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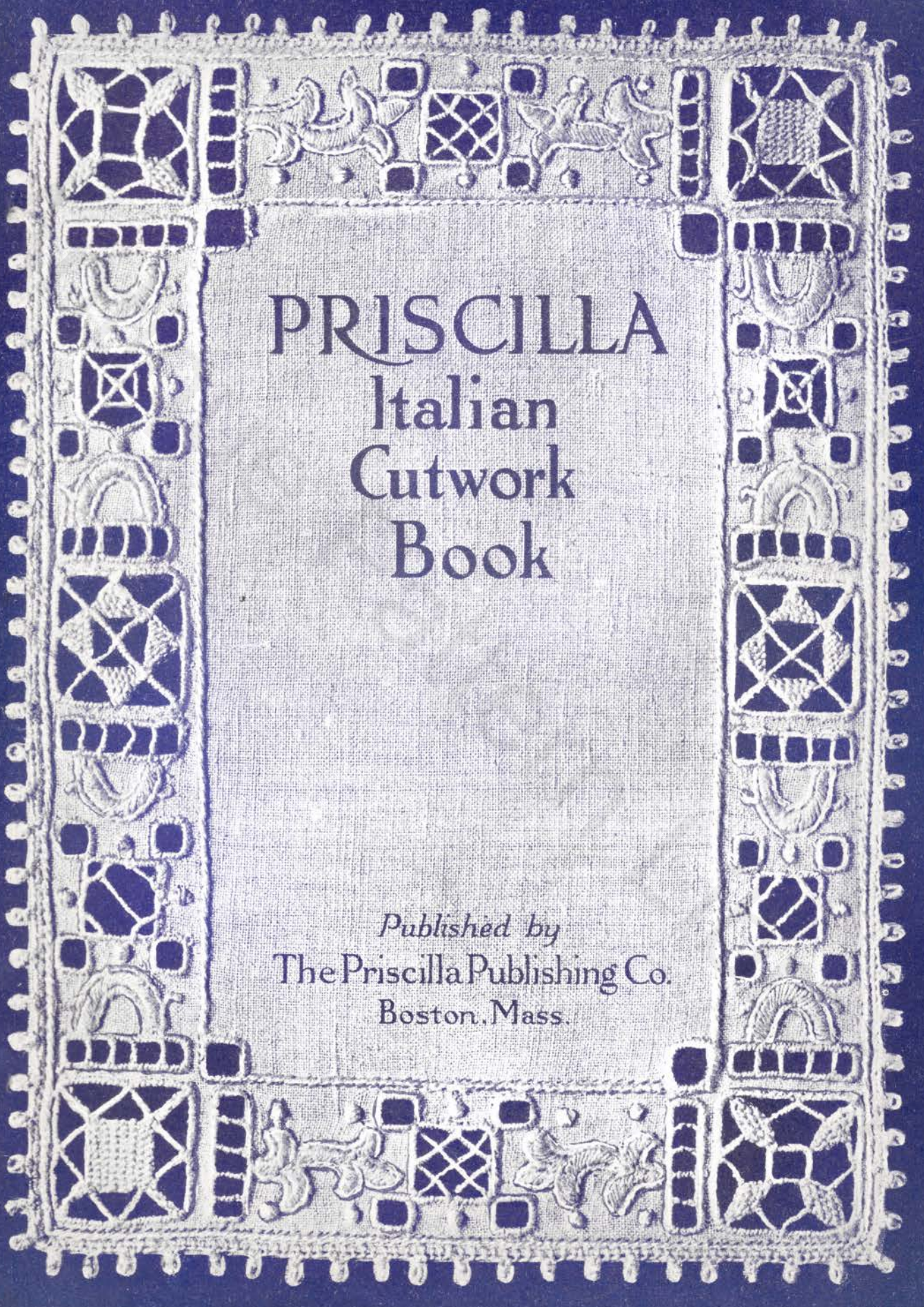
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PRISCILLA
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Cutwork
Book

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The Priscilla Italian Cut Work Book

CONTAINING DIRECTIONS FOR
Italian Hemstitching, Picots, Tassels, Fringes, Simple
Cut Work and Gros Venise Needle Lace

BY

LILIAN BARTON WILSON

PRICE, 35 CENTS

PUBLISHED BY

The Priscilla Publishing Company

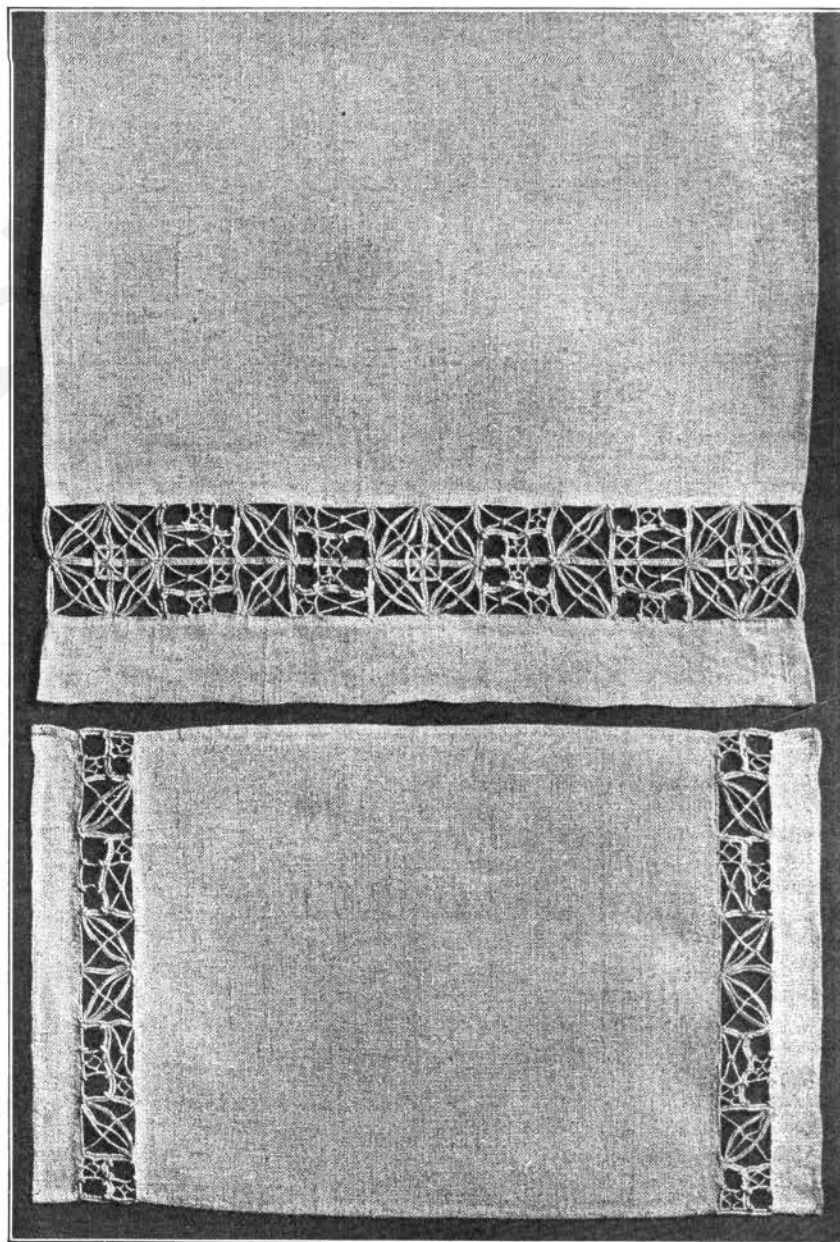
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No. 4000. Luncheon Set with insertions of Gros Italian Cut Work in ends of Runner and Place Mats. Description on page 9.

Italian Cut Work

Introduction

IT would be very much worth while if needleworkers were more inclined to hark back to the fundamental ideas which underlie pattern designing. This would make our work more consistently artistic than very often is the case. There is in the old needlework and there ought to be in ours a relation between the method of the stitchery and the style of the pattern. Patterns which can be considered classic are invariably straight line drawings.

All straight line drawings, such as the following pages illustrate, are worked out according to the right angle structure of the fabric. Very fine Greek and Italian laces made on these classic lines would be entirely beyond the skill of the present century needleworker and entirely outside the range of the amateur. However, these beautiful patterns have been popularized and brought within the ability of even the amateur by the versatile genius of the French.

It is really the French who have interpreted this stitchery on a coarse scale, thus producing beautiful effects in heavy laces which have what is termed by lace connoisseurs, depth of quality. The material, that is, the linen thread with which these laces are made is the first step toward success. This is a point which American needleworkers need to learn, namely, that in the production of beautiful fabrics the material plays a most important part.

The linen thread in this case should have a creamy, luminous tone, otherwise the effect of the old laces cannot possibly be obtained. For this reason an education in materials is very essential before a would be needleworker seeks to understand methods. So dependent is the quality of the coarse laces on the material that when given the proper material we can make a very creditable lace by so homely a process as crochet. This would seem to be sufficient emphasis on the importance of the quality of the material.

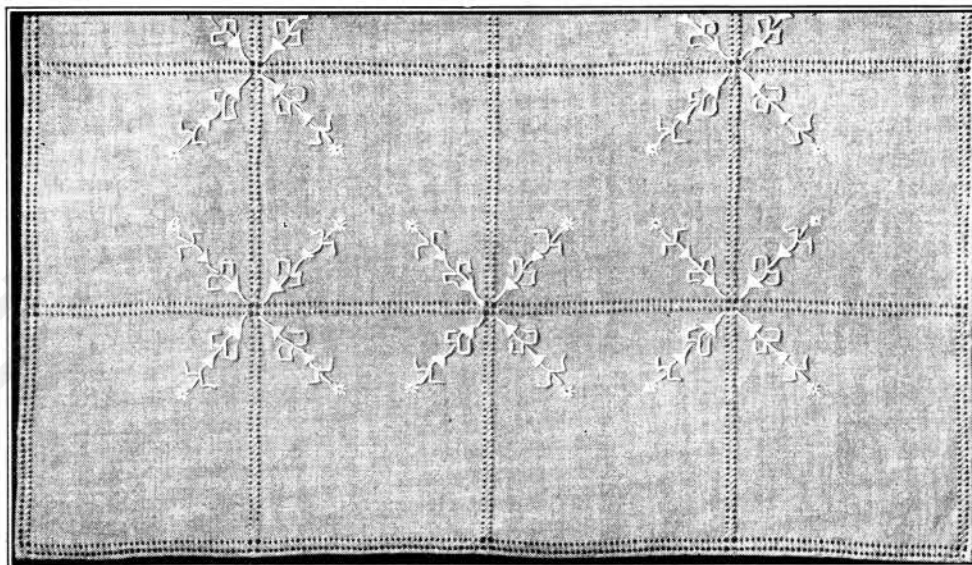
This particular coarse type of point lace we owe to the French, for while the stitches and the patterns are after the old coarse Venice, it is due to French craftsmanship that they have been made available for much more general use. The French are especially clever at doing this sort of thing. Their interpretations are sure to be charming, and popularize rather than imitate types of

needlework which would be otherwise too extravagant or choice for general reproduction. Furthermore, a real educative advantage may be had from this kind of interpretation. When the intricate and traditional methods of old laces are thus made easy to comprehend, we are thereby educated in these methods as we could not otherwise be. It is a conceded fact that we are not interested in things we do not know about and only a limited number of people could possibly be interested in lace if they had to learn the methods from the rare and fine fabric. Translated by the use of coarse threads the methods became perfectly obvious and we are thereby taught the processes which go into the making of the most exquisite needlepoints.

As this type of art education, that is, the knowledge of the mechanism of lace, is one of the most cultural acquisitions, it would be an excellent idea to teach children these methods in the very coarse lustrous linen threads. We are coming rapidly to appreciate the crafts in this country, and we can get no better approach to the perfect craft of lace making than through the doing of it on a coarse scale.

As is generally known, real laces are of two kinds: pillow laces, made with bobbins on the lace cushion, and needlepoint laces, which are built up on patterns marked on oil cloth or stiff paper. The guide is the outline of the pattern alone and the stitches are woven on this mere skeleton foundation. Lace differs from embroidery in this essential characteristic, namely, that the entire fabric is built up with the needle, whereas embroidery is a needlework ornamentation superimposed on a woven fabric. Beside the two real laces, that is, pillow lace, which may be said to be related to weaving, and point lace, which may be said to be a kind of independent embroidery, we may mention the type of lace which is composed of a ground work or *resseau* previously made either on the pillow or with the needle into which the pattern is darned with the needle or appliqué.

This, generally speaking, covers the type of fabric we call lace. In the pages which follow the point lace stitches are used in the "Gros" or heavy thread which produces a delightful style of needlework. A combination of cut linen with heavy threads is also suggestive and has much the same feeling as old heavy lace work.



No. 4017

End of Runner

Hemstitching and Picots

BOTH Italian hemstitching and double Italian hemstitching are very important and fundamental. They may be used to border linens ornamented with cut work designs or may form the major part of the decoration of which the runner above is a good example.

To do Italian hemstitching draw out two parallel groups of threads. Usually two threads are drawn out, four left and two drawn out, but one must be guided in regard to this by the quality of the linen. In any case the space between the drawn out threads should be about twice as wide as the open space left by these drawn threads. The stitch is made by taking up four threads on the right-hand open line from the top down, then carry the needle up again over these four threads and across diagonally on the back to the opposite side (Fig. 1 shows needle in position to complete this process), then up on this left-hand side over the same four threads and down into the same stitch, now across to the lower end of the stitch on the right hand side, down again, under four threads, and you are ready for the next stitch. When the rows of this work are completed the linen is turned against the outer line and hemmed on the back. Threads for Italian hemstitching should not be drawn all the way to the edge, as this will weaken the corner, but should be clipped a little way inside the hem line at each side of the corner, the little thread ends which are left being later tucked inside the hem.

Figure 2 shows what is called double Italian hemstitching — two rows of plain Italian hemstitching on the outside, then a wider drawn thread space finished on the inner edge with another row of hemstitching.

For this border draw two threads, leave four, draw two again, leave four, then draw for a space of a scant half inch, leave four and again draw two.

The outer row is simple Italian hemstitching, wrapping the long groups of threads at each side of corner as they are reached. The second row of stitches omits the

left hand vertical stitch, as the threads are already held by the right hand stitch of the first row. (See lower needle, Fig. 2.) This second row of stitches may be omitted. The wide drawn space is taken care of as the inner row of hemstitching is done. The first stitch is the simple Italian hemstitching. The second is the same on the right hand.

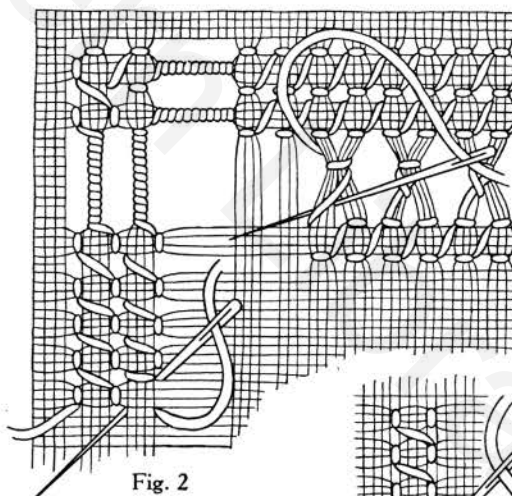


Fig. 2

Fig. 1. Italian Hemstitching.
Fig. 2. Double Italian Hemstitching. Both are easy to do

Fig. 1

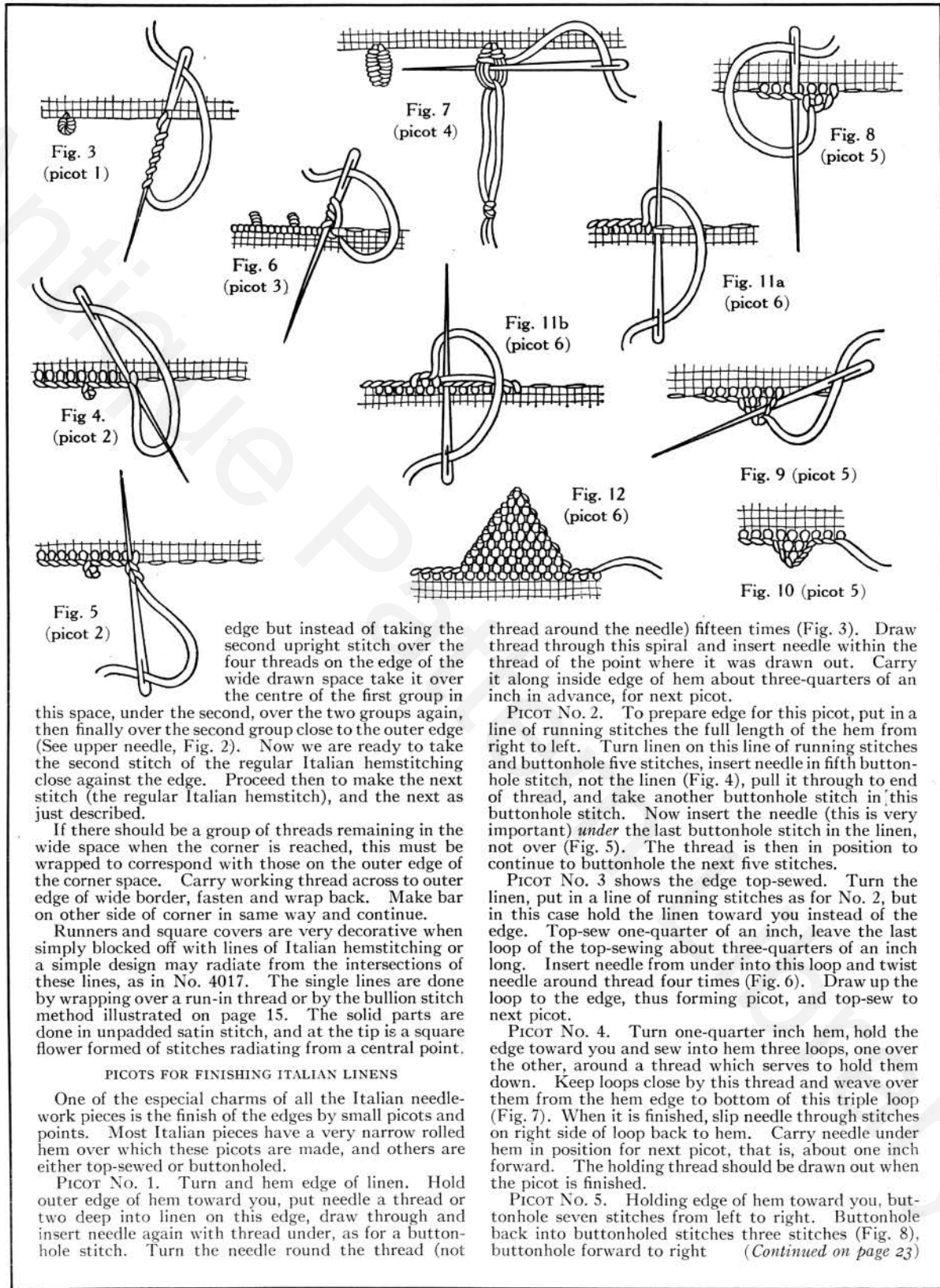


Fig. 3 (picot 1)

Fig. 7 (picot 4)

Fig. 8 (picot 5)

Fig. 6 (picot 3)

Fig. 11a (picot 6)

Fig. 4. (picot 2)

Fig. 11b (picot 6)

Fig. 9 (picot 5)

Fig. 5 (picot 2)

Fig. 12 (picot 6)

Fig. 10 (picot 5)

edge but instead of taking the second upright stitch over the four threads on the edge of the wide drawn space take it over the centre of the first group in

thread around the needle) fifteen times (Fig. 3). Draw thread through this spiral and insert needle within the thread of the point where it was drawn out. Carry it along inside edge of hem about three-quarters of an inch in advance, for next picot.

this space, under the second, over the two groups again, then finally over the second group close to the outer edge (See upper needle, Fig. 2). Now we are ready to take the second stitch of the regular Italian hemstitching close against the edge. Proceed then to make the next stitch (the regular Italian hemstitch), and the next as just described.

PICOT No. 2. To prepare edge for this picot, put in a line of running stitches the full length of the hem from right to left. Turn linen on this line of running stitches and buttonhole five stitches, insert needle in fifth buttonhole stitch, not the linen (Fig. 4), pull it through to end of thread, and take another buttonhole stitch in this buttonhole stitch. Now insert the needle (this is very important) *under* the last buttonhole stitch in the linen, not over (Fig. 5). The thread is then in position to continue to buttonhole the next five stitches.

If there should be a group of threads remaining in the wide space when the corner is reached, this must be wrapped to correspond with those on the outer edge of the corner space. Carry working thread across to outer edge of wide border, fasten and wrap back. Make bar on other side of corner in same way and continue.

PICOT No. 3 shows the edge top-sewed. Turn the linen, put in a line of running stitches as for No. 2, but in this case hold the linen toward you instead of the edge. Top-sew one-quarter of an inch, leave the last loop of the top-sewing about three-quarters of an inch long. Insert needle from under into this loop and twist needle around thread four times (Fig. 6). Draw up the loop to the edge, thus forming picot, and top-sew to next picot.

Runners and square covers are very decorative when simply blocked off with lines of Italian hemstitching or a simple design may radiate from the intersections of these lines, as in No. 4017. The single lines are done by wrapping over a run-in thread or by the bullion stitch method illustrated on page 15. The solid parts are done in unpadded satin stitch, and at the tip is a square flower formed of stitches radiating from a central point.

PICOT No. 4. Turn one-quarter inch hem, hold the edge toward you and sew into hem three loops, one over the other, around a thread which serves to hold them down. Keep loops close by this thread and weave over them from the hem edge to bottom of this triple loop (Fig. 7). When it is finished, slip needle through stitches on right side of loop back to hem. Carry needle under hem in position for next picot, that is, about one inch forward. The holding thread should be drawn out when the picot is finished.

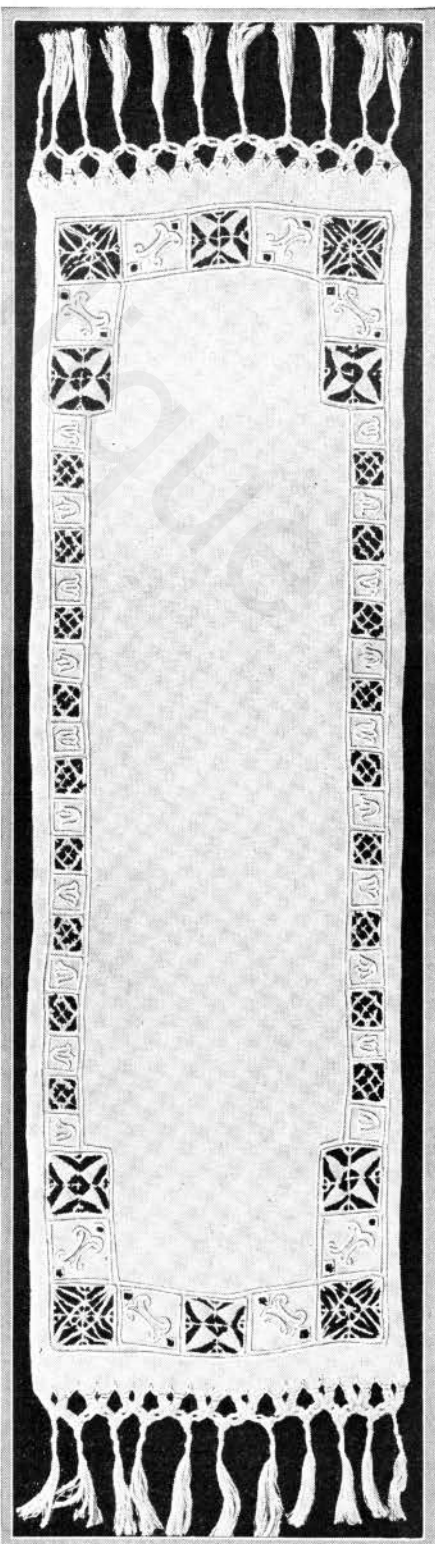
PICOTS FOR FINISHING ITALIAN LINENS

One of the especial charms of all the Italian needlework pieces is the finish of the edges by small picots and points. Most Italian pieces have a very narrow rolled hem over which these picots are made, and others are either top-sewed or buttonholed.

PICOT No. 5. Holding edge of hem toward you, buttonhole seven stitches from left to right. Buttonhole back into buttonholed stitches three stitches (Fig. 8), buttonhole forward to right (Continued on page 23)

PICOT No. 1. Turn and hem edge of linen. Hold outer edge of hem toward you, put needle a thread or two deep into linen on this edge, draw through and insert needle again with thread under, as for a buttonhole stitch. Turn the needle round the thread (not

Table Runner in Gros Venise



4001

18 x 44

A SCARF of this sort in a coarse cream linen would be perfectly suitable for a living room table or, if one chooses, it can be used for the dining room table as a runner. The narrow border could be used on oblong plate doilies, either on the ends only, or all the way round, in case one is willing to do so much work. It is, however, such rich work that it will be quite ornamental across the ends of the doilies only. The fringe on this scarf is made after the manner of the macramé fringes and is described in process on page 27. It is a very serviceable fringe since, as the threads are grouped into tassels, it is very easy to keep it in good order laundrywise.

The flat work or blind embroidery in the alternate squares makes a very charming contrast to the open work. This contrast is, of course, the reason for the spots of flat embroidery which are invariably used with the cut work on the Italian linens. The outline is taken in a way which makes it a rather wide rolled cord-like line.

Two sizes of linen thread are needed for this pattern, a fine thread No. 18 for the lace and No. 16 for the flat work.

Before we are ready for stitchery, it is necessary to fasten the fabric to a temporary backing and as embroiderer's oilcloth is not always available, a tough brown paper answers the purpose very nicely. The linen should be pinned to the paper straight, and when in position should be sewn down with sewing cotton about one-eighth of an inch from the outline of the diagrams which are to be done in the Gros Venise cut work. This work is basting, and yet the stitches should be taken rather fine, perhaps what might be considered coarse running.

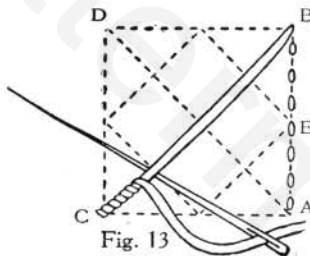


Fig. 13

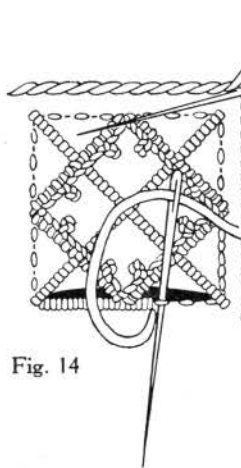


Fig. 14

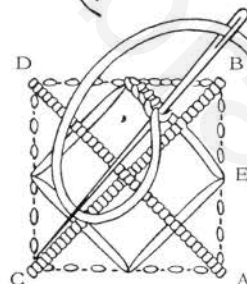


Fig. 15

Now use fine linen thread (No. 18) to carry running stitches on the outline, as in Figure 13 from A to B. From B carry it diagonally to C and top-sew over this diagonal back to B. These stitches are of course taken over the thread only, not into the linen. Run the thread from B to D, carry it diagonally

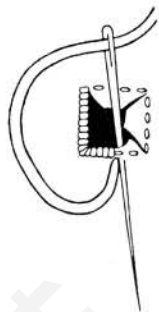


Fig. 16. Square Eyelet. Run outline, clip from center to corners, turn line back and top-sew

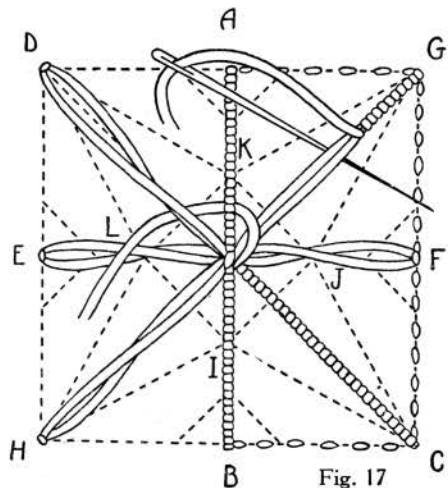


Fig. 17

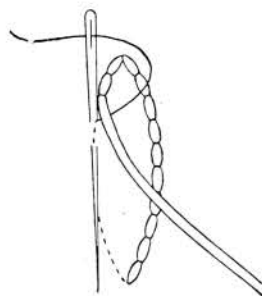


Fig. 20. Couching. Use to fasten a foundation thread for solid Gros Venise stitchery

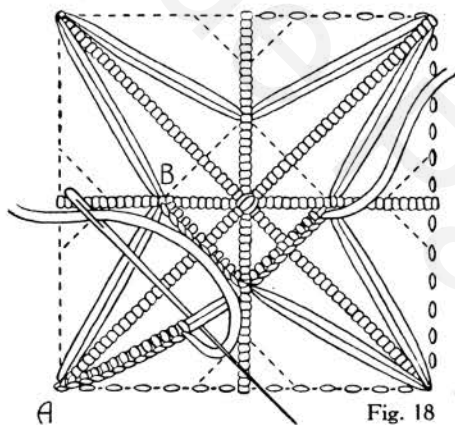


Fig. 18

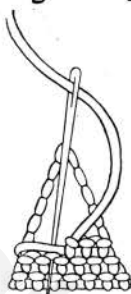


Fig. 21

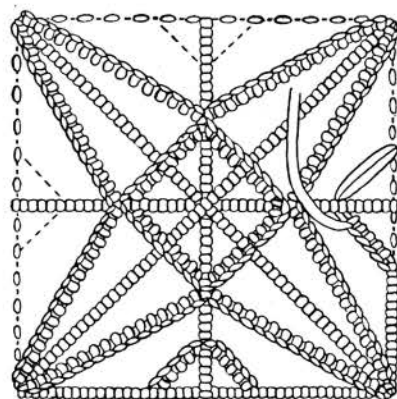


Fig. 19

from A, and whip back to D in the centre catching the two diagonals together. From D run the two remaining sides of the square to A and back to E, carry a thread from E to the centre of each side of the square, passing through each diagonal wrapped bar and catching into the fabric on the run line. Buttonhole this thread, making picots as shown in Figure 15. When this work has been done all the way round the square, slip the scissors under the work and cut the linen away within one-eighth of an inch of the running stitches. Turn this back between the paper and the wrong side of the linen, and top-sew as in Figure 14. This is a very simple square.

The larger squares are quite as easy although a little more elaborate. The only difficult matter in this work is that it has to be done by a consecutive process or else one finds oneself unable to complete the work without retracing steps. It is, in fact, like a maze, perfectly simple if we do not lose our way. Both

the large squares in this runner are made over the same pattern, but in the one case the points are filled in with the solid Venise and in the other they are used in outline only.

Figures 17, 18, and 19 show the work in different stages of completion on a square with points done in outline.

Carry a fine linen thread all the way around the large square on the outline in

close running stitches. The lace work is started at A. Carry thread across to B, back again to A, top-sew to B, run on the outline to C, carry thread across to D, back again to C (each time passing through bar A-B), top-sew to D. Figure 17 shows this wrapping thread passing under bar A-B at centre. Run to E, throw the thread across to F, back again to E, top-sew back to F, run to G, throw the thread to H, back again to G, top-sew back to H. This completes wrapped bars shown in process in Fig. 17.

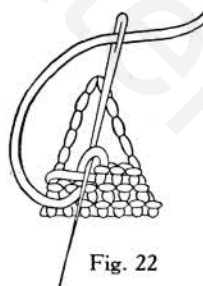


Fig. 22

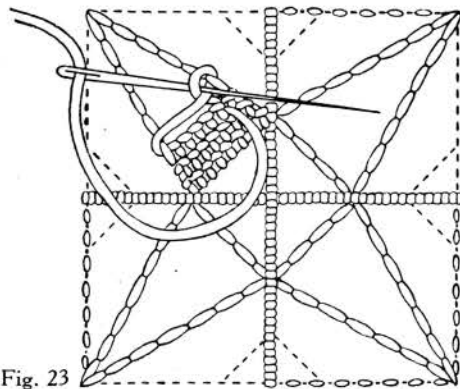


Fig. 23



A close-up of one end of scarf

Carry a thread to I, catching it into the bar A-B, back again to H, buttonhole on this thread to I; carry a thread to C, back again to I, buttonhole to C; carry a thread to J, back again to C, buttonhole to J; carry a thread to G, back again to J, buttonhole to G; carry a thread to K, back again to G, buttonhole to K; carry a thread to D, back again to K, buttonhole to D; carry a thread to L, back again to D, buttonhole to L. Now we are ready for the centre square. Carry a thread to I, on to J, further to K, then to L, buttonhole all the way around back to L. Carry a thread to H, back to L, and buttonhole back to H. This finishes the filling of the square. Figure 18 shows points and center square in process of construction.

The linen should now be cut out back of the work, the edges turned back and the entire square top-sewed all the way around. The little triangles on the perpendicular bars are put in simultaneously with this finish of the edge. When the point on the side where this little triangle begins is reached, a thread is carried up to the bar, down on the other side to the line, back again, buttonhole on this triangle, and run back again to where we left the top-sewing on the edge. Continue round to the next small triangle. Figure 19 shows top-sewing and triangle in process.

The square with points filled with solid Venise (Fig. 23) is made on the same diagram, and the outline is run in the same way. The linen is also basted to the paper in the same way. In addition to this the outlines of the diagonal points are followed with the heavy linen thread, sewed down or couched with fine linen, as a foundation for the Venise stitchery (Fig. 20). The Point Venise stitch is done on a structural frame of couched threads. It consists of two movements — the first as shown in Figure 21, the second in Figure 22, which should be made quite tight. The direction of the stitches is from right to left and the work progresses upward, or away from the worker.

A couched thread forms the foundation for the first row of stitches. At the end of the row pass the needle under the couched thread, carry it across the space and under the couched thread on the right, and work the second and all succeeding rows over the filling thread and between the stitches of the row below. Figure 23 shows the first stitch in process. The perpendicular bars are worked, and the solid Venise is then carried on the sides of the centre square out to the point. When each point is finished the thread is carried back to the base of the next point by whipping down the side of the finished point.

(Continued on page 25)

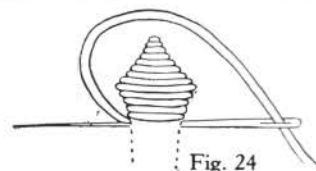


Fig. 24

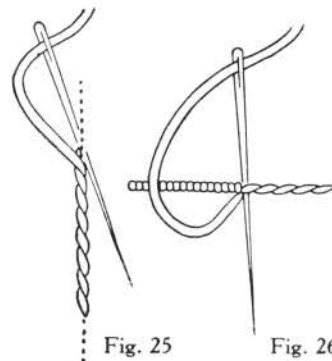


Fig. 25

Fig. 26

Fig. 24. Flat Stitch. The thread is carried in straight stitches across width of motif. It is not underlaid in Italian embroidery

Fig. 25. Outline Stitch. To produce a corded line the thread is carried at left of needle

Fig. 26. Top-Sewing. Stitches employed when a cord-like effect is desired. It may be done over a turned edge, over an outline stitch foundation or on surface threads, as in lace work

Gros Cut Work Insertions

(Applied to Small Linens shown on Frontispiece)

THIS is one of the more complicated patterns. The insertion is very lacy, and in order to get in all the motifs it is necessary to work it from several points.

The upright bars separating the units and the horizontal bar running midway of the wide border on the runner end are woven on laid threads. The filling stitchery is over-sewed and the buttonhole also on laid threads. When the border is completed the linen is cut away just inside the top and bottom edges and over-sewed and the runner is finished all around with a narrow hem held with simple sewing stitches. Instead of extending the border across the entire width of the linen, another effective way is to plan it as an inset, leaving a linen margin at both ends. In this case the ends will be over-sewed like the top and bottom edges as in Figure 29.

Figure 27 shows the four threads thrown across from top to bottom edges for an upright woven bar, picking up a fabric thread midway in order to hold the bars in place until after the completion of the stitchery. For this first or end bar weave on these four threads two and two

all the way across and run along the edge to point of the next bar.

The bars in the other figure, which is a little more complicated, are done first, the two outer ones are double weaving, and the centre one is triple weaving as in the first figure. After completing this weaving throw the diagonals across and form the small squares. This work is done in separate squares, as it is rather too complicated to carry out as one process.

Lay four threads as before and weave to centre. Throw a thread across to centre of first woven bar, back and across (three times) and do triple weaving back to centre on these three threads. Throw a thread across diagonally to base of first upright bar and over-sew this thread back. Finish weaving second upright bar. Throw another diagonal thread to centre of first upright, wrap back to base. Now carry the thread again to centre, this time catching it through one of the diagonal bars a little way from where it intersects the other diagonal, and buttonhole all around this thread (Fig. 28).

Fill in the second half of this unit and proceed along the edge to the next upright.

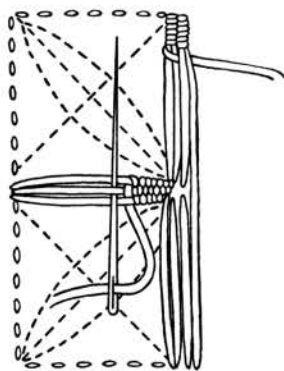


Fig. 27

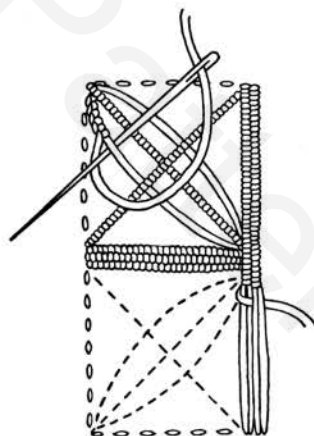


Fig. 28

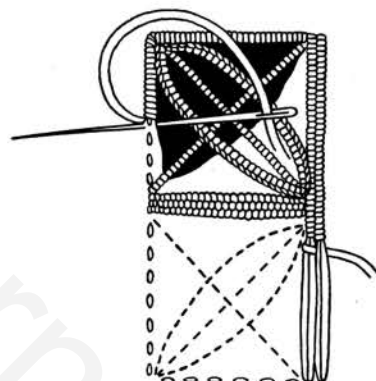


Fig. 29

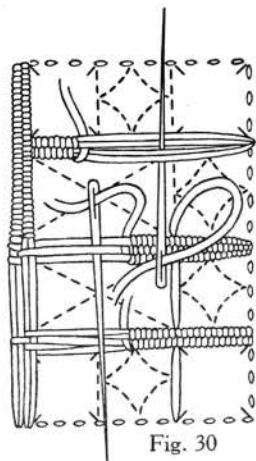


Fig. 30

These details show the method of doing the different parts of the stitchery and should not be considered as step-by-step process unless so explained in the text. Threads for horizontal woven bars are taken into the fabric only at the points which are to be cut and wrapped as in Fig. 29. Fig. 30 shows the needle passing through the woven bars of the second unit in laying the threads for the wrapped bars. The little lines in the corners of Fig. 31 indicate the position of roll stitch picots

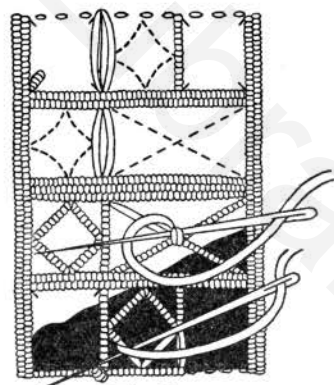


Fig. 31

Cloth in Gros Venise

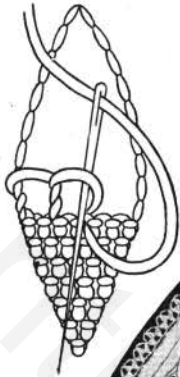


Fig. 32

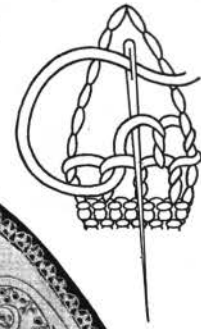
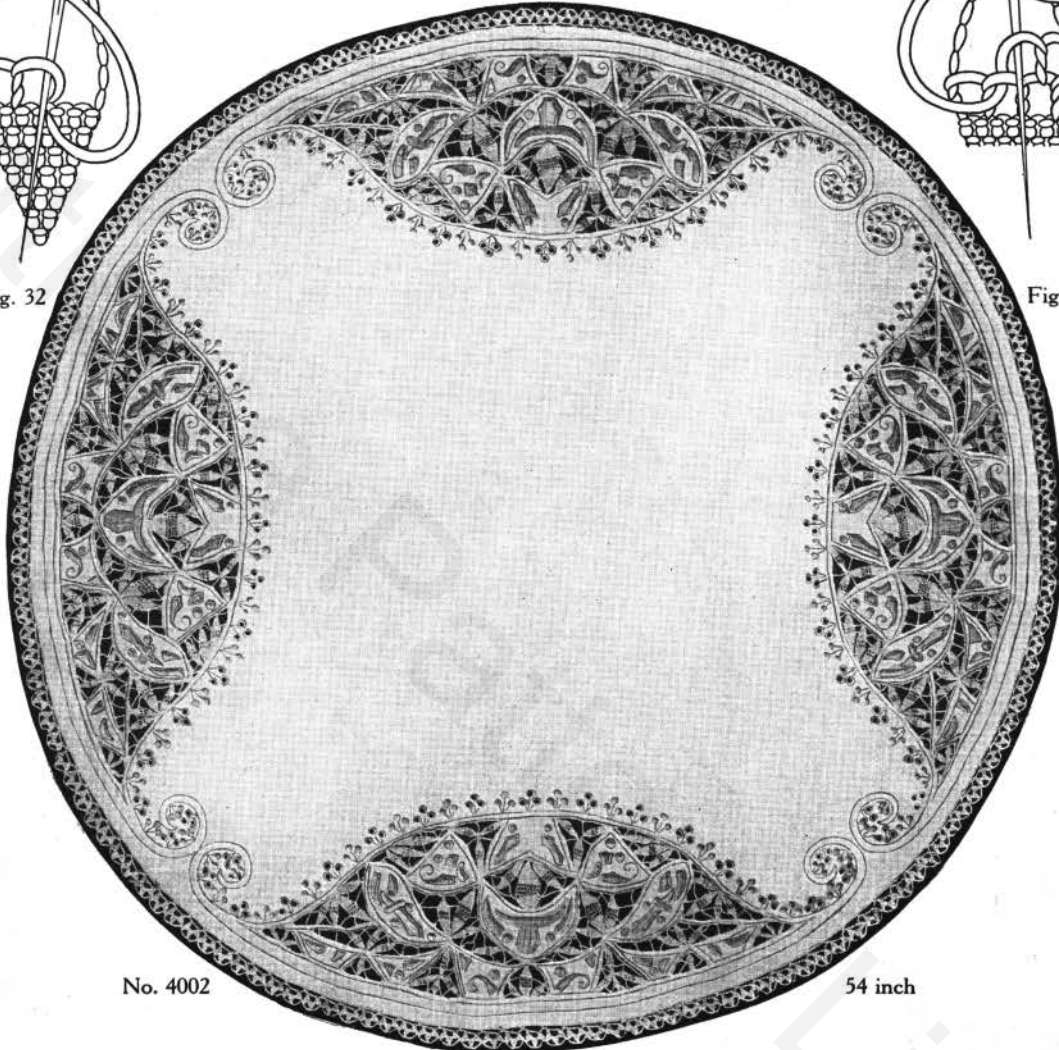


Fig. 33



No. 4002

54 inch

THIS richly embroidered cloth is 54 inches in diameter. It is made of creamy white linen of heavy texture. A needle point lace finishes the edge. The preparation for the work is the same as that required for other forms of Gros Venise Cut Work, described on page 8.

There are a number of motifs in this cloth but none of them are complicated. The triangles filled in with leaf forms are made to the method of the illustrations. Start the Venise buttonhole stitch from the centre, work up solid six rows and then make two open rows. To make these open rows it is necessary to whip over the sewed edge one or two stitches, thus making the loop larger than if the rows had been continued in the regular Venise buttonhole stitch. When a point is reached another point can be got at by running down the sides of the triangle. The larger motifs are made in the same way and when the Venise buttonhole stitch leaflets are

finished, bars are thrown across as one top-sews cut edge.

The flat work is laid without underlay and the outline stitch is taken over the width of two or three threads in order to give it more body than a mere straight line would do. Illustrations of these stitches are on page 8.

Figure 32 shows method of working the first row of open stitchery to the right. Figure 33 shows the return to the left.

To make a round eyelet run the outline with fine stitches, punch with stiletto and whip or top-sew the edge from left to right as in Figure 34. Large round eyelets may need to be clipped from centre toward out-line.

Figure 35 shows the running stitches which outline all spaces, the couched outline into which the leaf forms are worked and the Venise stitch in process. Figure 36 shows the leaf forms in a small triangular motif complete and method of top-sewing edge. A detail of one of the larger spaces is shown on Figure 37.

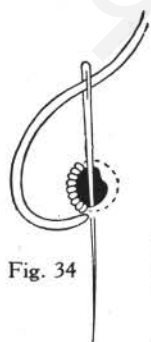
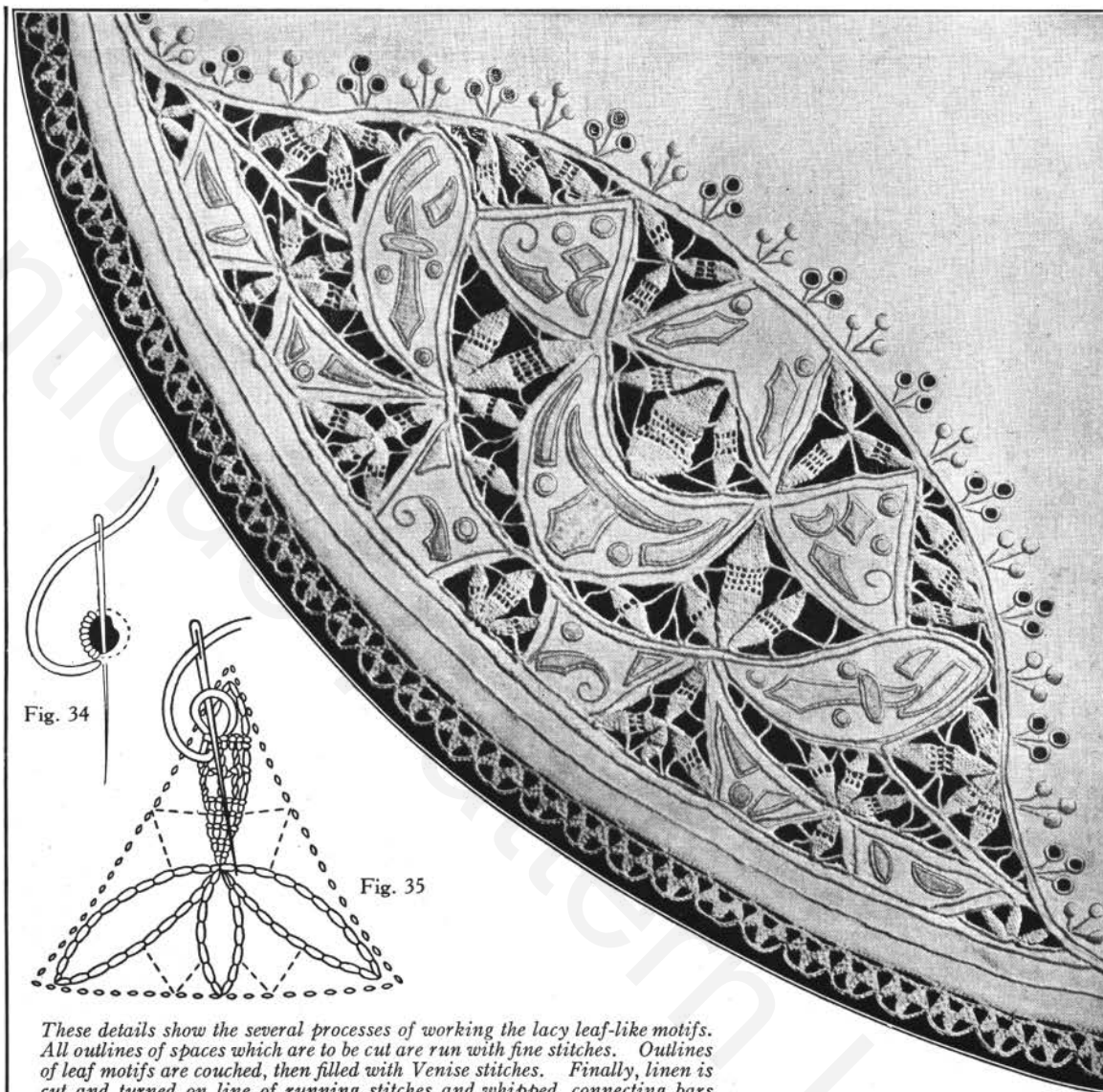


Fig. 34

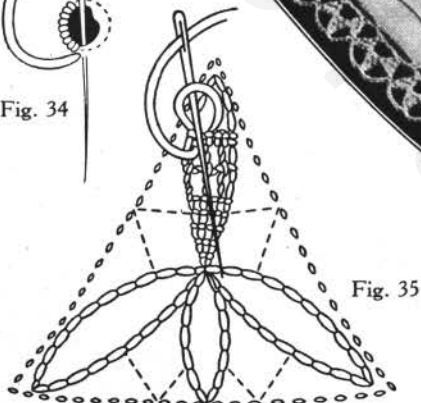


Fig. 35

These details show the several processes of working the lacy leaf-like motifs. All outlines of spaces which are to be cut are run with fine stitches. Outlines of leaf motifs are couched, then filled with Venise stitches. Finally, linen is cut and turned on line of running stitches and whipped, connecting bars being worked in process

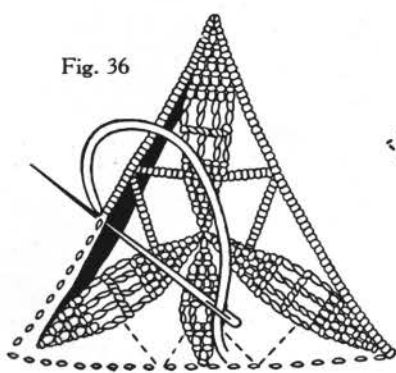


Fig. 36

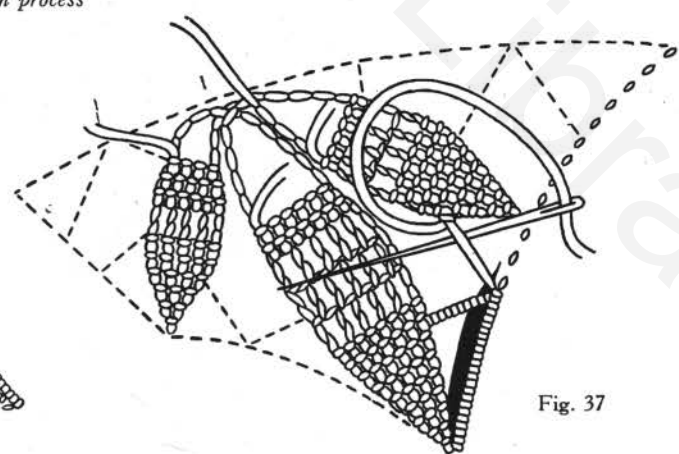
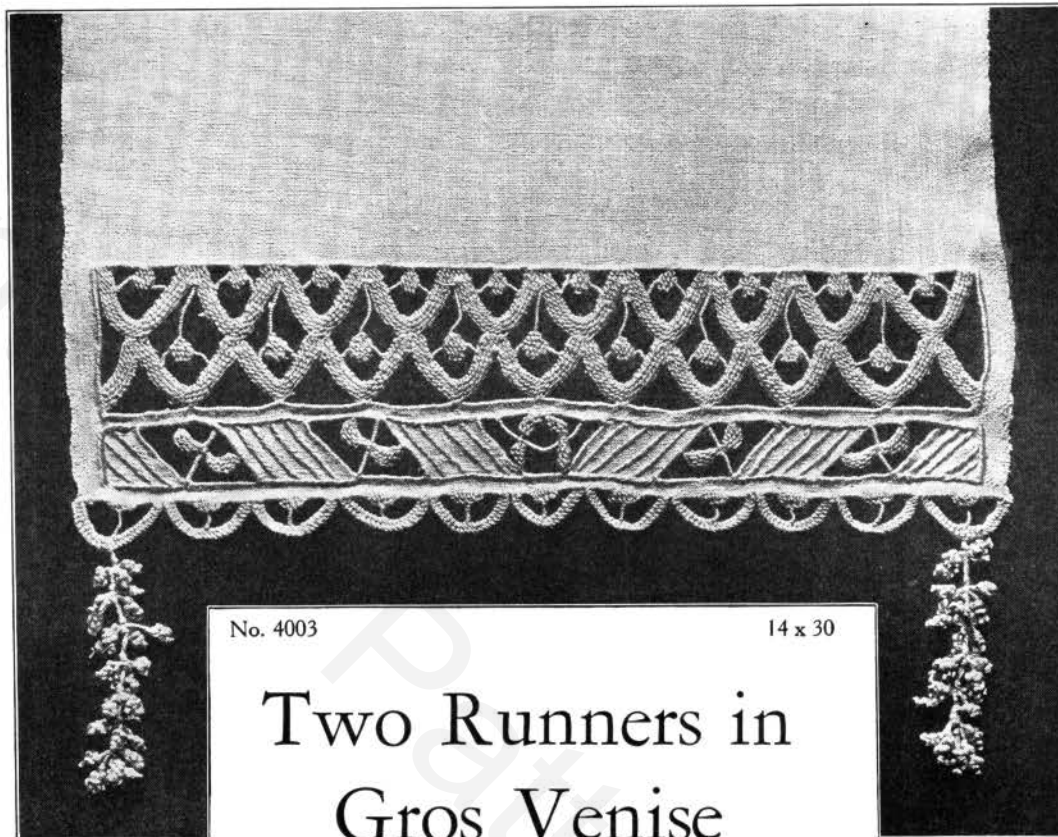


Fig. 37



No. 4003

14 x 30

Two Runners in Gros Venise

HERE we have a new problem in which the solid Gros Venise stitch is used to form scallops. Unless the side edges of these runners are selvages they must be turned on a run in thread and top-sewed (see page 5). The work is done with No. 18 thread.

The upper or insertion band of No. 4003, except the little round dots, should be entirely sewed down (couched) in outline before beginning the work. Dots may be left and sewed as one works.

When the sewing down is complete, as shown in Figure 38, begin working at the lower left hand corner, and, working the first row into the fabric, Venise buttonhole up to the point of this half scallop, carry the thread on the couched line to the top of scallop (Fig. 38), turn work and continue down the side of the next scallop, joining the stitches to those of the first scallop in process, up again, and so on again, completing this row of scallops. Then start in the upper left-hand corner and

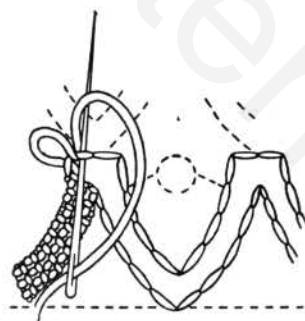


Fig. 38

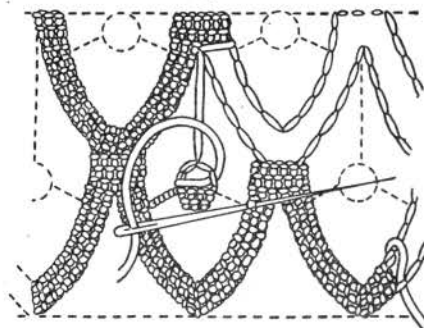


Fig. 39

Venise buttonhole one scallop of the upper row, joining stitches to those of lower row where scallops touch. When this is finished throw a thread down to the top of the dot in the lower scallop. Sew this thread around the dot, pick up the left-hand side of this little circle to the base. Venise buttonhole three rows, and throw a thread over to the left hand side of this lower scallop. Over-sew back, Venise buttonhole across, throw a thread over to the right hand side of this lower scallop as indicated in Figure 39. Whip back and complete the dot with Venise buttonhole. Whip back over the long bar, and continue Venise buttonholing the next scallop to its completion.

When this row is finished cut out within a quarter of an inch of the edge, turn back, and make the upper dot and its two bars, as the upper line of the band is whipped. Turn back the lower edge and the two sides, and whip also.

The Venise buttonholing on

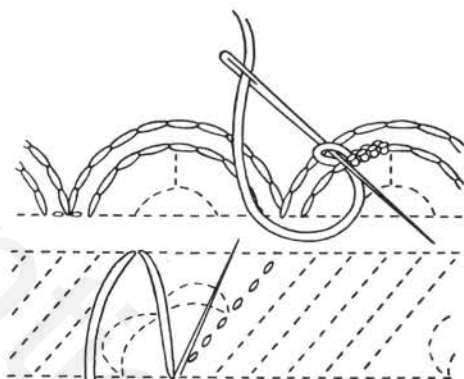


Fig. 40

the lower scallop is worked around the scallop instead of across, as in the former case. Sew down the thread as indicated in Figure 40 and commence the Venise buttonholing on the sewed-down thread without the usual underlay. This brings one to the corner of the scallop in such a way that the thread may now be carried back and Venise buttonholed over, taking the stitches under the thread along outer edge of scallop. Two rows of Venise buttonhole complete this scallop. When the end is reached, cut the linen on what would be the diameter of this scallop, turn back, top-sew to the side of the small semi-circle, carry the thread to opposite side (Fig. 41), Venise buttonhole back taking the stitches into the edge of fabric.

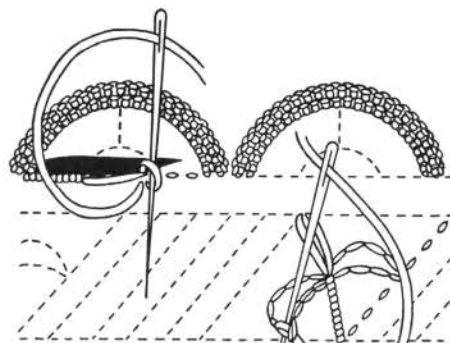


Fig. 41

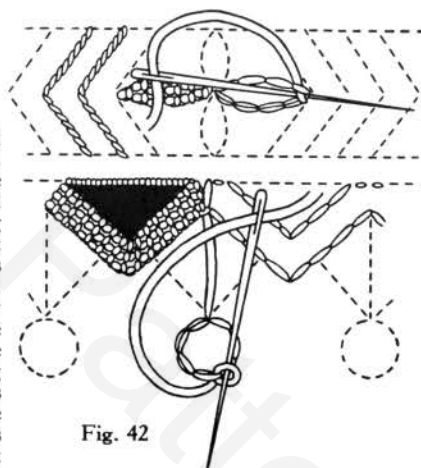
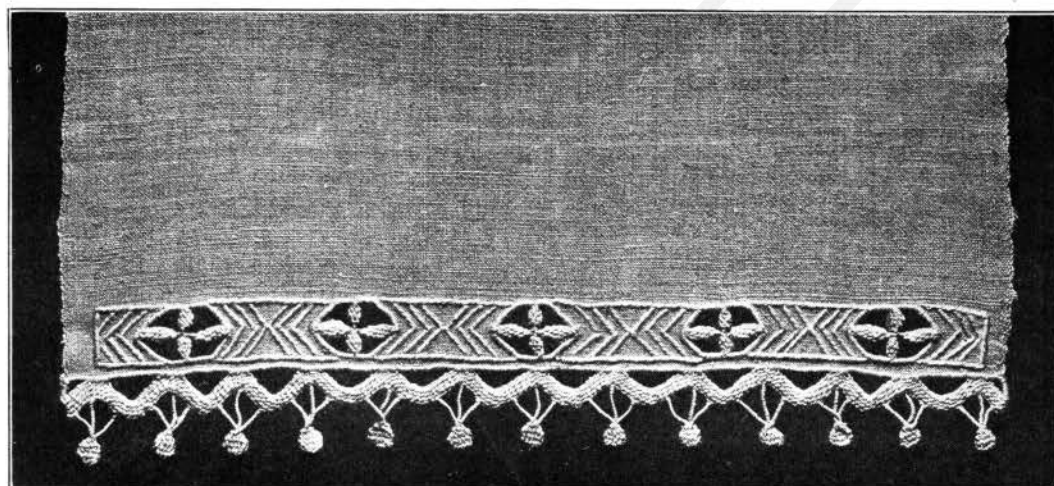


Fig. 42

Both designs are worked with No. 18 linen thread on 18 inch linen

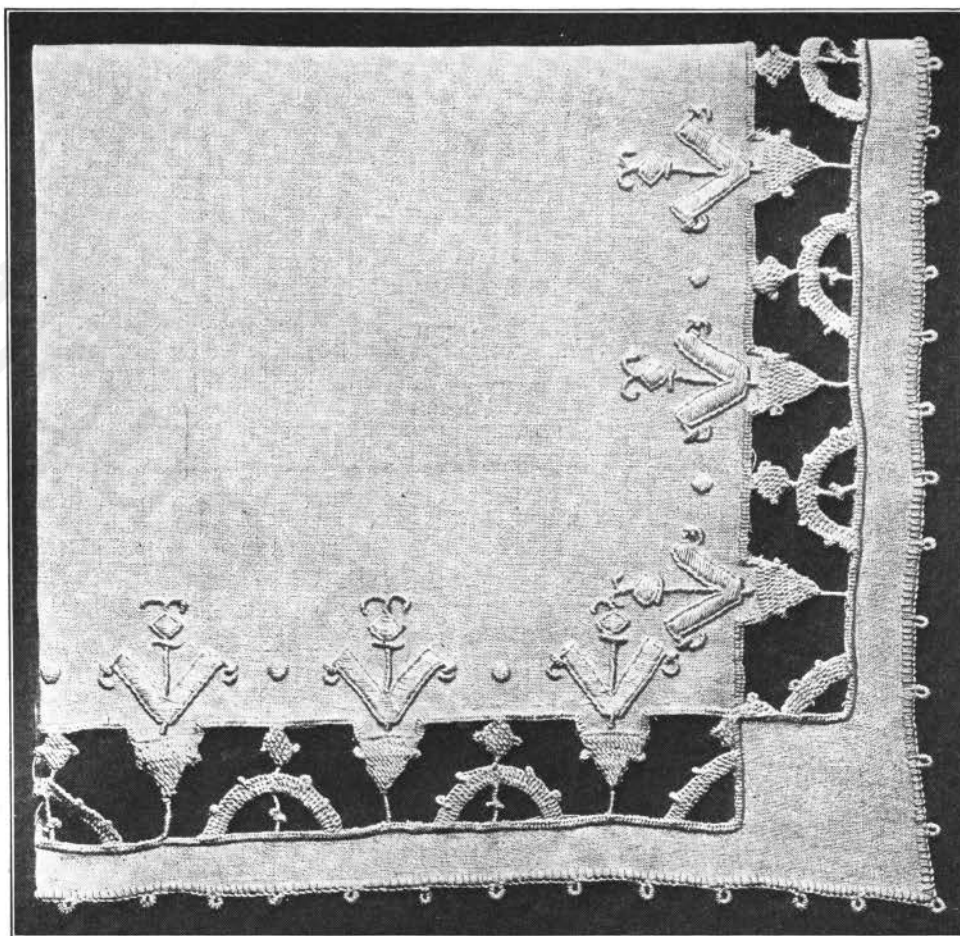
Complete the circle. Throw a loop from the centre of its lower edge to the inner centre of the scallop. Over-sew back, over-sew up the side of the circle and continue.

The leaflet in the little border above the edge is a little complicated, that is in getting around it. Figure 40 shows the method. Run up the side of the outline to the point, carry the thread across to the opposite point, back to where it started, over-sew to the point between the two leaflets, then sew down the same thread around the leaflet to the right, then around the leaflet to the left. Pick up these stitches to the point of the leaflet to the left. Venise buttonhole to the centre. Pick up the side of (Continued on page 15)



No. 4004

14 x 30



No. 4005

24 x 24

A Square Centrepiece

THIS 24 inch centrepiece contains practically all the methods of this beautiful work. To know how to do the stitches, however, is not all, because in each design there is a consecutive method of getting to one position and getting back again. This is really the puzzle as well as the interesting part of the work. It is in this light a maze: you have got to get back and therefore, the process must be thought out every time.

The pointed motifs on the upper edge of the border are done first, as the edge of the border is buttonholed. Baste one side of the centrepiece to stiff paper, being generous with the basting stitches. Baste close to the border and also inside the border to some extent, using sewing cotton. In the corner where the bands come together they form a large square in the linen. Begin the work at the upper point of the intersection of the two bands. Buttonhole across the top bar and down the side, and across the top of the point over a run-in line (Fig. 43). From the right hand corner of the base of

the point, couch down the linen thread around the point with sewing cotton, then from the left hand corner throw a stitch to the right hand corner and work Venise buttonhole over this thread and through the purl of the buttonhole stitches (Fig. 44). At the third row make a picot on each side (Fig. 45). Continue working to the apex of the point. Throw a stitch to the lower line of the band, catch it into the linen and whip back to the point. Now pick up the stitches along the right hand side of the point until the upper corner is reached, and continue the buttonholing to the next point. This work is done with the base of the points toward one, although the work has to be turned for the buttonhole stitch itself. Venise buttonhole stitch is done away from one, the actual buttonholing into the linen is done toward one. Work all the way around the centrepiece in this way and we are then ready to put in the lower edge of the band and the semi-circular motifs.

Commence again in the corner and buttonhole about eight stitches to make the first little point with a picot

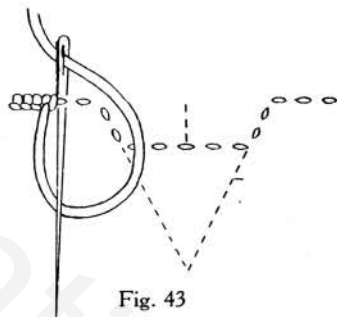


Fig. 43

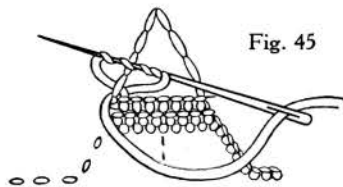


Fig. 45

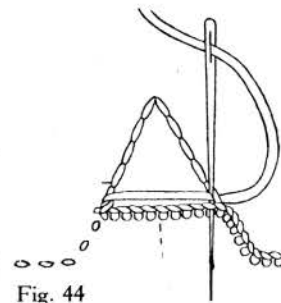


Fig. 44

on the end of it. When this is finished work with run-in stitches to the line of the quarter-circle on the buttonhole edge. Sew down the linen thread over the lower line of this quarter-circle. Venise buttonhole on this back to the lower edge. Make three Venise buttonhole rows with two picots on the top edge. Run the thread now around the corner to the inner edge of the next half-circle, sew down the thread around the circular line and Venise buttonhole back to the centre of this semi-circle. Carry a thread to the edge, whip back on this bar, making two picots in the middle of it and continue to "Venise" around to complete the half-circle. Throw a thread back to the other side of the half-circle and "Venise" all the way around, throw a thread back to the other side of the circle, "Venise" to centre, making two picots at intervals (Fig. 46), and then sew a thread around the little circle above. Whip this back to the centre of the top edge and "Venise" down this little circle (Fig. 47), making two little picots, one on each side. When the base is reached "Venise" with picots at intervals, on circular motif to the edge. We are now ready to run on the lower edge of the band to the inner edge of the next semi-circle and repeat. When the work is entirely finished, buttonhole the lower edge over the run-in stitches. The flat work is done horizontally and outlined around the edge (Fig. 48). The little curved finishing lines are worked over run-in stitches by picking up this run-in line. Figure 49 shows the method of making the bullion picots along the outer buttonholed edge. No. 25 linen thread is used.

(Continued from page 13)

the leaflet to the right to its point, Venise buttonhole back to the centre and over-sew the remaining

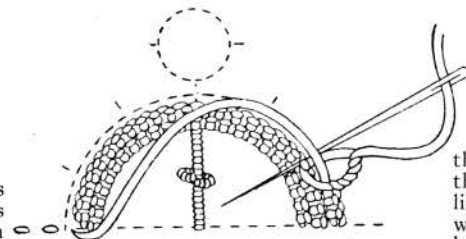


Fig. 46

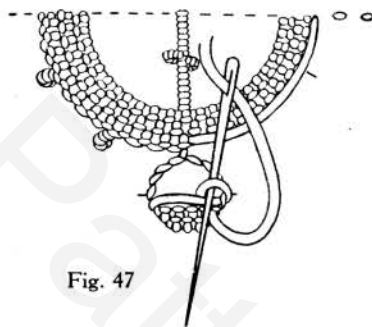


Fig. 47

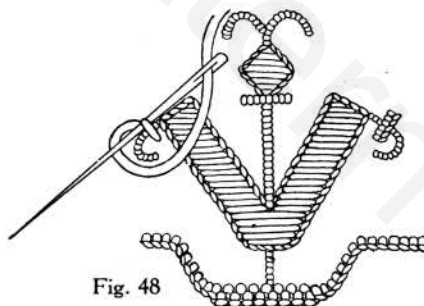


Fig. 48

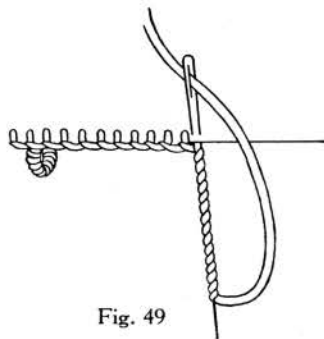


Fig. 49

threads to the opposite point of the square. Run the diagonal line parallel with the first, cut out within a quarter inch of these two bars, and whip. The other bars are simple outline and the frame of this little border is top-sewed to correspond with the upper.

The little square in the body of the border of No. 4004 is done by running a thread down one side to the point of one leaflet. Sew down this thread around the leaflet as indicated in Figure 42. "Venise" to the centre, then sew around the opposite leaflet, which brings us again to the centre and makes it necessary to pick up the thread along one side of the leaflet. Venise buttonhole back to the centre. Sew down another leaflet and Venise buttonhole to the centre, sew down the leaflet opposite to this and Venise buttonhole to the side. This leaves us in a position to over-sew the edges of the square, which should be cut out when the fourth leaflet is finished. The other lines in this border are outlined.

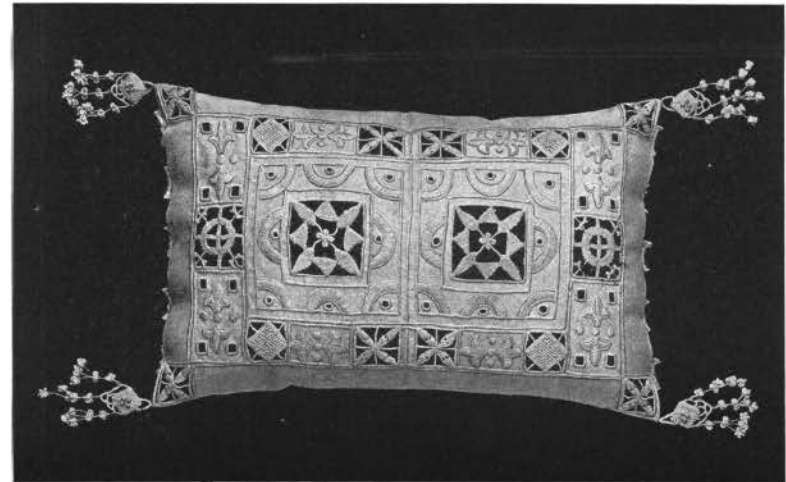
Sew down the points along the edge and Venise buttonhole across the width of these points until the position is reached where a bar comes down to the small pendant dot (Fig. 42). (The dot is not at present a pendant, as the linen is not cut away until this work is finished.) Carry a thread over this bar and with the same thread sew around the dot. Pick up the thread around side of the dot to the end, and Venise buttonhole back. At the top of the dot throw a thread over to the finished edge of the Venise point. Whip back to the sewed down point to the right, over-sew back to the dot. We are now ready to over-sew up the long bar to the corner of the Venise point and continue the Venise work on the second point.

When the pointed edge is finished, cut away the lines just outside the straight line indicating edge, turn under and over-sew.



No. 4006. An Unusual Cushion Embroidered in Rose Silk. Gold on Linen. Description on page 23

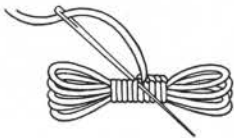
No. 4006. 15 x 24



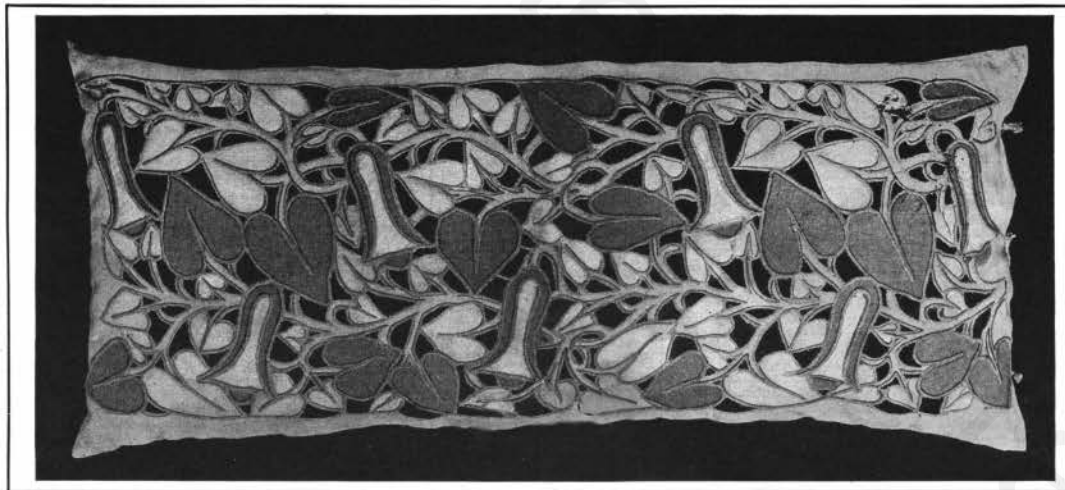
No. 4007. 13 x 21

No. 4007. For the details of the stitchery on this linen Cushion Cover turn to pages 18 and 19. Tassel making is described on page 28

Cushions in Italian Cut Work



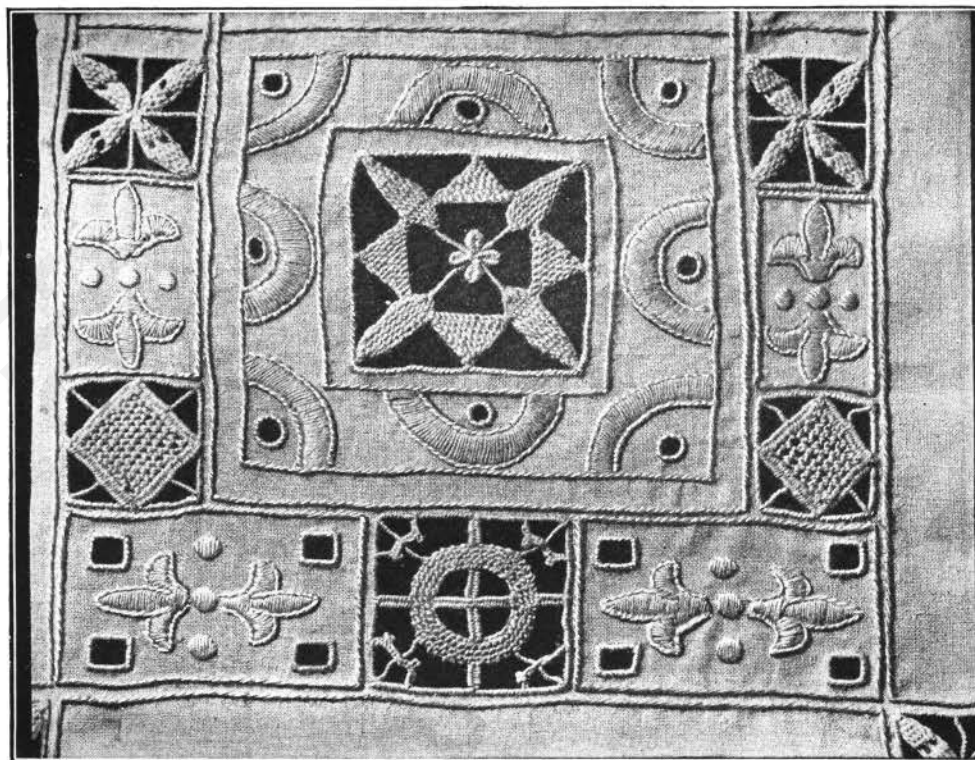
These linen cushion covers are intended to be used on satin covered cushions. The ends are not seamed but held together with little frogs and buttonholed loops of linen thread. To make these frogs lay the thread back and forth between your fingers to form the group of loops. Then with the same thread wrap around the centre of the group and pick up each wrapping all the way across one side, send the needle through to the other side and pick up the stitches along this opposite side. Fasten well. One may even slip the thread back to the centre of this finished frog and use it to sew the frog on to the article. The detail above shows work in process; the one to the right the appearance of the finished frog with the loops cut



No. 4008. 15 x 34



To the left is an Appliqué and Cut Work Cushion, No. 4008, which is a rather different type, showing only a buttonhole stitch worked over various linens laid together. There are three types of linen in this work: a fine linen, a heavy tan linen for appliqué and a light tan linen for background. A cord is carried around the outline and over-sewed with buttonhole stitch, not very close together. The background is then cut away, leaving the design in various shades of linen. The little frogs on this pillow unite it with the Italian Gros Cut Work inasmuch as they are worked after the Gros Cut Work methods. A long narrow cushion of this sort is very useful on a divan



Detail of stitchery on Cushion No. 4007, page 17

Linen Cushion in Gros Venise

THIS cushion is very rich, both in stitchery and design. The centre square involves only the Venise stitch, and the four woven picots in the centre, but it has the same problem of consecutive procedure. Trace the pattern with linen thread by sewing it down with cotton as usual. Start at one corner of the square and run from left to right to the middle of the side of the square. Venise buttonhole on the sewed down point which will finish at the left hand upper corner of the point, in contact with the leaflet motif of the corner. Pick up the sewed down linen by over stitching to the bottom of this leaflet and "Venise" up to the corner of the square, thus completing the leaflet. Run a thread to the middle of the next side of the square and make another Venise point which will end where the left hand corner of this point comes in contact with the second leaflet. Proceed in this way to the bottom of the third leaflet. From this point throw a thread across to the bottom of the first leaflet, over sew back on this thread (Fig. 50) to the bottom of this third leaflet. Venise to its top point in the corner of the square. Run to the centre of this last side of the square. Make the point in Venise and pick up the stitches of the fourth leaflet to its base. Throw across the thread to the base of the second leaflet, work back to the centre, make the four picots (Fig. 51 shows picot

in process) and whip back to the base of the fourth leaflet. "Venise" to the point of the last leaflet and run to the middle of the square which will be the top of the first point. Cut the linen within one-eighth of an inch all around, turn back on outline and top-sew the edge of the square. This completes the design.

The square which has the circle in the centre is worked by first sewing down the thread around both edges of the circle. Begin the Venise on one of the straight intersections, as in Figure 52 and work all the way around, then throw across four threads as in Figure 53, and weave to the centre. Carry one thread to edge of circle, back to centre, up to the edge of circle, now weave to the centre. This will give two threads on one side and one on the other, which, however, is not important if the stitches are kept loose on the *one* thread. From the centre carry a thread to opposite side of circle, back to centre, back to edge of circle and weave to centre. Now continue the weaving on the original diagonals to the edge of the centre.

Slip the thread through to the outer side of the circle, catch into the edge of the square, back to the circle into the edge of the square, back to the circle, and weave up to the edge of the square. (Fig. 54.) Carry run-in stitches all the way around the square, laying and weaving the remaining side bars as they are reached.

The diagonal ornaments are thrown across and worked as one proceeds with the top-sewing of the edges of the square. Cut out and turn back the linen as the edges of the square are top-sewed. When a corner is reached carry a thread diagonally to the circle, whip back to the corner, top-sew the edge to the point of the bar which runs diagonally across the corner, carry the thread across through wrapped bar to the opposite side and buttonhole back, making picots midway between the edge and wrapped bar.

The square motif in this cushion is worked in another one of the Venise stitches, a double buttonhole loop. Weave the four corners of this square as indicated in Figures 55, 56, 57, and then in the corner take one buttonhole stitch, not drawing it too tight, and over this buttonhole stitch take another

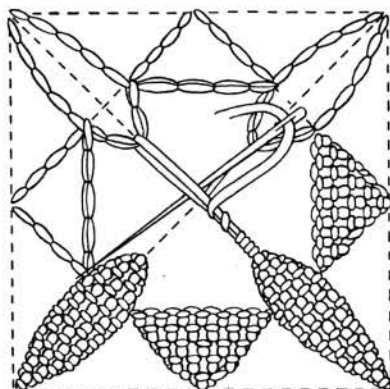


Fig. 50. Types of stitchery used in working centre square of No. 4007

buttonhole stitch which ties the knot like stitch. (Fig. 57.) To be ready for the next row, it is necessary to put the needle up away from one into a stitch of the woven bar to the right. Double buttonhole stitch in this way across to the left side and send the needle up away from one on the left hand bar. Continue working back and forth to fill the square. The corner bars of this figure are made while top-sewing the edge.

To make the other small square of the border which has two openings in the centre of each leaflet, work the leaflets on couched outlines as described on page 10, commencing at the tip of the leaflet at the centre. When the corner is reached whip back to the centre to the point of the next leaflet and so continue. The wrapped bars are worked as the edge of the square is finished.

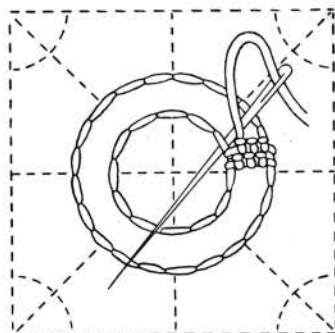


Fig. 52. This detail shows the Venise stitch circle in process. It will be necessary to crowd the stitches a little on the inner curved line

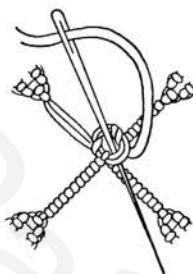


Fig. 51. Picot in process

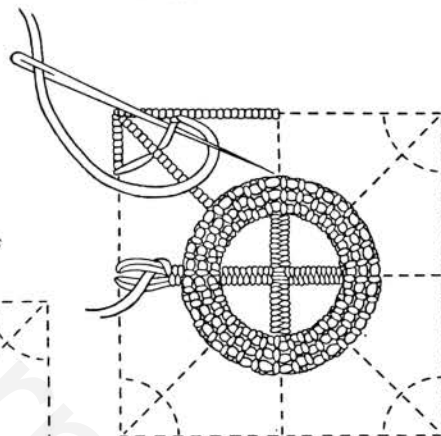


Fig. 54. Both the corner motif and the woven side bars are shown in process in this detail

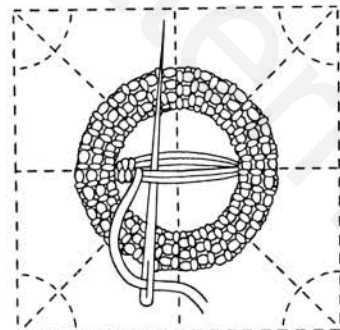


Fig. 53. The centre of this figure is filled with woven bars done on laid threads

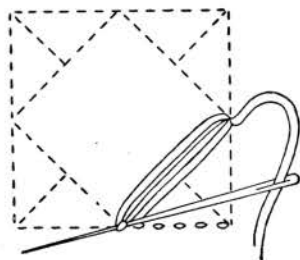


Fig. 55. Laying the threads for the woven corner bars of small square

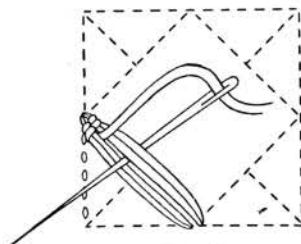


Fig. 56

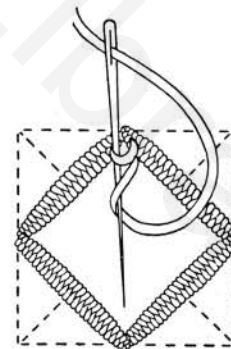


Fig. 57. The double buttonhole stitch which fills the square is here shown in process of making

Another Type of Gros Venise



No. 4009 Work Bag.

15 x 16

THESE open work leaves are quite easy to do. Baste linen to paper as usual, run these leaf forms all the way around then cut and buttonhole them with the Venise buttonhole stitch (Fig. 58), thus making the leaf entirely open. When edge is finished, carry thread from top of leaf to base, back to top, again to base, then back to top. Weave on these four threads as two pairs down to first bar, then carry thread from central vein to side of leaf, whip back to vein, carry thread to next bar (Fig. 59). Do not whip these bars tight. About four stitches will carry thread back to central vein.

The lace bars in the more elaborate upper leaves of the little rose tree are worked as one proceeds with the buttonhole edge. The bars are drawn across and Venise buttonholed as shown by the two needles in Figure 60.

The little circles are first buttonholed all the way around and the bars

are very cleverly 61. All this work

The bands of with No. 10 as design would be

twisted by working as in Figure is done with No. 25 linen thread. buttonhole stitchery are worked illustrated on page 24. This equally good on a cushion. No. 16 thread is twisted for cords.

The tassels on chair back are very interesting. Cut a bit of cardboard an inch wide, place this close to edge of buttonholing and wrap thread around it eight times (Fig. 62). Slip out cardboard and weave top of tassel about one-quarter of an inch (Fig. 63), then send needle up through weaving to edge of material. Use same thread as for embroidery.

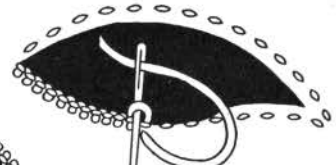


Fig. 58

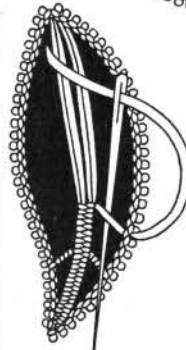


Fig. 59



Fig. 60

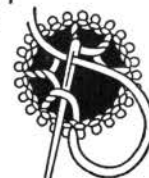


Fig. 61

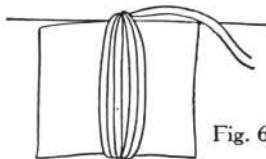


Fig. 62

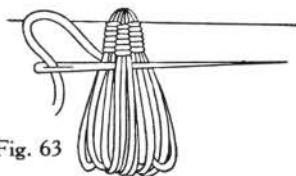
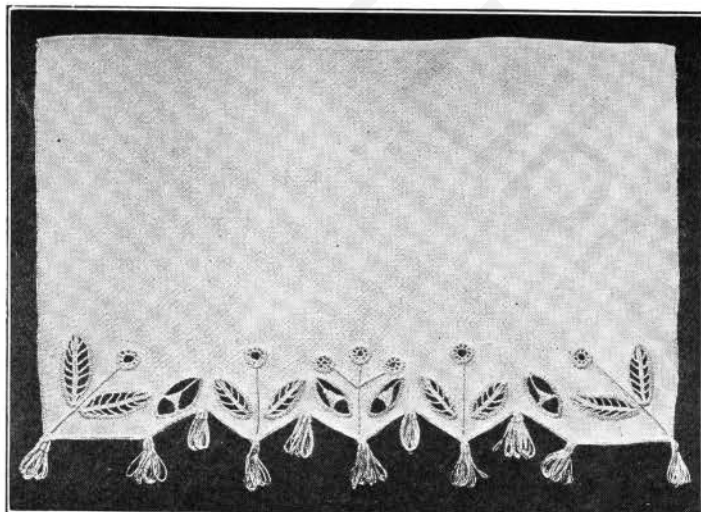


Fig. 63



No. 4010. Chair Back

12 x 17

An Interesting Work Bag



No. 4011
15 x 17

A capacious work bag is most desirable when one is doing a large piece of work. The decoration on this one is distinctive and can be executed quite easily

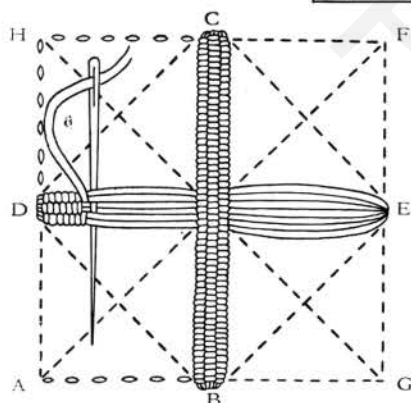


Fig. 64

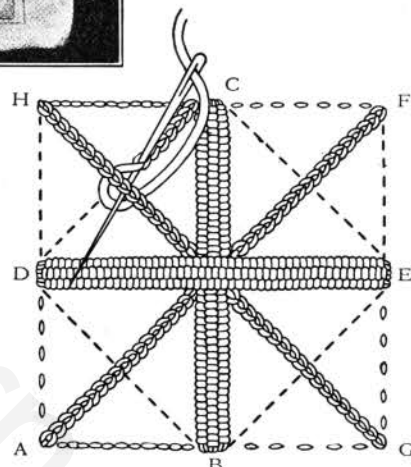


Fig. 65

THIS work bag is a very simple piece of needle lace, and is easy to do. The open squares are, as usual in Venetian cut work, relieved by flat embroidery. Always the contrast between this flat embroidery and the open work is interesting. A little different stitch is employed in the cross bars, a kind of tambour stitch in the air.

In order to make these squares consecutively one must have a plan of procedure and hold to it. Figure 64 shows where the work should be commenced. After running the square all the way around with fine sewing cotton to stay it, begin with the linen thread at A, carry the thread with running stitches to the centre of the lower side B, then carry a long thread from B to the same point in the opposite side (C), back to B, across to C, until there are six threads and weave on these six threads in groups of two back to C. Then run the thread to D and from this point carry thread back and forth six times to the centre of the opposite side (E), and weave as before on these six threads to E. Run the thread along the outline to F, and work the tambour stitch (Fig. 60) page 23, from F to A, catching the thread at the centre of the square back of the woven bars.

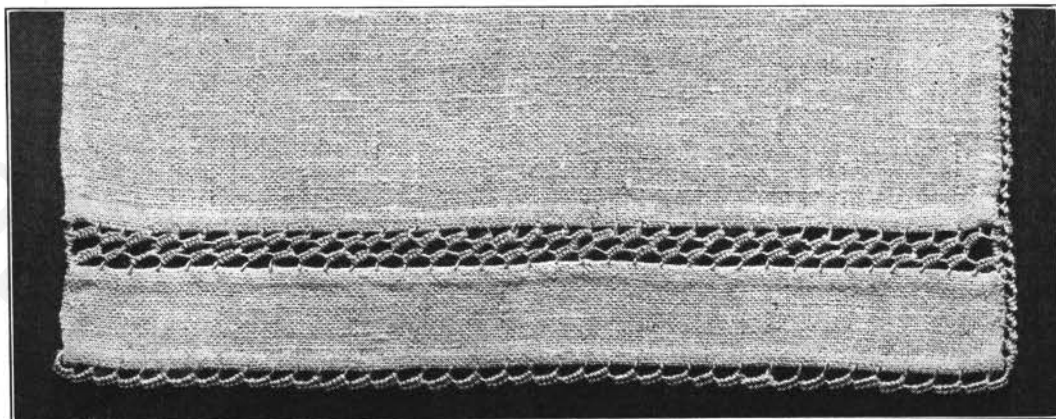
Run the thread on the outline from A to G, and work the second tambour stitch diagonal to H. From this point run the thread to C, and work the tambour bar to D as shown in Figure 65. Continue this tambour bar on the diagonals of the four small squares back to C. This is a very open medallion. Cut away the linen to within an eighth of an inch of the run in outline, turn under the edge and top-sew as is usual in this work. The lining of the bag should be a firm material of bright color to contrast nicely with natural colored linen of which the bag is made.

The satin stitch motifs in the alternate squares are not underlaid and the separating lines are outlined.

The top of the bag is finished in an interesting way with drawing cords. Two parallel lines of Italian hemstitching are worked about an inch apart and about three inches from the edge of the linen. Then the edge is turned and hemmed down to the upper line of hemstitching. The bars under which the cords are run are woven on four laid threads, two and two, in the same manner as in the open squares.

Linen thread No. 18 is used for weaving and cord and tassels; No. 25 for balance of work.

Venise Lace Stitchery



No. 4012. End of Doily with one edge unfinished.

THE Venise Buttonholed Loop is a very delightful decoration for small linens. This Italian stitch is often called Buckingham point as it has been adapted by English needleworkers for a very beautiful style of lace, a lace quite rare now even in England. It is a buttonhole stitch on a loop. Used singly it makes a charming edge and used double it is a very useful *entre deux*. In the decoration of No. 4012 it is necessary to cut a strip off each end of the doily. Hem the cut edges with a narrow rolled hem, baste them securely to heavy paper about one-half inch apart. On the sides of this space, between the linen bands, the edge is finished by simple buttonhole stitch. Carry a thread from one side to the other, then buttonhole back

on the thread. This gives a stay for the work. Whip back about half way on this buttonhole bar and carry a thread across to the upper hemmed edge one-quarter of an inch in advance, buttonhole five stitches on this loop. From this point carry another loop in advance one-quarter of an inch (Fig. 55). When this row is finished make another, catching the loop into the first stitch of each group of the first row, and taking the first stitch of the group of five in the second row into the linen (Fig. 56). This is very clever work and therefore very interesting. The loops on the sides of doily No. 4012 are shorter than those on the end and carry but two stitches each. No. 25 linen thread is used.

The Van Dyke Points (Continued on page 23)

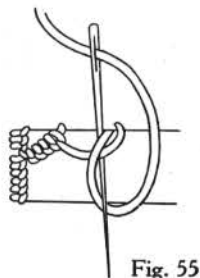
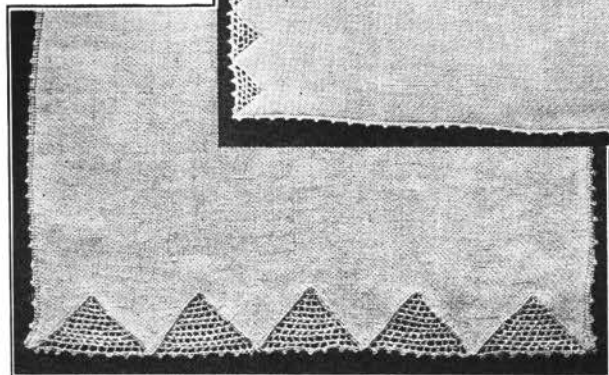
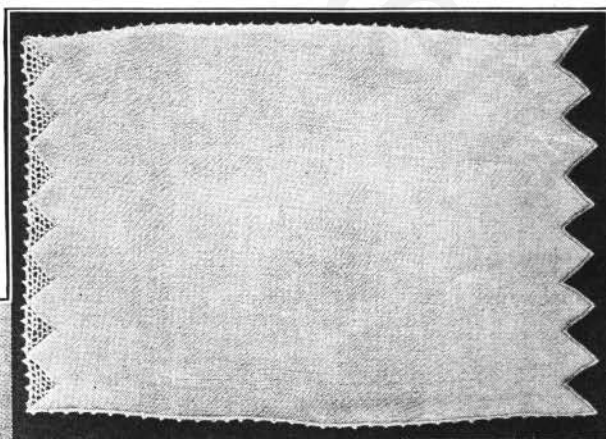


Fig. 55



No. 4013. Doily and Runner with Honeycomb points.

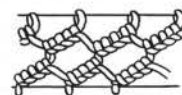


Fig. 56

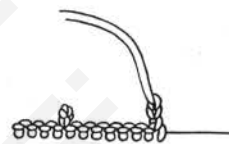


Fig. 57

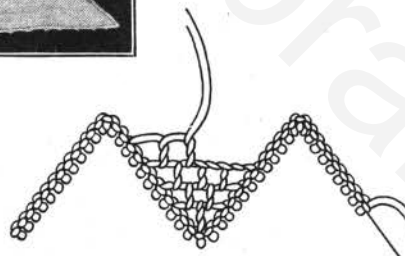


Fig. 58

Embroidered Cushion

No. 4006. Illustrated on page 16

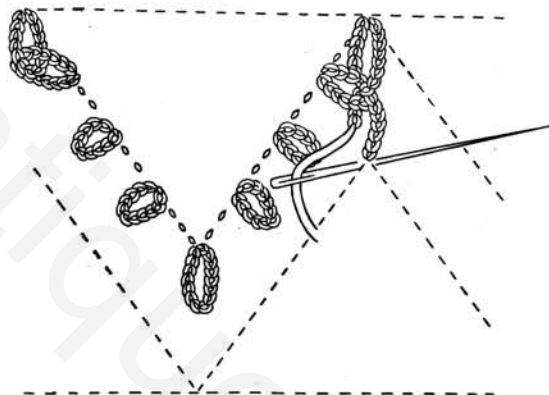


Fig. 59

THIS very unusual cushion has its bars worked in the Tambour stitch, commonly called chain stitch. This is quite a rare method and is not seen in the usual imported pieces of Italian work. It is found in the ancient examples of needlework more often than in anything modern. It is not difficult to do. Figure 60 shows how the stitch is taken. It differs only from the regular chain stitch in that it is not taken through the fabric, but through the stitch alone. The method of procedure is to finish the top row, as shown in Figure 59. Where, however, there are three or four loops interlaced, it is necessary to interlace the top ones as one works, taking the third and fourth on the last or lower row. Figure 61 shows the method of interlacing the loops of the upper and lower rows. The edges are run only as one works and when the work is finished the linen is cut away to within one-quarter of an inch of the edge. Turn back this edge against the paper over which the linen is fastened and closely top-sew, thus making a complete finish. This part of the stitchery is done with linen thread No. 25.

The rest of the work is done in rose colored silk and gold. The method is a wide apart buttonhole stitch, commonly known as "blanket stitch". In the floral motifs the purl edge is outside which gives the entire motif a pretty prickly look. Inside of this outlining of blanket stitch, a gold thread is carried in chain stitch

(Continued from page 22)

of No. 4013 are filled with Venise Honeycomb Stitch done with No. 18 linen thread. In work of this sort the points are marked on the linen, which must be firmly basted to paper before cutting. Cut the points, turn back the edges and Venise buttonhole all the way around. Loop stitch into the base of the point two stitches, starting at the left, and top-sew over these two loops back to the left. Take one stitch into the side buttonholing and loop back three stitches, top-sew back to the left, and so on, increasing to fill the open triangle (Fig. 58). When this space is filled buttonhole across the top with a picot over each space, and finish the edges in the same way (Fig. 57). As you will see by the illustrations the pattern should be planned so that there is a half point on each edge so that when the lace stitchery is complete the doily edges will be straight on all sides. One end of doily shows points buttonholed ready for filling stitches.

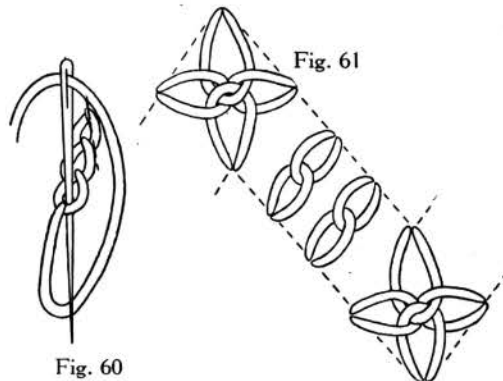


Fig. 60

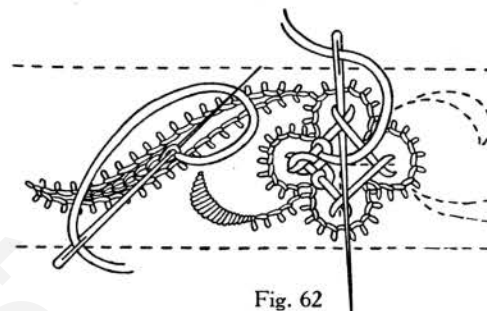


Fig. 62

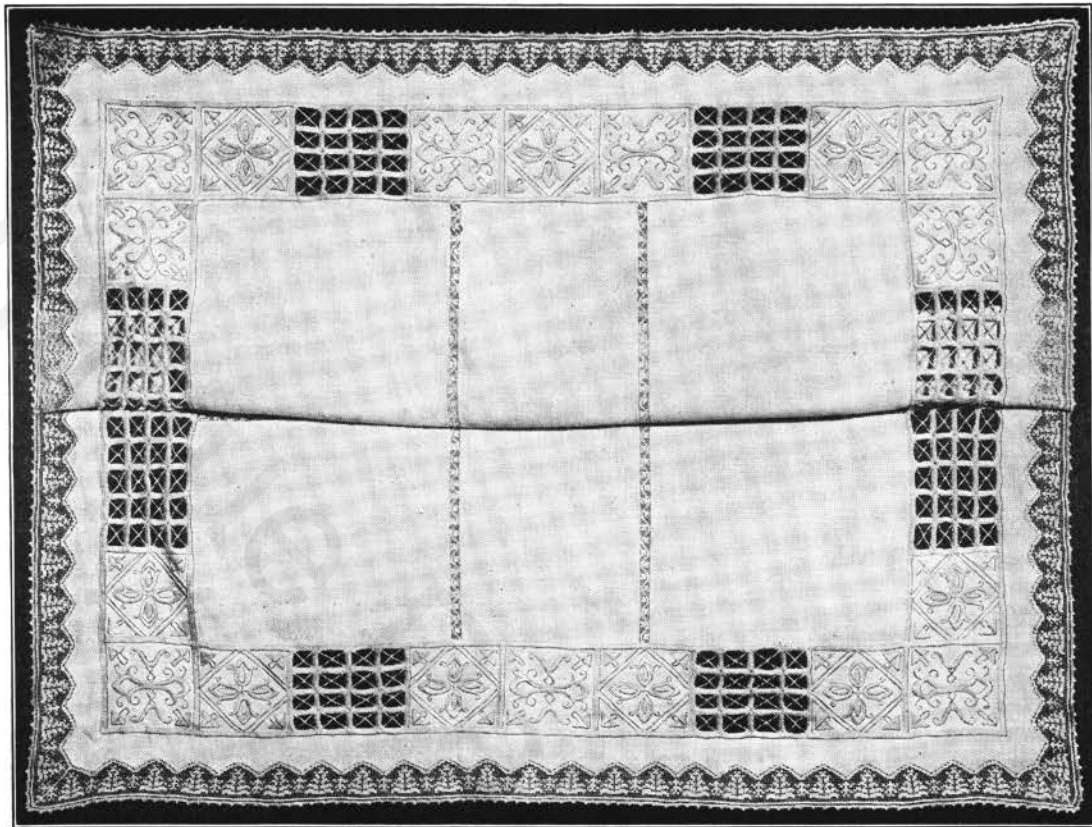
(Fig. 62). This figure also shows the method of working the centres, which looks complicated in the gold thread, but which is in reality very simple. In the centre of each of the sections of the quatrefoil motif a buttonhole stitch is taken, the thread being carried from one to the other of these sections, forming a square.

Continue buttonholing over this square one stitch in the side and one in the end, or cross-section. This fills the square. This gold is metal thread and the entire combination of silk, gold and the linen work makes a very exquisite example of needlework.

(Continued from Page 5)

two stitches, buttonhole back one stitch. Then over-cast from tip of point back to linen, two stitches (Fig. 9). The third stitch should be put under the last buttonholed stitch on the linen. Be sure needle is inserted under, not over. Thus we are ready to buttonhole again on the linen seven stitches as before. Fig. 10 shows completed picot.

PICOT No. 6 is known as the real Venetian point. Turn edge of linen on a run in thread from right to left. Buttonhole away from you (that is, the needle should be pointed directly away from you at right angles) fourteen stitches (Fig. 11a). Carry thread back to within four stitches, that is, into the eleventh stitch, and buttonhole again away from you on the first buttonholed row and over the long laid thread, ten stitches (Fig. 11b). Carry thread back to left and buttonhole back over this thread and the previous row nine stitches, and so on to one stitch. Top-sew down right hand side of point and buttonhole again fourteen stitches on linen. Continue. Fig. 12 shows the completed picot.



No. 4014. A Tea Cloth of Classic Design measuring about 54 inches.

Simulated Italian Cut Work

THE beautiful symmetry of the tea cloth design is relieved by the flat work done in coarse linen thread No. 18. The entire work is very easy to do and may be used on curtains and heavy covers. Like all the coarse Italian embroidery, it is excellent in style because the designs are perfectly pure and classic. The linens should be firm for this work because the wide apart buttonhole stitch which forms the bars is not firm enough to hold a loose weave linen after the squares are cut out. Figure 63 shows how this wide apart buttonhole or blanket stitch is worked down one side of the band and up the other alternately, thus filling in the band quite solid with a decidedly separated purl edge on each side. This of course simulates the weaving over the drawn threads in the real cut work.

A little study is necessary to follow the bands consecutively. Always keep the sides of the inner square, which is to be cut away, toward one as the work proceeds. This is obvious because the purl must be in toward the opening or toward that part which will be open when the cutting is done. Figure 63 also shows the bars thrown across the squares which are to be cut out. By thinking as one works the bars can be put in as the buttonhole work proceeds.

The flat work is done without any underlay, taking

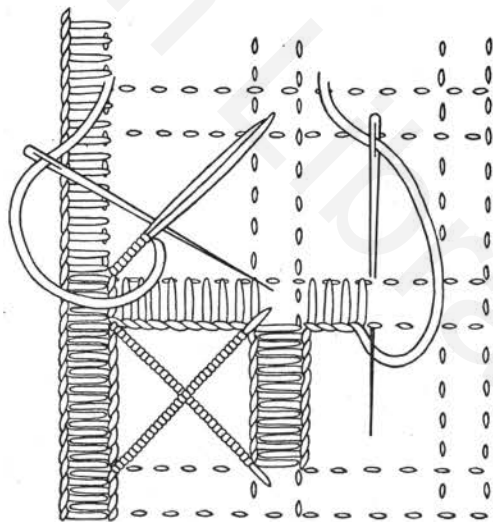


Fig. 63

care to keep the shape. Figure 64 shows how the flat work is run out to a simple running stitch in the little curled ends. This running stitch is then picked up over and over without going through the ground material until the flat work itself is reached. The little toad-stool ornament in the corners is parted in the middle because the flat stitch would be too long if it should be carried from side to side. Large motifs in flat work are always mosaiced in this way.

The contrast between the open work and this so-called blind work is always very pretty. These contrasts in values correspond to tone in color and make white work interesting. Without a combination of this sort it is quite likely to become monotonous.

The filet lace which edges this cloth is mounted on the edge with the Van Dykes turned in. The straight edge of the lace is then buttonholed with a picot. The way in which the points are secured to the linen is very pretty. The lace, as already said, should be mounted, that is laid *up* on the linen something more than the depth of the

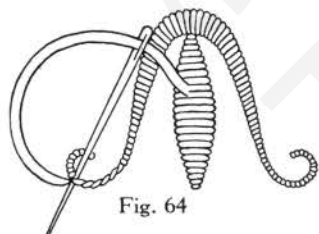


Fig. 64

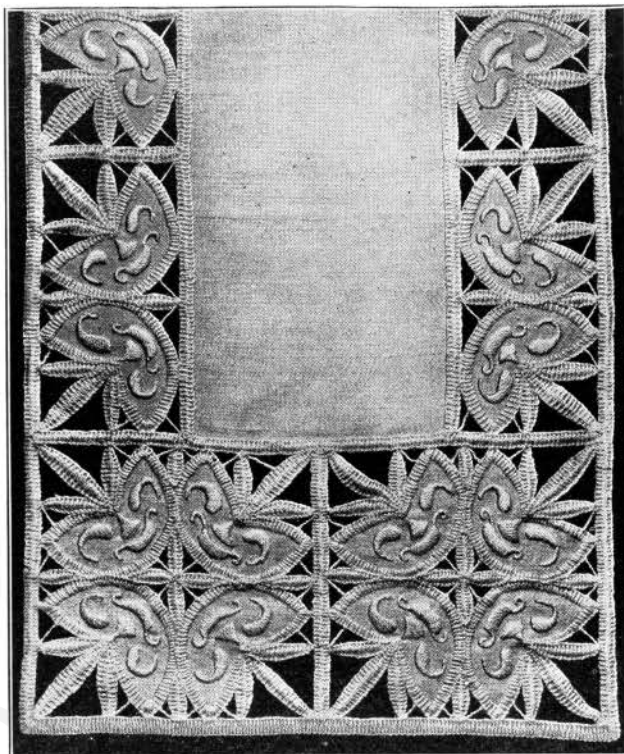
points. The points of the lace are then buttonholed around with a little saw-tooth edge, that is, a little pointed scallop, composed of one long stitch in the centre and two or three decreasing short stitches on each side. Five or seven stitches form these little points. Monograms may be inserted in this way. It strengthens and ornaments the edge at the same time. The breadths of linen in this cloth are put together with a narrow filet, or we may use one of the Venise *entre deux* for such joining.

RUNNER

The design of the runner is of the same type as the tea cloth. It is a very clever suggestion of Venetian cut work. The design in the centre of the square should be done first in order to keep the separating bars and bands perfectly true around the edge. One can do this piece of work in the hand without fastening on paper.

Much of the beauty consists in the materials, as they are quite as suggestive of the Gros Venise as the work itself. This is all done in wide apart buttonhole stitch with a heavy perle cotton (No. 3). This cotton is glacé in finish while the linen is a dull opaque cream. The combination is most beautiful. The work on the coarse linen with the coarse thread goes very rapidly and is a great pleasure to do. There is no question of consecutive work in this since one part is not dependent upon another.

The three pointed motif in the corners of the squares should be done after the edges of the linen motifs are finished, in order that they may seem to lie over the linen motifs. This motif, as well as the square frame work and the outer edge is buttonholed alternately on both sides, as it is necessary to have the purl within the squares as a finish to the outer edge of the runner. This



No. 4015. The End of a 15-inch Table Runner.

method is shown plainly in Figure 63. The flat work has no underlay. When the work is finished the linen is cut away, not too close to the design. Since this leaves a raw edge, the linen must be of a firm quality.

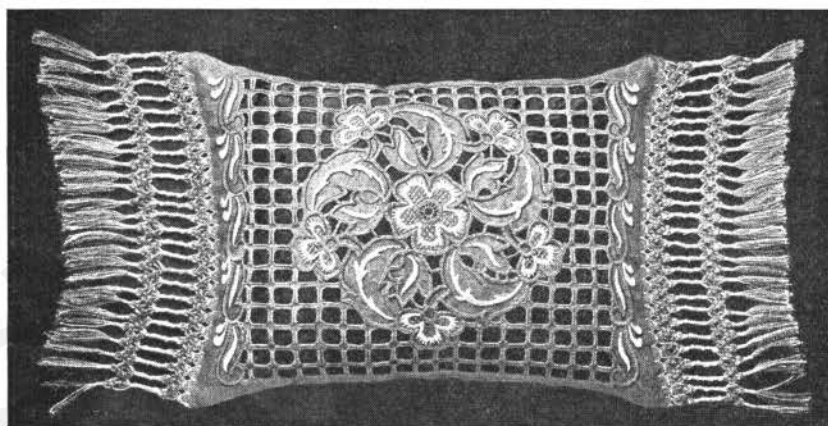
Doilies may be made for this runner of the complete corner motif. The illustration shows very clearly how exceedingly simple this type of work is. It is so easily done, in fact, that one need not hesitate to use it on a bed-spread since it goes very quickly, and is sufficiently heavy for such a fabric. It works out well for curtains also. If one is willing to do more work it is a very good idea to cut the linen within one-quarter of an inch of the purl, turn it back and hem it down around the larger motifs. This makes the fabric more washable. There are, however, some types of linen which are safe to cut up close to the buttonhole edge, and one must be guided in this by the firmness and closeness of the linen. An open weave linen would not hold such a method of embroidery.

(Continued from page 8)

The outline is then done in the same way as the other square, making the small triangles as the work proceeds.

The embroidery framing the cut work is done in three well known stitches — outline (Fig. 25), flat satin (Fig. 24), and square eyelet (Fig. 16). All satin stitch sections are edged with outline. Notice that in doing this stitch the thread is kept to left of needle.

In the design illustrated the large squares measure 2¼ inches and the small ones 1¼ inches. With these measurements and the details on page 7 it is a simple matter to adapt this design to various linens.



No. 4016. Pillow Cover measuring about 18 x 25 inches inside fringes.

Cut Work Pillow

THIS pillow is on very coarse material and the open work part of it is spaced by counting the threads. This square mesh *reseau* or background is characteristic of a certain type of old Venise lace. The cutwork itself is a little farther from the style of the lace than are other examples of simulated lace work, but the piece is interesting, showing the transition between lace and embroidery.

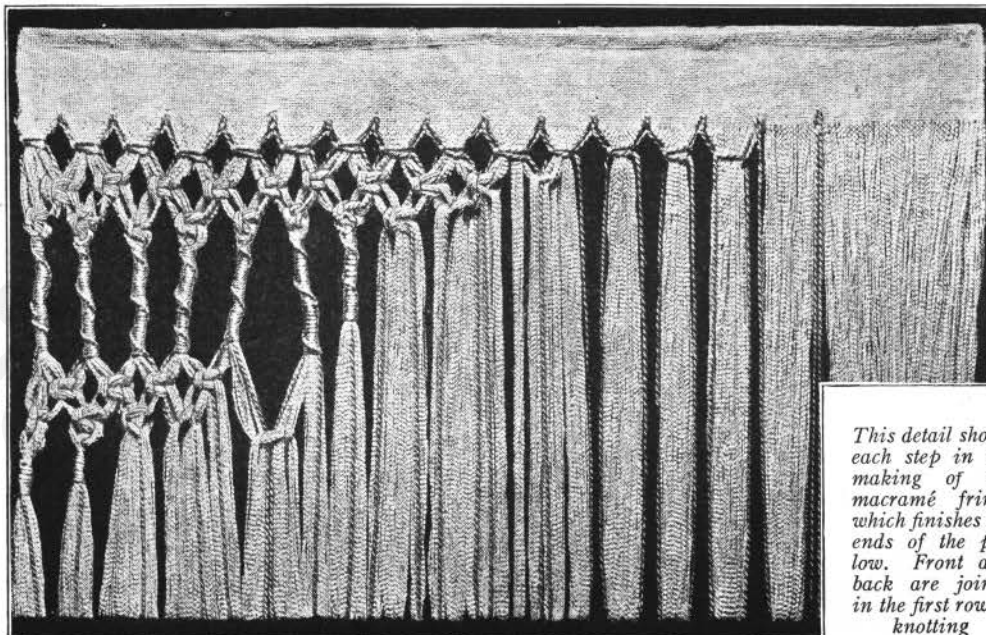
The heavy embroidery cotton used is not very tightly twisted because since the weave of the material is loose, it should not be made to carry a very firm thread. It is well always to keep the thread consistent with the material in all embroideries and in this case such a combination gives a general softness to the fabric, which is like old peasant work. Contrasting shades of brown and tan are combined in developing the embroidery design, the darker being used for the edges of the motifs and the woven meshes.

The plain top and bottom edges of the mesh background are worked over in a flat stitch and the sides are held by the buttonholed scroll pattern. When the motifs are complete the background threads are drawn out by counting them in series of twelve to the square, leaving eight between, over which the weaving is done. One must count these threads very carefully, but since the material is coarse this is quite easy to do. After the spacing has been carefully calculated, cut close to the sewed edges and weave over the threads in pairs of four and four (Fig. 65).

The fringe which finishes the ends is done in the simple macramé knot known as Flat Stitch. First the



A close-up of No. 4016



This detail shows each step in the making of the macramé fringe which finishes the ends of the pillow. Front and back are joined in the first row of knotting

material is ravelled to within about an inch of the embroidery, next doubled lengths of the linen thread a little longer than the fringe are drawn into the material just above it (spaced about three-fourths of an inch apart). Draw the looped end through with a crochet hook and then bring the ends through the loop, forming a little knot over the edge of the fabric (Fig. 66). Take the right thread from one pair of threads, the left from the next, and, using the ravelled thread between for a third thread, make a macramé flat stitch. Figure 67 shows the first movement of this stitch, Figure 68 the second.

Separate each group of ravelled threads into four strands, and work a second row of knots alternating with those of the first row, using the two middle strands for the outer or knotting threads of these knots, the two remaining strands and the pairs of linen threads for the centres. In the next row of knots the groups are again separated, the strands with the linen threads being used for the knotting. Next comes the wrapping of the groups to form tassels. Starting close to the last knot buttonhole over each group for about an inch (Fig. 69) and then twist it so that the purl edge runs spirally round and round. Next follow two rows of knots as before, and finally a wrapping of the threads of each group.

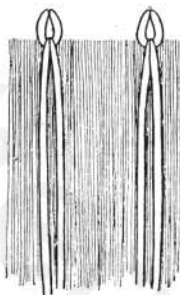


Fig. 66



Fig. 67



Fig. 68

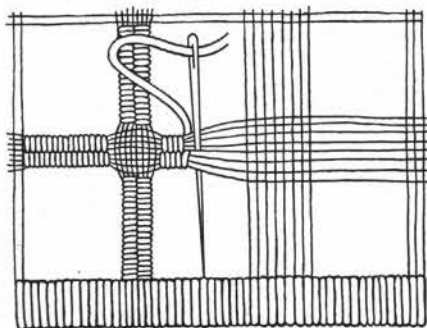


Fig. 65

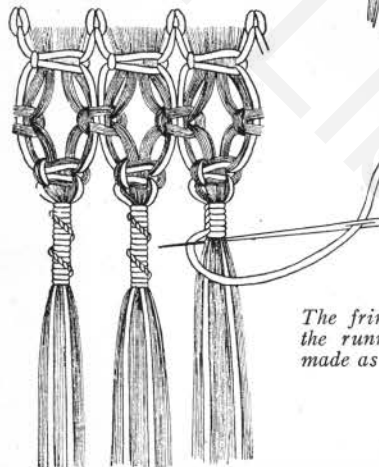


Fig. 69

The fringe which finishes the runner on page 6 is made as shown by Fig. 69

To Make Italian Tassels

Knotted—Twisted Knot—Ball—Looped—Motif

THE tassel we most often see on beautiful Italian embroidered linens is made of clusters of simple knots, all turned one way and pushed close together, the whole being finished with a needle-point heading. The knots are tied with three strands of a coarse linen thread, each strand measuring $12\frac{1}{2}$ inches. This allows the worker plenty of "finger-room" and a consequently greater degree of comfort in tying the knots than would the use of a shorter thread. However, if a finer linen thread is used, as is sometimes done, the lengths may conveniently be shortened an inch, since the knots will be tighter and will not "take up" so much as the coarser thread.

The knot is tied by holding the threads at one end between the thumb and index finger of the left hand. Turn the threads over the finger, and work the knot down to the extreme end with the thumb and middle finger of the right hand (Ia). Again turn the thread round the finger and tie another knot, working it down close to the first one. Continue tying knots in this manner until four have been tied (IIa). Turn the thread round the finger as for another knot, but tie it over the four knots already made; draw through, bringing the first knot through the other three (IIIa). This will make the three knots surround the first one. Now tie four more knots close to the group first tied (IVa), and again tie this group of knots over, bringing the fourth or last knot out so that the other three will surround it as in the first group (Va). This completes the first end of the motif.

Now begin tying again with the unknotted end of the thread. Tie a group of four knots, placing the first one half an inch from the last group finished (VIa). Tie this group over, letting the first knot come through and the three surround it (VIIa). Now tie another group of four knots (VIIIa), and tie over this group again, letting the last knot come through, thus finishing a little circle of three knots which should surround this last group, close up to the previous groups (IXa). This completes a motif. Clip the thread close on both ends. When the worker has learned to tie these knots with ease, and to handle long threads, she may find it a saving of time and material to tie motif after motif with a long thread, clipping them off as finished. However, this is a somewhat awkward method for the beginner.

Make another motif in the same manner as the first. Then, using a new thread about 16 inches long, make a half motif (four knots, tied over and the first knot brought through). One-half inch above the half motif tie one knot. Insert the two finished motifs close to this knot, one between each two of the three strands. Hold all together and tie one knot, pushing it close down against the two motifs and the previous knot, so that the motifs will be held securely in place. This forms the first cluster (Xa).

Make two more motifs, tie another knot $1\frac{1}{4}$ inches above the last one (Xa), and insert these two motifs as before. Tie another knot which will confine them closely against the previous knot. Half an inch below tie a group of four knots. Tie these over, letting the first

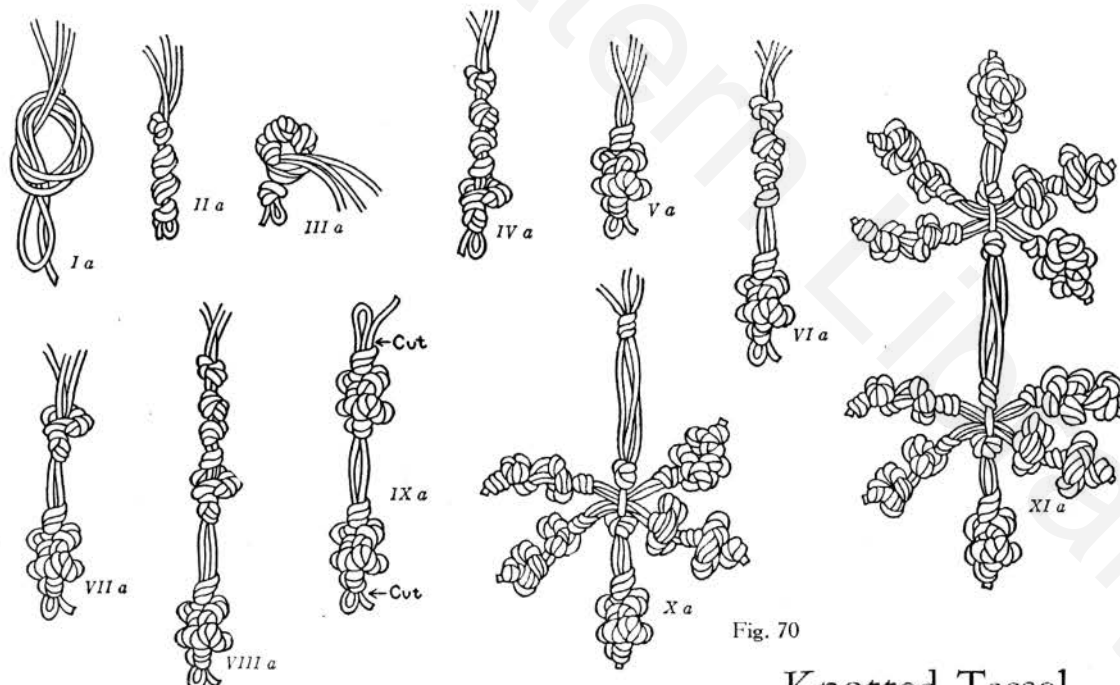


Fig. 70

Knotted Tassel

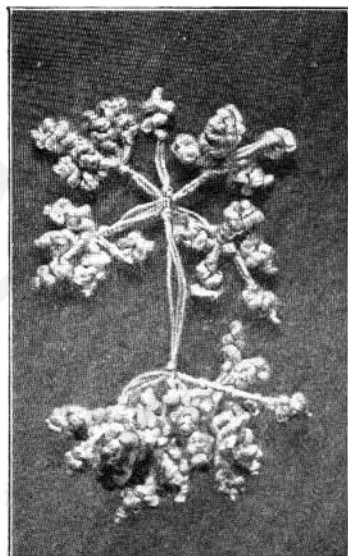


Fig. 71 (left) shows the knotted tassel ready to be doubled between the two sets of clusters and finished with a needle made heading such as shown in process below

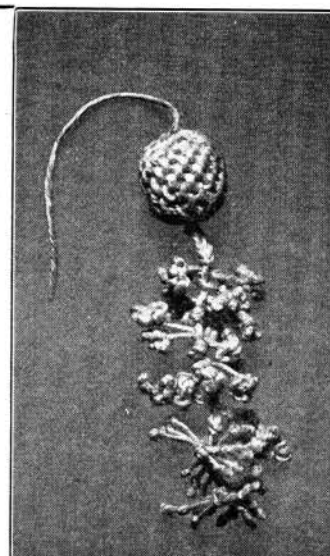
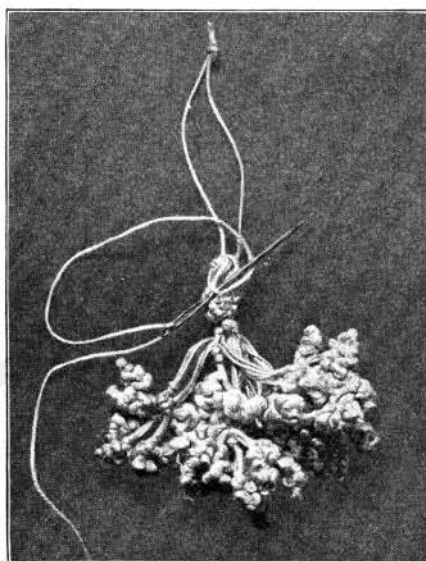


Fig. 73 (above). A variation of the knotted tassel made by knotting clusters in pairs as in Xa, one above the other. Tassels of this sort are a pretty finish to runners

Fig. 72 (right). Making a "head" for knotted tassel. The long knotted loop at the top is merely a temporary aid in making the head, and will be removed later



knot come through. Tie another group of knots, and tie these over also, letting the last knot come through. This forms the half motif on the end, and the whole gives us the second cluster as well as the first, forming a double cluster (XIa).

Following these instructions make such another double cluster in the same manner. Then, with a long thread, make a half motif, with two whole motifs tied in as before. Now tie a knot $\frac{3}{8}$ inch above and insert the two double clusters and tie them close with a knot coming down against the previous knot. An inch above this tie a knot. Make two more double clusters and insert, and tie a knot to hold them closely and securely in place as before. Half an inch from this knot, tie another cluster. This completes the knotting of the tassel (Fig. 70).

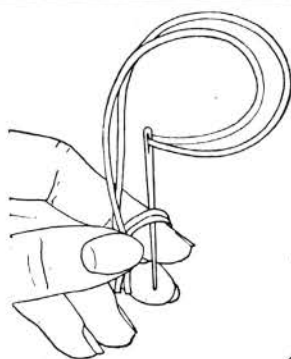
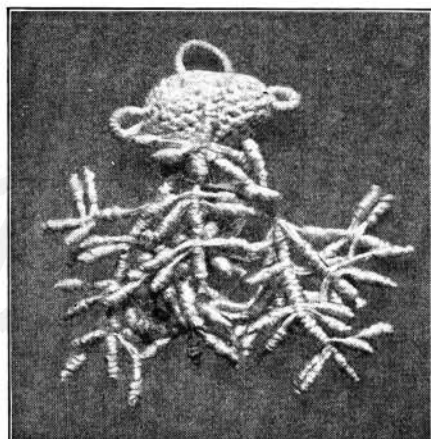
Double this tassel over in the middle between the two sets of clusters. Thread singly a long strand of linen thread. Loop this once through the double tassel, tie a knot some distance from the top and clip the thread above it. This loop gives something by which to hold while making the heading of the tassel. Hold the end of a long separate thread against the strands of the tassel on one side, and with the needle carry the thread through the finger-hold loop and the doubled over tassel, over and over again, to make a filling for the tassel head. It will take a considerable number of loops to make this little ball. When you think you have enough loops, turn the thread twice around the base of the little ball of loops and catch with a buttonhole stitch. Button-

hole into these two threads all the way around the filling and continue buttonholing round and round, row after row, working each successive row of stitches into the purl of the row of stitches above. This makes the needlepoint heading previously mentioned. It will be necessary to widen as you reach the centre, and this is easily done by putting two stitches into the purl of the buttonhole stitch just above. It will not be necessary to do this in every stitch, but in a sufficient number to make the surface of the ball smooth and rounding. Toward the top stitches will have to be dropped carefully in order to narrow. This simply means skipping a purl as required to shape the ball. When the top is reached a little buttonhole loop may be made with the end of the thread, or a thread may be left which is long enough for sewing on the tassel.

TWISTED KNOT TASSEL

This tassel is a little more difficult than the first. We may call it the Perugian tassel because it is usually found on the beautiful heavy embroideries of Perugia. Sometimes it is just a cluster of the knots, but more often it is combined with a four-petaled flower form, or with big needlepoint tops or richly worked heads.

To tie the knots, two of which compose each motif, thread a blunt coarse needle with No. 16 linen thread, using a generous length. Double it and turn the ends which have been brought together round the first finger of the left hand. Hold tightly under the thumb and tie into the loop by passing the needle through seven



I b



II b

Twisted Knot Tassel

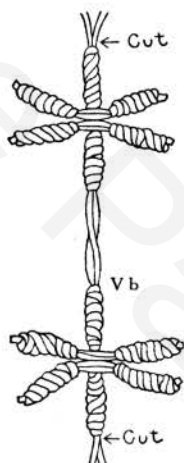
Fig. 74



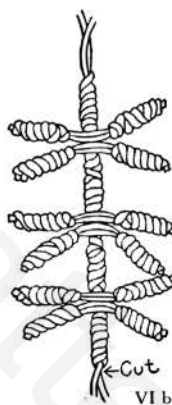
III b



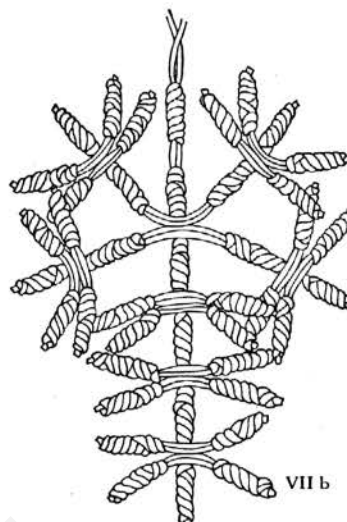
IV b



V b



VI b



VII b

times (I b). Slip out the finger. Allow the twists, or turns, to roll over the loop (II b), and work them back toward the thumb and forefinger of the left hand with the thumb and forefinger of the right. Turn and work down gradually until the roll, or seven-times knot, is quite firm. Again turn the thread round the first finger and oversew into it seven times as before. Release and work the turns down to within one-quarter inch of the other knot or twist. Getting the second knot to lie close to the first in this way is always the point of difficulty. Repeat the knot-tying process down the long string, taking care to have the knots come close together when the string of bead-like knots is finished. When the string is complete, cut the knots apart in pairs to make the little motifs (III b).

Cut a new thread, double as before and make one roll, or knot. Thread through the needle two of the motifs, carrying them down to the knot just made in the end of the thread (IV b). The threading is done by passing the needle through the double thread between the two knots of the motifs. Now make another knot as close to the two motifs as possible to hold them against the first knot. Three-quarters of an inch higher up on the string make another knot, and against this thread two more motifs, followed by another knot to hold them together firmly and to finish the cluster (V b). Clip the thread close at each end of the cluster — that is, at the first knot and the last. This cluster now becomes a second

motif. Make another exactly like it and lay both aside until needed.

In another generous length of thread, doubled, make one knot at the end, and against it thread two small motifs. Make another knot close to them to hold them in place, thread in two more small motifs, make another knot, thread in two more small motifs and tie still another knot to hold them (VI b). Now thread in the two large clusters you had previously laid aside, hold them with a knot, and tie one more knot one-quarter inch above, as shown in VII b. This completes a group which can be used in many ways with needlepoint or other decorative tops. The illustrated tassel has a needlepoint top, made over a firm oval packing of cotton batting. The loops at top and sides are loop stitches taken into the needlepoint heading and wrapped closely with the thread over this stitch foundation. Two whole clusters of twisted knots made like VII b, and three clusters like VI b are attached to the sides and bottom of the stuffed head, making a very handsome tassel.

BALL TASSEL

An entirely different tassel is made of little balls of linen, graduated in size, stuffed and embroidered with wee spines, and joined by long cords covered with buttonholing which is allowed to twist in the making to give a spiral effect.

These small balls with their stiff spines look for all the

world like little sea creatures. They must be made with a rather light-weight linen or else it will not be possible to draw up the small caps. Three sizes of the balls are combined in the illustrated tassel. Other groups can be planned. On doilies or other small linens, tassels should not be too large.

To cut the largest ball, draw a circle on the linen $1\frac{3}{4}$ inches in diameter and cut outside of the outline (Ic). Turn the edge over very slightly as you whip the edge, bringing the needle over from the back to the front, since this little turned edge must come inside the ball (IIc). Use very strong cotton; the wiry milliner's cotton is the best, as the linen thread with which the decoration is to be done is too coarse. Draw up little cap (IIIc), fill tight with cotton batting or lamb's wool, sew firmly with the same thread, lifting the little gathers and drawing them close together at the top, and mold the ball with the fingers until it is quite round (IVc). Now thread the needle with No. 30 linen thread and bring the needle through a little way from the gathered top. The spines are put around the ball from the top in alternate rows until the ball is covered.

To make a spine, take up a small stitch, catching through a few threads of the linen only, and draw through almost all the way, leaving a little loop (Vc). Now, holding the ball between the forefinger and thumb of the left hand, insert the needle in the loop with point away from you, and turn the needle around the loop five times (VIc). This slightly untwists the thread. Bring the needle through these twists, drawing it through with point up, and let the twists run down the thread. They must be worked along in very much the same fashion as the knot is worked into place in making the twisted knot tassels. The spine sits close against the ball, wide at the base and pointed at the top, the thread coming out at the top of the point (VIIc). In-

sert the needle at the base of the spine and carry it along to the left in position for the next spine. Bring the needle out on the ball, take up a tiny stitch and draw through as in Vc. The finished ball, covered with alternate rows of spines, is shown in IXc. Graduate the remaining balls and cover in the same way.

The string which holds the balls is one thread, over which buttonhole stitches are worked. Bring the thread up straight an inch or an inch and a half, and turn. Hold by the folded end and buttonhole back to the ball (Xc), letting these stitches twist around this middle thread. This makes a pretty twisted cord. Attach one ball to another, making a pendant of three.

LOOPED-MOTIF TASSEL

The pretty little twisted motif of these tassels is made with a needle threaded singly with No. 16 linen thread. Wrap the end of the thread three times round the point of a sharpened pencil or stiletto to make a tiny ring (I'd). Now whip through this until it is covered. Take three loops over the finished ring and draw them evenly all together over the needle (II'd). These should be little loops, of course, but not quite so small as the first one was. Whip over these three loops, treating them as one. (If you have difficulty in keeping these three loops in place while working, a short thread can be slipped through by which to hold them, and slipped out again when the loop is whipped.) When complete, make another, and another, until four rings have been finished over the one first made. Mold these rings around the centre one, and on the motifs which are to tip the ends of the tassel make a fifth loop. Then pass the needle through first loop and out (V'd). When thread gives out, start another by working the end into a three-ply loop.

Ball Tassel

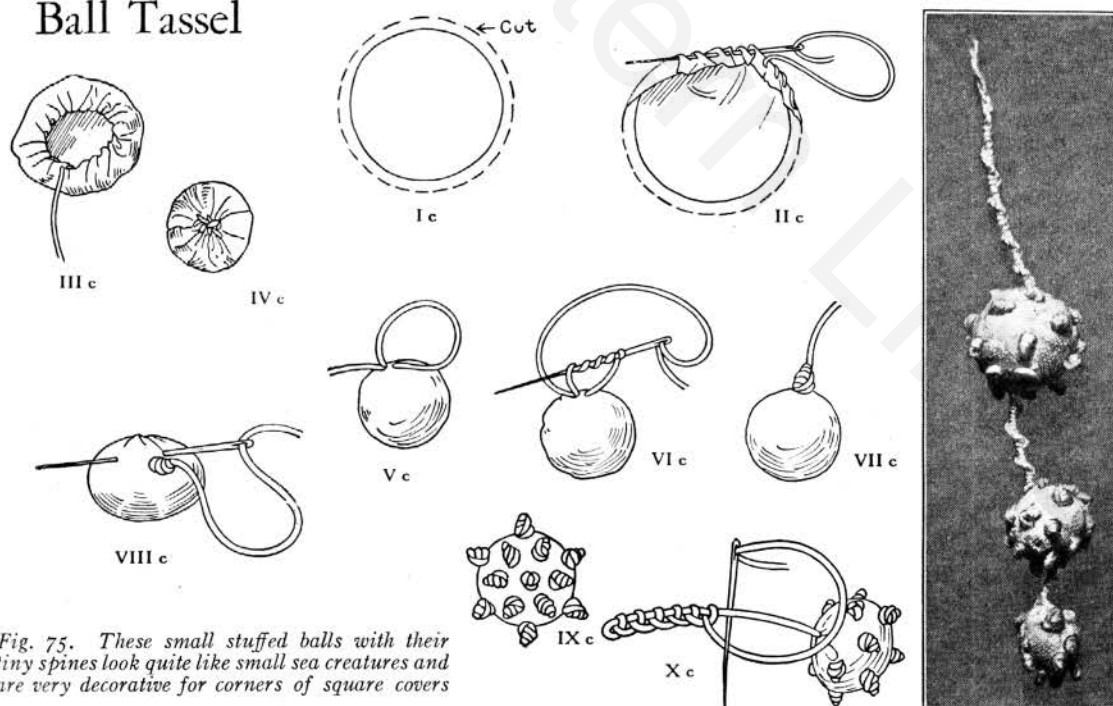
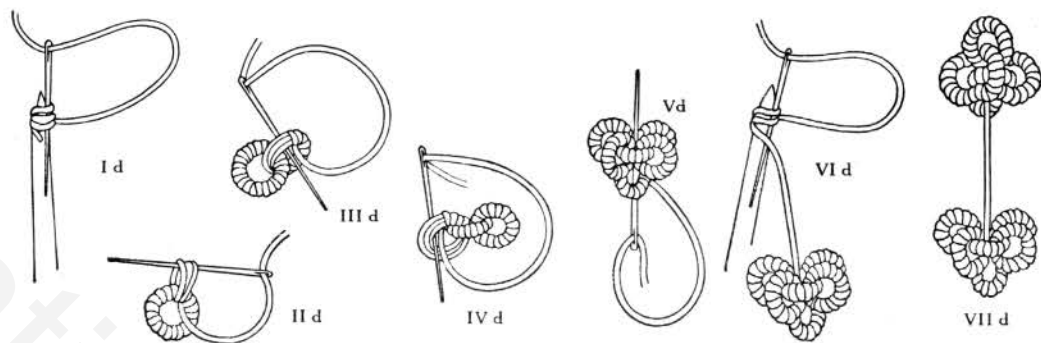


Fig. 75. These small stuffed balls with their tiny spines look quite like small sea creatures and are very decorative for corners of square covers



Looped Motif Tassel

The second little motif should be made $1\frac{1}{2}$ inches above the first on the single thread. This is done by turning the same working thread around the pencil at its point $1\frac{1}{2}$ inches above to form the foundation as it was formed before (VI d). Make a number of these double motifs (VII d). Then make one with five volutes (whipped loops), and half an inch above it make one with four. Into the foundation loop of this motif the double motifs should be caught just as you begin to whip over (VIII d). This forms a pretty group of four. One more motif, made above it, completes one of the strings of drops that form the tassel (IX d). Carry thread an inch or more above last group, fold and pass back through centre ring of last group and

fasten in centre of group below (IX d). The number of drops to be made will be determined by the worker's preference and the type of heading to be used. In the illustration you will note that one of the tassels combines the looped motifs with two fat little knotted tassels.

The headings for these tassels are all buttonholing or, rather, Venetian point, over the filling of threads, or, as in the case of the square heading, Venetian point over cardboard, with the additional decoration of needle-point loops.

The heading of tassel at left (Fig. 76) is flat; the one at right (Fig. 77) is cotton filled. Both are done in Venetian Buttonhole as described on page 29.

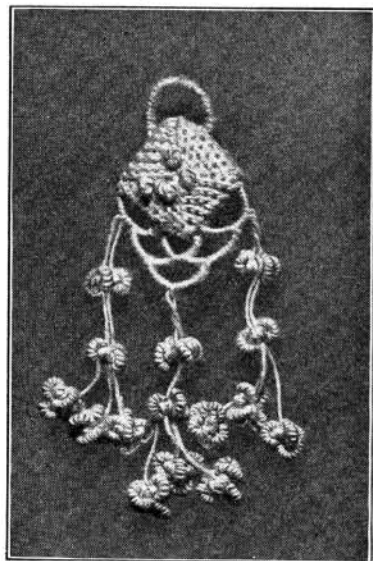


Fig. 76. Looped Motif Tassels attached to a square cardboard heading covered with Venetian Point

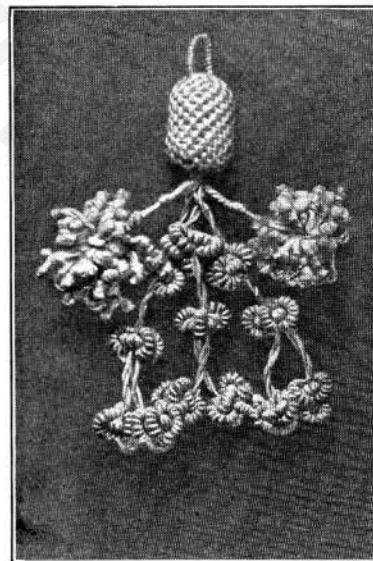
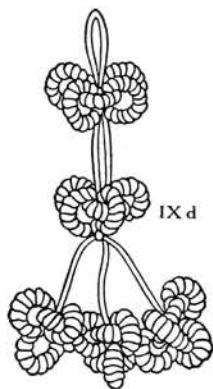


Fig. 77. In this case Looped Motif Tassels are combined with two short Knotted Tassels



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