

T 500

B4

LIBRARY OF CONGRESS



0 012 821 932 8



# Easy Lessons for Lace Makers *∩ ∩*

————— COPYRIGHTED 1901 —————

Fancy Stitches Illustrated Showing  
Clearly How to Make All Modern Laces

—————  
P U B L I S H E D   F O R   T H E   T R A D E  
—————

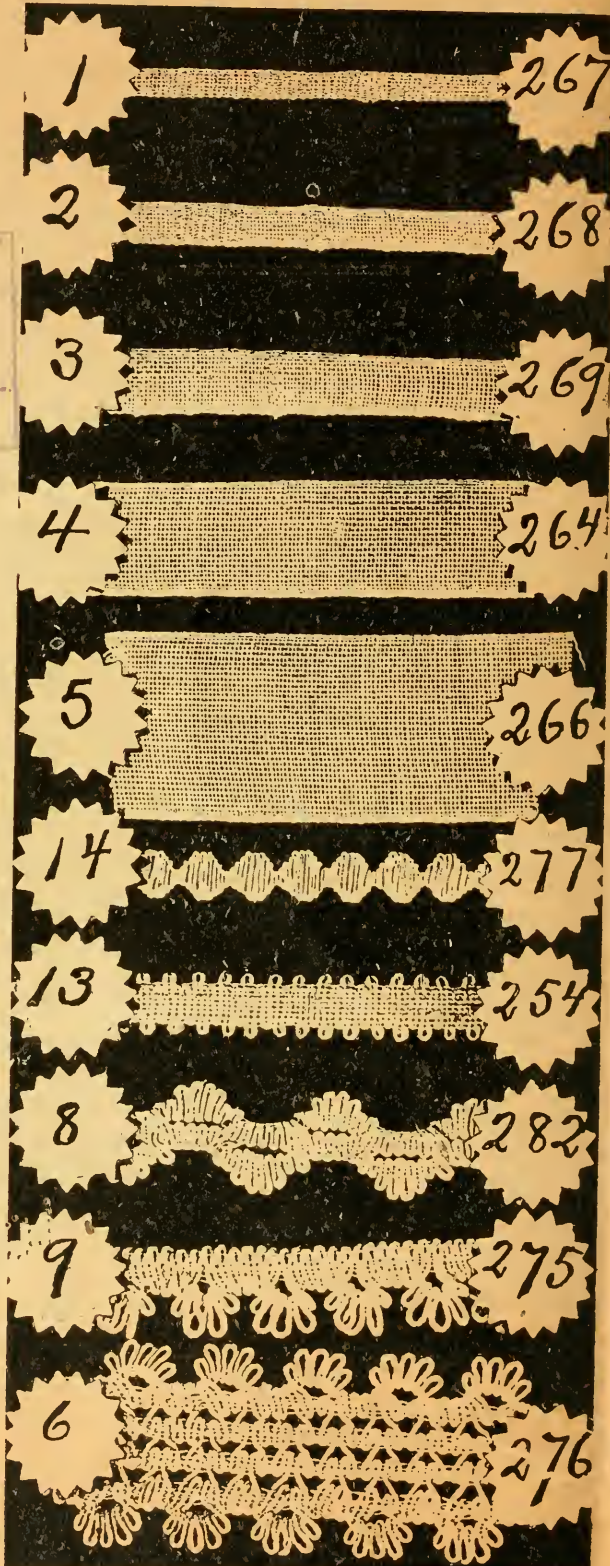
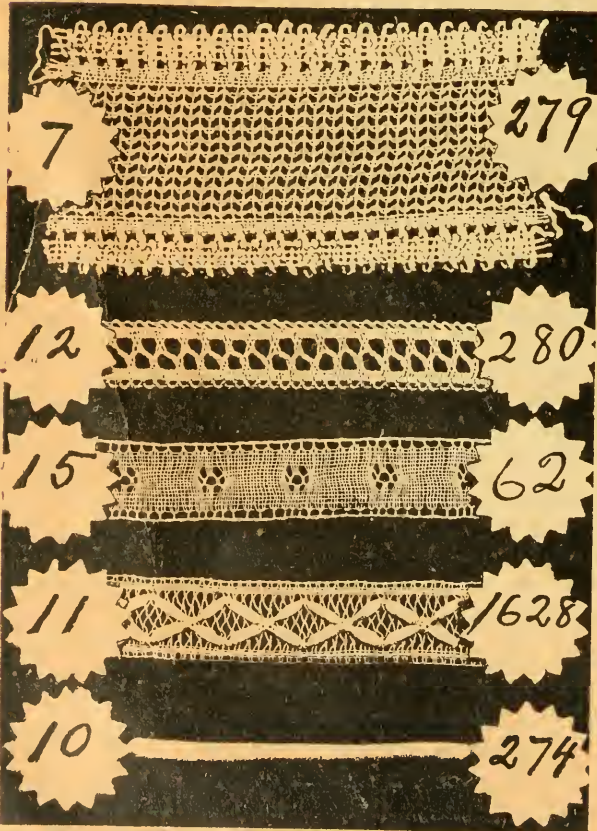
SPECIAL ATTENTION

is called to Stitches for Silk Lace which should be made with BELDING'S "HAND-SEWING" Sizes O, A, B or C, as preferred.

LIBRARY  
 JUL. 5 1901  
 COPYRIGHT ENTRY  
 CLASS XXe No.  
 COPY d.

ARABIAN BRAID

made up with the lace stitches done in silk is the latest lace work. For this braid use BELDING BROS. & CO.'S CROCHET SILK in ecru or cream.





711800  
B4

Easy Lessons for Lace Makers

(COPYRIGHTED 1901)

LACE.

The making of lace for household and dress purposes seems to have become a settled occupation. There is no such thing as lace "going out of style," like precious stones lace has ever had a value both intrinsic and sentimental. In families of birth and breeding the old lace is handed down from generation to generation for hundreds of years. Hence in these modern days the lace maker should give thought for the future and each piece of lace made should be so neatly done as to be worthy of passing on as an heirloom.

The making of modern lace offers no difficulties to a neat and deft needle-woman, neatness of work is absolutely indispensable.

MATERIALS.

The first consideration is suitable materials. These are threads and braids, and they should be the best obtainable, both linen, unless silk lace is considered, when of course silk braid and thread will be used.

The name of different braids is not of much importance as the method of work is the same, no matter what pattern or style of braid is used, but I will mention here the braids most used.

1st. Point braid very narrow and fine for handkerchiefs, collars, dress trimmings, tumbler doyleys, etc. There are various qualities of point, ranging in price from 3 to 5 cents per yard. The latter price is for the finest and best. The thread for point lace should be fine, not coarser than No. 400, and for fine work Nos. 500, 600, 800, 900, 1,000 or 1,500 can be used.

2nd. *Duchess braid* narrow and wide is used for all purposes where a light delicate

lace is desired. It is sheer, has a little pattern in it, comes in wide and medium widths. Price 5, 6 to 8 cents per yard according to width and fineness, used also for dress trimmings. Flemish braids are a trifle heavier. Threads Nos. 100 to 250 can be used with above braids.

*Battenberg braids* come in various widths known as size 4, 6, 8 or 10, ten being the widest and No. 4 the narrowest, this latter number is just about the width of point lace but much heavier. Thread Nos. from 80 to 200 can be used with these braids.

*Arabian Braid* is a coarse heavy braid with a raised cord on one edge and a draw string in the other to save overcasting. This braid is very popular, and is used for dress trimmings, jackets, collars, lunch cloths and center pieces. A coarse thread not finer than 80 should be used with this braid. All braids come in white and ecru. The Arabian braids also can be had in the natural linen color.

The Marie Antoinette braids are to applique on net.

All these braids with cords, etc., are illustrated in this leaflet, so you will be able to recognize them.

The thread is an important item and should be fine and smooth. "Petit Moulin" a French linen thread is excellent. On silk you can use crochet silk, Tailor's Hand Sewings or Honiton silk as preferred.

LACE MAKING.

We now come to the method of making lace.

First a design stamped on cambric or silesia is necessary, baste the design on a piece of common table oilcloth. This "backing" is absolutely necessary to secure

smooth work and speed, the latter very important. The oilcloth acts as a sort of frame to hold the work in place and further it prevents the work shrinking in the hand which is sure to occur unless it is employed. The same piece can be used many times. Stiff paper can be substituted, but is not nearly so good. After the design is basted on the oilcloth you are ready for the next step, namely, basting on the braid, and this is indeed the most important part of the work, for unless this is well done the lace when finished will look very badly done.

Braids with the exception of some fancy braids and the Arabian braids are alike on both sides. All professional lace makers make lace wrong side out, this is not obligatory but it is considered the proper way and it certainly has many points in its favor. First it keeps the right side of the lace clean, second all rough places, joinings, etc., can be better cared for from the wrong side, and perhaps as important as all the other points combined, there is a gain of 40 per cent in speed of working.

In joining braid be sure and lap it well over the piece it is joined to, but when two parts of a design just touch, see that the braid does no more, do not lap one on to the other. In turning a figure or point, if the sharp turn is made lap the braid well down the point to give the sharp turn for most designs the mitered turn is preferred. When the pattern requires rings, baste them in position first, (as often braid finishes on a ring.)

You are now ready to whip or overcast the edges of the braid that have become full in going around the curves, but first a word about these same curves. In basting braid hold it easy, do not pull or stretch it to make it fit. When going around curves their outer edges will require more braid than their inner edges and so take your basting stitches on the outer edge allowing the braid a little fullness, if any-

thing, on this edge, otherwise this part of the design will pull out of shape. Of course in making this allowance you get an extra fullness on the inner edge and here is where the overcasting is to be done. For this use a fine thread No. 400 is a very satisfactory size, tie the thread in the edge of the braid with the lace knot and overcast in every hole in the edge of braid until the fullness is pulled flat to the design then fasten off the thread with the lace knot. Do not overcast edges of braid that are not full. Every extra unnecessary stitch takes just so much from the delicacy of the work. It is well to fasten together at this point with dainty stitches the joinings of braid where two parts of design meet and all rings. If you make a practice of doing this at one time you will not be apt to miss a joining here and there. The order of the work will now stand as follows:

First baste design on oilcloth.

Second baste braid on entire design.

Third overcast all fullness.

Fourth fasten all joinings and parts of design.

Until these points have been completed you are not ready to take a stitch, but having accomplished these preliminaries the rest of the work is a pleasant pass-time.

Professional lace makers always plan the arrangement of stitches to be used, and the portions of design that are a "repeat" must be worked alike. When the same stitch occurs many times in a design one gets along much faster to go over the design with that stitch, putting it in all the spaces where it is destined to be used. The reason is that by working the same stitch repeatedly one can do it much more rapidly and also more evenly. The best workers make the design itself first, then put in the background stitches. The same stitches used in the design should not be used in the background, for the latter the Bruges stitch, Raleigh bars and spider webs, wheels, etc., are preferable.

**PRESSING LACE.**

The step next after the lace is completed consists in pressing the work. Place the lace on a soft ironing blanket and with a hot iron go over the oil cloth pressing very firmly, this prevents the lace pulling out of shape when removed from the pattern. Lace worked over the oilcloth and pressed in this manner will be the same size as the design showing no shrinkage. If these points are not observed the worker must count on a considerable shrinkage and allow for it especially where a piece of lace is desired a particular size; after the lace

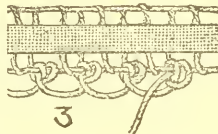
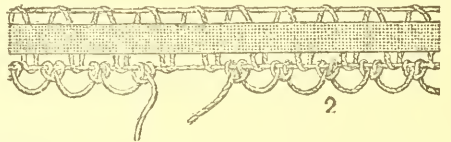
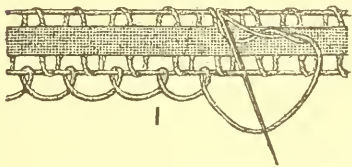
is removed from the pattern it is again pressed, on the wrong side always.

**REMOVING THE LACE FROM PATTERN.**

After the lace is finished take out the basting stitches that hold the design to the oilcloth then with a sharp knife cut down between the cambrie and oilcloth, cutting in this way all the basting stitches that hold the braid to the pattern. Pull the oilcloth away and with it will come most of the basting stitches. This will save much time that would otherwise be spent pulling out the short cut basting threads, a process that is very tedious.

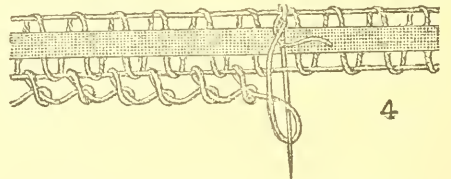
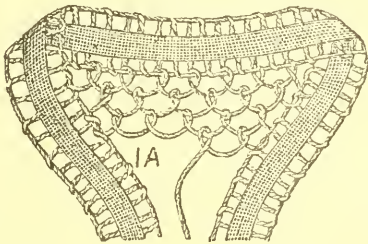
**S**TITCHES for lace work are always eagerly sought by those who make lace; yet a knowledge of a variety of

stitches is of no account unless they are perfectly and neatly made. In fact I may say that neatness and daintiness are the

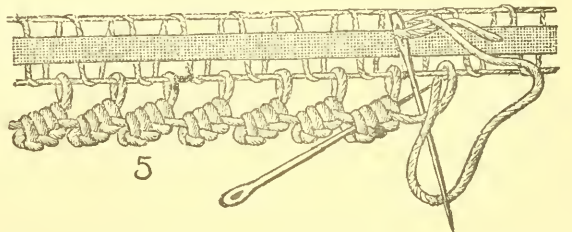
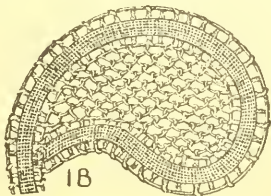


time a thread is crossed, should be observed with caution. Especially is this true in laying threads for corners, wheels or

other ornaments, where many threads are laid, crossing each other. One can readily see what an ugly bunch would be formed



essential requirements for a lace maker. Joining of braids, knotting,



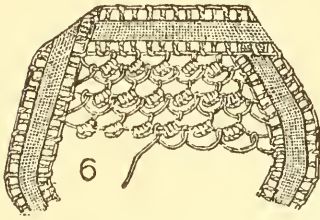
finishing off, going down the edge of braids to gain room for a stitch, all require the

at the knotting point if this rule were followed. In such cases, I lay my threads



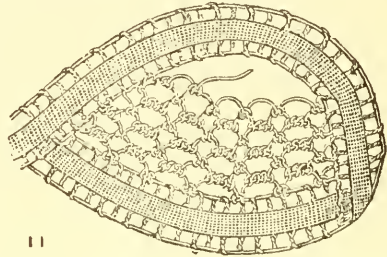
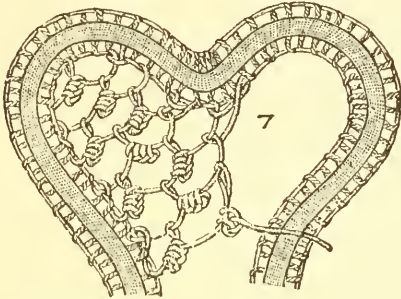
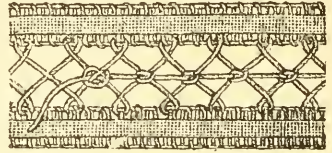
across and at the last thread gather all on the point of the needle, and knot at once.

The thumb of the left hand should never be idle when stitches are being made, it is necessary to hold threads in place, to hold one stitch while another is being formed, indeed this left thumb is the whole rank and



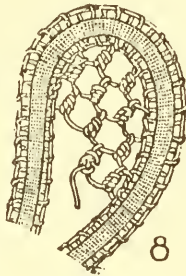
directions are needed; for myself it is much easier to count stitches in an illustration than to follow the printed matter. In all cases the thread or needle is left in position and this will be found an added help.

At the stitches given here I use in the "opal-lescent stitch work," which work, by the



file of lace making implements; you can no more dispense with it than you can get along without the right hand.

A word here about thread for working. The petit moulin is the best imported thread for the purpose I know of, and to take the kinks out of it, I wax it *very lightly*. This waxing helps also to make the stitch keep its perfect form.



way I was taught to call "Florentine," but by whatever name you choose to call it, its beauty is undeniable. I have been teaching and designing it for three or four years for private customers only.

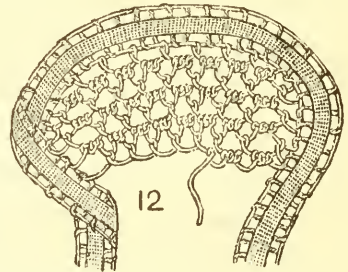
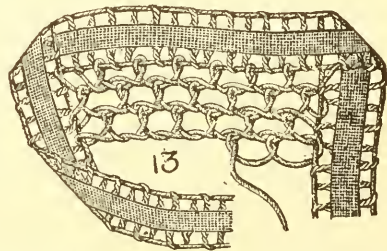
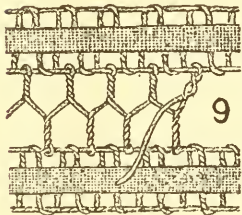


Figure No. 1 illustrates method of starting foundation row of, simple buttonhole in edge of braid.



I have before been cautious about giving this little hint for fear my readers would "wax too strong"—a little is a most excellent thing, a bit too much is fatal.

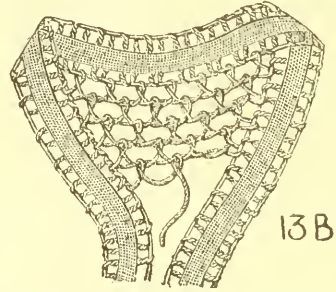
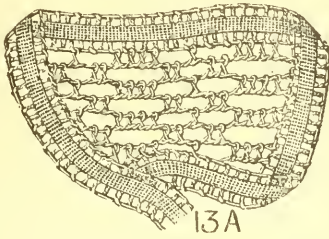
The illustrations of the stitches that follow are so plain, very little written

Figure No. 2, commence left hand side of space, take two medium loose buttonhole



stitches in first hole in the edge of braid, pass to next hole or space in braid, leaving a loose loop and repeat the two close

hole loop; the needle is then passed through the hole in the braid under the thread forming loop; when the stitch is



stitches. Continue this operation to end of space. The second half of illustration shows same stitch started in right hand margin and worked to the left. This is a very effective stitch, used as the foundation for working other combinations, or the rows may be repeated to fill space.

drawn in position the thumb plays an important part in holding it in place until thread is thrown for next stitch. This stitch can be repeated, working from right to left; in which case you make a loop

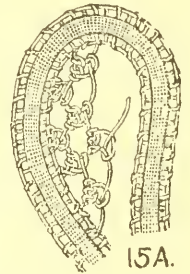
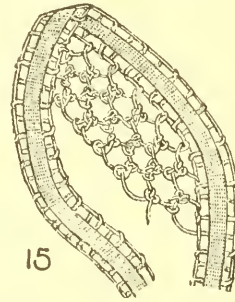
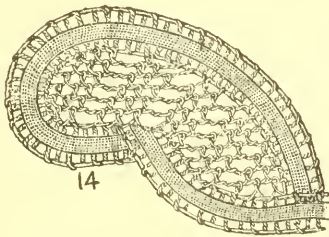


Figure No. 3 is a rather more elaborate stitch, yet as quickly made as No. 2. Start at left hand margin, make one simple buttonhole loop, do not draw tight, make another buttonhole stitch in the *same* space used for first stitch, bring point of needle through first stitch, repeat in every hole of braid across space. The illustration will show how the second buttonhole stitch is taken through the first.

with the thread, with one end of loop thrown to the left held under the thumb; then put needle through loop above bringing it down through loop held in place by thumb, and draw carefully in position.

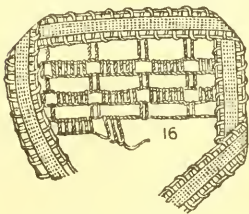
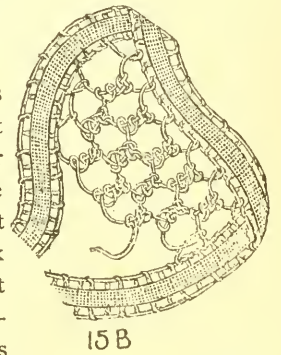


Figure No. 5 is one of the most valuable of our stitches. Make buttonhole loop at left margin, work *back* on loop just made four buttonhole stitches, pass



throwing thread into position for loop, it is thrown backward instead of forward, as is the case in making the ordinary button-

needle through three of them to the right, make another loop in margin of braid and repeat. Continue this until you have

worked to the right hand margin. If you wish to apply this stitch to a space, you can work back to the left a row of loose single buttonhole loops, when the first row will be repeated. See Figure 6.

Figure No. 7 shows this same stitch applied to irregular space.

Figure No. 8, start at left margin, tie loop in third

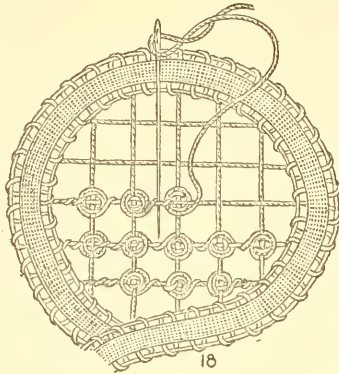
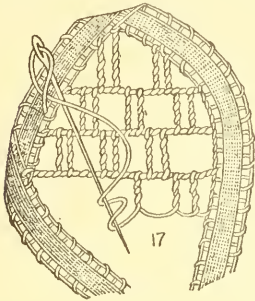
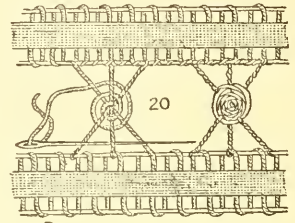
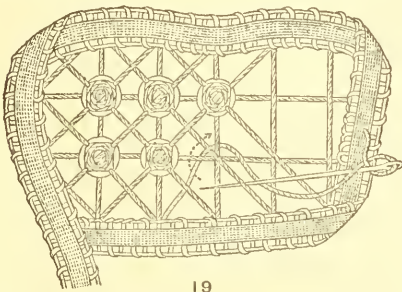


Figure No. 10 is a very good "ribbon stitch." To make: first, start at one end of the space to be



hole in edge of braid, work back on this loop four buttonhole stitches, carry forward into edge of braid skipping one hole, tie thread, work back four buttonhole stitches, when the right margin is reached, carry thread into it on a straight line and over-cast down the edge of braid to a depth equal to the space occupied by the four stitches; now work back to left margin and repeat; the trick in making this stitch lies in going down the edge of braid, as stated above, to give room for

filled, cross to opposite margin four loops or holes in the braid from the button edge. Take up the fifth loop on the needle, cross to left margin four loops up from last stitch on that side, pick up the fifth loop. Repeat this; crossing back and forth until space is filled; now work back *down* the space in same manner, taking up the middle loops of braid *between* the stitches taken in working *up*. The last part of the stitch is made by knotting a thread down the center; pick up the threads where they cross and knot.



each successive row; and in working these buttonholes to show a little loop at top as in illustration.

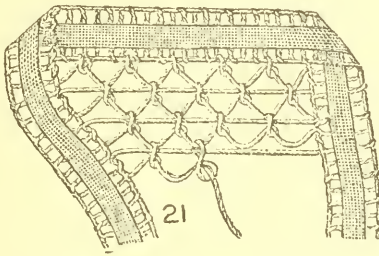
Figure No. 9, twisted honey comb for narrow spaces. Start this stitch from the top edge; in working, carry thread across

Figure No. 11, make foundation row of two buttonhole loops in margin of braid as shown in Figure 2; working from left to right; go back to right working four buttonhole loops in each loop of the preceding row, work to right again, working two buttonhole loops in each of the preceding and repeat, alternating a row of 2's with a row of 4's.

Figure No. 12, is worked in same manner as No. 11, except that you start with a foundation of one buttonhole loop made in every other hole in margin of braid as Figure No. 1 working from left to right; go back to left working three buttonhole

loops in each of the loops of the preceding row, and repeat alternating rows of 1's and 3's.

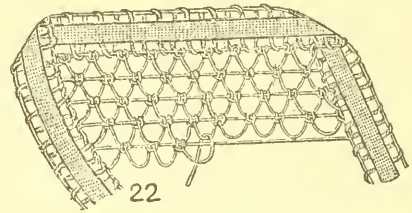
Figure No. 13. Work across edge of braid taking a loose buttonhole stitch in every other loop or hole in the braid; commence always at the right hand edge of braid. When the left margin is reached, slip the needle through the loop of braid just opposite, or on the line with the stitches. Now twist back on this row of loops just made, putting the needle *under* each loop once; when you have twisted to the right margin go down one loop on the braid, putting the needle through the loop in the braid; work back a row of buttonhole loops in each loop of the preceding row taking up only one thread. Be careful never to work this row of buttonhole loops



over both threads; leave free the one twisted back on.

Figure No. 13a illustrates another twisted stitch much used in old real lace. Commence at left hand margin one loop down side of braid, first buttonhole loop in, tie in fourth hole of braid; repeat, take four close buttonhole stitches, one in each consecutive hole of the braid. Repeat first two stitches, then repeat third stitch. This brings you to right margin. Take thread straight out through the braid and twist back to left margin, when you carry the needle down one hole in braid. Take two stitches in first space, carry over thread, take two stitches in each space until right margin is reached, when you twist back to left margin. Take one buttonhole stitch in first space, carry thread

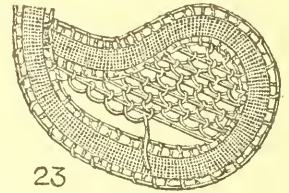
to second space take four close buttonhole stitches, repeat to right margin. Twist



back, repeat. See Figure 13a for formation of groups.

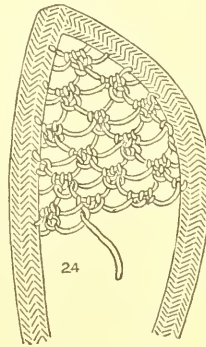
Figure No. 13b is still another twisted stitch. Commence at left margin, work loose buttonhole in every other hole in edge of braid; twist back, taking one twist in each loop; work down on braid at left side two loops, work across simple loose buttonhole stitches; repeat till space is filled.

Figure No. 14. Commence at right margin, work to left. First stitch—make large buttonhole loop, taking the first four holes in braid; second stitch, repeat another large buttonhole loop



taken as the first; third, take three buttonhole loops in succession, one in each hole of the braid; carry the needle into braid at side edge on a line with the stitch, twist back once between each close buttonhole loop, and twice between the

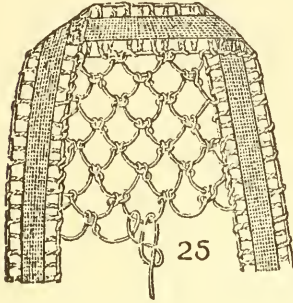
large loops, until you have reached the right margin; go down one space in braid on side, work back; work two buttonhole stitches, one each side of the first stitch taken in preceding row; take another long buttonhole loop and work three close button-



holes under same kind of stitches in preceding row, commencing at the left side



of the first stitch in this group in upper row; you have now reached the left margin, twist back as before until you have reached the right margin, when the rows are repeated till space is filled. Very careful attention must be paid to the illustration,



as that clearly shows the formation of the groups.

Figure No. 15. Commence at left margin, work across, a row of loose buttonhole stitches in every other hole in braid; go down on the side two holes in edge of braid and work back as follows:

In first loop of preceding row take two buttonhole stitches, the first loose and the second tight; now take a third stitch at the bottom of these two stitches, throwing thread backward and putting needle through loop formed when the first two stitches were made; continue across and repeat each row alike.

Figure No. 15a, illustrates very plainly the method of this third stitch around the other two. Figure 15b shows still a third

the other twisted stitches given before, and each buttonhole loop is also twisted; the twisting is done after the buttonhole loop is formed. To twist, put the needle *up* through the buttonhole loop once, which will form the twist; proceed and make another loop, continue as before.

The more times the needle is put through the loop the deeper the twist. See Figure 17 for another form of twisted loop.

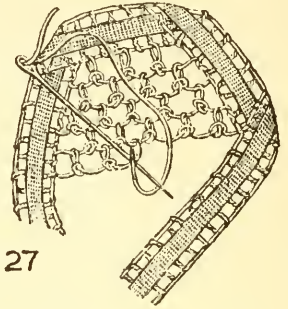


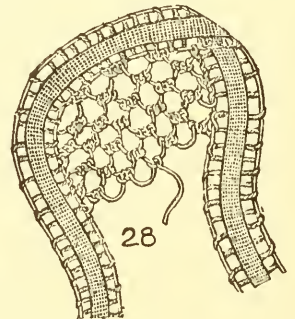
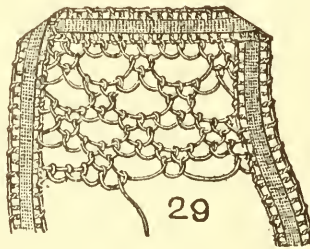
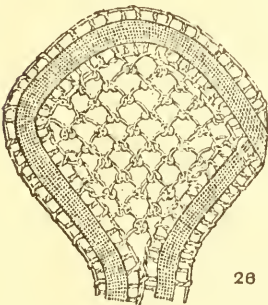
Figure No. 18.

Lay mesh dividing spaces in squares. Tie thread in margin, twist to first intersection of threads and weave over and under three times, twist to next intersection of threads and repeat.

Figure No. 19 is made in the same manner on an eight-thread mesh; see illustration for laying mesh.

Figure No. 20. In this figure the only point to be carefully noted is that all twisting of threads is carried to the lower margin. No other explanation is necessary.

Figure No. 21. Work a row of very

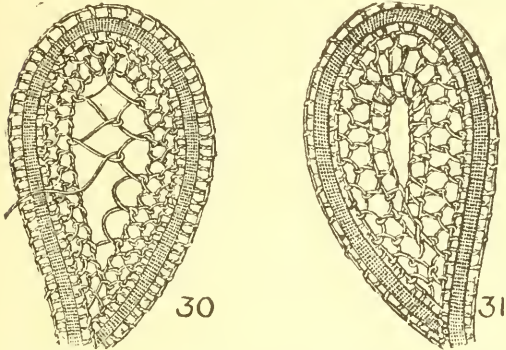


variety of this same stitch; the only difference between Figure 15a and 15b, is that instead of taking one stitch around the bottom of the two buttonhole stitches, two stitches are worked.

Figure No. 16 is twisted across as in

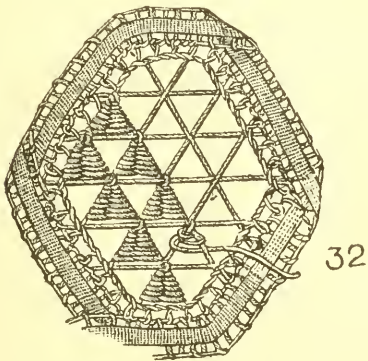
loose buttonhole stitches, tying each one in every other hole in edge of braid; work from left to right; when the right side is reached, go down side edge of braid one hole, carry thread back straight across to left margin and tie in braid; go down

edge of braid one hole and work back a second row of loose buttonhole loops, catching in the thread laid straight across. In making this row, put the needle down under both the laid threads and the buttonhole loop in first row, holding the thread as in figure 4 for knot, pull tight and repeat. Figures 22 and 23 are a variety of the



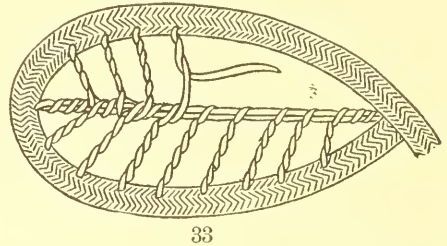
same stitch, except the needle is put up through the loop and laid thread instead of down; one and two stitches may be worked in each loop.

Figure No. 24. Commence at point of figure at left, make one buttonhole loop across top, go down one hole in braid on right side and work back three tight but-



tonholes, carry thread to left margin in line with the point you started from on right side; go down edge of braid three holes, work back a row of two tight buttonhole stitches in preceding row of three, carry thread to right margin down three

holes, down one hole again; work back into long loop just made three tight buttonhole stitches, carry thread across to second long loop and work three tight buttonhole stitches, cross to left margin of braid, go down one hole, go down three holes;



work to right margin with two buttonhole stitches taken into the preceding three; carry thread down edge of braid three holes, down one hole, and you are now ready to work to the left on the third row —see Figure 24.

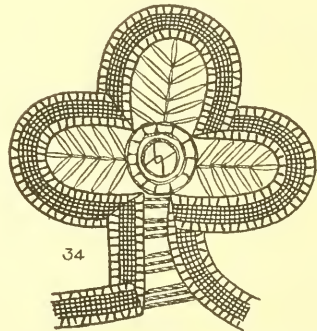


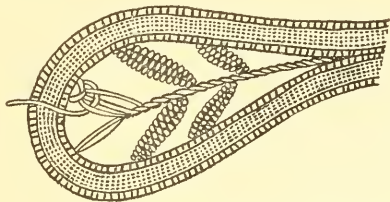
Figure 34A. A valuable filling stitch, see Figure 34B for application. Lay thread down center of space, twist back and weave the branches as shown in Figure 34A. In this connection you will note that three threads are woven over to produce the branches or wheat ears. A splendid stitch for mount mellick.

Figure No. 25. Commence at left margin of braid in top edge, not down one hole on side as is usual; skip one hole, make a loose buttonhole, close beside it in same hole make another tied buttonhole loop



throwing thread as in illustration; repeat to fill space.

Figure No. 26. Successive rows of loose buttonholes. Work from left to right, making two buttonhole stitches in each loop, one loose and one tight.

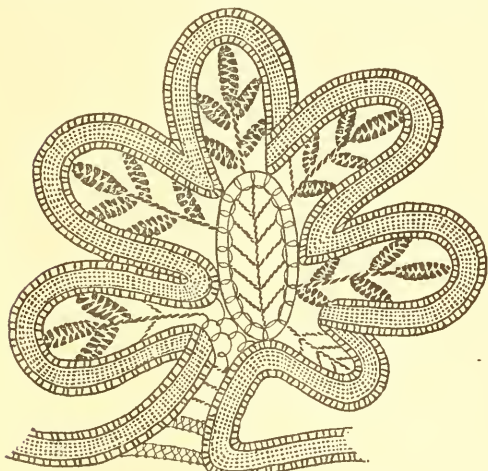


34A

To make the knotted buttonhole stitch see needle in illustration.

Figure No. 28. Commence left margin of braid, knot thread in braid, skip two

Figure No. 27. Work from left to right row of loose buttonhole stitches. Go down right edge of margin one hole in the braid, work back to left, making knotted button-



34B

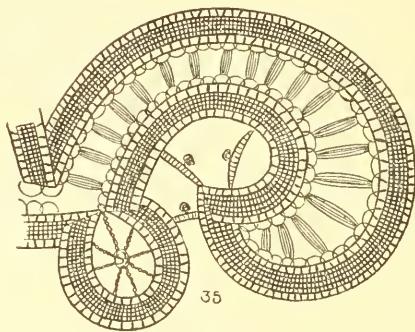
hole stitch in each loop of preceding row. holes, work three tight buttonholes, repeat to right margin, go down on braid one hole, work back same as first row.

Figure No. 29. Groups of single loose buttonhole stitches taken on long foundation loops. The illustration is so clear, no trouble will be experienced counting stitches.

Figure No. 30. Work around on inside edge braid two rows close buttonhole stitches, twist back on second row, commence center of bottom edge of figure and work row loose buttonhole stitches up the right side to center or top of figure; work down left side with same thread in cross stitch, catching the stitches in buttonhole loops.

Figure No. 31. Work around the figure three rows medium loose buttonhole stitches twisting last two rows.

Figures 30 and 31 show only two forms of this style of oval filling but there are many variations.



35

Figure 32. Mesh laid in square once crossed diagonally then woven back and forth on two threads, see Figure 32.

Figure 35 is made by taking the working thread from margin to margin of braid in clusters of three, four or five and is an easy and effective way of filling a narrow space.

Figure 36 shows a splendid combination. First around the edge of braid work a row of Fig. No. 5, next lay in 8 threads and weave the English wheel on them. To make this wheel weave over and under, first put the needle under the first thread then put it *over* the same thread and under the second and continue, repeating this until rows enough are woven to fill the space as full as desired.

Figure 37 is a combination of mesh and buttonhole. Figure 38 shows it in better

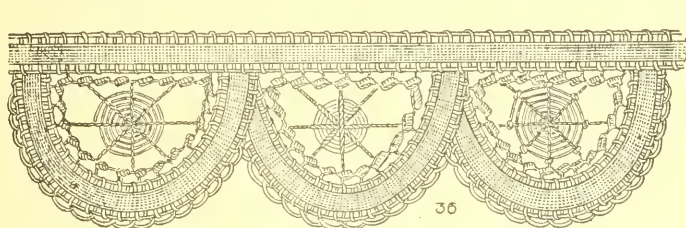


detail, the left hand side of Figure 37 is the same stitch differently arranged.

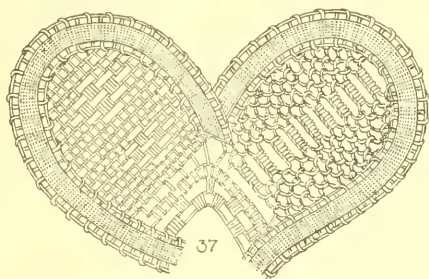
This stitch is very effective, making a soft lace-like filling for almost any space. To work, begin at top of space to be filled, work across from left to right in plain buttonhole loops until center of space is reached when a long loose loop is made, after which repeat the regular buttonhole loops until the side of the design is reached. Work two loops down the side of braid taking the stitch in the edge of the braid; now work back buttonhole loops from right to

worked exactly like the cross except that a stitch from right to left is taken in every *other* loop of the braid and that each time you cross from one side to the other of space you twist the stitch two or more times according to the width being filled. To twist put the needle over the thread and pull out straight and firm from you. Do this as many times as you desire to twist.

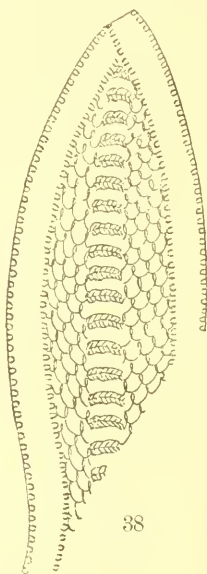
Figures No. 41 illustrates a simple spider web. The best web is made over an uneven number of threads. First tie the thread in the braid on one margin, carry it across



36



37



38

left until the long loop you made in the preceding row is reached when you will work in it *five* buttonhole stitches; repeat the buttonhole loops to edge of design; repeat rows until space is filled.

I will now give a few of the simpler fancy stitches, and the cross is of course the very simplest used and is the foundation of many more difficult ones. To work, carry the thread from you, from right to left taking a stitch in each loop of the braid.

Figure 39 represents this stitch very clearly.

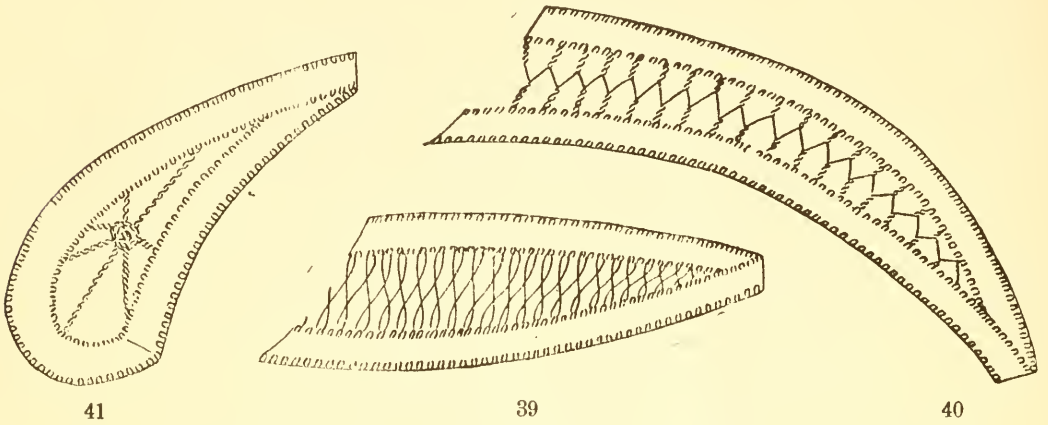
Figure No. 40. The honeycomb stitch is

the space in a straight line and tie in the opposite edge of braid, making a regular lace knot, pulling the thread *toward* you to fasten it, twist back on this thread just laid, half way or to the center of space, tie, carry this thread to a point of the margin at a distance from where you started, tie in braid, twist back on this thread to the center then lay the thread to another point of the space. continue until you have as many threads as desired, 5, 7 or 9 as the case may be, twisting back to the center ever time. When the last thread is in you are ready to weave, which you do by

tying a knot in the center over all the threads, after which weave over and under each thread. After the weaving is done the needle should be opposite the first thread laid in, you will remember only half of this first thread was twisted the half on which

tory for long, curved or straight spaces. It fills leaves excellently.

Figure No. 43 shows the fern stitch. This is a little heavier and richer in effect than coral and may be used to alternate with the former in different spaces. It is also worked

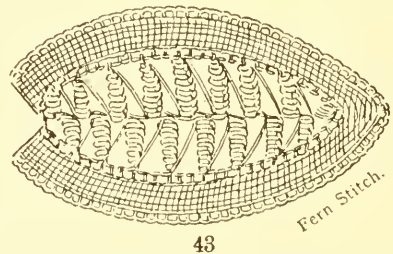
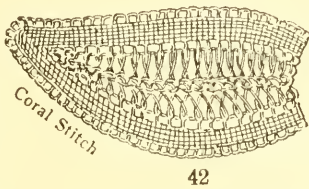


you returned to the center, the other half has not been twisted and you now twist out on this untwisted thread to the edge of braid at the starting point where the thread is to be fastened off.

**CORAL AND FERN STITCHES.**

These stitches are both worked on the cross stitch as a foundation, for the cross stitch see Figure 39, work a buttonhole

upon the cross stitch foundation, taken now in every *other* hole on the edge of the braid. After the cross stitch is in work the fronds of the fern in buttonhole stitch as follows: Commence at point of figure in the center and work over *two threads*, putting needle under *one loop* at the right side. Work three or four buttonhole stitches over these two threads, according to space—this



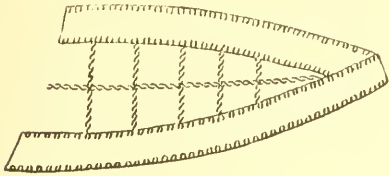
stitch in the center, taking one thread of the first row of cross stitch and one thread of the second row, to buttonhole over, proceed—taking each time one old thread and one new one, working toward you.

This is a most effective and beautiful stitch, it fills rapidly and is most satisfac-

will bring you close to right hand margin, you having commenced buttonholing in the center. Now cross to the center down under the next loop, as you cross from right to center leave the thread loose (see cut), work from center to left hand margin; return to center one loop lower down and repeat.

**SINGLE POINT DE BRETAGNE 46.**

To work, lay two threads side by side, a little distance apart, down the center of design, knotting them firmly in edge of braid; where the center vein is curved these threads must be fastened to the foundation in the desired curve after the foundation

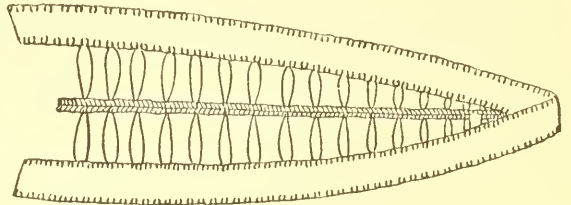


44

threads are in. Commence at bottom edge of design, fasten thread in edge of braid and placing point of needle *between* the two lines just laid, pull out the *right* return needle point between the two lines and pull out to the left, thus weaving over and under the two threads for about one quarter of an inch; when the needle is between the two

**DOUBLE POINT DE BRETAGNE.**

Figure No. 46. This stitch is worked exactly like the one just described except that the side loops are woven like the center vein. Double Bretagne is such a showy stitch that it is hailed with delight, and pupils never tire working it, indeed, the tendency is to

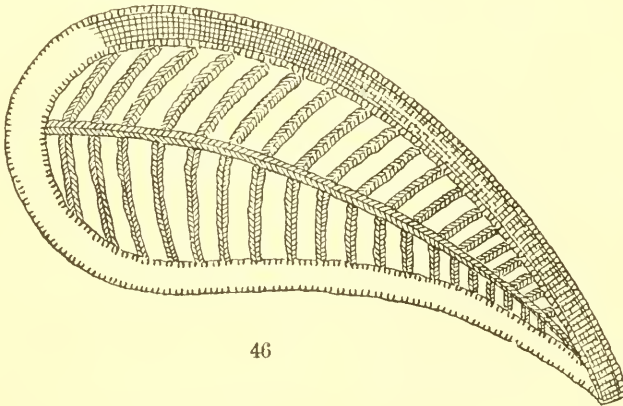


45

reproduce it too frequently in the same design.

Figure No. 47 shows ring fastened to braid with twisted threads. Whenever a part of design is joined in this way the thread must be twisted.

Perhaps the one thing more than all others that is difficult for the amateur lace



46

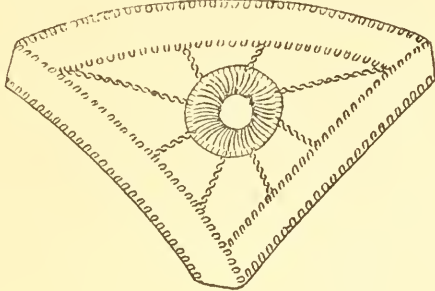
threads carry it down to one side of design at a slight angle and take a stitch in the loop of the braid, go back to the center vein and carry thread down to braid on opposite side, then return and weave another quarter of an inch of the center vein and repeat the side loops.

maker is to make harmonious groupings and combinations of different stitches. The design should be studied carefully and such parts as require the heaviest shading (providing you were embroidering) must be filled with close stitches. Always surround a close worked section with spaces filled



with more delicate, lacey stitches, and do not use too many different stitches in a design.

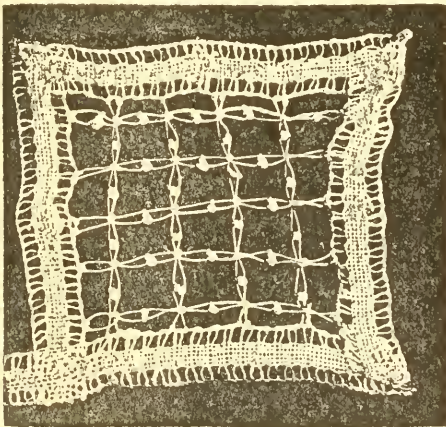
Another thing to avoid is crowding stitches; give them room, let each stitch show its full value. Figure No. 5, is often



47

utterly ruined by being worked too close in a given space.

In making the simple shell stitch the effect is lost utterly unless the directions—one loose, one tight, one loose stitch—are observed. Some workers imagine this alternation of loose and tight stitches make



48

no difference in the finished shell, but it does. Try the two methods and you will at once see the great beauty of the shell correctly made.

As I stated previously the entire beauty of a lace piece may be utterly ruined unless the stitches are pleasingly and harmonious-

ly combined. There is a right and wrong place in every design for the heavy and lacey stitches, and the design must be kept well balanced. This is quite as important as placing the shades in embroidery. I consider Figures 6, 7, 21, 22, 37, 34a, 24, 29, 25, 27, 26, 13a indispensable stitches. They can be used to fill any shaped space, and can be counted on every time to give dignity and grace to a design; but I never use them for a background or filling stitch. I confine them exclusively to the working out of the design itself. Figures 18, 19 and Figures 32 and 48 are exceedingly good background stitches, though any one of the last four may be used in the design; when this is done it must not appear in the same design as a background stitch. The really ideal background stitches are the spider, Raleigh bar and Bruges stitches, for this latter see figure 48.

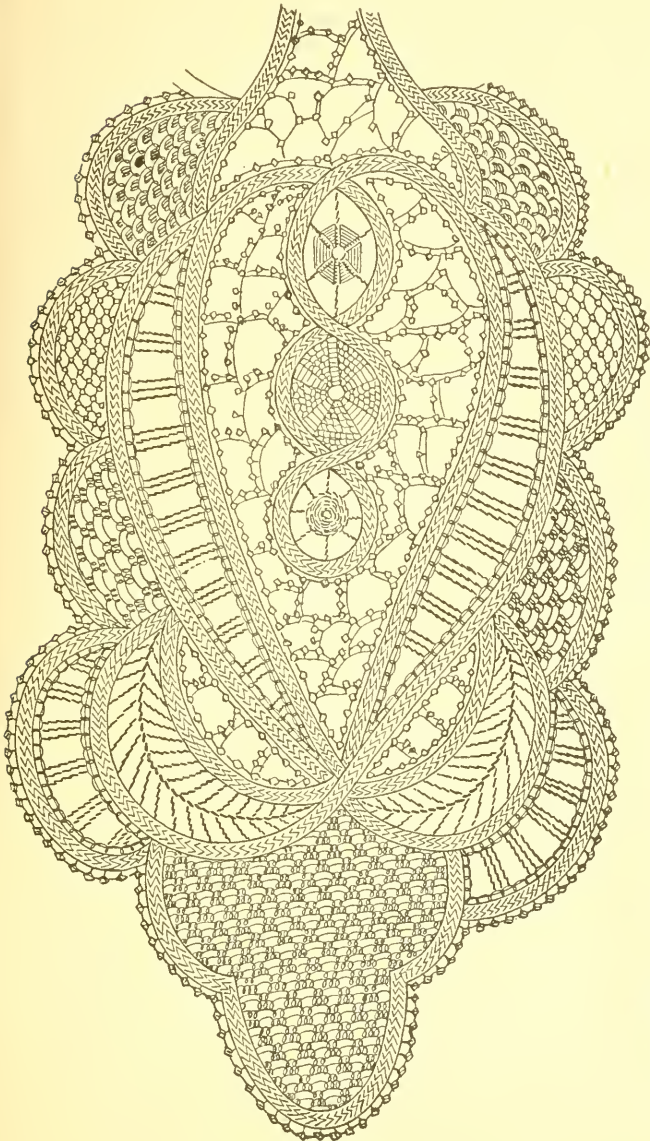
In scroll designs many unusual and irregular spaces occur which cannot be well filled with mesh stitches. For this purpose we have Figures 9, 10, 20, 30, 31, 35. These are extremely available and some one of them can be used effectively in some portion of almost every design.

In Detail No. 1 I illustrate what I mean by proper combination of stitches. In it you will find Figures No. 6, 25, 29—a modification of Figure 35—twisted bars in groups of three, Figure 33—in the center, wheels and spiders as shown in Figure 36. The background is filled with another stitch which I give in detail here in Figure No. 49. It consists of carrying threads in loose buttonhole loops from one part of edge together as for Raleigh bars, working in the center of each loop a stitch like Figure 4. When the needle is put through the loop, the stitch must be pulled tight, you then proceed to the next space. This filling looks better done with very fine thread. No. 200 at least.

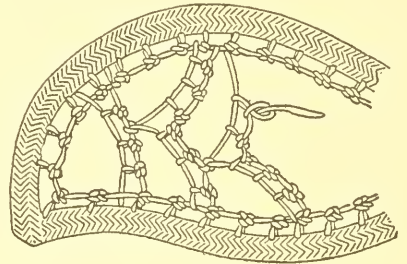
Detail No. 2 illustrates another most effective combination. The back ground is filled with Raleigh bars at the bottom part of design, the oval forming the base of de-

alternating. One of these stitches is further shown in Figures 51 and 52 and is made as follows:

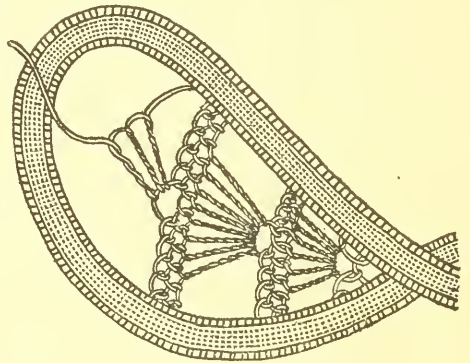
Commence from the bottom end of figure



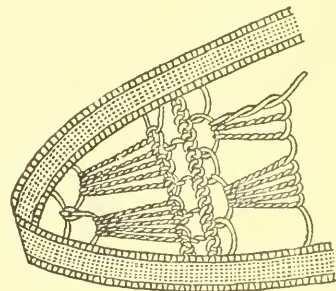
DETAIL NO. 1.



49



51



52

sign is filled with a variation of Figures Nos. 33 and 34. The space above the oval is filled with Figure 1a. The five points above this space are filled with two stitches

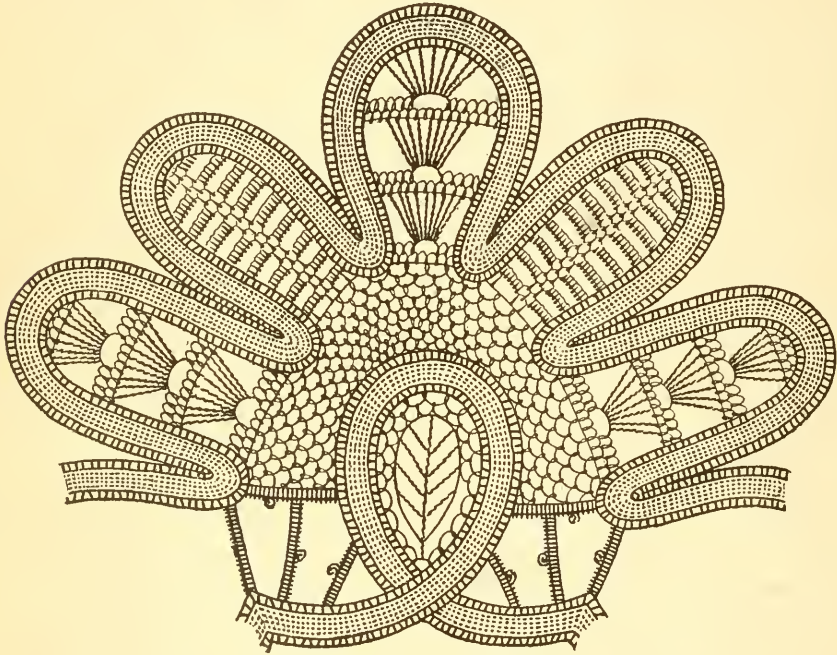
at left hand side, take single buttonhole stitches to the right, go down one stitch in edge of braid; take four single buttonhole stitches, take one long buttonhole, skipping



two of the loops above; work single buttonhole stitches to the left edge of braid, go down five spaces in left edge of braid, take a long loose buttonhole stitch into the long buttonhole loop made in preceding row, twist the last stitch by slipping the needle under the long loose buttonhole three times, repeat six times, this brings you to the right margin of braid. Work back to the left margin taking a close buttonhole stitch in each of the loops formed in preceding row; this gives ten stitches across the width; go

stitch back into the loop above and make one more, joining into the edge of the right margin of braid on a level with the bottom of the loop just made; go down five spaces and make fan as directed for Detail No. 2. Figure 52 is a variation of Figure 51.

To make the alternating stitch in Detail No. 2, work four close buttonhole stitches in braid, make two open buttonhole loops, skipping one loop in braid between each, then four close buttonhole stitches to right margin, work down two spaces, bring one



DETAIL No. 2.

down one space in edge of braid, work back three small buttonhole stitches in preceding row; skip two, making a long buttonhole as in the second row, continue to right margin with the small buttonhole, this completes the fan, and the balance of space to be filled is simply a repetition.

In filling space like Figure 51, commence in right hand margin, take one long buttonhole loop across to the left margin, which gives one loop in this row; go down braid two spaces, work one buttonhole

long buttonhole loop into first open space in preceding row, one buttonhole in next loop, one long loop over to left margin of braid, work down one space on left margin of braid, work over the long loose buttonhole loop just made with close tight buttonhole stitches, go up with one loose stitch into small loop left in preceding row, come down into next long loop, work over it with tight buttonhole stitches and repeat till space is filled.



ILLUSTRATIONS OF BRAIDS AND MATERIALS USED IN LACE MAKING.

600  
601  
602  
478  
479  
489  
610  
612  
614  
616  
480  
481  
482  
483

500  
501  
730  
715  
716  
484  
494  
399  
400  
79  
89  
200

12  
14  
16  
18  
20  
30  
32  
60  
6 1/4  
7  
7 1/2  
8  
9  
10

60 Silk  
60 Silk  
60 Silk  
7 1/2 Silk  
7 1/2 Silk  
7 1/2 Silk  
IDEAL  
Dividable Linen Lace Thread

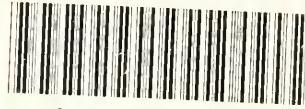
3  
4  
1  
2  
5  
6  
36m

White  
Cream

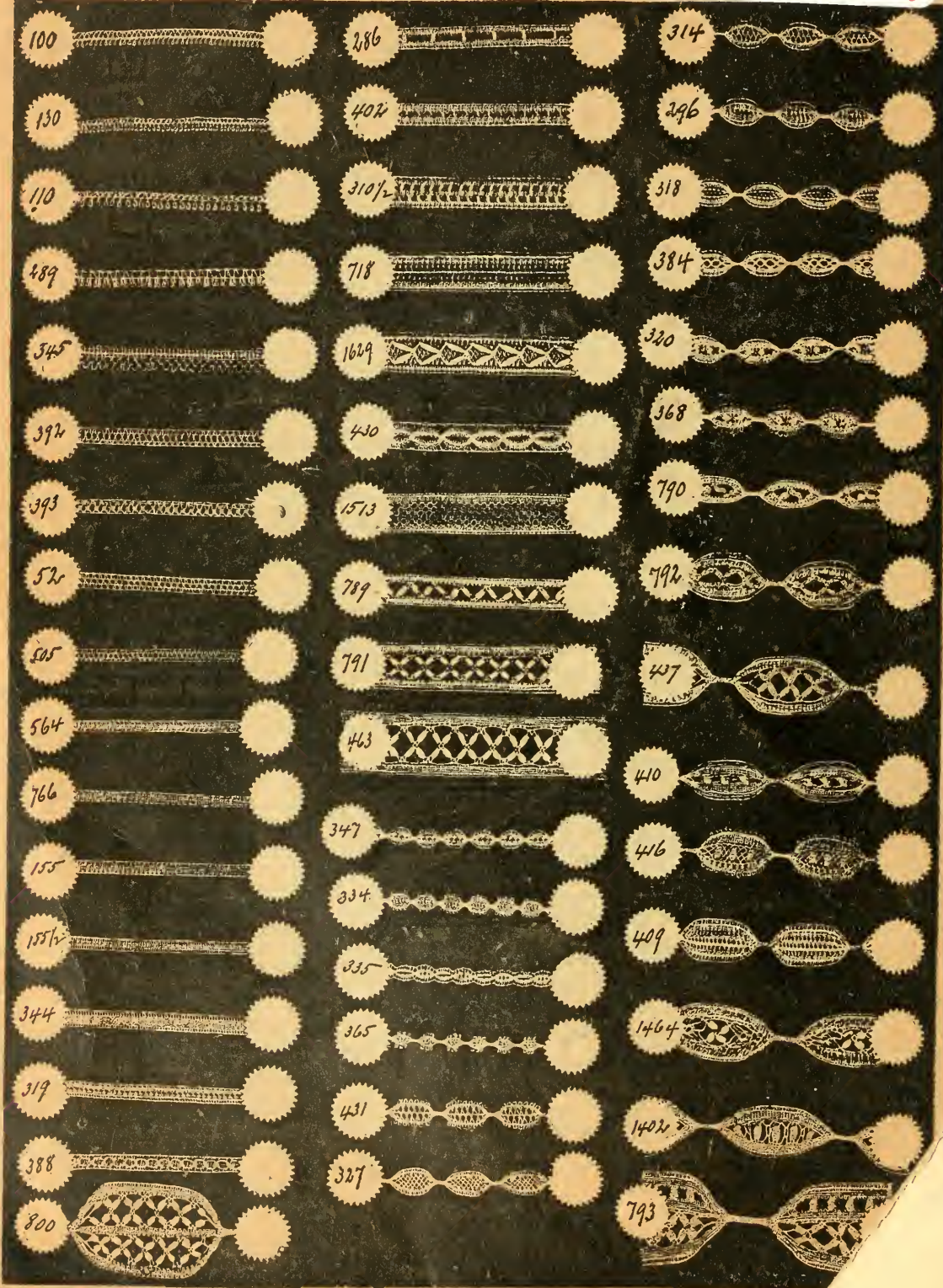


ILLUSTRATIONS OF BRAIDS AND MATERIALS U

LIBRARY OF CONGRESS



0 012 821 932 8



100

286

314

130

402

296

110

310 1/2

318

289

718

384

545

1629

320

392

420

368

393

1513

790

522

789

792

505

791

427

564

463

440

766

347

416

155

334

409

155 1/2

335

1464

344

365

1402

319

431

793

388

327

800

T 500

B4



LIBRARY OF CONGRESS



0 012 821 932 8

