2 plain on the ring \*\*\* = repeat 4 times from \*\* to \*\*\* = 6 chain, join them to the 2<sup>nd</sup> of the last 3 chain stitches. 6 chain, skip 1, 1 single, 1 plain, 1 treble, 3 chain, skip the 6<sup>th</sup> and the 5<sup>th</sup> of the last 6 chain, 1 treble, 1 plain, 1 single, 1 chain, 2 plain on the ring = 6 single on the remaining 6 chain stitches, 4 plain on the stitches of the row beneath, 3 chain, join them to the 2<sup>nd</sup> of the last 3 chain stitches,



PLATE VII



CORNER FOR CHAIR-BACK IN CROCHET  
worked with D-M-C Crochet cotton 6 cord (Cordonnet 6 fils).

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3 single on the chain stitches, 11 plain on the stitches of the row beneath; repeat 15 times from \*; join the 1<sup>st</sup> and the 2<sup>nd</sup> scallop to the last and last but one scallop of the leaf before by 1 single stitch; when you have reached the 6<sup>th</sup> scallop of the 16<sup>th</sup> leaf, join this latter by 1 single stitch to the 2<sup>nd</sup> scallop of the 1<sup>st</sup> leaf, and the 7<sup>th</sup> scallop of the 16<sup>th</sup> to the 1<sup>st</sup> of the 1<sup>st</sup> leaf, fasten off the thread.

17<sup>th</sup> row — Join the thread to the point of the 2<sup>nd</sup> scallop on the right of the leaf that forms the corner; 13 single, 1 picot of 3 chain stitches on the point of the 3<sup>rd</sup> scallop, 14 single, \* 1 picot of 3 chain on the point of the 4<sup>th</sup> scallop, 14 single, 1 picot of 3 chain on the point of the 5<sup>th</sup> scallop, 27 single, 2 chain on the point of the 3<sup>rd</sup> scallop of the 2<sup>nd</sup> leaf = turn the work = 1 triple treble placed on the picot of the 5<sup>th</sup> scallop of the first leaf = turn the work = finish the picot, 14 single, 2 chain, 1 quadruple treble placed on the point of the preceding scallop, finish the picot, 14 single, 1 picot of 3 chain on the point of the 5<sup>th</sup> scallop of the 2<sup>nd</sup> leaf, 27 single, 2 chain on the point of the 3<sup>rd</sup> scallop of the 3<sup>rd</sup> leaf, 1 triple treble on the picot of the 5<sup>th</sup> scallop of the 2<sup>nd</sup> leaf, finish the picot, 14 single, 1 picot of 3 chain on the point of the 4<sup>th</sup> scallop, 14 single, 1 picot of 3 chain on the point of the 5<sup>th</sup> scallop, 27 single, 2 chain on the point of the 3<sup>rd</sup> scallop of the 4<sup>th</sup> leaf, 1 triple treble on the picot of the 5<sup>th</sup> scallop of the 3<sup>rd</sup> leaf, finish the picot, 14 single, 1 picot of 3 chain on the point of the 4<sup>th</sup> scallop of the 4<sup>th</sup> leaf, 14 single, 2 chain, 1 quadruple treble on the picot of the 4<sup>th</sup> scallop of the 4<sup>th</sup> leaf \*\*, finish the picot, 27 single, 2 chain, 1 triple treble on the picot of the 5<sup>th</sup> scallop of the 4<sup>th</sup> leaf, finish the picot, 14 single \*\*\*; repeat twice from \* to \*\*\* and once from \* to \*\*, join the 5<sup>th</sup> scallop of the 16<sup>th</sup> leaf to the 3<sup>rd</sup> scallop of the 1<sup>st</sup> leaf by 1 triple treble, and end with 13 single, fasten off the thread.

To make the little leaves in the corners, fasten the thread to the 4<sup>th</sup> scallop of a leaf placed in the direction of the corner; 15 chain, join them on the right to the 7<sup>th</sup> chain stitch, 2 plain on the ring = 9 chain, join them to the 3<sup>rd</sup> scallop of the leaf beneath; on the 9 chain 3 single, 7 chain, skip 1 stitch, 1 single, 1 plain, 2 trebles, 3 chain, skip the 6<sup>th</sup> and the 5<sup>th</sup> of the first 9 chain stitches, 1 treble, 1 plain, 1 single, 1 chain, 2 plain on the ring = \* 6 chain, join them to the 2<sup>nd</sup> of the last 3 chain stitches, 7 chain, skip 1, 1 single, 1 plain, 2 trebles, 3 chain, skip the 6<sup>th</sup> and the 5<sup>th</sup> of the 6

last chain stitches, 1 treble, 1 plain, 1 single, 1 chain, 2 plain on the ring = repeat 4 times from \* = 6 chain, join them to the 2<sup>nd</sup> of the last 3 chain stitches, 7 chain, skip 1, 1 single, 1 plain, 2 trebles, 5 chain, join them to the 5<sup>th</sup> scallop of the leaf beneath; on the 5 chain 3 single, 1 chain, skip the 6<sup>th</sup> and the 5<sup>th</sup> of the last 6 chain stitches, 1 treble, 1 plain, 1 single, 1 chain, 2 plain on the ring = on the rest of the first 13 chain stitches 6 single, fasten off the thread.

Fasten the thread on the 3<sup>rd</sup> scallop on the same stitch as the single stitch that follows the first 9 chain stitches, 10 single, 2 chain, 1 triple treble on the picot of the 5<sup>th</sup> scallop of the 16<sup>th</sup> leaf, finish the picot, 14 single, 1 picot of 3 chain on the point of the 2<sup>nd</sup> scallop, 14 single, 1 picot of 3 chain on the point of the 3<sup>rd</sup> scallop, 14 single, 1 picot of 3 chain on the point of the 4<sup>th</sup> scallop, 14 single, 1 picot of 3 chain on the point of the 5<sup>th</sup> scallop, 14 single, 1 picot of 3 chain on the point of the 6<sup>th</sup> scallop, 14 single, 2 chain, 1 triple treble on the picot of the 3<sup>rd</sup> scallop of the 2<sup>nd</sup> leaf, finish the picot, 10 single, fasten off the thread.

Repeat the same figure in the other three corners.

18<sup>th</sup> row — \* 1 plain on the picot of the 4<sup>th</sup> scallop of the 3<sup>rd</sup> leaf, 4 chain, 1 triple treble on the picot of the 5<sup>th</sup> scallop of the 3<sup>rd</sup> leaf, 5 chain, 1 double treble on the same picot, 3 chain, 1 triple treble on the picot of the 3<sup>rd</sup> scallop of the 4<sup>th</sup> leaf, 5 chain, 1 triple treble on the picot of the 4<sup>th</sup> scallop of the 4<sup>th</sup> leaf, 8 chain, 1 double treble on the same picot, 3 chain, 1 quadruple treble on the picot of the 1<sup>st</sup> scallop of the isolated leaf in the corner, 6 chain, 1 triple treble on the same picot, 1 chain, 1 double treble on the picot of the 2<sup>nd</sup> scallop of the corner leaf; 6 chain, 1 double treble on the same picot, 5 chain, 1 plain on the picot of the 3<sup>rd</sup> scallop of the corner leaf, 3 chain, 1 triple treble on the picot of the 4<sup>th</sup> scallop, 7 chain, 1 triple treble on the same picot, 7 chain, 1 triple treble on the same picot, 3 chain, 1 plain on the picot of the 5<sup>th</sup> scallop of the corner leaf, 5 chain, 1 double treble on the picot of the 6<sup>th</sup> scallop of the corner leaf, 6 chain, 1 double treble on the same picot, 1 chain, 1 triple treble on the picot of the 7<sup>th</sup> scallop of the corner leaf, 6 chain, 1 quadruple treble on the same picot, 3 chain, 1 double treble on the picot of the 4<sup>th</sup> scallop of the 6<sup>th</sup> leaf, 8 chain, 1 triple treble on the same picot, 5 chain, 1 triple treble on the picot of the 5<sup>th</sup> scallop of the 6<sup>th</sup> leaf, 3 chain, 1 double treble on

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the picot of the 3<sup>rd</sup> scallop of the 7<sup>th</sup> leaf, 5 chain, 1 triple treble on the same picot, 4 chain. Repeat 3 times from \*.

19<sup>th</sup> row — 1 plain on every stitch of the row below, 3 plain on the corner stitch.

20<sup>th</sup> row — 2 single on the first 2 plain on the row beneath, 4 chain, \* skip 1 stitch of the preceding row, 1 treble, 1 chain; repeat from \*. Make 68 trebles on each side, on the corner stitch 1 treble, 2 chain, 1 double treble, 2 chain, 1 treble, fasten off the thread.

21<sup>st</sup> row — \* 1 plain on the chain stitches that come before the double treble, 6 chain, skip 1 chain, 1 plain, 2 trebles, 2 double trebles, 1 plain on the 2 chain stitches after the double treble, 6 chain, skip 1, 1 plain, 2 trebles, 2 double trebles, skip 2 lower trebles, 1 plain on the next chain stitch, \*\* 6 chain, skip 1, 1 plain, 2 trebles, 2 double trebles, skip 3 of the trebles beneath, 1 plain \*\*\*. Repeat 21 times from \*\* to \*\*\*, 6 chain, skip 1, 1 plain, 2 trebles, 2 double trebles, skip 2 of the trebles beneath, 1 plain \*\*\*\*; repeat again 3 times from \* to \*\*\*\*.

22<sup>nd</sup> row — 6 single along the pyramid, 1 picot of 3 chain on the point, 6 single along the second side; work round all the other small pyramids in the same manner.

**Crochet chair back made up of squares** (fig. 514). —

This is one of the prettiest patterns for cut work, taken from an old collection by Sibmacher and adapted by us here to crochet.

We have worked this pattern ourselves both in D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) (\*) No. 15 and D·M·C Alsatian thread (Fil d'Alsace) No. 100 and can assure our readers from personal experience that in both the result was equally handsome, and any number of these two materials indicated here is open to choice.

1<sup>st</sup> row — 4 chain, close the ring.

2<sup>nd</sup> row — 2 plain on each chain, 8 in all; draw the loop of the last stitch through the first.

3<sup>rd</sup> row — 6 chain, \* 1 treble, 3 chain, repeat 6 times from \*, join to the 3<sup>rd</sup> of the 6 chain. In all with the 3 chain: 8 trebles.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

4<sup>th</sup> row — 5 plain over the loops of 3 chain, 1 plain on the treble.

5<sup>th</sup> row — 6 chain, 1 plain on the 3<sup>rd</sup> of the plain stitches beneath, \* 3 chain, 1 treble on the treble beneath; 3 chain, 1 plain on the 3<sup>rd</sup> stitch of the row beneath. Repeat 6 times from \*, then add 3 chain, 1 single on the 3<sup>rd</sup> of the 6 chain.

6<sup>th</sup> row — 8 chain, \* 1 plain on the treble of the last row, 7 chain; repeat 6 times from \*, 1 single on the 1<sup>st</sup> of the 8 chain.



Fig. 314. Crochet chair back made up of squares.

Materials: D·M·C Alsatian thread Nos. 30 to 100, D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 25 to 50, or D·M·C Flax lace thread Nos. 25 to 50, in white or écaru. (\*)

7<sup>th</sup> row — 3 chain, 1 treble on the same stitch beneath; 1 treble on each chain stitch, 2 trebles on each plain stitch of the row beneath; in all, including the 3 chain, 72 trebles, join to the 3<sup>rd</sup> chain stitch.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

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8<sup>th</sup> row — \* 8 chain, 1 plain between the 2 added trebles, therefore between the 8<sup>th</sup> and the 9<sup>th</sup> treble = turn the work = on the wrong side 12 plain = turn the work back to the right side = take up 1 loop of each of the 12 stitches for the Tunisian stitch that is made in 10 rows and decreasing by one stitch in each row, alternately on the right and left, draw up the 3 last overs together, 1 chain, and make descending on the left side, 1 single on each row of the pyramid just made, finish with 1 single stitch on the plain stitch that comes after the 8 chain. Repeat 7 times from \*.

9<sup>th</sup> row — all along the pyramid: 3 plain, 1 picot, 3 plain, 1 picot, 3 plain, 1 picot, 1 plain, 3 plain on the stitch at the point. Repeat the same number of stitches on the second side and on all the pyramids = after the 9<sup>th</sup> row, fasten off the thread.

10<sup>th</sup> row — fasten the thread to a stitch at the point of the pyramid, \* 7 chain, 5 overs, draw the loop through the 2<sup>nd</sup> picot on the left side of the pyramid on which you are working, draw together successively twice 2 overs, make 2 overs more and put the hook into the picot opposite and on the same level, draw together successively twice 2 overs, the 3<sup>rd</sup> time 3 and the last times 2 and 2 = 7 chain, 1 double treble, join it to the 3<sup>rd</sup> over of the 3 trebles just made, 7 chain, 1 plain on the point of the next pyramid = 7 chain, 7 overs, draw the loop through the 2<sup>nd</sup> succeeding picot, draw together 3 times 2 overs, 1 triple treble on the picot opposite and on the same level, draw the overs together 2 by 2, and by 3 on reaching the 4<sup>th</sup> over, and 2 by 2 those that remain = 7 chain, 1 quadruple treble, join it to the 4<sup>th</sup> over, 7 chain, 1 triple treble, join that also to the 4<sup>th</sup> over, 7 chain, 1 plain on the next pyramid. Repeat 3 times from \*.

11<sup>th</sup> row — 1 plain on each of the stitches of the last row and 3 plain on those which form the corner.

12<sup>th</sup> row — 1 single on the 1<sup>st</sup> plain, 5 chain, 1 treble on the 3<sup>rd</sup> plain, 2 chain, 1 treble on the 6<sup>th</sup> plain, 2 chain, 1 treble on the 9<sup>th</sup> plain, and so on, skipping each time 2 stitches of the row beneath as far as the corner until there are 14 trebles, including the first chain stitches; on the corner stitch: 3 times 2 chain stitches with 2 trebles besides, then continue as on the first side.

Between the trebles of one corner and the other there should be 20 trebles and 21 times 2 chain and the same number on the 4 sides, 1 single on the 3<sup>rd</sup> of the 5 chain.

13<sup>th</sup> row — 1 plain on every stitch of the last row, 63 in all, on each side, exclusive of the 3 chain at the corner.

14<sup>th</sup> row — 13 single on the foregoing stitches, 1 chain, 24 plain = 4 plain of the preceding row, not counting the 3 added stitches, must remain free — after the 24<sup>th</sup> stitch, turn the work, 1 chain, skip 2, 22 plain made by passing the hook through the 2 loops of the stitch beneath = turn the work = 1 chain, 21 plain = turn the work = 1 chain, 20 plain = continue to decrease in the same proportion until 3 stitches are left and fasten off the thread.

In all the intakes, skip the last stitch but one coming back and the first going, and always begin with 1 chain.

For the second half of these triangular figures, which must be worked from right to left, fasten the thread to the 5<sup>th</sup> stitch after the 3 increases, and make 23 plain stitches = 7 plain stitches must be left between the two triangular figures made of plain stitches = turn the work = 1 chain, 22 plain, skip the last stitch but one = turn the work = 1 chain, skip 1, 21 plain, 1 chain, 3 overs, pass the hook through the 4<sup>th</sup> of the 7 stitches left between the two figures, draw it back once through 2 overs, make 1 more over, pass the hook through the last stitch of the 3<sup>rd</sup> row opposite, draw it back 4 times through 2 overs = turn the work = 20 plain, and so on, until 10 transverse trebles have been made = fasten off the thread, and then repeat the same series of rows on the other sides.

15<sup>th</sup> row — \* 1 treble on the corner stitch of the right hand triangle, 2 chain, 1 treble on the same stitch, 2 chain, 1 treble on the last plain stitch of the first half of the triangular figures; 2 chain, 1 treble in the middle of the 10<sup>th</sup> transverse treble; 2 chain, 1 treble on the first plain stitch of the second triangular figure; 2 chain, 1 treble on the third and last top stitch of the triangular figure; 2 chain, 1 treble on the same stitch that the last treble is on.

Then, along the edge: 10 trebles connected by 2 chain stitches, 1 of which trebles must always be placed on a row of plain stitches = after the 10<sup>th</sup> treble: 5 chain, 1 plain stitch on the corner stitch of the 13<sup>th</sup> row; 5 chain, again 10 trebles connected by 2 chain = after the 10<sup>th</sup> treble: 2 chain and repeat 3 times from \*.

16<sup>th</sup> row — on all the pairs of chain stitches: 3 plain and 6 plain on the 5 chain.

17<sup>th</sup> row — 7 chain, 1 plain on the 6<sup>th</sup> plain of the last row; make 13 scallops on each side = the 7<sup>th</sup> scallop should

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be placed exactly over the corner stitches of the 13<sup>th</sup> row, in the corner make 1 scallop of 7 chain; skip at the corner and on the scallops to right and left of the corner only 4 stitches of the row beneath.

18<sup>th</sup> row — make 7 plain stitches over 7 chain, 5 chain, drop the treble, returning put the hook into the 4<sup>th</sup> plain stitch and draw the loop through = on the 5 chain: 3 plain, 1 picot, 3 plain = on the 7 chain beneath 3 more plain.

When such squares are made use of in any number and have to be joined together, connect 13 picots, the 14<sup>th</sup>, the corner one, is left free.

The 4 free picots are joined by a little star.

**Crochet collar** (fig. 515). — We have in this book as far as possible avoided describing articles that are subject to the changes of fashion, and if we have made an exception in the case of this collar composed of squares, stars, lozenges and lace edging, it is because such a classical model will never be out of date. Fine and delicate work like this can only be executed in very fine materials, and the best effect will be secured by the use of *écru* threads. Their soft tones and glossy appearance give an antique character to the work which it is not possible to obtain with white thread.

The materials preferable for the collar in question are D·M·C Alsatian thread (*Fil d'Alsace*) (\*), in *écru*, or D·M·C Flax lace thread (*Lin pour dentelles*), in white, and the straight edged figures should be made first, then the rounded ones.

The four squares with half stars at the two ends of the collar itself and on the right and left of the central figure, are equal on all sides, whereas the three in the border scallops are rather narrower on the outer side than on the inner where they join the foundation.

Inner squares: 1<sup>st</sup> row — 5 chain, close the ring; 5 chain, \* 1 treble on the ring, 2 chain; repeat 6 times from \* and join to the 3<sup>rd</sup> chain stitch.

2<sup>nd</sup> row — 3 plain over 2 chain; 1 plain on each treble.

3<sup>rd</sup> row — 9 chain, \* 1 treble on the treble of the 1<sup>st</sup> row, 6 chain. Repeat 6 times from \* = join to the 3<sup>rd</sup> of the 9 chain = 8 trebles in all counting the first chain stitches.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

4<sup>th</sup> row — small leaf = \* 10 chain; returning, skip the 1<sup>st</sup> chain: 1 plain, 1 half-treble, 4 trebles, 1 half-treble, 1 plain, 1 single — on the 6 chain of the 3<sup>rd</sup> row: \*\* 1 plain, 1 half-

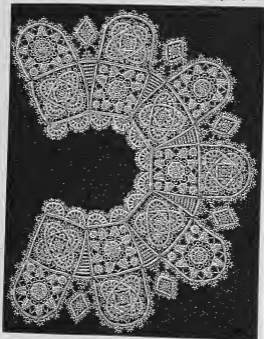


Fig. 515. Crochet collar.

Materials: D·M·C Alsatian thread No. 100, or D·M·C Special crochet cotton No. 100, in écarle,  
or D·M·C Flax lace thread No. 50, in white.

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from \* to \*\*\* = then along the 1<sup>st</sup> leaf to the 10<sup>th</sup> stitch: 10 single.

5<sup>th</sup> row — starting from the point: \* 7 chain, 1 triple treble on the 5<sup>th</sup> stitch of the little scallop of the 4<sup>th</sup> row, 7 chain, 1 triple treble on the next scallop, 7 chain, 1 plain on the point of the 2<sup>nd</sup> leaf. Repeat 3 times from \*.

6<sup>th</sup> row — \* 3 plain on the stitch that forms the point, 1 plain on each chain stitch and on every treble of the last row = 15 stitches in all up to the 2<sup>nd</sup> treble = turn the work = returning: 1 chain, 1 double treble on the 4<sup>th</sup> plain, 1 chain, 1 double treble, 1 chain, 1 double treble, 1 chain, 1 double treble, 1 chain, 1 double treble, 1 chain, join them to the 4<sup>th</sup> plain = turn the work = make over each chain stitch: 2 plain and on each treble 1 plain and 1 picot over the 1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup> and 5<sup>th</sup> treble; 8 plain. Repeat 3 times from \*.

7<sup>th</sup> row — 1 single, 1 plain on the 2<sup>nd</sup> of the 3 stitches at the point, \* 9 chain, 1 double treble between the first two picots of the half circle formed in the last row; 8 chain, 1 triple treble on the 3<sup>rd</sup> treble of the half circle, 8 chain, 1 double treble between the 3<sup>rd</sup> and 4<sup>th</sup> picots of the half circle, 9 chain, 1 plain on the corner-stitch. Repeat 3 times from \*.

8<sup>th</sup> row — 19 plain on the chain stitches of the 7<sup>th</sup> row, 3 plain on the corner stitch, 23 plain on the chain stitches and the trebles = turn the work = returning: 2 chain, 1 double treble on the 19<sup>th</sup> stitch; add on the same stitch: 2 double trebles with 2 chain between = to finish 2 chain, join them to the 5<sup>th</sup> plain = turn the work = on the chain: \* 1 plain, 1 picot, 1 plain and 1 plain on the treble. Repeat 3 times from \*.

Add further: 4 plain on the chain stitches of the 7<sup>th</sup> row = turn the work = 5 chain, 1 double treble on the 1<sup>st</sup> treble of the small half circle; then 3 times more: 5 chain, and twice: 1 double treble on each of the trebles beneath = after the last 5 chain: join to the 4<sup>th</sup> plain = turn the work.

In this row the points are made with: 8 chain, skip 1 = returning: 1 single, 1 plain, 1 half-treble, 1 treble, 1 treble  $1\frac{1}{2}$  treble long, 2 double trebles, 1 plain on the 5 chain. The 2<sup>nd</sup> point must be placed half in front of, half behind the treble; make 7 points in all = after the 7<sup>th</sup> point: 8 plain on the chain stitches of the 7<sup>th</sup> row = turn the work = \* 7 chain, 1 plain on the stitch at the top of the point and repeat 6 times from \* = 7 chain: 1 plain on the 9<sup>th</sup> plain = turn the work = draw the thread through the 1<sup>st</sup> plain stitch = 1 plain

treble on each chain stitch, 1 picot at the top of the point, add 4 more trebles and 12 chain, join them to the 4<sup>th</sup> treble before the 1<sup>st</sup> picot. On the 12 chain: 5 plain, 1 picot, 4 plain, 1 picot, 4 plain, 1 picot, 5 plain, 4 trebles up to the next picot, 1 picot, 4 trebles; 12 chain, join them to the treble nearest the 1<sup>st</sup> scallop, and so on = make 7 scallops in all; after the 7<sup>th</sup> add 4 trebles more on the 2 last chain = to the 4<sup>th</sup> treble join 2 plain which are followed by the 3 plain stitches at the corner = at the next scallop you join the 1<sup>st</sup> picot of the 1<sup>st</sup> scallop to the 3<sup>rd</sup> picot of the last scallop by 1 single stitch. Having finished the figure described above on the 4 sides, fasten off the thread.

The edging of these top squares should be begun on the inner and narrower side and at the 3<sup>rd</sup> little scallop: \* 1 plain on the middle picot of the 3<sup>rd</sup> scallop, 5 chain, 1 double treble on the 1<sup>st</sup> picot of the 4<sup>th</sup> scallop; 5 chain, 1 triple treble on the 2<sup>nd</sup> picot of the same scallop, 5 chain, 1 double treble on the 3<sup>rd</sup> picot of again the same scallop, 5 chain, 1 plain on the picot in the middle of the 5<sup>th</sup> scallop; 10 chain, 1 plain on the picot in the middle of the 6<sup>th</sup> scallop, 9 chain \*\*, 1 double treble on the picot in the middle of the 7<sup>th</sup> and 1 double treble on the picot in the middle of the following 1<sup>st</sup> scallop and at the same time draw the last overs of the 2 trebles together. Repeat once from \*\* to \*, therefore the reverse way. The trebles must be carried all round the star on the picots we have just indicated. Continue with: \*\*\* 10 chain, 1 treble on the 6<sup>th</sup> scallop, 11 chain, 2 quadruple trebles joined by the last overs to the picots of the 7<sup>th</sup> and 1<sup>st</sup> scallops, 11 chain, 1 treble on the 2<sup>nd</sup> scallop, 11 chain, 1 treble on the 3<sup>rd</sup> scallop, 8 chain, 1 treble 2  $\frac{1}{2}$  trebles long, 8 chain, 1 treble 3  $\frac{1}{2}$  long, 8 chain, 1 double treble, 8 chain, 1 plain, 12 chain, 1 treble, 14 chain \*\*\*\*, 2 triple trebles united by the last overs, repeat from \*\*\*\* to \*\*\*, therefore the reverse way. Finish with a row of plain stitches, make 1 stitch on every stitch of the last row, 3 plain on the stitches that form the corner. On the narrow edge you should have 65 stitches, on the wide edge 91 and on the two sides 75, not counting the 3 corner stitches.

To make the same figure forming a part of the large outside scallops, repeat the same rows as you have in the inner square up to the 7<sup>th</sup> row and make half this one again exactly according to the first description. In the second half, make 1 chain stitch less in the intervening trebles, than in the first half.

8<sup>th</sup> row — make the first half of this row like the 8<sup>th</sup> row of the inner square — in the second half, a quarter of which is 4 chain stitches narrower, the little wheels number likewise: 4 picots. The number of chain stitches and the trebles of the setting is also the same, only instead of 7 points you only make 5.

Make the setting towards the top in exactly the same way as in the wide part of the upper square, that is, as you did starting from the 3<sup>rd</sup> scallop of the 1<sup>st</sup> semi-circle to the 5<sup>th</sup> scallop of the 2<sup>nd</sup> semi-circle. From this point the series of stitches changes so as to obtain a rounded edge: \* 10 chain, 1 treble on the 6<sup>th</sup> scallop; 17 chain, 2 triple trebles joined by the last overs to the 7<sup>th</sup> and 1<sup>st</sup> scallops; 17 chain, 1 treble on the 2<sup>nd</sup> of the 5 scallops; 17 chain, 1 treble on the 3<sup>rd</sup> scallop; 17 chain, 1 treble on the 4<sup>th</sup> scallop, 18 chain \*\*, 2 triple trebles joined by the last overs to the 5<sup>th</sup> and 1<sup>st</sup> scallops. Repeat once more from \*\* to \* = add a row of plain stitches on every stitch of the row before; 3 plain on the top corner stitches. You will thus have 3 figures with rounded edges on one side.

The second kind of square consists of 8 leaves inside and you begin by making a ring of 5 chain stitches.

1<sup>st</sup> row — 5 chain, \* 1 treble, 2 chain. Repeat 6 times from \* and join to the 3<sup>rd</sup> of the 5 chain.

2<sup>nd</sup> row — 3 plain over 2 chain, 1 plain on each treble.

3<sup>rd</sup> row — 3 chain, \* 7 chain, miss 1 coming back; 1 single, 1 plain, 1 half-treble, 1 treble, 1 double treble, 1 triple treble, 1 treble over the treble of the 1<sup>st</sup> row; 7 chain. Repeat 7 times from \* = make no treble at the last repeat, but after finishing the 8<sup>th</sup> point, join to the 3<sup>rd</sup> of the 3 chain and make 7 single stitches along the 1<sup>st</sup> point.

4<sup>th</sup> row — \* 1 plain on the stitch you skipped at the point, 5 chain, 1 triple treble on the treble of the 3<sup>rd</sup> row, 5 chain. Repeat 7 times from \*.

5<sup>th</sup> row — 3 chain, 1 treble on every stitch of the 4<sup>th</sup> row; join to the 3<sup>rd</sup> of the 3 chain, 96 trebles in all, including the 3 chain.

6<sup>th</sup> row — \* 10 chain, 1 plain on the treble above the triple treble of the 4<sup>th</sup> row; 10 chain, 1 plain on the treble above the little point. Repeat 7 times from \*.

7<sup>th</sup> row — \* 15 plain on the 10 chain = on the 2<sup>nd</sup> scallop

make only: 7 plain, 10 chain, join them to the 8<sup>th</sup> plain of the 1<sup>st</sup> scallop, 15 plain = on the lower scallop: 8 plain and repeat 7 times from \*.

Fasten off the thread and fasten it to the middle of one of the 8 scallops.

8<sup>th</sup> row — \* 19 chain, skip 1, 1 plain, 1 half-treble, 1 treble, 1 treble  $1\frac{1}{2}$  treble long, 1 double treble, 1 treble  $2\frac{1}{2}$  trebles long, 1 triple treble, 1 treble  $3\frac{1}{2}$  trebles long, 1 quadruple treble, 1 quintuple treble, 1 sextuple treble, after passing through the 3<sup>rd</sup> over make 1 quadruple treble between the 2 plain scallops, then finish the sextuple treble, 7 chain, 1 plain on the next scallop and repeat 7 times from \*.

9<sup>th</sup> row — \* 7 plain on the 7 chain; 1 plain on each stitch of the pyramid, 3 plain on the stitch at the point, 1 plain on each stitch of the pyramid; 4 plain on the next 7 chain = turn the work = skip 4 stitches, 1 treble, 1 chain, skip 1 plain, 1 treble on the 2<sup>nd</sup> stitch after the 6<sup>th</sup> treble, skip no more stitches between the trebles: place the 8<sup>th</sup>, 9<sup>th</sup> and 10<sup>th</sup> trebles on the 2<sup>nd</sup> of the increased stitches. Repeat on the opposite side the reverse way and join to the 4<sup>th</sup> of the plain stitches = make in all 17 trebles = turn the work = 1 plain on each chain stitch, 1 plain on each treble and 1 picot after every 3<sup>rd</sup> plain stitch = on the stitch at the point make 2 plain separated by 1 picot; 11 picots in all = to finish: 3 more plain on the 7 chain and repeat the whole 7 times from \*: fasten off the thread.

The little wheel on the right at the top of the square begins with 9 chain to form the ring = 16 plain on the ring, 4 chain, \* 1 treble, 1 chain = repeat 14 times from \*, 1 single on the 3<sup>rd</sup> of the 4 chain; 16 trebles in all, including the chain stitches = then on every treble and every chain stitch: 1 plain = after 3 plain: 1 picot = fasten the 1<sup>st</sup> picot of the little wheel to one of the scallops of the big wheel on the 3<sup>rd</sup> picot counted from below; finish the picot of the little wheel and make 3 plain, 1 picot, 3 plain, 1 picot, 3 plain, 2 chain, fasten these 2 chain stitches to the 3<sup>rd</sup> picot of the 2<sup>nd</sup> scallop, finish the picot, \* 3 plain, 1 picot; repeat again 6 times from \*, make 11 picots in all. The left wheel is made and fastened on in the same manner as the right one.

The wheels at the bottom of the square require for the foundation ring: 13 chain, on which make 21 plain = 4 chain, \* 1 treble, 1 chain = repeat 19 times from \*, 1 single on the

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3<sup>rd</sup> of the 4 chain, 21 trebles in all, including the chain stitches = 3 plain, 1 picot, 3 plain, 1 picot, 3 plain, 1 picot, 3 plain, 2 chain, join them to the 4<sup>th</sup> picot of the 8<sup>th</sup> scallop; finish the picot, 3 plain, 1 picot, 3 plain, 2 chain, join them to the 2<sup>nd</sup> picot of the 8<sup>th</sup> scallop, finish the picot, 3 plain, 1 picot, 3 plain, 2 chain, join them to the 10<sup>th</sup> picot of the 7<sup>th</sup> scallop, finish the picot, 3 plain, 1 picot, 3 plain, 2 chain, join them to the 8<sup>th</sup> picot of the 7<sup>th</sup> scallop, finish the picot, 3 plain, 1 picot, and so on until there are 14 picots round the wheel.

Make a similar wheel on the second side.

The edging of this second kind of square is also slightly different; for the bottom figures, fasten the thread to the 6<sup>th</sup> picot of the 1<sup>st</sup> scallop in front of the little wheel, then, working from right to left, count: \* 12 chain, 1 plain on the 2<sup>nd</sup> empty picot of the wheel; 9 chain, 1 double treble on the 4<sup>th</sup> picot of the wheel = upwards: 9 chain, 1 double treble on the 6<sup>th</sup> picot of the wheel, 9 chain, 1 plain on the 6<sup>th</sup> picot of the 2<sup>nd</sup> scallop, 12 chain \*\*, 1 quadruple treble on the 9<sup>th</sup> picot of the 2<sup>nd</sup> scallop, keep 2 overs of the treble on the hook, make 2 more overs, fasten the treble to the 3<sup>rd</sup> picot of the 3<sup>rd</sup> scallop, finish the treble, repeat once from \*\* to \*, therefore the reverse way, 1 plain on the 6<sup>th</sup> picot of the 4<sup>th</sup> scallop, \*\*\* 14 chain, 1 sextuple treble on the 9<sup>th</sup> picot of the 4<sup>th</sup> scallop, keep 2 overs of the treble on the hook, make 4 more overs, fasten the treble to the 3<sup>rd</sup> picot of the 5<sup>th</sup> scallop, finish the treble, 14 chain, 1 plain on the 6<sup>th</sup> picot of the 5<sup>th</sup> scallop, 12 chain, 1 double treble on the 2<sup>nd</sup> picot of the big wheel, 9 chain, 1 triple treble on the 4<sup>th</sup> picot of the wheel, 13 chain, 1 double treble on the 6<sup>th</sup> picot of the wheel, 14 chain, 1 plain on the 6<sup>th</sup> picot of the 6<sup>th</sup> scallop, 16 chain \*\*\*\*, 1 septuple treble on the 9<sup>th</sup> picot of the 6<sup>th</sup> scallop; keep 3 overs of the treble on your hook, make 4 more overs, fasten the treble to the 3<sup>rd</sup> picot of the 7<sup>th</sup> scallop, finish the treble and repeat once from \*\*\*\* to \*\*\*, the reverse way therefore, and finish with 1 single.

A row of plain stitches completes the square; at each corner 3 plain on the same stitch, on the short top edge make 63 stitches, on the two sides 75 and on the outer edge 91, exclusive of the three stitches at the corners. Make 3 of these squares for the collar.

The same star with rounded edges. — After finishing the star as described above, add two big wheels with 14 picots to the upper edge.

Begin the outline between the two wheels = 1 plain on the 6<sup>th</sup> picot of the 1<sup>st</sup> scallop; 16 chain, 2 quintuple trebles, of which only the last overs are connected on the 9<sup>th</sup> and 3<sup>rd</sup> picots of the 1<sup>st</sup> and 2<sup>nd</sup> scallops = 16 chain, 1 plain on the 6<sup>th</sup> picot of the 2<sup>nd</sup> scallop; \* 16 chain, 1 plain on the 2<sup>nd</sup> empty picot of the wheel; 11 chain, 1 quadruple picot on the 4<sup>th</sup> picot, 10 chain, 1 treble on the 6<sup>th</sup> picot of the wheel; 16 chain, 1 plain on the 6<sup>th</sup> picot of the 3<sup>rd</sup> scallop; 17 chain, 2 sextuple trebles united on the 10<sup>th</sup> and 2<sup>nd</sup> picots of the 3<sup>rd</sup> and 4<sup>th</sup> scallops; 17 chain, 1 plain on the 6<sup>th</sup> picot of the 4<sup>th</sup> scallop; 17 chain, 2 sextuple trebles joined on the 10<sup>th</sup> and 2<sup>nd</sup> picots of the 4<sup>th</sup> and 5<sup>th</sup> scallops; 17 chain, 1 plain on the 6<sup>th</sup> picot of the 5<sup>th</sup> scallop; 19 chain \*\*, 2 sextuple trebles on the 10<sup>th</sup> and 2<sup>nd</sup> picots of the 5<sup>th</sup> and 6<sup>th</sup> scallops. Repeat from \*\* to \*, and make 4 figures with rounded edges.

A row of plain stitches completes the square.

When all the figures for the ground are finished join them together by trebles of a suitable length. Introduce the thread at the stitch that forms the point of the 8 pointed square and on the enlarged side: 1 plain, 6 chain, skip 3 stitches, 3 plain on the next 3 plain; 4 chain, skip 2; 3 plain on the next 3 plain.

Make 10 loops, in this way, of 4 chain and 3 plain stitches, make 2 loops of 3 chain and 2 plain = then on the next square at the edge of the collar, miss as many stitches as were left empty on the first square; 2 plain and draw the over each time through the last 2 stitches of the opposite square = 1 chain, 1 single on the chain stitches of the opposite side: 1 chain, skip 2, 2 plain on the edge of the second square, 1 chain, 1 single on the chain stitches of the opposite square; 1 chain, skip 2 stitches of the 2<sup>nd</sup> square, 3 plain, 1 chain, 1 single on the opposite chain stitches, 1 chain, skip 2, 3 plain. From this point onwards fasten all the bars of chain stitches to the loops produced by the same stitches on the 2<sup>nd</sup> square. Make the 1<sup>st</sup> bar with 5 chain, over which make 4 plain, 1 chain, skip 2, 3 plain = for the 2<sup>nd</sup> bar 7 chain, over which make 6 plain, then add 1 chain, skip 2 plain, 3 plain = the 3<sup>rd</sup> bar requires 9 chain, 8 plain, 1 chain, skip 2, 3 plain = the 4<sup>th</sup> bar: 11 chain, 5 plain, 1 picot, 5 plain, 1 chain, skip 2, 3 plain = the 5<sup>th</sup> bar: 13 chain, 4 plain, 1 picot, 4 plain, 1 picot, 4 plain, 1 chain, skip 2, 3 plain = the 6<sup>th</sup> bar: 16 chain, 5 plain, 1 picot, 5 plain, 1 picot, 5 plain, 1 chain, skip 2, 3 plain = the 7<sup>th</sup> bar: 19 chain, 5 plain, 1 picot,

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4 plain, 1 picot, 4 plain, 1 picot, 5 plain, 1 chain, skip 2, 3 plain = the 8<sup>th</sup> bar: 21 chain, 5 plain, 1 picot, 5 plain, 1 picot, 5 plain, 1 picot, 5 plain, 1 chain, skip 2, 3 plain, = the 9<sup>th</sup> bar: 26 chain, 5 plain, 1 picot, 5 plain, 1 picot, 5 plain, 1 picot, 5 plain, 1 picot, 5 plain, 1 chain, skip 2, 3 plain = the 10<sup>th</sup> and last bar: 28 chain, 32 plain, 2 chain, 1 plain, fasten off the thread.

Once the 7 top figures are finished and joined together add on the 7 bottom ones, each separately, by a row of plain stitches, made on the wrong side of the work.

Below the first square with the semi-circles comes the 8 pointed star, below the next square, the one with the semi-circles.

A narrow edging forms the outside border of the big scallops. Fasten the thread on to the corner stitch of the 1<sup>st</sup> square, then: \* 5 plain, 1 picot, 5 plain, 14 chain, join them to the first of the first 5 plain, on the 14 chain: 5 plain, 1 picot, 11 plain, 1 picot, 5 plain = on the stitches along the square: 5 plain, 1 picot, 5 plain; then 14 chain, join them to the 1<sup>st</sup> plain stitch = 5 plain, 1 picot, 5 chain, 14 chain, join them coming back to the 6<sup>th</sup> of the 11 plain stitches of the 1<sup>st</sup> scallop; on the 11 chain 4 times 5 plain stitches and 3 times 1 picot = on the half finished scallop: 5 plain, 1 picot, 5 plain \*\* = on the plain stitches of the edge: 4 plain, 1 picot, 4 plain, 12 chain, return, fasten them to the 1<sup>st</sup> of the 4 plain = on the 12 chain: 4 plain, 1 picot, 4 plain, 1 picot, 4 plain, 1 picot, 4 plain \*\*\* = repeat once from \* to \*\*\* and make here the little scallop with 10 plain, then repeat from \* to \*\*.

The scallops vary a little on the rounded sides.

There the stitches should number 123, counting from the corner to the treble that marks the middle at the bottom. The single or detached scallops of the border are all to be made over 8 stitches; the triple scallops are made over 20 stitches, make no little scallop between the 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> triple scallops; all round the first figure there are 9 triple scallops and 8 single ones. After the 8<sup>th</sup> single scallop, make 3 plain stitches on the 2 connecting chain stitches. On the 32 plain stitches of the last bar: 8 plain, 1 picot, 4 plain, 12 chain, carry them back and fasten them to the 5<sup>th</sup> of the 8 plain stitches = on the 12 chain: 5 plain, 2 chain, draw the over through the picot in the middle of the last single scallop, 2 chain, close the picot, 9 plain, 1 picot, 5 plain = on the

bar: 4 plain, 1 picot, 4 plain, 12 chain, carry them back and fasten them to the 1<sup>st</sup> plain stitch; 5 plain, 1 picot, 4 plain, 12 chain, join them to the 5<sup>th</sup> plain of the 1<sup>st</sup> scallop; 5 plain, 1 picot, 9 plain, 1 picot, 5 plain = on the half finished scallop: 5 plain, 1 picot, 5 plain = on the bar: 4 plain, 1 picot, 4 plain, 12 chain = bring them back and join them to the 1<sup>st</sup> plain, 5 plain, 1 picot, 4 plain, 12 chain, join them quite close to the scallop above = 5 plain, 1 picot, 4 plain, 12 chain, bring them back and join them to the 5<sup>th</sup> plain stitch of the scallop above = 5 plain, 1 picot, 5 plain, 1 picot, 5 plain = on each of the 2 half finished scallops: 5 plain, 1 picot, 5 plain = finish with 4 plain, 3 plain on the 2 chain and repeat the same series of scallops round all the rounded parts.

The lozenges that fill the empty spaces between the large figures are made in 7 rows on a little ring formed of 5 chain stitches.

1<sup>st</sup> row — 5 chain, 1 treble on the ring, 2 chain, 8 trebles in all including the bar of chain stitches.

2<sup>nd</sup> row — 3 plain over 2 chain, 1 plain on each treble.

3<sup>rd</sup> row — 8 chain, 1 treble over the treble beneath, 5 chain, 1 treble, 8 trebles in all.

4<sup>th</sup> row — \* on 5 chain, 1 plain, 1 half-treble, 1 treble, 3 double trebles, 1 treble, 1 half-treble, 1 plain \*\*; 7 chain, skip 1, 1 plain, 1 treble, 2 double trebles, 1 treble, 1 plain \*\*\*. Repeat once from \* to \*\*. Then, repeat the whole series again 3 times and make 5 single stitches along the scallop.

5<sup>th</sup> row — 9 chain, \* 1 plain on the top stitch of one of the small leaves, 7 chain, 1 treble on the middle stitch of the scallop, 7 chain, 1 treble on the next scallop; 9 chain, 1 plain on the next leaf, 9 chain, 1 treble on the scallop, 7 chain \*\*, 1 treble on the scallop, 7 chain, repeat once from \* to \*\*, 1 single on the 3<sup>rd</sup> chain.

6<sup>th</sup> row — 1 plain on every stitch of the last row, 3 plain on the points.

7<sup>th</sup> row — to begin after the 3 corner stitches, \* 4 plain, 1 picot, 4 plain, 10 chain, fasten them to the 1<sup>st</sup> of the first 4 plain stitches, on the 10 chain: 4 plain, 1 picot, 3 plain, 1 picot, 3 plain, 1 picot, 4 plain \*\*; repeat twice from \* to \*\*, 1 plain and 3 plain on the point, 8 chain, fasten them to the first of the 4 plain, on the 8 chain: 4 plain, 1 picot, 3 plain, 1 picot, 3 plain, 1 picot, 4 plain; repeat 3 times from \* to

\*\*; 4 plain, 8 chain, fasten them to the first of the 4 plain,  
 on the 8 chain make: 4 plain, 1 picot, 3 plain, fasten them to  
 the middle picot of the 2<sup>nd</sup> triple scallop of the 2<sup>nd</sup> square:  
 3 plain, 1 picot, 4 plain; repeat 3 times from \* to \*\*;  
 then, starting from the 2<sup>nd</sup> picot of the 3<sup>rd</sup> scallop of the  
 lozenge, make 6 chain, join them to the middle picot of the  
 1<sup>st</sup> triple scallop; coming back, on the 6 chain: 5 plain, 1 picot,  
 5 plain and finish the scallop of the lozenge; 4 plain, 8 chain,  
 fasten them to the first of the 4 plain; on these 8 chain make:  
 4 plain, 1 picot, 3 plain, 2 chain, fasten them to the middle  
 picot of the scallop underneath the connecting bar, finish the  
 picot, 3 plain, 1 picot, 4 plain; repeat 3 times from \* to \*\*  
 and fasten the lozenge by the first little scallop to the 9<sup>th</sup> triple  
 scallop by a bar of 6 chain stitches as on the opposite side:  
 4 plain, 8 chain, fasten them to the first of the 4 plain, on  
 these 8 chain make: 4 plain, 1 picot, 3 plain, 2 chain, fasten  
 them to the middle picot of the 8<sup>th</sup> triple scallop of the 1<sup>st</sup>  
 square, 3 plain, 1 picot, 4 plain, fasten off the thread.

The lace that finishes off the top of the collar must be  
 made to stand up; for which purpose make a row of double  
 trebles on the plain stitches. Decrease by 3 or 4 stitches in  
 each square.

When this row of trebles is finished, fasten off, and begin  
 again on the right and at the foot of the 1<sup>st</sup> treble along which  
 make 4 plain, upon these, follow: \* 21 plain on the row of  
 trebles, put the hook in under the 2 loops of the trebles =  
 turn the work = 2 chain, skip 4 plain, 1 double treble on the  
 5<sup>th</sup> stitch, 2 chain, 1 double treble, 2 chain, 1 double treble,  
 2 chain, skip 4 plain, 1 single on the 5<sup>th</sup> stitch = turn the  
 work = \*\* 1 plain, 1 picot, 1 plain, 1 plain on the treble;  
 repeat 3 times again from \*\* and add 4 plain on the trebles  
 = turn the work = 6 chain, 1 double treble on the treble  
 beneath; again 3 times 6 chain and 2 double trebles; join the  
 4<sup>th</sup> set of 6 chain stitches to the 4<sup>th</sup> plain stitch = turn the  
 work = 1 plain on the 6 chain; 8 chain, skip the 1<sup>st</sup> chain  
 and on the next chain stitches make: 1 plain, 1 half-treble,  
 2 trebles, 1 treble  $1\frac{1}{2}$  treble long; 2 double trebles, 1 plain  
 on the 6 chain.

The next point comes above a treble; make 7 points in all.  
 After the 7<sup>th</sup>: 5 plain on the trebles beneath = turn the work =  
 then 7 chain as an interval, 1 plain on each point. The 8<sup>th</sup>  
 set of 7 chain stitches are joined to the 5<sup>th</sup> plain stitch of the  
 border = turn the work = add: 2 chain, draw the loop from

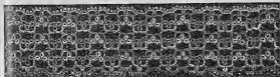
the wrong side to the right through the 2<sup>nd</sup> plain stitch; 8 trebles, 1 picot, 4 trebles, 12 chain, bring them back over the picot, join them to the 3<sup>rd</sup> treble; 5 plain, 1 picot, 4 plain, 1 picot, 4 plain, 1 picot, 5 plain, 5 trebles on the chain stitches = on each point: 1 picot and over the picot 1 scallop like the one made in the square. On the 7<sup>th</sup> point only one picot = after the last picot, 8 trebles on the last chain stitches: skip 2 of the trebles beneath; then continue the plain stitches to the number of 27 and repeat from \*.

In the semi-circles that follow, make only 5 little scallops; and join the first and last of them by the first and last picot; the last semi-circle, like the first must have 6 little scallops.

**Patterns of needlework.** — Besides the different kinds of work described above a great choice of crochet patterns will be found in the following publications of the D·M·C Library: *Crochet work, 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> Series, Irish crochet Lace and Works of various kinds.* (\*)

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(\*) See, at the end of the volume, the list of publications forming the D·M·C Library.



Tatted insertion. — Doubles stitches, picots and Josephine knots.

## Tatting

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Tatting is the species of fancy work that follows naturally after crochet, and also serves as a preliminary training for the work which we shall describe in the next chapter.

It is composed of knots or stitches and loops or picots, which are drawn up into circles or semi-circles; varied arrangements of these figures produce different kinds of patterns.

The name of "frivolité", essentially French, has been adopted by nearly all the continental countries of Europe; the Italians, however, call the work "occhi" (eyes), and Orientals still retain the ancient designation of "makouk", borrowed from the shuttles with which it is executed.

The origin of the English term "tatting" remains obscure, through several derivations have been suggested for it. Possibly it is taken from the word "tatters" denoting the fragile, disjointed nature of the work at its first introduction; the little motifs being all made separately and then sewn together into patterns with needle and thread.

Tatted trimmings worked in coarse materials may be classed rather among gimps and galoons than among laces.

Tatting done in a single colour, with a fine and glossy thread, makes a sort of passementerie suitable for decorating dresses and evening wraps; and the gimps done in several

colours, with a thicker material, are valuable as edgings for furniture covers, curtains, portières, cushions, &c. For trimming childrens' clothes, and for aprons, collars and cuffs, light tints and a medium thickness of thread are commonly preferred.

When tatting is to be used as a lace for lingerie or bed-linen, a fine quality of white thread should always be chosen.

**Shuttles.** — A tatting shuttle is composed of two blades shaped like a long olive, pointed at the ends and joined together by a bar in the middle. The shape of this little implement is by no means a matter of indifference, for a good shuttle essentially contributes to the quick and perfect execution of the work.

In the 18<sup>th</sup> century, the period during which tatting had its greatest vogue, the shuttles employed were longer than those we use to-day, for the work was then done with much more bulky materials, frequently with silken cord.

The shuttle ought not to be more than  $2\frac{1}{4}$  inches long, and  $\frac{3}{4}$  inch wide. The two ends of the blades should be sufficiently close together to prevent the thread from escaping too freely: this detail becomes of special importance when a pattern will require the simultaneous use of two shuttles for its execution.

It is also necessary that the central bar connecting the two blades should be pierced by a hole large enough for the thread to be fastened through it before the shuttle is filled; care must be taken not to wind on too much thread at once, or, projecting beyond the edges of the blades, its freshness will be destroyed by the worker's constant manipulation.

**Materials.** — Owing to the great number of different articles which can be decorated with tatting, all sorts of materials are utilised in making it, so long as the thread chosen be a sufficiently twisted one.

Trimming of this sort is particularly well adapted for use upon lingerie and childrens' frocks; for such purposes we specially recommend D·M·C Alsatian thread (Fil d'Alsace) (\*) in balls, D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) D·M·C Special crochet cotton (Cordonnet spécial) and D·M·C Knitting cotton (Fil à pointer). For bed-linen D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter) and D·M·C Flax lace thread (Lin pour dentelles) are the best.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

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Used as a galoon, whether for dresses or wraps or for furnishings, tatting should be done in D-M-C Pearl cotton (Coton perlé) or D-M-C Alsatia.

Tatted work is often either finished off, or the separate motifs joined together, by a few rows of crochet; when this is the case the crochet should be done with the same make of thread as the tatting itself, but several degrees finer.

**Double stitches or knots. First position of the hands** (fig. 516). — The construction of the stitches or knots seems at first to present many difficulties; however, our readers will soon master these if they let themselves be guided by our

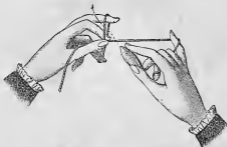


Fig. 516. First position of the hands.

directions in their first attempts. One thing to be kept in mind from the outset is that the right hand, as soon as it has passed the shuttle through the loop, must stop with a sudden jerk and tighten the thread, remaining motionless until the left hand shall have closed the stitch.

Having filled the shuttle with the requisite amount of thread, take the end of the thread between the first finger and thumb of the left hand, and the shuttle in the right hand; put the thread over the third and fourth fingers of the left hand, then bring it back towards the thumb and cross it over the other end beneath the fingers, as illustrated by fig. 516.

Pass the thread issuing from the shuttle round the little finger of the right hand, and give the shuttle the direction shown in the engraving.

Second and third positions of the hands (figs. 517 and 518). — The shuttle is now passed between the first and second fingers in the direction indicated by the arrow in fig. 517, and is brought out behind the loop.

Here the first difficulties for beginners arise, we therefore advise them to practise these instructions until they have



Fig. 517. Second position of the hands.



Fig. 518. Third position of the hands.

acquired enough control over the shuttle not to confound the movements of the right hand with those of the left.

To begin with, the length of the thread lying between the shuttle and the left hand must not exceed 8 to 10 inches. Directly the shuttle has passed through the loop, rest the right hand on the table and stretch the thread out tight, taking care meanwhile to make no movement at all with the left hand

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When the right hand has assumed this passive position, the third and fourth fingers of the left hand lift up the loop and close it, at the same time separating themselves so as to give tension to the thread. By this movement a loop or running knot is made, the first part of the "double" stitch which is most commonly used in tatting.



Fig. 519. Fourth position of the hands.

Be sure not to forget that the right hand thread must never move while the left hand is still active, and that only the portion of the thread which lies over the left hand forms the stitch.

The right hand or shuttle thread must always be free to slip through the stitches; it would be impossible to keep it



Fig. 520. Single stitches.  
Small Josephine knot.



Fig. 521. Single stitches.  
Open Josephine knot or picot.

moving should it form a knot itself, for it would no longer have the play necessary to permit the lengthening and contracting of the loop over the left hand.

**Fourth position of the hands** (fig. 519). — The second part of a stitch or knot is made by the following movements: pass the shuttle, as shown in fig. 519, from left to right between the first and second fingers, under the extended loop; the right hand takes hold of the shuttle in front of the loose loop and extends the thread; the left hand closes this second

knot like the first. These two loops, facing in opposite directions, thus form the stitch.

**Single stitches forming a Josephine knot or picot** (figs. 520 and 521). — Sometimes a series of single or half stitches, consisting merely of the first half of the stitch, are



Fig. 522. Fifth position of the hands.

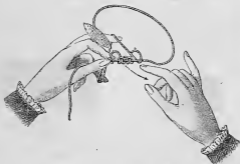


Fig. 523. Position of the hands in making a picot.

made and closely drawn up; these compose what is called a Josephine knot.

The knot may be made of 4 or 5 half stitches drawn up into a close knot, as shown in fig. 520; or of 10 or 12 half stitches, as in fig. 521, which form an open Josephine picot.

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**Fifth position of the hands** (fig. 522). — When the second half stitch or knot, completing the double stitch, is finished, the hands resume the position shown in fig. 516. Fig. 522 reproduces this position, and also shows a few double stitches completed.

**Position of the hands in making a picot or puri** (fig. 523). — Picots, or puris as they are sometimes called, are introduced in tatting patterns as well as in crochet and macramé.

These picots serve to connect the different parts of the work, and with their help a great variety of pretty combinations can be made.

**Picot open and closed** (figs. 524 and 525). — These are formed with the first half stitch, by leaving a loop on the extended thread, as shown in fig. 524, that is, arranging a little distance between the last half of the completed stitch and the first half of the following one; then finish the second half stitch, and having closed it draw it up to the preceding stitches.



Fig. 524. Open picot.



Fig. 525. Close picot.

In all tatting directions or recipes, the stitch that follows the picot is independent of the loop.

Thus, if the recipe prescribe: 2 stitches, 1 picot, 3 stitches, 1 picot, 2 stitches, &c., you must always count the stitch that served to make the loop (picot), and not make 2 stitches, 1 picot, 4 stitches, &c.

It is well to mention at this point, that many writers do not use the terms "single" and "double" as they consider that two half stitches make a whole, so for brevity the completed stitch or knot of two parts is usually referred to as a "stitch" not a "double stitch".

**How to join the rings by means of picots.** — To join the several rings, ovals, lozenges, &c., by means of picots, take up the thread running over the left hand with a crochet

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2 half  
picot.

or tatting hook, inserting this into the picot downwards from above and drawing the thread through; then pass the shuttle through the loop thus projecting from the picot, and tighten it like any other stitch.

**Tatting with two shuttles** (fig. 526). — Two shuttles are used in tatting when the little rings are not intended to be connected at their base by a single thread, or when it is desired to conceal the passage of the thread to another group of stitches, or else when different coloured threads are used.

In working with two shuttles, the ends of the two threads are tied together. One of the threads is passed over the middle

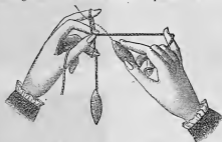


Fig. 526. Tatting with two shuttles.

finger of the left hand, wound twice round the little finger, and the shuttle allowed to fall free.

The second shuttle is then taken up with the right hand, and the same movements are made with it as when a single shuttle only is used.

**Detached scallops** (fig. 527). — Tat 12 stitches, then draw the thread up tight enough to form them into a semi-circle; the first stitch of the next scallop must be brought so close to the last of the preceding scallop as to touch it.

**Connected scallops** (fig. 528). — Tat 4 stitches, 1 picot, \* 8 stitches, 1 picot, 4 stitches, draw up into a semi-circle; tat 4 stitches, pass the thread through the 2<sup>nd</sup> picot of the preceding scallop, and repeat from \*.

**Scallops with picots** (fig. 529). — Tat 4 stitches, 1 picot, \* 3 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 3 stitches, 1 picot, 4 stitches; close the ring.

Leave sufficient length of thread before beginning the next ring for the rings not to overlap each other = make 4 stitches, draw the left hand thread through the 5<sup>th</sup> picot of the last ring, and repeat from \*.

**Tatted galoon** (fig. 530). — Make a ring like those in fig. 529, turn the work = then, leaving a thread about  $\frac{1}{4}$  inch long, make a second ring = turn the work = leave another  $\frac{1}{4}$  inch thread, begin a third ring and connect it after the 4<sup>th</sup> stitch to the 5<sup>th</sup> picot of the first ring = turn the work each time after a ring is finished, so that all the upper rings appear to be done on the right and all the lower ones on the wrong side of the work.

When this galoon is used as insertion for trimming lingerie, the picots



Fig. 527. Detached scallops.

Materials: D·M·C Alsatian thread Nos. 30 to 70, D·M·C Knitting cotton Nos. 20 to 30 or D·M·C Flax lace thread Nos. 16 to 70, in white or écaré (\*).



Fig. 528. Connected scallops.

Materials: D·M·C Alsatian thread Nos. 30 to 70, D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 20 to 60, or D·M·C Flax lace thread Nos. 16 to 70, in white or écaré (\*).



Fig. 529. Scallops with picots.

Materials: D·M·C Alsatian thread Nos. 30 to 70, D·M·C Crochet cotton, 6 cord Nos. 25 to 60 or D·M·C Flax lace thread Nos. 16 to 70, in white or écaré (\*).

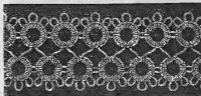


Fig. 530. Tatted galoon.

Materials: D·M·C Alsatian thread Nos. 30 to 70 or D·M·C Flax thread for knitting and crochet Nos. 12 to 25, in white or écaré (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

should be connected together and strengthened by a little crochet heading, several specimens of which are shown in the following illustrations.

**Tatted galeon done with two shuttles** (fig. 531). — Tie the two ends of thread together, and beginning with one thread and one shuttle, make the 1<sup>st</sup> ring as in figs. 529 and 530 = turn the work = with the second shuttle make a similar ring quite close to the 1<sup>st</sup>; then pass the thread you have been

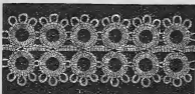


Fig. 531. Tatted galeon done with two shuttles.

Materials: D·M·C Alsatian thread Nos. 30 to 70 or D·M·C Special crochet cotton Nos. 30 to 80, in white or écaru.



Fig. 532. Lace edging in tatting and crochet.

Materials — For the tatting: D·M·C Alsatian thread or D·M·C Crochet cotton, 6 cord No. 50. — For the crochet: D·M·C Alsatian thread or D·M·C Crochet cotton 6 cord No. 20, in white or écaru.

of the others, 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 long picot, 1 stitch = fasten off the two ends of thread with a needle by a few stitches at the back.

Continue as described above, but before making the final stitch, join the ring newly begun to the preceding one by means of the long picot, then make the last stitch and fasten off the threads.

working with over the left hand, take up the shuttle which was left free in the right hand and make 6 stitches on the second thread = turn the work = after which again make a ring above and one below with a single shuttle, taking care to connect the rings by the picots, as shown in figs. 529 and 530.

**Lace edging in tatting and crochet** (fig. 532). To be done with one shuttle: 1 stitch, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot twice the length

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When a sufficient number of rings have been made, take up the picots with crochet trebles 3 chain stitches apart. Upon this first row crochet a second one consisting of: 1 plain stitch on the treble of the first row, 2 chain, 1 picot, 2 chain.

To finish off the outer edge of the work, make: 1 plain stitch on the 1<sup>st</sup> picot, 3 chain, 1 plain on the 2<sup>nd</sup> picot, 3 chain, 1 plain on the 3<sup>rd</sup> picot, 3 chain, 1 plain on the 1<sup>st</sup> picot of the next ring. A row of plain stitches forms a heading to the lace.

**Tatted edging** (fig. 533). — To be done with two shuttles. The 1<sup>st</sup> row is made with one only, as in fig. 528.

The 2<sup>nd</sup> and 3<sup>rd</sup> rows are done with two shuttles.

Put the thread of the right hand shuttle through the 1<sup>st</sup> picot and fasten it; then make upon this thread with the left hand thread the same number of stitches and picots as in the first row, and connect each semi-circle with the picot of the preceding row. In the 3<sup>rd</sup> row, interpolate 3 picots between the 8 stitches at the top of each semi-circle.

**Tatted edging headed with crochet** (fig. 534). — To be done with two shuttles and in two colours. After making a string of rings,



Fig. 533. Tatted edging.

Materials: D·M·C Alsatian thread Nos. 30 to 70, or D·M·C Knotting cotton Nos. 20 to 30, in white or écarle.

With the light thread, fasten the ends of the dark and light threads to the 1<sup>st</sup> picot that comes after the long one. Holding the light thread in the right hand with the dark one over the left hand, make: \* 3 stitches, 1 picot, 3 stitches = pass the right hand thread through the next picot = 3 stitches, 1 picot, 3 stitches = pass the right hand thread separately through the 2 picots of the adjoining rings and continue from \*.

The next row is also made with two shuttles — the light thread again in the right hand; the dark thread in the left hand is to be fastened to the 1<sup>st</sup> dark picot, then make: \*\* 4 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches = turn the work = with the right hand shuttle make: 6 stitches, pass the thread through the small picot which is formed above the central picot of the rings, 6 stitches, close the ring = turn

the work = make with two shuttles: 2 stitches, 1 picot, 3 stitches, 1 picot, 4 stitches, pass the light thread through the 2 dark picots and repeat from \*.

The heading is made in two rows.

1<sup>st</sup> row — \* 1 treble on the 1<sup>st</sup> picot, 3 chain, 1 plain on the 2<sup>nd</sup> picot, 3 chain, 1 treble on the 3<sup>rd</sup> picot of the ring, 1 chain, repeat from \*.

2<sup>nd</sup> row — 1 treble, 1 chain, skip 1, 1 treble, 1 chain, and so on.

**Edging in tatting and crochet** (fig. 535). — Worked with two shuttles in two colours. — With the shuttle filled with light thread = 2 stitches, 1 short picot, 2 stitches, 1 long picot,

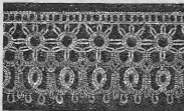


Fig. 534 Tatted edging headed with crochet.

**Materials** — For the tatting: D·M·C Alsatian thread No. 30, D·M·C Alsatia No. 30, D·M·C Flax thread for knitting and crochet No. 25 or D·M·C Pearl cotton No. 8, in Cream yellow 711 and Solid blue 813, or in Maize yellow 579 and Garnet red 335. For the crochet: D·M·C Alsatian thread No. 50, D·M·C Alsatia No. 30, D·M·C Flax thread for knitting and crochet No. 25 or D·M·C Pearl cotton No. 8, in Cream yellow 711 or Maize yellow 579 (\*).

pass the thread through the 9<sup>th</sup> picot of the first ring, do 4 stitches, 1 picot, 4 stitches, close the ring = turn the work = with two shuttles, the dark thread over the left hand, the light thread in the right hand: 2 stitches, 1 long picot, 3 stitches, 1 short picot, 3 stitches = turn the work = with the light thread: 2 stitches, pass the thread through the free picot of the little ring, do 2 stitches, pass the thread through the

(\*) These numbers refer to the colours on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

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long picot of the large ring, then repeat from \*. The dark semi-circles are to be connected by the small picot.

The outside edge, in crochet, is worked in two rows.

1<sup>st</sup> row — \* 1 plain stitch on the 1<sup>st</sup> of the 5 picots of the large ring, 4 chain, 1 plain on the 2<sup>nd</sup> picot, 4 chain, 1 plain on the 3<sup>rd</sup> picot, 4 chain, 1 plain on the 4<sup>th</sup> picot, 4 chain, 1 plain on the 5<sup>th</sup> picot; repeat from \*.

2<sup>nd</sup> row — 2 plain on the first 4 chain stitches = over the 2<sup>nd</sup> and the 3<sup>rd</sup> of the chain stitches: 1 plain, 1 half-treble, 2 trebles, 1 half-treble, 1 plain; on the last 4 chain stitches: 2 plain.

For the heading make: 1 plain on the long picot, 5 chain, 1 plain on the next picot, 3 chain, 1 double treble on the

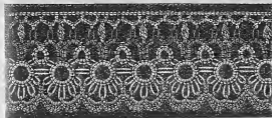


Fig. 535. Edging in tatting and crochet.

Materials — For the tatting: D·M·C Alsatian thread No. 30, D·M·C Alsatia No. 20, D·M·C Flax thread for knitting and crochet No. 25 or D·M·C Pearl cotton No. 5, in Golden green 582, and Scabious violet 397, or in Rust brown 3514 and Cardinal red 346. — For the crochet: D·M·C Alsatian thread No. 40, D·M·C Alsatia No. 30, D·M·C Flax thread for knitting and crochet No. 35 or D·M·C Pearl cotton No. 8, in Golden green 582 or in Rust brown 3314.

small picot, leave the last 2 overs of the treble on the hook = 2 trebles on the first lower loop of the double treble, keep the last overs of these 2 trebles also on the hook, after the 3<sup>rd</sup> treble draw the hook through all the loops, 3 chain, and so on.

The final row consists of: \* 1 treble over 5 chain, 3 chain, 1 treble, 1 chain, 1 treble, 3 chain, repeat from \*.

**Tatted edging headed with crochet** (fig. 536). — Made with two shuttles in two colours. — Begin with the light thread: 6 stitches, 1 picot, 6 stitches, close the ring = turn the work = make a second ring like the first = turn the work. With two shuttles, the dark thread over the left hand, the light one in the right: 6 stitches, 1 picot, 6 stitches =

turn the work = with the light thread: 6 stitches, fasten the thread to the picot of the opposite ring, 6 stitches, close the ring = turn the work = make a fresh ring like the others = turn the work = with both shuttles: 6 stitches, 1 picot, 6 stitches, and so on.

Make three rows of semi-circles connected by rings. In the second and third rows, the thread from the ring is passed

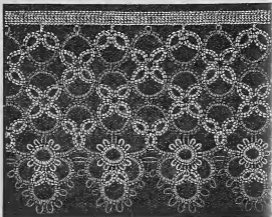


Fig. 536. Tatted edging headed with crochet.

Materials — For the tating: D·M·C Alsatia No. 30, D·M·C Flax thread for knitting and crochet No. 25 or D·M·C Pearl cotton No. 8, in Cachou brown 457 and Blue fast dye 799, or in Ash grey 415 and Geranium red 552.

For the crochet: D·M·C Alsatia No. 30, D·M·C Flax thread for knitting and crochet No. 35 or D·M·C Pearl cotton No. 12, in Cachou brown 437 or in Ash grey 415(\*).

through the picot to which the second ring in the first row was fastened; the semi-circles are also connected by the picots.

For the outside scallops, make with the light thread: \* 5 stitches, pass the thread through the picot that connects two rings, 5 stitches, close the ring = turn the work = with

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

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two shuttles, the dark thread over the left hand, the light one in the right: 4 stitches = turn the work = with the light thread: 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, pass the thread through the picot of the semi-circle of the 3<sup>rd</sup> row, 2 stitches; then 8 more picots with 2 stitches dividing them, close the ring = turn the work = with two shuttles: the dark thread over the left hand, the light thread in the right: 4 stitches, 1 long picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches = turn the work = with the light thread: 4 stitches,

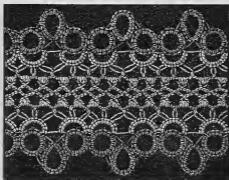


Fig. 537. Insertion in tating and crochet.

Materials — For the tating: D·M·C Special crochet cotton No. 30, D·M·C Alsatia No. 20, D·M·C Flax thread for knitting and crochet No. 25 or D·M·C Pearl cotton No. 5, in Golden yellow 781 and Scabious violet 395, or in Tender pink 776 and Cachou brown 434.

For the crochet: D·M·C Special crochet cotton No. 50, D·M·C Alsatia No. 30, D·M·C Flax thread for knitting and crochet No. 35 or D·M·C Pearl cotton No. 8, in Golden yellow 781 or in Tender pink 776.

pass the thread through the 3<sup>rd</sup> picot of the large ring, 4 stitches, close the ring = turn the work = with two shuttles; the dark thread over the left hand, the light one in the right: 2 stitches, 6 picots with two stitches after each = turn the work = with the light thread: 4 stitches, pass the thread through the 3<sup>rd</sup> picot of the large ring, 4 stitches, close the ring = turn the work = with two shuttles; the dark thread over the left hand, the light thread in the right: 2 stitches,

1 picot, 2 stitches, 1 picot, 2 stitches, 1 long picot, 4 stitches, pass the thread through the 6<sup>th</sup> picot of the large ring, 4 stitches = turn the work = then repeat from \*.

The isolated scallops must be connected in working by the long picots.

The heading is done in crochet.

1<sup>st</sup> row — 1 treble on the picot connecting 2 small rings, 9 chain, 1 plain on the picot of the semi-circle, 9 chain, and so on.

2<sup>nd</sup> row — 1 treble on every stitch.

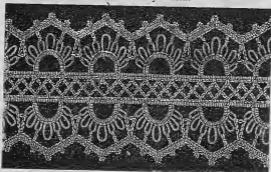


Fig. 538. Insertion in tating and crochet.

Materials — For the tating: D·M·C Special crochet cotton No. 40, D·M·C Alastia No. 20, D·M·C Flax thread for knitting and crochet No. 12 or D·M·C Pearl cotton No. 5, in Maize yellow 579 or in Cream yellow 711.

For the crochet: D·M·C Special crochet cotton No. 60, D·M·C Alastia No. 30, D·M·C Flax thread for knitting and crochet No. 25 or D·M·C Pearl cotton No. 8 in Maize yellow 579 or in Cream yellow 711.

If an insertion to go with this edging be desired, make two rows of semi-circles finished top and bottom with double rows of crochet as above described.

**Insertion in tating and crochet** (fig. 537). — Fill two shuttles, one with the light, one with the dark thread. Begin with the dark colour and make: \* 4 stitches, 1 picot, 8 stitches, 1 picot, 4 stitches, close the ring = turn the work.

With the two shuttles, the light thread over the left hand, the dark one in the right: 4 stitches, 1 picot, 2 stitches,

1 picot, 2 stitches, 1 picot, 4 stitches, pass the right hand thread through the picot of the first ring: then add: 4 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 4 stitches = turn the work.

With one shuttle, dark thread: 4 stitches, pass the thread through the picot of the first ring, make 8 stitches, 1 picot, 4 stitches, close the ring; then, leaving a short length of thread between, make: 6 stitches, pass the thread through the picot of the preceding ring, 8 stitches, 1 picot, 6 stitches, close the ring, continue to repeat from \* and in working join the first ring to the middle one.

When two strips of equal length have been finished, join them together with crochet, using a finer thread than for the tatting, and make:

1<sup>st</sup> row: 1 plain in the 1<sup>st</sup> picot, 5 chain, 1 plain in the middle picot, 5 chain, 1 plain on the 3<sup>rd</sup> and the 1<sup>st</sup> picot, and so on.

2<sup>nd</sup> row — over the 5 chain: 1 sextuple cluster stitch, fig. 466, and 5 chain.

When the 2<sup>nd</sup> row is being crocheted along the second strip of tatting, take the hook out of the 3<sup>rd</sup> chain stitch and put it up from beneath



Fig. 539. Working detail of fig. 538.

through the corresponding stitch of the finished strip; thus joining the two strips together and completing the pattern.

**Insertion in tatting and crochet** (figs. 538 and 539). — To be done with one shuttle. — Begin with two strips of semi-circles consisting of: 16 stitches with 4 short and 3 long picots between them. Leave a length of thread free equal to the diameter of the ring.

When the two strips of scallops are finished, crochet with the fine thread: 1<sup>st</sup> row — 6 plain on each length of thread between and under the scallops.

In the 2<sup>nd</sup> row: 5 chain, 1 plain in the 3<sup>rd</sup> plain of the 1<sup>st</sup> row.

In the row that connects the two strips of tatting, put the 3<sup>rd</sup> chain stitch into the corresponding stitch of the opposite row.

For the outside edge make: 1<sup>st</sup> row — 1 plain on the 1<sup>st</sup> short picot, 8 chain, \* 1 treble on the 2<sup>nd</sup> short picot, 7 chain, 1 treble on the 3<sup>rd</sup> short picot, 8 chain, 1 plain on the 4<sup>th</sup> short picot, 1 plain on the short picot opposite, 3 chain, pass the thread through the 4<sup>th</sup> of the 8 chain, 4 chain, then repeat from \*.

For the 2<sup>nd</sup> row make: 1 plain on each of the last three of the 8 chain, \*\* 1 picot of 5 chain on the treble, 4 plain on the next 4 chain, 1 picot, 1 plain on the same stitch that the 4<sup>th</sup> plain before the picot is on, 3 plain, 1 picot, 3 plain, skip the 1<sup>st</sup> and last stitches, then make 3 plain on the next scallop and repeat from \*\*.

**Medallion in tatting** (fig. 540). — Take two colours, and fill two shuttles with the light and two with the dark thread.

With one of the shuttles filled with the light thread, make:

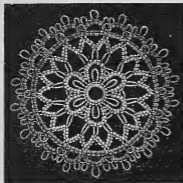


Fig. 540. Medallion in tatting.

Materials: D·M·C Alzetta No. 30, D·M·C Flax thread for knitting and crochet No. 25, or D·M·C Pearl cotton  $\frac{2}{2}$ , No. 8, in white and Tender pink 776 or in Indigo blue 311 and Rust brown 3314 (\*).

1<sup>st</sup> row — with the light threads: fasten one end to a small picot and do: \* 3 stitches, 1 short picot, 2 stitches, 1 long picot, 2 stitches, 1 long picot, 2 stitches, 1 long picot, 2 stitches, 1 short picot, 3 stitches; pass the right hand thread through a short picot of the first ring, repeat the series 3 times from \* and connect the semi-circles by the short stitch. When the 6<sup>th</sup> semi-circle is reached, instead of making the 2<sup>nd</sup> short picot, pass the left hand thread through the small picot of the 1<sup>st</sup> semi-circle, then finish the last 3 stitches, cut the threads, pass them through the picot of the ring and fasten them off at the back.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

24 stitches and 12 picots, 6 very short and 6 long; close the ring, and fasten off the thread on the wrong side with a few stitches.

For the next 4 rows take two shuttles.

1<sup>st</sup> row — with the light threads: fasten one end to a small picot and do: \* 3 stitches, 1 short picot, 2 stitches, 1 long picot, 2 stitches, 1 long picot, 2 stitches, 1 short picot, 3 stitches; pass the right hand thread through a short picot of the

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2<sup>nd</sup> row — with the shuttles filled with the light thread = fasten one end to a large picot, then make: \* 4 stitches, 1 short picot, 4 stitches, pass the right hand thread through the picot of the 1<sup>st</sup> row and repeat the series 17 times from \*.

3<sup>rd</sup> row — with the shuttles filled with the dark thread = fasten one end to one of the picots of the 2<sup>nd</sup> row, then make: 4 stitches, pass the right hand thread through the picot of the 2<sup>nd</sup> row, make a large picot, 4 stitches, and so on all round the medallion, until there are 18 scallops.

4<sup>th</sup> row — with the shuttles filled with the dark thread = fasten one end to one of the picots of the 2<sup>nd</sup> row and make: \* 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, pass the right hand thread to the back through the light coloured picot of the 2<sup>nd</sup> row, and begin again from \*.

Little medallions made according to this pattern may be joined together to form mats, antimacassars, pincushion covers, edging for blinds or trimming for sachets. The open spaces between the rounds should be filled in with "spiders" done in crochet.

**Large medallion in tatting** (fig. 541). — This charming medallion will be found most useful as pincushion covers, d'oyleys, table-centres, sachets, &c. It is worked in two colours with two shuttles.

1<sup>st</sup> round — with a shuttle filled with light thread: 12 stitches and 6 picots, close the ring.

2<sup>nd</sup> round — with two shuttles, the dark thread over the left hand, the light thread in the right hand. Tie the end of one thread to a picot of the ring, 2 stitches, 1 long picot, 2 stitches, 1 long picot, pass the right hand thread through the next picot of the ring, 2 stitches, 1 long picot, and so on; after the 12<sup>th</sup> picot, fasten off the threads.

3<sup>rd</sup> round — with one shuttle filled with the light thread: \* 3 stitches, pass the thread through a picot of the 2<sup>nd</sup> round, make 3 stitches, close the ring = turn the work = leave a  $\frac{1}{2}$  inch length of thread = 4 stitches, 1 picot, 4 stitches, close the ring = turn the work = again leave  $\frac{1}{2}$  inch of thread, and repeat 11 times from \*.

4<sup>th</sup> round — with two shuttles, the dark thread over the left hand, the light one in the right = fasten one end of thread to a picot of one of the 12 rings of the 3<sup>rd</sup> round; \* 3 stitches, 1 picot, 3 stitches = with the shuttle filled with dark thread: 3 stitches, pass the thread through the dark picot, 3 stitches, 1 picot, 3 stitches, 1 picot, 3 stitches, close

the ring = 3 stitches, fasten the thread to the 2<sup>nd</sup> picot of the 1<sup>st</sup> ring, 3 stitches, 1 picot, 3 stitches, close the ring = 3 stitches, fasten the thread to the picot of the 2<sup>nd</sup> ring, 3 stitches, 1 picot, 3 stitches, 1 picot, 3 stitches, close the ring = continue with two shuttles: 3 stitches, pass the thread through the 2<sup>nd</sup>

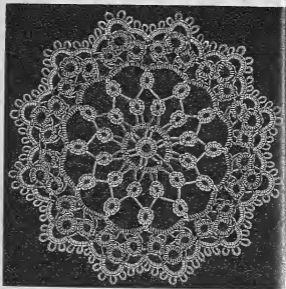


Fig. 541: Large medallion in tatting.

Materials: D·M·C Alsatin No. 20, D·M·C Flax thread for knitting and crochet No. 12 or D·M·C Pearl cotton No. 5, in Golden yellow 781 and Scabious violet 395, or in Geranium red 352 and Cachoa brown 434.

picot of the 3<sup>rd</sup> ring, 3 stitches, fasten the right hand thread to the picot of the ring of the 3<sup>rd</sup> round, and repeat 11 times from \* connecting the rings by means of the free picots.

5<sup>th</sup> round — with two shuttles, the light colour over the left hand, the dark thread in the right: fasten the thread to a



picot between two of the motifs, 6 stitches and 2 picots over each of the lower rings, and 10 stitches and 4 picots over the upper rings.

**Pattern for bed-spread in tatting and crochet** (fig. 542). This beautiful model for a coverlet, which resembles old lace, is composed of large tatted stars with raised centres, connected by small crochet medallions.

The tatted lace border is joined on to the foundation by a crochet braid, ornamented with two rows of little tatted rings forming raised edges.

**8-pointed star.** — Small rings to be tatted with one shuttle and with the coarse thread: 1 stitch, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 2 stitches, 1 picot, 1 stitch, close the ring and fasten off the threads.

Begin by making the 16 little inside rings of the star, then outside these add 3 rings eight times over to form the eight points. The engraving shows the order in which these rings are to be connected.

For the centre of the star, which is worked in relief, 11 little rings are made as follows: With one shuttle; \* 3 stitches, 1 picot, 3 stitches, 1 picot, 3 stitches, 1 picot, 3 stitches, close the ring; repeat 10 times from \* and leave  $\frac{1}{2}$  inch of thread between the rings.

**Crochet bars** made with the coarse thread. — On the free length of thread before the 1<sup>st</sup> ring: 1 plain, 1 plain on the thread between the 1<sup>st</sup> and 2<sup>nd</sup> rings, 1 plain between the 2<sup>nd</sup> and 3<sup>rd</sup>, 1 plain between the 3<sup>rd</sup> and 4<sup>th</sup>, 1 plain between the 4<sup>th</sup> and 5<sup>th</sup> and 1 between the 5<sup>th</sup> and 6<sup>th</sup>; these 2 plain stitches are to be set on the plain stitch that precedes the 1<sup>st</sup> ring: 1 plain between the 6<sup>th</sup> and 7<sup>th</sup> and 1 between the 7<sup>th</sup> and 8<sup>th</sup>, these 2 plain stitches are to be set on the plain stitch between the 1<sup>st</sup> and 2<sup>nd</sup> rings; 1 plain between the 8<sup>th</sup> and 9<sup>th</sup> and 1 plain between the 9<sup>th</sup> and 10<sup>th</sup>, these 2 plain stitches are to be set on the plain stitch between the 2<sup>nd</sup> and 3<sup>rd</sup> rings; 1 plain between the 10<sup>th</sup> and 11<sup>th</sup> rings and 1 plain on the thread that follows the 11<sup>th</sup> ring, these 3 plain stitches are to be set on the plain stitch between the 3<sup>rd</sup> and 4<sup>th</sup> rings, 1 single on the next stitch, 10 chain, fasten them to a free picot of a little ring between two points, skip the 1<sup>st</sup> chain stitch, 9 single, 1 plain on the next plain, \*\* 10 chain, fasten them to the free picot of the 2<sup>nd</sup> ring following, skip the 1<sup>st</sup> chain stitch, 9 single, 1 plain stitch on the next plain; repeat 6 times

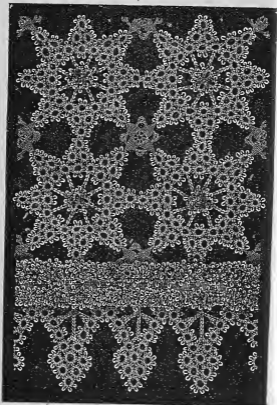


Fig. 542. Pattern for bed-spread in tatting and crochet.

Materials — For the tatting: D·M·C Knotting cotton No. 30, D·M·C Crochet cotton, 6 cord No. 20 or D·M·C Pearl cotton No. 5. — For the crochet: D·M·C Knotting cotton No. 30 and D·M·C Alsatian thread No. 40, D·M·C Crochet cotton, 6 cord Nos. 30 and 40 or D·M·C Pearl cotton Nos. 5 and 8, in white or écaré.

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from \*\*, finish with 1 single. Fasten off the thread. The isolated stars are connected by picots as shown in the engraving.

Small crochet medallions done in the fine thread. — 5 chain, close the ring.

1<sup>st</sup> round — 5 chain, \*\*\* 1 treble on the ring, 2 chain; repeat 6 times from \*\*\*, 1 single on the 3<sup>rd</sup> of the 5 chain.

2<sup>nd</sup> round — 1 chain, 2 plain on the same stitch that the single stitch is on, 3 plain on the 2 chain, 1 plain on the treble, 3 plain on the 2 chain, \*\*\*\* 3 plain on the treble, 3 plain on the 2 chain, 1 plain on the treble, 3 plain on the 2 chain; repeat twice from \*\*\*\*, 1 single on the chain stitch and 1 single on the 1<sup>st</sup> plain.

3<sup>rd</sup> round — 9 plain = turn the work = skip 1, 8 plain = turn the work = skip 1, 7 plain = turn the work = skip 1, 6 plain = turn the work = skip 1, 5 plain = turn the work = skip 1, 4 plain = turn the work = skip 1, 3 plain = turn the work = skip 1, 2 plain = turn the work = skip 1, 1 plain, join this little pyramid to a free-point of the large star between 2 picots, and fasten off the thread.

Work the other three little pyramids in the same way; the bars that connect them are to be begun after the 2<sup>nd</sup> row of plain stitches, therefore, after the 8 plain, make 7 chain, join them to the finished pyramid, on the 7 chain; 8 plain, 6 chain, join them on the right to the 4<sup>th</sup> plain, on the 6 chain; 8 plain, and 4 plain on the 7 chain, then finish the pyramid like the first.

The edging lace is also formed of little rings in tatting; each point requires 14 which are connected by the picots in the order shown in the engraving.

The crochet bars, worked in the coarse thread, are begun on the wrong side of the work: \*\*\*\*\* 1 plain on the 3<sup>rd</sup> free picot of the first ring of the point, counting from left to right, 3 chain, 1 plain on the next picot, 20 chain = turn the work = join them to the 1<sup>st</sup> picot of the next ring, 1 single on the 2<sup>nd</sup> chain, 2 chain, join them to the next picot, 1 single on the 2<sup>nd</sup> chain, 2 chain, join them to the next picot, 1 single on the 2<sup>nd</sup> chain, 5 single, 13 chain, join them to the free picot of the second ring following, 1 single on the 2<sup>nd</sup> chain, 2 chain, join them to the free picot of the next ring, 1 single on the 2<sup>nd</sup> chain, 11 single, 7 chain, join them to the 1<sup>st</sup> free picot of the second ring following, 1 single on the 2<sup>nd</sup> chain, 2 chain, join them to the next picot, 1 single on the 2<sup>nd</sup> chain,

5 single, then 4 more single, 9 chain = turn the work = 1 plain on the 2<sup>nd</sup> free picot of the next ring, 3 chain, 1 plain on the next picot, 2 chain and repeat from \*\*\*\*\*.

The braid that connects the edging with the foundation is worked separately in the coarse thread.

Begin with 8 rows of plain stitches, to which the raised border is added on. This consists of little tatted rings, like those inside the large stars which we described above; add them to the 8 rows of plain stitches by a 9<sup>th</sup> and 10<sup>th</sup> round in which a tatted ring is taken up in each plain stitch. A row of trebles, divided by 2 chain stitches, completes the braid on both sides. The foundation and the edging are sewn on to the braid by overcast stitches.

We refer those who wish to simplify the work to fig. 443, page 302, which represents a pattern for a bed-spread in which the stars are joined together by squares of linen, which in the pattern just described might take the place of the crochet medallions.

**Needlework Patterns.** — Besides the different kinds of work described above, a great choice of patterns for tating will be found in the publication: *Works of various kinds*, of the D·M·C Library (\*).

(\*) See, at the end of the volume, the list of publications forming the D·M·C Library.



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Macramé strip. — Pattern composed of bars, flat knots and shell knots.

## Macramé

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"Macramé" is an Arabic word which signifies an ornamental fringe or similar edging; its meaning has now been widened to embrace a certain kind of handiwork produced by the knotting, plaiting and tying together of threads, sometimes designated knotted fringes.

Until its revival early in the last century, macramé had become an almost legendary art, surviving only here and there in convents and among some of the Slavonic peoples; this circumstance accounts for its having been at first regarded as a new invention. Macramé provides a most interesting occupation, the work being applicable to a large variety of uses as a garniture; moreover, its great strength and durability make it deservedly popular.

It will therefore be self-evident that a knowledge of macramé is well worth obtaining: the work is only difficult in appearance and, the first awkwardness being surmounted, if the instructions given in the following pages be carefully observed, a little practice will soon enable a worker to copy the charming designs which accompany them, and to achieve excellent results, some of them recalling the wooden lattices that adorn the windows of Eastern dwellings, familiar to many under the name of "Mousharabieh" (\*).

(\* See, at the end of the volume the list of albums of the D·M·C Library containing a large variety of patterns for all kinds of work.

**Cushion and accessories for macramé** (figs. 543 and 544). The only important requisite for working macramé is a plain, well-stuffed cushion, mounted on wood. (See fig. 543.)

This should be so made that it can be screwed to a table, like the tambour embroidery frames.

There are various kinds of macramé mounts, but we have not found them very practical; some necessitate a constant friction of the fingers against the board used instead of a cushion, thus worrying and fatiguing the worker; others are not heavy enough to withstand the rapid movements naturally made as soon as a modicum of skill has been acquired.

The cushion represented in fig. 543 will serve for all ordinary purposes; it is virtually indispensable for macramé



Fig. 543. Macramé cushion.

patterns which require a heading, or to be finished by a border of picots.

The pegs with rounded heads at the ends of the cushion are for fixing the long threads forming the headings and carrying the knots, which we shall in future term "cords".

For pieces of work of any considerable size, long lengths of fringe, for example, the cushion is, however, less serviceable than the metal clamps shown in fig. 544, which admit of any number of loops being knotted onto the cords at a time, because they can be moved nearer together or further apart as desired.

Besides the cushion and the clamps, one must have some strong, glass-headed pins, made expressly for the purpose of

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fixing the loops and picots; a crochet hook for pulling the threads through the stuff when they have to be knotted onto the edge of material; scissors, and a yard-measure to measure off the threads to required lengths.

To these accessories there may further be added a metal comb for teasing out the ends of the threads to make fringe; and a steel ruler to press down upon the fringe after it has been combed out, so that the uneven threads may be trimmed to equal length by the scissors.

The length of the knotting threads will depend upon their substance and thickness; thus, should the thread be coarse and stiff a knot will take up more of it than of a fine, soft one, so extra allowance must be made.

On this account we give with each of our patterns the



Fig. 544. Clamps for macramé.

right length, the kind and the thickness of the threads to be employed.

Should it happen that these details are omitted from any of the descriptions, the worker need only bear in mind that the thicker the threads chosen the longer they must be allowed, and vice versa.

This will prevent the necessity of a preliminary trial, which generally means lost time, before definitely beginning the work.

**Materials.** — Macramé consisting almost entirely of knots requires very stout, tough threads, which will not break in the working. Such threads will naturally have a strong twist and be in consequence well rounded; the knots made with them can be much accentuated, producing the effect of a row of beads, which will greatly contribute to the beauty and clearness of the patterns.

A less twisted thread, being softer and looser, would fray in the handling, and the work when finished would present an untidy, fluffy appearance.

For fringes and braids in several colours, to trim upholstery, curtains, &c., the best cotton material to select is D·M·C Knotting cotton (Fil à pointer) (\*) in Nos. 10 and 15. A good substitute for silk is D·M·C Pearl cotton (Coton perlé), made in more than 300 shades, in Nos. 1, 3, 5, 8 and 12, or D·M·C Alsatia. For trimming table and household linen the thread should always match the fabric itself; if the article be embroidered in colours, a few coloured threads may also be introduced into the macramé; but we advise as few shades as possible. As to the kind of thread, we recommend D·M·C Knotting cotton (Fil à pointer), D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter), D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) and D·M·C Special crochet cotton (Cordonnet spécial).

**Formation of the knots.** — Beginners should be as careful in macramé as in



Fig. 545.

Knotting threads onto a cord.

tattooing to keep the foundation threads which, according to our previous description, carry the knots, perfectly motionless. These threads, as already intimated, will in future be called "cords", while the threads with which the knots are made will be called the "knotting" or "working" thread.

In making bars, such as the slanted bars for diamonds, stars, &c., the threads often change places; now one of the "knotting threads" becomes the "cord" or "leader" upon which the knots are made, now the "cord" becomes in turn the "knotting thread".

The interlacing of the thread which forms the macramé knot, is a sort of loop that is drawn tightly over a stretched thread.

**Explanation of the patterns.** — As macramé is composed of a more or less regular succession of knots, it has been found rather difficult to supply a good description of the patterns.

We believe, however, that we have hit upon a satisfactory method of explaining the course to follow for the crossing of the threads and the changing of the colours, in proceeding by "series of knots" instead of by rows as in knitting and crochet

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

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**Knotting threads onto a cord** (fig. 545). — Except when you work with the ravellings of a material, you must knot the lengths of thread onto a foundation cord.

Cut these strands twice the length that the fringe is to be deep, and fold them in half; the loop thus formed serves to fasten them round the foundation cord, which constitutes the heading of the fringe.

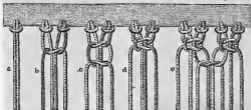


Fig. 546. Knotting threads onto an edge of material, and formation of a flat knot.

Put the loop, from behind downwards, over the cord from above, pass the ends through the loop and draw the knot tight, as may be seen in the engraving, where the first detail, *a*, shows the loop open, the second detail, *b*, the loop closed up.

**Knotting threads onto an edge of material, and formation of a flat knot** (fig. 546). — Push a crochet hook through the edge of the material from beneath, catch hold of the loop produced by



Fig. 547. Knotting threads into a knotted heading.

folding the thread in half, draw it to the wrong side and put the ends through the loop, *a*; in this manner place two threads, folded in half, fairly close together, and make the first interlacing of the threads for the flat knot. Take the two outer threads of the four hanging down and pass the right thread under and the left thread over the two middle ones. Whilst making this movement to cross the outer threads, hold the two inner tightly extended with the 3<sup>rd</sup> and 4<sup>th</sup> fingers of the left hand, *b*. The return of the two crossed

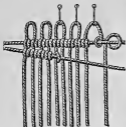


Fig. 548. Knotting on threads with plain picots.

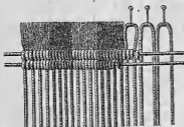


Fig. 549. Knotting on threads with a fringed heading.



Fig. 550. Knotting on threads with picots and flat knots.

threads is accomplished as shown in the third detail, *c*; then the thread is tightened and the flat knot is made as shown in the fourth detail, *d*.

In the fifth detail, *e*, two flat knots are shown finished; this detail also shows how you pass to a third knot, for which you connect two right threads with two left ones.

This flat knot is also known under the name of "Soloman's knot", and vertical bars made with a succession of the knots are called "Soloman's knot bars", or simply "Soloman's bars".

#### Knotting

threads into a knotted heading (fig. 547). — Make a string of flat knots, fig. 546, detail *d*, upon a double foundation cord and knot the cut threads into the loops of the flat knots, putting the loop through from the right to the wrong side.

It is best in this case to knot in double threads so that the work may not be too open below the heading.

**Knotting on threads with plain picots** (fig. 548). Fasten the cut threads, doubled, with pins to the cushion, about  $\frac{1}{2}$  inch, or at most  $\frac{1}{3}$  inch apart; fix the foundation cord to one of the pegs on the

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left, and hold it tightly stretched in a horizontal line with the right hand.

Make the knots with the left hand, take each end of the threads held by the pins singly, and pass it twice, upwards from below, over the cord.

The first time the thread stops on the left, the second time it passes from right to left, with result that, when the second



Fig. 551.

Knotting on threads with picots and two flat knots.



Fig. 552.

passage is accomplished, the thread is held between two loops or knots which again form the "double knot". (See this double interlacing at fig. 548.)

One series of knots forms a bar. The second bar is like



Fig. 553. Knotting on threads with scallops.

the first. Hold the foundation cord as close to the first bar as possible so that the vertical threads may not be visible in between.

Such bars can be made horizontally, vertically or obliquely, as will be subsequently demonstrated in the letter-press and illustrations.

**Knotting on threads with a fringed heading** (fig. 549).

After knotting on the threads with a picot heading as already described, cut the loops and untwist and comb out the

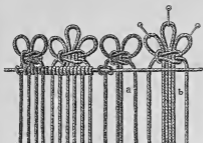


Fig. 554. Knotting on threads with loops.

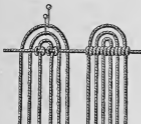


Fig. 555. Knotting on threads with triple scallops.

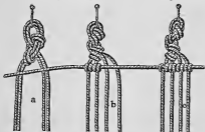


Fig. 556. Knotting on threads with ribbed picots.

ends, producing a fringed heading to the work. The stronger the twist of the thread, the fuller will the fringe be.

**Knotting on threads with picots and flat knots** (fig. 550). Pin two cut threads, as before, very close together, make a flat knot, fig. 546, tying the outside threads over the inside ones, and loop the ends over a foundation cord to make a bar of knots.

**Knotting on threads with picots and two flat knots** (figs. 551 and 552). — Pin the two threads on as above, make first one flat knot and then another. Consult fig. 551; detail *a* shows the beginning of the knot, detail *b* the picot completed with two knots. Fig. 552 shows the picots secured by a horizontal bar of knots.

**Knotting on threads with scallops** (fig. 553). — For scallops the threads must be cut much longer than those which are to be knotted

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in the middle of the scallops. The knots must turn outwards, and 12 knots are made with the left hand thread over the right hand one, detail *a*; after this, two double threads are knotted on under the scallop, and finally, knots are also made with the threads coming from the scallops, detail *b*.

**Knotting on threads with loops (fig. 554).** — Pin on two threads, folded in half, a little distance apart, detail *a*, and join them together with a flat knot.

Pin on three more threads quite close to them, detail *b*, and unite them by a large "collecting knot", fig. 561, made over four threads. What is called a "large collecting knot" is a flat knot made over more than two threads.

The rest of the knotting on is done in the usual way.

**Knotting on threads with triple scallops (fig. 555).** — Knot on single threads in succession; first the middle one, then the second one with the knot to the right and left and the loop fastened at the necessary distance to form the scallop; then the third in the same way.

**Knotting on threads with ribbed picots (fig. 556).** — Take a double thread and make two bars of knots as shown in detail *a*, then finish and secure the picots by a horizontal bar, as shown in *b* and *c*.

**Knotting on threads for a gimp heading (fig. 557).** — This way of knotting on forms a broad gimp, consisting entirely of vertical bars made over a single cord.

Along one edge of the gimp this cord forms picots which

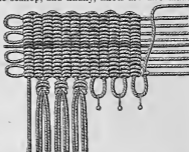


Fig. 557. Knotting on threads for a gimp heading.



Fig. 558. Plaited knot.

are fixed with pins. When the gimp is finished, meshes of thread can be knotted into these picots, to make either a macramé grounding or a fringe.

**Plaited knot** (fig. 558). — This knot occurs chiefly in Italian or Slavonic work, wherein it takes the place of the horizontal bars of knots.

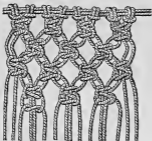


Fig. 559. Triple knot.

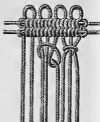


Fig. 560. Small collecting knot.

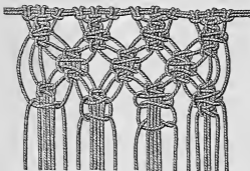


Fig. 561. Large collecting knot.

As one sees in fig. 558, the row of knots is begun by the second thread on the right with which a loop is formed on the first thread.

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The third thread is then passed in front of the second, and drawn by means of a crochet hook behind the first loop that has been tightened.

**Triple knot** (fig. 559). — This name is given to a flat knot followed by a third half-knot, in other words the first half of a flat knot; the combination is also termed a "double Solomon's knot".

**Small collecting knot** (fig. 560). — The small or "plain" collecting knot is used to connect several threads together. Having finished the double bar which forms the heading of the work, make a knot with the right hand thread over the next two threads:

For this purpose, make a loop with the right hand thread, cross it over two threads, then under these same threads into the loop, and draw it up, carrying the knot behind so as to have only a single thread in front.

**Large collecting knot** (fig. 561). As was mentioned in the explanation of fig. 554, flat knots,

which unite more than two threads are called "large collecting knots". The engraving shows, first, the flat knot made over the threads, finished, and the first crossing of the threads for the collecting knot: the next detail shows the second crossing of the threads; the third, how the collecting knots may be continued if desired over four threads, and the fourth, how the large collecting knot is generally finished off by a flat knot.

**Plaited and waved knots** (fig. 562). — Plaited knots are produced by an unbroken sequence of the first intercrossing of the threads of the flat knot, detail *a*, waved knots by a slight twist of the knots from left to right, detail *b*.

These plaits of waved knots are fixed by joining the threads of opposite clusters together, two and two, with a flat knot.

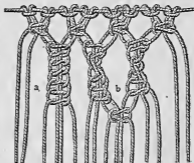


Fig. 562. Plaited and waved knots.

**Single and double crossed knots** (figs. 563 and 564). — Two plain crossings of the threads are made to begin with, detail *a*, after which the knot is rapidly turned to the wrong side, while at the same time it is tightly drawn up; thus the first knot is made which is seen completed in detail *b*.

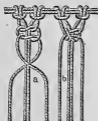


Fig. 563. Single crossed knot.

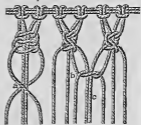


Fig. 564. Double crossed knot.

The second knot, fig. 564, is formed by three plain crossings, detail *a*, after which rapidly reverse the threads to form the knots, detail *b*. To make a series of these knots, the order of the threads must always be reversed after each knot is finished, as shown at detail *c*.

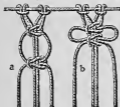


Fig. 565. Looped picots.



Fig. 566. Knotted picots.

**Looped picots** (fig. 565). — Looped picots are made along a plait of flat knots placed a little distance apart, so that the thread between the knots forms picots when they are pushed close together. Fig. 565, *a*, shows a pair of picots begun, *b* shows them finished.

**Knotted picots** (fig. 566). — Knotted picots are formed after one or more flat knots. The picot is produced by a knot

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made with the outside thread; this knot is placed quite close to the flat knot. In order to get it as near as possible to the latter, stick a large pin into the loop and with that push it into its place, leaving the pin there until the knot is made.

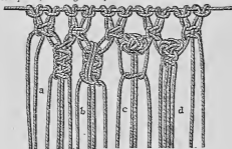


Fig. 567. Beaded knots or small shell knots.

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These picots are always made along both sides, and can be repeated several times down a string of knots.

Letter *a* shows the crossing of the threads to form the picot, letter *b* gives the finished picots followed by a flat knot.



**Beaded knots or small shell knots** (fig. 567). — These are made by turning the threads back over a series of flat knots already completed. Detail *a* gives three flat knots already made; detail *b* shows how to turn the inside threads back over the knots and between the outer threads; at detail *c* one sees how the threads which served to make the knots are brought between the two threads coming from left and right and form the first interlacing of a flat knot; detail *d* shows the bead knot finished



Fig. 568.  
Button-hole loop  
towards the right.



Fig. 569.  
Fastening the threads  
to the cord.

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pushed  
begun.

formed  
a knot

and followed by a flat knot.  
**Bars of knots to the right and left** (figs. 568, 569, 570, 571, 572, 573, 574, 575). — After mounting a sufficient number

of working threads upon a double foundation cord, make two button-hole loops with the right hand thread round the tightly stretched left hand cord.

It is advisable to finish a series of knots throughout the whole length required, before passing to another; the work becomes more regular because the hand gets accustomed to

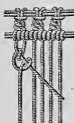


Fig. 570.  
Bar slanting to  
the right.  
First knot open.



Fig. 571.  
Bar slanting to the right.  
Thread 2 knotted  
over thread 1.



Fig. 572.  
Bar slanting to the right.  
Threads 3, 4 and 1 to be  
knotted over thread 2.



Fig. 573.  
Bar slanting to the  
left. First knot  
open over thread 4.



Fig. 574.  
Bar slanting to the left.  
Threads 2, 1 and 4 to be  
knotted over thread 3.

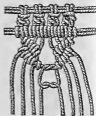


Fig. 575.  
Bars connected  
by a  
flat knot.

the kind of jerk required for making the knot, and by continued practice greater quickness is attained.

Now stretch another double cord parallel to the first foundation cord, and make a horizontal bar by knotting each thread

twice over it, fig. 569; these knots should be as close together as possible.

When this bar is finished, begin the oblique bars, slanting from left to right, with four threads, fig. 570.

The first thread on the left, marked 1 in fig. 571, serves as cord or leader to the threads 2, 3, 4, which are looped successively over it.

Fig. 572, represents threads 2, 3, 4 knotted over thread 1 as leader, and also shows how, in the second row, thread 2, replacing thread 1, becomes cord or leader for the new bar, and how threads 3, 4, 1 are thrown and knotted twice over thread 2, which must be held tightly stretched by the right hand. The knots are made with the left hand.



Fig. 575.  
Single chain.



Fig. 577.  
Double chain.



Fig. 578.  
Galoon with ribbed bar.

In fig. 573, representing a bar inclined from right to left, it is thread 4 that becomes leader and threads 3, 2, 1 are knotted over it; then in the second row, fig. 574, thread 3 takes its place, to have knotted over it threads 2, 1 and 4.

Here it is the left hand that holds the thread taut from right to left, and the right hand that makes the knots.

How the slanting double bars are joined together by an ordinary flat knot, is explained by fig. 575.

**Single chain** (fig. 576). — In macramé the single chain, made with two single threads, is produced by constantly reversing the position of the threads and by the direction given them while the knots are being made.

Thus, a single button-hole loop is made upon the stretched left hand thread, then the right hand thread is in its turn strained to receive a loop made with the left thread.

**Double chain** (fig. 577). — The double chain is made in the same way as the single, only with two, and sometimes even with three, threads.

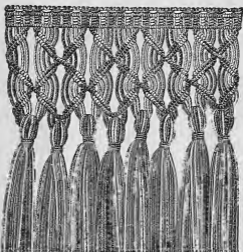


Fig. 579. Macramé fringe.

Materials: D·M·C Knitting cotton Nos. 10 to 30, D·M·C Crochet cotton, 6 cord Nos. 1 to 30, D·M·C Alsatia Nos. 20 to 25, D·M·C Pearl cotton Nos. 1 to 8, or D·M·C Flax thread for knitting and crochet Nos. 3 to 20, in indigo blue 320, Turkish red 321 and white (\*).

Both these chains are very commonly used in macramé gimps and braids, as they are a means of passing from one colour to another, or of conducting the threads across from

(\* These numbers refer to the colours on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

one part of the work to carry on the pattern, which could not be managed otherwise.

**Ribbed galoon** (fig. 578). — Here, contrary to the manner in which the bars of knots described in figs. 570 to 575 are made, the same cord or leader runs to and fro under the four knotting threads.

In order to more easily distinguish the knotting threads from the cord, the latter is represented in a darker shade.

**Macramé fringe** (\*) (figs. 579, 580, 581). — Entire length for the knotting threads of D·M·C Pearl cotton (Coton perlé) No. 3 : 32 inches.

1<sup>st</sup> series — knot on the threads, as shown in fig. 545, in the following order: 1 double blue thread, 1 double white, 1 double red, and so on.

2<sup>nd</sup> series — make a horizontal bar of knots, figs. 548, 549, 550, over a second cord.

3<sup>rd</sup> series — 3 button-hole knots, fig. 568, each executed with two threads. a

4<sup>th</sup> series — the same as the 2<sup>nd</sup>.

5<sup>th</sup> series — make slanting bars of double knots to the right and left, counting 6 threads for each bar, therefore 12 threads in all. The 1<sup>st</sup> and 12<sup>th</sup> threads, used as leaders, are covered with knots made by the 10 threads which separate them. In the second series of knots which forms the double bar, another double knot is

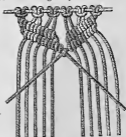


Fig. 580. Method of joining the bars. Detail of fig. 579.

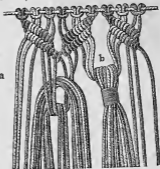


Fig. 581. Method of making the tassels. Detail of fig. 579.

(\*) See, at the end of the volume the list of albums of the D·M·C Library containing a large variety of patterns for all kinds of work.

made over the cord with the thread which served as leader in the preceding row.

When the slanting bars are finished, bring them as close together as possible, tighten the last thread on the left and make another double knot with the right thread, fig. 580. Then continue the bars in the opposite direction, in doing which the leader on the left is stretched over the right hand group of threads, and the leader on the right over the left hand group.



Fig. 582.

**Macramé fringe or galoon.**

Materials: D·M·C Knitting cotton No. 15, D·M·C Crochet cotton 6 cord Nos. 1 to 10, D·M·C Alsatia Nos. 30 to 35, D·M·C Alsatian thread Nos. 30 to 50, D·M·C Pearl cotton Nos. 3 to 8 or D·M·C Flax thread for knitting and crochet Nos. 3 to 16, in Hazel-nut grey 423 and Morocco red 3328 (\*).

ones on each side; the two sets are numbered from 1 to 4 in fig. 583, working detail of fig. 582.

First of all, do all the knots over threads 1 and 2 of the left set, so that threads 3 and 4 on the left will be on the

Having made three rows of double bars, take in each case 3 threads of a left hand group and 3 threads of a right hand group, and tie them loosely together with a plain knot; put in above the knot a bunch of 9 threads, 6 inches long, fig. 581 detail *a*, draw up the knot close to the bars, and wind a thread several times round the whole bunch, fig. 581, detail *b*, to form the head of the tassel.

The intermediate tassels are drawn through the loops between two sets of bars, and cut of equal length:

**Macramé fringe or galoon** (figs. 582 and 583). — Complete length for the threads of D·M·C Knitting cotton (Fil à pointer) No. 15: 36 in., including the fringe.

1<sup>st</sup> and 2<sup>nd</sup> series — knot on the threads as in fig. 545, 1 grey thread, 2 red, 2 grey, 2 red, and so on, finishing with 1 grey; then make a double horizontal bar of knots over double cords.

3<sup>rd</sup> series — take 4 threads for a group of bars; 2 light and 2 dark

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

outside and threads 1 and 2 on the inside of the group. Make the same knots with the next 4 threads in the opposite direction, then begin the group on the left hand side, and repeat as before.

In the second row, the light bars joining the dark ones are made with the threads previously used as leaders, as can be seen in fig. 583. In this manner, 6 rows of dark bars are divided by 5 rows of light bars. The series is finished as it was begun by a double horizontal bar.

When this pattern is intended for a gimp and not for a fringe, the threads must be fastened off by means of knots, the working of which will be found described at fig. 609.

**Fringe of shell knots with mosaic border** (figs. 584, 585, 586). — Full length of threads of D·M·C Knotting cotton (Fil à pointer) (\*) No. 10: 56 inches.

1<sup>st</sup> series — Knot on alternately an écreu and an old gold thread, as in fig. 545, beginning and ending with a single écreu thread; and follow with a horizontal bar of double knots which must not be very closely pressed together.

2<sup>nd</sup> to 5<sup>th</sup> series — 4 rows of shell knots, which are shown on a large scale in the making at fig. 585, and closed up at fig. 586, the closed knot being preceded and followed by a flat knot.

The colours alternate in the shell knots; in the 2<sup>nd</sup> and 4<sup>th</sup> series they are framed by the light thread, in the 3<sup>rd</sup> and 5<sup>th</sup> by the dark.

6<sup>th</sup> series — a horizontal bar of double knots on a fresh cord.

7<sup>th</sup> series — add a second cord, make another horizontal bar of knots, and between every 2 light knots loop on 1 red

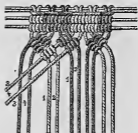


Fig. 583. Detail of fig. 582.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

thread; the loop that fastens it to the cord takes the place of a knot.

8<sup>th</sup> series — add a third cord, and make two double knots with the red thread between the écreu knots.

9<sup>th</sup> series — add a fourth cord, make a half knot with every red thread.

10<sup>th</sup> series — add a fifth cord,

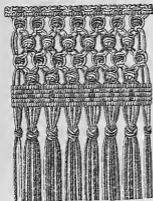


Fig. 584.

Fringe of shell knots with mosaic border.

Materials: D·M·C Knitting cotton Nos. 10 to 15, D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 10 to 30, D·M·C Alsatia No. 20 or D·M·C Pearl cotton Nos. 1 to 8, in Old gold 728, Turkish red 321 and écreu (\*).

2<sup>nd</sup> series — waved knots with 4 single twists, fig. 562, detail *b*.

3<sup>rd</sup> series — a double horizontal bar.

4<sup>th</sup> series — with 6 threads; a slanting double bar from

then make an horizontal bar as in the 6<sup>th</sup> series; take the red threads to the wrong side and leave them out.

Knot the ends of the threads together, in clusters of 6, with a plain knot, at the distance of  $\frac{1}{2}$  in. from the last bar.

The same pattern can also serve as a filling or grounding; for these purposes the red thread must be fastened off at the back of the work, and the series of shell knots be repeated after the mosaic band.

**Macramé fringe, star pattern** (fig. 587). — Full length for the threads of No. 10 D·M·C Knitting cotton (Fil à pointer): 48 inches.

1<sup>st</sup> series — knitting on, as at fig. 556, followed by a double horizontal bar.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



left to right, another from right to left; connect them by the last threads.

5<sup>th</sup> series — with the 4 threads issuing from the groups of bars, make: 1 single chain, fig. 576, with 4 crossings of the threads, quite close to the point where the groups meet, and 1 single chain with 7 crossings of the threads, worked with the two outside threads.

6<sup>th</sup> series — similar sets of bars to those of the 4<sup>th</sup> series, but sloped the reverse way, thus forming the star pattern, and terminated by a single horizontal bar.

For the tassels, add a thick bunch of strands to each group of 6 threads issuing from the work.

It may be pointed out that the groups of slanting bars can be arranged to form squares, as in fig. 579, diamonds, as in fig. 582, or stars, as in figs. 587, 588, according to the method of joining them.

**Fringe with scallops in close knotting** (figs. 588, 589, 590, 591).



Fig. 585. Knot open.  
Detail of fig. 584.



Fig. 586. Knot closed.  
Detail of fig. 584.

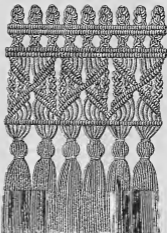


Fig. 587. Macramé fringe, star pattern.

Materials: D-M-C Special crochet cotton Nos. 3 to 15, D-M-C Knotting cotton No. 10 or D-M-C Alsatia No. 20, in Morocco red 3318, Saffron yellow 725 and Scabious mauve 399.

Full length for threads of D·M·C Knottling cotton (Fil à pointer) No. 15: 54 inches.

Begin by knotting on, in the ordinary manner, 5 yellow and 5 blue threads, and having made the horizontal bar, work from left to right: on the 1<sup>st</sup> thread, 1 double knot with the 2<sup>nd</sup> and 1 double knot with the 3<sup>rd</sup> thread.

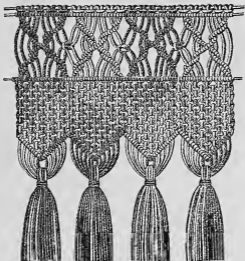


Fig. 588. Fringe with scallops in close knotting.

Materials: D·M·C Knottling cotton No. 15, D·M·C Crochet cotton 6 cord Nos. 5 to 25, D·M·C Pearl cotton Nos. 1 to 8 or D·M·C Alsatian thread Nos. 30 to 50; in Indigo blue 323 and Saffron yellow 725 (\*).

Over the 2<sup>nd</sup> thread, which has now become the 1<sup>st</sup> and serves as leader, make double knots with the next 4 threads; then, missing 2 of the threads on the left, make a double knot over the 3<sup>rd</sup> with each of the 2 following threads.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

PLATE VIII



EMBROIDERY ON LACIS OR NET CANVAS  
worked with D-M-C Persian silk (Soie de Perse).

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Make a similar group from right to left downwards: with this difference only, that, in the centre of the figure, at the 3<sup>rd</sup> change of threads, 5 double knots instead of 2 are made, and that the last knots count for the new bottom group of bars, set contrariwise, which forms a star with twisted rays.

Between two of the stars make a flat knot with two left hand and two right hand threads.

The second horizontal bar being completed, turn the work, and continue working on the wrong side, making plain double knots only, inclined in alternate rows from right to left and from left to right, as shown in fig. 590.

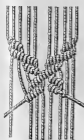


Fig. 589.

Opposing bars, forming star.

Detail of fig. 588.



Fig. 590.

Formation of the knots on the wrong side.

Detail of fig. 588.



Fig. 591.

Appearance of the knots on the right side.

Detail of fig. 588.

When 10 such rows have been finished, divide the knots into groups, and make 1 knot less on either side of each group, to form the pointed scallops; then turn the work round again to the right side, where the knots made on the wrong side present the appearance shown in fig. 591; finally, finish off the scallops with a plain bar all round, and make the tassels with the ends of thread hanging from each scallop.

**Deep macramé fringe** (figs. 592 and 593). — Entire length of the double threads of D-M-C Knottting cotton (Fil à pointer) No. 15: 72 inches; length of single threads: 36 inches.

1<sup>st</sup> series — knot on, as in fig. 549, in the following order:  
2 double blue threads, 3 single dark yellow, 1 double light

yellow, 3 single dark yellow, then 4 double blue, and so on; finish off with 2 double blue threads.

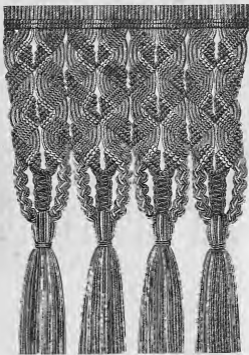


Fig. 392. Deep macramé fringe.

Materials: D·M·C Knotted cotton Nos. 10 to 15, D·M·C Crochet cotton, 6 cord Nos. 3 to 25, or D·M·C Pearl cotton Nos. 3 to 5, in Old gold 718, Saffron yellow 725 and Indigo blue 322 (\*).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

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2<sup>nd</sup> series — divide the threads into groups, leaving the yellow threads in the middle and 4 blue ones on either side. Begin on the left — using as leader the fourth blue thread, which is the nearest to the 1<sup>st</sup> yellow one, cover it with double knots made with the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> old gold threads, and the 1<sup>st</sup> light yellow thread = using as leader the 3<sup>rd</sup> blue thread, cover it with knots of the 4 yellow and the 4<sup>th</sup> blue thread which was leader in the 1<sup>st</sup> row of knots = cover the 2<sup>nd</sup> blue thread with knots of the 4 yellow and the 4<sup>th</sup> and 3<sup>rd</sup> blue threads = cover the 1<sup>st</sup> blue thread with knots of the 4 yellow and the 4<sup>th</sup>, 3<sup>rd</sup> and 2<sup>nd</sup> blue threads.

In fig. 593, showing the arrangement of these bars, the blue threads are represented by the darkest shade, the gold and yellow ones by the medium and light.

Having finished the quadruple bar, slanting from left to right, make a similar bar from right to left, then join them together by a double knot (see fig. 593), and pass the 1<sup>st</sup> left hand blue thread under the right hand group, and the right hand blue thread under the left hand group.



Fig. 593. Knotting the bars.  
Detail of fig. 592.

2<sup>nd</sup> series (cont.) — make similar groups the reverse way, so that the yellow knots come next to the last blue ones, and the blue knots again terminate the groups of bars; the yellow threads will be stretched between the preceding group and the following one.

3<sup>rd</sup> and 5<sup>th</sup> series — like the 1<sup>st</sup>.

4<sup>th</sup> series — like the second.

After the completion of the 5<sup>th</sup> set of groups, take the 4 yellow threads on either side of the blue knots and work them up into a double chain, fig. 577, consisting of 12 knots, and make 4 flat knots with the blue threads.

Lastly, unite all the threads of a group of bars, and make them into a handsome tassel by the addition of supplementary strands.

**Shaded macramé fringe** (fig. 594). — Entire length for the threads of D·M·C Pearl cotton (Coton perlé) No. 5: 36 inches.

The knotting on is done with threads taken double, beginning with the darkest shade and ending with the lightest.

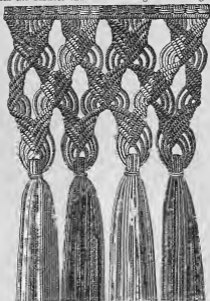


Fig. 594. Shaded macramé fringe.

Materials: D·M·C Pearl cotton Nos. 3 and 5 or D·M·C Alsatis No. 20, in Cream 310, Rust yellow 308 and Rust brown 3314 and 3311 (\*).

This pattern is so easy of execution, that we need only refer our readers to figs. 575 and 593 for the methods of changing and crossing the threads.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

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We should, however, remark, that the bars worked with the double threads are made alternately from right to left and from left to right, and that, moreover, the leader coming from the left is only to have 3 double threads knotted over

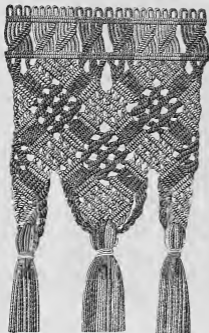


Fig. 595. Macramé fringe with cross bars.

Materials: D·M·C Knitting cotton Nos. 10 and 15, D·M·C Alcatia No. 20, D·M·C Pearl cotton Nos. 3 and 5 or D·M·C Flax thread for knitting and crochet Nos. 3 to 12, in Cream yellow 712 and Beetle green 3348 (\*).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

it, while the one from the right must be covered by 4 double threads.

**Macramé fringe with cross bars** (figs. 595 and 596). — Full length for the threads of D·M·C Knotting cotton (Fil à pointer) No. 15: 80 inches.

1<sup>st</sup> series — knot the threads with picots onto a double horizontal bar, fig. 548, with 6 light and 6 dark threads, beginning and ending with the dark strands.

2<sup>nd</sup> series — double oblique bars made with 6 single threads = followed by a double horizontal bar.

3<sup>rd</sup> series — begin with the light threads, and make bars as in fig. 618, but from left to right, that is, in the contrary direction, and finish them at the sides with two long bars done with light thread, followed by six short bars of dark thread.

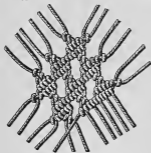


Fig. 596. Lozenges of knots.  
Detail of fig. 595.

**Macramé fringe of bars and ovals** (figs. 597 and 598). — Full length for the threads of D·M·C Knotting cotton (Fil à pointer) No. 10: 100 inches.

Complicated as this design may appear at the first glance, it will be soon recognized that it is extremely simple to copy; we shall not, therefore, describe it in detail. For the knotting on, see fig. 554; for the plain bars, figs. 570 to 575; for the collecting knots, fig. 561; such indications are all that should be required by those who have followed the explanations given in the course of this chapter.

The only point which might present any difficulty is that where the threads cross each other, forming an oval figure,

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inside the bars; but by carefully following the course of the knots, as illustrated in fig. 598, the problem will speedily be solved.

Tassels made with the two shades of thread finish off the fringe at the bottom.

**Macramé fringe with corded tassels** (fig. 599). — Entire length for the threads of D·M·C Pearl cotton (Coton perlé) No. 3: 32 inches.

1<sup>st</sup> series — knot on as in fig. 545, but the reverse way, with threads taken double, which will be counted as single in the working directions. = \* 1 old gold thread, 3 écreu, 1 old gold, 1 light red, 3 écreu, 1 light red and repeat from \*, then make a plain horizontal bar.

2<sup>nd</sup> series — make a double chain (fig. 577) with 5 twists of the thread.

3<sup>rd</sup> series — a plain horizontal bar.

4<sup>th</sup> series — make large collecting knots, fig. 561, with the écreu threads over the 4 double gold and red strands, and flat knots over the écreu ones.

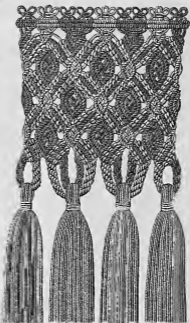


Fig. 599. Macramé fringe of bars and ovals.

Materials: D·M·C Knottting cotton Nos. 10 and 15, D·M·C Alsatia No. 20 or D·M·C Pearl cotton No. 3, in Saffron yellow 725 and Scabious violet 395 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

5<sup>th</sup> series — make flat knots over the *écru* threads with 2 gold or red strands and 1 *écru*.

6<sup>th</sup> series — make flat knots with and over the *écru* threads that are in the middle of the group of knots.

7<sup>th</sup> series — the same as the 5<sup>th</sup>.

Then pick up the gold and red threads from right and left, and roll them between the thumb and forefinger from left to right, treating each bunch separately, as for a cord. After making several convolutions, join the two sets of threads together by twisting them this time from right to left.

The twists are done simultaneously, and the cord thus produced is fastened off with a knot, below which the ends of thread form a little tassel.

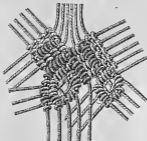


Fig. 598. Detail of fig. 597.

D·M·C Pearl cotton (*Coton perlé*) (\*) No. 1: 80 inches; length of the light threads: 56 inches.

For the gimp heading, which should be 6 inches wide, allow 40 inches of D·M·C Pearl cotton (*Coton perlé*) No. 1.

The interlacings and crossings of the threads are so simple, that we need only refer our readers to fig. 557 for the knotting on of the threads, and to fig. 562 for the waved plait.

The little tassels between the knots are made separately with D·M·C Special stranded cotton (*Mouliné spécial*) No. 14, and are fastened into the knots by the thread which finishes them off.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

**Macramé fringe with corner (\*)** [figs. 601, 602, 603]. — Length for the threads of D·M·C Knitting cotton (Fil à pointer) No. 15: 60 inches.

Macramé fringes cannot from their nature be gathered round a corner, like lace, crochet and netted edgings.

The closely set knots which form their heading make it

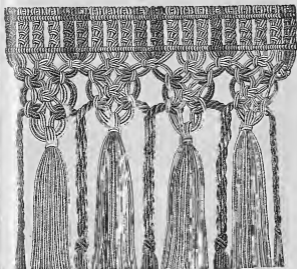


Fig. 599. Macramé fringe with corded tassels.

Materials: D·M·C Knitting cotton Nos. 10 and 15, D·M·C Alsatia No. 25, D·M·C Pearl cotton Nos. 3 and 5 or D·M·C Flax thread for knitting and crochet Nos. 3 to 12, in Morocco red 3328, Old gold 728 and écar.

impossible to draw up the cord on which they are knotted sufficiently to give the fringe the necessary length of outside edge.

(\*) See, at the end of the volume the list of albums of the D·M·C Library containing a large variety of patterns for all kinds of work.

The number of threads must, therefore, be increased at each corner of the article for which the fringe is intended, in order to turn it and work out the pattern properly.

In the working detail of fig. 602, 5 supplementary threads are added to the 4<sup>th</sup> series of knots.

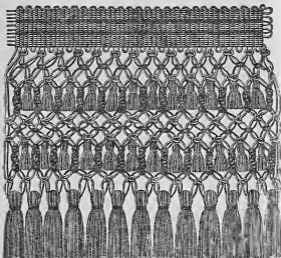


Fig. 600. Fringe with three rows of tassels.

Materials: D·M·C Pearl cotton Nos. 1 to 5, D·M·C Special crochet cotton Nos. 3 to 30, D·M·C Alsatia No. 20, D·M·C Flax thread for knitting and crochet Nos. 3 to 12, D·M·C Knitting cotton Nos. 20 and 25 and D·M·C Special stranded cotton No. 14, in Indigo blue 322 and écaru (\*).

A group of intercrossed bars takes 16 threads, answering to 4 groups of little squares placed between the lozenges.

Then, the bars having been prepared beforehand, as shown in fig. 603, an additional strand, thread 6, is passed through

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

the double knot which unites the bars in the middle. (In the engraving the added threads are distinguished by a darker shade.) It is over thread 6 that the bar running from right to left is worked.

Next, knot 7 more strands onto the threads between which

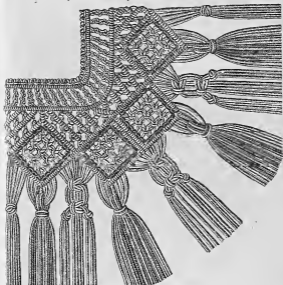


Fig. 601. Macramé fringe with corner.

Materials: D·M·C Knottling cotton No. 15, D·M·C Alsetta No. 20, D·M·C Pearl cotton Nos. 3 and 5 or D·M·C Flax thread for knitting and crochet Nos. 3 to 12, in Malze yellow 579 and Morocco red 3328.

the supplementary thread passes. Thread 7 is knotted on single, threads 8 and 9 double, threads 10, 11, 12 and 13 are knotted on single, so that numbers 7, 10, 11, 12 and 13 connect the cords, while numbers 8 and 9 only are knotted on separately on either side.

The bars formed by the knots of the additional threads must be quite close together, like every other double bar. We have purposely represented the cords as some distance apart in the engraving, to enable our readers to distinguish the added threads from the original set.

At the point of junction of the bars, fasten on a very long

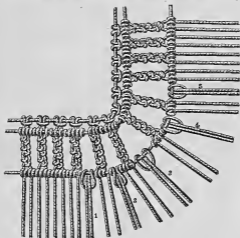


Fig. 602. Addition of the first supplementary threads.  
Working detail of Fig. 601.

red thread, with which to make the knots over the 14 threads inside the lozenge.

Bend the 7<sup>th</sup> thread to the right and the 1<sup>st</sup> to the left, and make a double knot over each of the two threads with the coloured thread.

Fill in the middle of the lozenge with 9 flat knots; when these are made, continue knotting the red thread along both sides; a plain bar in white thread borders the lozenge outside.

Knotted tassels and tassels decorated with fancy knots, which take 10 threads, complete this fringe.



**Macramé ground** (figs. 604, 605, 606). — The threads, of a length regulated by the depth of the ground, are to be wound upon macramé shuttles or bobbins, see fig. 613. Allow 14 inches of D-M-C Knotting cotton (Fil à pointer) No. 15, for each detail of the pattern.

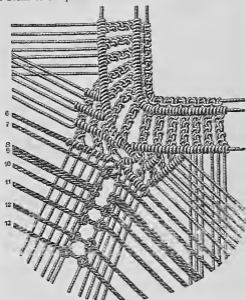


Fig. 603. Addition of the second set of supplementary threads.  
Working detail of fig. 601.

1<sup>st</sup> series — knot on the threads according to fig. 545, beginning with 2 blue threads, then alternately 4 cream and 4 blue, ending with 2 blue; follow with a double horizontal bar.

2<sup>nd</sup> series — begin in the middle, with 2 flat knots made with the 8 blue threads; with the 4 blue threads on the left make a quadruple bar over the 4 blue threads on the right.

These quadruple bars, called "shell knots", are shown in detail, fig. 605.

Unite the blue threads at the sides by flat knots.

The beginning and the continuation of the openwork motifs are explained in fig. 606.

The threads that proceed from the last group of knots serve for making the knotted bar whose two inside rows are

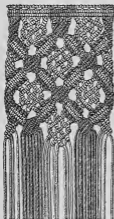


Fig. 604. Macramé ground.

Materials: D·M·C Special crochet cotton No. 15, D·M·C Knotting cotton Nos. 10 and 15 or D·M·C Alsatia No. 25, in Creamy yellow 712 and Indigo blue 322.



Fig. 605. Shell knot.  
Detail of fig. 604.



Fig. 606. Openwork motif.  
Detail of fig. 604.

light and the two outside ones dark.

When this two-coloured bar is finished, all the cream threads are again collected to make the openwork motif; thus all the shell knots are blue and all the openwork motifs cream.

**Macramé insertions** (figs. 607, 608, 609, 610). — These two insertions are worked across the width, so that 30 inches will suffice for the strands of D·M·C Knotting cotton (Fil à pointer) No. 10.

Begin both patterns by knotting on the threads as in fig. 545, followed by a single horizontal bar. For fig. 607, make triple oblique bars of knots, with 4 threads, one inclined to



Fig. 607. Macramé insertion.

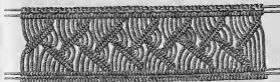


Fig. 608. Macramé insertion.

Materials: D·M·C Knitting cotton Nos. 10 and 15, D·M·C Pearl cotton Nos. 3 to 8, D·M·C Alsatia No. 20, D·M·C Alsatian thread Nos. 30 to 70 or D·M·C Flax thread for knitting and crochet Nos. 3 to 20, in Morocco red 3328, Twine grey 462, Indigo blue 322 or Saffron yellow 725.



Fig. 609. Method of fastening off the threads.  
Detail of figs. 607 and 608.

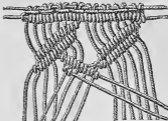


Fig. 610.  
Method of overlapping the bars.  
Detail of fig. 608.

the left and the other to the right; then make a single horizontal bar, and add another series of triple bars slanting the

opposite way: complete the pattern by an horizontal bar, turn the work, fix another cord and make a second horizontal bar from the wrong side; finish by tying the threads together, two and two, as shown in fig. 609, *a*, cut them off, *b*, and press the knot hard upon the back of the work, *c*.

In mounting fig. 608, 8 single threads must be allowed for each section of the pattern.

First make all the double oblique bars, slanting from right to left, fig. 610, then counting from left to right, take the 5<sup>th</sup> thread as the 1<sup>st</sup> leader, see again fig. 610, and begin the second series of knotted bars, slanting from left to right.

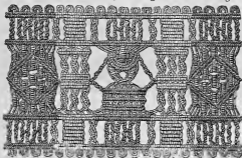


Fig. 611. Macramé trimming.

Materials: D·M·C Crochet cotton, 6 cord or D·M·C Special crochet cotton Nos. 10 to 20, D·M·C Knottling cotton No. 15, D·M·C Alsatis No. 20, D·M·C Pearl cotton No. 3 and 5 or D·M·C Flax thread for knitting and crochet Nos. 3 to 12, in ecru, Turkish red 321 and Indigo blue 322.

Fasten off the threads after this series of knots, as seen in the detail, fig. 609.

**Macramé trimming** (fig. 611). — Full length for the threads of D·M·C Knottling cotton (Fil à pointer) No. 15: 96 inches.

1<sup>st</sup> series — knot on the threads with round double picots, followed by a double horizontal bar. The colours succeed each other as follows: \* 4 blue scallops, 4 écru, 5 red, 4 écru, repeat from \*.

2<sup>nd</sup> series — begin with a little chain of bars made with 2 single threads, and with 7 changes of the threads = \* with

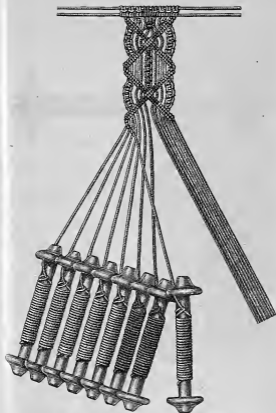


Fig. 612. Gimp<sup>®</sup> made with macramé shuttles or bobbins.

Materials: D·M·C Pearl cotton Nos. 3 to 8, D·M·C Crochet cotton, 6 cord Nos. 1 to 10, D·M·C Knottine cotton Nos. 10 and 15, D·M·C Alsatia Nos. 20 and 25 or D·M·C Flax thread for knitting and crochet Nos. 3 to 20, in Indigo blue 322 and Hazel-ant grey 423.

the 12 following threads: 3 flat knots; then, under these 3 knots, do 6 little chains with 6 changes of the threads; after doing the 3<sup>rd</sup>, connect the 2<sup>nd</sup> chain with the 3<sup>rd</sup>, the 4<sup>th</sup> with the 5<sup>th</sup>. Finish the chains, two and two, with a flat knot.

Over the last blue threads make: 1 waved plait, fig. 562,  $\delta$  = on the 14<sup>th</sup> écreu thread make: 1 horizontal bar of double



Fig. 613. Macramé shuttle or bobbin. Natural size.

knots with 4 goings and 3 returns = on the first two red threads: 1 waved plait; finish off the 3<sup>rd</sup>, 4<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> red threads on the wrong side, and repeat from \*.

3<sup>rd</sup> series — add two fresh cords to make a double horizontal bar, into which 4 more red threads are worked.



Fig. 614.  
Slanting bars and returns  
of the cord.  
Detail of fig. 613.

4<sup>th</sup> series — with the blue threads make: 5 large shell knots, figs. 616 and 617, 1 double bar of double knots to the left and right = 9 large shell knots between the bars = a double bar to the right and left, and finish as at the top with 5 large shell knots.

With the écreu threads: 3 flat knots, 1 double horizontal bar over the last écreu thread; 3 waved plaits with 12 changes of the threads, 1 more double bar, join the cord to the outside thread of the blue double bar.

With the red threads: 1 large shell knot, figs. 616 and 617, over 16 threads; at the bottom, in the shape of a semi-circle: 1 double bar; on both sides of the large shell knot with the 2 outside threads, a little chain made with 7 changes of the threads; join the red thread on the left to the light thread deriving from the double bar.

Later on, to connect the different parts of the design, the light thread on the left of the next motif is passed through

the red chain, and so on = 4 collecting knots over 6 red threads right and left, 1 collecting knot over all the red threads, and 1 on either side over 6 red threads.

After connecting the threads on both sides, continue the little chain with 3 changes of the threads = over the 1<sup>st</sup> red thread of the left chain make 1 double horizontal bar with all the loose threads = under the bar, 5 flat knots = 1 single horizontal bar = 10 double knots over a single thread = 1 double bar of knots.

From this point, proceed with the *écru* threads: 1 row of double knots, 1 double horizontal bar and 3 waved plaits; then join: 2 blue threads with 2 *écru*, and 2 *écru* threads with 2 red, to form flat-knots.

The bottom border is made like the top one; afterwards, to finish it off at the edge, fold the threads back in such a way as to form picots and sew them to the horizontal bar on the wrong side of the work.

**Gimp made with macramé shuttles or bobbins** (figs. 612, 613, 614). In order to avoid having to add to the thread in the middle of a piece of work, and also to avoid long threads which get in the worker's way, we advise the employment of a macramé shuttle or bobbin, a kind of spool somewhat resembling those used in making pillow lace.

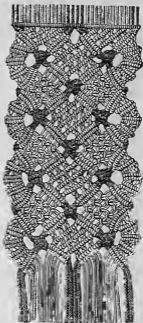


Fig. 615. Gimp with large shell knots.

Materials: D·M·C Crochet cotton, 6 cord Nos. 5 to 20, D·M·C Knitting cotton Nos. 10 and 15, D·M·C Alstria No. 20 or D·M·C Pearl cotton Nos. 3 and 5, Beetle green 334<sup>8</sup> and Turkish red 321.

The threads are rolled round the bobbins and fastened with a special knot.

For fastening the thread see the chapter on "Pillow Laces", fig. 966.

Prepare 8 double threads of the length required for the gimp. Allow 12 inches of D·M·C Pearl cotton (Coton perlé) No. 3, for each detail of the pattern.



Fig. 616. Large shell knot begun. Detail of fig. 615.



Fig. 617. Large shell knot completed. Detail of fig. 615.



Fig. 618. Interchanging the threads. Detail of fig. 615.

the last thread, fig. 614. Take the 4 middle threads and make 6 flat knots, then work the knotted bars back to the middle. The return of the cords is also shown in fig. 614.

**Gimp with large shell knots** (figs. 615, 616, 617, 618). — The length of the threads here depends upon the depth of gimp required. Allow 16 inches of D·M·C Knottling cotton (Fil

Knot on the threads as in fig. 545, 3 grey, 2 blue and 3 grey; followed by a single knotted bar; then leave 2 threads on the right and 2 on the left; and with every 4 threads between make 3 flat knots.

Make double knots over the 16<sup>th</sup> thread on the right, with the 15<sup>th</sup>, 14<sup>th</sup>, 13<sup>th</sup>, 12<sup>th</sup>, 11<sup>th</sup>, 10<sup>th</sup> and 9<sup>th</sup> threads; then make knots with the same threads over the 15<sup>th</sup> as leader.

Make a similar double bar on the left over the 1<sup>st</sup> thread with the 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> threads, and over the 2<sup>nd</sup> thread with the same. To connect the two bars make double knots with the leaders of the left bar upon those of the right bar.

On the two sides and with the 4 outside grey threads, do: 4 flat knots, fig. 546, *d*; two more bars on the right and left, but in the opposite direction, and knotting up to

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à pointer) No. 15 for each division of the pattern. Wind the threads upon macramé bobbins.

1<sup>st</sup> series — knot the threads on as in fig. 549, in the following order; 1 red double thread, 6 green, 2 red, 6 green, 1 red, then make a single bar with them.

2<sup>nd</sup> series — from left to right on the 1<sup>st</sup> red thread: 1 double knot with the 2<sup>nd</sup> thread; on the 1<sup>st</sup> green thread: 1 double knot with the 2<sup>nd</sup> thread; from right to left double knots with the 3<sup>rd</sup>, 2<sup>nd</sup> and 1<sup>st</sup> green threads upon the 4<sup>th</sup> green thread = from left to right: 1 double knot with the 6<sup>th</sup> green thread on the 5<sup>th</sup> and with the 4<sup>th</sup> thread on the 3<sup>rd</sup> = from right to left: 5 double knots on the 8<sup>th</sup> green thread = from left to right: 1 double knot over the 9<sup>th</sup> thread, 1 double knot over the 7<sup>th</sup>, 1 double knot over the 5<sup>th</sup> = from right to left: 7 double knots over the 12<sup>th</sup> thread = from left to right: 3 detached double knots.

Then from left to right and afterwards from right to left = with 6 green threads: 2 slanting double bars over the 2 red threads (see top of fig. 618); join the 4 red threads in the middle and make a large shell knot with them, fig. 616, which consists of 6 flat knots, fig. 617; take 2 threads on the right and

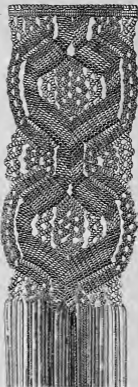


Fig. 619. Macramé gimp with crossed bars. Materials: D·M·C crochet cotton, 6 cord Nos. 10 to 30, D·M·C Alsatia No. 25 or D·M·C Pearl cotton Nos. 1 to 8, in Black fast dye 310, Beetle green 3340 and 3348, Cachou brown 435 and 437 and Indigo blue 334.

2 on the left, turn them down to the left and right and then from the wrong side to the right side, over the threads issuing from the bars, and close with a flat knot.

At the sides, make a scallop of three double bars and, between each two bars, 1 little chain with two changes of the threads.



Fig. 620.  
Bar crossed from  
left to right.  
Detail of fig. 619.



Fig. 621.  
Bar crossed from  
right to left.  
Detail of fig. 619.

Fill the space under the outside shell knot with 9 flat knots; under the centre shell knot make bars of intercrossed knots, such as are clearly illustrated in fig. 618.

**Macramé gimp with crossed bars** (figs. 619, 620, 621). — Wind the threads upon macramé shuttles, allowing 30 inches of D·M·C Pearl cotton (Coton perlé) No. 3 for the blue and green strands, and 24 inches for the brown and black strands, for each portion of the pattern.

Knot them on, as in fig. 545, in the following order: 2 blue double threads, 2 pale green, 2 dark green, 1 dark brown, 1 black single thread, 2 light brown double threads, 1 black single thread, 1 dark brown double thread, 2 dark green, 2 pale green, and 2 blue double threads. Make with them two double horizontal bars.

Begin on both sides with the openwork groups of crossed bars, figs. 620 and 621, with 4 blue threads making 4 changes outwards and 3 inwards = bars with 4 pale green threads, 3 changes outwards and 2 inwards = crossed bars with 4 dark green threads, 2 changes outwards and 3 inwards. On the 1<sup>st</sup> dark green thread make 1 double knot with the 4 pale green and the 4 blue threads.

The two other dark green threads are knotted, from right to left, then from left to right, over the 4 pale green threads and the 4 blue threads, which together form 8 bars across the first bar = then knot the 8 threads again across the last dark green = add a crossed bar with 14 changes of the threads outwards and 12 inwards, as shown in figs. 620 and 621.

Middle group, left side: 1 double knot with the 1<sup>st</sup> dark brown thread over the 2<sup>nd</sup> thread; for the 1<sup>st</sup> bar make 3 double knots with the black thread and with the 2 dark brown threads

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over the 1<sup>st</sup> light brown one = for the 2<sup>nd</sup> bar make 4 double knots with 1 black thread, with the 2 dark brown threads, and with the 1<sup>st</sup> light brown, over the 2<sup>nd</sup> light brown thread = for the 3<sup>rd</sup> bar make 4 double knots with the 2 dark brown and the 2 light brown threads over the black one.

On the right — a similar group, slanting from right to left.

On the left — over the 1<sup>st</sup> dark brown thread on the right, 1 double knot with 2 dark brown threads, 2 light brown threads, and 1 black thread, all coming from the left.

On the right — over the 1<sup>st</sup> dark brown thread coming from the left: 1 double knot with 1 dark brown thread, 2 light brown, and 1 black thread.

On the left — over the dark brown thread coming from the right; 1 double knot with 1 dark brown thread, 2 light brown, and 1 black thread.

On the right — over the dark brown thread; 1 knot with 2 light brown threads and 1 black thread.

On the left — a similar group to the one on the right.

On the right — over the 1<sup>st</sup> light brown thread: 1 knot with 1 light brown and 1 black thread.

On the left — the same as on the right.

On the right — over the last light brown thread; 1 knot with the black thread.

On the left — 1 double knot with the 2 black threads.

On the left — over the 4 pale green threads, then over the 4 blue; 1 knot with each of the 2 dark brown and the 2 light brown threads, and with the black thread, that is to say, 8 cross bars = 1 double knot with the 1<sup>st</sup> dark brown thread over the 2<sup>nd</sup> of the same colour = 2 double knots with the 2 dark brown threads over the 1<sup>st</sup> light brown = 3 double knots with the 2 dark brown threads and 1 light brown over the 2<sup>nd</sup> light brown thread = 4 double knots with 2 dark brown and 2 light brown threads over the black thread = after which make 5 other bars, always using the last thread turned inwards as leader.

Make similar groups slanting from right to left, then, beginning again in the middle on the left, make the knots with the 4 pale green threads over the 1<sup>st</sup> thread of the same colour running from right to left.

On the right — knot 3 pale green threads over the 1<sup>st</sup> thread coming from the left, and repeat the same group again twice.

The third bar forms at the same time the first scallop of a triple crossed bar, which must also be made on the right.

The two crossed bars end with a triple group of bars; the last bar on the right only counts 1 double knot.

There remain to be made on both sides, crossed bars in blue, which number three whole scallops inside and one whole scallop outside, and a half-scallop top and bottom.

Knot all the other threads over the 4 blue and the 4 pale green threads = in the middle, knot the right and the left threads alternately, until the black ones meet at the bottom.

Turn the group of green and blue bars again from outside inwards, and finish off by a crossed bar with three scallops on the inner side.

**Macramé gimp with corner** (figs. 622 and 623). — For gimp worked as a square bordering,

the middle of each length of thread must be fastened to the macramé cushion, and both ends be wound upon macramé bobbins.

Work the gimp in both directions, and at the place where the two ends meet fasten off the threads invisibly on the wrong side of the work.

Allow 11 inches of D·M·C Knottting cotton (Fil à pointer) No. 15 for each section of the pattern.

The gimp, fig. 622, requires 8 green threads and 8 mauve threads; they are fastened on so that the 8 green threads are in the middle with 4 mauve ones on either side of them, and the work is begun by making oblique bars with the light threads over the dark ones. Two bars are made turned towards the outside of the corner and one bar turned towards the inside; these being finished, count 6 dark threads in the middle of the gimp, and with them make the dark quadruple bar turned towards the corner. With the 4 outer light threads knot the little chains which encircle the



Fig. 622.

Macramé gimp with corner.

Materials: D·M·C Knottting cotton No. 15, D·M·C Alcatia No. 25 or D·M·C Pearl cotton No. 3, in Twine grey 461 and Turkish red 321, or in Beetle green 3548 and Scabious violet 395.

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corner in the form of a scallop, then continue with three light oblique bars and the corner is finished. There are now 8 light threads in the middle and 4 dark threads on either side; the dark threads serve to make the little outside leaves; the light ones are united in the middle by a waved knot (fig. 562, *a*), with 2 changes of the threads.

Continue the pattern by working the light oblique bars; fig. 623 shows clearly how the dark figure with 4 little leaves is made.

**Macramé medallion** (figs. 624 and 625). — Length for the cream threads: 56 inches and 30 inches respectively; length for the coloured threads: 80 inches and 160 inches.

Begin in the centre, take 8 of the 56 inch. long cream threads, and with them knot the inside square of bars set contrariwise, as shown in fig. 625; 4 threads of equal length will hang from each corner.

These threads serve as cords for the double bars, ending with a double knot, for which are added each time 4 more cream threads.

The 4 threads hanging on either side of the bars are collected together in a flat knot.

Now take the 6 coloured threads, 80 inches in length, to make the sextuple bars that surround the centre figure. The cream threads serve as cords. The dark yellow threads turned towards the middle are knotted first, then the pale yellow and lastly the green threads. The little chains which come between the groups of bars, count respectively 5, 6 and 7 knots.

After finishing the 8 bars, with their little intermediate chains, knot the ends of the coloured threads on the wrong side of the work, fasten them off with a few overcast stitches and cut them quite close.

For the row of light double bars, add 32 cream threads 56 inches long, 4 by 4; and knot them together. Place the flat knot on the macramé cushion close to the coloured band and make double bars right and left, working in on both sides the 3 existing cream threads. Leave an interval of  $\frac{1}{2}$  inch and make a second series of bars, terminating each set on the outer side with a flat knot. The second coloured band is made like the first, except that the bars are here septuple instead of sextuple, and the coloured threads are 160 inches long.

To make the scallops surrounding the rosette, add 48 cream



Fig. 623.  
Group of knots.  
Detail of gimp,  
fig. 622.

threads 20 inches long. Join them together, 3 by 3, at their middle with a flat knot, pinned to the cushion close to the coloured band, and go on making double bars. To every second group add 1 cream thread, until you have 8 threads for each group of knots. Leave an interval of  $\frac{1}{2}$  inch and make the second row of bars; in the third row the bars are

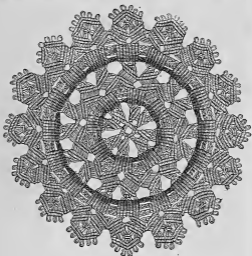


Fig. 624. Macramé medallion.

Materials: D·M·C Knitting cotton No. 10, D·M·C Pearl cotton No. 3 or D·M·C Alsatia No. 20, in Maize yellow 579, Old gold 728, Saffron yellow 725 and Beetle green 3348 (\*).

so arranged as to form scallops; inside the lozenges, the threads are collected together by a flat knot.

When the work is finished, fasten off all the threads by making with them 6 plain picots round each scallop.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

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A medallion of this sort is very strong and serviceable for a lamp mat or cushion cover.

**Macramé border with scallops** (fig. 626). — Full length for the threads of D·M·C Knitting cotton (Fil à pointer) No. 15: 88 inches.

Knot on the threads with round single picots according to fig. 548, with a double horizontal bar followed by a row of plain collecting knots, see fig. 560, and a second double horizontal bar.

In the actual border, the pattern consists of two different figures, the smaller of which requires 12 threads to the width; the large figures take 22 threads; 10 threads on each side are intended for knotting, the 2 threads in the middle are fastened off at the back of the work. Between every 2 figures skip 2 threads, which are also fastened off at the back, and when the whole border is done, finish the pattern at the bottom by 2 double bars and a row of plain collecting knots, to which are added the threads taken away at the top, so that the number remains the same.



Fig. 625. Detail of fig. 624.

Begin with the small figure, make 1 flat knot with the 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> threads, and 1 flat knot with the 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup> and 10<sup>th</sup> threads, then knot the triple bars over the 1<sup>st</sup> thread on the left and the 12<sup>th</sup> on the right, taking 6 threads for each.

The scallops that border the figure are made with 12 button-hole knots and 2 knotted picots, fig. 566, over 2 cords; the vertical bar, made with 6 threads, consists of 4 flat knots and 1 picot in the middle to the right and to the left. At the bottom, the triple bars are repeated the reverse way, and finished off by 2 flat knots.

The large figure of the border is begun by doing the first scallop on the left with the 1<sup>st</sup> thread; make 3 button-hole knots over the 2<sup>nd</sup> and 3<sup>rd</sup> threads, 1 knotted picot, 4 button-hole knots — with the 4<sup>th</sup> thread, make over the next 3 threads 6 button-hole knots with 1 picot on them — with the

10<sup>th</sup> thread, make 3 button-hole knots over the 8<sup>th</sup> and 9<sup>th</sup> threads, 1 picot, 3 button-hole knots, then continue on the left with the threads proceeding from the second scallop to make 4 double knots over the 2 cords, to which add 1 more picot and 2 button-hole knots, after which unite these threads with those proceeding from the first scallop by means of a flat knot. Divide the 6 united threads in two parts and make a



Fig. 626. Macramé border with scallops.

Materials. D·M·C Knottling cotton No. 15, D·M·C Crochet cotton, 6 cord Nos. 5 to 12, D·M·C Alsatia No. 15, D·M·C Pearl cotton Nos. 3 to 8 or D·M·C Flax thread for knitting and crochet Nos. 3 to 12, in white or écar.

scallop to the left with 12 button-hole knots and 2 picots, and one to the right with 9 button-hole knots and 2 picots, which are to be united again below by a flat knot.

Repeat the same series of knots on the right side of the figure, but in the opposite direction.

There will be 8 threads in the middle which serve to make

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the central figure, composed of 4 triple bars, finished off at the bottom as at the top, by scallops to the right and left.

Scallops. — Each scallop takes 39 threads. Between the scallops make 1 small picot with 2 threads and 2 double knots, then fasten off the threads on the wrong side of the work. The 39 threads for each scallop are divided into 9 parts;

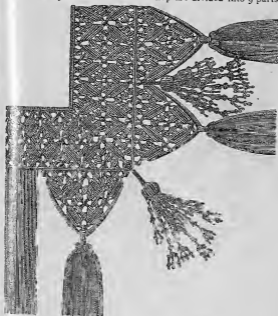


Fig. 627. Fringe with pointed scallops and large tassels.

Materials: D·M·C Knottling cotton No. 15, D·M·C Crochet cotton, 6 cord Nos. 10 to 50, D·M·C Alsatian Nos. 15 to 25, D·M·C Pearl cotton Nos. 3 to 8 or D·M·C Alsatian thread Nos. 30 to 50, in white or écru (\*).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

the 1<sup>st</sup>, 5<sup>th</sup> and 9<sup>th</sup> counting 5 threads each, the other 6 only 4 threads.

Begin with the 1<sup>st</sup> group of threads on the left and make 2 flat knots over 3 threads, followed by 2 little chains right and left, that is with the 1<sup>st</sup> and 2<sup>nd</sup> and with the 4<sup>th</sup> and 5<sup>th</sup> threads, which number 8 single knots and are united at the bottom by 2 flat knots. With the next 2 sets of threads make 2 flat knots followed by a shell of knots, see fig. 605; with the threads which hang down on the left, make 4 flat knots, take the 5 threads of the 1<sup>st</sup> set on the left and make 1 flat knot over 7 threads, bring out 2 threads on the wrong side of the work, make a flat knot over 5 threads, bring out 3 threads, make a flat knot over 3 threads, followed by a figure with little chains, as already described. With the 4 threads that



Fig. 628.

Addition of the first supplementary threads. Detail of fig. 627.

issue from the shell knot on the right, make a scallop, and with the 1<sup>st</sup> thread on the left make over the three next threads: 9 button-hole knots, 1 picot, 9 button-hole knots. With the 4<sup>th</sup> set of threads, make a scallop consisting of 7 button-hole knots, 1 picot and 7 button-hole knots; and with the 5<sup>th</sup> set of threads, make a similar figure to the 1<sup>st</sup>, but finish it with 1 flat knot.

The right half of the scallop is made in the same manner only the reverse way; next do 3 flat knots over the 3 middle sets of threads, over 11 threads, that is, bring out 3 threads, take the threads of

the large scallops right and left, do 3 flat knots over 16 threads; divide the threads so as to have 5 threads right and left and 8 threads in the middle.

Make the figures with little chains to right and left, join them to the outer figures by 3 flat knots, bring out 5 threads and repeat the same figure once more.

With the 8 middle threads, make a bar with 14 waved knots, then divide the 8 threads into two parts to form the bars with 4 flat knots and ornamented with picots to right and left; join these bars to the outside figures by a flat knot, bring out 4 threads, then make a scallop with 5 button-hole knots, 1 picot and 5 button-hole knots.

The 5 threads issuing from the left scallop are knotted over the 5 threads from the right scallop, then on each side a picot

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is made knotted with 5 threads, which are afterwards secured invisibly at the back of the work.

**Fringe with pointed scallops and large tassels** (figs. 627, 628, 629, 630, 631, 632, 633, 634). — Complete length of threads of D-M-C Knotting cotton (Fil à pointer) No. 15: 140 inches.

The macramé design with which this chapter concludes, is not only one of the prettiest but also one of those which require the greatest care and accuracy, more especially with

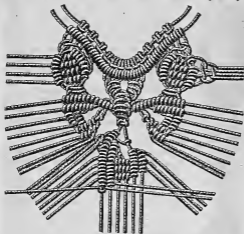


Fig. 629. Addition of other supplementary threads. Detail of fig. 627.

regard to the right direction of the cords. The groups of double knots and the bars must be drawn as tight as possible, so as to make the pattern very distinct and give each figure its proper value. For each repetition of the subject 16 double threads are needed.

Begin the half stars, on either side of the lozenges, with the 15<sup>th</sup> and 16<sup>th</sup> double thread of the first figure, and make 3 button-hole knots with the 4<sup>th</sup> thread over the other 3 threads, fig. 628.

Over 2 cords on the left and 1 on the right, that is over 3 threads: make 5 button-hole knots with the 4<sup>th</sup> thread, and with the disengaged threads, 1 flat knot over the 4 threads.



Fig. 630.  
Chinese knot and  
double chain  
prepared for a ring  
knot.  
Detail of fig. 627.



Fig. 631.  
Ring knot formed by  
a small chain.  
Detail of fig. 627.

4 threads will serve again as leaders for the groups of bars left and right.

The 4<sup>th</sup> group of bars, which forms the corner of the

This forms a small shell knot, on either side of which make 3 button-hole knots over 3 threads.

For the groups of bars on either side, take the 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup> and 14<sup>th</sup> double threads on the left, the 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> threads on the right. These groups are joined by button-hole knots.

Knot the 4 threads of the left group over the 1<sup>st</sup> cord on the right; knot over these the 2 next threads on the right; knot the 4 threads on the left over the 4<sup>th</sup> thread on the right; make 2 button-hole knots with the 4<sup>th</sup> thread over the 3 threads at the bottom and on the side.

Over the 4 threads proceeding from right and left: 2 quadruple bars; cross the upper threads after the second row of bars, make with the next thread 2 button-hole knots over the 4<sup>th</sup> thread, then finish the 3<sup>rd</sup> and 4<sup>th</sup> bars of knots.

Make one more motif at the bottom with the 4 threads on the left over the 4 threads on the right.

To make the olive-shaped groups of knots on both sides, take as leaders the threads proceeding from the large shell knot.

Fig. 628 shows the adding on of the 1<sup>st</sup> supplementary thread, fig. 629 exhibits the addition of 13 more threads, which, knotted onto the 1<sup>st</sup>, form with it the group of bars on the diagonal corner line.

For the large shell knot that follows, take 2 more additional threads, and 1 thread from the preceding figure.

Add on 2 more supplementary threads to the disengaged threads left and right. These 4 threads will serve again as leaders for the groups of bars left and right.

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fringe, is knotted on the 4 threads coming from the large shell knot, upon which the 4<sup>th</sup> set of 12 supplementary threads are mounted; the shell knot at the bottom requires the addition of 4 more threads. A



Fig. 632.  
Macramé berry  
of pendant.  
Detail  
of fig. 627.

half star completes the pattern at the bottom, and a double bar separates the grounding from the large scallops which likewise begin with 2 half stars and 5 large shell knots. Beneath the half stars follow 4 groups of bars, then 1 whole star, 2 large shell knots right and left, and lastly 2 fresh groups of bars joined by a large shell knot, which comes at the point of the scallop.

All the threads that come from the groups are then collected together at the top of the scallops and successively covered with and successively covered with close overcast stitches, so as to form a kind of thick round cord enclosing the scallop, fine at the top and gradually widening towards the point, where the threads are so disposed as to form a very voluminous tassel. The fringe is further ornamented by 6 or 8 other tassels, made separately, hung on to the twisted part.

Between the scallops come handsome pendants, for which a big knotted berry (fraise) has first to be made with 21 cords as shown in fig. 632.

Collect the 21 threads all together to begin with; then make 2 rows of knots on 12 threads, 1 row of knots over 15 threads, 3 rows on 21 threads, 1 row on 15 and 2 rows over 12 threads. All the ends are turned



Fig. 633.  
Small pendant  
of the tassel in  
fig. 627.



Fig. 634.  
Large pendant of the  
tassel in fig. 627.

inwards to fill the hollow of the berry, which may be further stuffed with wadding to make it firm and hard, then it is closed up by means of a few stitches.

To the bottom of this berry there are attached 5 large pendants and 6 little ones. The latter, fig. 633, are begun with a Chinese knot, fig. 630, terminating in a double chain formed into a bell-shaped knot.

Cut 3 threads of the chain when it is a double one, 1 thread when the chain is single; turn the ends inwards and fasten them off by a few stitches. (See the top of fig. 633.)

The remaining thread is made into a little loop from which are suspended 3 small ring knots made of a single chain, fig. 634, with a loop top and bottom formed of the 2 ends of thread, which are then turned inwards.

The large pendant, fig. 634, begins with a single chain formed into a tassel, into the loop of which are hung, one below the other: 2 Chinese knots ending with a tassel and a loop, then 3 small pendants, composed of tassels and loops made of a single chain, as shown in fig. 631.

The "fraise" is ornamented at the top by a crocheted or knotted braid, directions for making which will be found in the chapter on "Needlework Trimmings", figs. 1032 to 1039, and which serves to attach the tassel to the fringe between two scallops.

**Patterns of needlework.** — Besides the different kinds of work described above, a great choice of patterns for macramé will be found in the following publications of the D·M·C Library: *Macramé* and *Works of various kinds* (\*).

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(\* See, at the end of the volume, the list of publications forming the D·M·C Library.



Insertion of embroidered netting, with fancy fillings and outlines in darning stitch.

## Netting

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Netting is a handicraft so ancient that it would be difficult to say authoritatively when or where it was first practised; all the primitive races of men used nets for catching fish and game, and were consequently familiar with the art of making them.

Consisting, in its simplest form, of loops secured and rendered independent of one another by knots, it has gone through such transformations and developments as have made it a most fascinating occupation. The perfection thus attained has turned it into a truly artistic production, thanks to the beautiful effects obtained by embroidering the network ground with a variety of materials.

In Persia, for instance, we meet with the finest silk netting, embroidered with gold and silver; in Italy, with a kind resembling the "Punto tagliato" or cut openwork; in France, with the so-called "Filet-Richelieu" (\*). The popularity of all these productions is still so great that, in many districts, a large part of the population is engaged in working insertions, lace edgings and other forms of netted trimmings.

Netting may be divided into two very distinct classes; netting proper or plain netting, and the embroidered article, termed artistic netting.

(\*) See, at the end of the volume the list of albums of the D.M.C. Library containing a large variety of patterns for all kinds of work.

As a substitute for hand or machine made net, a fabric called "lasis" or "canevas-filet" is often used.

**Implements required for plain netting** (figs. 635, 636, 637). — Netting, as we have already said, consists of loops of thread, called "stitches", secured by knots. These stitches are made by means of needles and meshes, sometimes also called "gauges".

The netting needles can be obtained in steel, wood or bone; for fine work steel are necessary; the two ends resemble pincers with a hole bored through them beyond the fork in which the thread is fastened, fig. 635, before it is wound on lengthwise — in a slanting direction — between the forks; the centre part is like an ordinary knitting pin.

Wooden and bone needles are only used for twine and other coarse materials; the forks at the ends are large, fig. 636, and the shaft is not pierced.



Fig. 635. Steel netting needle. Reduced size.



Fig. 636. Ivory netting needle. Reduced size.



Fig. 637. Mesh for netting. Reduced size.

The quantity of thread wound upon the needle must be regulated by the size of the mesh in use, which must be allowed to slip easily through the stitches.

The mesh or gauge, fig. 637, whether of ivory, steel or wood, should be smooth and well rounded, and of uniform thickness throughout the length, so that the loops may all be of equal size and easily slipped off. For making fringes, a flat ruler takes the place of a mesh.

Needle and mesh must be always duly proportioned to the size of the stitches and the fineness of the thread employed.

Besides these two implements, a heavy cushion is needed upon which to pin the foundation loop of coarse thread that holds the netting while it is being made. Some workers, however, prefer to fasten the foundation loop to a ribbon or needlework "stirrup" worn over one foot, which keeps the work always tightly extended.



**Materials.** — The choice of a thread depends absolutely upon the purpose of the work. Cotton, linen thread and silk can all be used: netted articles in a single colour are generally made with cotton or linen thread; those in several colours are done with silk or a thread which imitates silk.

Of the D·M·C articles, we recommend for netting D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter), D·M·C Flax lace thread (Lin pour dentelles), as well as D·M·C Alsatia, D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils), D·M·C Special crochet cotton (Cordonnet spécial),

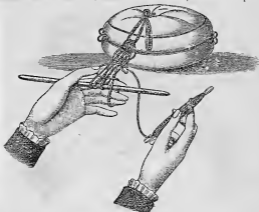


Fig. 698. Plain loops. First position of the hands.

D·M·C Alsatian thread (Fil d'Alsace) and D·M·C Pearl cotton (Coton perlé) (\*).

All these materials have a uniform twist and do not knot in the working.

**Netting stitches.** — In point of fact, netting stitches always take the same form, they are either square or oblong.

Patterns are produced in plain netting by the use of different

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

sized meshes, or by the more or less complicated manner of passing the thread over the mesh and connecting the loops together.

The principal stitches thus obtained are: (1) the plain loop, (2) the double loop, (3) the oblong or elongated loop, (4) the slipped loop.

(1) **Plain loop.** First position of the hands (fig. 638). — Every kind of netting must be begun on a foundation loop of strong thread or twine, from 4 to 8 inches long, fastened with a pin to a heavy cushion or attached to a stirrup. Fasten

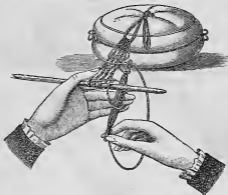


Fig. 639. Second position of the hands.

the shuttle thread to the foundation loop. Take the mesh in the left hand, holding it between the thumb and forefinger, stiffening the other fingers extended beneath. Take the netting needle (shuttle) in the right hand and pass the thread downwards over the mesh and over the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> fingers of the left hand, carry it upwards behind these three fingers and lay it to the left, where it is held fast by the thumb.

**Second and third position of the hands** (figs. 639 and 640). — Carry the thread downwards again behind the four fingers, put the needle upwards from below through the loop on the fingers and through the loop at the back of the mesh, or through the one to which the thread is fastened; a second

loop is thus formed on the left hand, which loop is held open by the little finger.

Gradually tightening the thread, disengage the fingers from the loop held by the thumb, and tighten the loop that is round the fingers. Keep the last loop upon the little finger until the first has been entirely closed. Then, only, draw the little finger out of the loop and tighten the knot, thus completing the stitch.

The next stitches are made in the same way, whether for casting on or for the actual netting.

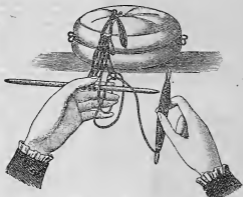


Fig. 640. Third position of the hands.

When a sufficient number of loops have been cast on, draw out the mesh, turn the work, and for beginning a new row, hold the mesh below the finished row of stitches.

Pass the needle through the last stitch of the preceding row, and make as many knots as there are loops.

These loops form a plain or diagonal net, for which the work must be turned at the end of each row, as it is worked backwards and forwards.

(2) **Double loops.** — To make a double loop, twist the thread two or three times round the mesh. This makes a stitch twice or three times as long as the plain loop.

(3) **Oblong loops.** — For oblong loops, the knots must be made a little distance from the mesh.

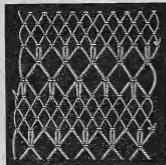


Fig. 641. Netting pattern produced by increases and intakes.



Fig. 642. Loose loops in clusters.

and mesh, one row with the same in which you increase by working two stitches into one loop.

(4) **Slipped loops.** —

Carry the thread over the mesh and the fingers as for a plain loop, pass the needle as for any other loop, but draw out the mesh before tightening the knot.

**Netting patterns produced by the use of meshes of different widths.** — Plain netting can be varied by using different sized meshes. For this purpose, work one or two rows over a narrow mesh, and the same number of rows over a wider one;

continue to use first one mesh and then the other at regular intervals.

**Netting patterns produced by increases and intakes** (fig. 641). A great variety of beautiful designs can be made by uniting several loops with a knot in one row, and adding the same number of loops in the next.

You may increase and decrease like this in the same row or at fixed intervals. In fig. 641 two sizes of thread are used.

Three rows of plain loops are made with the fine thread, one row with the coarser upon a mesh proportionately wider; one row in which you net every two loops together with the coarse thread

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These are followed by three rows of plain netting with the fine thread on the small mesh.

**Loose loops in clusters** (figs. 642 and 643). — These clusters of loose loops are made, in the netting, as follows:

1<sup>st</sup> row — begin with 1 loop, the knot of which must be at a little distance from the mesh; put the thread over the mesh and pass the needle through the loop where the knot is; repeat this three or four times, taking care to make all the loops of the same length. Then unite all the loops with one knot, carrying the needle from right to left round the loops, instead of putting it through the loop of the previous row.

2<sup>nd</sup> row — make 1 loop on each loop of the first row, but not on the loops forming the cluster.

In this manner many different patterns can be produced on a foundation of plain netting.

**Netting composed of plain, double and oblong loops** (fig. 644). Netting composed of large and small loops is the kind generally used as a foundation for embroidery (*filet brodé*).

Further on we give two

pretty embroidered grounds (see figs. 709 and 710). In fig. 644 the netted loops are square, but the embroidery can also be done on a diagonal foundation.

1<sup>st</sup> row — make alternately 1 double and 1 plain stitch.

2<sup>nd</sup> row — entirely of oblong loops, made by passing the thread once only round the mesh.

The knot which closes the double loop must be drawn up as near as possible to the mesh, that which closes the plain loop must come at the head of this loop, so that when the row is finished all the loops may be in an even line.

In the 3<sup>rd</sup> row, worked like the first, the plain stitches must be placed between the small holes, and the double stitches between the large ones.

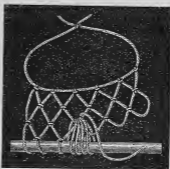


Fig. 643. Formation of the loose loops.

Nets may be made in the same way, by alternating 4, 9 or 16 small loops with 1 large loop and the corresponding number of oblong stitches.

**Netted circle, made of long and short loops** (fig. 645). Make 30 or 31 loops with a coarse double thread over a rather large mesh; then draw up the thread upon which the loops are strung as tightly as possible, so as to form quite a small ring in the centre, and fasten off.

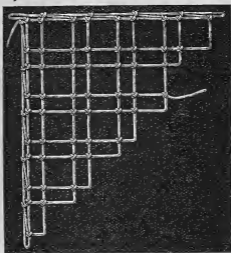


Fig. 644. Netting composed of plain, double and oblong loops.

For the next row, also made with the coarse double thread, attach the thread to a long loop, and make stitches on each loop of the preceding row, over a fine mesh. Use the same mesh for all subsequent rows, which are worked in a fine thread taken single.

If a renewal of the thread at the beginning of each row be not desired, a slipped loop must be made. (See p. 488).

**Netted circle formed by increases** (fig. 646). — Make 12 stitches into the foundation loop, close the ring; then go on making a row with 1 knot into the first stitch and 2 knots into the second stitch until the netting has the right circumference; in the subsequent rows, increase by 1 stitch, that is, make 2 knots into each of the preceding increases.

**Square of netting with closed loops** (figs. 647 and 648). — To

make squares of netting with perfectly regular sides, begin by making 2 stitches or 3 knots. Make 2 knots into the last loop in each of the following rows, which increases each row by 1 stitch.

Continue to increase until there is 1 stitch more than the square should number.

After this row with the extra loop, make a row without either increase or intake, and begin the intakes in the

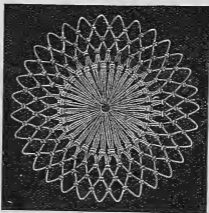


Fig. 645. Netted circle made of long and short stitches.

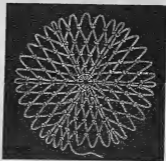


Fig. 646. Netted circle formed by increases.

next row by joining together the last 2 loops of each row with a knot.

Slip the last 2 loops.

**Square of netting with open loops** (figs. 649 and 650). Instead of beginning a square from the corner as just described, it may be begun from the middle.

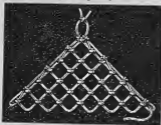


Fig. 647.  
Square of netting with closed  
loops, begun.

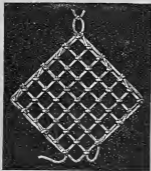


Fig. 648.  
Square of netting with closed  
loops, finished.

Cast on the required number of stitches, make an intake in each row by skipping the last loop. In returning, the first knot will be made upon the last loop but one of the preceding row (fig. 649).

To complete the square, fasten the thread on again to the end of the thread of the last row, then make the same rows as for the first half. (See fig. 650):

**Strip of straight netting, edged with open and closed loops** (figs. 651 and 652).— These strips can be begun and finished in two different ways. The simplest way, especially when they are to be embroidered afterwards, is to cast on the needful number of stitches, to decrease on one side by dropping a loop, fig. 651, or by joining 2 loops together with a knot, fig. 652, and to increase on the

other side by making 2 knots on one loop.

Great care must be taken not to change the order of the



intakes or the increases. Any mistake of this kind would interrupt the lines of the squares and interfere with the subsequent embroidery, unless there should be more loops in the strip than stitches in the pattern. In that case the superfluous loops might be cut away from the outside and the edges corrected when the embroidery is finished. See that the loops do not become too short on the side of the increases, as not infrequently happens because the double knot caused by the increase takes more room than the intake, in which 2 stitches are united by 1 knot.

**Straight netting with closed heading and scalloped edge of open loops** (fig. 653). — To make strips of straight netting, begin as for a square. After making 2 loops on the



Fig. 649. Square of netting with open loops, begun from the middle.

foundation loop, make rows with increases up to the number of 12. Then make an increase regularly in every row to the left, and in the rows to the right leave the 3 outside loops free. Continuing the increases on the left, net 4 rows without increasing or decreasing on the right; in the 5<sup>th</sup> row leave the last 4 loops free, then in the next rows leave the outside loop unworked.

**Square frame of netting** (fig. 654). — Handkerchief, counterpane and chair-back borders can be netted in one piece leaving an empty square in the centre.

After casting on the loops as for an ordinary square of netting, letter *a*, increase them to the number of 8, letter *c*,

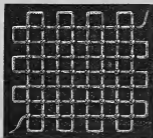


Fig. 650. Square of netting with open loops, finished.



Fig. 651. Strip of straight netting, edged with open loops.

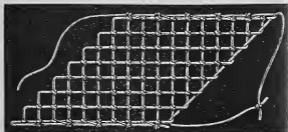


Fig. 652. Strip of straight netting, edged with closed loops.

then make 4 loops; skip the last 4 in the preceding row, turn, make 5 loops, increase at the last loop, turn, make 4 loops and decrease at the last loop; turn, make 5 loops, increase at the last, turn, make 4 loops and decrease at the last; then increase at the last, turn, make 4 loops and decrease at the last; turn, make 5 loops, increase at the last; turn, make 4 loops, decrease at the last, turn, make 5 loops, increase at the last; cut the thread.

Fasten the thread onto the outside edge at *c*, where the 4 unworked loops are, make 4 loops, turn, make 5 loops, increase at the last,

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turn, make 4 loops, decrease at the last, turn; make 5 loops, increase at the last, turn, make 4 loops, decrease at the last and increase again in the same stitch, turn, make 4 loops, decrease at the last, turn, make 5 loops, increase at the last, turn, make 4 loops, decrease at the last, turn, make 5 loops, increase at the last; then cut the thread, which is afterwards to be fastened to the outside edge.

Slip the first loop, make 6 loops and join the two separate strips by a knot between the 3<sup>rd</sup> and 4<sup>th</sup> loops, the last loop of the strip on the left with the first of the strip on the right; decrease at the last of 6 loops, turn, make 6 loops, turn, make 5 loops, turn, make 4 loops, turn, make 3 loops, turn, make 2 loops, turn, slip the last 2 loops.

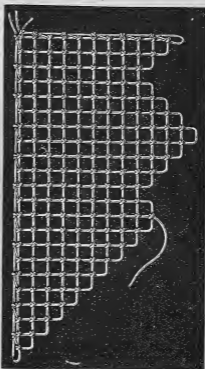


Fig. 653. Straight netting with closed heading and scalloped edge of open loops.

**Embroidered netting.** — Embroidered or artistic netting (*Filet brodé*), still known under the names of *Filet Guipure*, *Cluny Guipure*, *Richelieu Guipure*, &c., is a netted ground upon which patterns of one kind or another are worked in a variety of stitches, producing the most charming effects.

**Implements.** — Besides scissors, needles and thread, a light steel frame is the only thing required for the working of embroidered net, which makes it a very favourite form of fancy work.

**Steel frame for embroidered netting** (fig. 655). — The frame upon which the netting is mounted should be made

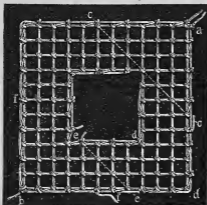


Fig. 654. Square frame of netting.

of wire strong enough not to bend in the using.

In shape it may be square or oblong, according to the work that is to be stretched upon it.

This frame must first be covered with wadding, fig. 655, then with a narrow ribbon wound very tightly round it, especially at the corners, so that

it may be quite firm and not twist about when the netting is fastened in. The ends of the ribbon should be secured by a few stitches.

**Mounting the netting on the frame** (fig. 656). — When a piece of netting is exactly the size of the inside of the frame, it need only be fastened in with overcasting stitches, set more closely together at the corners.

**Mounting the netting on the frame with an auxiliary tape** (fig. 657). — If, on the contrary, the piece of netting be

smaller than the frame, the space between it and the frame must be filled up with a linen tape sewn on all round the netting.

The tape must be sufficiently eased on in the sewing to form little gathers all round. By this means the netting can be tightly stretched without tearing the threads of the outside loops. Fig. 657 shows how to sew on the tape, to fold it at the corners and to fix the netting into the frame.

**Needles.**—Special needles are used for this work, long and blunt, called needles for Filet-guipure or Guipure d'Art, numbers 1 to 6.

**Materials.**—For embroidering on netting, the same kind of materials should be used as for the netted foundation; twisted threads for the different lace stitches and linen stitch; soft, loose threads for darning stitch and for the outlines.

The best twisted threads to use are D·M·C Flax lace thread (Lin pour dentelles), D·M·C Flax thread for knitting and crochet (Lin pour tricoter et crocheter), D·M·C Alsatia or D·M·C Pearl cotton (Coton perlé); for darning and outlining take either D·M·C Special stranded

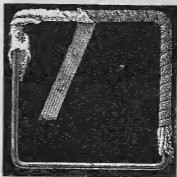


Fig. 655. Steel frame for embroidered netting.

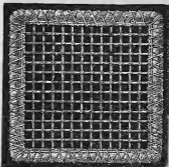


Fig. 656. Mounting the netting on the frame.

cotton (*Mouliné spécial*), D·M·C Floss flax or flourishing thread (*Lin floche*) or D·M·C Persian silk (*Soie de Perse*).

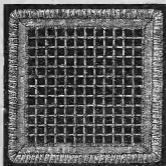


Fig. 657. Mounting the netting on the frame with an auxiliary tape.

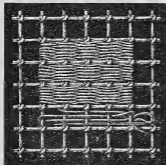


Fig. 658. Darning stitch.

terns, by drawing the thread in and out as many times as is necessary to fill them up.

This is the stitch chiefly used for reproducing a cross stitch or other printed pattern upon a netted foundation.

**Stitches.** — The little squares of the netting serve as foundation for a multitude of different stitches, lending themselves to such a variety of combinations that we feel sure many of those which we are about to describe are up to the present time unknown to our readers. We can safely affirm that not a few among them have never been detailed or illustrated in any work that has hitherto come under our notice.

**Embroideries done on net by machine.** — Many of the different embroidery stitches can also be worked on net by machine. Embroidery on coarse net should be done with D·M·C *Alsa*, and on fine net with D·M·C *Alsation twist* (*Retors d'Alsace*).

**Darning stitch** (fig. 658). — The simplest stitch for covering a netted ground is the ordinary darning stitch. It is made over the number of squares prescribed by the pat-

It is to be specially recommended for covering large surfaces, curtains, counterpanes and such like, as it is quickly done and shows up the design to advantage.

**Linen stitch** (figs. 659, 660, 661). — Linen stitch is the one most often met with in old embroideries; the solid parts of the flowers and leaves, and the borders, being generally worked in it.

After fastening the thread onto a knot of the netting, run it twice to and fro, under and over the threads, in such a way that every second thread passes under the thread of the netting at the end of the row, and over the thread as it is brought upwards again. This forms the foundation of linen stitch.

The stitch is completed by the second series of stitches, made by alternately taking up and missing a thread as in linen darning (fig. 55).

The thread may also be carried both ways over the threads of the squares, in which case an uneven number of threads should be run, as the threads of the netting will make the number even. If even numbers are run, the crossing of the threads will never be regular at the last square.

When linen stitch is used for the borders of a design, and

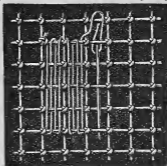


Fig. 659. Linen stitch.  
Placing the first stitches.

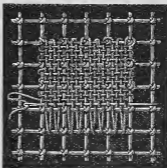


Fig. 660. Linen stitch.  
Placing the second row of stitches.

a corner has to be formed, begin by carrying the threads over a given number of squares. In this first layer the threads must be left very slack, and to ensure their being all the same

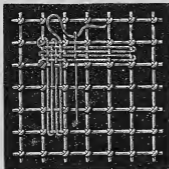


Fig. 661. Linea stitch.  
Formation of the corners.

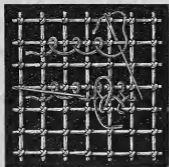


Fig. 662. Loop stitch.  
First and second course of the thread.

open stitch, chiefly used for making a less transparent foundation than plain-netting.

length, lay a fine mesh or a thick knitting pin on the last square and stretch the threads over it. After carrying the second layer of threads over a few squares in this manner, remove the mesh or knitting pin. The threads of the first running become gradually shortened by the passing of the second layer of threads in and out of them, and end by being only just long enough to prevent the last embroidered squares from being too tightly stretched.

On reaching the corner, cross the threads of the next row, as shown in fig. 661. The first threads of the second side form the linen foundation in the corner square; from the second corner square, pass on to the third; from the third to the fourth, passing under and over the threads that were stretched across for the first corner.

**Loop stitch** (point d'esprit) (figs. 662 and 663). — This is a light



Fasten the thread to the middle of a vertical bar of the netting, then make a loose loop to the middle of the next horizontal bar, fig. 662. These loops are always made from left to right; the thread is placed on the right, the needle is passed downwards from above under the bar and in front of the working thread. The size of the loop must equal half the length of a bar of the netting.

For the second row, turn the work, make one stitch over the vertical bar of the net, pass the thread under the bar of the net as in the first course, then over the loop and under the bar which is beneath the loop.

In fig. 663, we indicate the method of connecting the rows of "point d'esprit" by passing the needle through the stitches of the preceding row.

**Star composed of straight stitches** (figs. 664, 665, 666). This star covers 16 squares of the net. Fasten the thread to the centre knot of the 16 squares, carry it in a diagonal line, from left to right, under one knot of the netting, then bring it back to the other extremity of the square formed by the 16 squares of the net, run the needle under the knot and lay the threads

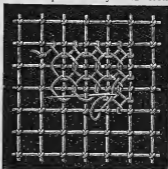


Fig. 663. Loop stitch.  
Completed rows.

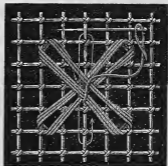


Fig. 664. Star composed of long loose stitches  
thrown across several squares.  
Laying the under threads.

three times in the same way. These form the under rays of the star, see fig. 664.

For the stitches which complete the figure, start from the centre and following the direction indicated by the arrow, cover the net with three threads in a vertical line and three more in a horizontal line, see fig. 665.

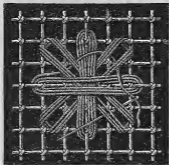


Fig. 665. Star composed of long loose threads thrown across several squares. Laying the top threads.

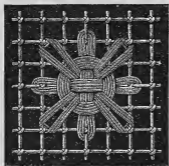


Fig. 666. Star composed of long loose threads thrown across several squares. Completed.

When these are laid, slip the needle 4 or 5 times round in a circle under the diagonal and over the straight threads — not under the threads of the netting — then fasten off at the back.

Fig. 666 shews a star, completed.

**Leaves in darning stitch** (figs. 667 and 668). This is a kind of stitch specially used for the fine, delicate leaves worked on embroidered net.

Starting from the middle, carry the needle first to the right, then to the left, under the threads of the foundation at the corners of the motif, and push the stitches close together, as they are made, with the point of the needle. This can be easily carried out if the work be so turned that the completed stitches are towards the worker. First stretch the strands across, as

seen in the engraving, to the number of two or three, then make the leaf with one or more veins.

For a leaf with only one division or vein, like the left one in fig. 668, run the needle through the middle of the threads, while for a larger sized leaf which, for the sake of symmetry should be given two or three veins, the strands must be divided into three or four clusters, as the case may be.

When embroidering such leaves in darning stitch, be careful to draw the stitches rather more closely together at the top and bottom in order to let them spread out a little in the middle, which gives the graceful leaflike shape. To make very slender bases they may be finished off with a few overcasting stitches. Fig. 668, shows two completed leaflets; one with a single vein, the other with two.

**Pointed scallops in darning stitch** (fig. 669). — Besides the stitches with which the loops of netting are filled up, and the leaves which cover them over, long triangles can be made across each square of the net. The simplest way to work these triangles or scallops is to carry the thread to and fro as often as necessary, from the knot in the corner over the middle of

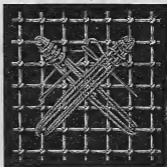


Fig. 667. Leaves in darning stitch.  
Begun.



Fig. 668. Leaves in darning stitch.  
Completed.

the bar above and downwards to the opposite knot, round which the thread is passed, and then upwards again as shown in the illustration. This prepares a foundation for the darning stitch, which must always be begun from the top of the pyramid and worked closely right down to the base.



Fig. 669. Pointed scallops in darning stitch.



Fig. 670. Scallops or pyramids in button hole stitch.

**Scallops or pyramids in button-hole stitch** (fig. 670). Another mode of working points or pyramids, no less pretty and easy of execution, is done by working two button-hole stitches on one set of strands before crossing to the opposite side.

**Veined scallops or pyramids** (fig. 671). A third way of making pyramids is by first throwing a thread to and fro across the middle of the square, after which the needle is slipped from left to right under the middle thread and underneath the left bar from above. Then the needle is carried from right to left over the foundation strands and under the bar to the right, and so on.

**Scallops in Venetian stitch** (fig.

672). — The daintiest scallops of all, and those most in character with embroidered netting, are the points worked in Venetian stitch (point de Venise). Begin by making 8 or 9 button-hole loops over a bar of the netting; then continue the same stitch backwards and forwards, working one loop less in each row,

until there is only one left to make, that by which the point of the scallop is fastened to the bar above. The thread must then be carried back on the wrong side to form the next scallop.

**Wheels worked in darning stitch** (figs. 673 and 674). To make wheels, or spiders as they are also called, fasten the

thread to the central knot of four squares; thence carry it diagonally to right and left (fig. 673), across the empty squares of netting, and bring it back to the centre by whipping it round the laid thread. Make enough overcasting stitches round them to give these laid threads the appearance of a closely twisted cord.

Having returned to the centre, pass the working thread (left hand pattern) round and round over the corded threads and under the bars of the netting, until the wheel thus formed covers half of each bar.

On the right hand side of fig. 674, such a wheel as we have just described is shown completed; while upon the left we give the method of making a wheel by dropping

and picking up threads as in a darn. The last drawing also shows that, when the thread forming the foundation of a wheel starts from a corner, it remains single in the first square until the whole wheel is finished. When the necessary circumference has been attained, the needle is slipped back

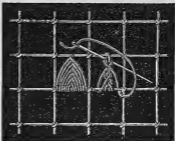


Fig. 671. Veined scallops or pyramids.

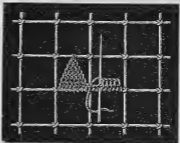


Fig. 672. Scallops in Venetian stitch.

across the wheel along the little spoke opposite to the single thread, and this thread is then overcast like the others.

**Ribbed wheels** (fig. 675). — Prepare a foundation as for the wheels above described, then make a back-stitch over a bar of the netting, slip the needle under the next thread and continue the back-stitches until the threads of the netting are covered.

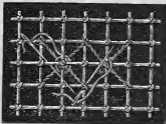


Fig. 673. Laying the first threads for a wheel and the wheel begun.

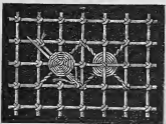


Fig. 674. Two ways of working wheels in darning stitch.

The left hand part of our illustration shows very clearly how the working thread, having been passed under the wheels and twisted once round the bar of the netting, is carried all round the square, forming eight loops.

The arrow indicates the way in which the loops are picked up, and how the first ring encircling the wheel is completed. The second detail of the same figure explains the course taken

**Ribbed squares or lozenges** (fig. 676). — These do not require the laying of foundation threads; the back-stitches are made directly upon the netting. Either side of wheels or lozenges can be used, as may be seen from the engraving, wherein the right and wrong aspects are represented side by side.

**Wheels framed with button-hole stitches** (fig. 677). — A square of netting is sometimes too large for an ordinary wheel to form a sufficient filling; it may therefore be encircled with loops or half button-hole stitches until the vacant space round it is adequately filled up.

through the loops by the thread forming the second ring, the white line serving as guide for the interlacing stitches. The third detail gives a wheel quite finished.

**Star made with button-hole stitches** (fig. 678). — Few figures in embroidered netting are so quickly executed as the



Fig. 675. Ribbed wheels.

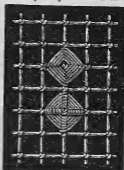


Fig. 676. Ribbed lozenges.

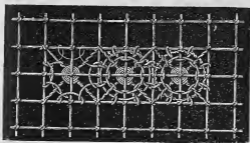


Fig. 677. Wheels framed with button-hole stitches.

one here represented. Two button-hole stitches upon the outside bar of a square, and a single crossing of the thread at the bottom, produces elongated triangles, which should always be begun from the knot.

Two of these triangles face each other in each of the four squares surrounding one central square, which is ornamented with a small wheel.

**Rounded corners made in darning or button-hole stitch (fig. 679).** — This pretty motif is produced by darning

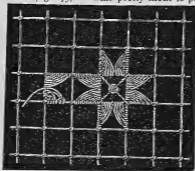


Fig. 678. Star made with button-hole stitches.

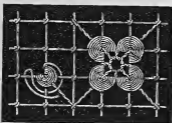


Fig. 679. Rounded corners made in darning and button-hole stitch.

as in fig. 679; moreover, instead of stopping the stitches at each corner, they may be carried round a square, as represented in the left detail of fig. 680.

**Linen stitch framed with bar stitch and cord stitch (fig. 681).** — Bar and cord stitch are often used as a setting

stitches made under and over a thread carried diagonally across one square and four bars of the netting. It can also be worked in button-hole stitch. The centre is filled in with a circle of button-hole loops overcast. The detail on the left of the engraving shows the work begun.

**Linen stitch framed with darning stitch (fig. 680).** — There are many patterns which it would be almost impossible to transfer onto net, unless the outlines could be softened and rounded off by darning stitch, as shown in the foregoing figure.

When linen stitch is bordered by darning stitches, these should not be as numerous



for linen stitch. In this case the outline can either be done with the same thread with which the squares were filled; or else with a much coarser thread, which greatly enhances the effect of the setting.

**Flower in bullion stitch upon a linen stitch foundation** (fig. 682). With the help of bullion stitch (*point de poste*), described in the chapter on "White Embroidery" and illustrated in fig. 79, a great variety of details and supplementary ornaments may be worked out upon a foundation of linen stitch.

**Bordering in button-hole or blanket stitch** (fig. 683). Scalloped edges done in button-hole stitch on embroidered net, should always be worked from right to left.

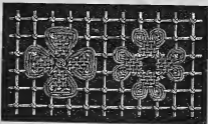


Fig. 680. Linen stitch framed with darning stitch.

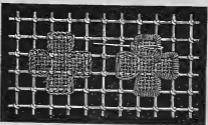


Fig. 681. Linen stitch framed with bar stitch and cord stitch.

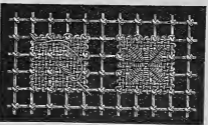


Fig. 682. Flower in bullion stitch upon a linen foundation.

Two or three padding threads should first be laid along the bars of the net to outline the scallops, and the button-holing done over them, the unworked bars not being cut away until the whole border is finished.

**Cut work in embroidered net** (fig. 684). — Here "cut work" means covering half the bars of the net with button-

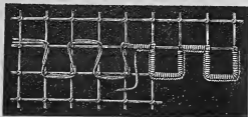


Fig. 683. Bordering in button-hole or blanket stitch.

hole stitch and cutting away the other half with small sharp scissors. The inner bars are often ornamented by a double button-hole edging, fig. 684, and knotted picots. The stitches of the first row are slightly separated to permit those



Fig. 684. Cut work in embroidered net.

of the second row to be introduced between them. (See the chapter upon "Needle-made Laces", figs. 869 and 872.)

**Ground worked in double loop stitch** (fig. 685). — In the first journey, carry the thread over 1 bar and slip it behind a knot; in returning, follow the same course, so

that four threads cross each other in each square.

In the third journey, turn the needle downward, as in the previous ones, but this time let it include three threads; and from now onwards, pass the thread into the double loop already made in the centre of each bar.

**Ground worked in waved stitch (fig. 686).** — To make this stitch, pass the thread in each row over two squares of the net and then behind a knot.

**Ground worked in intersecting loop stitch (fig. 687).** Begin by covering the whole surface to be embroidered with

plain loop stitches, fig. 663; then stretch threads diagonally across the squares of the netting and the loop stitches, the threads passing alternately over the loops and under the knots of the net, and under the loops and over the knots and the other stretched threads.

The laying and interweaving of these stretched threads must, it is hardly necessary to say, be systematically done and worked very evenly.

**Ground worked in horizontal lines (fig. 688).** — Make half cross stitches over four squares of netting, then pass the thread under three knots and two squares of the net. In the second row, cross the thread over that of the first row, and the pattern shown in our engraving will be reproduced.

**Ground formed by superimposed stitches (fig. 689).** — Cover one

whole row of squares with cross stitch, skip three rows or squares; when a sufficient number of rows of cross stitch

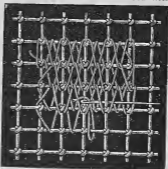


Fig. 685. Ground worked in double loop stitch.

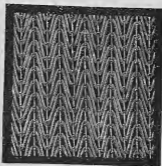


Fig. 686. Ground worked in waved stitch.

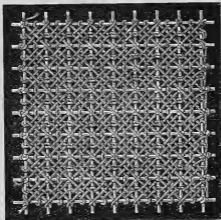


Fig. 687. Ground worked in intersecting loop stitch.

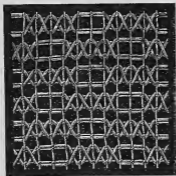


Fig. 688.  
Ground worked in horizontal lines.

have been worked, take a very long needleful of thread and pass the needle upwards from below and from right to left under the two bars of the third upper square; then descend to the first square of the three lower rows, and pass from right to left under

the bars, so as to keep an interval of 3 squares between the new sets of stitches. The next row is made in the same way, so that the stitches are not only set contrariwise but cover each other reciprocally.

**Latticed ground** (fig. 690). — Begin by running the thread to and fro under 2 vertical bars and over 3 horizontal ones. When the ground is entirely covered, carry the thread from right to

PLATE IX



EMBROIDERY IN HUNGARIAN STITCH

worked with D.M.C Special stranded cotton (*Mouliné spécial*).

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left under the bars over which the threads of the first rows cross each other; then take it over the oblong cross stitches that extend over 5 squares of netting, and pass it in the same line under the bars of the netting.

In coming back, the long stitches cross each other over the stitches of the first rows. The lower set of stitches are worked in horizontal lines, the upper set in vertical lines.

**Ground worked in Russian stitch** (fig. 691). — Begin at the top, pass the thread, from right to left, under one bar of the netting, carry it downwards over 4 squares and pass it again, from right to left, under the second vertical bar; then upwards again over 4 squares of the netting, and so on.

The stitches of the following rows are made in the same way; but great care must be taken in arranging the loops formed by the stitches so that they may all lie along the same line of knots of the netting.

**Ground worked with two sizes of thread.** — Herewith we enter on the series

of stitches referred to at the beginning of the chapter, copied from one of the oldest and most curious pieces of embroidered

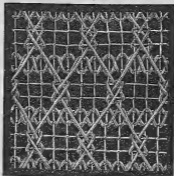


Fig. 689. Ground formed by superimposed stitches.

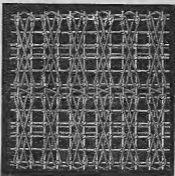


Fig. 690. Latticed ground.

netting in existence. In grounds worked with two sizes of thread, all the stitches to be executed in the coarser size must be made first.

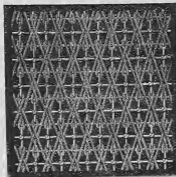


Fig. 691. Ground worked in Russian stitch.

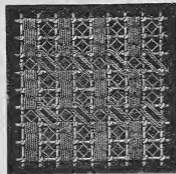


Fig. 692. Ground worked in darning stitch and loop stitch.

**Ground worked in darning stitch and loop stitch (fig. 692).**—The coarser thread was used for the darning stitches, which have to be done first, and for the almond shaped stitches which connect them; the finer thread for the loop stitches in the intermediate squares.

**Ground worked in little wheels and loop stitch (fig. 693).**—Take a coarse thread and with it finish the wheels over the whole surface of the netting; then, with a finer thread, make loop stitches in rows between them, as in fig. 663.

**Ground in squares of darning stitch with loop stitch between (fig. 694).**—Darning stitches worked horizontally, with the coarse thread, over 4 squares of the netting, alternate with loop stitches, done in fine thread, covering the same number of squares.

**Diagonal ground, outlined (fig. 695).**—Carry the needle with the coarse thread under the first knot, from right to



left, then under the next knot, from left to right. Repeat these stitches twice, to and fro, so that the squares of the netting are edged diagonally with a double layer of outlining threads.

When these first stitches have been made over the whole ground, take the fine thread and with it make loop stitches in the intermediate squares, passing the needle regularly over the double stitch. Lastly, intersect the loop stitches with diagonal threads, passing the needle each time across the knot of the netting.

**Grounding of diagonal lines and cross stitches** (fig. 696). — To do this grounding, which is very much like the preceding one, work three diagonal stitches to and fro across the corners of the

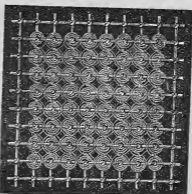


Fig. 695. Ground worked in little wheels and loop stitch.

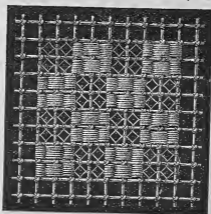


Fig. 694. Ground in squares of darning stitch with loop stitch between.

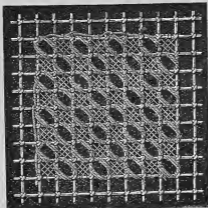


Fig. 695. Diagonal ground, outlined.

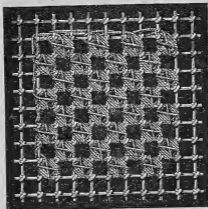


Fig. 696. Grounding of diagonal lines and cross stitches.

netted squares; then, in a fourth and fifth row, make cross stitches with fine thread over those already laid.

**Ground worked with darning and overcast stitches** (fig. 697).—Patterns executed chiefly

in darning stitch, always present a closer and heavier appearance than those we have just been

describing; therefore the stitch should be sparingly used, except where a well covered or shaded surface is required.

Fill a diagonal line of squares with darning stitches, fig. 658, set them as closely as possible but always with an equal number in each square; then carry a thread dia-

gonally across the intermediate unworked squares and overcast it the whole way back.

**Close groundwork of darning and little wheels** (fig. 698). — For this

ground, fill the diagonal lines of squares with darning stitches as in fig. 697, carry diagonal cords in both directions

across the empty squares and make a small wheel in the centre of each square over the cords.

**Ground of darned squares and large wheels** (fig. 699). — In this pattern, both the darning stitches and the wheels cover 4 loops of the netting.

**Ground worked in large wheels** (fig. 700). — Large surfaces

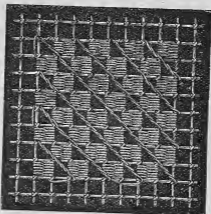


Fig. 697. Ground worked with darning and overcast stitches.

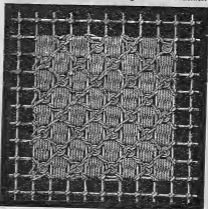


Fig. 698. Close groundwork of darning and little wheels.

may be worked entirely with large wheels, made in one or other of the ways described in figs. 673 to 675.

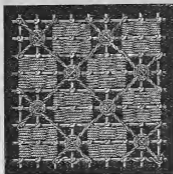


Fig. 699. Ground of darned squares and large wheels.

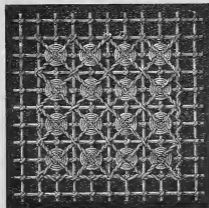


Fig. 700. Ground worked in large wheels.

**Ground worked in darning and cross stitches (fig. 701).** — Begin as before by working all the darning stitch, then proceed to the cross stitch. To give the latter the correct shape, finish all the rows of stitches in one direction first; in the rows which cross these, introduce the thread between the stitches that were first crossed.

**Grounding of geometrical figures (fig. 702).** — This pattern, quite different from all the preceding ones, consists of simple geometrical lines.

Fasten the thread to a knot of the netting, then carry it, always diagonally, under 3 other bars of the netting, and repeat this 3 times; then carry it once round the fourth bar of the netting to fasten it, and come back to the knot already

encircled, afterwards recommencing the 4 rounds as in the first instance. By always bringing back the thread to the knot where the first square finished, you will have 4 threads on two of the sides and 5 threads on the others.

**Netted insertion embroidered in darning stitch** (fig. 703). — The insertion shown here, will be welcome to those of our readers who lack the patience necessary for work of a more elaborate nature, as a means of making, without any great expenditure of time or labour, charming trimmings which may be put to any use, for bed hangings, curtains, table linen, &c.

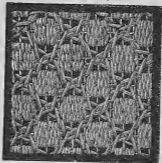


Fig. 703. Ground worked in darning and cross stitches.

Straight netting has been already described in figs. 648, 652 and 654, and darning stitch in fig. 658. We

recommend those who wish to avoid the trouble of netting the foundation themselves, to obtain canvas-net (Filet canevas), a pretty material made by machine, very durable, and an exact imitation of hand-made netting. The

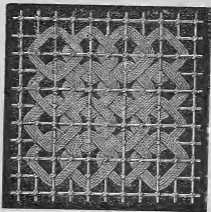


Fig. 704. Grounding of geometrical figures.

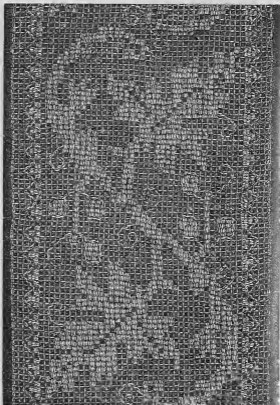


Fig. 703. Nested insertion embroidered in darning stitch.

Materials — For the netting: D·M·C Flax thread for knitting and crochet or D·M·C Alsatia. — For the embroidery: D·M·C Floss flax or flourishing thread or D·M·C Special stranded cotton, in white or écaru.

wide centre is worked in horizontal lines; the little scalloped edging, on the contrary, in vertical stitches.

**Square in Richelieu netting** (\*) (figs. 704 and 705). — Richelieu netting differs from every other kind of embroidered netting through its simplicity of execution and originality of design.

Worked upon a very fine netted ground, we find motifs of

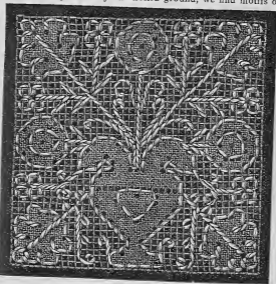


Fig. 704. Square in Richelieu netting.

Materials: D·M·C Flax lace thread Nos. 6 and 40, in white, or D·M·C Alsetia No. 30 and D·M·C Pearl cotton No. 3, in écarle.

flowers and leaves, forming little sprays, sometimes grouped round an elegantly shaped vase.

The principal figures are worked in linen stitch; their outlines, with a setting of coarse thread, stand out strongly

(\*) See, at the end of the volume the list of albums of the D·M·C Library containing a large variety of patterns for all kinds of work.

against the netted background. This same coarse thread is used also for the little sprigs, stalks and sprays.

For the netted ground and the linen stitch use D-M-C Flax lace thread (Lin pour dentelles) or D-M-C Alsatia, in fine numbers. For the outlines, the coarser numbers of D-M-C Flax lace thread (Lin pour dentelles) or D-M-C Pearl cotton (Coton perlé) will be needed.

Here the linen stitch is worked in two rows, not in four as described by figs. 659 to 661.

After fastening the thread to a knot of the netting, run the needle to and fro under and over the loops, so as to take up every alternate thread; in the return rows, take up the threads previously skipped.

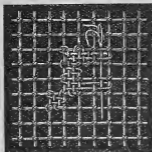


Fig. 705. Working detail of fig. 704.  
Flower in linen stitch.

In the second row of stitches, completing the linen stitch, repeat the same stitch, just as in darning linen, that is, taking up one thread and skipping the next.

The outlining with the coarse thread, as well as the embroidering of the little sprays and stalks, are clearly illustrated by the engraving, and do not call for further explanation.

**Netted ground embroidered in various stitches (fig. 706).** — We have already had occasion,

in the foregoing instructions, to point out the great advantage of embroidering with two sizes of thread, but it is only in a larger and more important piece of work that it is possible to really judge of the excellent effect produced by the combination of two threads differing considerably in thickness.

The principal lines of the pattern, fig. 706, done in darning stitch, are worked with a very thick and twisted material, D-M-C Knotting cotton (Fil à pointer) No. 30, while the loop stitches, as well as the wheels within them, are done with D-M-C Crochet cotton, 6 cord (Cordonnet 6 fils) No. 15.

The actual piece of work here reproduced was worked entirely in écaru thread, but there is no reason why several colours should not be introduced; for instance, Mahogany



brown 771 for the ground, Cardinal red 347 for the darning and D·M·C Gold chiné (blue and gold) for the other ornamental stitches.

**Netted ground embroidered in many colours** (fig. 707). The particular charm of this otherwise unpretending pattern is due to the diversity of the materials and colours employed.

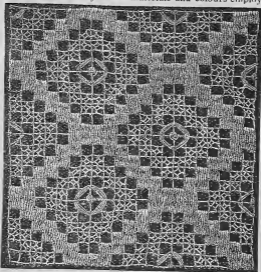


Fig. 706. Netted ground embroidered in various stitches.

Materials: D·M·C Knitting cotton No. 30 and D·M·C Crochet cotton, 6 cord No. 15, in white and écra, or D·M·C Pearl cotton Nos. 5 and 8, in Mahogany brown 771, Cardinal red 347 and D·M·C Gold chiné, blue and gold (\*).

The netting in D·M·C Pearl cotton (Coton perlé) No. 8, Cachou brown 434, is first of all covered with loop stitches, sparsely scattered; these stitches worked in pale grey, Ash

(\* These numbers refer to the colours on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

grey 415, are connected by darning stitches, for which D·M·C Pearl cotton (Coton perlé) No. 8, Lime-tree grey 392, is used.

D·M·C Special stranded cotton (Mouliné spécial), in Geranium red 350, is used for the little centre squares, as well as for the stitches in Old gold which encircle the red stitches.

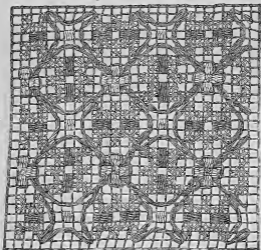


Fig. 707. Netted ground embroidered in many colours.

Materials — For the netting: D·M·C Pearl cotton No. 8, in Cashou brown 434.  
For the embroidery: D·M·C Pearl cotton No. 8, in Ash grey 415 and Lime-tree grey 390, and D·M·C Special stranded cotton No. 25, in Geranium red 350 and Old gold 680 (\*).

**Network border, embroidered in the Persian style** (fig. 708). — The plain netting is made with D·M·C Alsatia No. 30, in Garnet red 300, the embroidery is done with D·M·C Gold and silver embroidery threads (Or et Argent fins à broder) No. 40 used threefold, which gives more relief to the stitches and takes less time to work.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

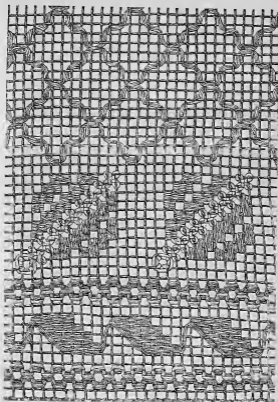


Fig. 708. Network border, embroidered in the Persian style.

Materials: D·M·C Alsatia No. 30 in Garnet red 309 and D·M·C Gold and silver embroidery threads No. 40.

The outer scalloped line edging the narrow border is worked with gold the inner with silver thread, and both require double lines worked to and fro.

In the first row, take the thread horizontally under two vertical loops, then slanting upwards over a knot of the netting, pass again under two vertical loops, slant downwards over a knot of the netting, pass under the next two vertical loops, and so on until the whole row is finished. The second row, which completes the scalloped line, is worked in the opposite direction. The thread is carried over all the loops that it passed under in the previous row, and under all those which it then passed over.

The border itself, worked in gold, also consists of two rows: in the first, the figures are done in darning stitch, and the first thread is laid for the intermediate bars, which are completed in the return journey, at the same time as the lower outline of the darning stitch figures is done.

The detached figures, above the border, are embroidered in gold and silver thread; the darning stitches in gold, the loop stitches in silver.

Here the loop stitch is rather different from the one, described further back. The loops are made round the knots, instead of round the bars of the net.

The ring at the bottom of the vein of the leaf is made at the same time as the loop stitch, as follows: after surrounding the loop of the netting with a row of running stitches to serve as padding, cover this with overcasting stitches so as to form a corded eyelet-hole, to which add an outer row of running stitches.

The checked groundwork above, which completes the pattern, is worked in gold, by carrying the threads in broken lines of running stitches over four loops of the netting, always in horizontal lines.

**Allover embroidery upon netting made with loops of different sizes (fig. 709).** — The netting described and illustrated at fig. 644, composed of plain, oblong and double loops, is here reproduced richly embroidered.

To make the isolated loop stitches, the thread must be carried to the middle of the bar, the loops of the stitch be completed, and the thread taken back to the starting point. Then the first thread of the centre wheel is laid diagonally, and the darning stitches are worked, 4 or 5 of which cross each other between two bars of the netting only, while the

others extend over four bars of the netting and the laid thread in the centre; the laid thread is then overcast for half its length, and the working thread carried across to the next corner for the second half-circle in darning stitch to be made, and so on.

**Allover embroidery in darning stitch and overcasting** (fig. 710). — Here the netted ground is formed of one big loop and a square consisting of nine small loops, with oblong loops between; upon this foundation two star shaped figures are embroidered, as represented in the engraving.

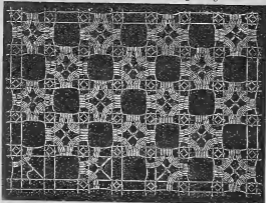


Fig. 709. Allover embroidery upon netting made with loops of different sizes. Materials: D·M·C Flax thread for knitting and crochet or D·M·C Alsatian thread, in white or écreu (\*).

The larger figures are worked in darning stitch in the form of pyramids surrounding a little star made with threads stretched across the square and overcast.

The small motifs consist of triangles in darning stitch worked over diagonal threads, with a little spider for the centre.

**Two squares of embroidered netting** (figs. 711 and 712). These two squares, worked upon a ground of plain netting,

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

will make up into pretty chair-backs with squares of plain linen between them. They may also be joined to each other in a row to form a band of insertion.

One of the edgings which follow should be selected as an outside finish for the squares. For all these patterns use D·M·C Flax lace thread (*Lin pour dentelles*), the same number for the embroidery as for the netting.

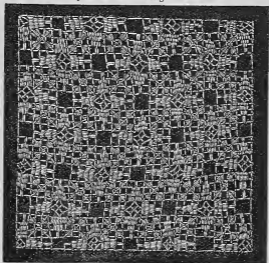


Fig. 710. All-over embroidery in darning stitch and overcasting.

Materials: D·M·C Flax lace thread or D·M·C Alsatian thread, in white or ecru (\*).

When the netting has been fixed in the frame, begin the embroidery with the parts worked in linen stitch, figs. 659 to 661, and then do the outer lines of loop stitch.

Then proceed to the little raised leaves with two veins, worked in darning stitch, figs. 667 and 668; next do the stalks

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

and the spider in the centre, and the circle in linen stitch and darning stitch which passes over the stalks; last of all, make the loop stitch inside the circle.

For the second square proceed in the same manner.

After having worked the parts done in linen stitch and in loop stitch, embroider the outlines of the leaves, which require

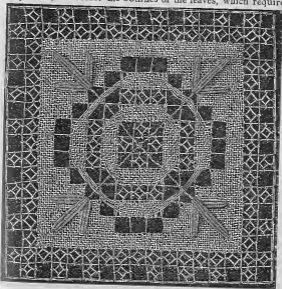


Fig. 711. Square in embroidered netting.

Materials. D·M·C Flax thread for knitting and crochet, D·M·C Flax lace thread or D·M·C Alsatian thread, in white or écre.

6 rounds of darning; then do the stalks, and to finish off run the inner circle, also with 6 rounds of darning stitches.

**Two edgings in embroidered net** (figs. 713 and 714). For these two lace edgings the netting may be made either in a straight strip or a scalloped one, with loops left plain, as described at the beginning of the chapter.

Having finished the embroidery, button-hole the scallops, and if the embroidery be worked upon a straight strip, cut away the superfluous loops.

In fig. 713, the ground is filled in with loop stitches; the stars in button-hole stitch are made according to fig. 678; they are ornamented inside with a little spider, and surrounded by

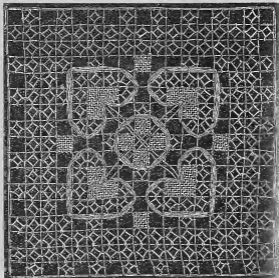


Fig. 712. Square in embroidered netting.

Materials . D·M·C Flax thread for knitting and crochet, D·M·C Flax lace thread or D·M·C Alsatian thread, in white or écu.

a ring made of four rows of darning stitches, which throws up the pattern to better advantage.

In fig. 714, the ground is also filled in with loop stitches; the heading consists of detached squares in darning stitch, while the principal figure represents a square with a little



ribbed wheel in the middle and triangles of button-hole stitch in the four corners.

**Insertion in embroidered net** (fig. 715). — This insertion is composed of two different motifs, separated by bars in linen stitch. Each motif is surrounded by loop stitches and triangles done in button-hole stitch.

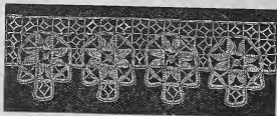


Fig. 713. Lace edging in embroidered net.

Materials: D·M·C Flax thread for knitting and crochet or D·M·C Alsatian thread, in white or écru.

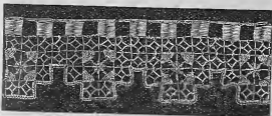


Fig. 714. Lace edging in embroidered net.

Materials: D·M·C Flax thread for knitting and crochet or D·M·C Alsatian thread, in white or écru.

The motifs themselves are made up of triangles in button-hole stitch, differently disposed, framed by four rows of darning stitch; a lozenge in darning stitch surrounds the spider in the centre.

**Square in cut netting** (fig. 716). — There are few patterns that admit of the use of all the stitches described hitherto in such a satisfactory manner as this square does. On a ground of very fine netting, do the linen stitch first with a coarse

number of thread, then the lacey ground, and the ribbed

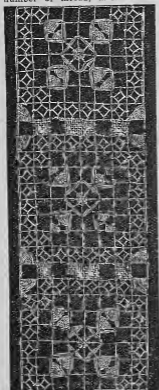


Fig. 715. Insertion in embroidered net.  
Materials: D·M·C Flax thread for knitting  
and crochet or D·M·C Alsatian thread,  
in white or écreu.

wheels, fig. 675, the cut out bars, fig. 684, in the middle of the closely set wheels, fig. 700, and bars in darning stitch, fig. 668.

**Edging in embroidered net** (fig. 717). — In this edging, several shades are again introduced; thus, the netting itself is done with pure white and the lace stitches with maize-coloured thread; the wheels bordering the battlemented scallops, which practically fill the squares, are worked in the same colour; for the raised wheels and the star use Scabious violet 397; for the long darned bars, Golden green 582; and for the linen stitch crosses, mauve and green alternately.

**Embroidery upon "lacs" or "net-canvas".** — The fabrication of hand-made netting, especially the very fine variety, being a lengthy and tedious task, a netlike material was devised long since to take its place. This fabric, called "lacs" or "net-canvas", is now woven with loops of different sizes, and in white, in écreu, or in colours, and the appearance of work done upon it is in no way inferior to that of the most beautiful examples upon knotted netting. Among all embroideries on lacs, those done in coarse

thread upon a large-looped fabric are the most interesting: they are not distinguishable from cut work embroidery, the imitation net foundation presenting the effect of a drawn thread linen ground. There are also charming designs in straight stitch, worked with coloured silks upon coloured "lakis" with very small meshes. The first embroideries on canvas-net,

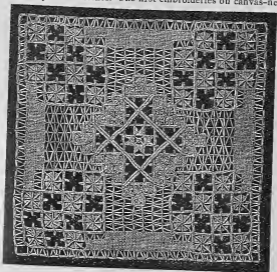


Fig. 716. Square in cut netting.

Materials: D·M·C Flax lace thread or D·M·C Alsatian thread,  
in white or écaré (\*).

known under the name of Sicilian embroideries, came to us from Italy and Spain, where this sort of work has always been specially cultivated.

The large-scale patterns have the solid parts worked in darning stitch and the outlines embroidered.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

**Fabrics.** — The most modern fabrics are woven with meshes of different sizes, in white, cream and colours.

**Materials.** — Lacin being a very supple fabric, a soft thread should be used for embroidering it with, such as D·M·C Special stranded cotton (Mouliné spécial), D·M·C Floss flax or flourishing thread (Lin floche) or D·M·C Persian silk (Soie de Perse).

Now and then a more twisted thread may be taken for the outlines, D·M·C Flax lace thread (Lin pour dentelles), D·M·C Knotting cotton (Fil à pointer), D·M·C Pearl cotton (Coton perlé), or even a metal thread: D·M·C Fine gold or silver

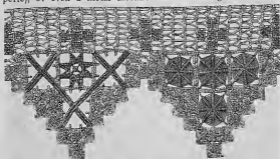


Fig. 717. Edging in embroidered net.

**Materials** — For the net and the embroidery: D·M·C Pearl cotton No. 8, or D·M·C Alsacia No. 20, in Snow-white, Malze yellow 579, Scabious violet 997 and Golden green 583 (\*).

thread (l'Or ou l'Argent fin), D·M·C Turkish gold cord (Gance turque) and D·M·C Gold chiné (Chiné d'Or).

**Machine embroidery on lacin.** — As with the embroideries on net, patterns may also be worked with the machine on lacin.

For filling in the figures in darning stitch use D·M·C Alsatian twist (Retors d'Alsace) for both upper and lower threads, and D·M·C Alsa for the outlines.

To imitate a ground of overcast bars, take D·M·C Alsatian twist (Retors d'Alsace) for the upper thread, and D·M·C Machine thread (Fil pour machines) No. 150 for the under thread.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

**Insertion of embroidery on "lacs".**  
**Imitation of Richelieu net (fig. 718).** — Use for the foundation a cream canvas net with large meshes, woven of fine thread: the embroidery is the same as that shown in the square fig. 704.

To give this design greater richness, D·M·C Gold chiné (Chiné d'Or) was used for the linen stitch, and D·M·C Turkish cord (Gause turque) No. 12 for the outlining.

**Border of embroidery on "lacs".**  
**Imitation of cut work (figs. 719 and 720).** — This design is particularly satisfactory, being easy and pleasant to work and its solid appearance recalling that of the Italian cut stitch embroideries.

A very coarse canvas-net serves as foundation. The pattern itself in darning stitch, and the ground of overcast bars, are done precisely according to the directions given in the chapter "Openwork on Linen". Fig. 730 shows part of the work in progress; the

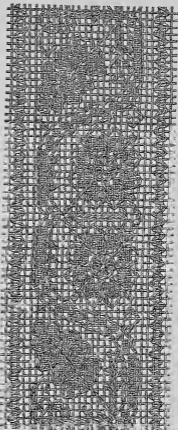


Fig. 718. Insertion of embroidery on "lacs".  
 Imitation of Richelieu net.

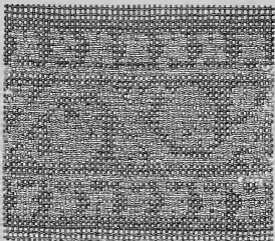


Fig. 719. Border of embroidery on "lacs", limitation of cut work.  
Materials: D·M·C Pearl cotton or D·M·C Floss flax or flourishing thread,  
in Maize yellow 579 or Rust brown 5515.

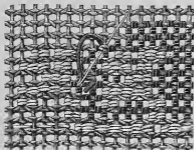


Fig. 720. Working the pattern in darning stitch and  
overcasting the bars of the foundation.  
Detail of fig. 719.

darning stitch is run to and fro in two journeys, the overcast bars, made in diagonal rows, take two overcasting stitches each.

The materials that should be used are D·M·C Pearl cotton (Coton perlé) in dark brown for the ground and in maize for the darning stitch.



Fig. 721. Border of embroidery on "Incis". Sicilian style.  
Materials: D.M.C Persian silk, In Cream white 1220, Rust brown 1156, Old  
gold 1259, Old lilac 1076 and 1078, Indigo blue 1012, Beetle green 1223  
and Old pink 1003 and 1006.

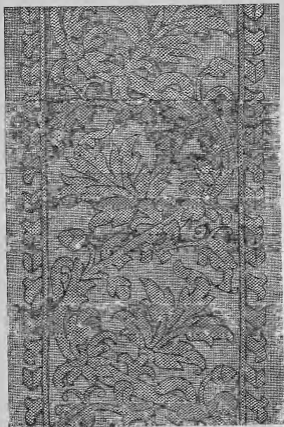


Fig. 722. Strip of embroidery on "levis" worked in darning stitch with corded outlines.



**Border of embroidery on "lakis". Sicilian style** (fig. 721). — Worked upon a ground of bronze-coloured canvas, this handsome border, rich in colour, is one of the finest models our book contains, not merely on account of its being so simple to work in flat or stroke stitch, but also because of the number of colours that can be introduced into it.

Many cross stitch patterns may be embroidered in the same manner, and almost all the conventional flower designs can be, with very slight changes, worked in flat stitch upon canvas-net.

The embroidery itself is done on counted threads, without tracing. This mode of working has the advantage of facilitating the changes of shades, as the two coloured threads have only to be joined by a weaver's knot.

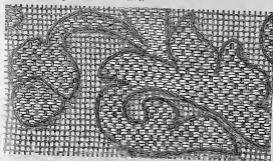


Fig. 723. Detail of fig. 722.

Most of the embroideries on lakis being unlined, the different threads must be knotted together when colours are changed so as to avoid long irregular stitches in all directions on the wrong side, which might show through and spoil the effect.

The weaver's knot is made in such a way that, once tightened, it lies at about the middle of the stitch. In working with several colours, a separate needle should naturally be threaded for each.

Our border is embroidered entirely in D-M-C Persian silk (Sole de Perse). In the centre of the large figures two little yellow lozenges and two green ones are placed in a red setting, which is surrounded by four detached figures embroidered in dark blue. The flowers are worked in lilac or in pale pink,

with stalk and calyx in bright green; the small motifs in the angles of the blue figures are done in rust brown outside with white interiors.

At the four extremities of the central figures are small rectangular motifs worked in old gold and the darker shade

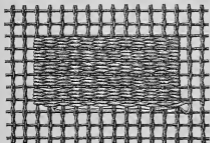


Fig. 724. Darning stitch done with fine thread.

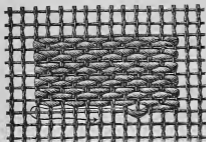


Fig. 725. Darning stitch done with coarse thread.

of pink; the framing, in the form of a lozenge, is embroidered in the dark shades of green, pink, lilac and blue. The repetitions of the principal designs are done in the same arrangement of colours, but so that four pale lilac flowers are turned towards the interior of the border, and one whole pink flower and two halves towards the outside edge.

Strip of embroidery on "lacin" worked in darning stitch with corded outlines (figs. 722

and 723). — As with embroidery on linen, embroidery on canvas-net may also be done with a tracing. In this case, the various motifs of the pattern are worked in darning stitch and afterwards outlined.

Fig. 722 represents one of these patterns, the method of working which is explained by fig. 723.

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As may be seen, the darning is done in one row, going and coming through the series of loops, and taking up every second thread of the material.

The outlining is done by two rows of running stitches which must join, and being set quite close to the darning stitches border all the different parts of the pattern like a cord.

Dark blue canvas-net was used for the foundation; the darning stitch requires a loose material such as D·M·C Persian silk (Soie de Perse), in Otter brown 1209; for the outlines, D·M·C Pearl cotton (Coton perlé) No. 5 or D·M·C Floss flax or flourishing thread (Lin floche) No. 8 is used, in Geranium red 817.

The silk may be replaced, if desired, by D·M·C Special stranded cotton (Mouliné spécial), in Cachou brown 738.

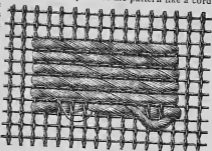


Fig. 726. Overcast darning stitch.

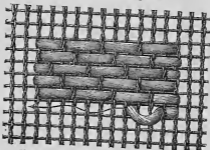


Fig. 727. Single darning stitch in oblique lines.

Different kinds of darning stitches (figs. 724, 725, 726, 727). — We add here a few other darning stitches, which may also be used as fillings for the strip fig. 723. In fig. 724 we show darning done with a fine thread, which necessitates passing five or six times through each series of loops of the net.

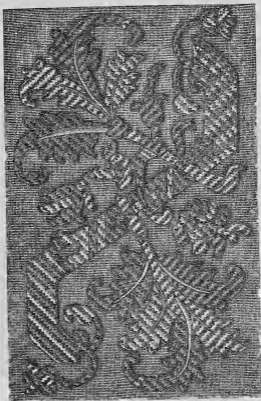


Fig. 728. Cushion cover in embroidery on "lacie", with filling stitches and corded outlines.

Materials: D·M·C Persian silk in Mairé yellow 1069 and Rust brown 1229, and D·M·C Pearl cotton No. 5 or D·M·C Floss flax or flourishing thread No. 8, in Solid blue 825.

When it is done with a coarse thread, fig. 725, the loops have only to be passed through twice.

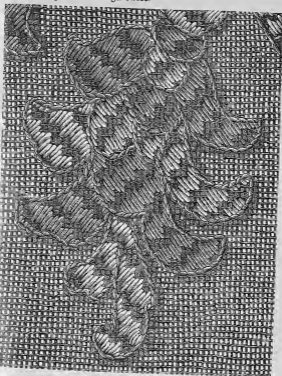


Fig. 729. Detail of cushion cover, fig. 728.

Instead of picking up regularly every other thread, the stitches can be made over several loops, skipping the same number between the stitches; in returning, cover the skipped

loops and miss the covered ones, fig. 726, passing the thread above and below the first layer, thus overcasting it.

Lastly, fig. 727 shows the stitch worked in a single journey. The stitches are made over two loops; the third one is passed under. By setting each stitch in turn one thread of the canvas further back, a grounding of oblique lines is obtained. These last stitches are both done in coarse threads.

**Cushion cover in embroidery on "lakis", with filling stitches and corded outlines** (figs. 728 and 729). — This specimen of embroidery shows more variety than the last in point of execution. The fillings are different and are worked in two colours. The outline similarly consists of two rows of running stitches overlapping each other and forming a little cord (see fig. 729).

The veins of the leaves and the stalks are done in slanting flat stitch, the direction of which is changed according to the figure being worked.

For the ground take dark red canvas-net; for the fillings, two shades of yellow, and for the outlines, a bright blue. It will be found desirable to use a material of the same shade of blue for lining the embroidery when finished as, showing through the meshes of the canvas, it will give a restful tone to the work.

**Patterns of needlework.** — Besides the work described above, a large choice of netting patterns will be found in the following publications of the D·M·C Library: *The Net Work*, *French Net Work*, *Net Work Embroidery I and II* and *Works of various kinds* (\*).

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(\*) See, at the end of the volume, the list of publications forming the D·M·C Library.



Insertion with rows of openwork and embroidered stars.

## Openwork on Linen

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Openwork is the name applied to every sort of needlework for which the necessary preliminary is the drawing out from the material of certain of the warp and woof threads, followed by interlacing the isolated threads in various ways with fancy stitches, thus forming an open pattern.

By grouping together the threads that remain, and over-sewing them in different styles, the most varied combinations and most beautiful designs can be evolved, which may either be used as the sole ornament in a piece of needlework, or as an adjunct to cross stitch or other embroidery.

Openwork on linen is of two kinds. For the one, the drawing out of a single layer of threads, either those of the warp or of the woof, is the first step; this is generally called single openwork, and answers to the Italian "Punto tirato". For the second, both warp and woof threads are withdrawn, and it is called cut openwork, the Italian "Punto tagliato".

**Materials.** — Coarse textures, made to imitate those upon which the embroideries of mediæval times were wrought, require for the working a thread of the same thickness as that of which they are woven. The choice lies between D-M-C Flax lace thread (Lin pour dentelles) and D-M-C Flax thread for

knitting and crochet (Lin pour tricoter et crocheter) Nos. 3, 4, 6, 8, 10 and 12, D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils), D·M·C Special crochet cotton (Cordonnet spécial) Nos. 5, 10, 15 and 20, D·M·C Alsatia Nos. 15, 20, 25, 30 and 40, and D·M·C Knotting cotton (Fil à pointer) No. 20 or 30 (\*).

For finer fabrics, the best materials are D·M·C Flax lace thread (Lin pour dentelles) or D·M·C Flax thread for knitting



Fig. 730. Single hem stitch.



Fig. 731. Another hem stitch.

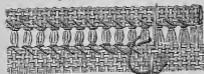


Fig. 732. Ladder stitch.

and crochet (Lin pour tricoter et crocheter) in Nos. 12, 16, 20 and 25, D·M·C Floss flax or flourishing thread (Lin floche) Nos. 16 to 100, D·M·C Crochet cotton, 6 cord (Cordonnet 6 fils) and D·M·C Special crochet cotton (Cordonnet spécial) in Nos. 30 to 100, D·M·C Alsa No. 40, and D·M·C Alsatian thread (Fil d'Alsace) Nos. 30 to 100.

If the embroidery be in colours, the

openwork may be done with coloured threads; in this case, use D·M·C Embroidery cotton (Coton à broder), D·M·C Pearl cotton (Coton perlé), D·M·C Alsatia, D·M·C Floss flax or flourishing thread (Lin floche) and D·M·C Special stranded cotton (Mouliné spécial).

**Single openwork (punto tirato).** — This, in its simplest form, is the ornamental hemstitching, produced, as we have

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



just said, by drawing out some of the warp or woof threads of the fabric. Openwork hems are the starting point for this kind of work.

Such hems take the place of the ordinary hem, fig. 8, when something more decorative is required for the object in view.

To render the copying of our patterns easier, we mention in each case the number of threads that have to be drawn out.

**Openwork insertions done by machine.** — Openwork insertions can be more quickly worked by machine than by hand.

Narrow ones may be done without being mounted on a tambour frame, but if so, the shuttle thread must be very tightly stretched.

For the shuttle thread take D·M·C Machine thread (Fillpour machines) No. 150, for the top thread, D·M·C Alsatian twist (Retors d'Alsace), and for coloured insertions, D·M·C Alsa No. 40.

**Single hem stitch** (fig. 730). — Draw out, according to the quality of your material, 2 to 4 threads below the edge of the turning and tack the hem down to two threads above the isolated strands. Fasten in the working thread on the left, and slip your needle in from right to left under 3 or 4 isolated

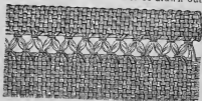


Fig. 733. Serpentine or trellis hem stitch.



Fig. 734. Antique hem stitch.  
Wrong side.

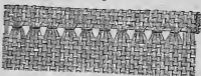


Fig. 735. Antique hem stitch.  
Right side.

strands, draw it out and put it upwards from below under 1 or 2 threads of the folded edge.

The same stitch is used to prevent the fringes of table cloths and napkins from unravelling. (See the chapter on "Needlework Trimmings", figs. 1041 to 1044).

**Another hem stitch** (fig. 731). — Prepare this in the same way as the preceding one, and work it also from left to right, but with this difference that the needle — after being passed under the three vertical strands — is put into the hem downwards from above, over two threads, so that it comes out exactly at the sharp edge of the fold.



Fig. 736. Another antique hem stitch.  
Wrong side.



Fig. 737. Another antique hem stitch.  
Right side.

These stitches, which may equally well be made on the right side of a piece of work, form a kind of little cord at the bottom of the hem.

**Ladder hem stitch** (fig. 732). Having finished the hem as shown in fig. 730, draw out a few more

threads of the material, 5 to 7 threads in all. Then turn the work round and make a second row of stitches similar to the first. The same threads as before are grouped together, thus forming little perpendicular bars like the rungs of a ladder.

**Serpentine or trellis hem stitch** (fig. 733). — Here again, begin as in fig. 730, always taking up an equal number of strands. In the second row of stitches, pick up together half the strands of one cluster and half of the next, so as to divide the bars, thereby making the clustered threads slant to right and left alternately, forming a waved line.

**Antique hem stitch** (figs. 734 and 735). — In the handsome old linen embroideries dating from the days of the

Renaissance, one often notices two ways of making a hem rarely to be found described in modern manuals of needlework.

Figs. 734 to 737 illustrate these two openwork hems on an enlarged scale.

Draw out a thread far enough from the edge to leave room for an ordinary narrow hem (in transparent or very fine fabrics no thread should be drawn), then roll this edge do not fold it, fasten in the thread on the left and make the stitches, from left to right, as follows: slip the needle from right to left under 4 vertical threads of the rolled hem, draw it out and pass it under the hem, bringing it out again in the middle of the threads which are to form the next cluster.

The result is, that when a cluster consists of 4 threads the needle is

brought out in the middle of the 4, and 1 thread below the top edge of the rolled hem. Fig. 735 shows this hem on the right side.

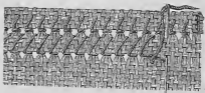


Fig. 738. Double-rowed openwork hem.  
Wrong side.



Fig. 739. Double-rowed openwork hem.  
Right side.

#### Another

**antique hem stitch** (figs. 736 and 737). — The same roll is made as in figs. 734 and 735; the stitches, however, are worked from right to left. Instead of drawing the working-thread through the material, pass it round the roll; the stitch is thus visible on both sides of the work.

**Double rowed openwork hem** (figs. 738 and 739). — After making any of the preceding hems, draw out 1 more thread of the stuff, leaving between the first and the second thread drawn out one thread more than there are in the clusters already worked. Then collect together the same vertical threads

that were collected for the first working. The way to do these stitches is shown in fig. 738; the right side, with the vertical clusters finished, in fig. 739.

**Four-sided openwork stitch.** — Before going to the lines of openwork, we will describe the square or four-sided openwork stitch, which occurs in many kinds of linen embroidery: Although generally done without any removal of threads of the material, it may, nevertheless, be classed in the category of openwork on linen, owing to its open appearance and its employment for the same purposes as openwork proper.

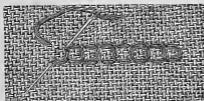


Fig. 740.  
Square openwork stitch, worked horizontally.  
Right side.



Fig. 741.  
Square openwork stitch, worked horizontally.  
Wrong side.

Sometimes it is done in straight lines, sometimes in slanting rows; in the first form it is worked in 1 journey, in the second in 2 journeys. The stitches are made over 3 or 4 strands of the fabric; by pulling the working-thread very tight some of the strands are drawn close together, which produces the openwork pattern.

**Square openwork stitch, worked horizontally** (figs. 740 and 741). — This stitch is worked in rows from right to left. Begin with a vertical stitch made upwards over 4 threads.

This stitch is never used for working an entire pattern; it is only employed as a border for insertions or rows of openwork, or else to form a separation between lozenges or squares in an extensive pattern worked in stroke stitch.

It is met with in old Italian and German linen embroideries, as well as in Hungarian and Slav work.

then take the needle to the back of the work descending 4 threads towards the left, make one horizontal stitch to the right which touches the vertical stitch at the bottom, reascend on the wrong side 4 threads to the left, then make a second horizontal stitch to the right which touches the vertical stitch at the top, and finally draw out the needle below to the left of the vertical stitch. Continue with a vertical stitch, and so on.

**Square openwork stitch, worked in slanting and waved lines** (figs. 742 and 743). — This is begun upon the

right side with a horizontal stitch over 4 threads, then you descend in a slanting direction with a stitch under 4 threads

towards the left, make a vertical stitch upwards on the right side to meet the

horizontal one, again a slanting stitch on the wrong side descending towards the left to make a hor-

izontal stitch to the right, and so on. Finish with a vertical stitch.

The second row which completes the stitch is made in the same way, only it is begun with a vertical stitch in order to make the square. On the wrong side of the work you get two single lines and one double line of slanting stroke stitches.

The wrong side of this square openwork stitch is often used as the right side. In this case the slanting stitches are made on the right side of the work, and the square ones on the wrong side.

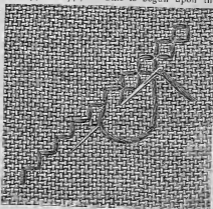


Fig. 742. Square openwork stitch, worked in slanting lines.

In our engraving, fig. 743, we show this stitch used in waved lines or vandykes as a small insertion. At the point where the lines change their direction, the slanting stitches form cross stitches.



Fig. 743. Square openwork stitch, worked in waved lines.

**Single openwork in three rows** (fig. 744). — The openwork patterns which follow can equally well be used as ornaments above a hem, as ordinary insertions, or to divide strips or embroidery or material. On occasion, these openwork strips may even take the place of lace.

Fig. 744 is so easy to work, that it will be found invaluable when a handsome effect is desired but time to devote to that purpose is limited.

Do 6 rows of hemstitching as in fig. 730; the first and the sixth rows to serve as a finish top and bottom, the second and fifth after drawing out 6 threads of the material, the third and fourth after drawing out 8 threads. All the clusters must consist of an equal number of strands. The first and third rows are to be worked according to fig. 733, the middle row according to fig. 732. Divide the threads of the vertical clusters in the middle row equally, then insert the needle from right to left under the threads of the second cluster whilst by another movement, you bring the eye of the needle back from right to left, pick up the second half of the first cluster of threads, which is then passed under and in front of

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the threads of the first cluster. Be careful not to pull the working-thread too tight.

**Openwork with threads crossed twice** (fig. 745). — By drawing out 12 threads of the material and then bordering

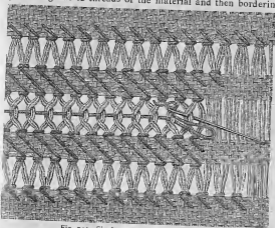


Fig. 744. Single openwork in three rows.

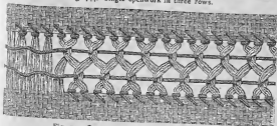


Fig. 745. Openwork with threads crossed twice.

the edges with the stitch given at fig. 730, worked over 3 disengaged threads, two series of stitches can be made, the clusters drawn in opposite directions.

**Openwork with threads crossed three times** (fig. 746).  
Draw out 25 threads of the material; overcast both edges with  
slanting stitches over 6 threads.

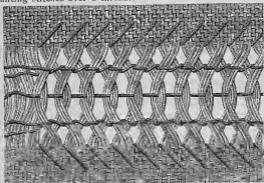


Fig. 746. Openwork with threads crossed three times.

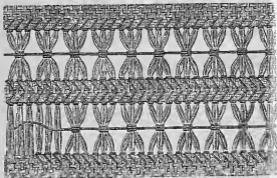


Fig. 747. Faggot openwork in two rows.

Divide the clusters and cross 3 strands in the middle over  
3 strands of the next cluster, by means of the stitch shown at



fig. 744; then run in other threads above and below the centre one, taking the same course through the clusters. Having done this, overcast the threads with a second running, thus enclosing them between the two threads.

**Faggot openwork in two rows** (fig. 747). — Draw out 12 threads of the material twice over, leaving a space 4 threads wide between, and secure the edges according to fig. 730, with stitches taking up 2 threads. After fastening in the working-

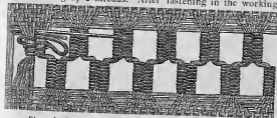


Fig. 748. Openwork with darning stitch, threads crossed twice.

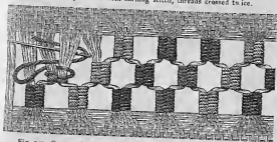


Fig. 749. Openwork with darning stitch, threads crossed three times.

thread, make three back-stitches round every three clusters. At the third stitch, slip the needle under the first two to fix the thread. The thread should be given a little play in its course from one group of clusters to another.

Groups of clusters tied together in this manner are called "faggots".

**Openwork with darning stitch, threads crossed twice** (fig. 748). — Draw out 14 threads. Insert the needle and thread

between two clusters of 5 strands, and pass it to and fro, over and under them, until they are encased half way down with darning stitches. In so doing, work with the eye of the needle, the point turned towards the thimble.

To pass to the second cluster of threads, put the needle in

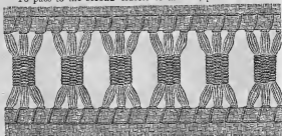


Fig. 750. Openwork insertion with detached faggots.

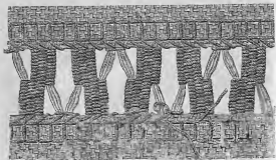


Fig. 751. Openwork insertion with connected clusters.

under the last darning stitches, then down among the isolated threads, and begin the new cluster by dividing the threads as shown in the figure. The darning stitch is described in the chapter on "Netting" (see figs. 667 and 668).

**Openwork with darning stitch, threads crossed three times (fig. 749).** — Having drawn out 18 threads of the

material, group the isolated threads in the same manner and make the same stitch as in fig. 748. The clusters or bars, worked likewise over 10 threads, may be done in different colours. Our pattern is worked in three shades, one for every three clusters, arranged in diagonal lines.

**Openwork insertion with detached faggots (fig. 750).** — Draw out 20 threads for the insertion. The stitches binding the edges are made over 4 threads as in fig. 740. The clusters grouped together in sets of 3, are joined in the centre by 10 or 12 darning stitches. The thread must be fastened and cut off after each group is finished.

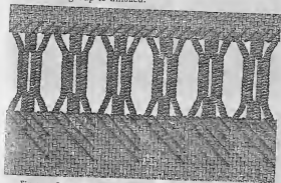


Fig. 752. Openwork insertion with darning and overcasting stitches.

**Openwork insertion with connected clusters (fig. 751).** Before drawing out the 15 threads necessary, make the two-sided stitch on both edges in the following way: pass the working thread vertically over 4 horizontal threads, bring the needle out on the right, 3 threads from the vertical stitch, to make a back-stitch to the left, then come back obliquely on the wrong side and bring the needle out to the right 3 threads from the starting point of the vertical stitch to make a second back-stitch to the left, then go on with the first vertical stitch. The course of the stitches is shown, on the wrong side, by a dotted line; on the right side, by black lines.

The darning stitches are then made over 9 threads, that is, 3 clusters down to half their length, where either a cluster on

the right or on the left is omitted, and the threads needed to make up the number are taken in from the adjoining set and

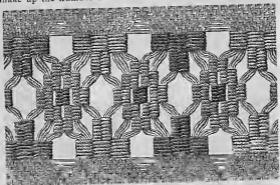


Fig. 753. Openwork insertion in darning stitch.

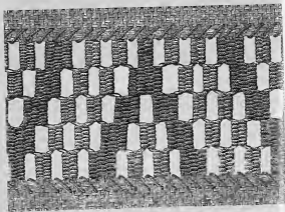


Fig. 754. Persian openwork insertion in single and double columns.

darned over. Oblique overcasting stitches over the threads that remain between the square-stitched edge and the darned bars complete the insertion.

**Openwork insertion with darning and overcasting stitches (fig. 752).** — Draw out 20 threads; overcast both edges with stitches over 3 vertical and 3 horizontal threads. Then make a second row of slanting stitches over 3, 6 and 9

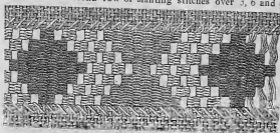


Fig. 755. Persian openwork insertion with squares.

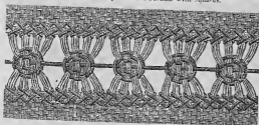


Fig. 756. Openwork insertion with wheels.

threads respectively, all three terminating in perpendicular line, one below the other.

For the openwork, twist the thread six times quite tightly round the first cluster of 3 threads, then take it up to the edge. Pass on to the second and third clusters, and cover them with 6 darning stitches, succeeded by 12 stitches on the first and second clusters, until there is only enough space left uncovered for the 6 overcasting stitches. The second part is worked to match in the opposite direction.

**Openwork insertion in darning stitch** (fig. 753). — Draw out 28 threads. The pyramids are made over 6 clusters of 3 threads each, in a medium and dark shade of the same colour. The centre figure, done in a third shade lighter than the first two, groups together 3 clusters on the right and 3 on the left. The little dark square in the middle is worked in dark red or black as a contrast to the other shades.

**Persian openwork insertion in single and double columns** (fig. 754). — For this design 30 threads must be

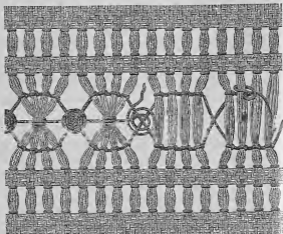


Fig. 757. Openwork insertion in three rows, with wheels or rosettes.

drawn out. One of the figures takes 20 clusters of 3 threads. It is worked entirely in darning stitch, two colours being used.

**Persian openwork insertion with squares** (fig. 755). — This figure, for which 32 threads are drawn out, can also be worked in three different colours, or shades of one colour.

Each repetition of the pattern requires 22 clusters of 3 threads.

**Openwork insertion with wheels** (fig. 756). — Draw out 16 threads. Bind the edges with cross stitches, fig. 45.

Four clusters are connected in a faggot to make each wheel. The thread, fastened on at the middle of the insertion,

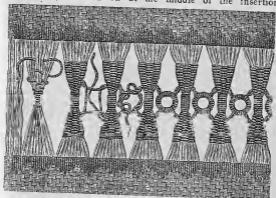


Fig. 758. Openwork insertion with eyelets.

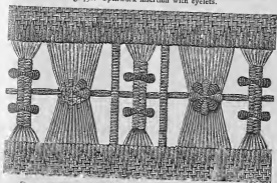


Fig. 759. Openwork insertion with bullion stitch rosettes and picots.

passes alternately over and under a cluster, as in darning. Having run several rounds, stop where the thread went in,

and pass under the wheel to reach the next four clusters. For the wheels, consult the chapter on "Netting", figs. 673 and 674.

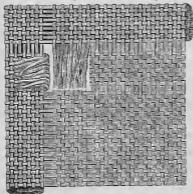


Fig. 760. How to cut and isolate the threads at the corners.

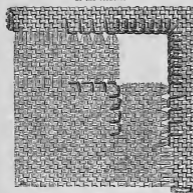


Fig. 761. Securing the threads in the corner with button-hole stitches.

**Openwork insertion in three rows, with wheels or rosettes (fig. 757).** — Draw out 5 threads for the narrow stripes top and bottom, and 22 for the wide centre one; Collect the threads into sets of 4. The narrow stripes are bordered with cross stitches, which may be done on either the right or the wrong side; the dotted line indicates the crossings of the working-thread on the wrong side. The central clusters are united above and below by knotted back-stitches, shown in the engraving, then they are collected together in the middle by 3 over-casting stitches, after which the working-thread must be passed to the point of intersection of the threads that made



the two previous rows of stitches, and a wheel made over 5 threads before going on to the next figure.

This pattern is sometimes called a "rosette border".

**Openwork insertion with eyelets (fig. 758).**

Draw out 28 threads. Ornament the edges with straight, two-sided stitches thrown over from 2 to 5 threads of material. The pattern itself is begun in the middle, with 8 or 9 overcasting stitches confining 9 threads; these threads are then divided into three equal parts, and 12 or 14 darning stitches are added upon each side of the first stitches, leaving uncovered at most only 2 inches in width of the isolated open threads. When two bars of darning stitches are finished, join them together with 4 button-hole stitches; then wind the thread three times round them and cover the ring with close corded

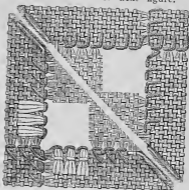


Fig. 762. Turning over and securing the threads upon the wrong side of a piece of work.

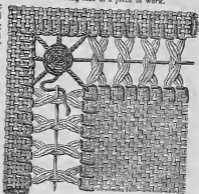


Fig. 763. Filling in the corner of openwork insertion with a wheel.

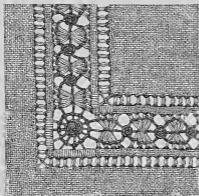


Fig. 764. Formation of the corner of the openwork insertion, fig. 757.

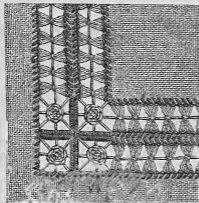


Fig. 765. Formation of the corner of the openwork insertion, fig. 747.

or button-hole stitches.

**Openwork insertion with bullion stitch rosettes and picots (fig. 759).**

Remove 24 threads. Ornament the edges with two-sided stitches worked over 2, 3, 4 and 5 threads respectively. Count 4 threads for each bar, to be closely covered with overcast stitches; 8 threads for each bar worked in darning stitch and ornamented with picots in bullion stitch (see "White Embroidery", fig. 791); and 16 threads to be confined by a rosette.

Connect the open threads by a wheel to be entirely covered with bullion stitches (*point de poste*). The loop joining one bar to another is made as you go along. Having reached the desired point, throw the thread

fig.

across to the first bar and come back to finish it. As may be seen by the engraving, the pattern is worked in two shades.

**Finishing the corners in openwork insertion (figs. 760, 761, 762, 763).**—When a square of work is bordered by openwork insertion, cut and loosen the threads on both sides, about  $\frac{1}{2}$  inch from the edge of the hem or of the hemstitching itself, and draw them out as seen in fig. 760.

Push the loose threads into the turning of the hem, and secure them with button-hole stitches, fig. 761; or,

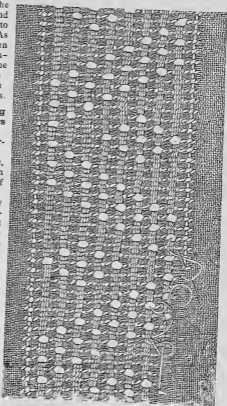


Fig. 760. "Myraschka" border. Russian openwork.

Materials: D-M-C Flax thread for knitting and crochet, D-M-C Alsatia, D-M-C Alsatian thread or D-M-C Crochet cotton, 6 cord, in white or écra.

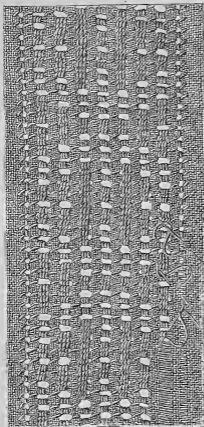


Fig. 707. "Pratik" border. Russian openwork.

if there is to be no break in the hemstitching, turn them onto the wrong side and fasten them down with a few stitches, fig. 762.

Fig. 763 represents an openwork insertion in which the empty corner is filled by a wheel or spider.

Take the thread of the openwork to the opposite edge, insert it in the hem, then bring it back to the centre of the wheel that is about to be made, lay the other spokes, and work the wheel over 7 threads; fasten the thread at the side opposite to the second row of insertion for the second side of the square, pass it under the wheel, and form the eighth spoke by carrying the thread across to the new row of openwork.

Forming the corners of openwork insertion consisting of several rows (figs. 764 and 765). — In openwork of more than one row, the corners can be made in two different ways: either they are cut at once in each strip of material, or all the threads are drawn out to the hem. We give a specimen of each method.

Fig. 764 shows the corner of the openwork insertion of fig. 757, for which the threads have been cut to the edge of each strip of the linen. The little corners are filled in by a single spider with four branches, the large open space by a large double spider with twelve branches. (For the way to make these spiders, consult the chapter on "Netting", figs. 673 and 674.)

The corner fig. 765, of the insertion fig. 747, is more troublesome. Here all the threads near the hem have been cut; the threads remaining from the middle strips of material are transformed into bars by means of darning stitches (see figs. 667 and 668), and the four open corner squares are filled in with spiders worked over eight threads.

Russian openwork stitches "Myreschka" and "Prutik". A species of linen openwork embroidery, long practised in Southern Russia, is distinguished from others by its peculiar mode of execution. The threads are cut in a horizontal direction only, and the loose vertical threads are overcast at the same time as the horizontal threads of the material itself.

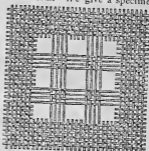


Fig. 768.  
Cutting out threads in the material.

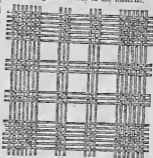


Fig. 769. Drawing out threads over the whole surface of the material.

Fig. 769. Drawing out threads over the whole surface of the material.

This Russian openwork is divided into two different groups, called "Myreschka" and "Prutik". In the first mentioned, the

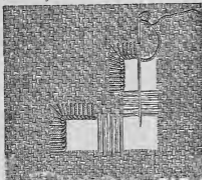


Fig. 770. Button-holed edge for cut stitch embroidery.

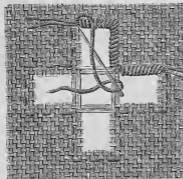


Fig. 771. Overcasting the edge for cut stitch embroidery.

pattern is formed solely by darning stitches; in the latter, darning alternates with overcast bars. It is advisable only to cut the threads by degrees while working, that is, one row at a time, not the whole length of the border at once.

**"Myreschka" border. Russian openwork**

(fig. 766). — The stitch which finishes the border top and bottom, and for which 2 threads of the linen are drawn out, is identically the same as the stitch described at fig. 730, and is worked over 5 vertical threads. For the pattern itself, draw out 5 threads and leave 4 between the rows.

All the rows are worked from right to left, excepting those of the top border which are done from left to right.

The strip of material, 4 threads in width, is covered with vertical stitches — 5 threads apart, like the stitches of the first row of the

border — which also lead from one group of darning stitches to another. Beginning on the right, make as many vertical stitches as the pattern requires to reach the left of the figure worked in darning stitch; here, carry a thread from left to right over all the clusters to be covered with darning stitch, then, in returning, pass the thread under each cluster, and between every two clusters make a vertical overcasting stitch over the thread previously laid.

The way to lay the thread and overcast it is shown in the engraving.

In every strip of 4-thread wide material, this process of laying and overcasting is repeated three times, after which the vertical stitches over the strip are continued to reach the next darned figure. The subsequent rows are done in the same manner, according to a drawn

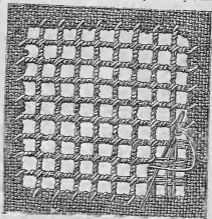


Fig. 772. First openwork ground. With horizontal and vertical bars.

or an embroidered pattern. The last row, in the same stitch as the first one, is worked from right to left like the other rows of the border.

**"Prutik" border. Russian openwork (fig. 767).** — This very much resembles the "Myreschka" openwork. Our model, however, presents a more transparent effect, due to the overcast bars forming the ground, upon which the figures worked in darning stitch stand out clearly. These bars, which cause the difference between "Prutik" and "Myreschka" openwork, are made with three overcast stitches confining a bundle of threads. (See, engraving, fig. 767.)

**Cut stitch (Punto tagliato).** — For embroidery done in cut stitch, the threads of the material have to be drawn out in both directions.

The number of threads necessary to remove depends not only on the pattern chosen, but also on the material to be used.

The threads that remain between the open strips serve as foundation for various embroidery stitches.

Select, when possible, materials whose warp and woof threads are of the same thickness, so that the spaces left after

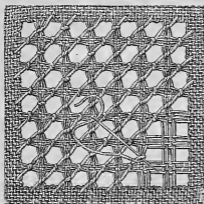


Fig. 773. Second openwork ground. With clusters joined together in oblique lines.

removing the threads may form a perfect square.

**Cut stitch done by machine.** — Like the drawn thread patterns, cut stitch also can be done by machine. For directions as to the working see page 547.

**Cutting out threads in the material** (fig. 768). — Many embroideries in cut stitch are bordered by another kind of embroidery. In such cases, the threads should be cut to a fraction of an inch within the work, and only then isolated, so as to keep a clear edge of material. An equal number of threads must be drawn out each way. In most patterns, the number of threads left equals the number removed. Fig. 768 shows 4 threads drawn out and 4 left.

**Drawing out threads over the whole surface of the material** (fig. 769). — In fig. 769, where the threads are "framed" to the edge, you will notice 4 threads removed and 3 retained. This variation is admissible when you want to



make the work more transparent than it would be if the same number were retained and embroidered as were drawn out.

**Button-holed edge for cut stitch embroidery** (fig. 770). In some very closely woven linens the threads may be cut without the finish of the work being affected. When, however, the texture is somewhat coarser, and when the open spaces end in steps, the cut edges should be button-holed, figs. 36 and 37.

**Overcasting the edge for cut stitch embroidery** (fig. 771). — Overcasting or cording the raw edges is as good

a way of strengthening them as button-holing, especially in the case of finely indented patterns. Calculate, before cutting

into the material, how many threads have to be withdrawn or cut out, run in a tacking-

thread to mark the pattern about to be worked, and then cut away, at a distance of

two threads within the line marked by the tacking thread, the material that has to be removed, and at once overcast the rough edges over the two padding threads.

**Openwork grounds.** — In the eight following figures we present our readers with a series of grounds which can be employed independently as ornamental designs for various kinds of small articles; they may also be arranged in stripes, or used as fillings in large patterns.

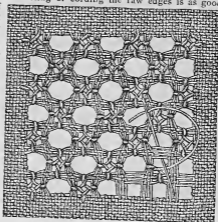


Fig. 774. Third openwork ground. With loop stitches set opposite ways.

**First openwork ground.** With horizontal and vertical bars (fig. 772). — In height and width, cut 3 threads and leave 3 alternately over the whole space to be worked.

Drawing out the cut threads gives a net-like background. The isolated threads are overcast in diagonal rows so as to form rounded bars. Every crossing point of the threads is covered with an oblique stitch on each journey; the bars, according to their direction, with two or three vertical or horizontal stitches, as the engraving indicates.

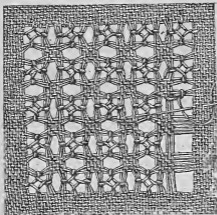


Fig. 775. Fourth openwork ground. With lines of loop stitches.

single knot, clearly illustrated in the engraving.

**Third openwork ground.** With loop stitches set opposite ways (fig. 774). — In height and width, cut 4 threads and leave 4.

The pattern is here produced by detached loop stitches (see fig. 662 in the chapter on "Netting"), disposed in every alternate empty space and surrounding the 4 disengaged threads of the web.

As can be seen in the engraving, these stitches are worked in diagonal lines, and the passage of the thread from one stitch to another is hidden under the little square of material.

**Second openwork ground.**

With clusters joined together in oblique lines (fig. 773). — In height and width, cut 4 threads and leave 4 alternately.

Here the ground is likewise worked in diagonal rows; the pattern is formed by a coarse thread which connects the clusters by means of a

**Fourth openwork ground.** With lines of loop stitches (fig. 775). — In height and width: cut 6 threads and leave 6 for each row.

This ground looks more opaque than the last one, each open space being crossed by interlaced loop stitches, cast over only of the 6 free threads of the network, and executed in vertical lines. By dividing the clusters in this manner oval eyelet holes are left between the solid squares.

**Fifth openwork ground.** With diagonal network (fig. 776). — In height and width: cut 4 threads and leave 4 successively.

Begin by making the diagonal network, for which threads are stretched across and overcast with stitches set a good distance apart.

In the engraving, all the threads running from right to left are represented stretched and overcast, as well as part of those

running from left to right,

crossing the former ones; it also shows how the threads are laid and overcast.

When the network is finished, frame each square of material — which appears covered by a cross thread — with square stitches which are worked in horizontal rows.

**Sixth openwork ground.** With knotted clusters and plain spiders between them (fig. 777). — In height and width: cut 9 threads and leave 9 alternately.

With the free threads, make clusters knotted together

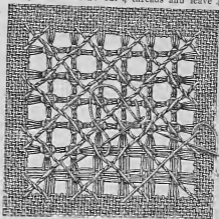


Fig. 776. Fifth openwork ground.  
With diagonal network.

either horizontally or vertically with the knot described in fig. 773.

When all these clusters have been finished, lay the oblique threads which complete the spiders. Here the thread passes — always in a slanting direction — over the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup>, under the 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup>, and over the 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> of the 9 threads of the solid squares, thus giving greater firmness to the openwork portion. Begin by stretching the threads across from left to right, then, after finishing this

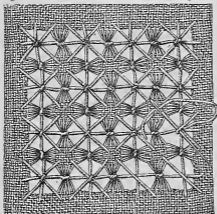


Fig. 777. Sixth openwork ground. With knotted clusters and plain spiders between them.

**darning stitch** (fig. 778). — In height and length: cut and leave 12 threads alternately.

The disengaged threads, divided into 3 equal clusters, are separated and crossed in horizontal and vertical rows. When all the clusters have been crossed, diagonal threads are thrown across which should pass over the 1<sup>st</sup>, to the 4<sup>th</sup>, under the 5<sup>th</sup> to the 8<sup>th</sup> and over the 9<sup>th</sup> to the 12<sup>th</sup> of the solid squares. At the points of intersection, connect the free threads by means of a plain knot, thus forming spiders.

Finally, the solid squares are ornamented with a small

first layer, stretch the threads across in the opposite direction, taking care to unite them in the middle by a knot, thus placing a spider with eight branches in each empty space.

#### Seventh openwork ground.

With vertical and horizontal clusters, plain spiders and wheels in

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wheel in darning stitch, made by passing the working-thread 4 times under the diagonal threads.

**Eighth openwork ground.** With connected clusters, spiders and lozenges in loop stitch and lozenges in flat stitch (fig. 779). — In height and width: cut and leave 12 threads alternately.

Divide the free threads into two equal groups, connected in the middle by a single knot set horizontally or vertically. The open spaces are filled up with loop stitches placed in the

corners of the squares of material and fastened to each of the cross threads by a single knot. Lastly, ornament the solid squares with lozenges in flat stitch, worked alternately across and down the squares of material.

**Insertion of cut stitch and straight stitch (fig. 780).** For joining together bobbin lace edgings and

insertions, or strips of coloured embroidery, a narrow band with embroidery in cut and straight stitch is often used, such as the one represented in fig. 780. The pattern is finished off top and bottom by a row of square openwork stitches, figs. 740 and 741, worked over 3 threads of the material; the same stitch, worked in diagonal lines, divides the interior of the strip into squares and triangles. Begin by filling up these triangles with horizontal straight stitches, then cut out the threads in the middle of the square to form the openwork,

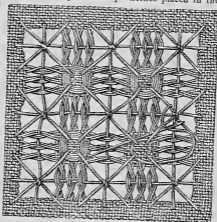


Fig. 778. Seventh openwork ground. With vertical and horizontal clusters, plain spiders and wheels in darning stitch.

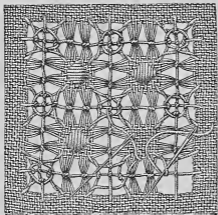


Fig. 779. Eighth openwork ground. With connected clusters, spiders in loop stitch and lozenges in flat stitch.

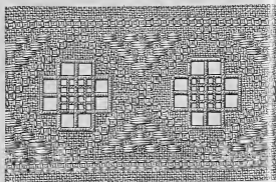


Fig. 780. Insertion of cut stitch and straight stitch.  
Materials: D·M·C Flax lace thread and D·M·C Special stranded cotton, in white.

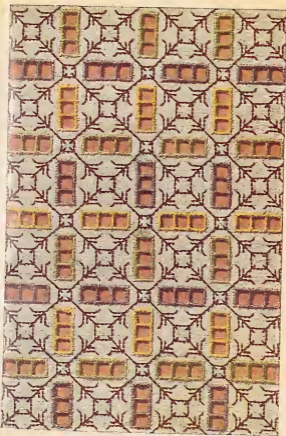
motifs, and overcast the edges. (See fig. 771.)

The clusters of threads are overcast so as to form bars, then the inside squares are ornamented with four little crosses composed of bars crossed and overcast.

As regards materials, take D·M·C Flax lace thread (Lin



PLATE X



CUT STITCH AND EMBROIDERY ON LINEN  
worked with D-M-C Embroidery cotton (Coton à broder).

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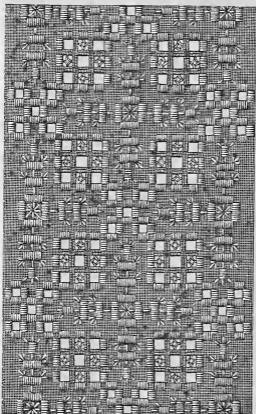


Fig. 781. Border in Norwegian "Hardanger" embroidery.  
Materials: D·M·C Pearl cotton No. 5 and D·M·C Flax lace thread No. 25,  
in white.

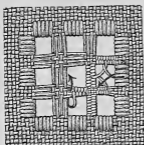


Fig. 781. Overcasting the edges and working the bars in darning stitch and spiders in loop stitch. Detail of fig. 781.

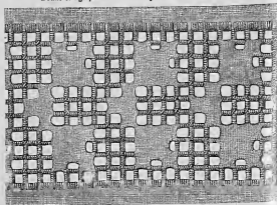


Fig. 783. Border in cut stitch with pattern worked solid in linen stitch. Materials: D-M-C Floss flax or flourishing thread, in indigo blue 334 (\*) and white or écreu.

(\*) This number indicates a colour on the colour-cards of the articles stamped with the D-M-C trade mark. These cards can be consulted at all the mercer's and needlework shops.

pour dentelles) for the cut stitch work; and use a loose thread, D-M-C Special stranded cotton (Mouliné spécial) for the straight stitch. We particularly recommend the use of white thread and cream or écreu linen for this design.

**Border in Norwegian "Hardanger" embroidery** (figs. 781 and 782). — This border is a specimen of the Norwegian openwork known under the name of "Hardanger" embroidery. The ground is a coarse écreu linen, upon which patterns are worked in straight

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stitch with D-M-C Pearl cotton (Coton perlé) No. 5, in white; the darning stitch bars and the loop stitches are done with D-M-C Flax lace thread (Lin pour dentelles) No. 25.

Begin by embroidering the outlines in flat stitch with fancy ornamental stitches over 4 threads of the fabric; then, with a sharp pair of scissors, carefully cut away the threads for the openwork part of the pattern.

If intended as a border for towels, for a side board cloth, &c., this may be finished off by an openwork hem, by a narrow

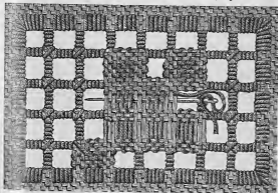


Fig. 784. Working the linen stitch for reserving a pattern in cut stitch embroidery. Detail of fig. 783.

fringe, or by an edging of pillow lace; in any case, the trimming must be unobtrusive so as not to detract from the effect of the border itself.

**Border in cut stitch with pattern worked solid in linen stitch**—(figs. 783 and 784). — There are a great number of cut stitch embroideries in which the pattern is what is called "reserved". This means, that the ground is embroidered, while the plain material is left to form a pattern against the open background. Now, it will be found very difficult, especially in elaborate and detailed designs, to cut away the linen threads without encroaching upon the uniformity of the ground; therefore it is best to draw out the threads over the

whole surface to be embroidered, and to work all the bars, and then to replace with a needle those necessary to form the design. The way to remake the linen ground is shown in fig. 784, where, the better to explain how the threads intersect each other, those of the material are printed light and those added to make the linen stitch, dark.

This border may be reproduced upon almost any material whose threads can be counted, and is suitable for the trimming

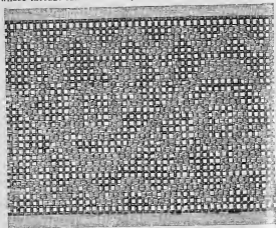


Fig. 785. Border in cut stitch with pattern worked solid in darning stitch. Materials: D·M·C Pearl cotton No. 5, in Rust brown 3314 and D·M·C Special stranded cotton No. 25, in Blue grey 393.

of table-cloths, napkins, towels, aprons, and other similar articles which we cannot enumerate here.

When combined with cross stitch embroidery, the little bars should be worked in the same colours as the cross stitch. The actual pattern in linen stitch may be done either in white or écreu, according to the ground upon which the embroidery is executed.

Border in cut stitch with pattern worked solid in darning stitch (figs. 785 and 786). — The stitch represented

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in fig. 786 is easier and pleasanter to work than the preceding one. It is done in the same way as the darning stitch in net guipure, fig. 658, that is, by taking up and passing over an equal number of bars of the fabric.

Use a loose thread for the solid work, and a twisted one for the bars.

The details shown in fig. 786 make fuller explanations unnecessary.

This border may equally well be used to decorate curtains,

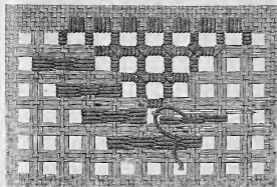


Fig. 786. Working the darning stitch for reserving a pattern in cut stitch embroidery. Detail of fig. 785.

table-cloths, napkins, &c., the choice of material being adapted to the object for which it is intended.

If worked upon a white ground and with a view to being joined to white material or white embroidery of a different kind, a very refined and charming effect will result from the use of cream coloured thread for the bars and snow white thread for filling in the pattern, which should stand out in strong relief from the background.

**Cut stitch trimming, Italian style** (figs. 787 and 788). The variety of stitches employed in this pattern is somewhat reminiscent of the Reticella lace.

The trimming may be worked in any width, and makes an

extremely rich and appropriate decoration for ecclesiastical purposes, either altar linen or Church vestments.

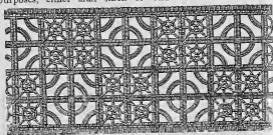


Fig. 787. Cut stitch trimming, Italian style.  
Materials: D-M-C Flax thread for knitting and crochet, D-M-C Alsatia or D-M-C Alsatian thread, in white or cream.

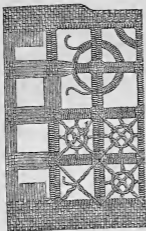


Fig. 788. Working detail of cut stitch trimming, fig. 787.

The course of the work is explained in fig. 788; 10 threads are drawn out in both directions, 6 being left between to serve as foundation for the bars.

The threads of the cut edges are closely overcast, the hem outside is done as explained in figs. 736 and 737.

The button-holed rings are made on 3 threads, stretched from the middle of one bar to another when the bars are half done. The wheels or spiders are begun in the corner of a square, and finished — as the arrow shows — at the same point.

**Cut stitch trimming, Greek style** (fig. 789). — After all the foregoing descriptions, this classical design, of Greek origin, will not be found difficult to copy.

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The original work, in very fine linen, shows 48 threads drawn out for the large squares and 6 left for the bars. For the narrow border we counted 21 threads drawn out each way. The cut edges are framed with the stitch illustrated in figs. 736 and 737. Between the two rows of stitches 4 threads of linen remain, forming a narrow insertion.

The long bars which cross each other in the second square

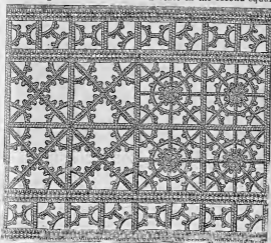


Fig. 789. Cut stitch trimming. Greek style.

Materials. D·M·C Flax thread for knitting and crochet, D·M·C Alsatia or D·M·C Alsatian thread, in white or écarl (\*).

are made with double rows of button-holing, ornamented with picots, described in the chapter on "Needle-made Laces", figs. 869 and 872.

**Tray cloth in Mexican openwork** (figs. 790 and 791). Our engraving, fig. 790, represents a particular kind of openwork on linen which is very popular in S. America, principally

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

in those countries once colonised by Spaniards. It is commonly known as "Mexican openwork". The following directions explain the method of working our pattern.

After binding the inside edges with button-hole stitch, see fig. 770, draw out in both directions 20 threads of the fabric

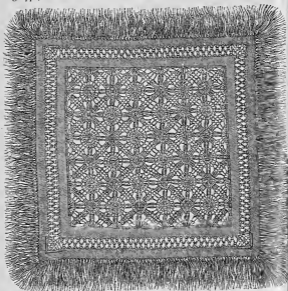


Fig. 790. Tray cloth in Mexican openwork.

Materials: D·M·C Floss flax or flourishing thread, D·M·C Alsatia or D·M·C Alsatian thread, in white.

7 times over, leaving between 6 strips of 6 threads each, so as to get a foundation network of large empty squares.

Then begin the embroidery at the bottom, in the left hand corner, with a long diagonal stitch extending to the middle of the first square of material, and brought back to the point whence it started with a second similar stitch; at the third



diagonal stitch unite the two threads just laid by a button-hole stitch top and bottom. All the empty squares are successively filled in this fashion by 3 long diagonal stitches thrown from left to right.

The second row is begun at the bottom in the right hand corner. It is worked in almost the same way as the first one,

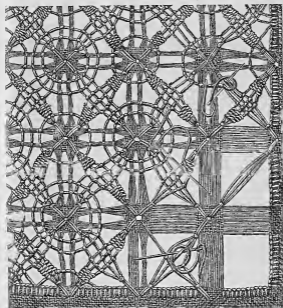


Fig. 791. Working the open ground of the tray cloth fig. 790.

the sole difference being that the threads are connected wherever they intersect. (See the explanatory detail, fig. 791.)

When the entire ground has been covered in this manner with diagonal threads, the little leaves are worked in darning stitch (see figs. 667 and 668), the thread being concealed on the

wrong side behind the material squares. Lastly, the rings are added; the thread carried in a circle from point to point is secured by a single knot at each crossing. Those that touch the little darning stitch leaves are single rings; the others, surrounding the plain squares of material, are double.

As an outside trimming, leave a band of the material about 2 inches wide, hemstitched down the centre, and after

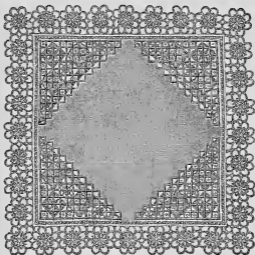


Fig. 792. Five o'clock tea cloth. Danish openwork "Hedebo".  
Materials: D·M·C Flax thread for knitting and crochet or D·M·C Alsatia,  
in white.

edging the outer border of the linen band with the stitch illustrated in fig. 730, unravel the horizontal threads beyond it to a distance of 2 or 3 inches to form the fringe.

**Five o'clock tea cloth. Danish openwork "Hedebo"** (figs. 792 and 793). — The name "Hedebo" is already known to our readers, as an example of this Danish work accompanied the embroidered insertion shown in the chapter "Embroidery

upon White Materials", fig. 152. Here we give a specimen of openwork on linen of the same kind, a little table cover with richly embroidered openwork corners, edged with needle-made lace.

For the triangles, cut out 12 times 28 threads of the material, leaving eleven strips 12 threads wide in between, then button-hole the edges.

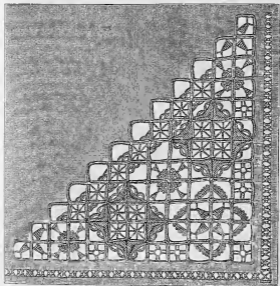


Fig. 793. Corner of the five o'clock tea cloth fig. 792.  
Reduced to a quarter of the original size.

The network of threads is made into bars of darning stitch, and the pattern itself is worked by degrees as the bars are completed. Our model displays three large stars; the two side ones consist of 8 triangles in darning stitch, worked over a thread stretched obliquely round a centre composed of four

spiders; the third square, the one in the corner, is made up of four little pyramids and semi-circles in button-hole stitch, ornamented with picots. The other open spaces contain little rosettes, pyramids and rings in button-hole stitch, as well as various spiders formed of overcast bars.

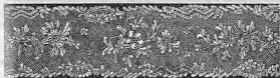
For the narrow band of openwork, draw out 15 threads of the linen; connect the free threads into clusters with over-casting stitches, as shown in fig. 793.

In the chapter on "Needle-made Laces", figs. 958 and 959, clear directions for making the lace edging are given; we refer our readers to the same chapter for details of the different stitches employed in the openwork triangles.

**Patterns of needlework.** — Besides the different kinds of work described above, a great choice of patterns for drawn thread work will be found in the following publications of the D·M·C Library: *Drawn thread Work I and II* and *Hardanger Embroideries I and II* (\*).

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(\*) See, at the end of the volume, the list of publications forming the D·M·C Library.



Strip of embroidery on net. Imitation of Bruges lace.

## Embroidered Laces

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As a natural sequel to the chapter "Openwork on Linen", we have collected here, under the title of "Embroidered Laces", different types of embroidery which, though often worked upon a woven foundation, resemble actual lace in their open and transparent effect.

We shall begin by presenting our readers with sundry models in imitation of the Dresden laces which used to be exclusively worked upon a cambric ground. Adapted to modern tastes and executed upon a foundation of fine canvas or a loose make of linen, this style of needlework is called "Colbert Embroidery".

In the second part of the chapter we shall speak of embroideries on tulle, or rather net, giving some simple designs in darning stitch, followed by handsomer ones worked with different fillings, and specimens of appliqué work on net.

The last part of the chapter will deal with the so-called Spanish laces, worked in coloured silks, mixed with gold and silver thread, upon or without a linen foundation.

**Dresden lace.** — During the 18<sup>th</sup> century there were made in Germany scarves, collars and even head-dresses, of fine cambric, trimmed with a very handsome kind of openwork embroidery called "Dresden lace" or "Dresden point". The design of these embroideries was always composed of conventional flowers with ornaments in the rococo style.

The different kinds of Dresden lace are distinguished by their mode of execution. In the first kind, the figures of the pattern are outlined by a running or overcast stitch; the ground is openworked throughout, and some parts of the figures are filled in with damask stitches.

In the second kind, the outlines of the large figures, which have to be well spaced out, and the small motifs with narrow surfaces, are embroidered on the wrong side with a very close cross stitch, which slightly raises them; the ground is left plain, and the inside of the figures is covered with various fancy stitches. To avoid the troublesome work of the fine cross stitching at the back, button-holing or herring-bone stitch may be substituted.

The really handsome pieces of lace had the ground entirely openworked, and the figures of the design embroidered with different stitches. A broad type of damask stitch is chosen for the outer parts, and the less important motifs of the inside, as well as the openworked ground, are done in a small, quiet pattern.

**Fabrics.** — The execution of this sort of work is immensely simplified and expedited by the use of fabrics imitating an openwork ground. By using a rather coarse tissue, the scale of the pattern will be increased, but the proportions must be accurately adhered to lest the beauty of the work should be impaired.

When worked on moderately coarse materials, these laces are used for trimming curtains and window blinds; pincushion covers, chair-backs, &c., can equally well be made with them; worked on finer fabrics, they are suitable for collars, cuffs and other articles of dress. Moreover, they can be applied to ecclesiastical purposes, for the adornment of albs, cottas, rochets and altar napery. For the last-named, the embroidery must be done upon the cloth itself.

In Colbert embroidery, which is worked upon a foundation of coarse canvas or stiff linen, the character of the embroidery is also somewhat modified. For the outlines, a cord is sometimes substituted for the running stitches; while the embroidery, instead of being in white or cream, is executed in several colours, with the addition, as the case demands, of gold or silver thread. The motifs of the design are filled in with damask stitches, and the ground is openworked.

These embroideries are highly decorative, and are used for cushions, panels, chair-backs, &c.

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**Materials.** — For embroidering a cambric ground, take the fine numbers of D·M·C Flax lace thread (*Lin pour dentelles*) and D·M·C Floss flax or flourishing thread (*Lin floche*), in white; for canvas work, D·M·C Pearl cotton (*Coton perlé*), D·M·C Crochet cotton, 6 cord (*Cordonnet 6 fils*) and D·M·C Special crochet cotton (*Cordonnet spécial*), and for some of the straight stitches, D·M·C Special stranded cotton (*Mouliné spécial*), in white or *écru* (\*).

For the twisted thread in Colbert embroidery, we recommend D·M·C Pearl cotton (*Coton perlé*) and as loose thread D·M·C

Special stranded cotton (*Mouliné spécial*) or D·M·C Persian silk (*Soie de Perse*); for the outlines take D·M·C Turkish gold cord (*Ganse turque*); D·M·C

Gold chiné (*Chiné d'Or*) and D·M·C Gold and silver embroidery threads (*Or et Argent fins*) can also be used to heighten the effect of certain of the damask stitches worked in floss silk.

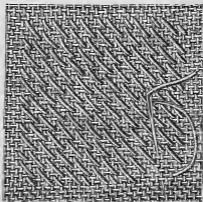


Fig. 794. First damask stitch.

**Stitches for fillings.** — The beauty and effectiveness of these embroideries greatly depend upon a skilful choice of the fillings. We shall class the latter in three principal groups.

(1) Fillings consisting of straight stitches, called "damask stitches";

(2) Openwork fillings, produced by drawing together the threads of the fabric, called "openwork grounds", and

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

(3) Fillings consisting of openwork grounds and damask stitches combined.

To make the reproduction of the various stitches which we describe easy for our readers, we give the number of threads required in each case.

(1) **Fillings consisting of straight or "Damask" stitches.** The patterns of these grounds are composed of vertical, horizontal or oblique flat stitches; they sometimes counterfeit figured materials. When this is the case, they almost entirely cover the ground, forming small figures between which hardly any of the material is visible. The use of these stitches for the

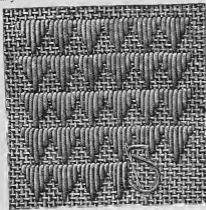


Fig. 795. Second damask stitch.

different parts of flowers, leaves or ornaments, has already been mentioned in connection with "Piqué" embroidery, fig. 153, in the chapter "Embroidery upon White Materials".

**First damask stitch** (fig. 794). — Each group takes 4 threads in height and 4 in width.

Our pattern consists of oblique encroaching flat stitches, worked in transverse rows. Bring out the thread on the right side of the work, carry the needle upwards over 4 threads of the material, and bring it back on the right side under 6 horizontal and 2 vertical threads. Then make another oblique stitch from right to left over 4 threads, and so on. The second row of stitches is worked in the same way; the stitches are set between those of the preceding row, into which they encroach the distance of 2 threads of the material.

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**Second damask stitch** (fig. 795). — Each group takes 8 threads in height and 6 in width.

Our pattern is composed of successive rows of small scallops, pointing downwards, worked in vertical straight stitches.

Begin by making a straight stitch upwards over 2 threads of the material, and then bring the needle out to the right under 4 horizontal threads and 1 vertical to make the second vertical stitch upwards over 4 threads; in the same way make a third stitch over 6 threads and a fourth over 8 threads, then gradually decrease the height of the stitches in the same ratio until the

last stitch — which may be regarded as the first of the next scallop — numbers 2 threads in height. The whole row of scallops is worked in this manner. The straight edge of one row touches the points of the row above.

**Third damask stitch** (fig. 796). —

Each group takes 6 threads in height and 12 in width.

The pattern consists of oblique rows of pyramids, each composed of 6 horizontal stitches.

Begin at the top with the shortest stitch, made from left to right over two threads of the fabric; this is followed by 5 horizontal stitches gradually increasing in width by 1 thread of material right and left, until the longest stitch covers 12 threads. Then pass on to make the next pyramid upon the left, and continue to the end of the row. The top stitch of the figures in the next row is under the point of junction of those in the row above.

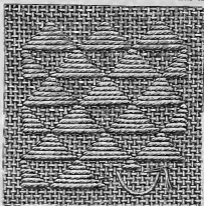


Fig. 796. Third damask stitch.

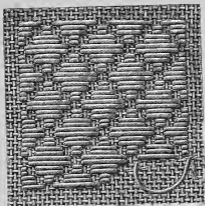


Fig. 797. Fourth damask stitch.

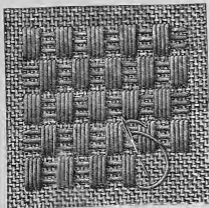


Fig. 798. Fifth damask stitch.

**Fourth damask stitch** (fig. 797).— Each group covers 12 threads in height and the same in width.

In this design the foundation material is almost entirely covered by the embroidered lozenges, each consisting of 10 horizontal straight stitches. These lozenges are set in oblique rows as follows: after bringing out the thread at the desired place, make a horizontal stitch from left to right over 2 threads of material; repeat this stitch in the line below, leaving one thread between, then, always descending one thread at a time, make 2 stitches over 6 vertical threads, increasing by 2 threads right and left; 2

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horizontal stitches over 10 threads form the middle of the lozenge. For the following stitches, decrease by 2 threads in the same manner as for the increase, so that the last 2 stitches, like the first 2, will lie over 2 threads.

**Fifth damask stitch** (fig. 798). — Every group takes 8 threads in height and in width.

Begin with 4 vertical stitches over 8 horizontal threads; then carry the needle downwards from above under 2 horizontal threads and 1 vertical, see fig. 798, and make the 3 horizontal stitches from left to right, leaving 3 threads between them. When the third horizontal stitch is finished, descend again

to the right under 2 horizontal threads and 1 vertical, to proceed with the next set of

4 vertical stitches. The second row of the pattern is worked just like the first, but the figures must be alternated, the horizontal stitches coming under the vertical ones, and vice versa.

**Sixth damask stitch**

(fig. 799). — Each subject takes 2 threads in height and 10 in width.

Here vertical lines of horizontal stitches alternate with lines of Russian stitch. Begin by doing the lines of horizontal straight stitches, which are 4 threads wide. Between these lines 6 threads are left, over which the crossed back-stitches are done, see fig. 75. After bringing the needle out between the 4<sup>th</sup> and 5<sup>th</sup> of the 6 intermediate threads, make an oblique stitch downwards from right to left over 4 vertical and 2 horizontal threads; bring the needle out 2 threads higher up to make a second oblique stitch downwards to the right, -over

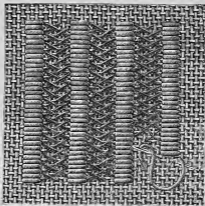


Fig. 799. Sixth damask stitch.

6 vertical and 3 horizontal threads, which will cross the first stitch; then pass the needle vertically under 3 horizontal threads, make 1 oblique stitch to the left, and so on.

This ground is greatly improved by being worked in two kinds of thread; a coarse thread should be chosen for the straight stitches and a fine one for the Russian back-stitch.

**Seventh damask stitch** (fig. 800). — Every subject takes 12 threads both ways.

Squares of slanting flat stitches, separated by zigzag lines, form a ground which completely covers the foundation.

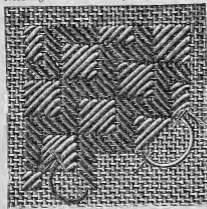


Fig. 800. Seventh damask stitch

The first and seventh stitches of these squares are made over 2 threads of material, the second and sixth over 4, the third and fifth over 6 and the fourth over 8 threads.

**Eighth damask stitch** (fig. 801). — Each subject covers 8 threads in height and 6 in width.

The vertical lines of the pattern are made as follows: after bringing out the needle, make a horizontal stitch from right to left over 2 threads, then descending to the right, under 2 threads each way, make a second horizontal stitch, and so continue. The intervals between the rows of horizontal stitches number 4 threads; in these, work little squares consisting of

do the zigzag lines, which require 5 slanting stitches each way over 4

threads of material, with 2 threads left between. These

lines are so placed as to enclose squares of material, 8 threads wide, within them.

These squares are then covered with flat stitches, set the opposite way from the stitches of the zigzag lines.

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3 straight stitches over 4 horizontal threads, skipping 4 threads of material between the squares.

In the next row, the little squares are placed between these of the row above.

(2) **Openwork grounds.** — By variously grouping the threads of a material with tightly drawn stitches, openwork grounds can be produced which very much resemble the grounds of linen openwork described in the foregoing chapter.

These openwork grounds are made without drawing out any threads, and contrary to the openwork on linen which requires a close fabric, can only be done on a loosely woven one. They are used as fillings, and are of two kinds:

(1) Openwork stitches done with a very fine thread, and in which the pattern is solely formed by the threads of material differently grouped, see figs. 802 to 806.

(2) Stitches worked in a coarse thread, producing a raised effect upon the foundation material; in the latter, the pattern is not formed by the threads of the fabric only, but also by the embroidering thread, which produces raised stitches, see figs. 807 to 811.

**First openwork ground** (fig. 802). — Each division takes 5 threads in both directions.

This ground is worked in oblique rows.

Begin with a vertical stitch upwards over 4 threads of material, then carry the needle downwards from right to left under 4 threads, make a horizontal stitch over 4 threads from

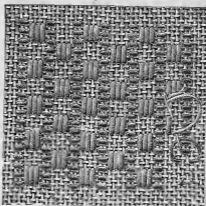


Fig. 802. Eighth damask stitch.

left to right, come back on the wrong side, downwards from right to left, under 4 threads of material, to begin again with the vertical stitch upwards which meets the preceding horizontal stitch. Continue the row in this manner to the end. When the second row of stitches is reached, skip 1 thread of material in a slanting direction and go on as before. In this way, by drawing the threads closely together, a cross will be formed of the threads skipped between the two rows of stitches.

The overcasting thread which groups the material threads together must be very tightly drawn in order to produce the openwork pattern.

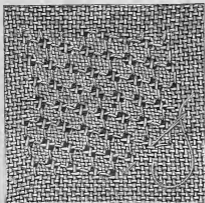


Fig. 802. First openwork ground.

Begin with the horizontal rows, taking the needle, upwards from below, vertically over 4 threads of material, return in a slanting direction under 4 horizontal and 4 vertical threads and make a second vertical stitch upwards. Between the third and fourth stitches, skip only 2 vertical threads on the wrong side, then continue with the vertical stitch. The interval between the vertical stitches thus counts 4 and 2 threads of the fabric alternately. The vertical rows which cross the horizontal ones consist of horizontal stitches executed in the same fashion.

The pattern when finished displays tiny squares framed

**Second  
openwork  
ground** (fig. 803). — Each division of this pattern takes 6 threads both ways.

The ground is worked in two directions, in horizontal and vertical rows; finish all those running one way before beginning the other set, which will cross the first.

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with square stitches, between which lie little openwork crosses formed by the two threads of material that were skipped between the squares.

**Third openwork ground** (fig. 804). — This ground takes 6 threads in both directions for each item of the pattern.

Here the threads of material are drawn together by loop stitches. (See the chapter on "Netting", figs. 662 and 663). As the engraving shows, the loop stitch is worked in slanting rows.

After bringing out the needle skip, from below upwards to the right, 3 threads of material, and make a loop stitch over 3 horizontal threads, then make a similar stitch to the right

over 3 threads and a third one downwards over 3 threads; to complete the fourth stitch, pass the needle over the first stitch and, skipping on the wrong side to the left, from above downwards, 3 horizontal and 6 vertical threads, proceed to make the second loop stitch.

**Fourth openwork ground** (figs. 805 and 806). — Each item requires 8 threads both ways.

Being rather more complicated than the former ones, this ground is worked in three journeys. First the zigzag rows are done which form the checkered pattern. These take 5 horizontal stitches worked from left to right over 4 threads of material, with 1 thread left between; then the needle is carried downwards, from right to left on the wrong side, under 4 threads to make 5 vertical stitches upwards from below, after which 4 threads of material are skipped on the wrong side, obliquely downwards, in order to proceed with the 5 horizontal stitches.

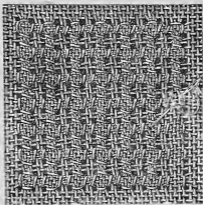


Fig. 805. Second openwork ground.

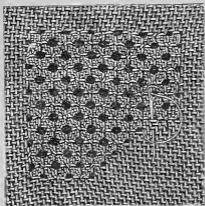
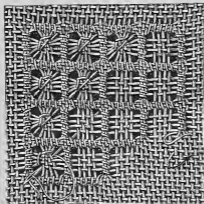


Fig. 803. Third openwork ground.

Fig. 805. Fourth openwork ground.  
First and second rows.

By making these zigzag rows, little squares of material composed of 4 threads each way are obtained, which are then covered by a cross stitch framed by square stitch, made in two rows. Begin in the top right hand corner of the square, carry the thread obliquely under the 4 disengaged threads, make a vertical stitch upwards, take the needle horizontally from left to right under 4 threads, returning, make a horizontal stitch over these 4 threads, carry the needle back vertically under the first vertical stitch and make an oblique stitch upwards from left to right over 4 threads. To pass to the next stitch, make a long, oblique stitch on the

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wrong side of the work, bringing the needle out at the bottom of the left hand corner of the next little square.

Here the square is filled in the same manner, by beginning with the vertical stitch from below upwards. When these two journeys have been finished over the whole surface of the embroidery, proceed to do the third one, which completes the ground. This has to be worked the opposite way to the preceding ones, but the stitch is the same.

When the ground is completed, all the squares contain little framed crosses within them, and if held up against the light the long oblique stitches at the back will also be seen which, with the framed crosses on the right side, form little stars.

**Fifth openwork ground** (fig. 807). — Each subject takes 4 threads both ways.

This ground, rather like coarse net, is worked in horizontal lines, and to produce the proper effect the threads of material must be drawn very closely together.

Begin with a slanting stitch upwards from left to right, over 2 vertical and 4 horizontal threads, then carry the needle horizontally towards the left under 4 threads to make a slanting stitch downwards to the right, over 2 vertical and 4 horizontal threads; skip 4 vertical threads to the left on the wrong side, to begin again with the first slanting stitch, and so on.

The next rows are inverted in such a manner as to always give 4 slanting stitches through the same opening in the material.

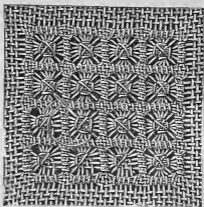


Fig. 808. Fourth openwork stitch.  
Third row.

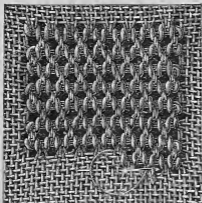


Fig. 807. Fifth openwork ground.

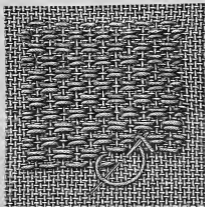


Fig. 808. Sixth openwork ground.

**Sixth openwork ground** (fig. 808).—Each item takes 6 threads in both directions.

This simple style of grounding is done in two horizontal rows. The first horizontal stitch is made from left to right over 5 threads, then the needle is carried obliquely downwards from right to left under 2 threads of material, to make a second horizontal stitch to the right over 5 threads, then on the wrong side, going obliquely upwards to the left, skip 2 threads of material in order to proceed with the first horizontal stitch. The next rows are worked in the same way, leaving 1 thread between them, and so arranging the stitches

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as to always have 2 parallel horizontal ones alternate with those of the next rows. By this means there will be thrown up against the openwork among the rows of embroidery, tiny crosses formed of the threads of fabric skipped between the horizontal stitches.

**Seventh openwork ground** (fig. 80g). — Each motif covers 8 threads in all directions, and 8 are left plain alternately.

The ground shown above is composed of 8-pointed stars, disposed in alternate rows and dividing the material into lozenges. Star stitch is described in the chapter on "Tapestry",

fig. 344. By drawing the thread tight in working it, little holes will be formed in the centres of the stars.

We shall meet with this stitch again several times, as a small detached figure for ornamenting squares or lozenges in subsequent grounds.

**Eighth openwork ground** (figs. 810 and 811).

Each repetition of this pattern takes 8 threads both ways.

Consisting of two rows of oblong cross stitches, passing obliquely one over the other, this background produces a charming effect when worked in a rather coarse thread.

Fig. 810 gives the first row of cross stitches, made upwards from left to right. Begin with an oblique stitch over 6 vertical and 3 horizontal threads, then skip on the wrong side of the work, upwards to the left and in a slanting direction, 2 threads of material, to continue on the right side with a long oblique stitch; returning, finish the row of cross stitches. Fig. 811

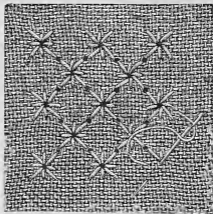


Fig. 80g. Seventh openwork ground.

shows how the second rows of cross stitches are made across the first rows.

Between the raised crosses, the drawing together of the material threads shows the little openwork crosses.

(3) **Openwork grounds with figures worked in straight stitch.** — Groundings of this sort, composed of openwork stitches and little figures done in straight or fancy stitches, represent the richest type of all these fillings. We give eight of them in this chapter, but our readers will find no difficulty

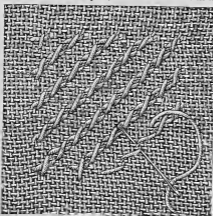


Fig. 810. Eighth openwork ground.  
First row of cross stitches.

bars in straight stitch (fig. 812). — Each

Slanting bars, worked in horizontal rows, divide the background into lozenges.

Begin the bars with an oblique stitch descending 2 threads from right to left; then come up on the wrong side under 2 vertical threads and 1 horizontal, to make a second oblique stitch downwards over 2 threads of the fabric, and so on. Each bar numbers 9 oblique stitches, 5 long and 4 short. After

in adding to the number, as the combinations that can be made are infinite.

With regard to the materials, a twisted thread should be used for the openwork stitches, and a loose one for the little figures in straight stitch. See our article on working materials, page 591.

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the 5<sup>th</sup> long stitch, bring the needle through at the same place where it came out for the last stitch, and make a second bar like the first in the opposite direction. The next rows of bars must be inverted to enclose the lozenges of fabric which are to be adorned with a star stitch.

To work this stitch, bring the needle out in the middle of the lower bar on the right, make a slanting stitch from right to left upwards over 2 threads of the fabric, followed by a two-sided horizontal stitch to the right, then a slanting stitch downwards to the left, a vertical stitch upwards, and in this way

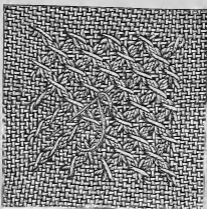


Fig. 811. Eighth openwork ground.  
Second row of cross stitches.

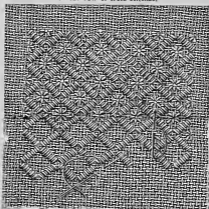


Fig. 812. First openwork ground with bars in straight stitch.

make altogether 8 stitches to meet in the middle of the lozenge and there form an eyelet-hole.

**Second openwork ground with lozenges in straight stitch** (fig. 813). — Every subject covers 16 threads both ways.

The pattern is made up of little figures composed of 4 lozenges in flat stitch set slanting, alternated by stars with eyelet-hole centres.

The little lozenges each number 7 stitches; the 1<sup>st</sup> and the 7<sup>th</sup> are both made diagonally over 1 thread of the material,

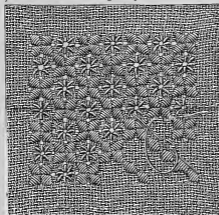


Fig. 813. Second openwork ground with lozenges in straight stitch.

slanting stitches are thrown over 3 threads of horizontal and vertical ones over 4 threads.

**Third openwork ground with lines in straight stitch** (fig. 814): — Each subject takes 13 threads in height and 4 in width.

Two rows of inverted square stitches form the waved openwork line which also figures in the chapter "Openwork on Linen", see figs. 740 and 741. Between these double rows of square stitches worked over 4 threads of material, 5 threads

the 2<sup>nd</sup> and 6<sup>th</sup> over 2 threads, the 3<sup>rd</sup> and 5<sup>th</sup> over 3 threads and the 4<sup>th</sup> or centre one over 4

threads. As the engraving shows, the lozenges are done in two oblique rows which cross each other. The star stitches, filling up the squares, number 8 stitches that meet in the

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are left clear, to be afterwards traversed by vertical flat stitches, placed just under the vertical stitches of the square above.

**Fourth openwork ground with lines of cross stitch** (fig. 815). — Every subject covers 15 threads both in height and width.

This grounding of diagonal lines consists of double rows of cross stitches and rows of the openwork stitch explained in the chapter "Openwork on Linen", by fig. 743.

Begin with the rows of cross stitches, worked to and fro in horizontal lines.

Between these double rows, there is an interval of 9 threads, to be filled in

with openwork stitches as soon as the cross stitch work is finished. The first stitch must be made upwards

towards the left, over 3 threads of material, then return vertically under 3 threads to

make a second slanting stitch upwards to the left, after which — on the wrong side and to the right — 3 threads are skipped in a horizontal direction to be followed by a slanting stitch upwards to the left, and so on. The second row, which completes the openwork stitch, is made in the same manner, but is worked downwards. The spaces where the two slanting stitches meet form the openwork.

**Fifth openwork ground with cross and star stitch figures** (fig. 816). — Each subject covers 12 threads in height and 30 threads in width.

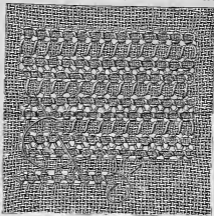


Fig. 814. Third openwork ground with lines in straight stitch.

This grounding, done on a larger scale than the others, is used for covering broad surfaces. The division of the ground is formed by two rows of square stitches worked over 3 threads of the fabric. Two parallel indented lines traverse the strips of fabric left between the rows of open square stitch. These lines consist of upright cross stitches worked over 6 vertical and 6 horizontal threads; the spaces between the two rows of cross stitches are embroidered with star stitches, and separate knot stitches are placed in the outer openings of the indented lines.

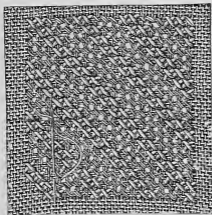


Fig. 815. Fourth openwork ground with lines of cross stitch.

background must be openworked, see fig. 743. This is done in diagonal lines as follows; make an oblique stitch to the left over 3 threads, descend 3 threads on the wrong side, make a second oblique stitch upwards to the left, then pass the needle horizontally to the right under 3 threads, and make a third oblique stitch to the left.

The next row is worked the reverse way, that is from above downwards. By pulling the working thread very tight, an openwork ground is produced, upon which the pattern is embroidered. The diagonal lines that divide the entire back-

Sixth  
openwork  
ground with  
figures in  
button-hole  
stitch and  
squares in  
cross stitch  
(fig. 817). —  
Each subject  
occupies 24  
threads in both  
directions.

Like the  
preceding pat-  
tern, this one  
is particularly  
adapted for  
covering large  
surfaces. Be-  
fore beginning  
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ground into lozenges are composed of upright cross stitches, each of which is thrown over 2 groups of threads. Beginning at the top, carry the thread vertically downwards over 2 groups of threads, skip on the wrong side, obliquely upwards from right to left, over 1 group of threads, then make the next vertical stitch downwards. In the second row, returning, the crosses are completed by horizontal stitches. When all the rows of cross stitches are finished, the hole in the centre of the lozenge is surrounded with button-hole stitches, thus forming an eyelet-hole with raised border.

**Seventh openwork ground with squares of flat stitch (fig. 818).** Each subject requires 24 threads both ways.

The checked ground is composed of double rows of square stitch, fig. 740; the material left plain between the patterns is then covered with an embroidery of 4

little squares in slanting flat stitch. The square stitch, which must be done to begin with, is worked over 3 vertical and 3 horizontal threads. For the squares at first left plain, an interval of 18 threads is required, upon which are embroidered in flat stitch the raised square figures, each consisting of 15 oblique stitches, the shortest made over 1 thread and the longest over 8; the long stitches all meet in a hole forming the centre.

**Eighth openwork ground with lozenges in flat stitch and back-stitched squares (fig. 819).** — Each subject takes 28 horizontal and 26 vertical threads.

Lozenges with wide frames in flat stitch and openwork

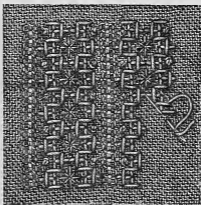


Fig. 816. Fifth openwork ground with cross and star stitch figures.

centres alternate with quadruple squares worked in crossed back-stitch.

The framing of the lozenge is begun at the left point with a vertical stitch downwards over 2 threads of material, passing upwards to the right at the back of the work; 1 oblique stitch over 3 horizontal threads and 1 vertical, then on the right side a stitch over 4 horizontal threads. Continuing thus, make vertical stitches over 6, 8 and 10 threads respectively and bring the needle out again at the top, after which nine more

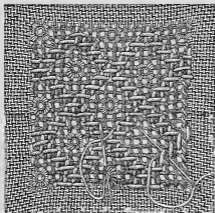


Fig. 817. Sixth openwork ground with figures in button-hole stitch and square in cross stitch.

vertical flat stitches are made over 6 threads, ascending 1 thread at each stitch. The ninth stitch forms the point of the lozenge; then make eight stitches, descending, on the right and begin again with the long stitch over 10 threads, followed by four stitches, each of which is 1 thread shorter

top and bottom than the one before, so that the last — at the right hand corner of the lozenge — only covers 2 threads. The lozenge is finished at the bottom by seventeen vertical stitches thrown over 6 horizontal threads. In the middle a little figure is embroidered consisting of 3 horizontal straight stitches over 4 threads of the material; this figure is surrounded by a waved line of double overcasting stitches over 2 threads of the material.

The squares of crossed back-stitch are worked in oblique rows.

vertical flat stitches are made over 6 threads, ascending 1 thread at each stitch. The ninth stitch forms the point of the lozenge; then make eight stitches, descending, on the right and begin again with the long stitch over 10 threads, followed by four

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**Dresden lace worked on a cambric ground** (figs. 820, 821, 822). — This fine, delicate pattern is comparatively easy to work; though, embroidered as it is upon fine cambric, it requires a great deal of patience.

After having traced the design and mounted the material in a frame, begin by filling the different motifs with the stitches shown in figs. 805, 806, 814, 819, then embroider the outlines and the delicate little subjects of the pattern with crossed back-stitching, which will give a raised effect and also more substance to these parts, so that they will show up better on the transparent ground. A

description of this crossed back-stitching has been given in the chapter on "Embroidery upon White Materials", figs. 74 and 75, but it is illustrated again here by figs. 821 and 822. Fig. 821 gives the right side of the work; it shows how the needle makes first one back-stitch on the

right then one on the left of the leaf; fig. 822 shows the back of the work, where the stitches form a very regular close filling. When the groundings and the outlines are finished, the work must be removed from the frame to make the button-holed edges; after every fourth stitch, a button-holed picot is added outside (see the chapter on "Needle-made Laces", fig. 869).

We recommend for all the crossed back-stitching D-M-C Floss flax or flourishing thread (Lin floche) No. 30, and Nos. 60 and 100 of the same for the fillings and button-holing.

**Imitation of Dresden lace on canvas with openwork ground** (fig. 823). — For those who prefer less elaborate and

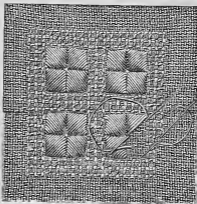


Fig. 818. Seventh openwork ground with squares in flat stitch.

minute work, we give here a lace embroidered on tammy cloth, which is an imitation, in a coarser style, of Dresden lace. After tracing the design, begin by doing the openwork background with the stitch shown in fig. 804. The inside of the flowers is filled with stitch fig. 812, the leaves with stitch fig. 813; you may substitute for these any of the other stitches described in this chapter.

When the background and the fillings are done, embroider

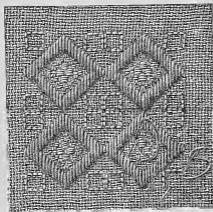


Fig. 819. Eighth openwork ground with lozenges in flat stitch and back-stitched squares.

the outlines with stem stitch so as to make them stand out in relief upon the ground, and distinctly define the non-embroidered parts where the canvas is left plain.

The lace is finished off at the bottom by a row of plain button-hole stitches, worked over a padding of two rows of running stitches.

As materials, take D-M-C Floss flax or flourishing thread (Lin floche) No. 25 for the fillings and No. 16 for the outlines in stem stitch.

**Cushion in Colbert embroidery** (figs. 824 and 825).

Large sized patterns, executed upon coarse transparent materials, with various fillings and corded outlines, are known under the name of Colbert embroideries. We give a specimen of the same in the cushion fig. 824.

The explanatory engraving, fig. 825, is large enough to enable a worker to copy the fillings, which have, moreover, already been described in the present chapter; we merely

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observe that Hungarian stitch (see the chapter on "Tapestry", fig. 340) has been used for filling the scrolls.

The foundation material is tammy cloth; the fancy stitches are worked in D·M·C Persian silk (Soie de Perse), Maize yellow 1069 and Rust brown 1154, with D·M·C Gold embroidery thread (Or fin à broder) No. 30 introduced here and there.

The little leaves, the calices and stalks are done in encroaching flat stitch, and in two colours. When the whole of the pattern is finished, the background is openworked by means of stitch fig. 808. For this purpose use D·M·C Special crochet cotton (Cordonnet spécial) No. 20 in Maize yellow 579 (\*).

Having completed the grounding, outline the different figures with D·M·C Turkish gold cord (Ganse turque) No. 6 round the larger and more important parts, and cord No. 12 round the small

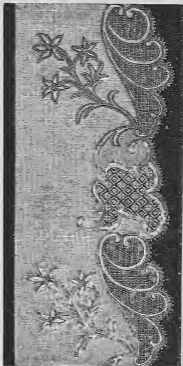


Fig. 820. Drosda lace on a cambric ground.  
Materials: D·M·C Floss flax or flourishing thread Nos. 30, 60 and 100, in white (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

motifs. A row of stem stitches in dark brown silk, outside the Turkish gold cord, finishes off the embroidery.

**Net lace.** — In net lace, the pattern is generally worked in darning stitch, whether the entire figures be embroidered or only the outlines. In the latter case, the motifs should be filled in with other stitches. Appliqué work may also be done on net; the pattern, generally in cambric, is outlined with button-hole stitch, and the net takes the place of an openwork ground.



Fig. 821. Leaf worked with crossed back-stitch. Right side.



Fig. 822. Leaf worked with crossed back-stitch. Wrong side.

The simplest designs are worked with a single outline in darning stitch, either with counted stitches or on a traced line. In patterns with fillings, the latter are done with counted stitches; outlines are always worked on a tracing, first run with a single thread, then covered with a cord or with some kind of fancy stitch.

The corded type provides an imitation of Brussels or Brabant lace; the net foundation replaces a needle-made ground; whilst the fillings take the place of the different ornaments or "modes" done with bobbins, and are finished off by a thick outline (cordonnet) like real lace.

**Materials.** — For embroidering on net, use one or more strands of a loose silky thread; for fine white or cream net, take D·M·C Pearl cotton (Coton perlé) Nos. 8 and 12; D·M·C Special stranded cotton (Mouliné spécial) No. 25 or D·M·C Persian silk (Soie de Perse) (\*); for black net, only silk is used. Coarse net, often employed for the modern kinds of work, requires a coarser material, such as D·M·C Pearl cotton (Coton perlé), D·M·C Shaded

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

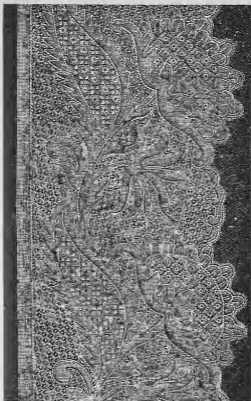


Fig. 823. Imitation of Dresden lace on canvas with openwork ground.

Materials: D·M·C Floss Sax or flourishing thread Nos. 16 and 25 or D·M·C Pearl cotton Nos. 5 and 8, in white or Cream yellow 712.

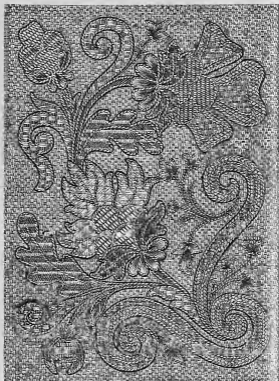


Fig. 824. Cushion in Colbert embroidery.

Materials: D·M·C Persian silk, in Maize yellow 1060 and Rust brown 1154 and 1158, D·M·C Special crochet cotton No. 20, in Maize yellow 570, D·M·C Turkish gold cord Nos. 6 and 12, D·M·C Gold embroidery thread No. 30 (\*).

(\* These numbers refer to the colours on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

pearl  
straw  
or f





Fig. 825. Part of the cushion, fig. 824. Half the natural size.

pearl cotton (Perlé ombré) Nos. 3 and 5, D·M·C Special stranded cotton (Mouliné spécial) No. 14 or D·M·C Floss flax or flourishing thread (Lin floche).

Appliqué work on net requires two kinds of thread: one pliable thread, moderately twisted, D·M·C Embroidery cotton (Coton à broder) for the button-hole stitches; and a very round thread, with a strong twist, D·M·C Alsatian thread (Fil d'Alsace) for the bars and spiders in the cut out parts.

**Preparatory work.** — For embroidering on net, begin by tracing the pattern onto linen-paper or waxed cloth, then stretch the net very smoothly over the tracing, so as to avoid dragging or puckering it in the working, which spoils the look of the

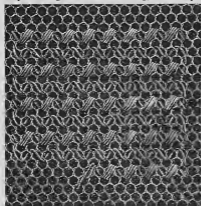


Fig. 826. First openwork pattern on net.

finished article. In patterns with fillings first trace the outlines with running stitches that follow the lines of the drawing beneath, using a very fine thread, then proceed to do the actual embroidery.

**Embroidery on net done by machine.** — Patterns worked in darning stitch and appliqué upon net can easily be done by machine.

Take for the darning stitch D·M·C Alsatian twist (Retors d'Alsace) in Nos. 20 to 100.

Appliqué designs upon net should be embroidered in corded stitch over a padding thread. For the corded stitch, use D·M·C Embroidery cotton (Coton à broder), on reels, Nos. 80 to 120; for the padding thread, D·M·C Special crochet cotton (Cordonnet spécial) Nos. 5 to 30; and for the under thread, D·M·C Machine thread (Fil pour machines), No. 150 (\*).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

**Openwork patterns on net.** — We shall begin by presenting to our readers a series of small groundings, powderings and insertions, very easy to work, for subsequent use in the lace patterns that follow.

**First openwork pattern on net** (fig. 826). — This stitch has to be worked in one journey to and fro. First do plain overcasting stitches going from left to right; returning, make 3 stitches into one mesh, slanting the contrary way to the first stitches.

**Second openwork pattern on net** (fig. 827). — After doing a double row of stitches forming eyelet-holes, work a row of cross stitches, for which the thread is passed under one bar and over one mesh of the net in going, and the first stitches are covered in the same way coming back.

**Third openwork pattern on net** (fig. 828). After finishing one row of cross stitches like those of the last figure, make a second, passing the thread

under the bar that is between the first stitches, so that the two rows of stitches only cover 3 threads of net.

**Fourth openwork pattern on net** (fig. 829). — Here the thread passes horizontally under two bars and one mesh of the net; then, descending obliquely over two bars and one mesh, it again passes horizontally under two bars to ascend obliquely, and so on. The same stitches are made in the second row, so that four stitches meet in one mesh of the net and two threads pass under one mesh.

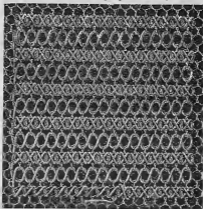


Fig. 827. Second openwork pattern on net.

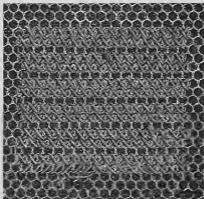


Fig. 828. Third openwork pattern on net.

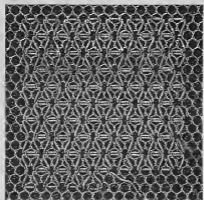


Fig. 829. Fourth openwork pattern on net.

**Fifth openwork pattern on net (fig. 830).** This is worked in the same manner as fig. 829, except that on one side three horizontal stitches are made over the meshes of the net and one oblique stitch under them.

**Sixth openwork pattern on net (fig. 831).** Run the thread to and fro twice, in and out of a row of meshes, as in darning. In the next row make clusters of four stitches each, covering two bars and one mesh. After the fourth stitch, slip the needle under the net to the next cluster.

**Seventh openwork pattern on net (fig. 832).**— Make three slanting stitches over three bars and two meshes of the net, then, coming back to the mesh whence

the first start, three of the second stitches in the mesh through those rows of

**Eighth openwork pattern (fig. 833).** six rays little stitches ray for three over one are struck the leaving spaces. The pattern be made conspicuous increase number stitches ray.

**Ninth openwork pattern on net.** like the in the design, diamond shown set more apart dots

the first stitches start, make three others in the opposite direction. In the second row the stitches meet in the same mesh of the net through which those of the first row passed.

**Eighth openwork pattern on net** (fig. 833). — The six rays of the little stars, each ray formed of three stitches over one mesh, are strewn over the surface leaving open spaces between. The pattern can be made more conspicuous by increasing the number of stitches in each ray.

**Ninth openwork pattern on net** (fig. 834). — Like the stars in the last design, the little diamonds here shown may be set more or less apart. For the

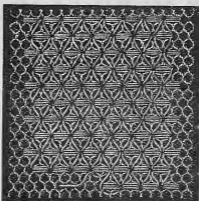


Fig. 830. Fifth openwork pattern on net.

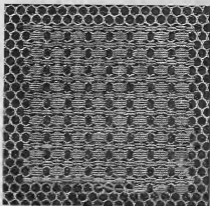


Fig. 831. Sixth openwork pattern on net.

centre, contrive to so carry the thread across that it shall be as little visible as possible. Two or three rows of these diamonds, one above the other, produce an excellent effect.

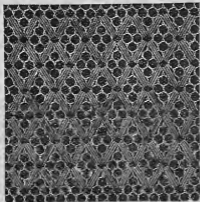


Fig. 832. Seventh openwork pattern on net.

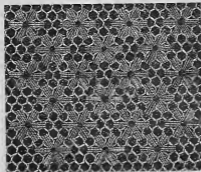


Fig. 833. Eighth openwork pattern on net.

Used as fillings in other patterns, arranged with discrimination, they embellish the plainest ground.

**Tenth openwork pattern on net** (fig. 835). The long straight stitches of these diamond-shaped figures are thrown across three bars and two meshes; the others descend and ascend in the line of the meshes.

**Eleventh openwork pattern on net** (fig. 836). — It is darned again which is made use of in working this checked pattern. The threads are drawn through every second oblique row of meshes, over the whole surface to be covered, and when the first rows are all finished the second rows are

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**Twelfth  
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(fig. 837). —

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**Thirteenth,  
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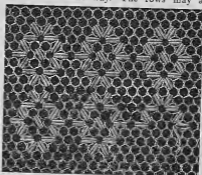


Fig. 834. Ninth openwork on net.

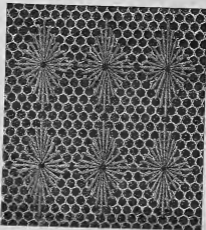


Fig. 835. Tenth openwork on net.

stitch, can take the place of crochet, pillow-lace or even embroidered insertion for trimming neckties and lingerie.

The designs are so easy to copy, that no further explanation is necessary. We only recommend the use of rather coarse thread to show up the pattern; D·M·C Pearl cotton (Coton perlé), for instance, D·M·C Special stranded cotton (Mouliné spécial) or D·M·C Floss flax or flourishing thread (Lin floche);

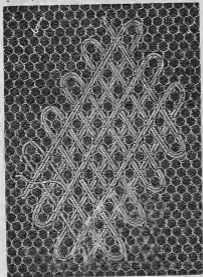


Fig. 836. Eleventh openwork pattern on net.

tern on net (fig. 843). — This is done in darning stitch, the thread going and returning passes through four, three, two and one meshes of the net: the little run insertion between is worked in stitch fig. 829.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

D·M·C Superfine braid (Lacet superfin) (\*), may also be used.

#### Sixteenth openwork

pattern on net (fig. 841). — Carry the thread round one mesh first, before passing on to the triangle which is worked in darning stitch over five, four, three, two and one meshes of the net. In the second row, opposed to the first, the thread is passed once again round the mesh already encircled, before going on to the second triangle.

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Fig. 832. Twelfth openwork pattern on net.

When this pattern is repeated, the points opposed to those of the first row should lean the contrary way. Little stars such as those of fig. 833 may be substituted for the running pattern between the two rows of scallops.

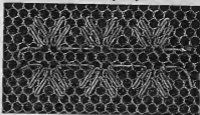


Fig. 833. Thirteenth openwork pattern on net.

**Insertion made with braid on net (fig. 843).** — In order to bring out the pattern and the colours on coarse net, use D·M·C Superfine braid (Lacet superfine) instead of a cotton thread.

Work done with braid requires greater care than that done

with a thread, because it is so apt to get twisted; this may be remedied by slipping a thick needle under the last stitch and flattening out the braid.

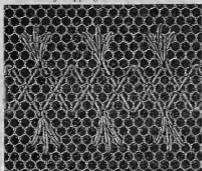


Fig. 839. Fourteenth openwork pattern on net.

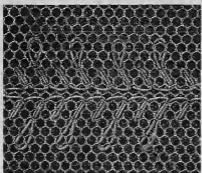


Fig. 840. Fifteenth openwork pattern on net.

rows of stitches to replace the meshes of net. The first consists of threads laid horizontally from one edge to the other, carried, as in all darning, a little beyond the edges of the hole. Begin by making the second set of stitches

**Net darning** (figs. 844, 845, 846). — To know how to mend and cleverly replace the torn meshes of net with a needle, is an art by means of which very valuable and interesting work may be preserved.

Coarse and fine net are both darned in the same way. The only thing necessary is to carefully proportion the thickness of the thread employed to that of the injured fabric. Tack the torn piece, a little outside the tear, upon a piece of coloured paper or waxed cloth; then cut the edges straight to the line of the thread.

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in the left hand corner of the empty space, then surround in a slanting line, one after another, the first laid threads.

These overcasting stitches should be continued a little beyond or outside the rent, so as to attach the new meshes securely to the original ones.

In the third row, threads are carried across the second and first layers. They

must start as far back in the net as those of the second row, and the first laid threads are overcast at the same time, thus taking up any remaining slackness.

To make the cut edges thoroughly firm, every straight bar is encircled by a stitch made upwards from below; then, to form the diagonal bars of the fabric, a second

stitch is taken under the horizontal thread, and brought up to the right side, and so all along.

In the same manner, the net can be strengthened where only somewhat worn, the stitches being made to follow the

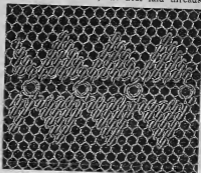


Fig. 841. Sixteenth openwork pattern on net.

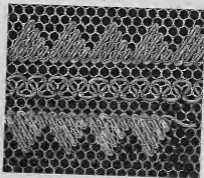


Fig. 842. Seventeenth openwork pattern on net.

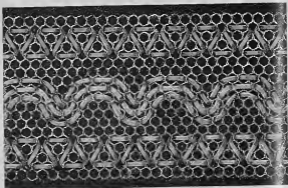


Fig. 845. Insertion made with braid on net.  
Material: D-M-C Superfine braid.

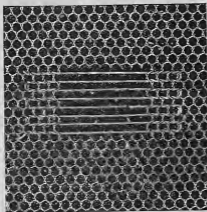


Fig. 844. Darning on net. Laying the first thread.

direction of the threads.

Lace on net-worked in darning stitch with button-holed edging (fig. 847). — When the pattern has been traced upon linen-paper, tack the net over it, and darn all the lines with fine D-M-C Floss flax or flourishing thread (Lin floche) No. 25.

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tirely filled up by a second row of darning stitch, done within the outlines. The scalloped edge is worked in button-holing over a padding of two rows of running stitches.

**Handkerchief corner.** Lace embroidered in darning stitch on net, with run outlines and button-holed edge (fig. 848). Floral designs, resembling those of real lace, lend themselves particularly well to this style of work.

Tack the net to linen-paper, upon which the pattern has already been traced, and run in all the outlines with a very fine thread, D-M-C Floss flax or flourishing thread (Lin floche) No. 70; then fill up all the motifs with darning stitch,

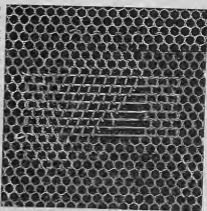


Fig. 845. Darning on net. Laying the second thread.

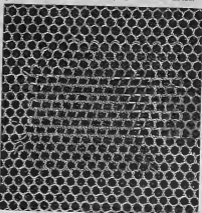


Fig. 846. Darning on net. Laying the third thread.

picking up every second bar of net. Use D-M-C Floss flax or flourishing thread (Lin floche) No. 50 for the fillings, and No. 25 of the same for the thick outlines in running stitch.

The outside border of rose scallops is finished in 'button-hole stitch worked over a double tracing.

**Wide lace on net with fillings and outlines crocheted** (figs. 849 and 850). — This wide lace, executed upon large meshed net, is intended for trimming curtains, blinds, and sanctuary linen.

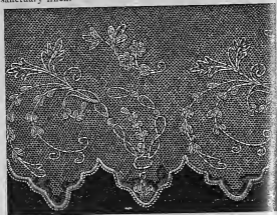


Fig. 847. Lace on net worked in running stitch with button-holed edging. Materials—D-M-C Floss flax or flourishing thread No. 25 or D-M-C Special stranded cotton, in white or in Malze yellow 579.

For want of space the model is given in two pieces; the points of junction at A and B.

Begin by tracing the outlines with two strands of D-M-C Special stranded cotton (Mouliné spécial) No. 25, then do the fillings with No. 14 of the same. Use the small stitches illustrated in figs. 826 to 832 as fillings for the stalks and leaves, and the more important ones, figs. 834, 835 or 837, for the large spaces within the other subjects. When all the fancy stitches have been finished, outline the leaves and flowers with

Fig. 847

Materials:

(\*) See, the cotton,

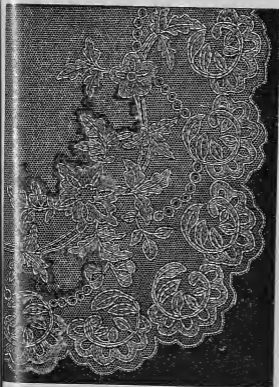
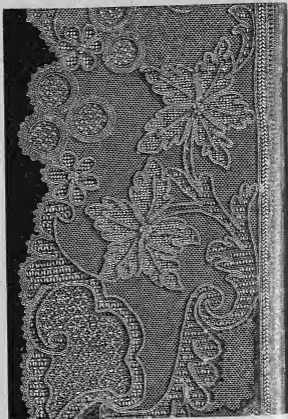


Fig. 848. Handkerchief corner. Lace embroidered in darning stitch on net, with run outlines and button-holed edge.

Materials; D·M·C Floss flax or flourishing thread Nos. 25, 50 and 70, in white (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



A  
Fig. 849. Wide lace on net, with fancy fillings and crocheted outlines.  
First part.



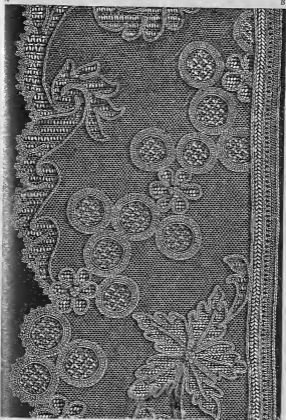


Fig. 850. Wide lace on net, with fancy fillings and crocheted outlines.  
Second part.

a chain of crochet stitches, and the rings with crochet trebles done with D·M·C Special stranded cotton (Mouliné spécial) No. 25; in the centres of the flowers and the leaves, work a little spider in darning stitch. The heading of the lace is finished off by a row of Russian stitch edged with chain stitch, followed by a line of openwork bars and another of close bars.

The border of the lace is ornamented by a row of crochet picots. The crocheted braids are made separately and sewn onto the net with D·M·C Alsatian thread (Fil d'Alsace) No. 50.

**Lace on net. Imitation of modern needle-point** (figs. 851 and 852). — Our engraving shows an imitation of needle-point

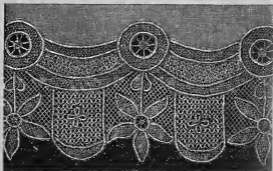


Fig. 851. Lace on net. Imitation of modern needle-point.

Materials: D·M·C Eloss flax or flourishing thread Nos. 60 and 100, in white (\*).

lace on a net foundation with button-holed outlines. After tracing the whole pattern, the opaque parts are filled in with the lace stitch to be explained later on by fig. 908 in the chapter "Needle-made Laces". Pick up a mesh of net each time along with the little loop of thread (see the explanatory engraving fig. 852).

The more transparent portions are filled with simpler openwork stitches, chosen from among those illustrated in figs. 826 to 836. When the openwork stitches are completed, button-

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

hole the outlines over an auxiliary thread run fourfold, then cut away the net inside the rings and flowers and ornament them with a little spider. In the centre of the large scallops work a little four-petaled flower in post stitch (bullion stitch). If the lace is to be mounted on a border of cambric or linen, it must be fastened with the last row of button-holing, the projecting edges of material being carefully cut away with scissors.

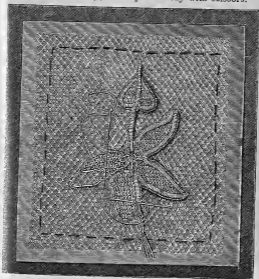


Fig. 852. Detail of lace, fig. 851.

The materials to use for this pattern are D-M-C Floss flax or flourishing thread (Lin floche) No. 60, for the button-holed outlines, and No. 100 of the same for the lace stitches.

**Handkerchief corner in appliqué embroidery on net** (fig. 853). — The handkerchief corner here represented differs entirely from the patterns of lace on net hitherto described. Here the motifs of the design are formed of cambric appliqué

on the net. The pattern is traced upon the cambric itself, which is then laid, straight to the thread, on fine net and fastened along the edges with running stitches. This double layer of fabrics is then mounted on waxed cloth, and the outlines accurately run with short stitches and then button-



Fig. 853. Handkerchief corner in appliqué embroidery on net.

Materials: D-M-C Embroidery cotton or D-M-C Floss embroidery cotton, special quality, No. 50 and D-M-C Alsatian thread No. 70, in white.

holed. Take great care to make every stitch through both the cambric and the net. When the outlines are finished, cut out the cambric round the motifs, so that only the net ground is left. The quite open parts, where the net top is cut away, are filled in with whipped bars and spiders.

The right materials to use for this pattern are a soft thread, D-M-C Embroidery cotton (Coton à broder) No. 50, for the

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button-holing, and a well twisted thread, D·M·C Alsatian thread (l'fil d'Alsace) No. 70, for the bars and spiders.

**Spanish laces. Embroideries done with metal and coloured lustre threads.** — The richest embroidered laces are those of Spanish or Italian manufacture, worked in tinsel and bright coloured lustre threads, with or without a linen foundation. We give three characteristic examples of this kind of work: the first is an insertion, easy to make, embroidered upon *écru* cambric with gold thread and green cotton thread;

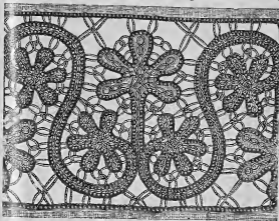


Fig. 854. Insertion in Spanish embroidery.

Materials: D·M·C Gold embroidery thread No. 30, and D·M·C Alsa No. 40, in Golden green 382 and Golden yellow 782 (\*).

the second is a square of Moorish embroidery, rich in colours, with gold fillings and bordering; the last, a specimen of filigree lace, in gold and silver overcast with coloured cotton threads.

**Materials.** — For the models above-mentioned, we recommend metallic threads with a strong twist. The outlines

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

should be done with the D·M·C Gold and silver embroidery threads (Or et Argent fins), button-holed over with a fairly soft lustre thread such as D·M·C Alsa. For the fillings, in encroaching-flat stitch, of the Moorish embroidery, we advise the use of D·M·C Persian silk (Soie de Perse). For the invisible stitches with which the gold and silver thread and the spangles are fastened down, D·M·C Alsa in Golden yellow 782 or in Ash grey 762 should be taken.

**Insertion in Spanish embroidery** (figs. 854 and 855). — In Spanish embroidery, all the outlines of the pattern, traced

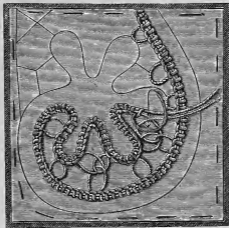


Fig. 855. How to connect the outlines of fig. 854 with picots.

on a linen or cambric foundation, are covered with a double gold or silver thread button-holed over with a coloured cotton thread. The fillings are also worked in gold or silver. When the embroidery is finished the material between the motifs must be cut away, and the different parts of the pattern are connected by picots made with the same metallic thread as the outlines. Begin with the outlining, placing two gold threads side by side and fastening them down by means of button-hole stitches. Where the pattern requires it, make a little

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loop — a picot — which is also secured by a button-hole stitch. Fig. 855 shows the manner of intertwining the picots so as to connect the motifs across the open spaces. Ornament the centres of the figures with spiders done over six rays in darning stitch for the leaves; and fill the other parts of the pattern with rows of little rings done with two threads of gold.

For the foundation take *écru* cambric; for the button-hole

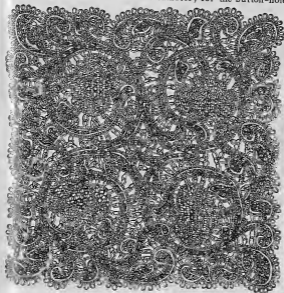


Fig. 856. Square of Moorish embroidery.

Materials: D-M-C Gold embroidery thread No. 30 and D-M-C *Alsa* No. 40, in Golden yellow 782, D-M-C Persian silk, in Indigo blue 1009, 1010, 1011, 1012 and 1013, Bronze green 1092, 1093, 1094, 1095, 1096 and 1097, Golden green 1142, 1143, 1144, 1145 and 1146, Copper red 1132, 11327, 1133, 1134 and 1135 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C.

stitches, D·M·C *Alsa* in Golden green 582; for sewing-down the gold thread in the rows of rings, D·M·C *Alsa* in Golden yellow 782.

When the work is completed, cut away the cambric under the picots, close to the outlines of button-hole stitches.

**Square of Moorish embroidery** (figs. 856 and 857). — This kind of embroidered lace requires the same preparatory

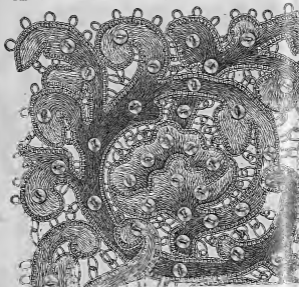


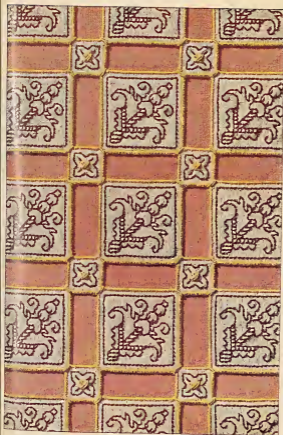
Fig. 857. Quarter of the square, fig. 856. Natural size.

work as the Spanish, namely the outlining of the pattern with a double metal thread: The gold and silver ornamental stitches in the interior of the motifs are replaced by a filling of encroaching flat stitch, done with coloured silk, upon which gold or silver spangles are afterwards sewn.

In fig. 857 we give a quarter of the square fig. 856, in the



PLATE XI



CUT STITCH AND EMBROIDERY ON LINEN  
worked with D·M·C Embroidery cotton (Coton à broder).



original size. This handsome piece of work may serve for a pincushion cover or a sachet.

The materials to use for it are D·M·C Gold embroidery thread (Or fin) No. 30, and D·M·C Alsa in Golden yellow 782, for the outlines; D·M·C Persian silk (Soie de Perse), in Indigo blue and Copper red, for the flat stitch in the large flowers and the sprays springing from them; bronze green and golden green serve for the other ornaments.

**Filigree lace** (figs. 858, 859, 860, 861). — Filigree lace is the most delicate of all the Spanish laces; we give a specimen of it in our engraving fig. 858. The origin of this design forms the trimming of a silk table-cover of the 17<sup>th</sup> century, a Spanish production.

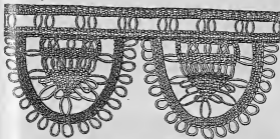


Fig. 858. Filigree lace.

Materials: D·M·C Gold embroidery thread and D·M·C Silver embroidery thread No. 20, D·M·C Alsa No. 40, in Blue fast dye 799, Smoke grey 647, Cardinal red 346, Golden green 382 and Cream yellow 711 (\*).

The execution of such work is more difficult than that of the preceding patterns, and requires a very skilful hand. The different parts of the design are done in metallic threads joined together by button-hole stitches in brilliant cotton threads, and carried out on a tracing made on linen-paper without a stuff foundation.

After having drawn out the pattern upon the unglazed side of the linen-paper, tack the latter upon dark waxed cloth, the glazed side of the paper uppermost. The preparatory work consists in embroidering a line in stem stitch, fig. 72.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

at the top of all those parts of the design upon which the first row of button-hole stitches will later on have to be worked. The stem stitches must go through both linen-paper and waxed cloth. This done, you proceed to make the actual lace.

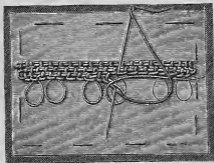


Fig. 859. How to make the little plain picots.

the end of the figure is reached, the metal thread is bent round and a second row of button-hole stitches is made

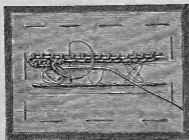


Fig. 860. How to make the interlaced picots.

the opposite way, the stitches being placed in the loops formed by the preceding row. In this fashion one row of stitches is added to the other until the whole figure is filled in.

In the last row of button-hole stitches picots are made which can serve either as a connecting link between the figures or as an ornament to the outside border.

Where the picots are needed to connect the different figures, they must be joined by a button-hole stitch to the first row

As we have already said, these laces are made of gold and silver threads connected by button-hole stitches in coloured cotton. The first row of button-hole stitches, over a metal thread, is worked in the row of stem stitches; when

the row of stem stitches; when the opposite way, the stitches being placed in the loops formed by the preceding row. In this fashion one row of stitches is added to the other until the whole figure is filled in. In the last row of button-hole stitches picots are made which can serve either as a connecting link between the figures or as an ornament to the outside border.

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of the part next to be embroidered. When the thread has to be renewed, a few button-hole stitches should be made over the beginning of the new thread and the end of the old one; then both ends are cut off short.

In working our model, fig. 858, we recommend beginning at the head of the lace with the row of plain picots — each two of which lie closer to each other than to the picot following — making them of the gold thread sewn with D-M-C Also in blue.

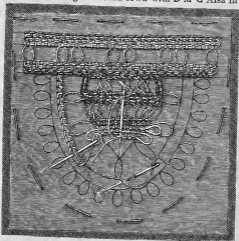


Fig. 861. Working detail of one scallop of the lace, fig. 858.

Follow this with a straight line done in red, then one in green; at the top of the heading a row of stitches in blue is added to connect the row of picots, then one in red and another in green.

To make the scallops, begin with doing the inside horizontal bars with interlaced picots shown in fig. 860; the course of the work is indicated by fig. 861. The arrangement of the scallops varies for every three scallops; blue and green serve for the button-hole stitches over the gold threads, grey, red and cream over the silver threads. The first scallop is begun

at the top in blue; then follows a pyramid in grey and in red; the semi-circle outside is left green. The second scallop begins with cream, then comes a pyramid in green and in blue, finishing with a semi-circle in red. In the third scallop, the green bars are followed by a pyramid in red and in cream, with the semi-circle in blue.

When the lace is finished, cut the rows of stem stitches at the back of the work, stitch by stitch, and the work will come away of itself from the foundation. Carefully pick out any of the little ends of thread which may have remained in the lace.

**Patterns of needlework.** — Besides the different kinds of work described above, a great choice of patterns of embroidered laces will be found in the following publications of the D·M·C Library: *Embroidery on Tulle I* and *Work of various kinds* (\*).

(\*) See, at the end of the volume, the list of publications forming the D·M·C Library.

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Needle-made lace. Venetian point of the 16<sup>th</sup> century.

## Needle-made Laces.

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The kind of work known as needle-made lace may be considered the outcome of openwork on linen.

As the name indicates, needle-made laces are executed without the aid of any implement except a needle; they consist of whipping stitch (overcast) and different combinations of button-hole stitches, and are worked with a single thread. "Reticella" lace is the most ancient of them all, and closely resembles openwork on linen in its designs.

Lace with raised patterns and irregular bars, known as Venetian and French point, dates from the 17<sup>th</sup> century.

In the 18<sup>th</sup> century, laces on a hand-worked net or bar foundation, such as Alençon and Argentan point, &c., were preferred. A hundred years later, the fine needle-made laces of Belgium, Saxony and Bohemia, had come into vogue, but since these require an infinite amount of time and labour, few of them can be counted among possible feminine accomplishments in the family circle, being chiefly produced by skilfully trained workers for purposes of commerce.

The sort of lace most frequently to be met with in the hands of amateurs is Renaissance, or the more elaborate "Point" lace.

This is composed of various patterned braids which are formed into designs upon a traced foundation, and usually

joined together either by corded or button-holed bars alone, or by bars and fillings combined, but sometimes by lace stitches only.

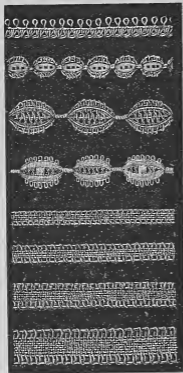


Fig. 80c. English brands of different kinds for Irish lace.

have been illustrated and described in the D·M·C Album "Teneriffe Lace Work".

Side by side with the Point laces, Reticella lace, worked with a rather coarse thread, is very popular at the present time. A treatise descriptive of the former, with many illustrations, will be found in the volume called "Point Lace"; and one of Reticella, in the volume on "Needle-made Laces, 1<sup>st</sup> series" of the D·M·C Library.

In addition to these classical laces of Italian origin, we shall introduce our readers to several kinds of oriental laces, generally worked in silk with knotted stitches; then to the coarse thread laces of Denmark and Sweden, executed upon linen, called respectively "Hedebo" and "Hardanger" work; and lastly, to the fine Spanish and Brazilian laces, known under the name of "Sols", a selection of which

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**Braids.** — The braids used for making modern "Point lace", a specialty of English manufacturers, are produced in white and *écru*, straw colour or black; as to form, they are of all varieties and widths; they can, therefore, be obtained wide and narrow, coarse and fine, with or without openwork edges or picots, and also in medallion shapes of different sizes.

Fig. 863 represents the braids in most general use, together with a specimen of picot or purl edging, to be sewn along the outside, which can also be got ready-made by those who wish to be saved the trouble of making the picots with the needle.

**Materials.** — For the bars and the lace stitches in all kinds of laces, we recommend D-M-C Flax lace thread (*Lin pour dentelles*), D-M-C Flax thread for knitting and crochet (*Lin pour tricoter et crocheter*), D-M-C Alsatia, D-M-C Special crochet cotton (*Cordonnet spécial*) or D-M-C Alsatian thread (*Fil d'Alsace*), which all possess the brilliancy and suppleness required for this sort of work; they are, moreover, pleasant to work with, and can be had in shades to match the braids.

For the oriental laces in knotted stitch, which are generally made in several shades, take D-M-C Knotting cotton (*Fil à pointer*), D-M-C Pearl cotton (*Coton perlé*) or D-M-C Alsatia.

**Copying designs for Renaissance and English Point laces.** — This is usually done on white, transparent waxed linen, with Indian ink (which does not run). The tracing linen is glazed on one side only, and the pattern is drawn on the unglazed side as it takes the ink better.

Being quite transparent, the pattern can be copied directly onto it, without recourse to any other tracing process.

Patterns ready drawn upon this linen are to be obtained at all embroidery shops by workers who do not care to undertake the tracing themselves.

Before the work is begun, the tracing should be mounted upon a foundation of coloured lining; thin glazed calico is the best to use, in order to save eye-strain and add firmness to the waxed linen.

Point lace patterns are all drawn with double parallel lines, between which the braid is tacked on with small running stitches.

**How to tack on and gather the braids (fig. 863).** — The running stitches must be very regular, and longer on the surface of the work than at the back. Where the lines of the pattern curve, the sewing must be done on the outside edge of the braid, so that the inside edge is slightly full.

When the braid has been tacked on over the whole of the work, take a fine thread and gather all the fulness inside the curves by whipping the selvedge of the braid and then drawing it up until it fits exactly to the pattern.

The stitches made for the connecting bars and fillings must never be drawn so tightly as to drag the edges of the braid and spoil the clear lines of the design.

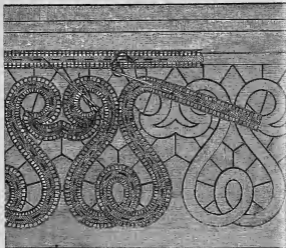


Fig. 863. How to tack on and gather the braids.

Moreover, the lace-work stitches must never pass through the *toile ciré*, they simply rest upon it.

After the work is finished, turn it over to the wrong side, cut every second or third tacking stitch and carefully pull out all the ends of thread; the lace will then quite naturally detach itself from the foundation.

It does not really matter which are made first, the bars or the fillings; we, however, incline towards finishing the bars to begin with, especially when they are made in button-

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hole stitch, for once get the bars into position and there will be little fear of pulling the work out of shape whilst the fancy stitches are being added. When the whole is completed, the lace is ironed and dressed. (See the chapter "Miscellaneous Directions", page 805.)

**Needles.** — Special needles are made for lace work, long and fine with rounded points. An ordinary sewing needle is of little use as the sharp point constantly catches in the linen foundation; if forced to employ one, it must be used with eye downwards and point against the thimble.

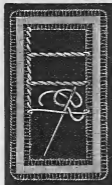


Fig. 864.  
Whipped or overcast bars.



Fig. 865.  
Double overcast bars.

**The stitches.** — We shall now proceed to give a series of different kinds of pretty stitches, which will also come in useful for other fine laces to be described later on, including Venetian lace and Point de Gaze. We cannot claim to have exhausted the entire list of openwork lace stitches in existence, but have collected a sufficient number to meet the taste and capacity of everyone.

With regard to the nomenclature, we have often found such different terms applied to one and the same stitch, that we have not attempted to give special names, except in the case of such as have a universally accepted one. We shall merely distinguish them in order by numbers.

**Whipped or overcast bars** (fig. 864). — Fasten the thread to the braid and take it across from one selvedge to the other, put the needle in downwards from above and overcast the first thread as often as is necessary to give the two threads the effect of a cord. They are often called "corded" or even "twisted" bars.

If the overcasting stitches are not close enough, the bars will look loose and untidy and spoil the appearance of the work.

When the bar is finished, continue the overcasting stitches along the edge of the braid to the place for the next bar.

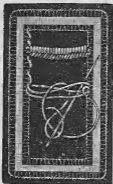


Fig. 866.  
Plain button-holed bars.

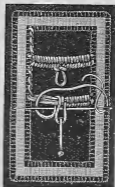


Fig. 867.  
Bars with pinned picots.

**Double overcast bars** (fig. 865). — For these, carry 3 threads across the empty space, and overcast them together with stitches set less closely than for the bars of fig. 864.

**Plain button-holed bars** (fig. 866). — First stretch 3 threads across, then cover them, from right to left, with button-hole stitches.

It will be noticed that in the engraving the needle is passed under the threads eye foremost; this is, of course, unnecessary where a proper lace needle is used, as there is no fear of any thread being split by its blunt point.

The thread with which the button-hole stitches are made must be brought out from the edge of the braid one or two

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threads distant from the threads laid for the bar, which will prevent the bars becoming unequal in length or getting twisted at the beginning.

**Bars with pinned picots** (figs. 867 and 868). — After covering one-third or half way along the bar with button-hole stitches, pass the thread, without making any loops, under the foundation threads, stop the little loop of thread with a pin which is passed under the work, slip the needle from right to left under the 3 threads, fig. 867, and tighten the stitch so as to bring it as near as possible to the button-hole stitch of the bar.



Fig. 868.  
Bars with pinned picots.



Fig. 869.  
Bars with Venetian picots.

In fig. 868 the first picot is made in the same way, only with 2 button-hole stitches between the loop and the button-holed bar.

**Bars with Venetian picots** (fig. 869). — When the threads for the button-holing have been laid, make a loop, as in figs. 867 and 868, for the picot, then bring the thread back to the middle of the loop, insert the pin, draw up the threads, pass the needle behind the pin and begin the button-hole stitches quite close to and under the pin, thus covering the threads behind which it is planted.

The pin should be inserted at a distance equal to the width

of 6 stitches from the bar, under which the foundation threads must be completely hidden.

**Bars with bullion stitch picots (fig. 870).** — Put the needle half its length into the last button-hole stitch; twist the thread from left to right 10 or 12 times round it, push the needle through the twists, pull up the thread so that the spiral forms a semi-circle, then continue the button-holed bar. (See also figs. 79 and 682.)

**Bars with button-holed picots (fig. 871).** — Cover rather more than half the bar with button-hole stitches, then

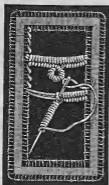


Fig. 870. Bars with bullion stitch picots.



Fig. 871. Bars with button-holed picots.

bring the thread back 3 times, fastening it to the 7<sup>th</sup> or 8<sup>th</sup> stitch; button-hole over the 3 threads hanging from the bar, and finish the bar just like any other. These picots are generally made for edging laces.

**Bars made with double button-hole stitches (fig. 872).** Over 2 foundation threads work double button-hole stitches far enough apart to leave room between for the stitches to be made on the other side of the bar.

These double stitches consist of an ordinary button-hole stitch first of all and a second stitch reversed, that is, made

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by passing the needle behind the foundation threads and putting it downwards under the loop; the result is that the thread comes behind the stitch, and not in front of it as in ordinary button-holing.

**Branched bars** (fig. 873). — When you wish to fill up a fairly large space with bars, it is practically necessary to make them with branches, as is shown in the engraving. For this purpose, lay the foundation threads in the usual manner, and cover them half way with overcasting or button-hole stitches — as the case may be —; then lay other threads for a new bar branching from the first, and work this from the braid back to the centre (see dotted line, fig. 873), from which point yet another foundation is laid and covered with stitches till the point of departure is reached; the portion of the second bar left unworked is then finished, and finally the second half of the first bar.

**Plain Russian stitch** (fig. 874). —

Besides bars, such as we have been describing, all kinds of other stitches are used for connecting the braids and filling the spaces left between the margins of a pattern. These stitches, which do duty as an insertion, are sometimes of a very elementary nature, while others demand great skill and patience in the execution.

The simplest of all these stitches is Russian stitch, which much resembles cross stitch, illustrated by fig. 45, and crossed back-stitch, fig. 75.

Pass the needle downwards under the edge of the braid, and then upwards under the opposite edge, taking care always



Fig. 872. Bars made with double button-hole stitches.

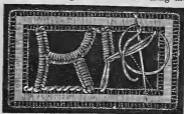


Fig. 873. Branched bars.

to keep the thread in front of the needle. Be careful also to leave the same number of threads in the braid margin between the stitches, and to set the bottom stitches

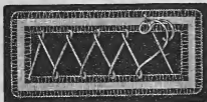


Fig. 874. Plain Russian stitch.



Fig. 875. Twisted Russian stitch.

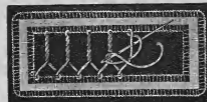


Fig. 876. Column stitch.

878). — Along both edges of the braid make very loose button-hole stitches, all the same size and at equal distance from one another. This done, pick up each loop in turn with stitches like those of figs. 874 and 875.

Be careful also to exactly in the middle between those in the top edge of the braid.

**Twisted Russian stitch** (fig. 875). — Instead of passing the needle behind, pass it in front of and round the thread, so that it comes out again under the thread, which is then twisted twice.

**Column stitch** (fig. 876). — At the bottom make plain Russian stitch and at the top the stitch described above, with the difference that the second thread is twisted 3 times round the first.

**Insertion with loops** (figs. 877 and

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**Ins with stitch** (fig. 879). together oppos of loo stitche thre these must flat sid and n ride ea After stitche, thread the loop, th it to th ing on same and m next 4

**Ins with :** (fig. 878) Begin b ing 2 bo fig. 864, distance and the a third cast on way al the ret thread. hole stit



In fig. 878, 2 Russian stitches worked into every loop are seen; three or four may be made if the insertion be desired less transparent than the previous figure.

**Insertion with bead stitches** (fig. 879). — Join together the opposite rows of loops by 4 stitches. The

threads of these stitches must lie quite flat side by side and not override each other. After the 4<sup>th</sup> stitch, twist the thread round the bottom loop, then carry it to the following one in the same manner and make the next 4 stitches.

**Insertion with faggots** (fig. 880). —

Begin by making 2 bars as in fig. 864, a short distance apart, and then make a third, overcast only half way along by the returning thread. The middle being reached, connect the bars by 5 or 6 button-hole stitches, and then overcast the remaining half of the third bar.

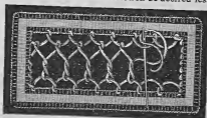


Fig. 877. Insertion with loops.

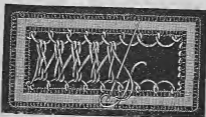


Fig. 878. Insertion with loops.

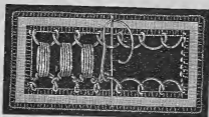


Fig. 879. Insertion with bead stitches.

For the first bar of the succeeding cluster, bring the needle out close to the third bar of the last one.

**Insertion with branches** (figs. 881 and 882). — Stretch the thread lengthwise up the centre of the space to be filled from the edge of one braid to the edge of the other; put the needle through the middle of the cross braid, under 2 or 3 threads of the margin, according to the thickness of the braid; then, returning, draw the thread in the same way through the edges of the side braids, first on the left, upwards from below,



Fig. 880.  
Insertion with faggots.

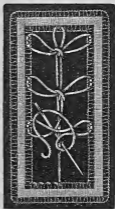


Fig. 881. Insertion with plain  
branches.

then on the right downwards from above, thus forming three loops which are joined by a knot as shown in fig. 881; after the first, naturally no stitch turned upwards has to be made.

Fig. 882 represents the same beginning and interlacing of the threads, but with the added ornament of a large wheel made over the knot which connects the loops.

**Insertion with leaves in darning stitch** (fig. 883). — Fasten on the thread at the place where, according to the pattern, the first leaf of the insertion is to come, pass it through the margin of the braid on the opposite side and

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bring it back to the starting point; lay the loops on both sides as in figs. 881 and 882, unite them by a knot like the one in fig. 881, take the thread back up the middle leaf, draw it through the braid from underneath, and make a tiny leaf in darning stitch as described in the chapter on "Netting", figs. 667 and 668.

**Insertion with small wheels** (fig. 884). — For this it is necessary to work two rows of Russian stitches crossing each other, then the thread is carried up the margin to the level of



Fig. 882.

Insertion with branches and wheels.



Fig. 883.

Insertion with leaves in darning stitch.

their point of junction; there a wheel is made over 5 threads and the needle passed under the finished wheel to the next intersection of the stitches.

The wheel stitches in Point lace are generally grouped as English stitch (Point d'Angleterre).

**Insertion with large wheels** (fig. 885). — Fasten on the thread in the centre of one of the short sides of the insertion, throw it across the vacant space and fasten it again at the opposite end, then overcast the margin down to the corner. From there, make a loop to the opposite corner, whip the

working-thread along 6 or 8 threads of the edge of the braid, then carry it under the thread first laid and behind the loop, and fasten the stitch to the lower margin.

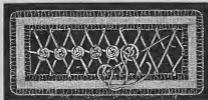


Fig. 884. Insertion with small wheels.

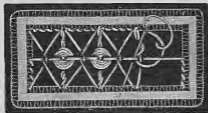


Fig. 885. Insertion with large wheels.



Fig. 886. Insertion with alternated cones.

braid; cover half the stitch with darning, thus producing little cone-shaped scallops. (See also fig. 669.) To reach the next point, the foundation stitch must be overcast back to the margin.

Throw the working-thread again across the fixed thread, bring the needle back to the middle, make a large wheel over 4 threads, passing always under the same, then overcast the single thread down to the braid and make the second loop, bringing the thread out at the same place as the other two stitches.

**Insertion with cones** (figs. 886 and 887). — Make very wide apart Russian stitches between two edges of braid, then carry the thread to the point of one of these stitches therefore to the margin of the

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One may also, as in fig. 887, double the Russian stitch and work the darning stitch so that the cones meet at their apex, their base resting on the braid.

**Insertion with squares** (fig. 888). — After making a row of loose button-hole stitches along the edge of both braids, as in figs. 877, 878, 879, draw a thread through the loops to serve as a basis for the Russian stitches by means of which the two borders are connected. The empty squares between these stitches are filled in with close button-hole stitch, worked like that of fig. 672 in the chapter on "Netting".

**Insertion with half-bars** (fig. 889). The thread is attached to one of the corners of the braid and whipped along to its central point;

it is then drawn through the right hand margin and covered with button-hole stitches back to the centre of the insertion. Then carry the thread to the left hand margin, a little lower down than the half-bar on the right, and cover it with the same number of stitches as were made on the opposite side.

This may also be worked with more stitches on one side than on the other, which makes a pretty variation.

**Lace stitches.** — In working lace stitches, care must always be taken to make the same number in all spaces which are of the same size; also, when a row is begun with a whole stitch, in the return row a half-stitch must be made,



Fig. 887. Insertion with connected cones.

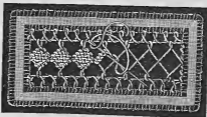


Fig. 888. Insertion with squares.



Fig. 889. Insertion with half-bars.

together, with a loose single loop like those in fig. 890 between every pair. In returning, work 2 close button-hole stitches

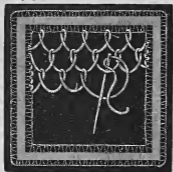


Fig. 890. First lace stitch.

and a second whole stitch for the following row.

If the pattern narrows or widens, the number of stitches will be decreased or augmented in due proportion to its alterations.

For the depth of each stitch, as many threads of the margin of the braid should be allowed as were passed over in the first journey.

**First lace stitch. Single Brussels stitch** (fig. 890). — The whole group of "Point de Bruxelles" stitches consists of loosely formed button-hole stitches in various arrangements. For single Brussels stitch, make rows of plain stitches to and fro, loose enough for those of the next row to be worked through them.

**Second lace stitch. Double Brussels stitch** (fig. 891). — Into each interval of the braid margin work 2 button-hole stitches, quite close together, with a loose single loop like those in fig. 890 between every pair. In returning, work 2 close button-hole stitches into every loose loop, and so continue backwards and forwards until the whole space is filled.

**Third lace stitch. Treble Brussels stitch** (fig. 892). — Here, starting with 3 close button-hole stitches worked at regular intervals into the margin of the braid, make 3 in place of 2 button-hole stitches into each of the loose loops between the groups.

**Fourth lace stitch** (fig. 893). — Working

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from right to left, make alternately 2 button-hole stitches rather near together, then 1 of double the length.

In the return row, worked from right to left, make 1 stitch into the short loop between the pair of stitches and 3 into the longer loop. Repeat these two rows in succession.

**Fifth lace stitch** (fig. 894) — As in fig. 893, begin this lace stitch from left to right, but make 3 close stitches, then an intermediate loop as long as that occupied by the 3 stitches together.

Coming back, make 1 button-hole stitch into each of the loops between the 3 stitches, and a set of 6 or 7 into the long intermediate loop.

**Sixth lace stitch** (fig. 895). Loose button-hole stitches, at least 6 or 8 bars of the braid apart, and stretched rather tightly, are covered in the return journey with enough close stitches to entirely hide the thread of the loop.

In the third row, pass the thread through the little loop between two sets of the close stitches, so that the groups are disposed in vertical lines over the surface to be covered.

**Seventh lace stitch** (fig. 896). — Begin working from right to left making pairs of button-hole stitches with rather less

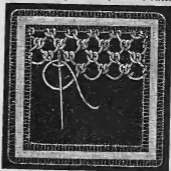


Fig. 891. Second lace stitch.

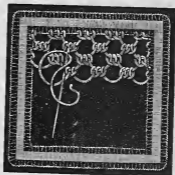


Fig. 892. Third lace stitch.

space between them than the space between each pair. Coming back, skip the longer loop and make only one stitch between each pair.



Fig. 893. Fourth lace stitch.

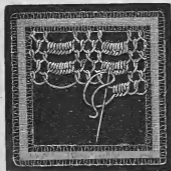


Fig. 894. Fifth lace stitch.

Both begin with a row of very close button-hole stitches. For fig. 893, worked in three rows, skip 2 stitches in the return row and make 2 into the next loops alternately; in the

third row, do 2 button-hole stitches into each loop.

**Eighth lace stitch** (fig. 897). — This is commonly called the "pea stitch" on account of the round holes caused by the distribution of the stitches.

The first row consists of stitches fairly close together, and all the same distance apart.

In the second row, make 1 button-hole stitch into the last stitch of the first row, then skipping 2 loops and 3 button-hole stitches, make 2 stitches again into the following loops, then again skip 2, and so on. In the third row, put 3 stitches into each big loop and 1 into each loop between. In the fourth row, the position of the holes or "peas" is reversed.

**Ninth and tenth lace stitches** (figs. 898 and 899). — The stitches shown in these two engravings are known by the name of pyramid Brussels stitch.

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third row, also, skip the loops under those already missed, and here make only 1 stitch. In the next row, the same number of stitches are made as in the first, arranged 3 into each long loop.

Fig. 899 takes five rows of stitches; the first very closely set, the second worked by making 4 stitches and missing 2 of the row above, the third with 3 stitches, the fourth with 2 and the fifth with only 1 stitch.

The threads which separate the groups of stitches must be equally and rather tightly stretched, those of the fifth row in particular, so that the long loop which naturally develops may be well covered by the stitches forming the first row of the next pyramid.

Worked in broad diamonds (doubled pyramids) this stitch produces the pretty Valenciennes pattern.

#### Eleventh lace

stitch (fig. 900). — The first row consists solely of single Brussels stitch; the second is the same, only with 3 button-hole stitches into the middle loop; in the third row there are 3 button-hole stitches

into the complete loops to the right and left of this group, and 1 stitch into the half loops that immediately precede and follow; the fourth row is the same as the second.

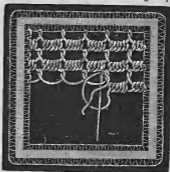


Fig. 895. Sixth lace stitch.

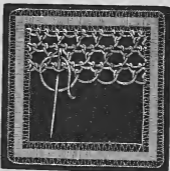


Fig. 896. Seventh lace stitch.

In the fifth row, the order of the close stitches is reversed; they are worked into the fourth loop, including the half-bars before and behind the 3 stitches of the fourth row, so that

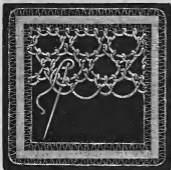


Fig. 897. Eighth lace stitch.

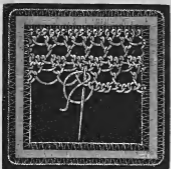


Fig. 898. Ninth lace stitch.

journey with loops worked from right to left.

As this method of working is more unusual than that

between two groups of 3 stitches there will be 6 single button-hole stitches and seven loops.

**Twelfth lace stitch** (fig. 901). — Fasten on the thread  $\frac{1}{4}$  of an inch from the corner of the left hand margin, then whip it upwards to the top edge and make 3 very close button-hole stitches; leave a loop of thread long enough to reach the level of the first stitch, and make 3 more close stitches.

In the second row, work 3 button-hole stitches into each loop, but tighten the thread between.

The third row is like the first, with this difference, that the needle is passed between the threads of the button-hole stitches instead of through the loops.

**Thirteenth lace stitch** (fig. 902). — The stitch represented below, as well as the two following stitches, are made in the return

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from left to right, the proper position of the needle and the course of the thread are indicated in the engraving.

For the open stitch, fig. 902, make first of all 2 very close button-hole stitches in the beading of the braid, then a third stitch finishing off these 2 at the bottom made as close to them as possible; the thread connecting the stitches must be drawn very tight, so that the rows of stitches form straight lines not scallops.

**Fourteenth lace stitch** (fig. 903). — Begin by a row of button-hole stitches a little distance apart, then make 2 stitches into each loop, and under these, instead of 1 stitch as in fig. 902, make 2 button-hole stitches which produces an open-work back-ground with vertical bars.

**Fifteenth lace stitch** (fig. 904). — This again is a stitch resembling the last two, in which 3 stitches are first made into the pin-holes of the lace edging or over the bars; these stitches are then connected by a transverse stitch.

**Sixteenth lace stitch** (fig. 905): — Begin with a row of button-hole loops set from right to left, or as in the case of this engraving, with a row of what are called "seed stitches".



Fig. 899. Teeth lace stitch.

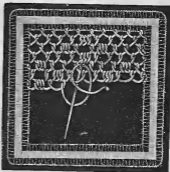


Fig. 900. Eleventh lace stitch.

The second row, worked from left to right, consists of short bars set slanting, in the shape of a seed, which are made like the picot shown in fig. 869. The 1<sup>st</sup> stitch passes through

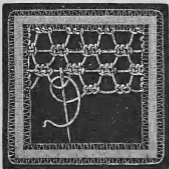


Fig. 901. Twelfth lace stitch.

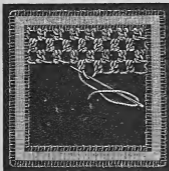


Fig. 902. Thirteenth lace stitch.

Venetian laces. They were almost exclusively used in the famous Hollie or Holy Point, some of the most ancient English Point laces, devoted chiefly to babes' christening

the loop of the upper row, the 2<sup>nd</sup> is made over the two threads, and distant from the loop the space which the 3 stitches to be made on the 2<sup>nd</sup> stitch will occupy.

The first of the 4 button-hole stitches of the next group, must always come close up to the last of the 4 stitches of the one preceding it. These little groups of button-hole stitches set aslant are known as Venetian stitches (Point de Venise) whether used for fillings or edgings.

**Seventeenth lace stitch** (fig. 906). — This engraving represents the seed or Venetian stitch worked to and fro, and at the same time shows the direction of the needle for the stitches going from right to left.

**Eighteenth lace stitch** (fig. 907). — This figure and these which follow illustrate a series of lace stitches which also often occur in old

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robes and caps but also to the trimming of Altar linen and other Church purposes.

The close arrangement and even overlapping of the rows of stitches, produces a less open and transparent effect than any of the groupings hitherto described.

The ground is begun with a row of single loops, then the thread is carried back on the same level as the bottom of the loops, and the needle is passed over the stretched thread as well as through each loop in working the return row.

**Nineteenth lace stitch** (fig. 908). — In the old models we often find the stitches of fig. 907 set very closely together, which gives the appearance of a plaited fabric to the work, as represented in fig. 908, whence it is sometimes called "toile".

**Twentieth lace stitch** (fig. 909). — Spaces may be left in the rows of close stitches by skipping a few loops coming back, and in the next row making upon the bar of 3 threads as many stitches as were omitted in the last row but one. These openings may be arranged in regular order after a previously thought-out plan, or according to the fancy

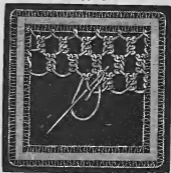


Fig. 903. Fourteenth lace stitch.

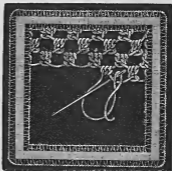


Fig. 904. Fifteenth lace stitch.

of the moment, point lace allowing much scope for the ingenuity of its workers.

**Twenty-first lace stitch** (fig. 910). — There are many other ways of varying Venetian and other openwork stitches, by embroidering the needle-work "toile" grounds.

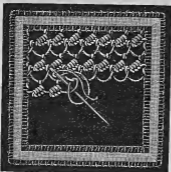


Fig. 905. Sixteenth lace stitch.

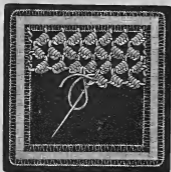


Fig. 906. Seventeenth lace stitch.

formed with this type of twisted bar are included under the general name of "Spanish stitch" (Point d'Espagne).

In fig. 910, dots are worked upon the close background of button-hole stitches, in a more loosely twisted thread than that used for the lace stitch itself.

Besides the dots, little button-holed rings, stars done in post stitch, or other fancy stitches, can be strewn over the ground.

**Twenty-second lace stitch** (fig. 911). — After fastening the thread into the left margin, hold it fast with the left thumb, put the needle through a pin-hole of the braid at the top and into the loop of the thread, as indicated in the engraving.

The thread being thus twisted round the needle, pass it through the loop and draw out the thread far enough to make vertical bars to uniform length.

In the following row, the bars are made the reverse way. All stitches

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**Twenty-third lace stitch** (fig. 912). — Begin by making the same stitches as in fig. 911, from left to right. Then whip over every loop between the vertical bars. Draw up each stitch at once to the required tightness, as only one loop at a time can be picked up, and tightening the thread afterwards disorders the alignment of the bars, which ought to remain quite vertical.

**Twenty-fourth lace stitch** (fig. 913). — This, which is one of the whipped or over-cast series of stitches, is sometimes known as "Sorrento stitch". It consists of 3 bars rather close together, separated from the next set by a loop as long as the two short loops between the bars. The thread which is carried back over all the bars, is whipped once over the small loops and twice over the longer ones.

In each subsequent row, make the 1<sup>st</sup> bar between the 1<sup>st</sup> and 2<sup>nd</sup> of the preceding row, and the 3<sup>rd</sup> in the long loop, so that the pattern presents diagonal lines of steps.

**Twenty-fifth and twenty-sixth lace stitches** (figs. 914 and 915). — These two stitches show how the number and position of the twisted bars may be altered and arranged to give more or less open effects.

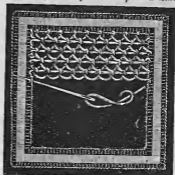


Fig. 907. Eighteenth lace stitch.

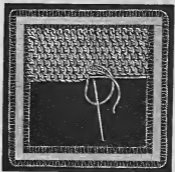


Fig. 908. Nineteenth lace stitch.

The bars are made as in fig. 912. The long stitch connecting the groups must be tightly stretched, so that all the rows shall preserve a straight line.

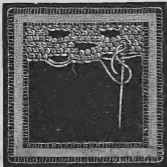


Fig. 909. Twentieth lace stitch.

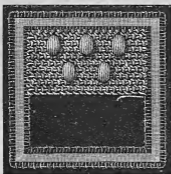


Fig. 910. Twenty-first lace stitch.

suitable as a ground than for fillings, and is also used to take the place of a groundwork of bars, figs. 928 and 929.

Make bars from right to left, a little distance apart, as in fig. 911, leaving the loops between rather slack, so that, when

**Twenty-seventh lace stitch** (fig. 916). — Between every 3 closely set bars leave a space equal to that they occupy; then bring the thread back beneath the worked bars; in the second line, work 3 bars into the space, 2 bars between the 3 of the first row, and 3 into the next space, 8 bars in all. The third row of stitches is made like the first.

**Twenty-eighth lace stitch** (fig. 917). — Begin by making two rows of Brussels stitch, fig. 890, then do two close rows of Hollie stitch, fig. 908, and one row of twisted bars like fig. 912.

To lengthen the bars, if desired, twist the thread once or twice more round the needle.

**Twenty-ninth lace stitch** (fig. 918). — This stitch, an imitation of Greek net with large meshes, is appropriately termed "Greek stitch" (Point grec). It is more

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they have been twice overcast by the returning thread, they form a series of slightly rounded scallops.

In the next row, make the bar in the middle of the loop, and raise it sufficiently with the needle for the threads to take the form of a hexagon like the meshes of net.

When a broad surface is to be worked, or there are large motifs to fill in, begin the stitch in one corner and increase or decrease the number of stitches as the pattern requires.

#### Thirtieth lace

**stitch** (fig. 919). — After making a row of button-hole stitches in pairs, leaving the loops between as long as the space separating the pairs, carry the thread back again on a level with the loops, fasten it to the braid, and make several rows of stitches similar to those in the first row into the loops and over the stretched thread.

The loops must be perfectly regular; to facilitate this, guide lines may be traced across the pattern and a pin inserted, as shown in the figure, round which to pass the thread.

**Thirty-first lace stitch** (fig. 920). — At first sight this stitch resembles the preceding one, but as regards the way the threads are knotted it is entirely dissimilar.

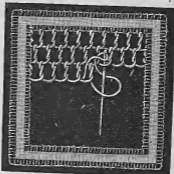


Fig. 911. Twenty-second lace stitch.

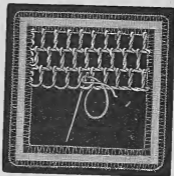


Fig. 919. Twenty-third lace stitch.

The needle is passed under the loop and under the laid thread, then the pin being inserted at the right height for making the long loop, the thread is carried behind the pin, a

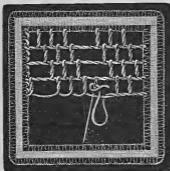


Fig. 913. Twenty-fourth lace stitch.

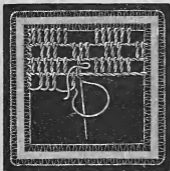


Fig. 914. Twenty-fifth lace stitch.

**Thirty-third lace stitch** (fig. 922). — We have often come across this stitch in ancient needle-point laces, only a few of which have been preserved until the present day. This ground,

loop made round the point of the needle, and the knot is pulled up.

**Thirty-second lace stitch** (fig. 921). — To introduce a greater variety into lace stitches, netting can also be imitated with the needle, making what is called "Net stitch" (*Point de filet*). Begin in the corner of a square and work the stitches in diagonal lines. The loops are secured by means of a knot like that shown in fig. 920, and their regularity of size can also be ensured by the insertion of a pin in the right place.

These little square stitches or meshes must be made with the greatest care and accuracy; when they are properly worked they may be utilised as a ground for most of the stitches described in the chapter on "Netting", and the smallest spaces can be filled with pretty openwork stitches, now seldom made save in Guipure-net.

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which recalls a very close net stitch, presents at first sight an almost uniform appearance; but upon nearer examination, the stitch is found to be a quite new one, consisting of a single Brussels loop fastened at a little distance from the top by a closely drawn button-hole stitch forming a knot.

All the stitches are set as near to each other as possible, so that there is practically no space between them.

**Thirty-fourth lace stitch** (fig. 923). — To fill in a space with this grounding of wheels or spiders, known as English' stitch (Point d'Angleterre), begin by laying threads diagonally across, to and fro, at equal distances apart, arranged flat, side by side, so that they do not anywhere overlap. When the whole surface is covered with these double threads, lay similar ones across them the opposite way. By passing the return thread two or three times under the double threads and the single thread over the single thread just laid, pretty little wheels are formed like those described in the chapter on "Netting", figs. 673 and 674.

**Thirty-fifth lace stitch** (fig. 924). — Begin by laying a back-ground of threads to form very regular squares, but with no knots at the intersections.

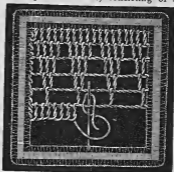


Fig. 915. Twenty-sixth lace stitch.

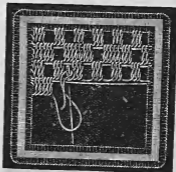


Fig. 916. Twenty-seventh lace stitch.

Then make a third layer of diagonal threads over the first two, so disposed that they all intersect each other at the same point, thus forming 6 rays diverging from one centre.



Fig. 917. Twenty-eighth lace stitch.

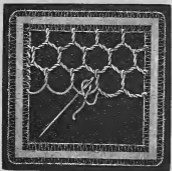


Fig. 918. Twenty-ninth lace stitch.

two sets of double threads to imitate the Penelope canvas used for tapestry work. For this purpose, cover the space in both directions with two threads rather close together,

With the fourth and last thread, which forms 7<sup>th</sup> and 8<sup>th</sup> rays, make the wheel over 7 threads, then slip the needle under the wheel just made, and carry it on to the place where the next wheel is to begin.

**Thirty-sixth lace stitch (fig. 925).** — Pyramids done in darning stitch (Point de reprise). After stretching horizontal threads over the whole space to be filled in, cover them with loops worked from thread to thread, and in each row passing through those of the row before. The needle will thus have to pass under 2 threads.

When this canvas-like background is completed, cover it with cones worked in very close darning stitch, beginning at the top, after the fashion of figs. 886 and 887.

**Thirty-seventh lace stitch (fig. 926).** — In order to work this stitch, begin by laying

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which cross each other where they meet like those of double-thread canvas.

Then wind a working-thread several times round the point of intersection, and cover the ring thus made with button-hole stitches. The closer and thicker the padding the handsomer will be the raised effect.

Each of these little button-holed eyelets should be begun and finished off independently of the others.

**Thirty-eighth lace stitch** (fig. 927). — Plain Brussels or net stitch being more quickly worked than any other, one is tempted to use it more frequently.

But as this produces a somewhat monotonous effect, it is well to add ornamental stitches. Button-holed eyelets distributed at regular intervals over it, as shown in the engraving, will be found a great improvement upon the plain ground.

Here, as in the preceding figure, each eyelet hole must be made separately.

**Thirty-ninth lace stitch** (fig. 928). —

Branched bars, corded or button-holed, make a very effective filling for large spaces. Lay 5 or 6 threads, as the course of the bars may require, and overcast the ramifications to the point where they join

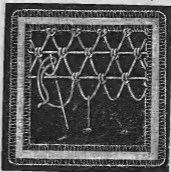


Fig. 919. Thirtieth lace stitch.

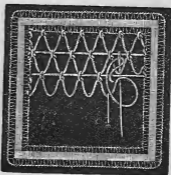


Fig. 920. Thirty-first lace stitch.

the main trunk; from there lay threads for branches in such wise that, arrived at a given point and returning to complete the cording of the threads

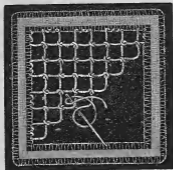


Fig. 921. Thirty-second lace stitch.

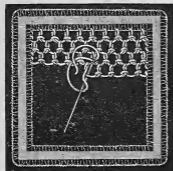


Fig. 922. Thirty-third lace stitch.

button-hole stitches, downwards from right to left, to the point whence the next branch issues, for which again 3 threads are laid.

Then, having come to the end of the row, fasten the thread

left bare in the first journey, there will be six or eight to finish.

Overcasting stitches are always done from right to left, so the work will often need turning about.

**Fortieth lace stitch** (fig. 929). — Of all the different openwork stitches here described, we regard the last one of the series as that for which the most patience is required.

It was copied from a piece of very ancient Brabant lace, all the openwork parts of which were filled in with this stitch.

Our engraving is a reproduction of the stitch upon a much larger scale than the original, the latter having been done with one of those threads so fine as to be almost invisible, always employed by the workers of old needle-point laces.

When the 3 foundation threads have been laid for the first row of stitches, make 8 or 10

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to the braid on the right and in returning button-hole the second part of the bar, working from right to left. Lay foundation threads again, button-hole them as well as those of the previous set only partly covered, and so continue.

A picot, like the one described in fig. 869, marks the point of junction of the bars. A greater number of these picots may be introduced according to the taste of the worker.

**Wheels made with button-holed bars** (figs. 930, 931, 932, 933). — As we have already had occasion to describe how wheels are made, not only in the present chapter but also in the one on "Netting", we need not again refer at any length to the kind of stitches employed, but shall confine ourselves to giving certain necessary directions as to the method of working a button-holed wheel inside a square opening.

Fig. 930 explains the placing of the first eight loops which form the skeleton of the wheel.

In fig. 931 you see that a thread has been passed through the loops, by means of which they are drawn up so as to form a circle; further, that two threads added to the loops serve as padding for the button-hole stitches. These latter should always be begun from the edge of the braid.

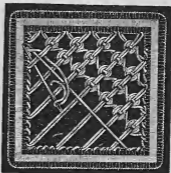


Fig. 923. Thirty-fourth lace stitch.

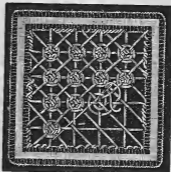


Fig. 924. Thirty-fifth lace stitch.

Fig. 932 shows the bar, begun in fig. 931, in its completed state, as well as the passage of the thread to the next bar; and fig. 933 the button-holed ring after all the bars have been finished.

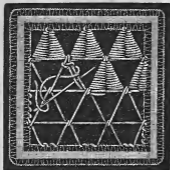


Fig. 935. Thirty-sixth lace stitch.

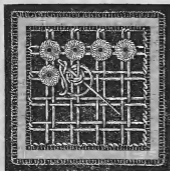


Fig. 926. Thirty-seventh lace stitch.

the first row is joined to the first loop and then the interlacing thread passes on to make the second ring of loops.

The third row is done in the same manner, after which all

**How to fill circular spaces** (figs. 934, 935, 936). — The open-work stitches best suited to this purpose are those which can be worked row upon row decreasing in length with the inner circumference of the space to be filled; and those which admit of their number being reduced as required by skipping in one row some of the stitches in a previous one, so as to form a series of concentric rings gradually decreasing in size.

As we pointed out at the beginning of this chapter, braid tacked onto a rounded pattern must be whipped and drawn up round the inner curves before the filling stitches are begun.

In fig. 934 we explain the method of filling in a round space with three rows of single Brussels stitches.

It will be noticed that the last loop of

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the loops are whipped round and drawn up, and the thread is worked back to the edge of the braid through the 3 rows of loops, following the course indicated by the dotted line, and there finished off.

Fig. 935 shows how to finish a row of loops with wheels or rosettes mounted on 3 threads only. In the first and longest row a wheel is made over each bar; in the second row, a wheel is made over every other bar only; a third row of bars, round which the thread is whipped, forms the centre of the circle, and from it the thread is worked outwards by overcasting the bars in turn, fig. 936, to bring it back to the edge of the braid where it is fastened off.

**Needle-made picots** (figs. 937, 938, 939). — The outer edges of Point lace are generally bordered with picots which may be obtained ready-made in the form of purls or beadings, one of which is shown at the top of the illustration fig. 862, as already mentioned. They are not, however, very strong, and we do not advise using this edging for lace which has been made with much care and patience by hand.

In fig. 937, we give the mode of making picots joined together.

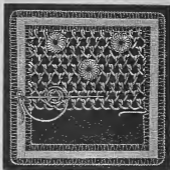


Fig. 927. Thirty-eighth lace stitch.



Fig. 938. Thirty-ninth lace stitch.

Begin, as in fig. 921, by making a knot over which the thread is twisted in the way shown in the engraving.

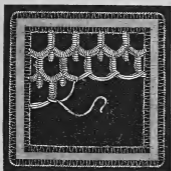


Fig. 929. Fortieth lace stitch.

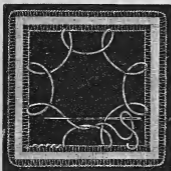


Fig. 930. Wheel of button-holed bars.  
Setting and picking up the loops.

cast bars and spiders with fillings of Russian stitch only. We give a specimen in fig. 940 made with a plain and a medallion braid.

It seems hardly necessary to repeat that all the loops should be knotted together in a level line, that they must all be equal in length and at the same distance apart.

Fig. 938 shows the kind of needle-made picots which are most like the machine-made ones, and fig. 939 the use of button-holed scallops surmounted by little picots made in bullion stitch.

One or even two rows of the lace stitch fig. 906, the scallops fig. 871, or the first rows of stitches in figs. 919, 920 and 921, may also be employed as picots; and prettier still are the tiny picots of 3 or 4 slanting button-hole stitches (Point de Venise) worked as in the first row of fig. 905.

Renaissance lace with a foundation of bars (fig. 940). — The simple Renaissance laces are those in which the figures, formed by braids of different kinds, are connected by over-

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The whipped bars are worked as described in fig. 864; the Russian stitch as in fig. 874, and the darning stitch spiders as in figs. 673 and 674 in the chapter on "Netting".

The lower edge of the lace is finished with a picot beading whipped onto it.

**Renaissance lace with a net ground** (fig. 941). — This lace needs to have more time and pains spent upon it than the preceding one. After having tacked on and whipped the braids, fill in the background with the stitch fig. 918. To make the grounding very regular we recommend some auxiliary lines being traced on the linen foundation as a guide for the different rows of stitches.

When the whole ground is finished, proceed to fill in the figures, for which select the stitches figs. 892, 905 and 907. The edge of the lace is trimmed with little scallops ornamented with picots in bullion stitch, fig. 939. Use a fine flax thread for whipping and drawing up the braids and a stronger one for the lace stitches.

**Motifs in Venetian lace** (figs. 942, 943, 944, 945, 946, 947, 948). — The term "Venetian point" is generally understood to

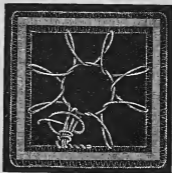


Fig. 931. Wheel of button-holed bars.  
Loops picked up and bars begun.

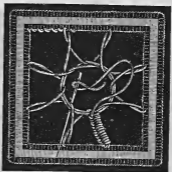


Fig. 932. Wheel of button-holed bars.  
First bar finished and passage to the next.

mean needle-made laces whose outlines are bordered with rich button-holing in high relief. The lace-maker calls these reliefs "broiders" or "raised cordonnets".

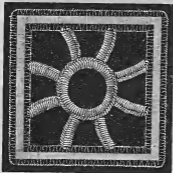


Fig. 933. Wheel of button-holed bars.  
Completed.

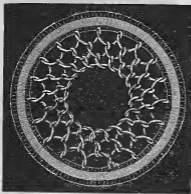


Fig. 934. Circular space filled with rows of  
single Brussels stitch.

Here, as in most other kinds of work, the first thing to do is to prepare the design: begin by laying a sheet of unglazed black paper under the traced paper pattern (a special paper is made for the purpose), and perforate the whole drawing with equidistant holes, then remove the pattern and tack the black paper onto a rather coarse linen. This done, take from three to five lengths of the thread with which the lace is to be made, lay them along the lines marked by the pricked holes, and fasten them down at each hole with a stitch made across them.

Fig. 942, as well as the other illustrations of the same series, shows by a natural sized diagram the distance there should be between the holes, and also the beginning of the outlining with laid threads; whilst fig. 943 gives the

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outline finished, even to the eyelet holes which are to be afterwards worked into the fillings.

The tracing must be quite finished before the openwork, or more correctly speaking, the stitches, can be done. This part of the work must be executed with great care in order to keep the thread perfectly clean. To that end, all the parts that you are not engaged upon should be covered with blue paper, leaving uncovered only the bit about to be worked. Besides this, take a piece of paper, rather larger than the uncovered portion, cut a small hole in it about  $\frac{3}{8}$  inch in diameter and place the hole over the spot where you are going to begin. In this little uncovered space make the fillings, moving the aperture about as you proceed with the work, fig. 914.

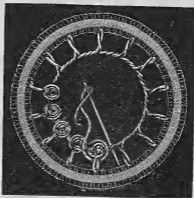


Fig. 935. Circular space filled with bars and wheels.  
First ring of wheels.

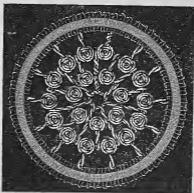


Fig. 936. Circular space filled with bars and wheels.  
Two rings of wheels finished.

The stitches, whatever they may be, must always end at the traced line without making it too heavy.

We again remind our readers that, if a proper lace needle be not obtainable, the needle used must be held with the eye, not the point, turned towards the worker. The stitches will always be more regular if this advice be followed.



Fig. 937. Connected needle-made picots.



Fig. 938. Detached needle-made picots.



Fig. 939. Button-holed scallops ornamented with bullion stitch picots.

(fig. 949). — In working detached motifs, like those of figs. 947 and 948, the outlines are button-holed as soon as the fillings have been finished; but in laces where the different parts are connected by bars or by net-work, any button-holing of the outlines is done last of all. Thus in the lace illustrated by fig. 949, all the fillings of the flowers and scrolls are completed first, then the net-work ground or *réseau* is done, which

All the parts of the motif are thus successively filled with fancy stitches, either close or openwork in style, distributed according to the design, see figs. 945 and 946.

When the fillings have been completed, work over the whole of the outlines with very closely set button-hole stitches, see fig. 947.

The real antique Venetian lace is ornamented with button-holing in very high relief, or with "broiders" (see fig. 948) on a thick padding of threads, as described in Venetian embroidery, fig. 150.

#### Modern needle-point lace

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may be replaced, if preferred, by bars with picots, and finally the padded outlines are button-holed over.

Lace of this sort requires the same preparatory work as the Venetian, but the lace stitches used offer less variety. Those most often met with are seen at figs. 908 and 890.

**Reticella lace** (figs. 950 and 951). — The Reticella or Greek point laces are generally made upon a tracing of thread such as is used for those just described. But as the manner of working has been modified in the lace represented here, we thought it well to adopt the method of simplification frequently met with in pieces of beautiful old needlework, which consists in substituting a woven braid for the needle-made bars.



Fig. 940. Renaissance with a foundation of bars.

Materials: D·M·C Flax lace thread No. 50, D·M·C Floss flax or flourishing thread No. 50, or D·M·C Alsatia No. 40, in white.

Begin with laying and fastening down the braid,— for this model D·M·C Superfine braid (Lacet superfine) (\*) is used — by running it with very small stitches along the lines of the pattern.

When all the spokes of braid are in place, start doing the bars in the centre with plain button-hole stitches, upon which mount a row of stitches like those in fig. 922; these are succeeded by another bar, to make which pick up the loops of the stitches in the preceding row, work a new row similar to the second, and finish off with bullion picots, fig. 870.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

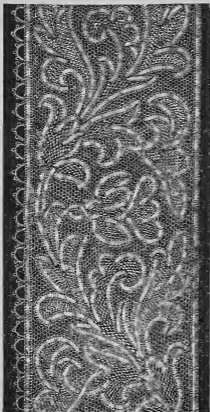


Fig. 941. Renaissance lace with a net ground.  
Materials — For whipping the braids: D·M·C Flax lace thread  
No. 70, in white. For the lace stitches: D·M·C Flax  
lace thread 45, in white.

The pyramids rest with their bases upon bars button-holed on both sides and ornamented inside with picots. The stitches of the first row should not be set too near together, but enough space must be left for those of the second row to be worked between them, as was explained in connection with fig. 684 in the chapter on "Netting".

Work the inside of the pyramids with the stitch illustrated by fig. 672 in the same chapter, and ornament the button-holing that surrounds them with picots worked after fig. 869.

The corners are furnished with semi-circular bars.

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The lace, as seen in natural size at fig. 950, was worked with D·M·C Alsatian thread (Fil d'Alsace) No. 100; the second engraving, which represents the same subject, shows that it can perfectly well be worked with coarser thread, for the explanatory details here given were done in D·M·C Alsatian

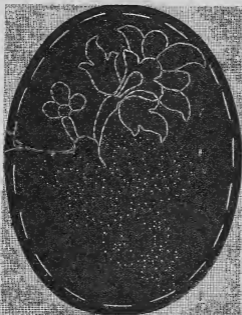


Fig. 942. Venetian motif. How to prick the tracing.

thread (Fil d'Alsace) No. 30. D·M·C Alsatia No. 40 might also be made use of.

**Insertion in knotted stitch** (figs. 952 and 953). — Lace worked in knotted stitch, such as our two engravings represent, is reputed to be of Italian origin, but we find just as perfect

specimens of it in Persia and Asia Minor. We abide by the name "lace in knotted stitch".

No difficulty will be found in making out the construction of the stitch or in following the sequence of the work. It is

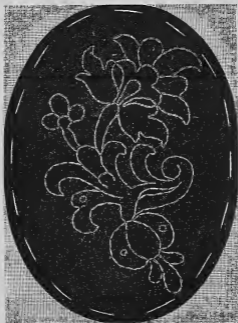


Fig. 945. Venetian motif. Outline completed.

best to begin with the two rows of stitches that form the perpendicular bars and to finish by making those of the four little squares between the rectangular figures.

For the picots at the ends of the bars connecting them, see fig. 870.

Lace edging in knotted stitch (figs. 954 and 955). — The charming little edging represented here was copied from a piece of Italian ecclesiastical work.

The stitches, which should be made in the order indicated by the enlarged engraving, are overcast at the end with a

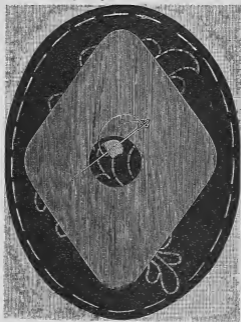


Fig. 944. Venetian motif. How to protect the work.

loose thread such as D·M·C Floss flax or flourishing thread (Lin floche), in pale pink. The oblique bars are overcast, and the stitches joining on the two picots are passed over.

**Smyrna lace** (figs. 956 and 957). — The garments of the Turkish women are often adorned with little needle-made

flowers and leaves, which take the place of fringe or gimp edgings.

These trimmings are not always in the best taste, but the work is sufficiently interesting for us to give a specimen of it here, showing the method of working the fillings. It is the



Fig. 945. Venetian motif. How to work the fillings.

sort of trimming that will be useful to finish off articles embroidered on linen or made of silk or plush.

All kinds of different materials may be employed for the purpose; but those quoted at the foot of the engraving will be found most satisfactory.

To work the lace, fasten the thread into the selvedge of the fabric, conduct it from right to left and decide upon how long you wish the sides of the square to be. Then, working from left to right, cover the first thread with as many knots as there is room for.



Fig. 946. Venetian motif. Fillings completed.

Fig. 957 shows the formation of the knot; one can clearly distinguish how the thread, passing from left to right, forms a loop, and how the needle is put under the straight stretched thread and through the loop.

A space of rather less than  $\frac{1}{2}$  of an inch is left between the stitches, according to the thickness of the thread used.

After covering the first thread with knots, throw the working-thread across to the left edge and make the next



Fig. 947. Venetian motif with plain outlines.

row, passing the needle under the stretched thread and under the loops of the upper row.

Be careful not to diminish the number of knots, and to see that the four sides of the square are equal.

When the necessary amount of squares have been made, edge them with picots.

In fig. 956, two colours were used. The squares were worked alternately in *écru* and Rust brown, while the picots were in brown.

**Danish or "Hedebo" lace** (figs. 958 and 959). — This lace — already introduced to our readers in the engraving fig. 792—



Fig. 948. Venetian motif outlined in high relief.

Materials — For the outlining and padding: D·M·C Floss flax or flourishing thread No. 100, in white. For the lace stitches: D·M·C Flax lace thread No. 70 (\*).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



Fig. 949. Modern needle-point lace.  
Materials: D·M·C Flax lace thread No. 70  
and D·M·C Floss flax or flourishing  
thread No. 100, in white (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

where it forms the trimming of the little drawn thread cloth — is here attached to a linen border, but it may also be worked independently and finished off with a row of button-hole stitches done over laid threads. The engraving, fig. 959, gives a clear explanation of the way the rosettes are made.

After drawing out the pattern upon tracing linen, mount this on waxed cloth; then outline the rings with 2 threads secured by overcasting stitches. When you have come back again to the starting point, cover the ring with button-hole stitches, beneath which you again carry round the double tracing thread. Before quite finishing the ring, work the little pyramids in button-hole stitch over the stitches of the ring, throwing the thread each time, in returning, over the completed line of stitches so as to begin every row from the same end. The stretched thread is thus worked over by the button-hole stitches of the next row. By making one stitch less each time, a point is



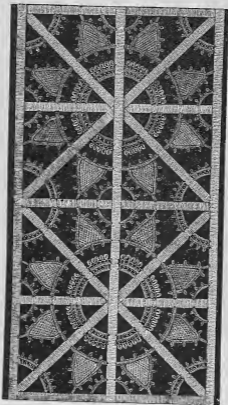


Fig. 950. Reticella lace.

Materials — For the lace stitches: D·M·C Alsotian thread No. 30 or 100,  
in écreu, or D·M·C Alstia No 40, in white.

For the bars: D·M·C Superfine braid, in écreu or in white.

gradually formed, whence the thread is carried back to the ring by little overcasting stitches down the side of the pyramid. Then a second pyramid is made opposite the first, the ring is completed, and the threads are finished off. Where the rings touch, they are joined together by a few stitches.

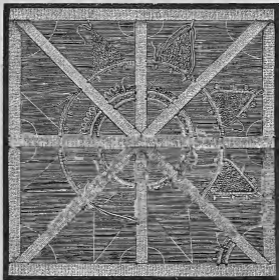


Fig. 951. Reticella lace. Detail of fig. 950.

The small ring in the centre which connects the eight pyramids, is ornamented inside by a row of overcast bars, far enough apart to form an openwork circle.

At the top the rosettes are worked into a strip of linen, previously embellished with a row of openwork; the spaces between them and the border are filled in by little pyramids.

**Brazilian "Sois" lace** (figs. 960, 961, 962). — This is a specimen of the lace made in Brazil under the name of "Sois",

particularly distinguished by the delicacy of the work and by the designs which consist of rosettes made upon stretched threads, somewhat resembling Tenerife work. Notwithstanding the simplicity of design, the work needs a certain skill, as it must be done with a free hand, and it is very difficult to unpick any part once finished.

The necessary preliminary is to draw the design — composed of circles and semi-circles — upon tracing linen; each circle is divided into as many parts as there are rays in the rosette — in this model, into 48 equal parts — marked by lines meeting in the middle. For the arcs between the rosettes, trace nine intervals and eight rays of the same size.

Having finished the drawing, fasten it upon waxed cloth, then trace the outline with running stitches, one stitch to an interval, skipping the alternate spaces. These stitches are the only foundation for the rest of the work. Fill a small netting shuttle with thread, knot the

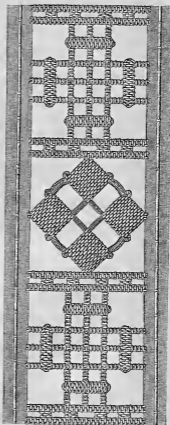


Fig. 951. Insertion in knotted stitch.

thread to one of the run stitches, and crossing the ring, pass the shuttle through the opposite stitch of the tracing,

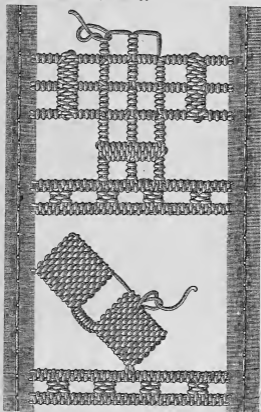


Fig. 953. Working detail of fig. 952.

come back through the nearest stitch, cross the ring to take up the opposite stitch, and so continue. (See the explanatory engraving, fig. 961). The thread is thus passed twice through each running stitch, and in this manner the ring is gradually filled with rays; at the last ray all the cross threads are connected in the centre by a knot and you do not return to the outer circle. The threads should not be very tightly drawn. There

are now 47 rays; the 48<sup>th</sup> is laid as the work progresses from the centre to the circumference, and this thread serves for the passage from one row of stitches to another.



Fig. 954. Lace edging in knotted stitch.

Materials: D-M-C Flax lace thread No. 20, in white, and D-M-C Floss flax or flourishing thread No. 25, in Morocco red 3329 (\*).



Fig. 955. Working detail of fig. 954.

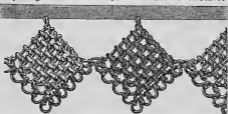


Fig. 956. Smyrna lace.

Materials: D-M-C Alsatia No. 20 or D-M-C Pearl cotton No. 3 or 5, in écreu and Rust brown 3310 (\*).

(\* These numbers refer to the colours on the colour-cards of the articles stamped with the D-M-C trade mark. These cards can be consulted at all the mercer's and needlework shops.

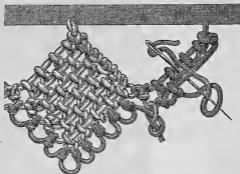


Fig. 957. Working detail of fig. 956.

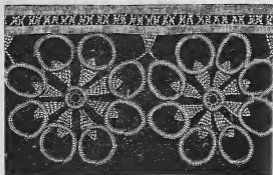


Fig. 958. Danish or "Hedebo" lace.

Materials: D·M·C Flax lace thread No. 40, D·M·C Albatia No. 40  
or D·M·C Alsatian thread No. 50, in white or ecru (\*).

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

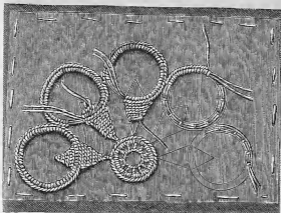


Fig. 959. Working detail of fig. 958.

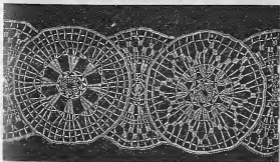


Fig. 960. Brazilian "Sols" lace.

Materials: D·M·C Flax lace thread No. 50, D·M·C Alsatian thread No. 70  
or D·M·C Alsatia No. 40, in white.

The pattern itself is worked in two different stitches: a knotted stitch, like the one used in openwork on linen for connecting the clusters of breads, see fig. 773, and the darning stitch described in the chapter on "Netting" for working leaves, see figs. 667 and 668, and in the present chapter by figs. 883, 885 and 887.

In the centre of the medallion make a wheel with a few rounds of darning, then, in the next row, join 6 of the cross threads by a knot; in the second row, divide the 6 threads and join 3 and 3 of each cluster together. Thus far the two wheels are made alike.

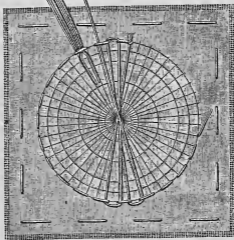


Fig. 561. How to lay the threads for the lace fig. 950.

For one medallion, the next round consists of eight little pyramids in darning stitch, the apex of each turned towards



the centre, from which point the darning must be begun. At the beginning of every round the thread is left free; it is then knotted to the nearest ray. At the end of the round, knot it into the first little loop of the same thread, so that there may be no break in the pattern, and in this way the 48<sup>th</sup> ray is made.

Outside, the pyramids are joined together by threads laid in the form of rounded scallops, and two further rings of

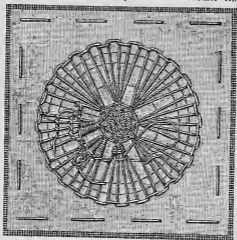


Fig. 962. How to fill the rings for the lace fig. 960.

stretched threads complete the medallion; the thread is carried to the circumference and there fastened off. Pass on, then, to the next circle, in the middle of which make the wheel in darning stitch and the two rows of divided clusters, then finish the 48<sup>th</sup> ray.

This figure can also be worked in darning stitch over stretched threads, beginning as before from the centre.

When the medallions are finished, work in the intermediate figures as shown in fig. 960, with the stitches there indicated.

This accomplished, take a cluster of 3 or 4 threads, lay them alongside the outlines, and make button-hole stitches over them and the tracing stitches all the way round; then loosen the lace from the linen foundation by cutting all the running stitches at the back.

**Patterns of needlework.** — Besides the different kinds of work described above, a great choice of patterns for needle-made laces will be found in the following publications of the D·M·C Library: *Needle-made Laces I*, *Point Lace*, *Teneriffe Lace Work* and *Works of various kinds* (\*).

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(\*) See, at the end of the volume, the list of publications forming the D·M·C Library.



Pillow lace, in the Flemish style of the 17th century.

## Pillow Laces.

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Pillow lace may be regarded as an invention of the 16th century. Made in the first instance at Genoa, it spread rapidly throughout Italy, Spain, the Netherlands, Germany and Sweden. Much later on, the work was introduced into Slavonic countries and South America; in recent years it has extended eastwards, notably to the Islands of Crete, Candia and Ceylon and to Madras in India.

Differing from needle-made lace, in which only one thread and one needle are required to produce all the various stitches contained in the most elaborate patterns, pillow lace is made with an unlimited number of threads, which need to be wound previously upon bobbins.

As it would be impossible in our limited space to describe all the different kinds of pillow lace, we confine ourselves to illustrating a few of those which seem to present the least difficulty of execution. We have published a special volume dealing with pillow laces, containing a treatise upon torchon lace, 62 figures and 8 plates with 23 models of edgings, insertions and braids, as well as 55 patterns for working them out.

**Implements.** — Pillow lace is an industry requiring a number of tools and accessories: a cushion first of all, then bobbins, a winder, patterns, pins and a pricker.

The lace pillow (fig. 963). — According to the country in which it is used, this is known as a cushion, a pillow or a frame. Its shape and arrangement also vary to suit the worker and the kind of lace to be made upon it.

Fig. 963 represents the one generally used in Saxony, where pillow lace has long been one of the chief industries of the inhabitants of certain provinces. It is rounded and resembles a muff in shape, being easily manufactured by anyone with a piece of material 22 inches in width by 24 inches in length.

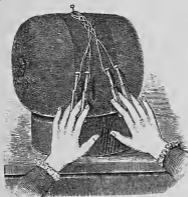


Fig. 963. The lace pillow.

Sew the long sides firmly together, hem the short ones, and run a tape through the hems to draw them up. After gathering up one end, put in a disk of stiff cardboard against it; stuff the case as full as possible of bran, horse-hair or sawdust, then lay in another round of cardboard on the top and draw up the second end. Finally, cover it with a piece of dark material, cloth or flannel.

The pillow is laid in a basket or cardboard box, with sides high enough to keep it steady, and well weighted at the bottom with lead. This primitive form of lace cushion possesses the great advantage of being easily made at home by any worker.

There are others of a more complicated kind, which can be placed upon the table or mounted on feet. These have the cushion or cylinder moveable, so that the work can be continued without interruption.

The frame consists merely of a board or stand 20 inches long and 16 inches wide, resting upon two transverse pieces of wood  $1\frac{1}{2}$  inches high at the back and  $\frac{3}{4}$  inches in front. The board is covered with very thick flannel or felt, or slightly

padded, and then covered with a dark coloured cloth, green for preference. Two small supports are fixed on the outside edge of the board, upon which is mounted the cylinder, consisting of two disks that revolve on a rod about  $8\frac{1}{2}$  inches long. This rod is covered with a thick layer of tow, with flannel or cloth over it. On the left side of the cylinder there is a cog-wheel which, acted upon by a metal spring attached to the board, and engaging with the teeth of the wheel, allows the cylinder to turn one way only.

In the Vosges and in Normandy, a kind of square box, quilted outside, is used instead of a pillow. The box is  $1\frac{1}{4}$  inches higher at the back than in front, and has a deep notch in which a padded cylinder revolves upon its axis. This cylinder, instead of being above the board, hardly projects beyond the notch. The part of the box which receives the lace as it is worked off the cylinder, fits into a second groove made at the back of the frame.

For making Valenciennes lace, a somewhat differently constructed cushion is employed.

**Lace bobbins** (fig. 964). — These are little spools, made of bone, ivory or wood, with handles; they are of different kinds, but only the one which we consider best for beginners to use is shown here.

It is very important always to choose bobbins suited to the thread.

**The winder or lace turn** (fig. 965). — We advise those who mean to take up the work seriously, to provide themselves with a winder such as the one which is here illustrated mounted on a polished wooden stand. For use, this stand must be screwed firmly to a table, then the leather or catgut thong is put round the spindle between the bobbin and the thick part of the handle, and the bobbin is fixed into a notch cut in the upright. The little skein of thread is placed, opened out, round the pegs of the winder and wound from left to right upon the bobbin by turning the handle attached to the wooden disk from right to left.

**Stoppage of the thread upon the bobbin** (fig. 966). — After cutting the thread, fasten it at the head of the bobbin by what is termed a "running loop", illustrated at fig. 966, which,



Fig. 964.  
Lace  
bobbins.

while it prevents the too easy unwinding of the thread, is loose enough to allow of its being lengthened or shortened at will.

**The pattern.** — The pattern or "pricking", one of the most important accessories in lace making, consists of a

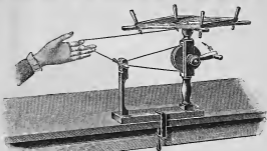


Fig. 965. The winder or lace turn.

design transferred to a card, certain parts of which are pricked out. The lines and their distribution must be absolutely correct and clear, as thereupon the perfection of the lace will in great measure depend. To facilitate the making of the



Fig. 966. Stoppage of the thread upon the bobbin.

pattern, we repeat the subject several times for each model, and the worker can thus trace the whole design from the engraving.

This drawing must then be transferred to brown glazed parchment, provided for the purpose; or if this be not obtain-

able, to a piece of thick paper or cardboard which, lined with a very thin muslin or like material, will serve as substitute.

The length of the drawing should be made to correspond with the circumference of the cylinder, as there must be no break in the continuity of the pattern. If the cylinder prove too small to accommodate the whole design, its size may be enlarged by wrapping further layers of cloth round it.

The next step is the pricking of the holes, which is done as follows; lay the drawing upon a bed of folded material and perforate all the dots marked with numbers.

**The pricker** (fig. 967). — Holders like the one represented in the engraving are to be obtained in every stationer's shop. All that is wanted to complete the implement is a coarse sewing needle screwed into it.

The little holes pricked in the card mark the places where the pins are to be set to stop the threads as the work progresses, and to have the threads twisted round them to form picots or fancy stitches.

**The pins.** — The pins for this work must be of white metal not of steel, as the latter is apt to rust; they must be long and round-headed, and coarse or fine according to the size of the thread used for the lace.

**Materials.** — For pillow lace likely to be often washed a medium twisted flax or cotton thread is employed, such as D·M·C Flax lace thread (*Lin pour dentelles*) (\*), D·M·C Flax thread for knitting and crochet (*Lin pour tricoter et crocheter*), and D·M·C Pearl cotton (*Coton perlé*), in white or *écru*. Many-coloured laces are generally made in silk, but as a good substitute for silk we recommend D·M·C Floss flax or flourishing thread (*Lin floche*), D·M·C Alsatian twist (*Retors d'Alsace*), and also D·M·C Pearl cotton (*Coton perlé*), which may be had in a large number of



Fig. 967.  
The pricker.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

shades. Very pretty and effective lace can be made with the D·M·C Shaded pearl cotton (*Perlé ombré*). D·M·C Gold embroidery thread (*Or fin à broder*), D·M·C Silver embroidery thread (*Argent fin à broder*), D·M·C Gold chiné (*Chiné d'Or*), as well as D·M·C Gold cord (*Cordonnet d'Or*) and D·M·C Turkish gold cord (*Ganse turque*) (\*) are used for the manufacture of metallic laces.

**Position and movement of the hands** (fig. 968). — Pillow lace is almost always made with four bobbins used together,

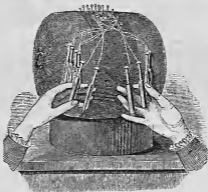


Fig. 968. Position and movement of the hands.

two in each hand, and the various "passings" are formed by the different ways in which the threads are twisted and crossed.

The number of bobbins used together depends upon the kind of lace in hand. But as parts of the work are made separately and so some of the bobbins are for the moment out of action, those not being used are fixed with pins to the side of the pillow, as shown in fig. 968. These should never have more than 5 inches of thread unwound from them to save their getting entangled.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



**Twisting** (fig. 969). — By twisting is meant the movement of passing the right bobbin of each pair over the left one of the same pair. This movement is always made with one hand.

**Crossing** (fig. 970). — This signifies passing the inside bobbin of the left pair over the inside bobbin of the right pair, the outside bobbins remaining passive; the movement requires both hands and both pairs of bobbins.

**Passings.** — When two pairs of bobbins have been twisted and crossed, a "half-passing" has been made; and two of these half-passings constitute a "whole-passing". This final half-passing is sometimes omitted and only the first half-passing made.

The first half-passing varies



Fig. 969.  
Two pairs of bobbins  
twisted once.



Fig. 970.  
Two pairs of bobbins twisted  
once and crossed.

in form, the second is always the same; it is done by twisting the two pairs once and crossing the inside bobbins. In the descriptions that follow, we call this second half-passing simply a "passing" for the sake of brevity.

While the work is being done, the threads are held, by means of pins, at certain points of the pattern. These pins are generally planted just between the pairs of bobbins that are being used. When the pins have to be inserted to the

right or left of the pairs of bobbins, a note to that effect will be found in the description of the work.

**Grounds.** — In pillow lace, the principal parts of the pattern are worked with close passings like the net or lattice ground, fig. 972, or the linen ground, fig. 974, sometimes ornamented with little figures in spot stitch, figs. 989 and 991. For the ground, and for connecting the figures, openwork stitches are preferred, see figs. 976, 977, 978, 979, 980, 981, 983, or dots like those in fig. 987.



Fig. 971.  
Single plait.

We here give a little series of plaits and grounds to be met with in the best known laces, which will be good practice for those who are new to the work. A pattern with detailed description accompanies each model.

The numbering of the pairs of bobbins is from left to right; the first pair on the left of the pattern counts as the first in the description, the first pair on the right has the highest number and counts as the last in the description.

**Single plait** (fig. 971): — This plait is made with two pairs of bobbins; each pair is twisted once, then the inside threads are crossed. A repetition of this process produces the plait shown in fig. 971.

**Net or lattice ground** (figs. 972 and 973). — Fasten on 1 pair of bobbins at each of the points *a*, *b*, *c*, *d*, *e* in the pattern fig. 973.

Twist the 1<sup>st</sup> and 2<sup>nd</sup> pairs once, cross = \* twist the 2<sup>nd</sup> and 3<sup>rd</sup> pairs once, cross = twist the 3<sup>rd</sup> and 4<sup>th</sup> pairs once, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pairs once, cross, insert a pin at point 1, twist the 4<sup>th</sup> pair once, twist the 5<sup>th</sup> pair twice, cross = twist the 3<sup>rd</sup> and 4<sup>th</sup> pairs once, cross = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pairs once, cross = twist the 1<sup>st</sup> and 2<sup>nd</sup> pairs once, cross, insert a pin at point 2, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross; repeat from \*.

**Linen ground** (figs. 974 and 975). — Hang on 2 pairs of bobbins at each of the points *a*, *b*; *c*, in the pattern fig. 975.

Cross the 1<sup>st</sup> and 2<sup>nd</sup> pairs, one passing = \* cross the 2<sup>nd</sup> and 3<sup>rd</sup> pairs, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pairs, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pairs, one passing = cross the 5<sup>th</sup> and 6<sup>th</sup> pairs, one passing, insert a pin at point 1, do not twist the 5<sup>th</sup> pair, twist the 6<sup>th</sup> pair once, cross, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pairs, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pairs, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pairs, one passing = cross the 1<sup>st</sup> and 2<sup>nd</sup> pairs, one passing, insert a pin at point 2, twist the 1<sup>st</sup> pair once, do not twist the 2<sup>nd</sup> pair, cross, one passing; repeat from \*.

**Réseau or torchon ground** (figs. 976 and 977). — Hang on 2 pairs of bobbins at points *a*, *b*, *c*, *d*, *e*, in the pattern fig. 977.

Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 1, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 2, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 3, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 4, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 5, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 6, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 7, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 8, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 9, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick

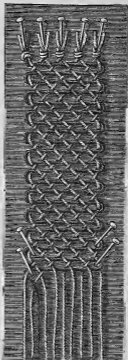


Fig. 977.  
Net or lattice ground.

a pin in at point 10, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 11, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 12, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, stick a pin in at point 13, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 14, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 15, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 16, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 17, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 18, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 19, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once,

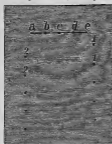


Fig. 973.

Pattern or pricking for the net or lattice ground, fig. 972.

cross, stick a pin in at point 20, one passing = \* twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 21, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, stick a pin in at point 22, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 23, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 24, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 25, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 26, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 27, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 28, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 29, one passing; repeat from \*.

**Dieppe ground** (figs. 978 and 977). — Hang on 2 pairs of bobbins at points *a*, *b*, *c*, *d*, *e*, in the pattern fig. 977.

Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 1, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 2, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, stick a pin in at point 3, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick in a pin at point 4, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick in a pin at point 5, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice,

cross, stick in a pin at point 6, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, stick in a pin at point 7, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, stick a pin in at point 8, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick in a pin at point 9, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick in a pin at point 10, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 11, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 12, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick a pin in at point 13, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair twice, cross, stick in a pin at point 14, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, stick a pin in at point 15, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, stick in a pin at point 16, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick a pin in at point 17, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick a pin in at point 18, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 19, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 20, one passing = \* twist the 9<sup>th</sup> and 10<sup>th</sup> pair twice, cross, stick a pin in

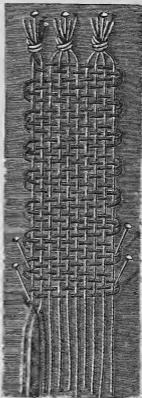


Fig. 974. Linen ground.

at point 21, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick in a pin at point 22, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair twice, cross, stick a pin in at point 23, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, stick a pin in at point 24, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, stick a pin in at point 25, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick a pin in at point 26, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick a pin in at point 27, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 28, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 29, one passing; repeat from *a*.

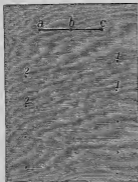


Fig. 975.

Pattern of the linen ground, fig. 974.

and 7<sup>th</sup> pair three times, cross, stick a pin in at point 7 = twist the 5<sup>th</sup> and 6<sup>th</sup> pair three times, cross, stick a pin in at point 8 = twist the 4<sup>th</sup> and 5<sup>th</sup> pair three times, cross, stick a pin in at point 9 = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair three times, cross, stick a pin in at point 10 = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair three times, cross, stick a pin in at point 11 = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair three times, cross, stick a pin in at point 12 = twist the 8<sup>th</sup> and 9<sup>th</sup> pair three times, cross, stick a pin in at point 13 = twist the 7<sup>th</sup> and 8<sup>th</sup> pair three times, cross, stick a pin in at point 14 = twist the 6<sup>th</sup> and 7<sup>th</sup> pair three times, cross, stick a pin in at point 15 = twist the

**Tulle ground** (figs. 979 and 977). — Hang on 2 pairs of bobbins at points *a*, *b*, *c*, *d*, *e*, in the pattern fig. 977.

Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair three times, cross, stick a pin in at point 1 = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair three times, cross, stick a pin in at point 2 = twist the 4<sup>th</sup> and 5<sup>th</sup> pair three times, cross, stick a pin in at point 3 = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair three times, cross, stick a pin in at point 4 = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair three times, cross, stick a pin in at point 5 = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair three times, cross, stick a pin in at point 6 = twist the 6<sup>th</sup>

5<sup>th</sup> and 6<sup>th</sup> pair three times, cross, stick a pin in at point 16 = twist the 4<sup>th</sup> and 5<sup>th</sup> pair three times, cross, stick a pin in at point 17 = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair three times, cross, stick a pin in at point 18 = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair three times, cross, stick a pin in at point 19 = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair three times, cross, stick a pin in at point 20 = \* twist the 9<sup>th</sup> and 10<sup>th</sup> pair three times, cross, stick a pin in at point 21 = twist the 8<sup>th</sup> and 9<sup>th</sup> pair three times, cross, stick a pin in at point 22 = twist the 7<sup>th</sup> and 8<sup>th</sup> pair three times, cross, stick a pin in at point 23 = twist the 6<sup>th</sup> and 7<sup>th</sup> pair three times, cross, stick a pin in at point 24 = twist the 5<sup>th</sup> and 6<sup>th</sup> pair three times, cross, stick a pin in at point 25 = twist the 4<sup>th</sup> and 5<sup>th</sup> pair three times, cross, stick a pin in at point 26 = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair three times, cross, stick a pin in at point 27 = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair three times,

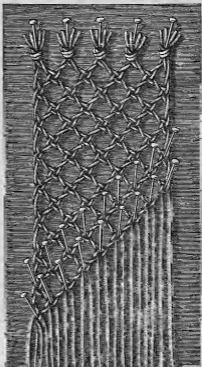


Fig. 976. Roseau stitch.

cross, stick a pin in at point 28 = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair three times, cross, stick a pin in at point 29; repeat from \*.

**Brussels ground** (figs. 980 and 977). — Hang on 2 pairs of bobbins at points *a, b, c, d, e*, in the pattern fig. 977.

Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, one passing, stick a pin in at point 1, two passings = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 2, two passings = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 3, two passings = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 4, two passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, one passing, stick a pin in at point 5, two passings = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 6, two passings = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 7, two passings = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 8, two passings = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 9, two passings = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 10, two passings

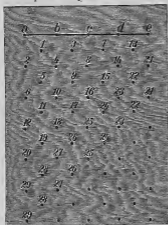


Fig. 977.

Pattern of the *réseau* stitch fig. 976, of the Dieppe stitch fig. 978, of the net stitch fig. 979 and of the Brussels stitch fig. 980.

= twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, one passing, stick a pin in at point 11, two passings = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 12, two passings = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 13, two passings = twist the 7<sup>th</sup> and 8<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 14, two passings = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, one passing,



stick a pin in at point 15, two passings = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 16, two passings = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, one passing,

stick a pin in at point 17, two passings = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, one passing,

stick a pin in at point 18, two passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, one passing,

stick a pin in at point 19, two passings = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing,

stick a pin in at point 20, two passings = \* twist the 9<sup>th</sup> and 10<sup>th</sup> pair twice, cross, one passing,

stick a pin in at point 21, two passings = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, one passing,

stick a pin in at point 22, two passings = twist the 7<sup>th</sup> and 8<sup>th</sup> pair twice, cross, one passing,

stick a pin in at point 23, two passings = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, one passing,

stick a pin in at point 24, two passings = twist the

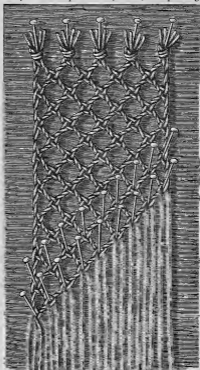


Fig. 978. Dieppe ground.

5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 25, two passings = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 26, two passings

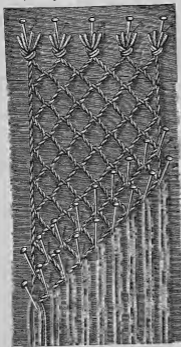


Fig. 979. Net ground.

= twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 27, two passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, one passing, stick a pin in at point 28, two passings = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 29, two passings; repeat from \*.

#### Virgin ground

(figs. 981 and 982). — Hang on 2 pairs of bobbins at points *a*, *b*, *c*, *d*, *e*, *f*, in the pattern fig. 982.

Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 1, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 2, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 3, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at

point 4, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 5, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 6, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at

point 7, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 8, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 9, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 10, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 11, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 12, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 13, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 14, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 15, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 16, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 17, one passing = twist the 1<sup>st</sup> and the 2<sup>nd</sup> pair once, cross, stick a pin in at point 18, one passing = \* twist the 10<sup>th</sup> and 11<sup>th</sup> pair once, cross, stick a pin

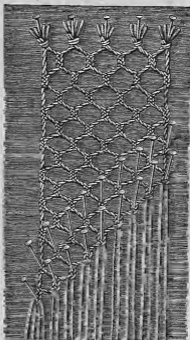


Fig. 980. Brussels ground.

in at point 19, one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 20, one passing = twist

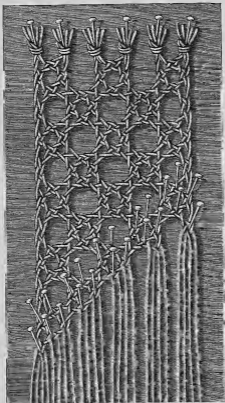


Fig. 981. Virgin ground.

the 11<sup>th</sup> and 12<sup>th</sup> pair once, cross, stick a pin in at point 21, one passing = twist the 10<sup>th</sup> and 11<sup>th</sup> pair once, cross, stick a pin in at point 22, one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, stick a pin in at point 23, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 24, one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 25,

one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, stick a pin in at point 26, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 27, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 28, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 29, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 30, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 31, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 32, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 33, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 34, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 35, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 36, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 37, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at

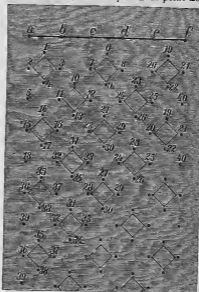


Fig. 982. Pattern of ornamental ground fig. 981.

one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 35, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 36, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 37, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at

point 38, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 39, one passing = twist the 11<sup>th</sup> and

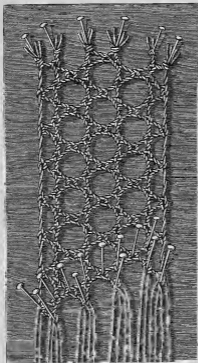


Fig. 53. Rose ground.

and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 5, twist twice, cross = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 6, twist twice, cross = twist the 2<sup>nd</sup> and

12<sup>th</sup> pair once, cross, stick a pin in at point 40, one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross; repeat from \*.

**Rose ground**  
(figs. 983 and 984).  
Hang on 2 pairs of bobbins at points *a, c, d, f*, and 1 pair at points *b* and *e* in the pattern fig. 984.

Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 1, twist twice, cross = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, stick a pin in at point 2, twist twice, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick a pin in at point 3, twist twice, cross = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick a pin in at point 4, twist twice, cross = twist the 2<sup>nd</sup>

3<sup>rd</sup> pair twice, cross, stick a pin in at point 7, twist twice, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick a pin in at point 8, twist twice, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, stick a pin in at point 9, twist twice, cross = \* twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick a pin in at point 10, twist twice, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair twice, cross, stick a pin in at point 11, twist twice, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, stick a pin in at point 12, twist twice, cross = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, stick a pin in at point 13, twist twice, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice,

cross, stick a pin in at point 14, twist twice, cross = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick a pin in at point 15, twist twice, cross = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 16, twist twice, cross = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 17, twist twice, cross = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 18, twist twice, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick a pin in at point 19, twist twice, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, stick a pin in at point 20, twist twice, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick a pin in at point 21, twist twice, cross = twist the 9<sup>th</sup> and 10<sup>th</sup> pair twice, cross, stick a pin in at point 22, twist twice, cross; repeat from \*.

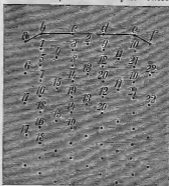


Fig. 984.

Pattern of rose ground fig. 983.

**Valenciennes ground** (figs. 985 and 986). — This consists of little plaits which require 2 pairs of bobbins each. Hang on 2 pairs of bobbins at point *a* and 4 pairs at points *b* and *c* in the pattern fig. 986.

Twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, five passings =

twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, five passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 1, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, five passings,

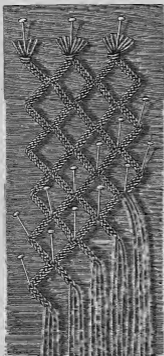


Fig. 965. Valenciennes ground.

stick a pin in at point 2, twist once, cross, five passings = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, five passings = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, five passings = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, five passings = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 3, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, five passings = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 4, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, five passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 5, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, five passings, stick a pin in at point 6, twist once, cross, five passings = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, five passings = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, five passings = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, five passings =

\* twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, five passings, stick a pin in at point 7, twist once, cross, five passings = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, stick a pin in at point 8, one



passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, five passings = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 9, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, five passings = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 10, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, five passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 11, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, five passings, stick a pin in at point 12, twist once, cross, five passings = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, five passings = twist the 5<sup>th</sup> and the 6<sup>th</sup> pair once, cross, five passings = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, five passings; repeat from e.

**Dieppe ground with little spiders** (figs. 987 and 988). — Hang on 2 pairs of bobbins at points a, b, c, d, e, in the pattern fig. 988.

Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 1, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 2, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick a pin in at point 3, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick a pin in at point 4, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 5, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 6, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick a pin in at point 7, one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair twice, cross, stick a pin in at point 8, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, stick a pin in at point 9, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair twice, cross, stick a pin in at point 10, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick

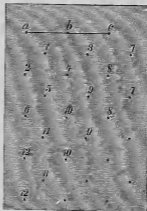


Fig. 986.

Pattern of Valenciennes ground fig. 985.

a pin in at point 11, one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair twice, cross, stick a pin in at point 12, one passing =

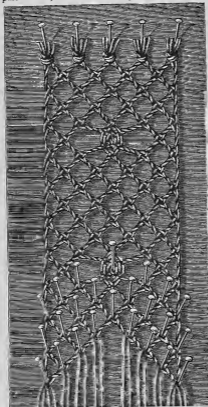


Fig. 987. Dieppe ground with little spiders.

= a twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, stick a pin in at point 13, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick a pin in at point 14, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick a pin in at point 15, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 16, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 17, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, stick a pin in at point 18, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair twice, cross, stick a pin in at point 19, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick a

pin in at point 20. one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair twice, cross, stick a pin in at point 21, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair three times, cross, one passing = twist the 4<sup>th</sup> pair three times, do not twist the 5<sup>th</sup> pair cross, one passing = do not twist the 6<sup>th</sup> pair, twist the 7<sup>th</sup> pair three times, cross, one passing = cross the 5<sup>th</sup> and 6<sup>th</sup> pair, one passing, stick a pin in at point 22, cross, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = twist the 3<sup>rd</sup> pair twice, twist the 4<sup>th</sup> pair three times, cross, stick a pin in at point 23, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 24, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 25, one passing = cross the 6<sup>th</sup> and 7<sup>th</sup> pair, one passing = twist the 7<sup>th</sup> pair three times, twist the 8<sup>th</sup> pair twice, cross, stick a pin in at point 26, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick a pin in at point 27. one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair twice, cross, stick a pin in at point 28, one passing = cross the 5<sup>th</sup> and 6<sup>th</sup> pair, one passing = twist the 4<sup>th</sup> pair twice, twist the 5<sup>th</sup> pair three times, cross, stick a

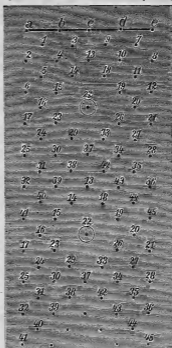


Fig. 988.  
Pattern of Dieppe ground Fig. 987.

pin in at point 29, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick a pin in at point 30, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in

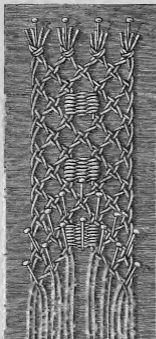


Fig. 989. Réseau ground with squares in spot stitch.

at point 31, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 32, one passing = twist the 6<sup>th</sup> pair three times, twist the 7<sup>th</sup> pair twice, cross, stick a pin in at point 33, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair twice, cross, stick a pin in at point 34, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick a pin in at point 35, one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair twice, cross, stick a pin in at point 36, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, stick a pin in at point 37, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick a pin in at point 38, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair twice, cross, stick a pin in at point 39, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair twice, cross, stick a pin in at point 40, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, stick a pin in at point 41, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair twice, cross, stick a pin in at point 42, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair twice, cross, stick a pin in at point 43, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair twice, cross, stick a pin in at point 44.

one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair twice, cross, stick a pin in at point 45, one passing; repeat from \*.

**Réseau ground with squares in spot stitch** (figs. 989 and 990). — Hang on 2 pairs of bobbins, at points *a*, *b*, *c*, *d*, in the pattern fig. 990.

Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 1, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 2, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 3, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 4, one passing = \* twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 5, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 6, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 7, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 8, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 9, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 10, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 11, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, for the square in spot stitch repeat six times: twist the 4<sup>th</sup> pair twice, do not twist the 5<sup>th</sup> pair, cross, and do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair twice, cross (tighten all the passings equally to give the square a good shape), stick a pin in at point 12 = twist the 3<sup>rd</sup> pair once, twist the 4<sup>th</sup> pair twice, cross, stick a pin in at point 13. one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 14, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 15, one passing

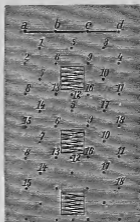
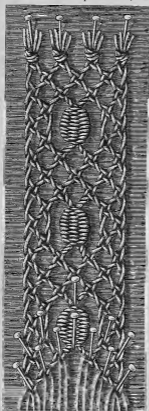


Fig. 990.

Pattern of réseau ground fig. 989.

= twist the 5<sup>th</sup> pair twice, twist the 6<sup>th</sup> pair once, cross,



stick a pin in at point 16, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 17, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 18, one passing: repeat from \*.

**Réseau ground with leaves in spot stitch** (figs. 991 and 992). — Hang on 2 pairs of bobbins at points *a, b, c, d*, in the pattern, fig. 992.

Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 1, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 2, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 3, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 4, one passing = \* twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 5, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 6, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 7, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 8, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 9, one passing = twist the 1<sup>st</sup>

Fig. 991. Réseau ground with leaves in spot stitch.

and 2<sup>d</sup> pair once, cross, stick a pin in at point 10, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 11, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 12, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 13, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 14, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 15, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair twice, cross, stick a pin in at point 16, for the leaf in spot stitch repeat ten times: twist the 4<sup>th</sup> pair twice, do not twist the 5<sup>th</sup> pair, cross, and do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair twice, cross (draw the 1<sup>st</sup> and 10<sup>th</sup> passings tight and leave the intermediate passings looser to give the leaf a good shape), stick a pin in at point 17 = twist the 3<sup>d</sup> pair once, twist the 4<sup>th</sup> pair twice, cross, stick a pin in at point 18, one passing = twist the 2<sup>d</sup> and 3<sup>d</sup> pair once, cross, stick a pin in at point 19, one passing = twist the 1<sup>st</sup> and 2<sup>d</sup> pair once, cross, stick a pin in at point 20, one passing = twist the 5<sup>th</sup> pair twice, twist the 6<sup>th</sup> pair once, cross, stick a pin in at point 21, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 22, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 23, one passing; repeat from \*.

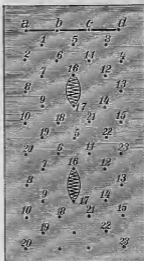


Fig. 992.

Pattern of resaca ground fig. 991.

**Everlasting lace in two rows** (figs. 993 and 994). — The everlasting laces have no pronounced pattern; they can be

worked either as insertions or as lace with scalloped edges, the width being dependent upon the number of rows made.

For a lace with only one row of holes, 5 pairs of bobbins are needed; for two rows, 7 pairs of bobbins; for

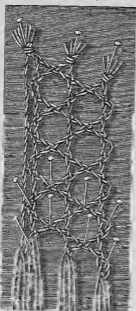


Fig. 993. Everlasting lace in two rows.

Materials: D·M·C Flax lace thread No. 16, D·M·C Alsatia No. 25, or D·M·C Floss flax or flourishing thread No. 16, in white or écaru (\*).

once, cross, stick a pin in at point 1, one passing = twist

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

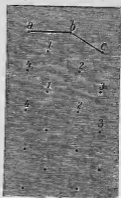


Fig. 994.

Pattern of Everlasting lace in two rows fig. 993.

three rows, 9 pairs of bobbins, that is two pairs more for every additional row desired.

Insertions take 1 extra pair of bobbins for the second vertical edge.

In the pattern, fig. 994, hang on 3 pairs of bobbins at point *a* and 2 pairs of bobbins at points *b* and *c*.

\* Twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair



the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 2, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, one passing, stick a pin in at point 3, twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 1<sup>st</sup> pair three times, twist the 2<sup>nd</sup> pair once, cross, one passing. stick a pin in at point 4 (on the right of the 2<sup>nd</sup> pair); repeat from \*.

**Torchon lace** (figs. 995 and 996). — Hang on 3 pairs of bobbins at points *a* and *b* and 2 pairs of bobbins at points *c* and *d*, in the pattern fig. 996.

Twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 1, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 2, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup>

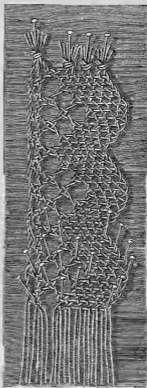


Fig. 995. Torchon lace.

Materials: D·M·C Flex lace thread No. 16, D·M·C Alsatia No. 25, or D·M·C Pearl cotton No. 8, in white or Malze yellow 579.

pair once, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 3, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 4, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once,

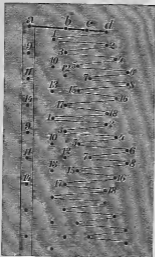


Fig. 996.

Pattern of torchon lace Fig. 995.

cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 5, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 6, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 7, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 8, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, stick a pin in at point 9 (on the right of the 2<sup>nd</sup> pair) = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing, stick a pin in at point 9 (on the right of the 2<sup>nd</sup> pair) = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once,

cross, stick a pin in at point 10, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing, stick a pin in at point 11 (on the right of the 2<sup>nd</sup> pair) = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 12, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, stick a pin in at point 13, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing, stick a pin in at point 14 (on the right of the 2<sup>nd</sup> pair) = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 15, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 16, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, stick a pin in at point 17, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 18, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross.

Repeat from the beginning.



Fig. 997.  
Plait with picots.

**Picots** (fig. 997). — For decorating the plain edges of a lace, make, with one of the outside threads, picots formed with the help of a pin stuck into the pattern at a given place. These picots are often met with on plaited bands, as shewn in the engraving fig. 997. (See also figs. 1000 and 1004.)

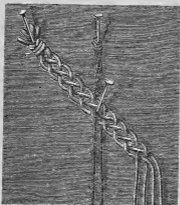


Fig. 998.  
Crossing with three pairs of bobbins.

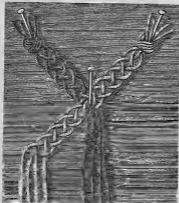


Fig. 999.  
Crossing with four pairs of bobbins.

**Crossing with three and four pairs of bobbins** (figs. 998 and 999). — There is a kind of lace in which the pattern is principally formed by plaited and twisted bars of threads. In making lace of this kind the passings, where the bars cross each other, are done with three or four pairs of bobbins. The pairs then count as if they were single threads, and you turn and cross them in the same manner. The pins that hold these crossings are stuck in exactly in the middle of the crossed threads as the engravings indicate.

Fig. 998 shews a crossing with three pairs of bobbins, and fig. 999, one done with 4 pairs. These crossings are used in making the laces illustrated in figs. 1000 and 1004.

**Plaited lace** (figs. 1000 and 1001). — Hang on 4 pairs of bobbins at point *a* and 1 pair at point *b*, in the pattern fig. 1001.

Twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, six passings = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, three passings = do not twist the



Fig. 1000. Plaited lace.  
Materials: D·M·C Flax lace thread  
No. 16, in white (\*).

= twist the 3<sup>rd</sup> pair three times, do not twist the 4<sup>th</sup> and 5<sup>th</sup> pair, a crossing as in fig. 998, stick a pin in at point 5

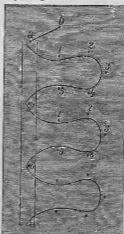


Fig. 1001.

Pattern of plaited lace fig. 1000.

3<sup>rd</sup> and 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair three times, a crossing as in fig. 998, stick a pin in at point 1 = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, three passings, one picot to the right at point 2, three passings, one picot to the right at point 3, three passings, one picot to the right at point 4, three passings

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

= twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, three passings = a crossing as in fig. 999 with the 1<sup>st</sup> and 2<sup>nd</sup> and with the 3<sup>rd</sup> and 4<sup>th</sup> pair, stick a pin in at point 6. Repeat from the beginning.

**Insertion with squares in spot stitch** (figs. 1002 and 1003). — Hang on 3 pairs of bobbins at points *a* and *f*, 2 pairs at points *b* and *e* and 1 pair at points *c* and *d*, in the pattern fig. 1003.

Twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, one passing, stick a pin in at point 1, two passings = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, one passing = do not twist the 3<sup>rd</sup> pair, twist

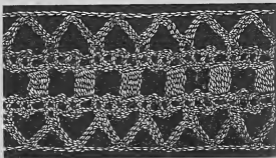


Fig. 1002. Insertion with squares in spot stitch.

**Materials.** D·M·C Pearl cotton No. 5 or 8, D·M·C Floss flax or Scourishing thread No. 8 or 16, in white or Malze yellow 579 (\*).

the 4<sup>th</sup> pair once, cross, one passing, stick a pin in at point 2 = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, four passings, stick a pin in at point 3 = twist the 1<sup>st</sup> pair three times, do not twist the 2<sup>nd</sup> pair, cross, one passing = do not twist the 2<sup>nd</sup> pair, twist the 3<sup>rd</sup> pair once, cross, four passings = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 4. one passing =

(\*) This number indicates a colour on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.

twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, one passing, stick a pin in at point 5, two passings = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, one passing = twist the 9<sup>th</sup> pair once, do not twist the 10<sup>th</sup> pair, cross, one passing, stick a pin in at point 6 = cross the 10<sup>th</sup> and 11<sup>th</sup> pair, one passing = cross the 9<sup>th</sup> and 10<sup>th</sup> pair, one passing = twist the 10<sup>th</sup> and 11<sup>th</sup> pair once, cross, four passings, stick a pin in at point 7 = do not twist the 11<sup>th</sup> pair, twist the 12<sup>th</sup> pair three times, cross, one passing = twist the 10<sup>th</sup> pair once, do not twist the 11<sup>th</sup> pair, cross, four passings =

twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, one passing = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 8, one passing = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, spot stitch six times, see fig. 980 = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, stick a pin in at point 9, one passing = twist the 4<sup>th</sup> and 5<sup>th</sup> pair once, cross, one passing, stick a pin in at point 10, two passings = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, stick a pin in at point 11, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair

once, cross, one passing, stick a pin in at point 12, two passings. Repeat from the beginning.

**Platted lace** (figs. 1004 and 1005). — Hang on 2 pairs of bobbins at points *a* and *d*, 4 pairs at point *b* and 3 pairs at point *c*.

Cross the 8<sup>th</sup> and 9<sup>th</sup> pair, one passing = cross the 7<sup>th</sup> and 8<sup>th</sup> pair, one passing = cross the 6<sup>th</sup> and 7<sup>th</sup> pair, one passing = cross the 5<sup>th</sup> and 6<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing



Fig. 1003.

Pattern of insertion with squares fig. 1003.

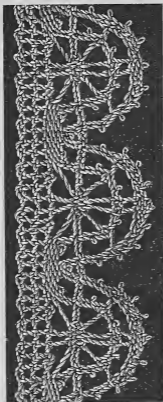


Fig. 1004. Plated lace.

Materials: D·M·C Flax lace thread No. 16, D·M·C Floss flax or flourishing thread No. 16, or D·M·C Pearl cotton No. 8, in white or écru.

= twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, one passing, stick a pin in at point 1, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 3<sup>rd</sup> pair once, do not twist the 4<sup>th</sup> pair, cross, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = cross the 5<sup>th</sup> and 6<sup>th</sup> pair, one passing = cross the 6<sup>th</sup> and 7<sup>th</sup> pair, one passing, stick a pin in at point 2, cross, one passing = cross the 5<sup>th</sup> and 6<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, one passing, stick a pin in at point 3, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, one passing, stick a pin in at point 4, two passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the



1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, one passing, stick a pin in at point 5, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross

one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 3<sup>rd</sup>

and 4<sup>th</sup> pair once, cross, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, one passing =

twist the 10<sup>th</sup> and 11<sup>th</sup> pair once, cross, two passings = crossing as described in fig. 999 with

8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup> and 11<sup>th</sup> pair, stick a pin in at point 6 = twist the 10<sup>th</sup>

and 11<sup>th</sup> pair once, cross, two passings = twist the 11<sup>th</sup> pair once, a picot at

point 7, twist the 10<sup>th</sup> and 11<sup>th</sup> pair once, cross, two passings = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross,

two passings = cross the 6<sup>th</sup> and 7<sup>th</sup> pair, two passings = crossing with the 6<sup>th</sup>,

7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> pair, stick a pin in at point 8 = twist the 6<sup>th</sup> and

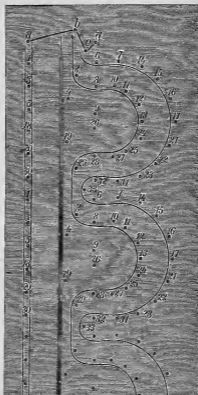


Fig. 1005.

Pattern of plaited lace fig. 1004.

7<sup>th</sup> pair once, cross, three passings, stick a pin in at point 9 = twist the 5<sup>th</sup> pair three times, do not twist the 6<sup>th</sup> pair, cross, one passing = cross the 6<sup>th</sup> and 7<sup>th</sup> pair, one passing = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, two passings, twist the 9<sup>th</sup> pair once, a picot at point 10, twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, one passing, stick a pin in at point 11 = twist the 7<sup>th</sup> pair three times, do not twist the 8<sup>th</sup> pair, cross, one passing = cross the 8<sup>th</sup> and 9<sup>th</sup> pair, one passing = cross the 7<sup>th</sup> and 8<sup>th</sup> pair, two passings, twist the 8<sup>th</sup> pair once, a picot at point 12, twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, one passing = twist the 4<sup>th</sup> pair three times, do not twist the 5<sup>th</sup> pair, cross, one passing = cross the 5<sup>th</sup> and 6<sup>th</sup> pair, one passing = twist the 6<sup>th</sup> pair three times, do not twist the 7<sup>th</sup> pair, cross, one passing, stick a pin in at point 13 = cross the 7<sup>th</sup> and 8<sup>th</sup> pair, one passing = twist the 9<sup>th</sup> pair twice, do not twist the 10<sup>th</sup> pair, cross, one passing = cross the 10<sup>th</sup> and 11<sup>th</sup> pair, one passing, twist the 11<sup>th</sup> pair once, a picot at point 14, do not twist the 10<sup>th</sup> pair, twist the 11<sup>th</sup> pair once, cross, one passing = cross the 9<sup>th</sup> and 10<sup>th</sup> pair, one passing = cross the 10<sup>th</sup> and 11<sup>th</sup> pair, one passing, twist the 11<sup>th</sup> pair once, a picot at point 15, do not twist the 10<sup>th</sup> pair, twist the 11<sup>th</sup> pair once, cross, one passing = cross the 9<sup>th</sup> and 10<sup>th</sup> pair, one passing = cross the 10<sup>th</sup> and 11<sup>th</sup> pair, one passing = twist the 8<sup>th</sup> pair twice, do not twist the 9<sup>th</sup> pair, cross, one passing = cross the 9<sup>th</sup> and 10<sup>th</sup> pair, one passing = cross the 10<sup>th</sup> and 11<sup>th</sup> pair, one passing, stick a pin in at point 17, do not twist the 10<sup>th</sup> pair, twist the 11<sup>th</sup> pair twice, cross, one passing = cross the 9<sup>th</sup> and 10<sup>th</sup> pair, one passing = cross the 8<sup>th</sup> and 9<sup>th</sup> pair, one passing = twist the 7<sup>th</sup> pair once, twist the 8<sup>th</sup> pair twice, cross, one passing = twist the 6<sup>th</sup> pair once, do not twist the 7<sup>th</sup> pair, cross, one passing = do not twist the 5<sup>th</sup> pair, twist the 6<sup>th</sup> pair three times, cross, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = twist the 3<sup>rd</sup> pair once, twist the 4<sup>th</sup> pair three times, cross, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, one passing, stick a pin in at point 18, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, one passing, stick a pin in at point 19, two

passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing  
 = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, one passing, stick a  
 pin in at point 20, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair  
 once, cross, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once,  
 cross, one passing = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross,  
 one passing = cross the 10<sup>th</sup> and 11<sup>th</sup> pair, one passing =  
 cross the 9<sup>th</sup> and 10<sup>th</sup> pair, one passing = cross the 10<sup>th</sup> and  
 11<sup>th</sup> pair, one passing, twist the 11<sup>th</sup> pair once, a picot at  
 point 21, do not twist the 10<sup>th</sup> pair; twist the 11<sup>th</sup> pair once,  
 cross, one passing = cross the 9<sup>th</sup> and 10<sup>th</sup> pair, one passing  
 = cross the 10<sup>th</sup> and 11<sup>th</sup> pair, one passing, twist the 11<sup>th</sup>  
 pair once, a picot at point 22, do not twist the 10<sup>th</sup> pair,  
 twist the 11<sup>th</sup> pair once, cross, one passing = cross the 9<sup>th</sup>  
 and 10<sup>th</sup> pair, one passing = cross the 10<sup>th</sup> and 11<sup>th</sup> pair, one  
 passing, twist the 11<sup>th</sup> pair once, a picot at point 23, do not  
 twist the 10<sup>th</sup> pair, twist the 11<sup>th</sup> pair once, cross, one passing  
 = cross the 9<sup>th</sup> and 10<sup>th</sup> pair, one passing = twist the 7<sup>th</sup> and  
 8<sup>th</sup> pair once, cross, one passing, twist the 8<sup>th</sup> pair once, a  
 picot at point 24, twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, one  
 passing = do not twist the 8<sup>th</sup> pair, twist the 9<sup>th</sup> pair twice,  
 cross, one passing, stick a pin in at point 25 = cross the  
 7<sup>th</sup> and 8<sup>th</sup> pair, one passing = do not twist the 6<sup>th</sup> pair,  
 twist the 7<sup>th</sup> pair three times, cross, one passing, stick a pin  
 in at point 26 = cross the 5<sup>th</sup> and 6<sup>th</sup> pair, one passing =  
 cross the 6<sup>th</sup> and 7<sup>th</sup> pair, three passings = cross the 8<sup>th</sup> and  
 9<sup>th</sup> pair, two passings, twist the 9<sup>th</sup> pair once, a picot at  
 point 27, twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, one passing  
 = crossing with the 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> pair, stick a pin in  
 at point 28 = twist the 6<sup>th</sup> and 7<sup>th</sup> pair once, cross, two  
 passings = do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair  
 three times, cross, one passing = cross the 5<sup>th</sup> and 6<sup>th</sup>  
 pair, one passing = cross the 6<sup>th</sup> and 7<sup>th</sup> pair, one passing,  
 stick a pin in at point 29, cross, one passing = cross the  
 5<sup>th</sup> and 6<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair,  
 one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing =  
 twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, one passing = twist  
 the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, one passing, stick a pin  
 in at point 30, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair  
 once, cross, one passing = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once,  
 cross, one passing = twist the 3<sup>rd</sup> pair once, do not twist  
 the 4<sup>th</sup> pair, cross, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup>  
 pair, one passing = cross the 5<sup>th</sup> and 6<sup>th</sup> pair, one passing  
 = cross the 6<sup>th</sup> and 7<sup>th</sup> pair, one passing = twist the

8<sup>th</sup> and 9<sup>th</sup> pair once, cross, two passings = twist the 10<sup>th</sup> and 11<sup>th</sup> pair once, cross, two passings, twist the 11<sup>th</sup> pair once, a picot at point 31, twist the 10<sup>th</sup> and 11<sup>th</sup> pair once, cross, two passings = crossing with the 8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup> and 11<sup>th</sup> pair, stick a pin in at point 32 = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, two passings = cross the 7<sup>th</sup> and 8<sup>th</sup> pair, one passing = cross the 8<sup>th</sup> and 9<sup>th</sup> pair, one passing, stick a pin in at point 33. Repeat from the beginning.

**Gold lace with figures in spot stitch and framing** (figs. 1006 and 1007). — Hang on 1 pair of bobbins at points *a* and *g*, 2 pairs at points *b*, *c*, *e*, *f* and 4 threads for the framing at point *d*, in the pattern fig. 1007.

Twist the 3<sup>rd</sup> pair once, twist the 4<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 1, two passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 2, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, one passing, stick a pin in at point 3, two passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 4, one passing = slip the framing threads I and II through the 5<sup>th</sup>, 4<sup>th</sup> and 3<sup>rd</sup> pair twisted once = twist the 7<sup>th</sup> pair twice, twist the 8<sup>th</sup> pair once, cross, one passing, stick a pin in at point 5, two passings = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, stick a pin in at point 6, one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, one passing, stick a pin in at point 7, two passings = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, stick a pin in at point 8, one passing = slip the framing threads IV and III through the 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> pair twisted once = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, one passing, stick a pin in at point 9, one passing = twist the 4<sup>th</sup> pair once, twist the 5<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 10, one passing = twist the 6<sup>th</sup> pair twice, twist the 7<sup>th</sup> pair once, cross, one passing, stick a pin in at point 11, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 12, one passing = eight times spot stitch, see fig. 989, with the 4<sup>th</sup> and 5<sup>th</sup> pair = twist the 3<sup>rd</sup> and 4<sup>th</sup> pair once, cross, one passing, stick a pin in at point 13, two passings = twist the 4<sup>th</sup> pair once, twist the 5<sup>th</sup> pair twice, cross, eight times spot stitch = eight times spot stitch with the 6<sup>th</sup> and 7<sup>th</sup> pair = twist the 7<sup>th</sup> and 8<sup>th</sup> pair once, cross, one passing, stick a pin in at point 14, two passings = twist the 6<sup>th</sup> pair

twice, twist the 7<sup>th</sup> pair once, cross, eight times spot stitch = twist the 5<sup>th</sup> and 6<sup>th</sup> pair once, cross, one passing, stick a pin in at point 15, one passing = twist the 4<sup>th</sup> pair once, twist the 5<sup>th</sup> pair twice, cross, stick a pin in at point 16, two passings = twist the 6<sup>th</sup> pair twice, twist the 7<sup>th</sup> pair once, cross, stick a pin in at point 17, two passings = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, stick a pin in at point 18, two passings = slip the framing threads II and I through the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> pair once twisted = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 19, one passing = twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing, stick a pin in at point 20, two passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 21, one passing = twist the 3<sup>rd</sup> pair twice, twist the 4<sup>th</sup> pair once, cross, one passing, stick a pin in at point 22, two passings = twist the 4<sup>th</sup> pair twice, twist the 5<sup>th</sup> pair once, cross, one passing, stick a pin in at point 23, two passings = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 24, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair once, cross, stick a pin in at point 25, twist the 1<sup>st</sup> pair twice, do not twist the 2<sup>nd</sup> pair, cross, twist the 1<sup>st</sup> pair once, twist the 2<sup>nd</sup> pair twice, cross, stick a pin in at point 26, twist the 1<sup>st</sup> pair twice, do not twist the 2<sup>nd</sup> pair, cross, twist the 1<sup>st</sup> pair once, twist the 2<sup>nd</sup> pair twice, cross, stick a pin in at point 27, twist the 1<sup>st</sup> pair twice, do not twist the 2<sup>nd</sup> pair, cross, twist the 1<sup>st</sup> pair once, twist the 2<sup>nd</sup> pair twice, cross, stick a pin in at point 28, twist the 1<sup>st</sup> pair twice, do not twist the 2<sup>nd</sup> pair, cross, twist the 1<sup>st</sup> pair once, twist the 2<sup>nd</sup> pair twice, cross, stick a pin in at point 29, twist the 1<sup>st</sup> pair twice, do not twist the 2<sup>nd</sup> pair, cross, twist the 1<sup>st</sup> pair once, twist the 2<sup>nd</sup> pair twice, cross, stick a pin in at point 30, twist the 1<sup>st</sup> pair twice, do not twist the 2<sup>nd</sup> pair, cross, twist the 1<sup>st</sup> pair once, twist the 2<sup>nd</sup> pair twice, cross, stick a pin in at point 31, twist the 1<sup>st</sup> pair twice, do not twist the 2<sup>nd</sup> pair, cross = twist the 2<sup>nd</sup> and 3<sup>rd</sup> pair once, cross, stick a pin in at point 32, one passing = slip the framing threads III and IV through the 8<sup>th</sup>, 7<sup>th</sup> and 6<sup>th</sup> pair, twisted once = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, stick a pin in at point 33, one passing = twist the 9<sup>th</sup> pair once, twist the 10<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 34, two passings = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once,

cross, stick a pin in at point 35, one passing = twist the 7<sup>th</sup> pair once, twist the 8<sup>th</sup> pair twice, cross, one passing.

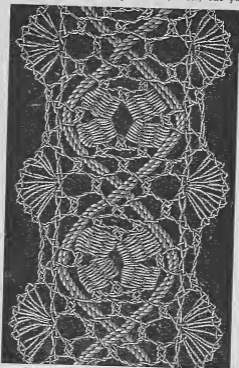


Fig. 1006. Gold lace with figures in spot stitch and framing.  
Materials: D·M·C Gold embroidery thread No. 30 and D·M·C Gold cord, or D·M·C Gold chine, ecru and gold, and D·M·C Turkish gold cord No. 6 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

the  
sing.

stick a pin in at point 36, two passings = twist the 6<sup>th</sup> pair once, twist the 7<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 37, two passings = twist the 8<sup>th</sup> and 9<sup>th</sup>

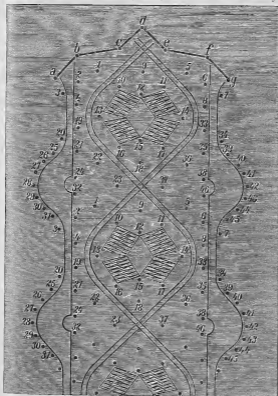


Fig. 1007. Pattern for gold lace fig. 1006.

pair once, cross, stick a pin in at point 38, one passing = twist the 9<sup>th</sup> and 10<sup>th</sup> pair once, cross, stick a pin in at point 39, do not twist the 9<sup>th</sup> pair, twist the 10<sup>th</sup> pair twice, cross, twist the 9<sup>th</sup> pair twice, twist the 10<sup>th</sup> pair once, cross, stick a pin in at point 40, do not twist the 9<sup>th</sup> pair, twist the 10<sup>th</sup> pair twice, cross, twist the 9<sup>th</sup> pair twice, twist the 10<sup>th</sup> pair once, cross, stick a pin in at point 41, do not twist the 9<sup>th</sup> pair, twist the 10<sup>th</sup> pair twice, cross, twist the 9<sup>th</sup> pair twice, twist the 10<sup>th</sup> pair once, cross, stick a pin in at point 42, do not twist the 9<sup>th</sup> pair, twist the 10<sup>th</sup> pair twice, cross, twist the 9<sup>th</sup> pair twice, twist the 10<sup>th</sup> pair once, cross, stick a pin in at point 43, do not twist the 9<sup>th</sup> pair, twist the 10<sup>th</sup> pair twice, cross, twist the 9<sup>th</sup> pair twice, twist the 10<sup>th</sup> pair once, cross, stick a pin in at point 44, do not twist the 9<sup>th</sup> pair, twist the 10<sup>th</sup> pair twice, cross, twist the 9<sup>th</sup> pair twice, twist the 10<sup>th</sup> pair once, cross, stick a pin in at point 45, do not twist the 9<sup>th</sup> pair, twist the 10<sup>th</sup> pair twice, cross = twist the 8<sup>th</sup> and 9<sup>th</sup> pair once, cross, stick a pin in at point 46, one passing = cross the framing threads I and II with the threads III and IV and repeat from the beginning.

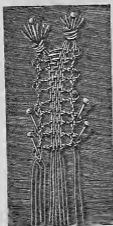


Fig. 1008.  
Straight cloth braid.

decorated and worked in various colours.

We give examples in fig. 1008 and fig. 1010, of plain straight and wavy "cloth braids" worked in one colour.

**Straight cloth braid** (figs. 1008 and 1009). — Hang on 3 pairs of bobbins at points *a* and *b*, in the pattern fig. 1009.

Twist the 2<sup>nd</sup> pair twice, do not twist the 3<sup>rd</sup> pair, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing. stick a pin in at point 1, twist the 5<sup>th</sup> pair once, twist the 6<sup>th</sup> pair twice, cross, one passing =



do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair twice, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 2, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing. Repeat from the beginning.

**Waved cloth braid** (figs. 1010 and 1011). — Hang on 4 pairs of bobbins at point *a* and 2 pairs at point *b*, in the pattern fig. 1011.

Do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair twice, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 1, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing = twist the 2<sup>nd</sup> pair twice, do not twist the 3<sup>rd</sup> pair, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 2, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing = twist the 2<sup>nd</sup> pair twice, do not twist the 3<sup>rd</sup> pair, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 3, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing = twist the 2<sup>nd</sup> pair twice, do not twist the 3<sup>rd</sup> pair, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 4, twist the 1<sup>st</sup> pair twice, twist the 2<sup>nd</sup> pair once, cross, one passing = twist the 2<sup>nd</sup> pair twice, do not twist the 3<sup>rd</sup> pair, cross, one passing =



Fig. 1009.  
Pattern for straight braid  
fig. 1008.

cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = twist the 5<sup>th</sup> pair twice, do not twist the 6<sup>th</sup> pair, cross, one passing, stick a pin in at

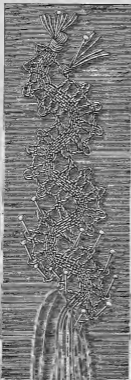


Fig. 1010.  
Waved cloth braid.

point 5 (left of the 5<sup>th</sup> pair) = do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair twice, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = twist the 1<sup>st</sup> and 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 6 (on the right of the 2<sup>nd</sup> pair) = twist the 2<sup>nd</sup> pair twice, do not twist the 3<sup>rd</sup> pair, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 7, twist the 5<sup>th</sup> pair once, twist the 6<sup>th</sup> pair twice, cross, one passing = do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair twice, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 8, twist the 5<sup>th</sup> pair once, twist the 6<sup>th</sup> pair twice, cross, one passing = do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair twice, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing =

PLATE XII



LACE EMBROIDERED ON NET  
worked with D·M·C Floss flax or flourishing thread (Lin floche).

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cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 9, twist the 5<sup>th</sup> pair one, twist the 6<sup>th</sup> pair twice, cross, one passing = do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair twice, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 10, twist the 5<sup>th</sup> pair once, twist the 6<sup>th</sup> pair twice, cross, one passing = do not twist the 4<sup>th</sup> pair, twist the 5<sup>th</sup> pair twice, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 2<sup>nd</sup> and 3<sup>rd</sup> pair, one passing = do not twist the 1<sup>st</sup> pair, twist the 2<sup>nd</sup> pair twice, cross, one passing, stick a pin in at point 11 (on the right of the 2<sup>nd</sup> pair) = twist the 2<sup>nd</sup> pair twice, do not twist the 3<sup>rd</sup> pair, cross, one passing = cross the 3<sup>rd</sup> and 4<sup>th</sup> pair, one passing = cross the 4<sup>th</sup> and 5<sup>th</sup> pair, one passing = twist the 5<sup>th</sup> and 6<sup>th</sup> pair twice, cross, one passing, stick a pin in at point 12 (left of the 5<sup>th</sup> pair); repeat from the beginning.

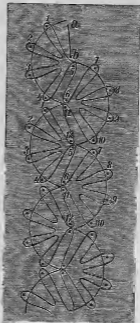


Fig. 1011.

Pattern for waved cloth braid fig. 1010.

**Russian braid lace** (figs. 1012, 1013, 1014). — The so-called "Russian" lace, differs from the pillow laces which we have been describing in that it is entirely composed of one or more narrow braids which form the whole pattern.

Our model is made of a single braid, carried about in

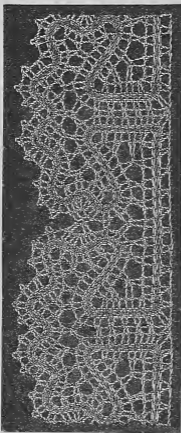


Fig. 1012. Russian braid lace.

straight and curved lines, which are connected at short intervals by small loops of thread.

To clearly explain the execution of this kind of lace, we have shown in figs. 1008 to 1011 a straight and a waved braid in process of making, with the pattern and description. We advise our readers to practice making these braids before attempting the lace itself.

When a lace in two colours is desired, like that of fig. 1012, the middle pair of bobbins should be filled with the coloured thread; for this we recommend D.M.C Floss flax or flourishing thread (Lin floche) No. 25, in white and Blue fast dye 797.

In the pricking of the lace the waved line will be observed, by means of which the changes in direction of the braid can be easily followed.

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For this, take  
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the pair nearest  
to the completed  
work, catch  
hold of the  
thread with a  
crochet hook,  
draw a loop  
through a picot  
of the finished  
braid, and slip  
the second  
bobbin of the



Fig. 1013.

How to connect the  
braids.

pair through this  
loop, then draw  
up the threads.

Fig. 1013  
shows how to  
proceed. There  
in *a* we see a  
picot of a finish-  
ed braid, in *b*  
the loop of  
thread drawn  
through the  
picot by the  
first bobbin, and

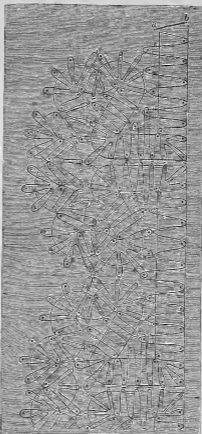


Fig. 1014. Pattern for braid lace fig. 1012.

in *c* the thread of the second bobbin of the pair slipped through the loop of thread.

The pattern on the *passement* further shows the places where the picots are to be made, marked by little strokes. The strokes indicate how many times it is necessary to twist the bobbins forming the picots; in cases where the picot is made as we described for the straight and waved braids, we have made no special marks.

**Patterns of needlework.** — Besides the different kinds of work described above, a large choice of patterns for pillow laces will be found in the following publications of the D·M·C Library: *Pillow Laces I* and *Works of various kinds* (\*).



(\* See, at the end of the volume, the list of publications forming the D·M·C Library.

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Tasseled fringe with crochet heading.

## Needlework Trimmings

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In the foregoing chapters we have taught how the different kinds of embroideries and laces are made. To complete this Encyclopedia we will now give our readers a few directions as to the finishing off and trimming of needlework.

Embroideries that require no lining can be bordered with a hem or a small fringe; lined ones, on the contrary, may be edged with cord or narrow gimp. For very handsome pieces of work, it is usual to choose heavy fringes with tassels at the corners; while finer embroideries look best edged with lace.

In every case the decoration must be arranged in harmony with the needlework; if it be too important or ornate in style it will injure the effect of the embroidery, instead of showing it off by a tasteful simplicity.

**Hems.** — A hem is the most useful finish for all articles likely to be subjected to frequent washing.

The hems may be either quite plain or ornamented in different ways; they may be divided into:

(1) Openwork hems; (2) hems with fancy stitches; (3) hems with picots or scallops.

For the first a few horizontal threads must be drawn out (see the chapter "Openwork on Linen").

Very pretty effects are obtained by ornamenting hems with embroidery stitches, whether worked in the same colour as the fabric or in other shades; the stitches can be varied indefinitely, according to the taste and patience of the worker.

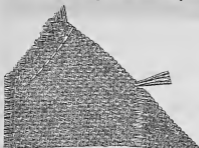


Fig. 1015. Stitched seam for forming the corner of a hem, inside.

to narrow hems, it is best to trim them with picots, whether worked in crochet or tatting, or lace edgings done with bobbins or needle; in their respective chapters all necessary directions will be found for executing these picots.

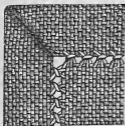


Fig. 1016. Corner finished, Outside.

a piece equal to the width of the hem, and starting from the folded edge back-stitch the two folds together to form a right angle, stopping 5 threads from the outside, as the engraving (fig. 1015) shows.

Then cut off the stuff beyond the stitching, fold back

We may suggest insertions done in flat stitch and button-hole stitch, or in plaited stitch or crossed back-stitch. In fact, one can make use of almost all the stitches described in the chapters on "Embroidery upon White Materials" and "Linen Embroidery".

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the narrow edge ready for hemming, turn the corner right way out, flatten it, lay the hem, tack it into place, and proceed with the hemstitching. Fig. 1016 shows a corner of the hem completed.

**Hem ornamented with picots** (figs. 1017, 1018, 1019, 1020, 1021). — The edge of the hem must be closely overcast, as shown in fig. 1017.

Fig. 1018 shows the thread carried from left to right, forming a little loop, which may be held with a pin, then the thread is carried back to the middle of the loop and twisted round it to make the picot, which may also be temporarily secured by means of a pin; then tighten the thread and fill in the space between the two pins with 3 or 5 Russian stitches, fig. 1019, only instead of simply crossing the threads, the working-thread is picked up before passing to the next stitch.

These picots may be a few stitches apart, as in figs. 1020 and 1021, or set quite close together.

A slightly twisted thread is the best material to use for this trimming; such as, for instance, D·M·C Pearl cotton (Coton perlé) or D·M·C Embroidery cotton (Coton à broder) in Cardinal red 304 (\*).

**Hem edged with button-hole scallops** (fig. 1022). — Any one who can do button-holing will find no difficulty in making these rows of triple scallops.

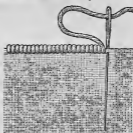


Fig. 1017. Hem with picots. Overcasting a selvedge or hem.



Fig. 1018. Hem with picots. Formation of the little picot on the top.

(\* This number indicates a colour on the colour-cards of the articles stamped with the D·M·C trade mark. These cards can be consulted at all the mercer's and needlework shops.



Fig. 1019. Hem with picots.  
How to do the cross stitch to fill  
in the picot.

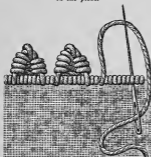


Fig. 1020. Hem with picots.  
Two picots completed, and passage of the  
needle to the next picot.



Fig. 1021. Hem with picots.  
Series of picots finished. Natural size.  
Materials: D·M·C Pearl cotton No. 5,  
in Cardinal red 304.

They should be worked from right to left, as explained in the chapter "Needle-made Laces".

The picots may be executed in several colours, that is, the colour may be changed for each triple scallop.

For working the scallops take a moderately twisted thread, such as D·M·C Embroidery cotton (Coton à broder), D·M·C Pearl cotton (Coton perlé) or D·M·C Alsatia.

**Hem with crochet picots and cross stitch** (fig. 1023). — Before laying the hem, make a row of detached cross stitches, then sew down the hem with overcasting stitches.

The edging of crochet picots is done as follows: 1 plain stitch on the edge of the hem, 5 chain, 1 treble on the 1<sup>st</sup> chain stitch, repeat from the beginning.

For the cross stitches and the crochet work use D·M·C Pearl cotton (Coton perlé) No. 5, in Garnet red 326.

**Hem with crochet picots and row of openwork** (fig. 1024). — The row of openwork is done with D·M·C Pearl cotton (Coton perlé) No. 8, in

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Saffron yellow 727, the little reversed bars are worked in darning stitch, fig. 748.

The crochet picots, for which the same thread is used, require: 1 treble on the margin of the hem, 3 chain and 3 trebles over the corner treble, 1 treble on the hem, and so on.

**Openwork hem ornamented with a small crochet edging** (fig. 1025). — After making a hem with a single row of openwork, following the directions given for figs. 730 and 731, work the little crochet edging in four rows.

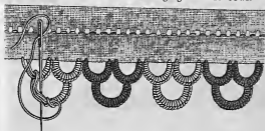


Fig. 1025 Hem edged with double row of button-hole scallops.

Materials: D·M·C Embroidery cotton, D·M·C Pearl cotton or D·M·C Alsatia, in Indigo blue 322 and Mandarin yellow 742 (\*).

1<sup>st</sup> row — 1 plain stitch on the edge, 2 chain, 1 plain on the edge, 2 chain, and so on.

2<sup>nd</sup> row — 1 plain with 3 chain on the 2 chain of the row beneath.

3<sup>rd</sup> row — 1 plain with 4 chain on the 3 chain of the row beneath.

4<sup>th</sup> row — 1 plain on the 4 chain of the row beneath, with 1 chain, 1 picot and 1 chain between.

Choose as working-thread to suit the fabric, either D·M·C Alsatian thread (Fil d'Alsace) Nos. 30 to 50 or D·M·C Flax lace thread (Lin pour dentelles) Nos. 20 to 40, in white or écreu.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

**The mounting of embroideries.** — Mounting a piece of embroidery either on wood or metal is a difficult undertaking, and requires much skill and practice; we therefore advise our readers to employ an upholsterer or to have it



Fig. 1023. Hem with crochet picots and cross stitch.  
Materials: D-M-C Pearl cotton No. 5, in Garnet red 326  
and Mauve violet 316 (\*).

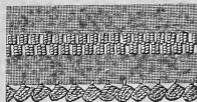


Fig. 1024. Hem with crochet picots and row  
of openwork.  
Materials: D-M-C Pearl cotton No. 8 or D-M-C Floss  
flax or flourishing thread No. 16, in Saffron yellow 727  
or Locust-bean brown 357 (\*).



Fig. 1025. Openwork hem ornamented with a small  
crochet edging.  
Materials: D-M-C Alsatian thread Nos. 30 to 50 or D-M-C  
Flax lace thread Nos. 20 to 40, in white or *cera* (\*).

arranged. The two layers of material are then hemmed together all round, and the hem is finally hidden by a thick cord, a fringe or a gimp, which forms the outside finish.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C.

done in a shop, because imperfect mounting can spoil the look of the finest needlework.

**The lining of needlework.** —

When only a plain lining of material is wanted, our workers can with little difficulty do it for themselves.

The lining, of a soft and supple fabric, should be

very carefully fitted, and should be either the same colour as that upon which the embroidery is

worked or of a contrasting shade which goes well with it.

Cut the lining straight to the thread, turn in the edges, and then tack it to the embroidery,

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**Cords.** — It is useful to know how to make all kinds of cords oneself in case of need, as one can then employ the same materials that were used for the work and secure perfect uniformity of colouring.

The easiest cords to make are those done with the little apparatus described below; next come the crochet and macramé cords, and lastly the hand-knotted ones.

**The cord wheel.** — This little appliance can be recommended to all workers; it will enable them to make any sort of cord required.

It consists of one large wheel mounted on a pillar with a weighted base which, by means of a band, sets in motion three small wheels mounted on the same pillar. The large



Fig. 1026. The cord wheel in action.

wheel has a handle to it, and the way to arrange the cord upon the little wheels is indicated thereon.

To make the apparatus work evenly, the cord must be stretched very tightly over the wheels.

On each little wheel there is a metal hook which serves to hold the threads of which the cord is to be made.

To manufacture a cord without another person's help, it is necessary to have a board which is screwed to the table and being also furnished with hooks holds the opposite ends of the threads.

Fig. 1026 shows how to set the wheel in motion when the threads have once been stretched.

**How to make the cords (fig. 1026).** — The simplest cord that can be made with this instrument is the 2-ply

cord, that is, a twist consisting of two threads only. At one end of each thread make a loop and fix it onto the little wheels, fastening the opposite ends to the hooks in the board screwed to the table; then pull the apparatus back far enough to draw the threads tight. Turn the handle from left to right or from right to left, according to the twist of the thread used, until the two threads are lightly

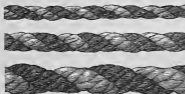


Fig. 1027. Two-stranded cords made with cotton threads.

Materials: D·M·C Pearl cotton No. 1, in Old gold 680 and Raspberry red 3685 (\*).



Fig. 1028. Three-stranded cords made with cotton threads.

Materials: D·M·C Pearl cotton No. 1, in Yellow green 733, Dawn red 360 and Indigo blue 312 (\*).

made in cotton threads (figs. 1027 and 1028). — For heavy embroideries intended for furniture and cushions, thick cords made of cotton threads are the most suitable; of these we give a series in figs. 1027 and 1028.

Fig. 1027 represents three 2-ply cords made with D·M·C

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

wound together. Then unhook one thread from the little wheel and hook it onto the one to which the second thread is attached, and turn the handle the reverse way until the cord is finished.

Cords consisting of three threads (3-ply cords) are made in the same manner, using for them the three small wheels.

With two such instruments cords of four, five and six threads can be manufactured; and thicker cords still may be produced by hooking several threads together upon each small wheel.

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Pearl cotton (Coton perlé) No. 1. These are twisted first from left to right, then from right to left.

For the fine cord the threads are taken single, for the next size double, and for the thickest quadruple.

The 3-ply cords shown in fig. 1028, are made in the same way, with three threads of three different shades.

**Embroidery cords made with cotton or linen threads and metal threads** (figs. 1029, 1030, 1031). — Various kinds of coloured embroideries, appliqué work in particular, require very fine cords made with glossy cotton threads and metal threads, which can easily be fabricated according to the following directions.

Fig. 1029 represents two double cords and fig. 1030 two threefold cords, made respectively of one and two threads of D·M·C Pearl cotton (Coton perlé) No. 8, like those previously described, that is to say, twisted first from left to right, then from right to left.

Fig. 1031 shows two cords made respectively with a single and a double thread of D·M·C Gold embroidery thread (Or fin à broder) No. 30 and D·M·C Silver embroidery thread (Argent fin à broder) No. 30 (\*), which have to be twisted first from right to left, then from left to right.

**Hand-knotted cord** (figs. 1032, 1033, 1034, 1035, 1036). — This is a kind of fancy cord in which the fingers play the



Fig. 1029. Two-stranded cords made with cotton or linen threads.

Materials: D·M·C Pearl cotton No. 8 or D·M·C Floss flax or flourishing thread No. 16.



Fig. 1030. Three-stranded cords made with cotton or linen threads.

Materials: D·M·C Pearl cotton No. 8 or D·M·C Floss flax or flourishing thread No. 16.



Fig. 1031. Two-stranded cords made with metal threads.

Materials: Gold and silver embroidery threads No. 30.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

part of a hook. The cord consists merely of a chain of loops tightly drawn, and is perfectly simple and easy to make.

Join two ends of thread together; take one of the ends in the left hand, fig. 1032, and make a loop with it, passing



Fig. 1032. Hand-knotted cord. First position of the hands.



Fig. 1033. Hand-knotted cord. Second position of the hands.



Fig. 1034. Hand-knotted cord. Third position of the hands.

it over the right hand, raising the forefinger and stretching the thread with the left hand.

Then holding the thread still strained with the left hand, put the left forefinger into the loop which is on the right

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forefinger and draw back towards you the thread coming from the left hand and behind the loop, fig. 1033.

At the moment when the left forefinger comes back with the new loop the one on the right forefinger is slipped, and the end with the knots passes between the thumb and the third finger of the left hand, while the right hand tightens the knot, fig. 1034.

In fig. 1035, representing the fourth position of the hands, it is shown how the forefinger of the right hand lifts up the thread and draws it through the loop on the right hand; the end will therefore pass at once into the right hand and the left will tighten the knot.



Fig. 1035. Hand-knotted cord.  
Fourth position of the hands.

By thus alternately tightening the right knot and then the left, this pretty cord is easily made, its execution being less a task than an amusement.

Fig. 1036 shows the same cord on a rather larger scale. It can also be made, if desired, in two colours.

**Macramé cord** (fig. 1037). — Our pattern is made with D·M·C Knottling cotton (Fil à pointer) No. 15, the length of the threads depends on the length of cord required: they should always be wound upon macramé bobbins, see fig. 613.



Fig. 1036.  
Hand-knotted cord.

**Materials:**  
D·M·C Knottling cotton Nos. 10 to 30, D·M·C Flax thread for knitting and crochet Nos. 4 to 20 or D·M·C Pearl cotton No. 1, 3 or 5 (\*).

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

Leave ends at the top 4 inches long, which are afterwards tied together in a knot and fastened to the macramé cushion. Knot three light threads from left to right onto the cord *b* and the same threads onto the cord *a* also, to the right of the light knots. Take a third cord *c*, add on three light and three dark threads, and knot these new threads as well over cords *b* and *a*.



Fig. 1037.  
Macramé cord.

Coarse cords, or better still, flat gimps, are used for this purpose. These gimps must not be very elaborate either in style or colouring; simple patterns and quiet colours are to be preferred.

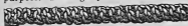


Fig. 1038. Crochet cord.

Gimps or galoons are made in many varieties; they may be classed under five headings:

- (1) Embroidered galoons;
- (2) Crochet gimps;
- (3) Tatted gimps;
- (4) Macramé gimps;
- (5) Lace braids, done with bobbins or needle.

**Crochet cord** (figs. 1038 and 1039). — This cord has the advantage of being extremely simple and easy to make; fig. 1039 gives a clear representation, rendering further directions almost unnecessary.

Begin with 4 chain, close the ring and make 1 single in each chain stitch and 1 in each single, placing them on the back loops of the stitches beneath.

We should further point out that, contrary to ordinary crochet, this is done not from the outside to the inside but the reverse way.

**Gimps.** — Embroideries intended for furniture, screens, &c., need only a very simple trimming.

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(1) **Embroidered galloons.** — Woven linen or canvas braids, ornamented with a little cross stitch or stroke stitch work done in the colour of the principal embroidery, are best for trimming articles destined to be washed. These are very strong, so are well suited for objects in constant use. The chapter on "Linen Embroidery" contains many pretty patterns for such braids (\*).

(2) **Crochet gimps.** — A good imitation of *passementerie* is obtained by working an edging consisting of single stitches and plain stitches, rings of trebles and crocheted scallops, upon a closely woven braid. The best effect is given by the use of a strongly twisted thread of medium size. (See also the fringe headings, figs. 1047, 1049 and 1050, as well as the Bosnian crochet braids, page 331.)

(3) **Tatted gimps.** — Tatting may also be used for the same purpose. These trimmings are at once delicate and strong. They may be embellished by wheels or lace stitches in gold or silver thread. The simplest patterns, chains of little rings, for instance, make a charming little gimp, which can be further varied in many ways by individual taste.

(4) **Macramé gimps.** — Macramé lends itself particularly well to the making of gimps, which admit of turning corners without any difficulty. Several such patterns will be found in the chapter on "Macramé". Any

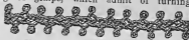


Fig. 1040. Picot braid made with bobbins.

one skilled in this work will find little trouble in transforming into gimps most of the grounds and fringes given therein.

(5) **Lace braids.** — These can be made with 4 and 6 pairs of bobbins; the best patterns to use are those for the "Everlasting" laces. The chapter on "Pillow Lace" contains a whole series of grounds which can be utilised as braids by taking



Fig. 1039.

Making the crochet cord.

(\* See, at the end of the volume the list of albums of the D-M-C Library containing a large variety of patterns for all kinds of work.

one subject for the width and working with a very strong thread.

**Picot braid made with bobbins** (fig. 1040). — For edging fine, delicate embroideries on silk or velvet, use the little braid fig. 1040, made with Gold embroidery thread (Or fin à broder) (\*) No. 20. It consists of a plait along which, after each passing, picots are made alternately right and left.

**How to make joins in braids.** — When it is necessary to join braids or gimps, the joins must be made as little visible as possible. If the pattern contain large ornamental figures, the join should be contrived just at the end of one, so that there may be no interruption in the pattern.

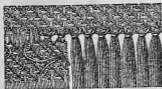


Fig. 1041. Small fringe made with the unravelled threads of the fabric.



Fig. 1042. Small fringe with coloured threads added.

The simplest fringes are those produced by unravelling the horizontal threads of the material after overcasting the edge in some manner. Such plain fringes can be made more interesting by introducing coloured threads or tassels into them, or by knotting the disengaged threads together in patterns. Here we may remind our readers of the knotted

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

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fringes (see the chapter on "Macramé"), the fringes with crochet headings, and those made with bobbins.

A series of different fringes is given, beginning with the simplest, the one above referred to, made by unravelling the fabric itself.

**Small fringe differently ornamented**

(figs. 1041, 1042, 1043, 1044). — Fig. 1041 represents a narrow fringe formed solely by the ravellings of the stuff. After overcasting the edge in the way indicated, draw out the horizontal threads. Fig. 1042 shows the same fringe with the addition of a red thread between each cluster. These red threads are knotted on alternately over one and two groups of the threads of the fabric.

A fringe knotted in two rows is given in fig. 1043. The knots are all made with two clusters of threads. In the second

row, divide the bunches of thread that hang from the knots of the first row, take half a bunch from the right and half from the left and knot them together, so that the knots come between those of the row above.

Lastly, fig. 1044 represents a fringe with tassels. The

edge having been overcast, as shown in fig. 1041, little tassels are fastened on eight threads of the stuff or four clusters apart. As shown in the engraving, a thick mesh of loose threads is taken, fastened to the edge of the material by a



Fig. 1043.  
Small fringe knotted in two rows.

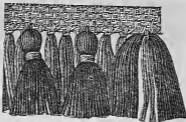


Fig. 1044.  
Small fringe with tassels added.

knot made with an auxiliary thread, and the two parts of the bunch are folded back and confined  $\frac{1}{2}$  of an inch below the edge by a thread of a contrasting colour.

It is needless to remark that, in process of working, the unravelled threads do not all remain the same length that they were at first; these inequalities must be rectified as directed in the chapter on "Macramé", or they will spoil the appearance of the fringe.

**Albanian fringe** (fig. 1045). — The edge of the linen is here strengthened by a row of chain stitches alike on both sides, which are at once ornamental and useful.

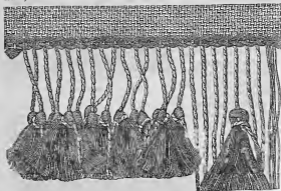


Fig. 1045. Albanian fringe.

Materials: D·M·C Special stranded cotton or D·M·C Floss flax or flourishing thread, in Turkey red 321, Morocco red 3328 or Garnet red 3367.

After making the chain stitches, ravel the material for about 6 inches, then twist the freed threads together two and two into little cords, and knot tassels onto the ends, fig. 1045. For these tassels we advise the use of a very soft, silky thread; D·M·C Special stranded cotton (Mouliné spécial) (\*) or

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.



D-M-C Floss flax or flourishing thread (Lin floche) for instance; both materials make very handsome full tassels.

**Tasseled fringe on net canvas** (fig. 1046). — This is a pretty variety of fringe, made on net canvas with tassels hung from the trellis of overcast bars which forms an adjunct to the stroke stitch pattern of the border.

Begin by drawing out the necessary number of wool threads for the depth of the fringe, leaving, if the length of your stuff permit, an edge fully one inch deep below the

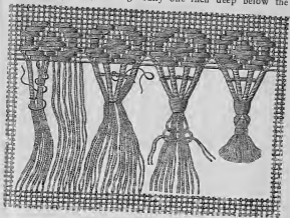


Fig. 1046. Fringe with tassels on net canvas.

Materials: D-M-C Special stranded cotton and D-M-C Pearl cotton.

drawn-out threads, which will facilitate the subsequent work of stretching and overcasting the warp threads. When the material is prepared, overcast three double threads of the warp very closely to a depth of  $\frac{1}{2}$  of an inch (1<sup>st</sup> detail on the left). This done, pass to the next set and knot them firmly to the first cluster before overcasting it in its turn to the same depth.

The 2<sup>nd</sup> detail of fig. 1046 shows 3 bars finished and the 4<sup>th</sup> begun, as well as the transverse bars which start from the latter.

In the 3<sup>rd</sup> detail the 4 bars are connected by a few over-casting stitches which form a collecting knot, beneath which, with two double threads, you make a double knot through which is slipped a bunch of threads that are folded over and secured by a few twists of thread. This tassel should be cut rather short (detail 4 on the right).

For the little tassels and the stroke stitch embroidery use

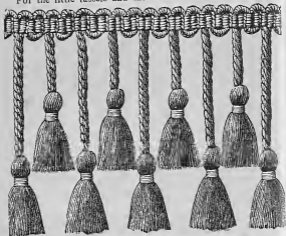


Fig. 1047. Fringe with two rows of tassels and crochet heading.

Materials: D·M·C Pearl cotton Nos. 3 and 5, and D·M·C Special stranded cotton, No. 25, in Locust-bean brown 759, Bronze yellow 763 or Greenish grey 599 (\*).

D·M·C Special stranded cotton (Mouliné spécial), for the overcast bars D·M·C Pearl cotton (Coton perlé).

**How to make the corners with threads of the fabric.** When the threads are drawn out round a square piece of work, empty spaces result in the corners; these spaces should be filled up by one or more clusters of the drawn-out

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

threads, then the corners are ornamented like the fringe and slightly rounded off.

**Fringe with two rows of tassels and crochet heading** (figs. 1047 and 1048). — D·M·C Pearl cotton (Coton perlé) No. 3; used double, serves as gimp for the heading of this fringe, which is crocheted in D·M·C Pearl cotton (Coton perlé) No. 5, in plain stitches. The double threads form short and long loops, to which the little tassels, made of D·M·C Special

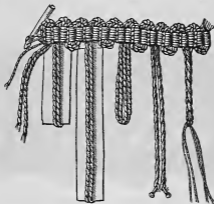


Fig. 1048. Detail of fringe fig. 1047.

stranded cotton (Mouliné spécial) (\*) No. 25, are afterwards fastened.

Fig. 1048 explains the work, which is done from right to left. On the double thread of D·M·C Pearl cotton (Coton perlé) No. 3, make first 8 plain stitches = turn the work = 3 plain on the first 3 plain (insert the hook always into both loops of the underneath stitches and work over the double thread), 5 plain over the double thread = \* turn the work = 3 plain on the 3 stitches beneath, make a short loop with the

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

double thread over a slip of cardboard  $1\frac{1}{2}$  inches wide, 1 chain = turn the work = 3 plain on the 3 stitches beneath, 5 plain over the double thread = turn the work = 3 plain on the 3 plain, 5 plain over the double thread = turn the work = 3 plain on the 3 plain, 5 plain over the double thread = turn the work = 3 plain on the 3 plain, 5 plain over the double thread = turn the work = 3 plain on the 3 plain, 5 plain over the double thread = turn the work = 3 plain on the 3 plain, 5 plain over the double thread = turn the work = 3 plain on the 3 plain, 5 plain over the double thread = turn the work = 3 plain on the 3 plain, 5 plain over the double thread; repeat from \* and continue to make one short and one long loop on one side of the close braid.

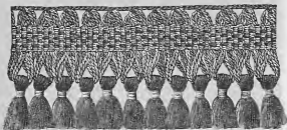


Fig. 1049. Fringe with a row of tassels and crochet heading.

Materials: D·M·C Pearl cotton Nos. 3 and 5, in Moss green 470, and D·M·C Special stranded cotton No. 14 and D·M·C Pearl cotton No. 5, in Garnet red 3367.

Each of these loops consists of 2 double threads: these threads are to be twisted separately from right to left, then the two ends are joined and they are turned from left to right, thus forming a cord (see also the explanatory engraving fig. 1048). To the ends of this cord knot on by the middle, with an auxiliary thread, a bunch of about 32 threads of D·M·C Special stranded cotton (Mouliné spécial) (\*)  $2\frac{1}{2}$  inches long: fold back the two ends and finish the little tassels by tying them round at the top.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

**Fringe with a row of tassels and crochet heading** (fig. 1049). — This pattern is worked out in two shades. As padding for the heading use D·M·C Pearl cotton (Coton perlé) No. 3, taken double, for the crochet D·M·C Pearl cotton (Coton perlé) No. 5, in Moss green 470; the tassels and the ornamental stitches require a loose material, D·M·C Special stranded cotton (Mouliné spécial) No. 14, in Garnet red 3367.

The close part of the gimp is done to and fro, in rows of 6 plain stitches and 1 chain to turn; the stitches are set in the two loops of those underneath.

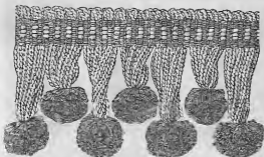


Fig. 1050. Fringe with balls and crochet heading.

Materials: D·M·C Pearl cotton No. 5 and D·M·C Special stranded cotton No. 25, in Locust-bean brown 303, and D·M·C Pearl cotton No. 3, in Saffron yellow 725 (\*).

On one side of this gimp make — always over a slip of cardboard — loops  $\frac{3}{4}$  of an inch long, on the other side loops  $2\frac{1}{4}$  inches in length.

The little loops are secured at the top by a row of crochet chain stitches, made with D·M·C Pearl cotton (Coton perlé) No. 5, in Garnet red 3367. Taking two double loops on the hook, join them by 1 plain stitch, 4 chain, 1 plain on the next two loops, 4 chain, and so on. The long double loops at the

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

bottom are likewise separated two by two, and have tassels of 25 to 30 red threads, which are knotted with green, attached to them.

The braid formed of plain crochet is finally ornamented with 4 alternating rows of running stitches, worked in red.

**Fringe with balls and crochet heading** (fig. 1050). — For the padding of this fringe, take three threads of D·M·C Pearl cotton (Coton perlé) (\*) No. 3, in Saffron yellow 725. The galoon requires 7 rows of plain stitches, made with D·M·C Pearl cotton (Coton perlé) No. 5, in



Fig. 1051. Knotted ball fringe.

Materials: D·M·C Embroidery cotton Nos. 3 to 8 or D·M·C Pearl cotton No. 1 or 5, in Turkish red 321 and Black fast dye 310, or in Azure blue 339 and in Locust-bean brown 357.

Locust-bean brown 303, worked to and fro with 1 chain stitch for returning. The stitches are set in the two loops of the stitches beneath.

At the top the little triple loops formed by the yellow padding threads measure  $\frac{3}{8}$  of an inch, the pendent loops, three of which are always made of the same length, measure  $1\frac{1}{4}$  and  $1\frac{3}{4}$  of an inch. The loops of the same length are joined together in threes at the bottom by a ball made of D·M·C

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

Special stranded cotton (Mouliné spécial) No. 25, in Locust-bean brown 303, see fig. 1069.

The little loops at the top are left free.

The crochet heading is ornamented with three rows of running stitches one above the other.



Fig. 1052.

Making the small double knots.



Fig. 1053.

Making the large double knots.

**Knotted ball fringe** (figs. 1051, 1052, 1053, 1054, 1055). — Quite a special kind of knotted fringe, as regards execution and effect, is represented in fig. 1051.

The details of the model consist of knotted threads cut and then threaded like beads to form the different parts.



Fig. 1054. Making the large tassel.

The knots are of two kinds, small double knots and large double ones. The former are plain knots made with 1 thread, as shown in fig. 1052.

These knots, cut by two and two, count as small double knots; the length of thread between them must not be more than that taken up by one knot.

The large double knots begin with a plain knot to which three more plain ones are added, interlaced by a 4<sup>th</sup> so as to form a single large knot, see fig. 1053, then finished with 1 plain knot. Make a second double knot close to this, then cut the thread and the large double knot is completed.



Fig. 1055. Making the small double pendants.

The heading of the fringe consists of a braid or gimp made of flat knots, knotted over 4 padding threads, and it is to this braid that the knotted figures above described are attached.



Fig. 1056. Fringe and heading made on a lace pillow.  
Materials — For the fringe: D·M·C Special stranded cotton No. 25, in Mignonette green 750; for the bobbin gimp: D·M·C Pearl cotton No. 5, in Old gold 729 and Raspberry red 3687.



Fig. 1057.  
Pattern of the fringe and heading,  
fig. 1056.

to make a small single knot, thread a coarse tapestry needle with it and string on 14 small double knots in black cotton and 8 large double ones in red cotton; then press them all tightly together towards the bottom and finish the whole with a small single knot. Leaving a space of  $\frac{3}{8}$  of an inch between, make another small single knot, string on 6 little double knots in red cotton, press them together and end up with a small single knot; then fasten the finished tassel onto the braid, again leaving  $\frac{3}{8}$  of an inch of cotton free. The next tassel is set 16 double knots distant in the braid.

The little intermediate figures with two tassels are also in red cotton. After having made a single large knot, string on 2 large double knots in red cotton and 5 small double ones in black, press them together and finish up with a single small knot. Leaving an interval of  $\frac{3}{8}$  of an inch between, make 2 small single knots quite close together and a third knot  $\frac{3}{8}$  of an inch distant. Then string on 5 small double knots in black cotton and 2

It is best to begin with the large single tassel. After making enough large and small double knots with red and black cotton, take red cot-

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large double ones in red, press the knots together, finish the ball by a large single knot, and cut the thread. For fastening this ball to the gimp take red cotton again,

make a small single knot and string on 5 little double knots in red, then pass the cotton between the 2 little knots close together in



Fig. 1058. Scalloped fringe made on a lace pillow.

Materials — For the fringe: D·M·C Special stranded cotton No. 25, in Saffron yellow 726 and Golden green 581; For the bobbin gimp: D·M·C Pearl cotton No. 5, in Saffron yellow 726 and Scabious violet 394.

the middle of the small tassel and end with 1 small single knot.

Lastly, attach this double tassel to the braid, exactly in the middle between the two large tassels, leaving  $\frac{1}{2}$  of an inch of cotton free above it. Between these figures come the little balls consisting of 8 small double knots in black, which must be fastened onto the gimp.

Slightly twisted materials, such as D·M·C Pearl cotton (Coton perlé) (\*) Nos. 1 and 3 and D·M·C Embroidery cotton (Coton à broder) Nos. 3 to 8, should be chosen for this fringe.

**Fringe and heading made on a lace pillow** (figs. 1056 and 1057). — Hang on to the pattern, fig. 1057, at point *a* 3 fleecy threads of a green shade, and at point *b* 3 pairs of bobbins, each pair containing a yellow and a pink thread.

\* Twist the 1<sup>st</sup> pair from right to left, slip the green threads = twist the 2<sup>nd</sup> pair from right to left, slip the green threads = twist the 3<sup>rd</sup> pair from right to left,



Fig. 1059.

Pattern of the fringe and heading. fig. 1058.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

slip the green threads, insert a pin at point 1 = twist the 3<sup>rd</sup> pair from right to left, slip the green threads = twist the 2<sup>nd</sup> pair from right to left, slip the green threads = twist the 1<sup>st</sup> pair from right to left, slip the green threads, insert a pin at point 2 \*\* = repeat twice from \* to \*\* = \*\*\* twist the 1<sup>st</sup> pair from right to left, slip the green threads = twist the 2<sup>nd</sup> pair from right to left, slip the green threads = twist the 3<sup>rd</sup> pair from right to left, slip the green threads, insert a pin at point 3 = twist the 3<sup>rd</sup> pair from right to left, slip the green threads = twist the 2<sup>nd</sup> pair from right to left, slip the green threads = twist the 1<sup>st</sup> pair from right to left, slip the green threads, insert a pin at point 4 \*\*\*\* = repeat twice from \*\*\* to \*\*\*\* and begin again from the beginning.

**Scalloped fringe made on a lace pillow** (figs. 1058 and 1059). — Hang on to the pattern, fig. 1059, at *a* 2



Fig. 1060. Scalloped fringe in two rows made on a lace pillow.

Materials — For the fringe: D·M·C Special stranded cotton No. 14, in Old gold 679 and Cardinal red 347;

For the bobbin glimp: D·M·C Pearl cotton No. 5, in Old gold 729 (\*).

yellow threads = twist the 2<sup>nd</sup> pair from right to left, slip the 2 yellow threads, insert a pin at point 1 = twist the 2<sup>nd</sup> pair from right to left, slip the 2 yellow threads = twist the 1<sup>st</sup> pair from left to right, slip the 2 yellow threads, insert a pin at point 2 \*\* = repeat 6 times from \* to \*\* = fasten on 2 green fleecy threads at point *c* = twist the 1<sup>st</sup> pair from left to right, slip the 2 yellow and the 2 green threads = twist the 2<sup>nd</sup> pair from right to left, slip the 2 yellow and the 2 green threads, insert a pin at point 3 = twist the 2<sup>nd</sup> pair from right to left, slip the 2 yellow and the 2 green threads = twist the 1<sup>st</sup> pair from left to right, slip the 2 yellow and the

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

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2 green threads, insert a pin at point 2 and fasten the 2 yellow threads on one side = repeat 6 times from \* to \*\* = add the yellow threads = twist the 1<sup>st</sup> pair from left to right, slip the 2 green and the 2 yellow threads = twist the 2<sup>nd</sup> pair from right to left, slip the 2 green threads and the 2 yellow, insert a pin at point 3 = twist the 2<sup>nd</sup> pair from right to left, slip the 2 green threads and the 2 yellow = twist the 1<sup>st</sup> pair from left to right, slip the 2 green threads and the 2 yellow, insert a pin at point 2 = put the green threads aside and continue the fringe with the yellow ones.

When all the fringe is made, cut the connecting threads quite close to the scallops.

**Scalloped fringe in two rows made on a lace pillow** (figs. 1060 and 1061). — Hang on to the pattern, fig. 1061, a soft dark yellow thread at point *a*, 2 soft red threads at point *b* and 2 pairs of bobbins filled with light yellow thread at point *c*.

\* Twist the 1<sup>st</sup> pair from left to right, slip the yellow thread and the red ones = twist the 2<sup>nd</sup> pair from left to right, slip the yellow and the red threads, insert a pin at point 1 = twist the 2<sup>nd</sup> pair from left to right, slip the yellow and red threads = twist the 1<sup>st</sup> pair from left to right, slip the yellow and red threads, insert a pin at point 2 to hold the yellow thread and a pin at point 3 to hold the red threads; repeat 8 times from \* and continue the work in the same way.

When the fringe is taken off the lace pillow, cut the long yellow loops.

**Fringe in two horizontal rows made on a lace pillow** (figs. 1062 and 1063). — Hang on to the pattern, fig. 1063,

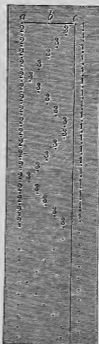


Fig. 1061.

Pattern of the fringe and heading, fig. 1060.

at point *a*, 4 soft threads of light violet and at point *b* 6 pairs of bobbins (the 1<sup>st</sup>, 2<sup>nd</sup>, 5<sup>th</sup> and 6<sup>th</sup> pairs filled with light yellow, the 3<sup>rd</sup> and 4<sup>th</sup> pairs with dark yellow thread).



Fig. 1062. Fringe in two horizontal rows made on a lace pillow.

Materials — For the fringe: D·M·C Special stranded cotton No. 14, in Old violet 3544;

For the bobbin gimp: D·M·C Pearl cotton No. 5, in Mandarin yellow 745 and 741 (\*).

pair from left to right, slip the violet threads = twist the 5<sup>th</sup> pair from left to right, slip the violet threads = twist the



Fig. 1063.  
Pattern of the fringe and heading, fig. 1062.

6<sup>th</sup> pair from left to right, slip the violet threads, insert a pin at point 1 = twist the 6<sup>th</sup> pair from left to right, slip the violet threads = twist the 5<sup>th</sup> pair from left to right, slip the violet threads = twist the 4<sup>th</sup> pair from left to right, slip the violet threads = twist the 3<sup>rd</sup> pair from right to left, slip the violet threads = twist the 2<sup>nd</sup> pair from right to left, slip the violet threads, insert a pin at point 2 to hold the first two violet threads and insert a pin also at point 3 to hold the last two violet threads.

Repeat from the beginning.

(\* See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

**Balls for gimp trimmings** (figs. 1064, 1065, 1066, 1067, 1068, 1069). — To make these balls, begin by preparing a certain number of rounds of cardboard with holes in the middle,



Fig. 1064.

Ball for gimp trimming.  
Cards prepared.



Fig. 1065.

Ball for gimp trimming.  
Cardboard round partly overcast.



Fig. 1066.

Ball for gimp trimming. How  
to cut the threads.



Fig. 1067.

Ball for gimp trimming.  
Preparing the tie.



Fig. 1068

Ball for gimp trimming.  
Cutting away the cardboard  
rounds.



Fig. 1069.

Ball for gimp trimming,  
completed with the tie.

fig. 1064, put two together and cover them with very close stitches, fig. 1065, worked in D-M-C Special stranded cotton (Mouliné spécial) or D-M-C Floss flax or flourishing thread (Lin floche).

When the whole circumference of the cards is covered, slip the scissors in between the two rounds and cut all the threads at the outside edge, fig. 1066; draw a thread through between the two cards, wind it several times very tightly round the threads, fig. 1067, fasten it off with a knot and leave the ends long enough to form a little cord by means of which the ball may be afterwards tied on; this done, make a snip in the cards, fig. 1068, pull them out and the ball is finished, as seen in fig. 1069.



Fig. 1070.  
Wooden mould for  
tassel.

**Tassels.** — The corners of cushions and of various other pieces of work are often ornamented with tassels. These, whether plain or fancy, should always harmonise with the article that they are intended for and its leading features. Little tassels are made of thread without any accessories, while the large ones are formed upon a wooden shape. The following are a few specimens of more or less handsome tassels made in different ways.

**Plain tassel**  
(figs. 1070, 1071,  
1072, 1073). —  
To make the  
plain tassel  
represented in  
fig. 1073, a  
wooden shape is

used on which bunches of soft cotton are knotted. This wooden shape consists of a ball and a disk, joined together by a little round bar, the whole perforated. At the lower



Fig. 1071.  
How to unite the bunches  
of threads.

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end of the bar a large mesh of cotton is fastened to serve as body to the tassel.

The wooden ball is covered with meshes of thread the two ends of which hang down all round the bar; they are connected by plain crochet stitches, fig. 1071, and fastened at the top of the ball, see fig. 1072. After arranging these threads equally all round, knot them between the ball and the disk, cut them all the same length at the bottom and the tassel is complete.

So as to be better able to fasten on the tassel to the work, a little cord or braid should be attached to the head of the ball.

The materials to be used are: for the bunches, a loose thread, D·M·C Special stranded cotton (*Mouliné spécial*) or D·M·C Floss flax or flourishing thread (*Lin floche*); for the crochet work, the braid and the neck of the tassel, a moderately twisted thread, D·M·C Pearl cotton (*Coton perlé*) (\*) or D·M·C Alsatia in a different colour.

**Tassel ornamented with crochet work**  
figs. 1074, 1075, 1076,



Fig. 1072. How to make the tie of the tassel.

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C. — The French names, in brackets are those stamped on the labels of the D·M·C articles.

1077). — The body of the tassel is made of D-M-C Special stranded cotton (Mouliné spécial) (\*) No. 25, in light grey, on a wooden mould.

The neck-tie, the trimming of the head of the tassel and the drops, are crocheted with D-M-C Silver embroidery thread (Argent fin) No. 20.



Fig. 1073. Tassel completed.

little scallop which is joined in the first row to the band of plain stitches by 2 plain stitches, see fig. 1076.

Each row of 9 scallops begins with 2 plain stitches and ends with 1 single stitch on the 1<sup>st</sup> plain stitch. From the

The crochet work should be begun from the neck and consists of plain stitches. Begin with 9 chain, then: make 18 rows of plain stitches going and 17 returning, for which you only take the back loops of the stitches beneath. This neck-tie is fastened with little stitches round the meshes below the ball.

The net that covers the ball is formed by 10 rows of looped chain stitches, which are explained by figs. 1075, 1076 and 1077.

These looped stitches are made as follows: crochet 1 very loose chain stitch, then make a plain stitch into the single thread at the bottom of the chain stitch; 2 of the looped chain stitches make a

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D-M-C. — The French names, in brackets are those stamped on the labels of the D-M-C articles.





of flat knots. Length of the threads of D·M·C Gold embroidery thread (Or fin) No. 20, 60 and 50 inches.



Fig. 1075. Making the looped chain stitches.

Detail of tassel fig. 1074.



Fig. 1076. Making the first row of looped chain stitches.

Detail of tassel fig. 1074.

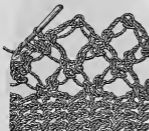


Fig. 1077. Making the next rows of looped chain stitches.

Detail of tassel fig. 1074.

a short one alternately,  $\frac{5}{8}$  of an inch apart, then the net cap is made with 10 rows of flat knots in inverted order over the top of the tassel.

Begin with the round figure at the bottom, fasten a cord to carry the knots upon the cushion, then make a double bar knotting onto it 5 threads more. This double bar is to be regarded as the middle; add 2 similar bars to it on the right and left, then take all the threads and with the 6 inside ones make 2 flat knots over 4 threads, next add the 6 outside threads and make 4 flat knots over the 10 threads; after the 2<sup>nd</sup> knot add a looped picot on the right and left (see explanatory detail fig. 1079). The threads are divided and tightened on each side by a flat knot, then two double bars are knotted with each half of the threads and finished off with another flat knot.

This done, collect all the threads with flat knots. After the 2<sup>nd</sup>, 5<sup>th</sup>, 8<sup>th</sup> and 11<sup>th</sup> flat knots add a looped picot on each side. In working, decrease the number of threads inside by cutting them off as you go along until there are only 6 left.

The 5 short pendants consist only of the five-barred figure at the bottom, followed by 10 flat knots divided by 2 picots. When all the pendants are made, they are fastened upon the macramé cushion, a long and

The latter is worked over a wooden mould with D·M·C Special stranded cotton (Mouliné spécial) No. 25, in Old gold 729, and not tied in. After the 10<sup>th</sup> row, make 2 more with the knots one above another, and fasten all the threads to



Fig. 1078. Macramé tassel.

Materials: D·M·C Gold embroidery thread No. 20  
and D·M·C Special stranded cotton No. 25,  
in Old gold 729 (\*).

**Tassel with a double row of smaller tassels** (figs. 1080 and 1081). — This tassel, intended as a finish to articles trimmed with

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.



Fig. 1079.

Making a pendant for the tassel, fig. 1078.

the head of the tassel. Finally, with 4 threads, make a round cord of waved knots, fig. 562; the other threads are finished off inside by invisible stitches.

**Tassel with a**

fringes fig. 1047 or 1049, requires a pear-shaped wooden mould which has to be covered with a crochet cap made of D·M·C Pearl cotton (Coton perlé) No. 5, in Blue grey 591.

Begin the crochet cap at the lower end of the mould by a



Fig. 1080. Tassel with a double row of smaller tassels.

Materials: D·M·C Pearl cotton No. 5, in Blue grey 591 or in Cardinal red 547, and D·M·C Special stranded cotton No. 14, in Drab green 692 and Blue grey 591 or in Old gold 729 and Cardinal red 347 (\*).

ring of 5 chain stitches, on which make 10 plain stitches, then continue to crochet, increasing or decreasing the number of stitches according to the shape of the mould. The plain stitches

(\*) See, at the end of the last chapter the tables of the sizes and colours of the cotton, flax and silk articles, mark D·M·C.

are always to be placed in the two top loops of the stitches of the preceding row. As the tassel gets narrower towards the top, the crochet cap finally ends in a round cord, consisting of 6 plain stitches. The little tassels are fastened round the mould by a row of chain and single stitches. After fixing on the thread to the crochet cap at the right place for the upper row of tassels, make 12 chain stitches, then take a mesh of about 20 threads of D·M·C Special stranded cotton (Mouliné spécial) No. 14, in Drab green 692, place it on the last 5 chain stitches, skip these 5 and crochet 6 single stitches on the 2<sup>nd</sup> and 7<sup>th</sup> of the 12 chain, so that the yellow mesh, resting on the loop formed by the 5 chain, seems suspended to a cord, see fig. 1081. Finally, make 1 chain and 1 plain stitch on the 2<sup>nd</sup> stitch of the cap, and repeat the above all round the mould.



Fig. 1081. How to fasten on the tassels for fig. 1080

The original from which the engraving is taken has 16 small tassels in the upper row and 25 in the lower. The loops of the lower are longer than the others; they number 18 chain and 12 single stitches; the meshes are blue.

When these rows are finished, the meshes are folded back on both sides and knotted; the yellow with blue and the blue with yellow thread.

In conclusion, make a big ball, fig. 1060, of D·M·C Special stranded cotton (Mouliné spécial) No. 14, in Drab green 692, and fasten it at the bottom of the mould to the little ring of chain stitches. This ball will make the two rows of small tassels stand out and give the whole a wider circumference at the base.

**Lace trimmings.** — Fine embroideries on linen or cambric are as a rule trimmed with some description of lace, which, according to its quality and character is either sewn on plain or gathered round the article to be decorated.

Embroidered laces and those made with braid are sewn to the material with overcasting stitches; crocheted and knitted laces are arranged with a stitch set carefully in every loop.

**Turning the corners.** — In crocheted or hand-knitted laces, as well as those made with the needle or on a lace pillow, the corners should be prepared in advance; ordinary edging has to be gathered at the corners of the embroidery, care being taken to allow sufficient fulness to form a flat turning and to arrange it equally all round the work.

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Chapter Heading after Holbein.

## Miscellaneous directions

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Having exhausted all the subjects which formed the purpose of the present publication, it remains for us to add a few words as to the methods of copying, arranging and altering designs, upon different processes which it is useful to know, since the right application of such knowledge is often an essential condition to the complete success of a piece of work.

Just as it is a good thing to be able to adapt a design to the space at one's disposal, it is often advantageous to be able to give to a piece of lace the slight stiffness which marks the newly finished article, or, in the case of embroideries which require the help of paste, to be acquainted with the ingredients that should be used and know how to prepare them.

**Ordinary tracing.** — To obtain the reproduction of a design, lay a sheet of oiled paper or tracing linen over the paper on which it is drawn. Fasten the two together at the four corners with very small pins, as otherwise they may get shifted while the copying is in progress and it is then difficult to fit them exactly into place again. This done, go over all the lines of the pattern with a pencil, or better still with a brush or fine pen dipped in coloured paint or Indian ink.

In the absence of proper tracing paper or linen, use a sheet of ordinary unglazed paper and trace the pattern against the window pane. Paper rubbed over with oil and then dried becomes and remains transparent, and can safely be employed.

If you want to take the pattern of a piece of embroidery or lace, fasten it on a board and cover it with a sheet of glass

or of gelatine paper, upon which lay the piece of tracing paper or linen, pasted down at the four corners. In this manner the outlines of the model can be followed without any risk of injuring it.

**To take off a pattern by rubbing.** — To take the pattern direct from a piece of embroidery, lay it on the table, right side upwards, and cover it with a sheet of rather soft white paper. This paper must neither be too thick to take a sharp impression of the outlines, nor so thin as to be liable to be torn in rubbing. Fasten it firmly down upon the work with drawing pins, and pass a piece of heelball backwards and forwards over the paper, or in default of the heelball, a tin spoon or silver coin.

The outlines will not in any case be quite clearly marked upon the paper, and must be immediately gone over with pencil or ink to make the copy from the model exactly true. The process is a very rapid one, but has the disadvantage of flattening the relief of the embroidery so copied.

**Drawing a pattern upon the material direct.** — The simplest way of transferring a pattern onto a transparent fabric is the following. Begin by darkening all the pencilled or painted lines of the original design with Indian ink, then tack the tracing with large stitches to the back of the fabric, and fasten the two together upon a drawing board. Mix some very dark powdered indigo with water in a little glass, adding a pinch of sugar and gum arabic.

This preparation can be used like ink with a fine pen or camel-hair brush to trace the outline showing through the semi-transparent material.

The tracing must be done very lightly, for if some time elapse before the embroidery is worked the lines sink into the material and cannot be obliterated by the first washing; moreover, the tracing ink makes the work disagreeably sticky.

**Copying by means of autographic paper.** — Another rather expeditious way of transferring patterns to light coloured materials, particularly those with a smooth, glossy surface, is by the use of a kind of tinted paper known as autographic paper.

This paper, which is to be got at most stationers', is strongly impregnated with a coloured oily substance. It is placed between the pattern and the material, the latter having been previously laid straight in all directions upon a board and fastened down with drawing-pins. The two papers being fitted exactly together, all the outlines are carefully gone over with a hard pencil, or with the point of a fine bone crochet



hook; an agate "style" is invaluable for all such purposes, and can be procured wherever drawing materials are sold. Do not press very hard upon your implement, lest the paper pattern should get cut through or torn.

By the pressure exercised upon the two sheets, the oily substance of the coloured paper is discharged on the material below it, so that when it is removed all the traced lines are imprinted upon the stuff.

This blue tracing paper, however, can only be used for transferring patterns to washing materials, as in spite of the utmost care little spots of colour are often left; also, velvet, satin, moiré and all other silken textures are stained by it.

**Pouncing patterns upon materials.** — The methods of copying previously described cannot be used indiscriminately; they are not applicable to heavy fabrics such as cloth, velvet, brocade and plush; for these pouncing is the only means available.

The pattern, traced ready upon paper, has to be perforated throughout. Lay it upon a many-folded piece of cloth or flannel, and with a special needle, see fig. 967, prick out all the lines of the drawing. If several duplicates of the same design are required, several sheets of paper may be laid one upon another and all pricked through at the same time. The paper used for these operations must be very thin in order to insure a clear perforation of the whole set of patterns.

When a complicated design with very fine lines has to be reproduced, the needle used must be a fine one. Every line should be carefully followed and the holes be made close together at regular distances, allowing from 16 to 24 to the inch. Any mistakes in the pattern will throw out the contours of the embroidery.

After all the pricking is finished, rub over the wrong side of the paper with emery cloth so as to remove the rough edges surrounding the little holes.

Then fasten paper and material firmly down with drawing-pins to prevent shifting during the process of pouncing. Without this precaution it often happens that double and confused lines are found upon the material and have to be erased by some means.

The pattern having been thus prepared, take the pouncing implement or a pad of folded flannel, dip it into a mixture of powdered charcoal and pipe-clay for light coloured fabrics or into powdered chalk or violet powder for dark ones, then rub it gently over the whole surface of the drawing. The

rubbing causes some of the powder picked up by the pouncing pad to pass through the little holes onto the fabric beneath, tracing the pattern upon it. When the outline is clearly defined, remove the pricked paper, and if the design has to be repeated replace it carefully at the point where the pouncing leaves off and where the lines should meet.

This arrangement must be carried through with great accuracy, so that the join may be indistinguishable.

The pouncing completed and the paper removed, proceed to draw or paint in the pattern. Use good water-colour paints, which can be obtained in all shades, but for this purpose four colours only are needed: black, blue, white and yellow.

On smooth surfaces, the outlining may be done with a fine pen, but a small camel-hair brush is generally preferable. The rougher and more hairy the material, the finer should the brush be, in order that the colour may sink well in between the fibres. With light coloured materials time and trouble can often be saved by following the outlines in Indian ink or even in pencil, instead of using paints.

Before beginning the painting, gently blow away all superfluous powder from the surface of the stuff.

Outlines may be traced upon fine tarleton or open muslin and the pattern marked through onto the fabric by going over the lines again with Indian ink, or upon a light material with a pencil, which leaves sufficiently clear lines through the muslin.

**Preparation of the fabrics and subdivision of the patterns.** — We know many draughtsmen who, skilful enough so long as they had to exercise their art on paper, found themselves confronted with real difficulties when they had to transfer their compositions to textile fabrics. We shall therefore call our readers' attention, as far as we can, to certain precautions necessary for them to take in tracing patterns, going back for that purpose to one of the initial operations, namely the pricking.

It is essential in the first place that the paper to be perforated should have a clear margin of from  $1\frac{1}{2}$  to 2 inches in all directions outside the actual pattern, so that the pouncing pad may never come in contact with the material covered by the paper.

If the design be square and symmetrical, fold it in four and prick the four parts all at once; if, on the contrary, the pattern consist of detached motifs, each subject or the entire design must be pricked separately.

In transferring patterns to material, never divide out the

ground beforehand with chalk, lead pencil or charcoal, as it is hardly possible afterwards to entirely obliterate such lines, which often spoil the whole effect of a piece of work.

Before beginning the tracing, divide the material into four, then determine how wide a margin you wish to have outside the pattern, for it is quite an exceptional thing to carry the work right up to the edge.

Materials which can be marked by creasing, such as linen and cotton textures, should be folded in four like the paper, and the folds pressed down so that the lines may remain clear until the tracing is finished. Having thus divided the surface into quarters, fold the corners over diagonally, in order that any motifs to be worked in them may be correctly placed.

As regards dividing the fabric into equal parts, most of our readers know how to make with pencil and ruler the diagonal line of a square upon paper, but perhaps not upon fabrics. However, this line is easy enough to find. It is only necessary to fold the material so that the outside thread of the selvedge or cut edge shall lie parallel with the thread of the woof which marks the angle of the fold-over.

By folding it in these two ways the ground is divided into eight parts. To arrange the outside border or margin is a simple matter if, supposing the article to be a linen napkin or table cloth, it is to have an openwork border, as then the straight line produced by the drawing out of the threads will serve as a guide for tracing the pattern true to the line of the fabric. But it is often better not to withdraw the threads until the pattern has been traced. If you do not wish or are not able to pull out threads to mark the pattern, and if your material admit of threads being counted, follow the directions explained by fig. 154.

Cloth, silken materials, velvet and plush, cannot be marked by folding; some do not take a crease and others would be injured thereby.

Common sense suggests that all such fabrics should be mounted in a frame before the pattern is begun. Then the ground can be marked out as follows: take a strong thread, make a knot at one end, stick a pin through it and tighten the knot round the pin; divide one of the sides into two equal parts with a pair of compasses, plant the pin with the knot at the middle point, and having repeated the same operation on the opposite side, plant a second pin there and stretch the thread across to it; carry another thread across

horizontally, and others from corner to corner, and your ground will be correctly plotted out with no marks left upon it when, after the pouncing is done, you remove the threads and pins.

Before finishing the pouncing of a pattern, make sure that it fulfils the conditions necessary for its intended purpose.

Supposing that a border with a corner is being traced, measure the length that it will occupy and by a very light pouncing mark the points from which the pattern will have to be repeated. It may be that a gap will be left in the middle,

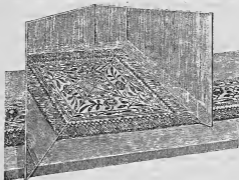


Fig. 1082. Altering a straight pattern into a square one with the aid of two mirrors.

which if not too wide can be got rid of without altering the design, by pushing the whole a little further in and so lessening the distance between the corners. But should the gap be too wide for this, it will be necessary to make a supplementary design to fill up the interval. The same sort of thing would be necessary in the case of having to shorten a pattern.

**To transpose and repeat patterns by means of two mirrors (fig. 1082).** — We have referred above to the frequent necessity of adapting patterns to the spaces available; these changes, which occasionally present difficulties requiring the aid of a draughtsman, are greatly facilitated, especially for cross stitch embroidery, by the use of two frameless mirrors, which, adroitly placed according to the following directions, give really surprising results.

PLATE XIII



FIGURE STITCH EMBROIDERY  
worked with D.M.C Pearl cotton (Coton perlé).



If one piece only of a design is to be utilised, whether to be enlarged or to be formed into a centrepiece or a corner, place a mirror, in the two former cases straight across, in the latter diagonally across, the point where the pattern is to be interrupted, either to be doubled or reversed, and it will be reflected under the required conditions.

To form a square, use two mirrors, place them together at the point where the diagonal lines meet, and the square will appear as shown in fig. 1082:

One cannot arbitrarily choose any part of a pattern for reproduction. It is only after sundry preliminary essays that the most suitable point can be discovered from which to plan out a centre or corner design, as some sections of a pattern do not lend themselves kindly to transposition. A few experiments made with the help of a mirror before undertaking the work, will prove the importance of these directions better than any long-explanation can do.

**How to reproduce patterns and modify their dimensions and proportions by means of squares** (figs. 1083 and 1084). — Cases occur in which a pattern has to be subjected to still greater modifications than those already dealt with.

For example, one may wish to embroider a running design upon a piece of stuff not large enough for the motif in question, or else the pattern may prove too insignificant for the material provided. If one cannot draw, recourse to a draughtsman would seem unavoidable, or else to give up using the desired pattern. However, the following directions carefully observed will avert all such difficulties.

Take a piece of chequered paper, which you can prepare for yourself, if necessary; reproduce the pattern upon it or draw the squares upon the model direct as seen in fig. 1083. Next take a sheet of tracing paper, mark it also out in squares but reduce them in size to a quarter, a third or a half of the dimensions of those on the first sheet. Thus, if one side of a square measure  $\frac{3}{4}$  of an inch and you want your pattern one-third smaller, the sides of the new square must only measure  $\frac{1}{2}$  an inch, see fig. 1084. In the same way, if you wish to increase the proportions of your model by a third, the sides of the square must be made to measure 1 inch. Then follow square by square the lines of the pattern, extending or contracting them according to whether the pattern is to be enlarged or reduced.

To copy a design direct from an embroidered model, and

at the same time to modify it in the manner we have just explained, proceed as follows:

Fasten the embroidery on a board, stretching it equally in all directions: then measure the length of the pattern, divide the inches by the number of units corresponding with the proportions that you wish to give to your copy, subdivide any fractions of inches there may be over, and make your division by the measure adopted; take a pair of compasses, separate the points far enough for the opening to equal the distance obtained by the division, plant a pin with a thread to it at the

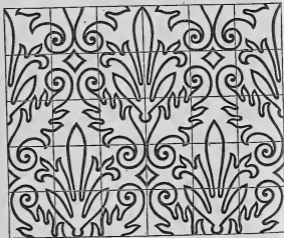


Fig. 1083. Pattern prepared for copying or modifying.

place indicated by the point of the compass, and repeat the operation along one whole side of the embroidery and, if possible, a little beyond, so that the pins may not injure it. There only remains to carry the threads across to the opposite side in perfectly straight lines, and in the same manner to plant pins with threads to cross the first at right angles, thus marking out the whole surface in squares.

Needless to say that this plan could not be followed in the



case of a piece of work already mounted, which could not, therefore, be stretched upon a board; but with a little ingenuity a method of putting in the pins without harming the embroidery can be devised.

**How to modify a design in length or breadth only** (figs. 1085, 1086, 1087). — A pattern has frequently to be enlarged in one direction only; when this is the case, the shape of the rectangle is modified and made long or narrow, but still following the general form of the design to be reproduced.

Fig. 1085 represents a braiding pattern for D-M-C Superfine braids (Lacets superfins) in its original proportions; in fig. 1086 the rectangles are made half as wide again as in

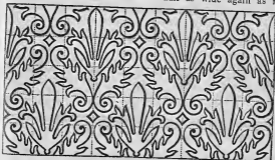


Fig. 1084. Pattern reduced.

their former dimensions, and the pattern is expanded lengthwise; in fig. 1087 the rectangles are compressed, the vertical lines being made closer together by one-third, while in all three draughts the height is kept the same. By this means all the difficulties of copying are simplified: those who are least practised in the art of designing can undertake such modifications, and we feel sure that few expert workers know so little of drawing as to be unable to copy the contents of a right-angled-figure.

**How to prepare the paste for fixing embroideries and for appliqué work.** — It may perhaps seem strange to devote a special paragraph to such an apparently simple thing. It is, however, by no means unimportant, for badly prepared paste can completely ruin a piece of work begun

under the best conditions and thus waste a quantity of costly materials.

Having calculated the amount necessary for the work to be treated, put some wheaten, not rice, starch, into a vessel with



Fig. 1085. Pattern for braiding. Natural size.



Fig. 1086. Pattern, fig. 1085, kept the same in height but expanded in width.



Fig. 1087. Pattern, fig. 1085, kept the same in height but contracted in width.

a concave bottom, add just enough water to dissolve the starch and stir it with a wooden spoon until all the solid grains have disappeared.

Meanwhile set on about  $\frac{1}{2}$  of a pint of pure water to boil; when it is boiling, throw in a pinch of powdered resin, about

the size of a dried pea, and pour the starch in gradually, stirring all the time. Let the mixture boil for a few seconds and then take it off the fire, but continue to stir it till it cools to prevent the formation of lumps.

This kind of paste causes no spots and does not affect even the most delicate colours, because it contains no acidity. In winter it will keep for several days, but in hot weather it soon begins to ferment and can no longer be used. Gum arabic should never be employed for embroidery or appliqué work, because the saline substances which it contains nearly always stain or spot the materials.

**How to impart stiffness to new needlework.** — In the chapter on "Needle-made Laces", page 649, we said that new work of that sort had to be ironed. The way in which this ironing is done is by no means a matter of indifference.

Having taken the lace off its foundation, lay it, face downwards, on fine white flannel; dip a piece of very highly dressed new organdie muslin into water, take it out directly it is soaked, gently squeeze out any superfluous water to prevent it dripping, and dab the wrong side of the lace all over with this pad. Then pass a moderately hot iron over it, moving the iron slowly so that the moisture imparted to the lace by the organdie pad may evaporate gradually.

Do not remove the lace from the ironing board until you are sure that it is quite dry.

We know of no better method than this of giving lace that almost imperceptible degree of stiffness which is often the only thing that distinguishes new from old. Water alone does not stiffen the threads sufficiently, and it is difficult even with the most carefully diluted starch to hit upon exactly the right consistency, whereas the wetted organdie muslin supplies just the needful degree of firmness.

The same process may be applied to embroidered network, which should be damped on the wrong side in the frame and only taken off when quite dry. Fancy knitted and crocheted articles should be pinned out, wrong side upwards, on the ironing board, dabbed over with a damp pad of organdie and ironed at once.

We also recommend similar treatment for articles of embroidered linen. But if the linen be much crumpled, and creased into hard folds, a damp cloth, such as a napkin dipped in water and then well wrung out, should be laid over the linen and the ironing done upon it.

**How to wash ordinary lace.** — Wind it round a cylindrical bottle, and then cover the lace entirely with white muslin lightly tacked on. Immerse the bottle in a saucepan full of cold water, add a small piece of household soap, and if the lace be much soiled, a pinch of soda, and let it boil for an hour. To prevent the bottle getting moved about by the bubbling water, it may previously be half filled with sand.

When the water has become dirty, pour it off and refill with clean until it remains quite clear.

The lace will now be clean, and after having rinsed it well several times over in cold water, to get rid of all the soap, take the lace off and let it dry.

**How to wash fine lace.** — Proceed in the same manner, as above, only as valuable lace is not frequently washed it is likely to be yellower than the more common kinds, and often through lack of care it has become very fragile.

Therefore, if stained or greasy, it should be put to soak for some hours, or even days when necessary, in a bath of the best olive oil. This restores to the threads of the lace that softness and smoothness which wear and time have impaired. After the oil bath, it can be washed on a bottle as already described.

**How to stiffen lace.** — When the washed lace is perfectly dry, dip it in a thin stiffening made as follows.

Take some pure wheaten starch, divide it into two portions and dissolve both in cold water; then thicken one portion by stirring in boiling water, keep it in motion until it has so far cooled that no steam is rising, stir the cold starch into it and dilute the whole with cold water to the consistency of fresh milk.

If the lace is to be tinted, mix a few drops of coffee with the water, or instead of water dilute the starch with a weak decoction of China tea or marsh mallow; the coffee gives the lace a dark cream colour; the tea, a light greenish hue.

Plunge the lace into this preparation of starch and gently squeeze out, without wringing, the superfluous liquid, then lay it flat on one hand and beat it for a few minutes with the other to work the starch well in; repeat the whole process twice, and then roll the lace tightly in a fine white cloth, leaving it there until you are ready to iron or pin it out according to the quality and kind of lace in question.

**How to iron lace.** — After leaving the lace for a couple of hours rolled up in the dry cloth, iron it if machine-made,

or pin it out if it be a valuable needle-made or bobbin lace, or net-guipure.

Before beginning to iron, take the lace in your left hand, hold it by the heading, and with the right hand pull out all the picots along the edge of the piece you are about to iron to an equal length; then lay it flat upon an ironing board covered with white flannel and press it with a moderately hot iron. Hold the iron on the lace as long as this is damp; when you move the iron on, the part it has just left should be perfectly dry. Should you by chance have creased the lace in ironing, pass over the creases a fine sponge dipped in water containing a few drops of the starch used for stiffening the lace, and then iron it again.

After the first ironing, pull the lace out crossways and lengthways, from right to left then from left to right, and pass the iron over it once more. This gets rid of the artificial stiffness caused by the first ironing and makes it soft and pliant like new lace.

**How to pin out lace.** — In order to do this in a thoroughly satisfactory manner, you should provide yourself with a wooden drum about 12 inches high and 24 inches in diameter, as it has to be large enough to rest upon the knees. The outside circumference of the wood must be padded and covered with grey or white ticking.

The pins must correspond in size with the picots. Very fine ones will be wanted for Valenciennes and needle-point lace, and coarser ones for other kinds, but they must all be of white metal, as steel pins would rust and spoil the lace. Cover the cylinder with blue paper (which is less trying than white to the eyes), then take only just as much lace out of the damp cloth as you think you will be able to pin out before it gets too dry, keeping the rest covered up.

Lay the lace upon the drum and pin the heading down first in a straight line, setting the pins in pretty closely and at equal distances apart; then pin down each picot separately, taking care not to open them if they have kept their original shape, and to lay them straight if they have become twisted. If you cannot work rapidly enough to get all the pins set in before the lace dries, slightly damp the picots and the other dry parts with a sponge as you go along, putting in the pins at once. Never stick pins into completely dry places, as you risk tearing the picots and thereby destroying the worth of perhaps very precious lace.

Raised lace has to be stamped out from the wrong side with a lace awl, a kind of bone hook made for this special purpose. Some professional lace cleaners stamp out even Valenciennes laces in this way, but we regard it as a mistake, seeing that the lace is perfectly flat when it leaves the worker's hands.

Leave the lace you have pinned out upon the cylinder until you have gone the whole round, whether it be part of a length that you are restoring, or a piece that has been washed and has to be perfectly dry before it is removed.

Cover up the lace bit by bit as it is pinned out, and slip each finished piece into a blue paper bag, that all may be equally clean.

In conclusion, our advice is that the washing of lace should only be undertaken when you are fairly safe from interruptions, as one operation should immediately follow another, and the pinning out more especially requires to be completed without delay.

**How to wash coloured embroideries.** — Only use a perfectly neutral soap, in preference white Marseilles (castile) soap of best quality. Above all avoid soda, washing powders and chloride of lime.

Dissolve in boiling water a sufficient quantity of soap to make a lather, add cold water to reduce to a medium temperature, wash the embroidery quickly without rubbing too much.

Rinse well first in tepid water, then several times in cold water until all the soap has been extracted.

Squeeze by hand without wringing, or by rolling the material in a soft cloth, and dry quickly in the open air or by ironing with a moderately hot iron on the wrong side, in which case lay it between two cloths wrong side upwards.

It is sometimes advisable to use a mangle for the above process. Never allow the wet embroideries to lie in a heap, never use too hot an iron, as this would occasion the fading of certain colors.

**Material.** — We stated in the preface that we had made a special point of helping our readers in their choice of materials and colours, by indicating the most suitable kinds and numbers at the foot of each engraving. This has been done throughout; but all these directions would have been incomplete if lacking the appended tables, which enable everyone to choose the desired number and colour without needing to see the actual materials.

The lines that accompany each number in the comparative tables, show the exact sizes of the corresponding threads; thus, in order to determine what number of a thread to buy, take a fibre of the size wanted, lay it, stretching it slightly, on the lines placed against the numbers, and stop at the one that matches the pattern.

As regards the colours, the names and shades of which have been classified with the utmost care, and which offer such a rich choice in every kind of material, we have in our descriptions suggested only those which, harmonizing best together, are consequently the most classic in effect.

We feel justified in reminding the public, that if we have recommended the D·M·C mark in preference to any other, it is because a long experience has proved to us that the articles bearing that mark are of a quite superior quality and offer an exceptional variety of sizes and colours, without which it is impossible to execute really artistic needlework.

We conclude this chapter with a hint of great importance to our readers: never to begin a piece of work of any size or importance without providing themselves in advance with all the materials necessary to complete it, for it is often difficult, if not impossible, to exactly match the colours later on, the corresponding shades being liable to slight variations in tone from one dyeing to another.

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Persons desiring further information respecting matters treated of in this volume, or to know where the materials mentioned in it are to be obtained, are requested to apply to the house of TH. DE DILLMONT, MULHOUSE (France), which will promptly furnish them with all needful instructions.

# List of the special Articles of COTTON, FLAX and SILK

for embroidery, sewing, knitting, crochet, and in  
general all needlework

manufactured and put on sale with the trade mark

## D·M·C

**Cotton:** Alsatian thread (Fil d'Alsace). — Cotton lace thread (Fil à dentelles). — Demi-Asatian (Demi-Alsace). — Tiers-Asatian (Tiers-Alsace). — Bell thread (Fil à la cloche). — Embroidery cottons (Cotons à broder). — Embroidery cottons, special quality (Cotons à broder, qualité spéciale). — Pearl cotton (Coton perlé). — Shaded pearl cotton (Perlé ombré). — Chiné for crochet, knitting, &c. — Special stranded cotton (Mouliné spécial). — Crochet floche. — Crochet cotton, 6 cord (Cordonnet 6 fils). — Special crochet cotton (Cordonnet qualité spéciale). — Crochet cotton, bell mark (Cordonnet à la cloche). — Crochet cotton (Coton pour crochet). — Knitting cottons (Cotons à tricoter). — Fluted cotton (Coton cannelé). — Hosiery cotton (Coton pour bonneterie). — Felting cotton (Coton à feutrer). — Stranded cotton, 8 threads (Mouliné 8 fils). — Darning cottons (Cotons à repriser). — Darning cottons, special quality (Cotons à repriser, qualité spéciale). — Sewing cottons, superior quality and good quality (Cotons à coudre, qualité supérieure et bonne qualité). — Sewing cottons and bell tacking cottons (Cotons à coudre et à bâtir à la cloche). — Special thread for sewing machines (Fils spéciaux pour machines à coudre). — «Alsa». — Marking cottons (Cotons à marquer). — Marking cottons, special quality (Cotons à marquer, qualité spéciale). — Knotting cotton (Fil à pointer). — Alsatian crochet cotton (Câblé d'Alsace). — Knitting cotton, bell mark (Retors pour mercerie). — Knitting cotton, bell mark, special quality (Retors spécial pour mercerie). — «Alsatia». — Alsatian twist, special quality (Retors d'Alsace, qualité spéciale). — Superfine braid and braid 1<sup>st</sup> quality (Lacet superfin d'Alsace et Lacet 1<sup>re</sup> qualité).



**Flax threads:** Floss flax or flourishing thread (*Lin floche*).  
— Flax thread for knitting and crochet (*Lin pour tricoter et crocheter*). — Flax lace thread (*Lin pour dentelles*).

**Washing silk:** Persian silk (*Soie de Perse*).

**Gold and Silver:** Gold and silver embroidery threads (*Or et Argent fins pour la broderie*).

These articles are made in all sizes in *écru*, white, black and all colours.

They are to be had in embroidery and haberdashery shops, &c.; but the variety of articles manufactured by the Société anonyme DOLLFUS-MIEG & Co, bearing the D·M·C trade mark, is so great that it is impossible for even the best furnished shops to keep them all in stock.

But as houses that are in connection with this firm or its agents are able to procure any of the D·M·C articles in small consignments, customers can always be supplied through them with what they require.

Table giving in alphabetical order the names with colour card for the dyeing of the COTTON and

COLOURS	Ultra-dark	Very-dark	Dark	Medium	Light	Very-light	Ultra-light
<b>Blacks:</b>							
Black fast dye	310						
Greenish black		473					
Jet black		681					
<b>Blues:</b>							
Ashy blue				448			
Azure blue					3325	775	
Blue fast dye	849 850	820 796	797	798	799	800	821
Campanula blue	859	860	861	862 863	864		
China blue		481	482	483	484	485	
Cornflower blue		791	792	793	794	795	
Drake's neck blue		3305	3306	3307	3308	3309	
French blue		337	338	339	340	341	
Gentian blue		476	477	478	479	480	
Greenish blue		525	526	527	528	529	
Greish blue			870	871	872	873	
Indigo blue	939 923	336	311	312	322	334	
Lapis Lazuli blue		342	333	343	344	345	
Navy blue		505	506	507	508	509	
Navy blue	885	885	887				
Old blue		929	930	931	932	933	
Pale blue					668		
Peacock blue		805	806	807	808	809	
Periwinkle blue		3355	3356	3357	3358	3359	
Sky blue		847 515	516	517	518	519	747 848
Solid blue		824	825	826	813	827	828
Tender blue						709	
Ultramarine			682	683			
Very dark blue		3665					
<b>Bronzes:</b>							
Gilt bronze		585	586	587	588	589	
Yellow bronze		764	765	766	767	768	769
<b>Browns:</b>							
Brown fast dye		3371					
Brown of dead leaves		615	616	617	618	619	
Cachou brown		433	434	435	436	437 738	739
Chamois brown		416	417	324	418	419	
Chesnut brown	852	403	404	405	406	407	
Cinnamon brown		660	661	662	663	664	
Copper brown		880 881	882	883	884		
Drab brown				3440		3442	

the  
FL.

Grey  
Hava  
Leath  
Locu  
Mahe  
Myrt  
Negr  
Old  
Otter  
Puce  
Red  
Rust  
Viole

Beetle  
Bottle  
Bright  
Bronz  
Copp  
Cypr  
Drab  
Emer  
Green  
Golde  
Ivy g  
Malac  
Meade  
Metall  
Nigro  
Moss  
Myrtle  
Olive  
Pale g  
Paroq  
Parr  
Pistac  
Russia  
Tende  
Verdig  
Water  
Yellow

the numbers of the shades enumerated on the  
**FLAX ARTICLES** bearing the **D-M-C** trade mark.

COLOURS	Ultra-dark	Very dark	Dark	Medium	Light	Very light	Ultra-light
Greyish brown		837	838	839	840 841	842	
Havana brown		454	455	456	457	458	
Leather brown		430	431	302	432	325	
Locust-bean brown		354	355	303	356	357 758	759
Mahogany brown		300	400	301	401	402 711	772
Myrtle brown				463			
Negro's head brown	838 898	801					
Old brown		3674	3675	3451	3452	3453	
Otter brown		438	439	440	441	442	
Puce brown		459					
Red brown		918	919	920	921	922 923	
Rust brown		3310	3311	3312	3313	3314	
Violet brown	888						
<b>Greens:</b>							
Beetle green	895	3345	3346	3347	3348	3349	3373
Bottle green		491	492	493	494	495	
Bright green		897 785	786	787	788	789	
Bronze green		669	670	671	672	673	
Copper green		829	830	831	832	833 834	
Cypress green	802	856	803				
Drab green		689	690	691	692	693	
Emerald green		555	556	557	558	559	
Green of Duck's plumage		545	546	547	548	549	
Golden green	901	580	581	582	583	584	774
Ivy green		500	501	502	503	504	
Malachite green		560	561	562	563	564	
Meadow green	857	858 699	700	701	702	703 854	855
Metallic green		465	466	467			
Mignonette green				750	751	752	
Moss green	934 935	936 937	468 469	470	471	472	773
Myrtle green		535	536	537	538	539	
Olive green		510	511	512	513	514	
Pale green		3362	3363	3364	3365	3366	
Paroquet green		904	905	906	907	908	
Parrot green		694	695	696	697	698	
Pistachio green	890	319	367	320	368	369	770
Russian green			499				
Tender green						710	
Verdigris			474	475			
Water green				713	714	715	
Yellow green		730 731	732	733	734	735 736	737

Table giving in alphabetical order the names with colour card for the dyeing of the COTTON and

COLOURS	Ultra-dark	Very dark	Dark	Medium	Light	Very light	Ultra-light
<b>Greys:</b>							
Ash grey	853	413	317	414	318	415	762
Beaver grey	843	844 645	646	647	648	649	
Blue grey		590	591	592	593	594	757
Brown grey	865 866	406 867	409	410	411	412	
Cream grey				810	811	812	
Dove grey		3368	3369	3330	3331	3370	
Dust grey		3630	3631	3632	3633	3634	
Felt grey		635	636	637	638	639	
Flax grey				716 940	717		
Greenish grey		595	596	597	598	599	
Hay grey		520	521	522	523	524	
Hazel-nut grey	868	869 420	421	422	423	424	
Iron grey		3600	3601	3602	3603	3604	
Lead grey	876	877 378	379	380	381	382	
Lilac grey		3332	3333	3334	3335	3336	
Lime-tree grey		391	392	393	390	391	
Mignonette grey		924	925	926	927	928	
Mourning grey		655	656	657	658	659	
Mouse grey		425	426	427	428	429	
Neutral grey		620	621	622	623	624	
Pearl grey		625	626	627	628	629	
Smoke grey	878 879	640	641	642	643	644	822
Steel grey		3650	3651	3652	3653	3654	
Ticking grey		387	388	323	389	390	
Tinder grey		329	363	384	385	386	
Twine grey			460	461	462		
Wood grey	874 875	610	611	612	613	614	804 851
<b>Lilac:</b>							
Lilac grey		313	396	314	328	399	753
<b>Pinks:</b>							
Briar rose pink		570	571	572	573	574	
Bright pink		565	566	567	568	569	784
Geranium pink			891	892	893	894	
Old pink		3704	3705	3706	3707	3708	
Rose fast dye		3350	3351	3352	3353	3354 903	3372
Tender pink					899	3326 776	818 819
<b>Reds:</b>							
Bordeaux red	845	846 496					

To prevent mistakes we request that the numbers and  
The brilliant cottons and the linen articles are dyed after

the  
FLA

Cardi  
Cherr  
Corne  
Dawn  
Etrus  
Garne  
Geran  
Mand  
Moroc  
Orang  
Raspb  
Red cu  
Scarle  
Turkis  
Vermi  
V  
Violet  
Ameth  
Bishop  
Mauve  
Old vi  
Pansy  
Pham  
Purple  
Scabio  
Violet  
Wine-  
Ye  
Cream  
Golden  
Leather  
Lemon  
Maize y  
Mandar  
Schre y  
Old gol  
Orange  
Fast ye  
Luffron

case  
social c

the numbers of the shades enumerated on the  
**FLAX ARTICLES** bearing the D-M-C trade mark.

COLOURS	Ultra-dark	Very dark	Dark	Medium	Light	Very light	Ultra-light
Cardinal red		346	347	304	305	348	
Cherry red		3315	3316	3317	3318	3319	
Cornelian red			449	450			
Dawn red	835	36 360	306	361	332	362	763
Etruscan red		3337	3338	3339	3340	3341	
Garnet red		358	359 3367	326	309	335	
Geranium red		617 349	350	351	352	353	754
Mandarin red			3342	3343	3344		
Morocco red				3327	3328	8329 760	761 896
Orange red			900				
Raspberry red		3684	3685	3686	3687	3688	3689
Red currant red		3605	3606	3607	3608	3609	
Scarlet	902 814	815 816	498	464			
Turkish red				321			
Vermillion red				666			
<b>Violets:</b>							
Violet de Parme			227	208	209	210	211
Amethyst		3320	3321	3322	3323	3324	
Bishop's violet		914	915	916	917		
Maive violet		375	315	376	316	377	778
Old violet		3540	3541	3542	3543	3544	
Pansy violet		530	531	532	533	534	
Plum violet		550	551	552	553	554	755
Purple violet		723	724				
Scabious violet		394	327	395	396	397	756
Violet		889					
Wine-Lees Violet		370	371	372	373	374	
<b>Yellows:</b>							
Cream yellow				711	712		
Golden yellow	941	779	780 781	782	783		
Leather yellow			720	721	722		
Lemon yellow			307	445	446		
Maize yellow		575	576	577	578	579	746
Mandarin yellow		740	741	742 743	744	745	
Shire yellow					676	677	777
Old gold		726 678	679	680	729		
Orange yellow		443	444				
Must yellow		363	364	308	365	366	
Affron yellow			725	726	727	748	749

In case the names of the colours be quoted in an order,  
 special cards drawn from the D-M-C general colour card.

Table giving in alphabetical order the names  
colour card of WASHING SILK

COLOURS	Ultra-dark	Very dark	Dark	Medium	Light	Very light	Ultra-light
<b>Black :</b>							
Black .....	1187						
<b>Blues :</b>							
Delft blue .....	1246	1245	1244	1243	1242	1241	
Indigo blue .....	1013	1012	1307	1041 1306	1010	1305	1009
Navy blue .....	1240	1239	1238	1237	1236	1235 1413	
Peacock blue .....	1231 1194	1193	1192	1191	1190	1189	1431 118
Sky blue .....	1212	1102	1395 1401	1400 1394	1089 1393	1098	1392 138
Steel blue .....		1107	1106	1105	1104	1103	
Ultramarine .....	1381 1294	1293	1058 1057	1056 1055	1380 1054	1079 1053	1378 168
<b>Browns :</b>							
Cachou brown .....	1017	1016	1015	1014	1205	1433 1292	1294
Cinnamon brown .....			1153	1152	1215	1151	
Drab brown .....		1446 1124	1123	1122	1121	1270	1120
Havana brown .....	1304	1303	1085	1084 1083	1082	1081	1211
Otter brown .....	1047	1046	1045	1044	1043	1042 1289	1441 140
Rust brown .....		1158	1157	1156	1155	1229	1134 140
Tender brown .....			1051	1050	1049	1048	
<b>Greens :</b>							
Beetle green .....		1223	1200	1397	1199	1396	1311
Bottle green .....	1390	1341	1340	1339	1338	1337	1336
Bronze green .....	1097	1096	1095	1094	1093	1092	1445
Gold green .....	1302	1301 1146	1145 1144	1398 1143	1385 1261	1142	1300 138
Ivy green .....	1184	1183	1182	1181	1416 1314	1445 1313	1312 140
Meadow green .....		1347	1346	1345 1344	1343	1421 1342	1420
Mignonette green .....	1025	1024 1023	1022 1021	1020	1019 1018	1425 1207	1206
Moss green .....		1131	1130	1129	1128	1213	
Myrtle green .....	1141	1140	1139	1228	1295	1138	1137
Olive green .....		1198	1197	1196	1195 1284	1434	1232 140
Paroquet green .....	1377	1376	1375 1374	1373 1372	1371 1370	1369	
Sportsman's green .....	1290	1289	1288	1287	1430 1280	1285	1429
Yellow green .....	1280	1279	1278 1277	1404 1276	1403 1275	1402 1274	1273
<b>Greys :</b>							
Blue grey .....		1216	1167	1166	1165	1164	1299
Greenish grey .....			1180	1179	1178	1177	

To prevent mistakes we request that the numbers and

AMES  
L.K.

with numbers of the shades enumerated on the  
ARTICLES bearing the D.M.C trade mark.

	COLOURS	Ultra-dark	Very dark	Dark	Medium	Light	Very light	Ultra-light
	Hazel-nut grey .....		1358	1357	1356	1355	1354	
	Pearl grey .....		1208	1034	1033	1310	1032	1309
	<b>Lilac :</b>							
1009	Old lilac .....		1080	1079	1078	1225	1077	1076
	<b>Pinks :</b>							
431 488	Bright pink .....	1335	1334	1333	1332	1407 1331	1330 1406	1329 1405
392 423	Old pink .....	1008	1007	1006	1005 1084	1003	1002	1001
	Tender pink .....	1320	1319	1400 1234	1233 1398	1283	1232	1231 1398
	<b>Reds :</b>							
378 468	Bright red .....					1368		
1291	Cherry red .....	1063	1062	1321	1061 1439	1210	1060	1059
	Copper red .....		1135	1134	1444	1133 1443	1227 1442	1132
1120	Crimson red .....			1185				
1211	Geranium red .....	1328	1327	1326	1325	1449 1325	1323	1322 1448
441 448	Old red .....	1041	1040 1039	1038 1037	1383 1036	1382 1253	1035 1254	1253
134 448	Purple red .....			1110	1108			
	Raspberry red .....		1150	1149	1448 1438	1447 1437	1214	1436 1435
	Red currant red .....	1091	1090	1089	1088	1087	1086	1417
	<b>Violets :</b>							
1311	Heliotrope .....	1163	1282	1281	1424 1162	1423 1161	1422	1160
1335	Pansy violet .....		1353	1352	1384 1428	1350 1427	1349	1426 1348
130 138	Scarabious violet .....			1203	1202	1230	1201	
1312 118	Violet .....	1252	1251	1250	1249	1416 1248	1409 1247	1408
1420	<b>Whites :</b>							
1206	Bluish white .....							1186
	Cream white .....						1308	1220
1137	Snow-white .....							1219
1232 443	<b>Yellows :</b>							
	Brown yellow .....	1367	1366	1365	1364 1363	1362 1361	1360	1359
1429	Golden yellow .....	1031	1030	1029	1318 1442	1317	1316	1445 1441
1273	Maize yellow .....	1075	1074	1073	1072 1389	1071	1388 1070	1387 1069
	Old gold .....	1170	1169	1168	1217	1259	1258	1257
1299	Orange yellow .....	1119	1418 1117	1116 1115	1114	1413 1112	1111	1260 1294
	Straw yellow .....	1298	1297 1296	1295 1294	1267 1266	1265 1264	1263	1262

and in case the names of the colours be quoted in an order.

Names and numbers enumerated on the colour card  
for the dyeing of the **SHADED PEARL COTTON**  
and **CHINÉ** bearing the **D-M-C** trade mark.

SHADED COLOURS	N <sup>o</sup>	SHADED COLOURS	N <sup>o</sup>
Blue .....	50	Black and white .....	88
Blue and white .....	78	Black and yellow .....	83
Blue and yellow .....	71	Black and red .....	87
Blue and pink .....	70	Orange .....	51
Blue and green .....	84	Light pink .....	62
Blue and old gold .....	72	Pink and green .....	79
Dark blue and green .....	86	Rose .....	89
Blue fast dye .....	93	Geranium red .....	96
Blue, yellow and green .....	74	Light red .....	64
Light blue .....	67	Raspberry red .....	99
Mid blue .....	91	Red .....	57
Brown .....	61	Beetle green .....	92
Brown and red .....	75	Brown green .....	94
Rust brown .....	100	Green .....	60
Terra .....	69	Green and yellow .....	76
Tartan .....	77	Green and black .....	85
Tartan .....	82	Green and pink .....	59
Grey .....	53	Green and red .....	56
Grey and yellow .....	54	Green and violet .....	58
Grey and pink .....	73	Light green .....	63
Grey and green .....	80	Old gold .....	68
Silver grey .....	97	Light mauve .....	65
Golden yellow .....	98	Violet .....	52
Light yellow .....	66	Violet mauve .....	95
Orange yellow .....	90	Violet and yellow .....	55
<b>MIXED SHADES</b>	<b>N<sup>o</sup></b>	<b>MIXED SHADES</b>	<b>N<sup>o</sup></b>
Dark blue and white .....	13	Black and pink .....	21
Dark blue and yellow .....	12	Black and red .....	23
Light blue and white .....	17	Red and white .....	14
Brown and white .....	18	Red and light blue .....	15
Yellow and white .....	10	Red and dark blue .....	22
Black and white .....	20	Red and green .....	16
Black and yellow .....	19	Violet and white .....	11



Table giving the numbers and sizes of the Cotton articles bearing the D·M·C trade mark.

Gold and  
silver stamp  
on sheet blue  
paper



ALSATIAN THREAD,  
DEMI-ALSATIAN  
(Fil d'Alsace, Demi-Alsace)  
TIERS-ALSATIAN  
and 6 CORD COTTON LACE THREAD  
(Tiers-Alsace  
et Fil à dentelles, 6 brins)

30	_____
36	_____
40	_____
50	_____
60	_____
70	_____
80	_____
90	_____
100	_____
110	_____
120	_____
130	_____
140	_____
150	_____
160	_____
180	_____
200	_____
250	_____
300	_____
400	_____
500	_____
600	_____
700	_____

Dark green stamp  
on yellow paper



MACHINE THREAD  
(Fil pour machines)

10	_____
12	_____
16	_____
20	_____
24	_____
30	_____
36	_____
40	_____
50	_____
60	_____
70	_____
80	_____
90	_____
100	_____
120	_____
150	_____
180	_____
200	_____

D·M·C registered trade mark D·M·C — Beware of imitations.

Table giving the numbers and sizes of the

Gold stamp  
on steel blue paper



**PEARL COTTON**  
(Coton perlé)

1	████████████████████
3	████████████████████
5	████████████████████
8	████████████████████
12	████████████████████

Gold stamp  
on steel blue paper



**SPECIAL STRANDED COTTON**  
(Mouliné spécial)

14	████████████████████
25	████████████████████

**GOLD CORD**  
(Cordonnet d'Or)

6	████████████████████
---	----------------------

Gold stamp  
on steel blue paper



**EMBROIDERY COTTON**  
(Coton à broder)

3	████████████████████
4	████████████████████
5	████████████████████
6	████████████████████
8	████████████████████
10	████████████████████
12	████████████████████
14	████████████████████
16	████████████████████
18	████████████████████
20	████████████████████
22	████████████████████
25	████████████████████
30	████████████████████
35	████████████████████
40	████████████████████
45	████████████████████
50	████████████████████
60	████████████████████
70	████████████████████
80	████████████████████
90	████████████████████
100	████████████████████
120	████████████████████
150	████████████████████
180	████████████████████
200	████████████████████

the Cotton articles bearing the D·M·C trade mark.

Silver stamp  
on garnet red paper



**FLOSS EMBROIDERY COTTON**  
Special quality  
(Coton floche à broder,  
Qualité spéciale)

6	_____
8	_____
10	_____
12	_____
14	_____
16	_____
18	_____
20	_____
25	_____
30	_____
35	_____
40	_____
50	_____
60	_____
70	_____
80	_____
90	_____
100	_____
110	_____
120	_____

Silver stamp  
on silver blue paper



**CROCHET COTTON and**  
**CROCHET COTTON, bell mark**  
(Cordonnet 6 fils  
et Cordonnet à la cloche)

1	_____
1½	_____
2	_____
2½	_____
3	_____
4	_____
5	_____
10	_____
15	_____
20	_____
25	_____
30	_____
40	_____
50	_____
60	_____
70	_____
80	_____
90	_____
100	_____
120	_____
150	_____
200	_____

D·M·C Beware of imitations.

Table giving the numbers and sizes of the

Gold stamp  
on steel  
blue paper



Silver stamp  
on steel blue  
paper

**MARKING COTTON**  
(Coton à marquer)

5	—————
6	—————
8	—————
10	—————
12	—————
16	—————
20	—————
24	—————
30	—————
35	—————
40	—————
45	—————
50	—————
60	—————
70	—————
80	—————
90	—————
100	—————
120	—————
150	—————
200	—————

Silver stamp  
on ultramarine  
paper



**DARNING COTTON**  
(Coton à repriser)

8	=====
10	=====
12	=====
14	=====
16	=====
18	=====
20	=====
25	=====
30	=====
35	=====
40	=====
45	=====
50	=====
60	=====
70	=====
80	=====
90	=====
100	=====



the

Cotton articles bearing the D.M.C trade mark.

Gold stamp  
on steel blue paper



**KNITTING COTTON,**  
bell mark  
(Retors pour mercerie)

- 6 
- 10 
- 12 
- 15 
- 20 
- 25 
- 30 
- 35 
- 40 
- 50 

Red stamp  
on white  
paper

**OR FIN D.M.C**  
**25 mètres N° 30**









**GOLD AND SILVER**  
**EMBROIDERY THREADS**  
(washing)  
(Or et Argent fins pour  
la broderie)

- 20 
- 30 
- 40 

Silver stamp  
on steel blue paper



**KNITTING COTTON,** bell mark  
Special quality  
(Retors spécial pour mercerie)

- 10 
- 12 
- 15 
- 20 
- 25 
- 30 
- 35 
- 50 

**TURKISH GOLD CORD**  
(Ganse turque)  
Écru and gold

- 6 
- 12 

Beware of imitations.

Table giving the numbers and sizes of the



ALSATIAN TWIST  
(Retors d'Alsace)

5	—————
8	—————
10	—————
12	—————
16	—————
20	—————
30	—————
40	—————
50	—————
60	—————
80	—————
100	—————



FELTING COTTON  
(Coton à feutrer)

25	—————
----	-------



KNITTING COTTON  
(Coton à tricoter)

6	—————
8	—————
10	—————
12	—————
14	—————
16	—————
18	—————
20	—————
25	—————
30	—————
35	—————
40	—————
50	—————

EMBROIDERY COTTON,  
Special quality,  
for monograms and cambric  
(Coton à broder surfin)

100	—————
-----	-------

Cotton articles bearing the D.M.C trade mark.

Silver stamp  
on steel blue paper



« ALSATIA »

- 15 \_\_\_\_\_  
20 \_\_\_\_\_  
25 \_\_\_\_\_  
30 \_\_\_\_\_  
40 \_\_\_\_\_

Gold stamp  
on white paper



« ALSA »

- 40 \_\_\_\_\_

**MADEIRA EMBROIDERY COTTON**  
(Coton à broder Madeira)

This article is made  
in Nos. 16 to 200  
corresponding with those of  
Embroidery cotton.

Black stamp  
on grey paper



**KNOTTING COTTON**  
(Fil à pointer)

- 10 \_\_\_\_\_  
15 \_\_\_\_\_  
20 \_\_\_\_\_  
30 \_\_\_\_\_

Silver stamp  
on ultramarine  
paper



**FLOSS CROCHET**  
(Crochet fleche)

- 25 \_\_\_\_\_

**GOLD CHINÉ**  
(Chiné d'Or)

In red, blue, green, black  
and écreu.

- 30 \_\_\_\_\_

Beware of imitations.



Table giving the numbers and sizes  
as well as the widths of Braids

Gold stamp  
on steel blue paper



**FLAX THREAD**








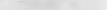









**FOR KNITTING AND CROCHET**  
(Lin pour tricoter et crocheter)

3	
4	
6	
8	
10	
12	
14	
16	
20	
25	
30	
35	
40	
45	
50	
60	
70	

Gold stamp  
on steel blue paper



**FLOSS FLAX**  
**OR FLOURISHING THREAD**  
(Lin floche)

3	
5	
6	
8	
10	
12	
16	
20	
25	
30	
35	
40	
50	
60	
70	
100	
150	



of the Flax and Silk articles  
bearing the D·M·C trade mark.

Silver stamp  
on steel blue paper



**FLAX LACE THREAD**  
(Lin pour dentelles)

6	
12	
16	
20	
25	
30	
35	
40	
45	
50	
60	
70	

Gold stamp  
on gray paper



**PERSIAN SILK (washing)**  
(Soie de Perse)



Gold stamp  
on steel blue paper



**SUPERFINE BRAIDS**  
(Lacets superfins d'Alsace)

N <sup>o</sup>	Widths	Width in mm
1	H	5/4
1 1/2	H	1
2	H	1 1/4
3	H	1 1/2
4	H	2
5	H	3
6	H	3 1/2
7	H	4
8	H	4 1/2
9	H	5
10	H	5 1/2
12	H	6 1/2
14	H	8
16	H	9
18	H	10
20	H	12
24	H	13
28	H	16
32	H	19

Beware of imitations.

## D·M·C Library

In order to encourage and develop the taste for needlework of all kinds and to make the use of the numerous articles specially manufactured by them for sewing and embroidery more widely known, the Société anonyme DOLLFUS-MIEG & C<sup>ie</sup> have issued a series of publications forming a complete library in itself, which treats with every form and description of needlework.

Each album consists of a series of unpublished and very varied patterns, accompanied by an explanatory text with the assistance of which it will be found easy to execute even the most complicated designs.

Although in artistic value, in the selection of the patterns and the care expended on the execution these publications surpass every thing till now produced of the kind, they are sold at a price greatly below their value; that they could be produced under such favourable conditions is due solely to the size of the editions and the object in view.

All needlework publications are edited in French and German, and some in English. As the text however is but of secondary importance while the designs are the principal feature, all these works can be used to great advantage even in the countries where other languages are spoken than those in which they are edited.

Further on will be found a list of these publications, which are to be had of all booksellers, mercers and embroidery shops, or if necessary direct from the publisher TH. DE DILLMONT, MULHOUSE (France).

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D·M·C LIBRARY

# ENCYCLOPEDIA of Needlework

By TH. DE DILLMONT

New edition, revised and enlarged.

A handsome volume in-16<sup>mo</sup> of about 800 pages, English binding, gilt top, illustrated by 1107 engravings and 13 coloured plates, comprising 20 chapters, entitled :

*Plain Sewing.* — *The Sewing and Embroidering Machine.*  
*Machine Sewing and Embroidering.* — *Mending.* —  
*Embroidery upon White Materials.* — *Linen Embroidery.* — *Embroidery upon Silk and Velvet.* —  
*Gold Embroidery.* — *Appliqué Work.* — *Tapestry.* —  
*Knitting.* — *Crochet.* — *Tatting.* — *Macramé.* —  
*Netting.* — *Openwork on Linen.* — *Embroidered Laces.* — *Needle-made Laces.* — *Pillow Laces.* —  
*Needlework Trimmings.* — *Miscellaneous directions.*

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The Encyclopedia is edited in English, French,  
Italian and German.

## Albums for Cross Stitch Embroidery (Albums de Broderies au Point de Croix)

ALBUM I: 32 plates with 274 designs and a treatise on embroidery. In-4°. Artistic cover.

ALBUM II: 40 plates with 135 coloured designs, comprising alphabets and a treatise on embroidery. In-4°. Artistic cover.

ALBUM III: 40 plates with 281 designs, without text. In-4°. Artistic cover.



Figure 231 of Album I, reduced in size.

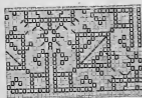


Figure 79 of Album II,  
reduced in size.



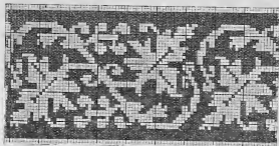
Figure 148 of Album III,  
reduced in size.

These albums are edited in French and German.

## The Embroiderer's Alphabet

An album in-16<sup>mo</sup>, containing 82 coloured plates composed of alphabets, monograms and patterns for counted stitch embroideries, followed by 10 plates of monograms and festoons with tracings for white embroidery.

The same album is also edited in-8°.



Border from plate 68.

The album in-16<sup>mo</sup> is edited in **English, French, Italian and German**; the album in-8° in **French, German and Russian**.

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## Cross Stitch · New Designs

### 1<sup>st</sup> Series

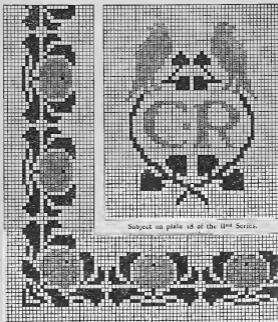
Album in-8°, containing 24 coloured plates, composed of grounds, borders and various subjects for cross stitch embroideries.

This album is edited in **English, French and German**.

# Cross Stitch · New Designs

## II<sup>nd</sup> and III<sup>rd</sup> Series

Two albums in large octavo, each containing 20 coloured plates composed of grounds, borders and various subjects for cross stitch embroideries.



Subject on plate 18 of the II<sup>nd</sup> Series.

Border from plate 16 of the II<sup>nd</sup> Series.  
(designs reduced in size)

These albums are edited in **English, French, Italian**  
and **German**.

D·M·C LIBRARY

# Cross Stitch · New Designs

IV<sup>th</sup> Series

Album in large octavo, containing 20 coloured plates composed of grounds, borders and various subjects for cross stitch embroideries.

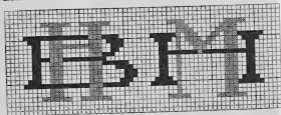
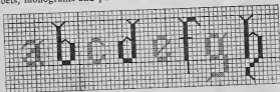


Figure on plate XV.

This album is edited in English, French, Italian  
and German.

## Marking Stitch, 1<sup>st</sup> Series

Album in-8°, containing 12 coloured plates composed of alphabets, monograms and patterns for counted stitch embroideries.



Letters and Monograms of the Album.

This album is edited in English, French, Italian,  
German, Spanish and Russian.

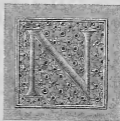


## Alphabets and Monograms (Alphabets et Monogrammes)

Album in-4° (oblong shape), with gilt edges, composed of 60 plates with explanatory text.



Letter J, plate 59.



Letter N, plate 60.

## Flat Stitch Embroidery (La Broderie au Passé)

Album in-4°, containing 20 plates, composed of 27 patterns, with tracings for reproducing the patterns, and explanatory text. Polychrome cover.



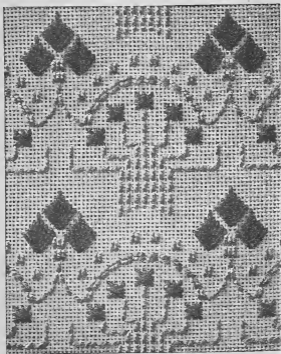
Figure 21 of the Album, reduced in size.

These albums are edited in **French** and **German**.

## Motifs for Embroideries

**I<sup>st</sup> and II<sup>nd</sup> Series.** — Two albums in-8<sup>o</sup>, each containing 32 coloured plates, composed of grounds, borders, floral designs, &c., also a series of tracings to facilitate the reproducing and enlarging of the patterns.

**III<sup>rd</sup> and IV<sup>th</sup> Series.** — Two albums in large octavo, each containing 20 coloured plates, composed of various designs in modern style for embroidery on counted threads.



Ground on plate 1 of the III<sup>rd</sup> Series, reduced in size.

The I<sup>st</sup> Series are edited in **French** and **German**.

## Motifs for Embroideries

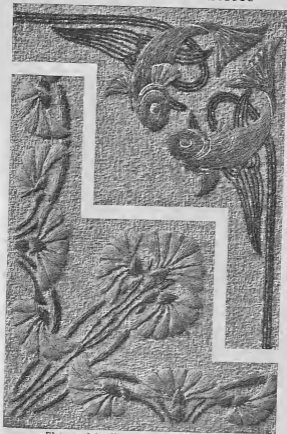


Plate 4 of the II<sup>nd</sup> Series, reduced in size.

The II<sup>nd</sup>, III<sup>rd</sup> and IV<sup>th</sup> Series are edited in English, French  
Italian and German.

Motifs for Embroideries, V<sup>th</sup> Series

Album in large octavo, containing 15 coloured plates with numerous models for embroidery. A text with explanatory figures facilitates the reproduction of the models and a series of tracings of the plates contained in the album completes this publication.



Figures on plates II and III, reduced in size.

This album is edited in English, French, Italian and German.

D·M·C LIBRARY

CROCHET WORK, I<sup>st</sup> and II<sup>nd</sup> Series  
(Le Crochet)

I<sup>st</sup> Series: 8 plates composed of 64 patterns for crochet work. In-4°. Artistic cover.

II<sup>nd</sup> Series: 8 plates composed of 57 patterns for crochet work. In-4°. Artistic cover.

Each Series is accompanied by a detailed description of the patterns.

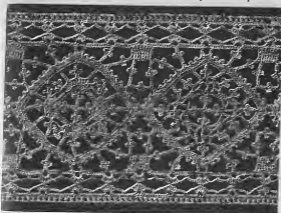


Figure 61, I<sup>st</sup> Series.

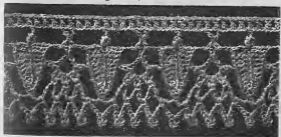


Figure 33, II<sup>nd</sup> Series.

These albums are edited in **French** and **German**.

## Crochet Work, III<sup>rd</sup> Series

Album in large octavo, containing 14 plates with a great variety of patterns for crochet work with 78 pages explanatory text and numerous figures.



Figure on plate IX.

This album is edited in **English, French, Italian and German.**

## Works of various kinds (Recueil d'Ouvrages divers)

Album in-4°, 35 plates containing 242 engravings with explanatory text.



Strip in button-hole and fishbone stitch, reduced in size.

This album is edited in **French and German.**

## Teneriffe Lace Work

Album in-8°, of 20 plates containing a great variety of patterns for wheels, borders and lace, preceded by a text with explanatory figures to facilitate the execution of this kind of work. Artistic cover.

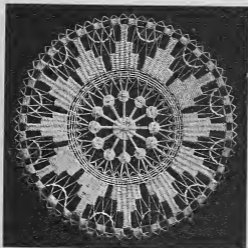


Figure on plate XI.

Teneriffe lace is a kind of work long known in Southern and Central America under the name of Brazilian or Bolivian lace. It is an imitation of a kind of needlework cultivated in Spain in the 16<sup>th</sup> and 17<sup>th</sup> centuries and known as "Sols" (Sun lace).

This album is edited in **English, French, Italian**  
and **German.**

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## Knitting (Le Tricot)

I<sup>st</sup> and II<sup>nd</sup> Series

I<sup>st</sup> Series: 10 plates composed of 72 patterns for knitting.  
1<sup>n</sup>-4°. Artistic cover.

II<sup>nd</sup> Series: 10 plates composed of 63 patterns for knitting.  
1<sup>n</sup>-4°. Artistic cover.

Each Series is accompanied by a detailed description of the patterns.

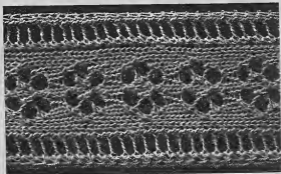


Figure 53, I<sup>st</sup> Series.

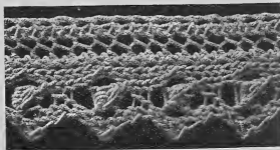


Figure 47, II<sup>nd</sup> Series.

These albums are edited in **French** and **German**.



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## French Net Work (Le Filet-Richelieu)

Album in-4°, 30 plates containing 171 patterns with explanatory text. Artistic cover.



Figure 84 of the Album, reduced in size.

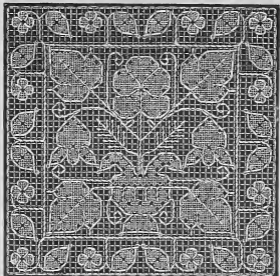


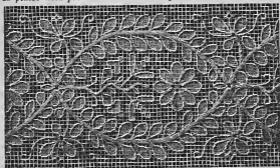
Figure 85 of the Album, reduced in size.

This album is edited in **French and German**

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## The Net Work

Containing 28 pages of text with explanatory figures and 20 plates with patterns for embroidery on net. In-8°.



Part of plate XV, reduced in size.

This album is edited in **English, French and German.**

## Net Work Embroidery (La Broderie sur Lacs)

### I<sup>st</sup> and II<sup>nd</sup> Series

I<sup>st</sup> Series, containing 20 plates, composed of 41 patterns, with explanatory text. In-4°. Polychrome cover.

II<sup>nd</sup> Series, containing 20 plates, composed of 38 patterns, with explanatory text. In-4°. Polychrome cover.



Figure 2, I<sup>st</sup> Series, reduced in size.

The two Series are edited in **French and German.**

## Macramé (Le Macramé)

Album in-4°, 32 plates containing 188 patterns with explanatory text. Polychrome cover.

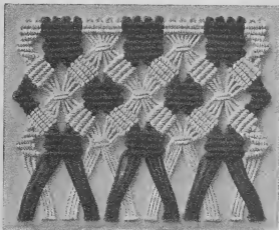


Figure 153, reduced in size.

The word « Macramé », of Arabic origin, serves to designate a certain kind of work, produced by the knotting or plaiting together of threads.

Completely forgotten for a long while, this kind of work reappeared only a few years ago as a novelty and soon took an important place in the domain of needlework, owing to the variety of patterns in which it can be executed and the durability of the objects produced in it.

This album is edited in **French and German**.

# Motifs for Coptic Embroidery

(Motifs de Broderie copte)

## I<sup>st</sup>, II<sup>nd</sup> and III<sup>rd</sup> Parts

Each Part is composed of 30 plates, one coloured, with explanatory text. In-4°. Artistic cover.

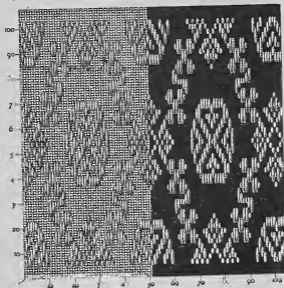


Figure 69, Part I, reduced in size.

The three parts are edited in French and German.

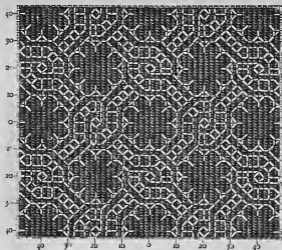


Figure 7, Part II, reduced in size.

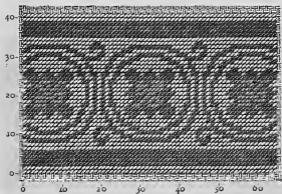


Figure 24, Part III, reduced in size.

The three parts are edited in **French and German.**

## Embroidery on Tulle, I<sup>st</sup> Series

Album in large octavo, containing 16 plates printed in black and 8 plates in colours, with numerous patterns of laces, edgings, insertions and powderings, preceded by an explanatory text, facilitating the execution of embroidery on tulle.

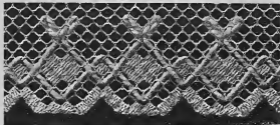
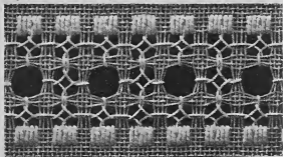


Figure on plate III.

## Hardanger Embroideries, I<sup>st</sup> Series

Album in large octavo, containing 36 plates composed of a number of patterns for openwork embroidery on counted threads: 20 pages of text with explanatory figures accompany the plates.

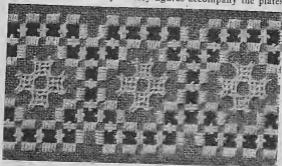


Part of plate XXXVI.

These albums are edited in **English, French, Italian**  
and **German.**

## Hardanger Embroideries, II<sup>nd</sup> Series

Album in large octavo, containing 25 plates composed of a number of patterns for open work embroidery on counted threads; 7 pages of text with explanatory figures accompany the plates.



Part of border of plate III.

## Drawn thread Work, I<sup>st</sup> Series

Album in-8°, containing 54 pages of text with explanatory figures and 20 plates with a great variety of patterns.

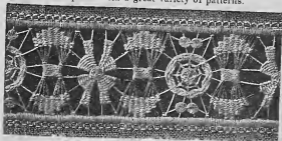


Figure on plate VIII, reduced in size.

These albums are edited in **English, French, Italian**  
and **German.**

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## Drawn thread Work, II<sup>nd</sup> Series

Album in-8°, consisting of 11 pages of text with explanatory figures and 32 plates, besides the text containing patterns for openwork, a number of which may be executed in embroidery on net.

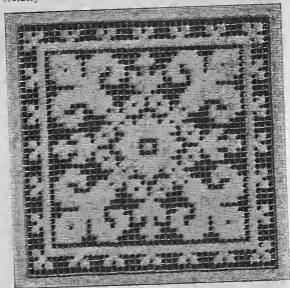


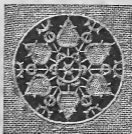
Figure on plate XVI, reduced in size.

This album is edited in English, French, Italian  
and German.



## Needle-made Laces, I<sup>st</sup> Series

Album in large octavo, containing 15 plates comprising numerous designs for laces, as well as a series of patterns for their execution, the whole preceded by a text with explanatory figures.



Figures on plates I and V, reduced in size.

This album is edited in **English, French, Italian and German.**

## Point Lace (La Dentelle Renaissance)

Album in-8<sup>o</sup>, containing 76 pages of text with explanatory figures, 10 plates without text and 10 patterns on cambric for executing the designs reproduced on these plates.

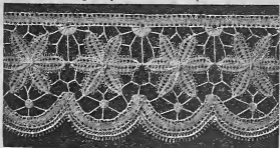


Figure on plate II, reduced in size.

This album is edited in **French, Italian and German.**

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## Pillow Laces, 1<sup>st</sup> Series

(Les Dentelles aux Fuseaux)

Octavo volume, containing 176 pages of text, with numerous explanatory illustrations, 8 plates, with patterns of laces, insertions and braids, and 55 tracings for executing the different patterns described in the book.

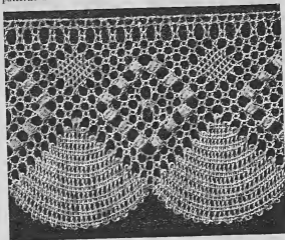


Figure on plate VII.

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This album is edited in French and German.

## Irish Crochet Lace

Album in large octavo, containing 52 pages of text with numerous explanatory figures and 7 plates of patterns for Irish crochet lace, to which are added tracings on linen for reproducing the patterns illustrated on the plates.

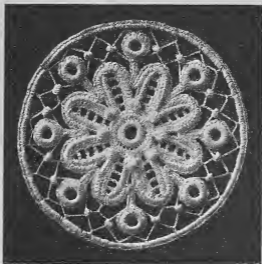


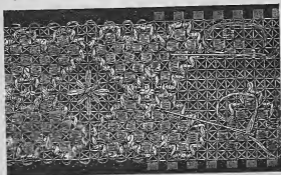
Figure on plate VI.

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This album is edited in **English, French, Italian**  
and **German.**

## New Patterns in Old Style

Work divided into two parts, each of which is composed of 12 plates, accompanied by an explanatory text and figures. In-4°.



Insertion with network ground, reduced in size.

These albums are edited in **English**.

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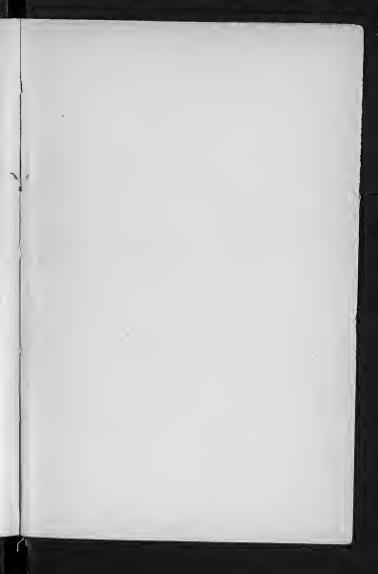
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of the Cotton, Flax and Silk articles bearing the D·M·C  
trade mark.

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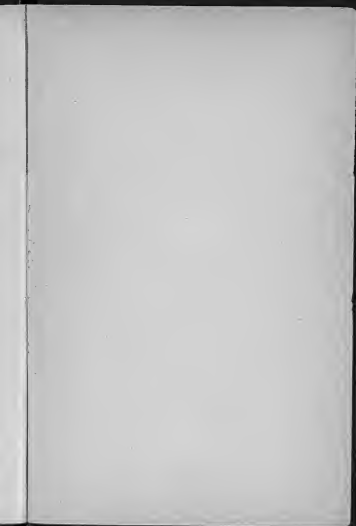
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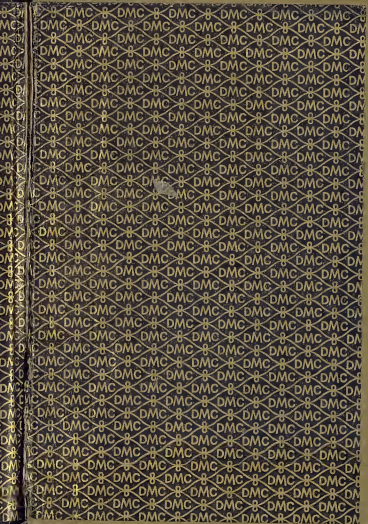


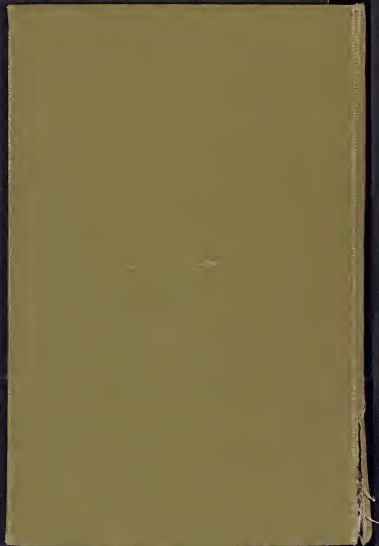
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