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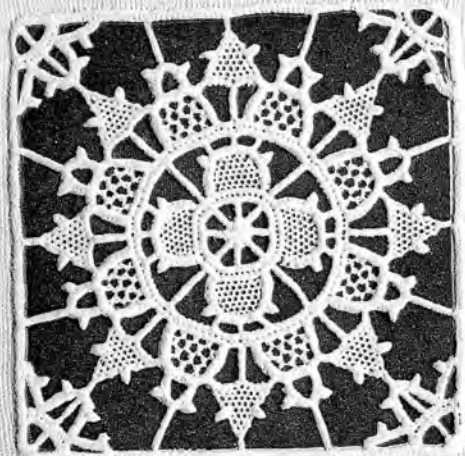
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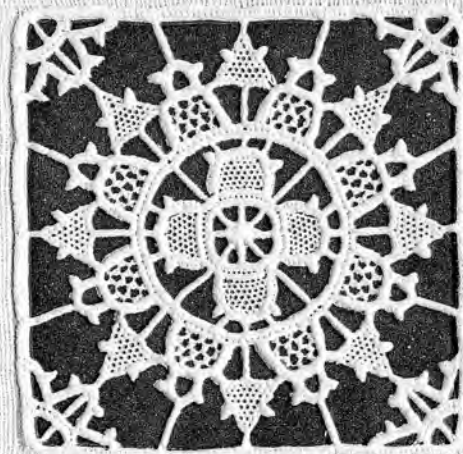
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D·M·C LIBRARY
NEEDLE-MADE
LACES
1ST SERIES



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NEEDLE-MADE LACES

(Ist Series)



TH. DE DILLMONT, Editor
MULHOUSE (Alsace)

INTRODUCTION

Under the name of NEEDLE-MADE LACES are comprised all laces made with thread with the help of a pattern and with a needle as sole implement.

This kind of extremely artistic work is of Italian origin; it dates from the 16th century and may be regarded as an outcome of open-work on linen.

The earliest specimens closely resemble the handsome open-work on linen known as Reticella, the name being still used for needle-made laces of geometrical design, with square divisions.

By degrees the designs were freed from the rectangular form of the early models, leaf-motives were introduced and the laces known under the name of "Punto in aria" came into vogue. This was soon succeeded by a new kind styled "Venetian point" with patterns composed of flowers, garlands and ornaments.

To the 18th century we owe all those different kinds of lace the grounds of which consist of fine meshes; all of French origin and known respectively by the names of Alençon point, Argentan point, Sedan point, &c.

Although those patterns that imitate the old laces are specially appreciated at the present day the modern style has not failed to exercise a certain influence on the manufacture of lace and new and interesting patterns of this kind are beginning to come into favour.

The execution of needle-made lace is often very laborious, especially those kinds which require to be worked with extremely fine thread and need great practice.

We have tried to present our readers in the present album with none but such models as can be reproduced without difficulty, to which end we have limited our selection to such laces as can be worked with relatively

coarse cotton without losing anything of their elegance or grace, and are sufficiently simple of execution to be within the capacity of every one.

The album opens with a little explanatory treatise, followed by 9 plates with Reticella patterns, 2 plates, imitations of Reticella, done with braids and 2 plates with Venetian point patterns. To show our readers the various uses to which our patterns can be put, we conclude the series with 2 plates with small pictures of articles trimmed with laces the patterns of which are contained in our album.

At the end of the album will be found patterns on the same scale as all our models, printed in white on black paper. They can be detached and serve as they are for working the laces on.



Needle-made Laces – Ist Series

Directions for making Needle-made Laces

The pattern. — The making of needle-made lace requires a pattern on black paper of a particular quality, which must indicate the outlines, veins and motives as well as the connecting bars.

To save our readers the trouble of drawing these patterns for themselves they will find at the end of the album drawings of the complete series of our models, printed white on black ; by following the white lines of the drawings the tracing is obtained.

Plates I, II, III, IV, V and X contain patterns for square and round motives to be worked in one piece.

Plates VI, VII, VIII, IX and XIII reproduce laces and insertions; in the case of the narrow patterns we always give several subjects of the design, and in that of the wider ones one complete scallop. These patterns are to be worked in pieces which are afterwards joined together.

For the wide lace in plate XI the squares of the middle stripe as well as the footing and the lace below should be worked separately.

For the Venetian laces on plate XII, the subject of the design which is too big to be made all in one, had to be divided in two.

Preparatory work. — The first thing to do in working one of our models is to cut the printed pattern out of the book and place it on a layer of cloth or felt; then prick out all the white lines with a pricker, leaving from 2 to 3 millimeters between the holes, taking care to make a hole wherever the lines cross each other.

When several copies of the same pattern are required you have only to put several sheets of lace paper under the printed pattern and prick them all through together at the same time. You then complete these patterns by adding with a pen and with a light colour the white lines of the model pattern.

The perforated pattern should then be lined with two layers of stout white stuff.

Materials. — Very twisted cotton or flax threads should be used for making needle-made laces and with none but a very evenly twisted thread is it possible to make really fine lace ; we advise our readers therefore to use the D.M.C threads for their work, these being quite particularly suitable for these kinds of lace.

Laces for trimming underlinen, generally worked in the linen are preferably made with very strong thread, such as D.M.C Special crochet cotton (Cordonnet spécial) and D.M.C Flax lace thread (Lin pour dentelles).

For laces that are to serve as trimming for articles of dress and furniture in muslin and in silk a silky bright thread like D.M.C Alsatia should be used.

The laces are generally made with several numbers of the same thread. In order to be quite explicit, particulars concerning the threads and the sizes and numbers to be used for our models are given on the back of each plate.

Should it be wished to do the work with finer or coarser thread than indicated by us the number of stitches and rows of stitches must be increased or lessened in proportion.

Execution of the work. — In the making of needle-made lace, there are four different phases to be distinguished:

- 1) The tracing, which consists in covering all the lines of the pattern with a double thread.
- 2) The filling in of the motives with various lace stitches.
- 3) The connecting of the motives by means of bars.
- 4) The embroidering of the outlines with button-hole stitches.

The tracing. — The tracing is done with a thread of medium thickness, which is secured at each hole by an overcasting stitch made with a fine thread.

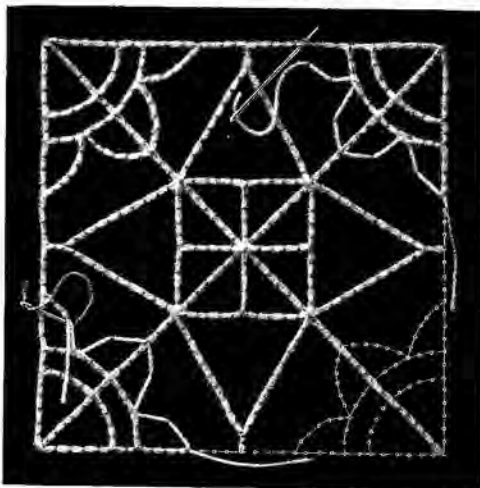


Fig. 1. How to do the tracing.

For our models we have throughout used D.M.C Special crochet cotton (Cordonnet spécial) N° 40, 50 or 60 and for the seam D.M.C Alsatian thread (Fil d'Alsace) N° 300 or 400.

The tracing of the principal lines is generally done with a double thread, the little secondary motives on the other hand, with a single thread. Then this thread must be carried to and fro from one end of the branch to the other,

then unite it again at the point it started from to the second thread so as to be able to continue the tracing of the principal lines with the thread that has again become double. When you touch a finished part of the tracing with the thread you pass it

between the two threads that are already fixed so as to form a firm web.

Figure 1 shews how a square is traced; below, on the left we indicate how to bring the thread back from one branch and above, on the right we shew how to interlace the threads of the web. When a piece of lace is to be made in separate pieces only a single thread is traced along all the lines of junction; in joining two parts together the two single threads are united and in this way the two necessary threads for the tracing are collected together.

How to fill in the figures with lace stitches. — The threads of the tracing form an enclosure in which the different fillings are worked. To succeed in doing this neatly and satisfactorily, cover all the parts of tracing you are not engaged upon with tissue paper, leaving those you are about to start upon at once, uncovered. Besides this cut out of a little piece of rather stout white paper a little bigger than the uncovered part, a small round hole which you place on the right side of the part you are going to work upon. This paper you move on as you work.

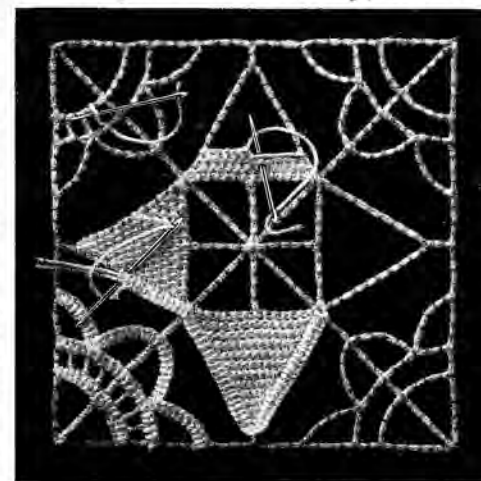


Fig. 2. How the figures are filled in with lace stitches and how to embroider over the outlines.

You cover up the finished parts as you go along with paper and do not remove it until you come to making the connecting bars. The different lace stitches called sometimes "*Jours*" consist of button-hole stitches set more or less closely together; by grouping them together in different ways a great variety

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of patterns can be obtained. With regard to the choice of lace stitches the kind of figures you want to fill must be taken into consideration; open-work stitches are suitable for wide figures and close stitches for narrow ones.

The first row of stitches has always to be made over the threads of the tracing. We cannot here indicate exactly the direction to be given to the rows of stitches and to avoid mistakes we advise our readers to pay close attention to the patterns on our plates. When you have finished a row of stitches you slip your thread one or more times round the tracing threads and fasten the last row of stitches to the tracing threads by means of overcasting stitches. As you work all the threads should be fastened off in the tracing so that no one can see where they are fastened off because the tracing is generally embroidered over.

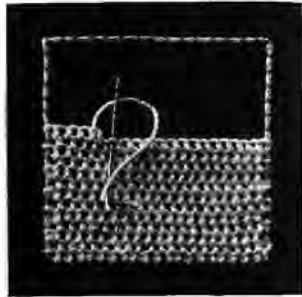


Fig. 3. Close button-hole stitch worked in rows to and fro.

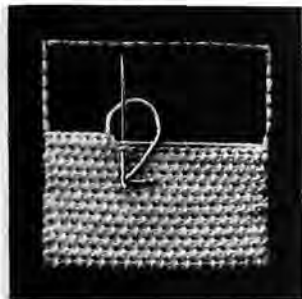


Fig. 4. Close button-hole stitch worked over a stretched thread.

Figure 2 shews how pyramids are filled in with a close lace stitch. You begin at the bottom and working upwards you continue to decrease the number of stitches each row on each side up to the point of the pyramid. All lace stitches should be begun from the bottom and the needle should be held point upwards and handled as shewn in figures 2 to 14.

There are numbers of lace stitches but we give here only explanations of those used in the execution of our patterns.

To those who desire other stitches we recommend our *Encyclopedia of Needlework* or our work entitled *Point Lace*, both con-

taining a large choice of close and transparent lace stitches. The filling in our models consists mostly of close button-hole stitches which can be done in two ways: either in rows worked to and fro, as shewn in figure 3, or in rows going merely from left to right. In the latter case, in order to get back to the left the thread must be stretched across over the whole surface. In the next row the button-hole stitches must be worked over the stretched thread, see fig. 4. To give a lighter appearance to the last stitch little empty spaces may be left in the rows of close stitches by skipping some loops of

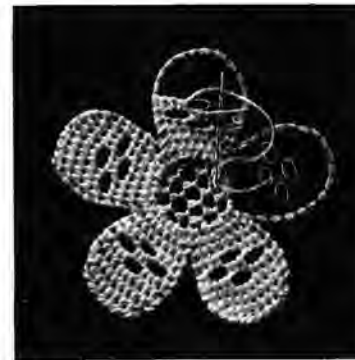


Fig. 6. Flower in close button-hole stitch with open-work stars.

the button-hole stitches. Returning with the thread, pass it through the loops you want to skip, see fig. 5, then you skip all these stitches, in making the next row of button-hole stitches.

Then in the next row, you set as many stitches in empty spaces as you skipped and in this way you get open eyelet-holes in the close ground.

The places where the eyelets are to come in the close ground are marked in the pattern by little round dots; see figures 52, 78, 79 and 80.

Figure 6 shews the working of a flower of the lace figure 78,

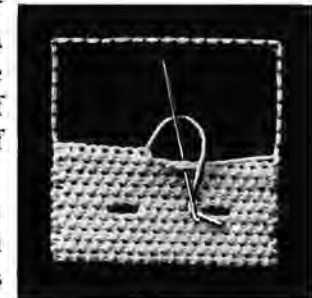


Fig. 5. Close button-hole stitch with open eyelet-holes.

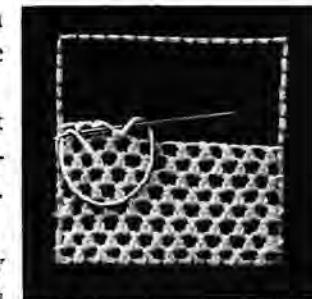


Fig. 7. Knotted button-hole stitch.

with the leaves in close button-hole stitches ornamented with little open-work stars. The stitches above described should be worked with a thread of medium size so as to get well furnished fillings; the open-work stitches on the other hand are generally done with finer threads.

For the open-work we recommend knotted button-hole stitch, fig. 7. It consists of two button-hole stitches very close together, knotted together at the top by a third button-hole stitch set horizontally. It is worked in rows to and fro. To fill in the narrow bands

overcast bars are sometimes made, by passing the needle one or more times round a thread stretched beforehand. See the left top corner of figure 2.

How the bars are made. — After finishing all the lace stitches you make the bars that connect the motives. For Reticella laces these bars are always traced, for Venetian point on the other hand experienced workers can easily work them with a free hand on the pattern by carrying the thread two or three times across the vacant space and passing it through the outlines of the motives. Once



Fig. 8.
Overcast bars.



Fig. 9. Button-holed
bars in one row.



Fig. 10. Button-holed
bars in two rows.



Fig. 11. Bars
in darning stitch.



Fig. 12. Bars
with little picots.



Fig. 13. Bars
with semi-circles.



Fig. 14. Bars
with little rings.

these bars are laid or traced they can be finished in different ways.

For the Reticella laces and for the coarse Venetian point closely overcast bars should be used, quite easy to make, see fig. 8.

In Reticella laces, as well as in very fine Venetian point the bars are also worked in button-hole stitch. The figure 9 explains the working of the button-hole bars in a single row. If you want wider bars you make two rows of button-hole stitches, see fig. 10. In this case the stitches of the first row must be sufficiently wide apart to leave room for those of the second row, which you work on the opposite side. Very wide bars are made with darning stitch for which you have to trace two double threads or else carry twice two

threads over which you make the darning stitch, by passing the needle downwards from above and upwards from below through the tracing threads, see fig. 11.

Darning stitch is also used for filling in narrow bands, as well as rings, loops, &c., see patterns 68, 69 and 70. For laces of a certain richness, you ornament the bars with picots in the shape of scallops, semi-circles and rings, which are always worked in button-hole stitch.

To make the little picots, fig. 12, you carry — at the desired point — the needle over a double auxiliary thread, held fast by the thumb of the left hand, bring the thread back over the bar and

pass it once again through the loop of the auxiliary thread. This triple thread must be only just long enough to be covered by the three or four button-hole stitches that form the picot. When the bar is finished you remove the auxiliary thread.

If you wish to ornament the bars with semi-circular picots you make the button-hole stitches a little beyond the middle of the bar, bring the thread back three times, fastening it to the seventh or eighth stitch of the bar and make button-hole stitches over the three stretched threads. These semi-circles may also be enriched with little picots, see our models. To form the little picots ornamented with little rings, you make button-hole stitches to the middle of the bar, then stick a pin into the pattern just above the tracing; round this pin throw the three threads necessary to form the ring; which threads are afterwards to be covered with button-hole stitches.

It may be that the spaces to be filled are too big to be filled with bars only. In this case little rings can be made in the middle of the place that remains empty; these rings are then joined to the motives by bars going in every direction. These rings being independent motives the threads of the tracing should be sewn first and then embroidered over.

How to embroider over the outlines. — To make all the details of a design stand out well and to give more precision to the edges of the motives the outlines are generally worked over with button-hole stitches. You lay from 2 to 6 strands of thread along the outlines and over these padding threads and the tracing threads you make very close button-hole stitches, taking care to see that the padding threads should always be tightly stretched.

Figure 2 shews on the left the execution of the embroidered outlines over the padding threads. These embroidered outlines may be left plain or be ornamented with picots, as seen in our different models.

How to remove the lace from the pattern. — To detach the lace when finished from the black paper you have but to separate the two underlying pieces of stuff by cutting or tearing them apart, thus breaking the threads that fasten the lace to the pattern.

The ends of thread that remain in the work are then removed with a pair of small pincers.

How to put different pieces of lace together. — When a piece of lace is made in separate bits these have to be put together so as not to let the joins be visible.

The first part of the work can be finished up to the bars and the outlines of the line of junction; then it must be detached from the pattern.

The second part of the work is likewise to be finished up to the lines of junction, then you join the first part with the unfinished side to an unfinished side of the second part and complete the bars and the outlines that remain to be finished.

You detach the lace thus lengthened and make a second piece and add it to the two finished pieces; and proceed thus until you have obtained the desired length.

How to insert or encrust laces in a piece of stuff. — Reticella motives seldom used by themselves are generally inserted into a piece of stuff. In this case the outside threads of the tracing are only embroidered over with overcasting stitches set wide apart; see plates I, II and X.

To do this you begin by marking out the desired place in the stuff with little running stitches, after which you remove the stuff taking into account what is necessary for the turning in which you tack down lightly on the wrong side of the stuff. You then baste the lace motive into the empty space with big stitches and fix it to the edges of the stuff with button-hole or overcasting stitches.

These stitches must be carried over the outside threads of the tracing and penetrate rather far into the edge of the stuff so as to

have a firm hold once the stuff that projects beyond the turning-in is removed.

The patterns of plates III and IV are fixed by means of button-hole stitches and those of plate V by overcasting stitches.

If the motives that are to be inserted are square-shaped the edges of the stuff may be secured by an open-work hem; in this case the lace motives should be open-worked by means of invisible overcasting stitches.

Imitation Reticella Laces

Reticella laces, just now in great vogue, can also be partly made with woven braids, known under the name of "Reticella braids"; these braids imitate the needle-made forms which take so much time and trouble to make. These imitations give very effective results and deserve our readers' attention. We have therefore added to our album two plates of models executed with braids.

Plate X contains 7 squares for various uses and plate XI a wide

lace suitable for an altar-cloth or alb. There is no great choice of Reticella braids and figures 15 to 19 give representations of the kinds most in use.

Figures 15 and 16 represent lozenges, one side of which is close, the other open-worked.

Figure 17 represents squares; figure 18 close pyramids and figure 19 a narrow plain braid.

Some laces however require narrower braids than our model; in this case a plaited tress made with bobbins, see fig. 20,

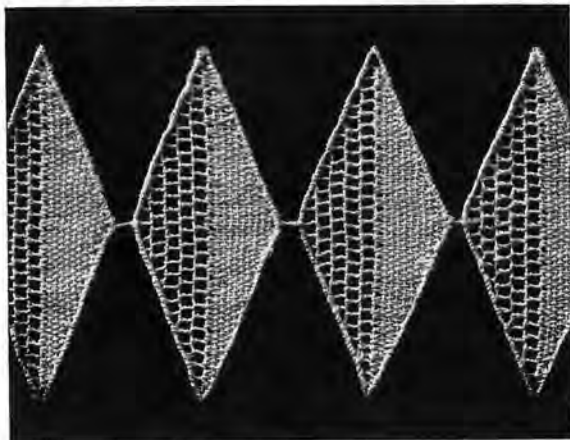


Fig. 15. Big lozenges.

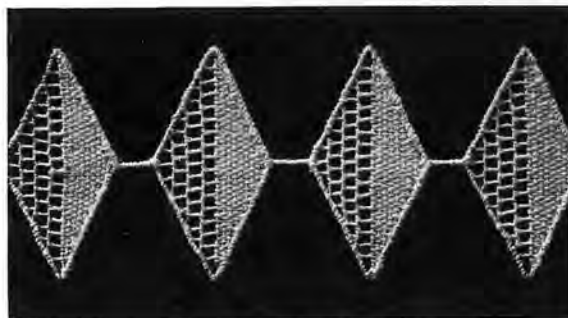


Fig. 16. Little lozenges.

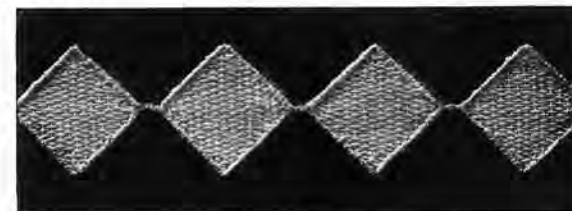


Fig. 17. Squares.



Fig. 18. Pyramids.

IMITATION RETICELLA LACES

should be used, or a plaited braid such as D.M.C Superfine braid (Lacet superfin), made in different widths.



Fig. 19. Plain braid.



Fig. 20. Tress plaited with bobbins.



Fig. 21. D.M.C Superfine braid.

The making of Reticella laces with braids is very analogous to that of the real Reticella laces, the only difference being that woven motives are substituted for needle-made fillings. You begin by making the tracing and fasten the braids on to the pattern at each corner by a little

stitch, then you carry a single thread along the outlines of the

braid by fixing the braid and the thread together on the pattern. All the other lines of the pattern are to be traced with a double thread. When the tracing is done you finish the model like any other, making the connecting braids first and then embroidering the outlines.

In figure 22 we shew, in process of execution, a Reticella square with braids copied from the square fig. 38 of plate III.

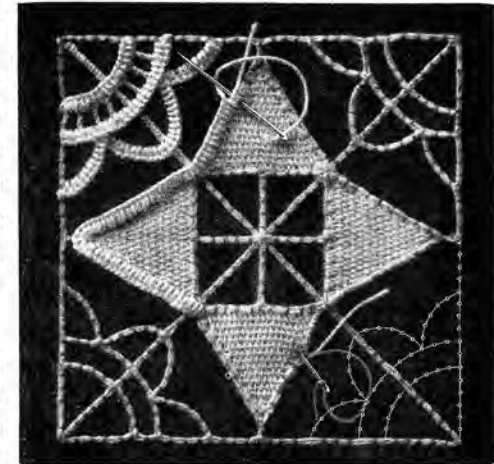


Fig. 22. How to make a Reticella square with braids.

For executing the laces reproduced
in the following plates use the patterns printed on black paper
which are at the end of the album.

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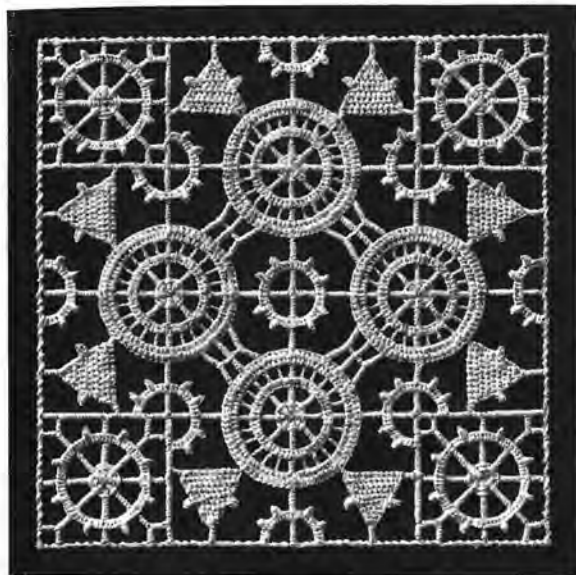


Figure 23.

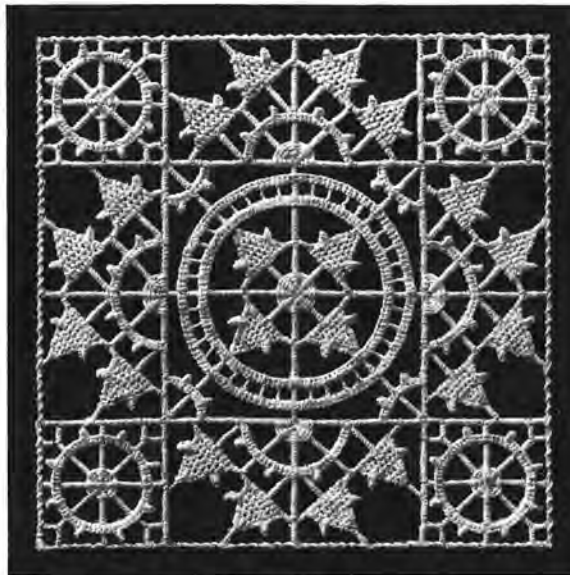


Figure 24.

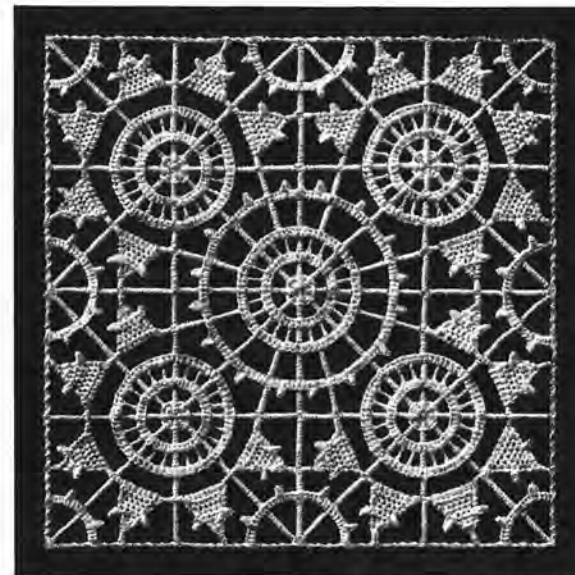


Figure 25.

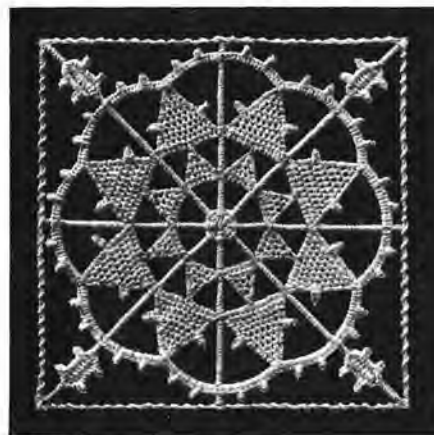


Figure 26.

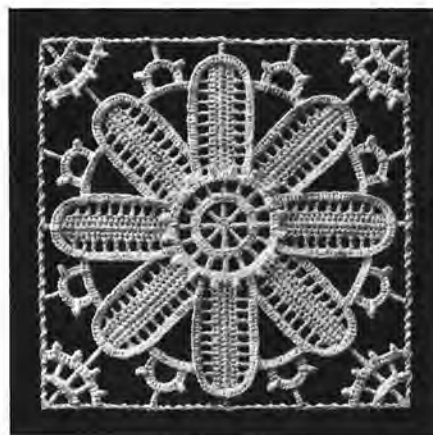


Figure 27.

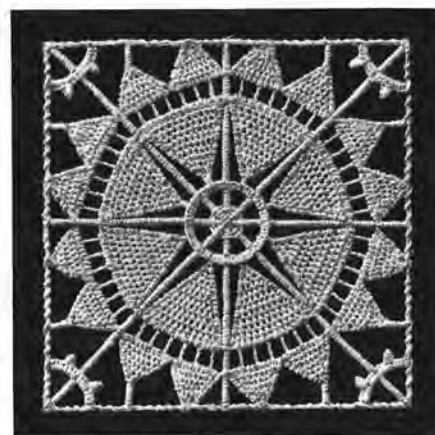


Figure 28.



Figure 29.

For making these laces, use D.M.C Special crochet cotton, D.M.C Alsatia or D.M.C Flax lace thread

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Figure 30.

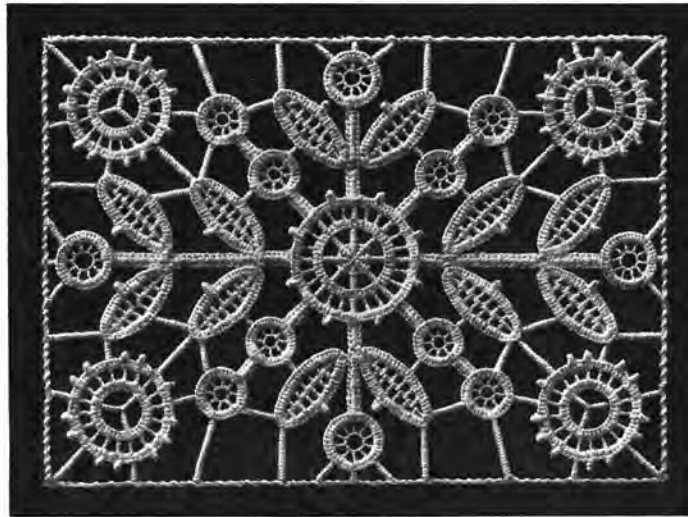


Figure 31.



Figure 32.

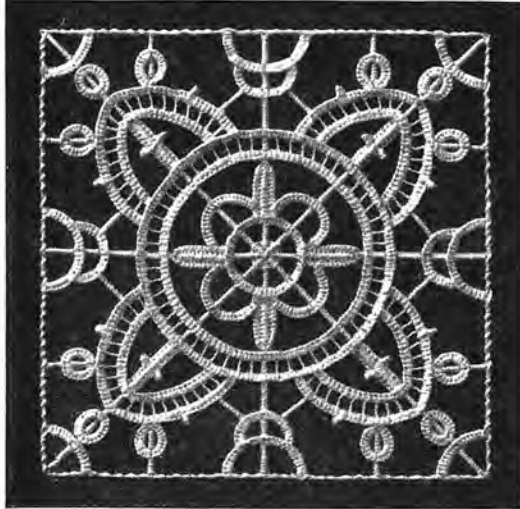


Figure 33.

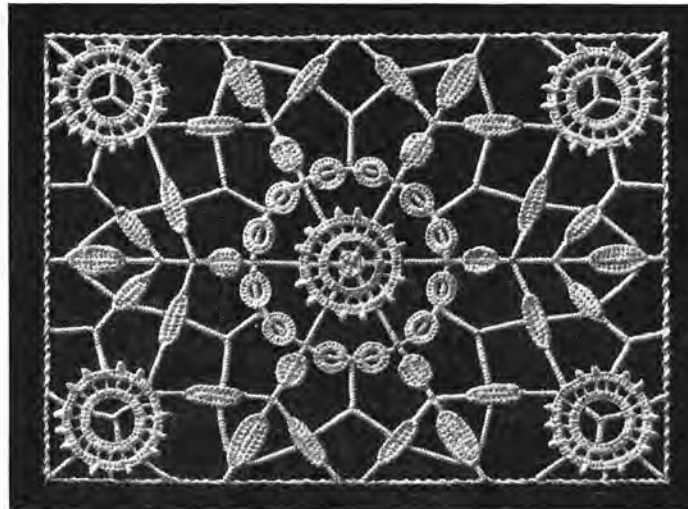


Figure 34.



Figure 35.

For making these laces, use D.M.C Special crochet cotton, D.M.C Alsatia or D.M.C Flax lace thread

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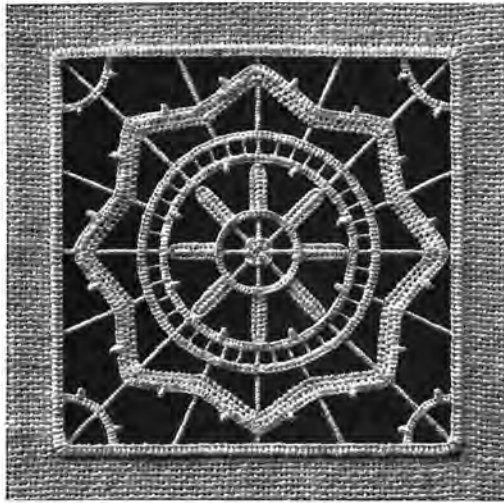


Figure 36.



Figure 37.



Figure 38.

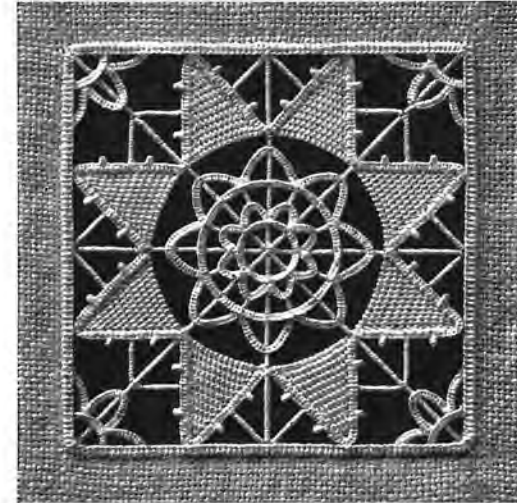


Figure 39.

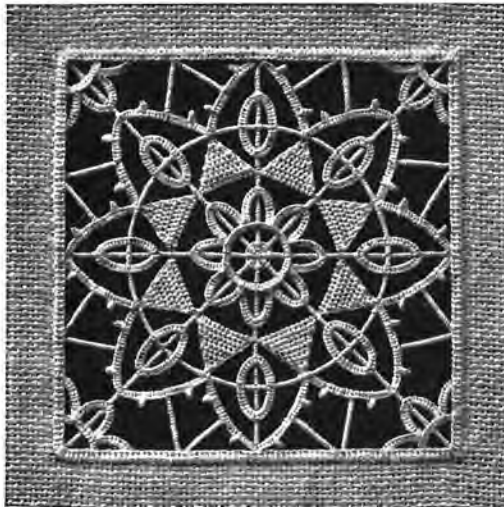


Figure 40.

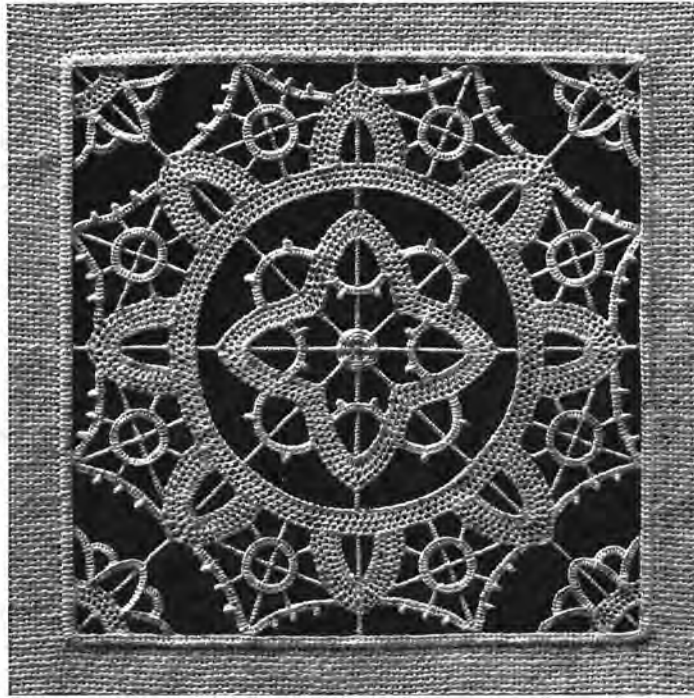


Figure 41.

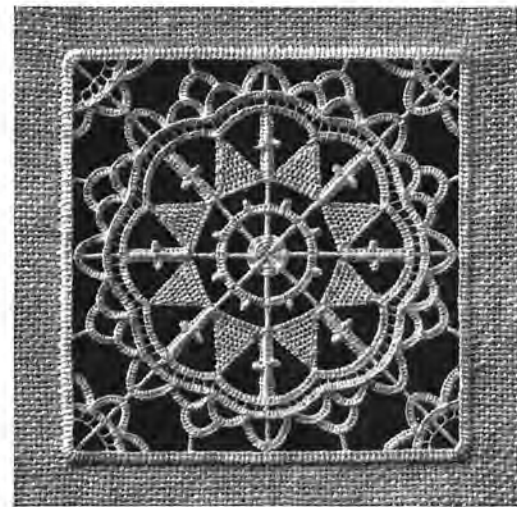


Figure 42.

For making these laces, use D.M.C Special crochet cotton, D.M.C Alsatia or D.M.C Flax lace thread

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Figure 43.

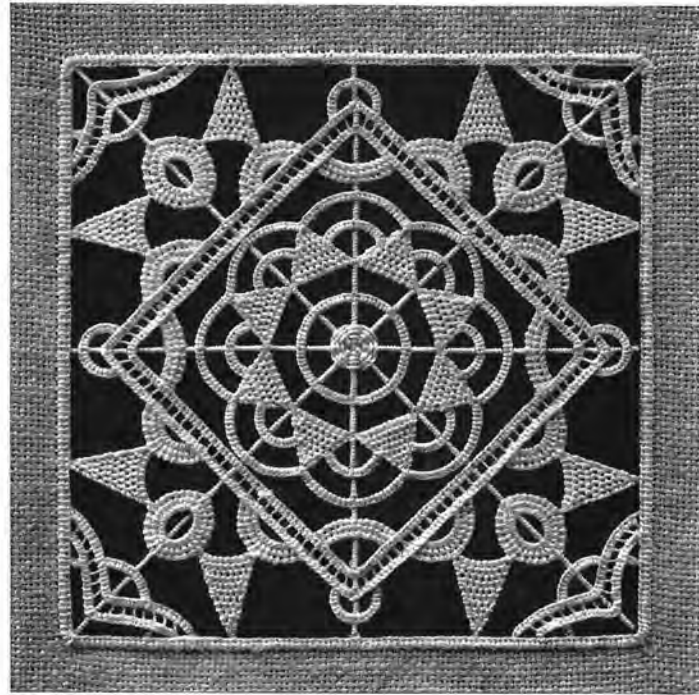


Figure 44.



Figure 45.

For making these laces, use D.M.C Special crochet cotton, D.M.C Alsatia or D.M.C Flax lace thread

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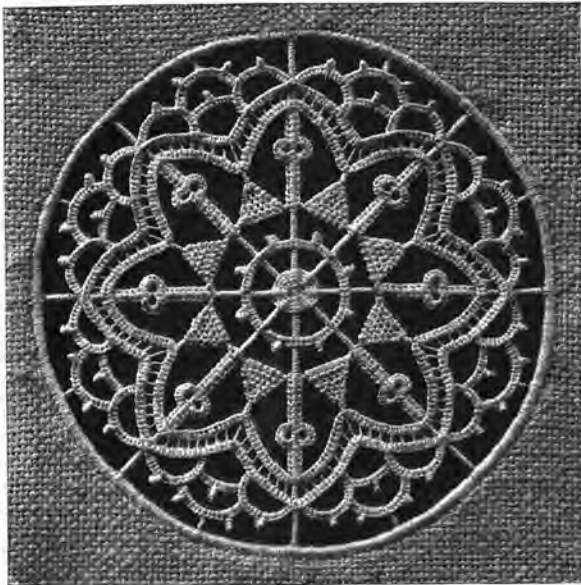


Figure 46.

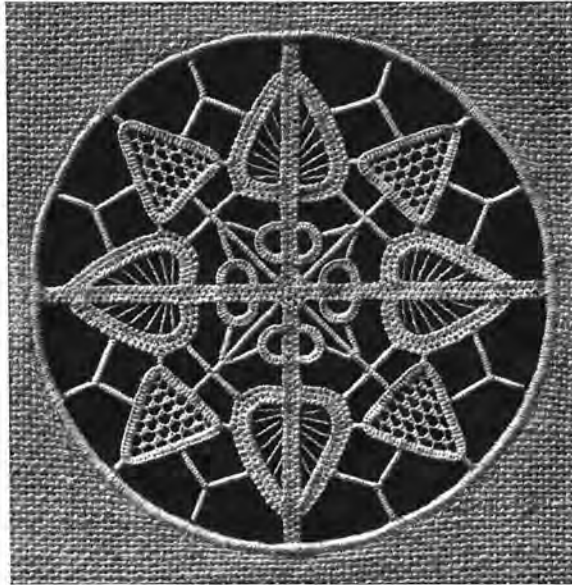


Figure 47.

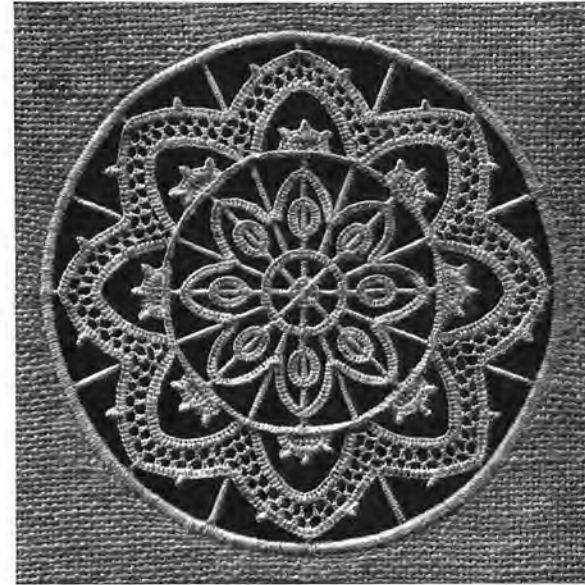


Figure 48.



Figure 49.

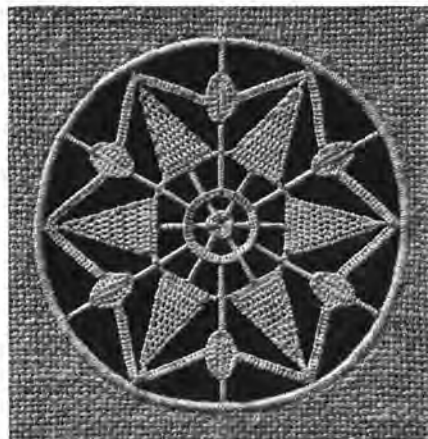


Figure 50.

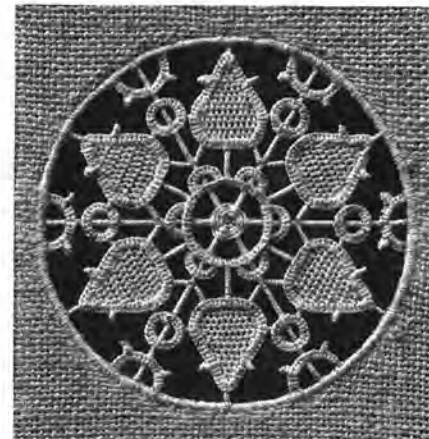


Figure 51.



Figure 52.

For making these laces, use D.M.C Special crochet cotton, D.M.C Alsatia or D.M.C Flax lace thread

NEEDLE-MADE LACES — 1st Series

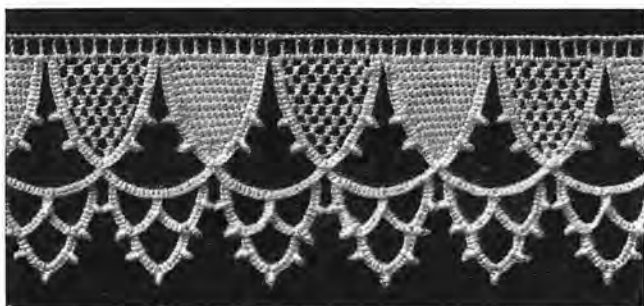


Figure 53.



Figure 54.



Figure 55.

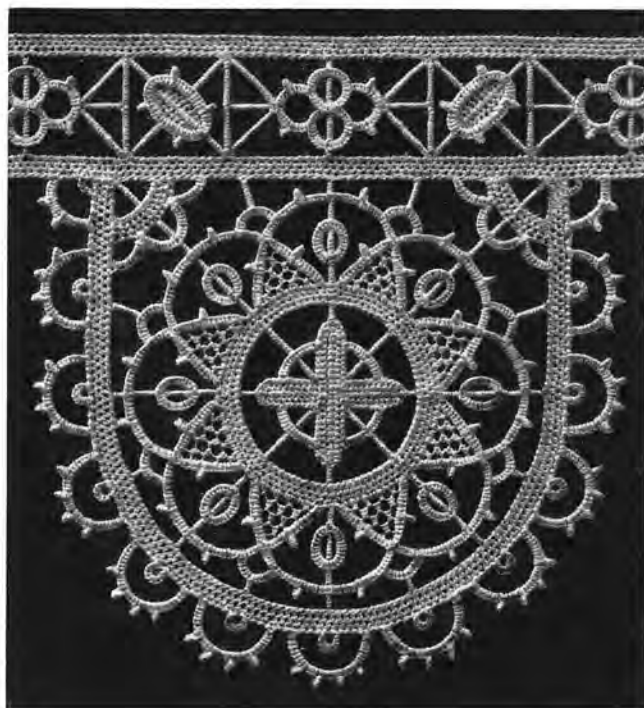


Figure 56.

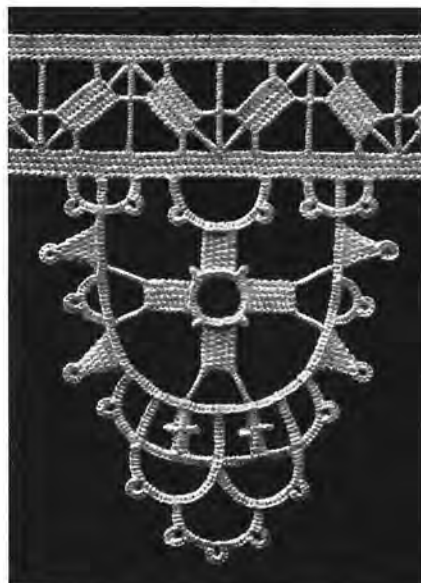


Figure 57.

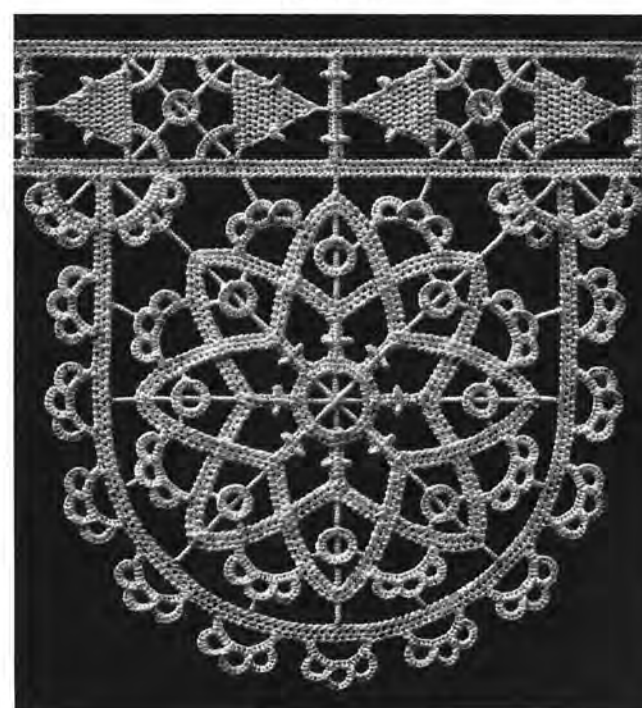


Figure 58.

For making these laces, use D.M.C Special crochet cotton, D.M.C Alsatia or D.M.C Flax lace thread

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