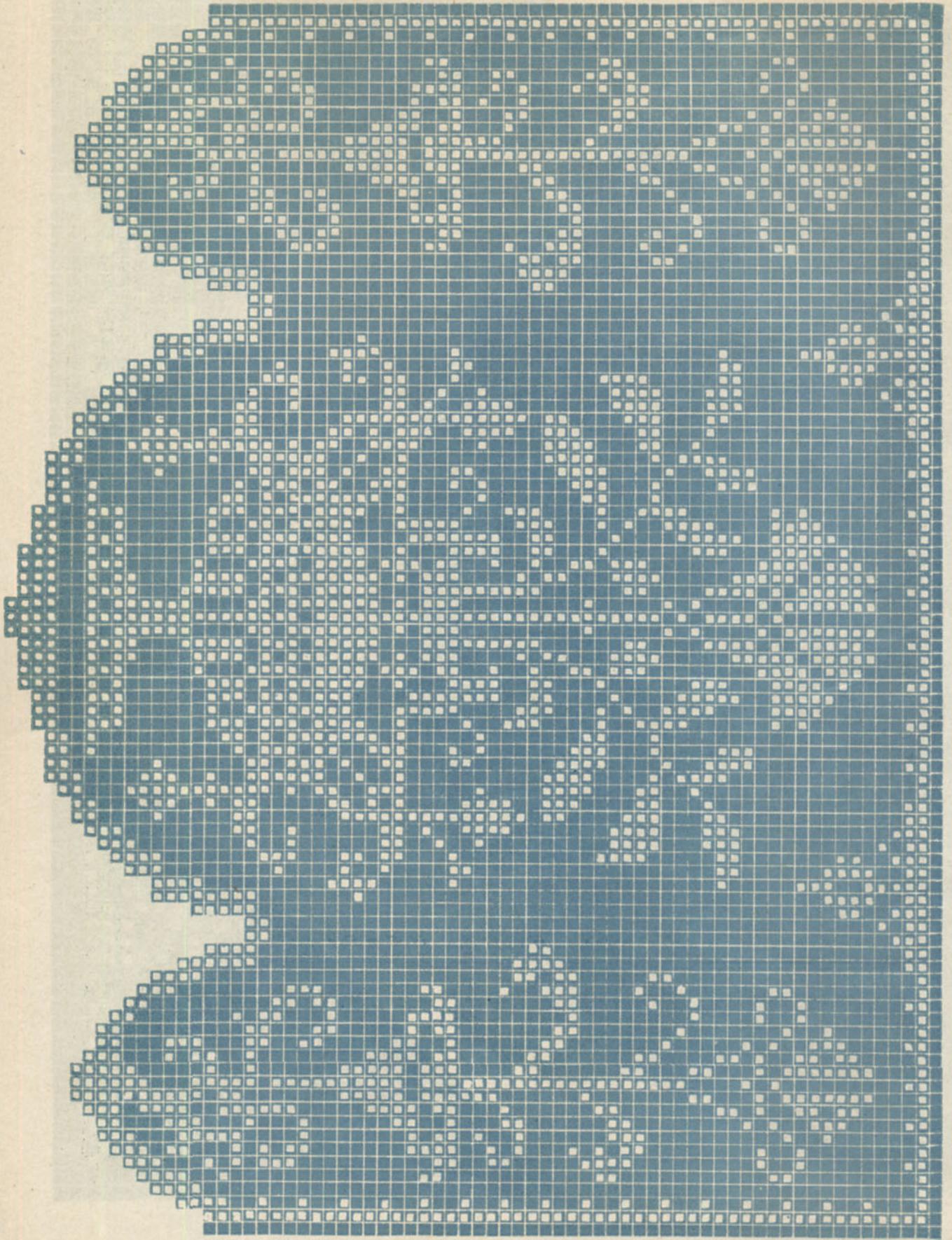
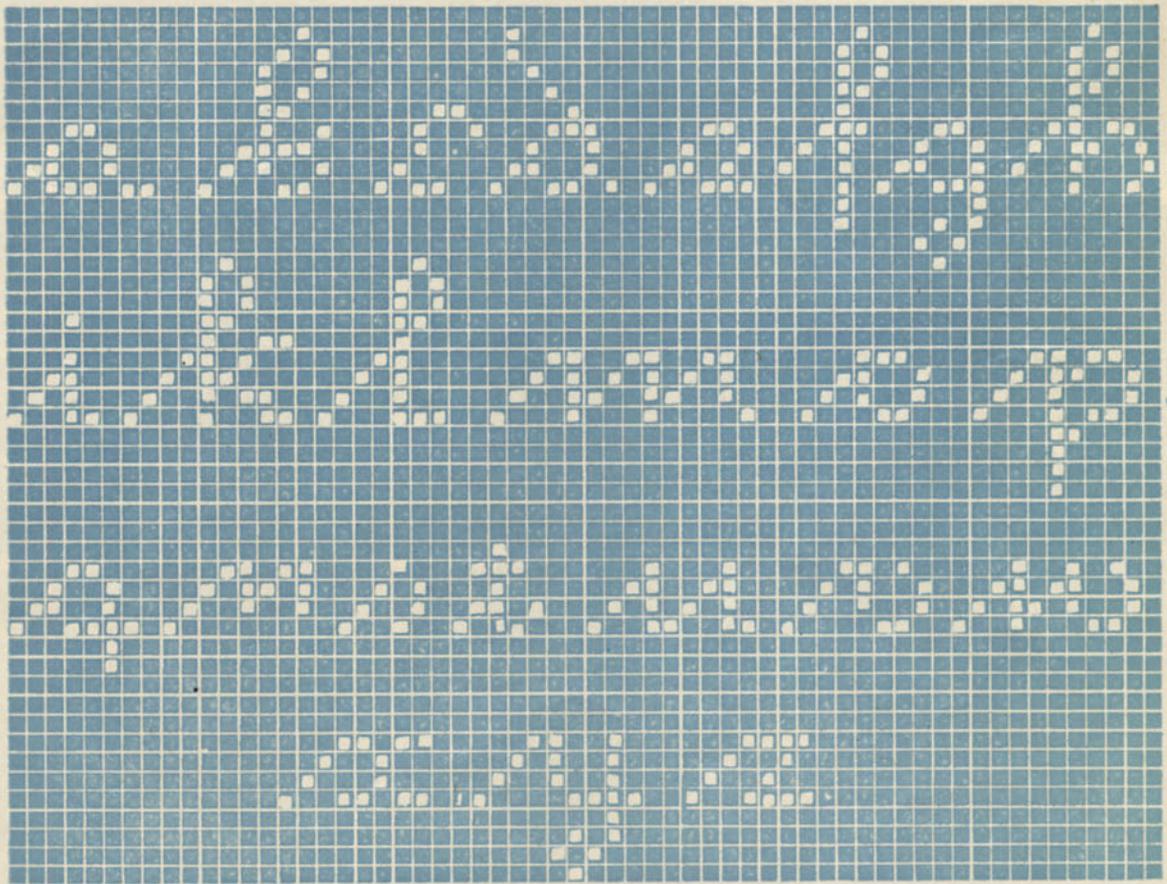
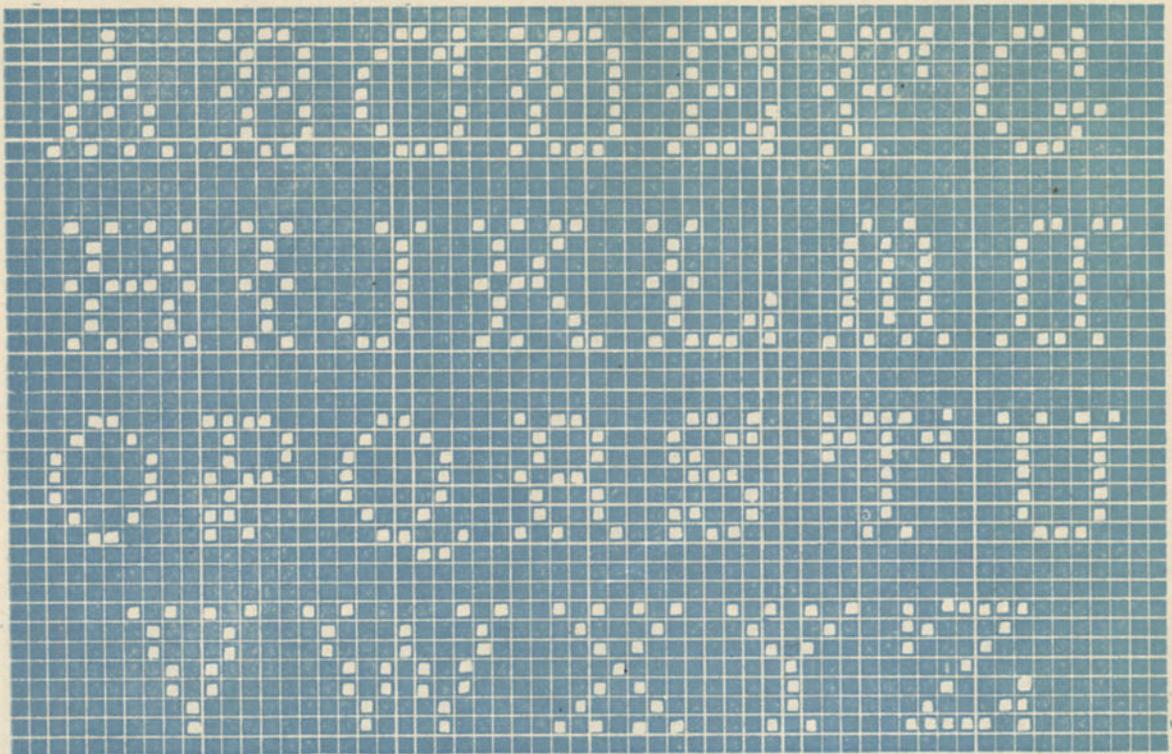


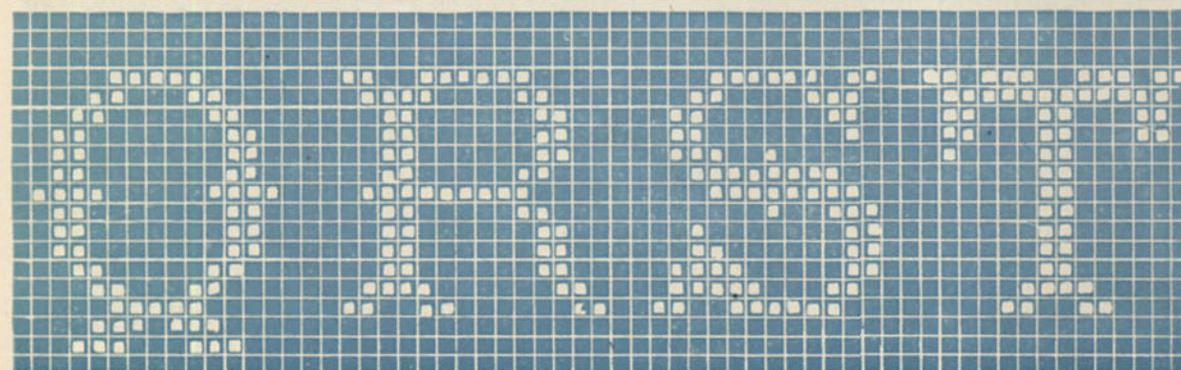
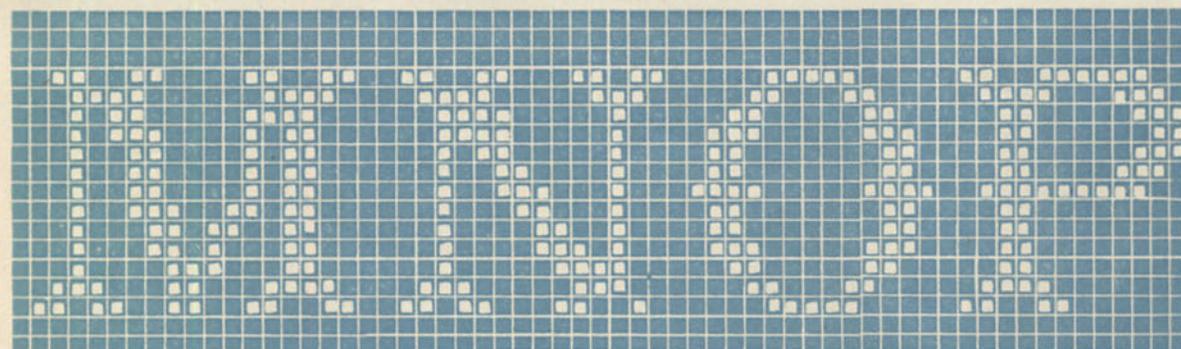
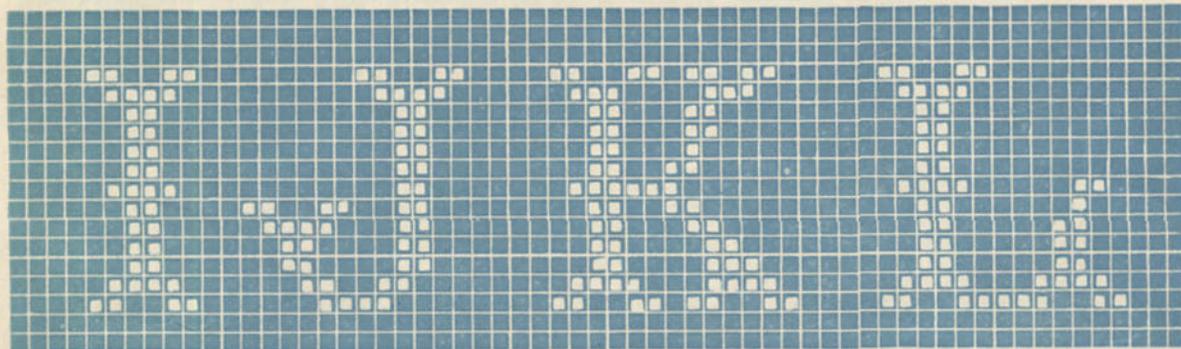
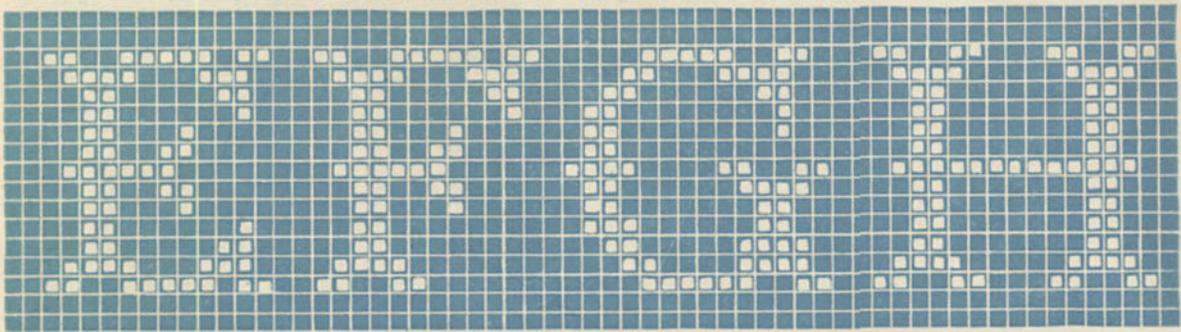
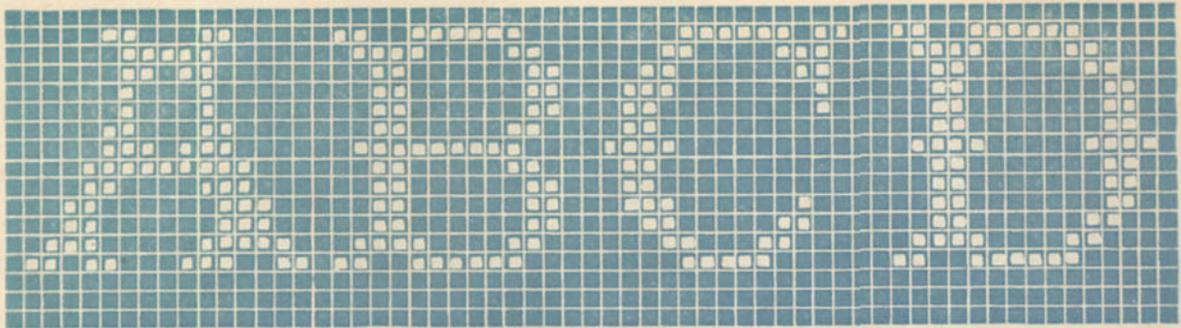


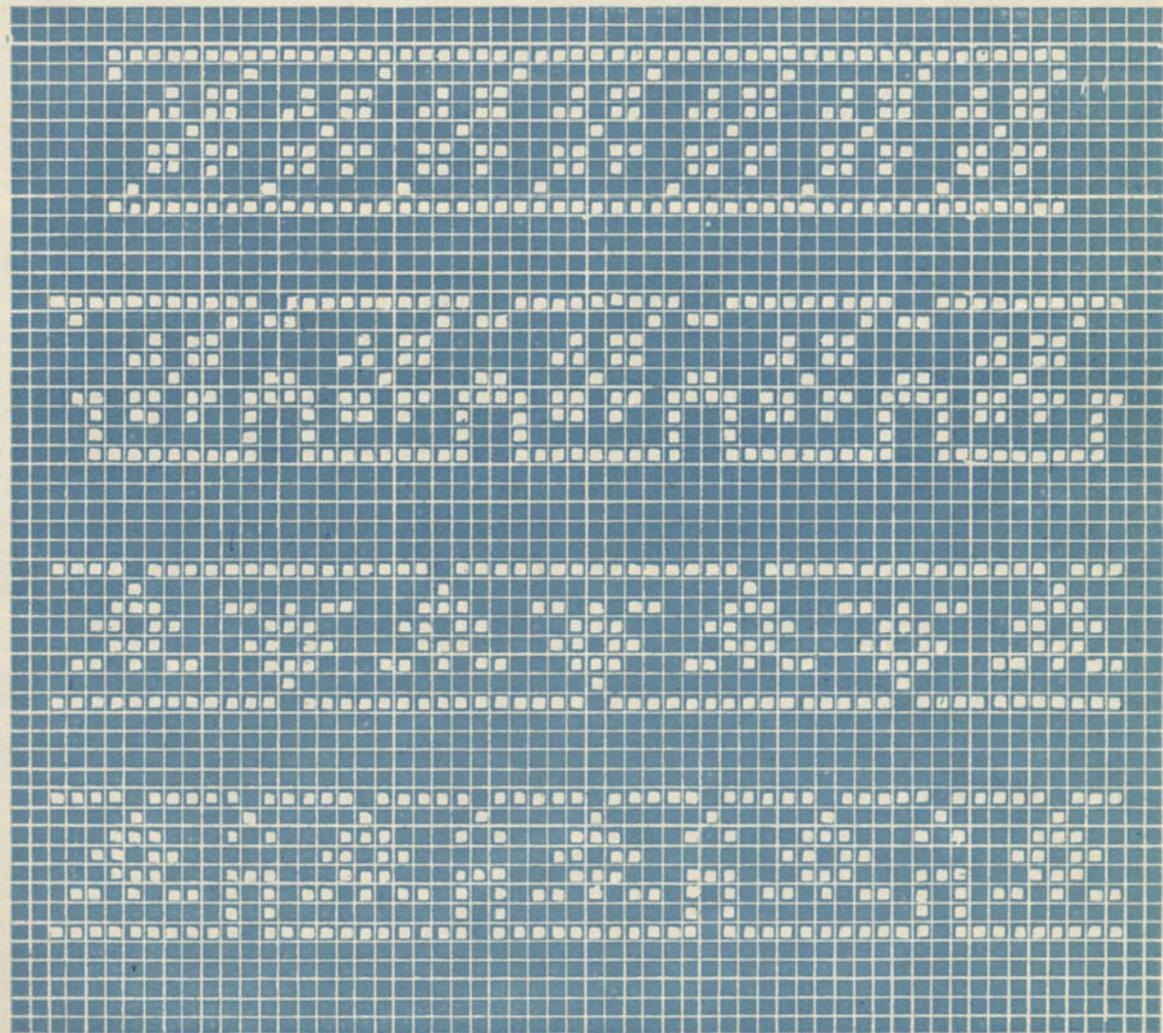
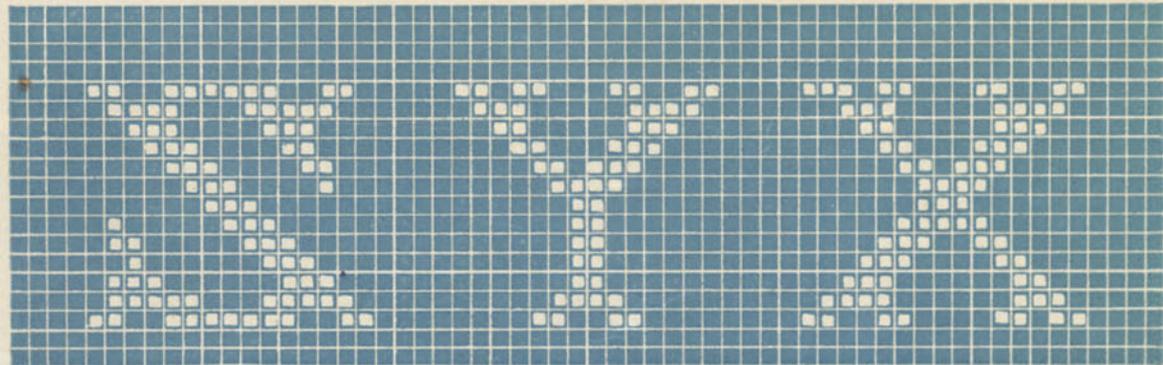
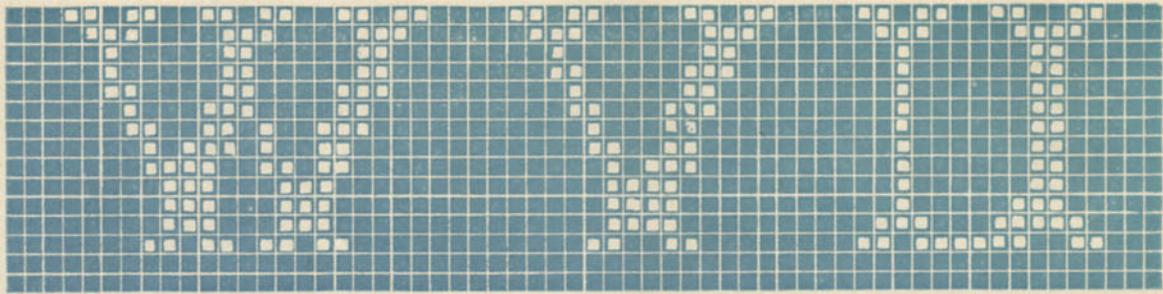
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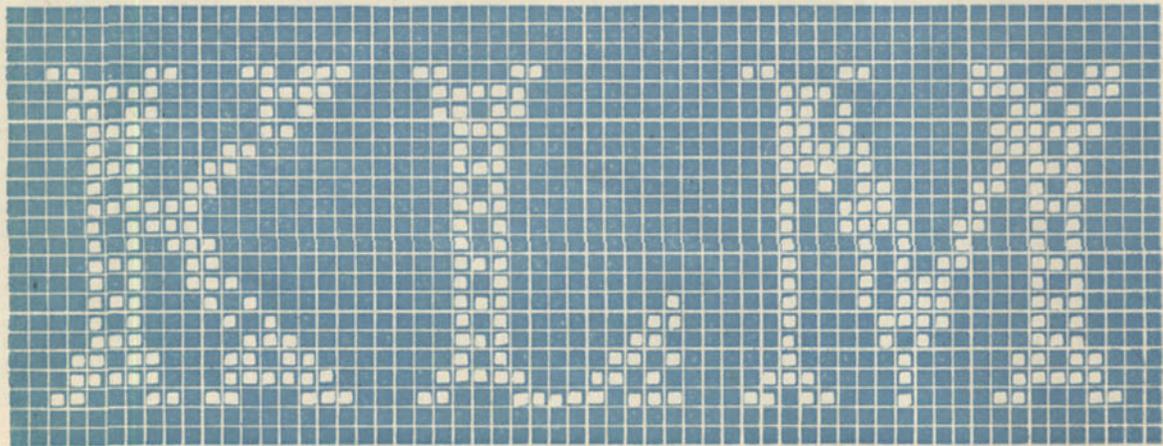
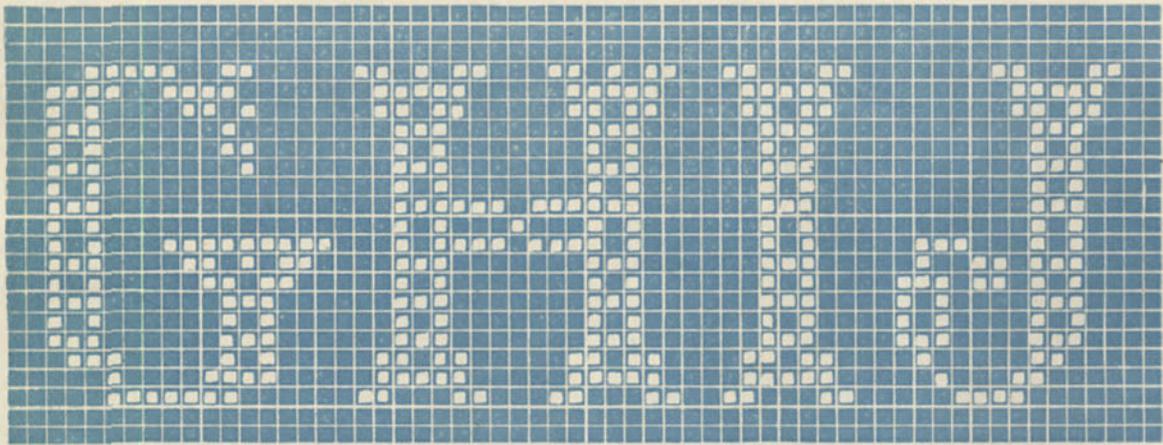
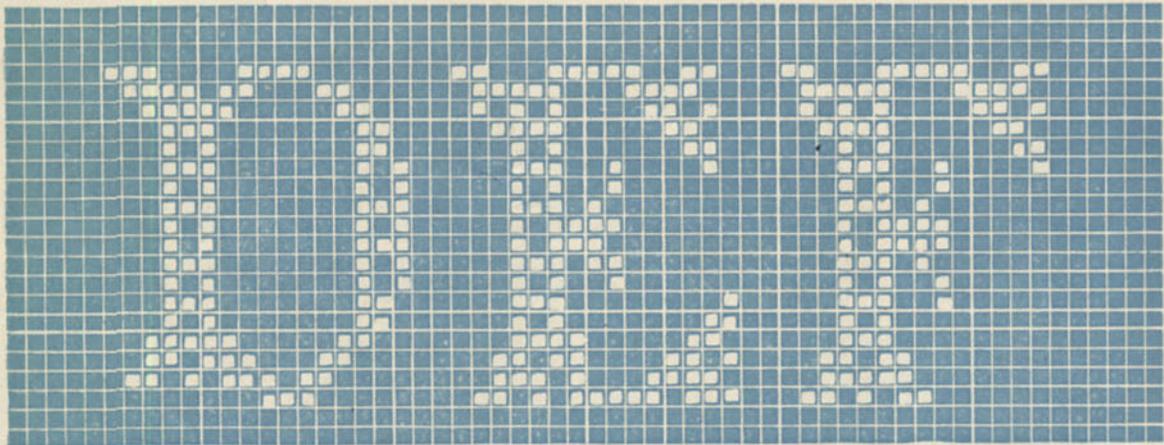
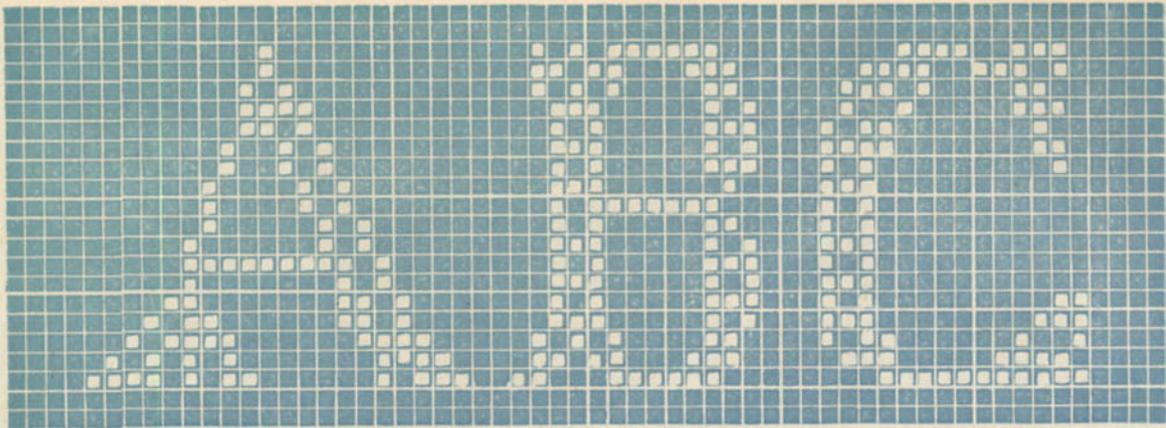


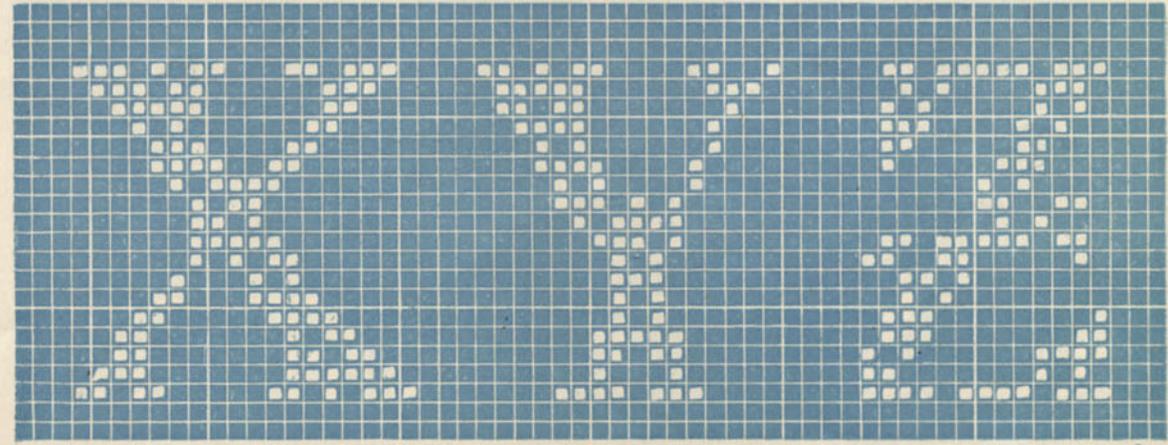
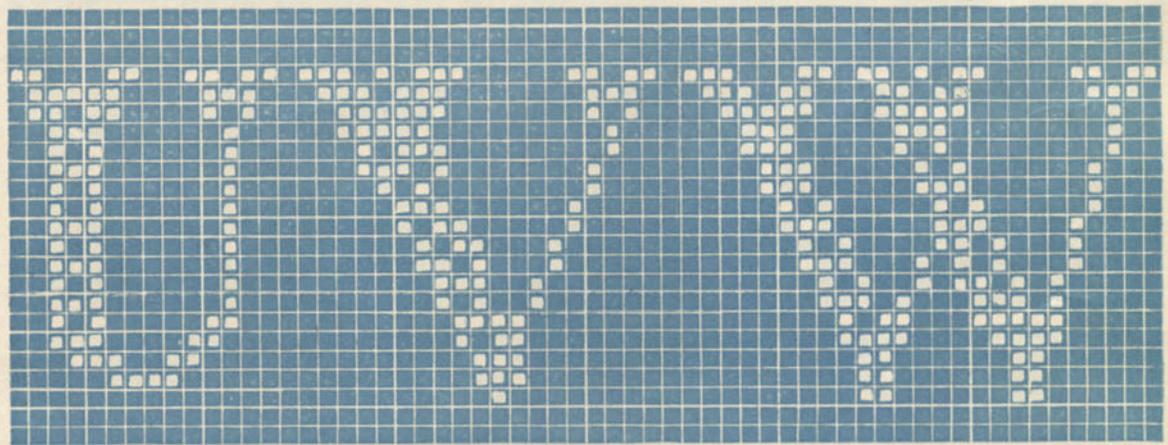
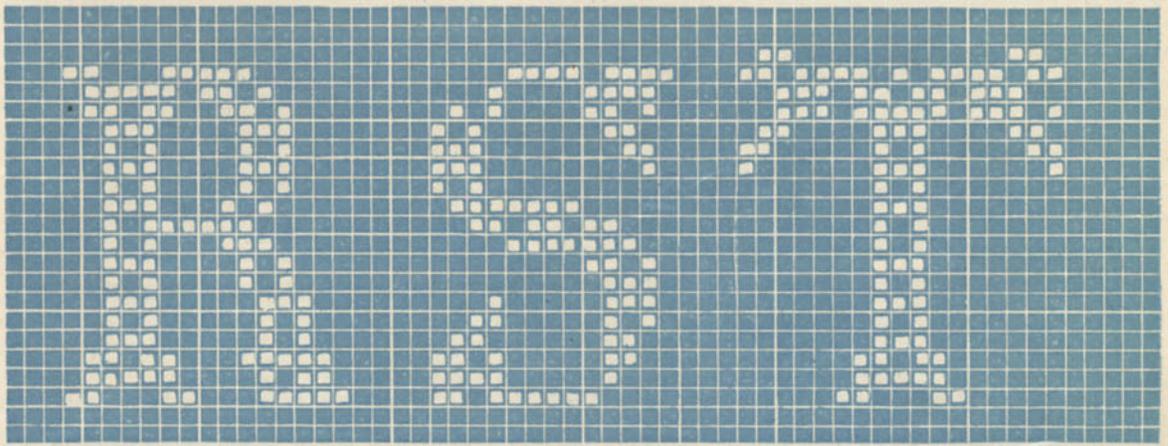
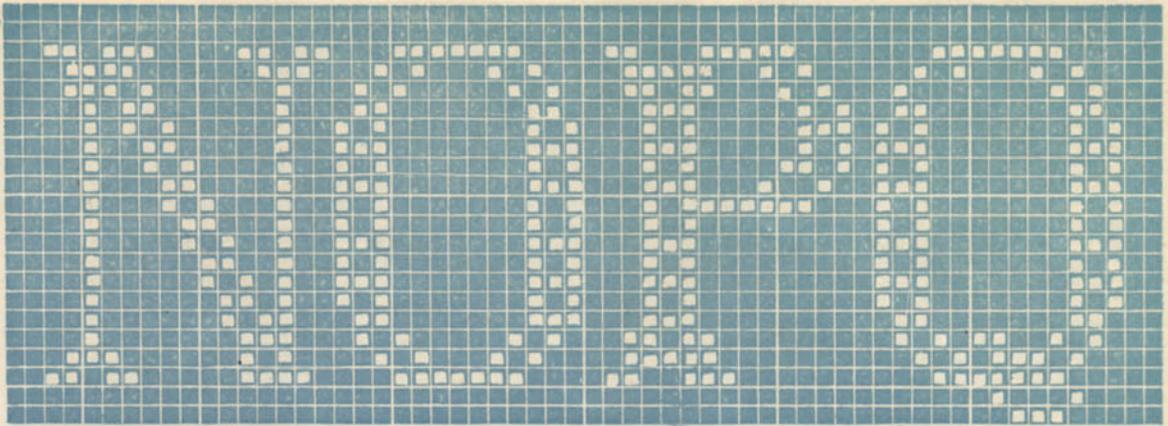


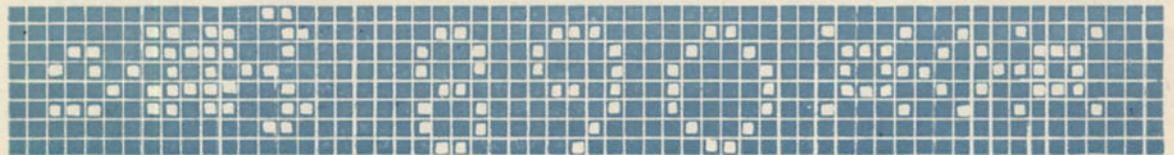
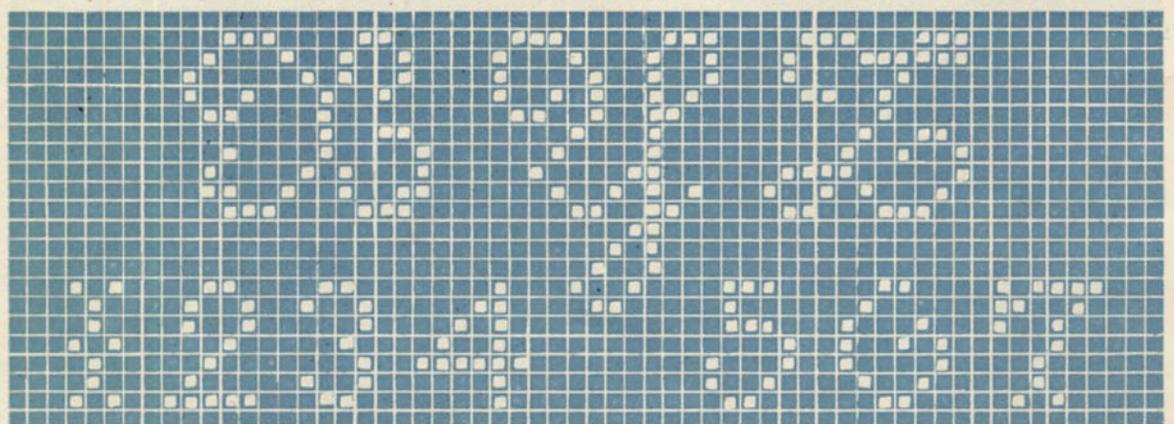
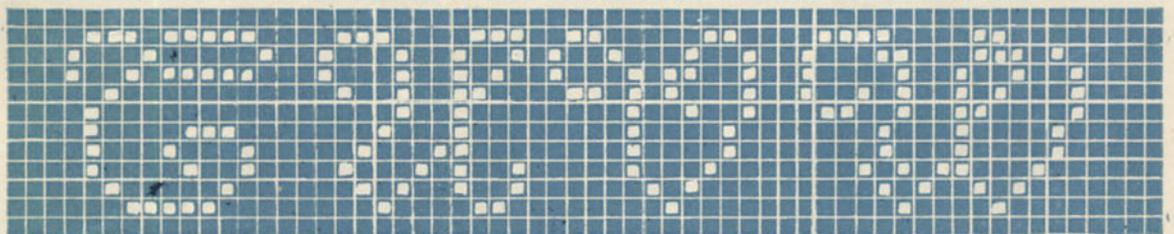
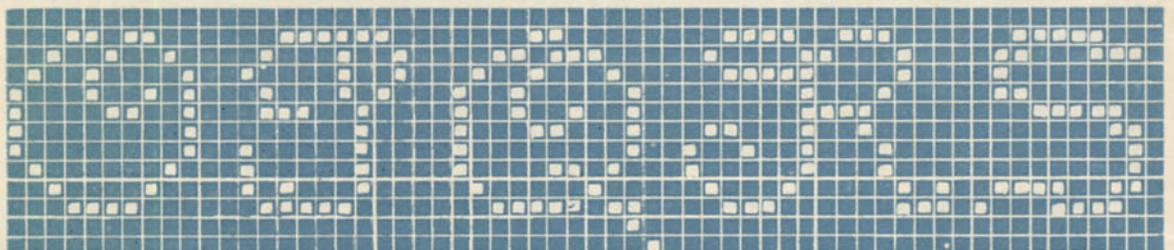
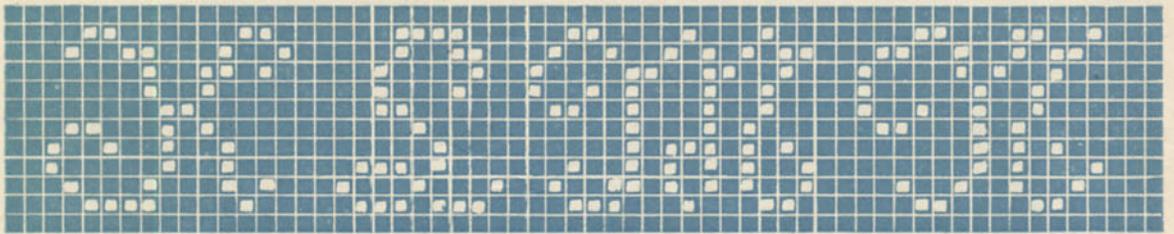
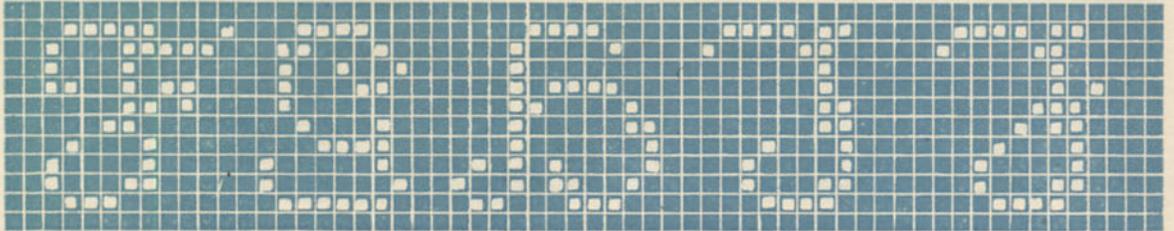
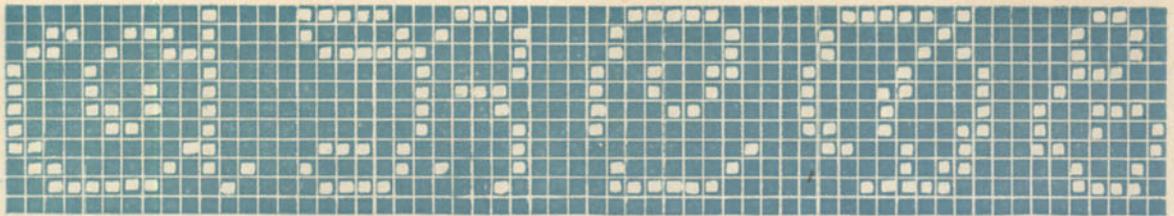












## NETTING

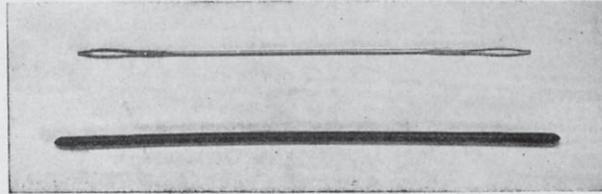


FIGURE XIX A

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

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

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

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

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

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

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

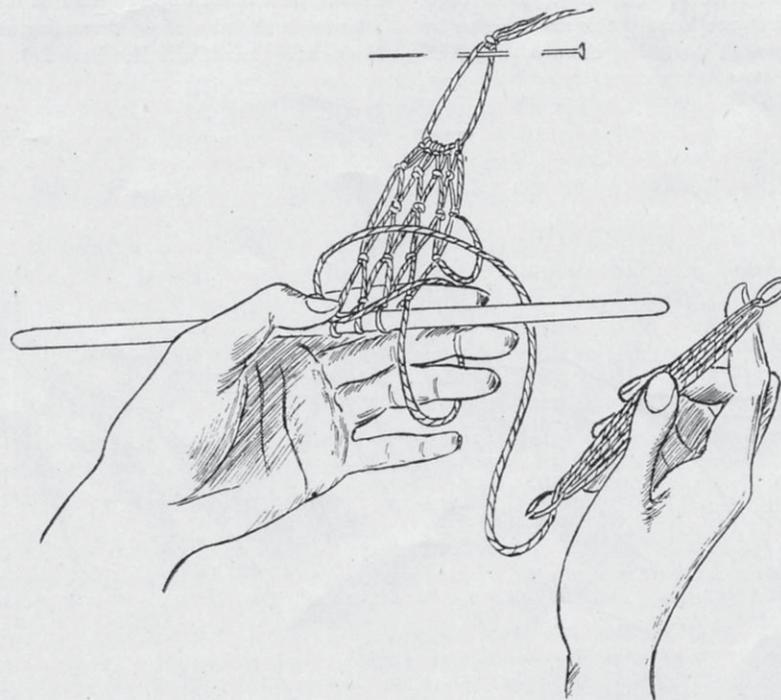


FIGURE XIX B

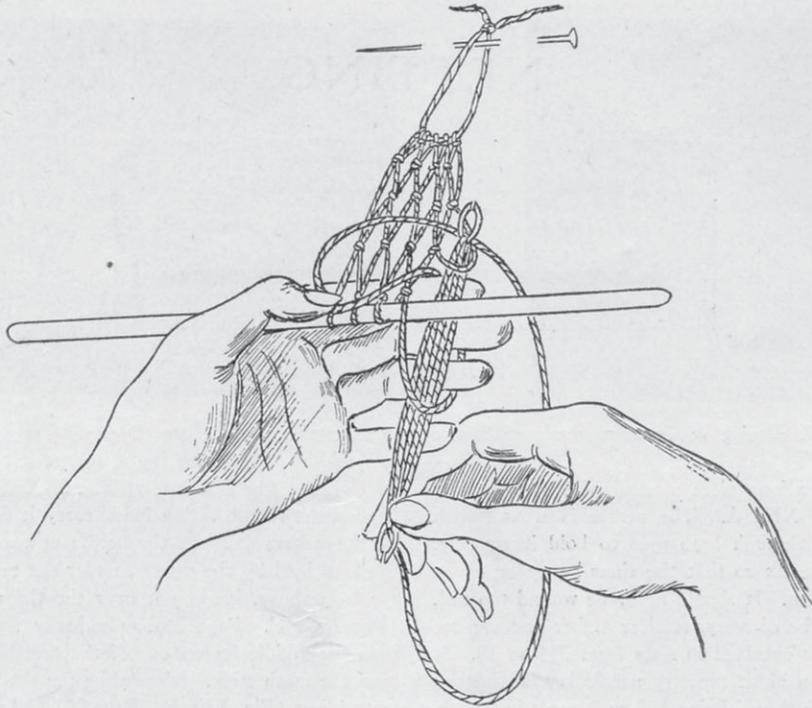


FIGURE XIX C

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

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

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

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

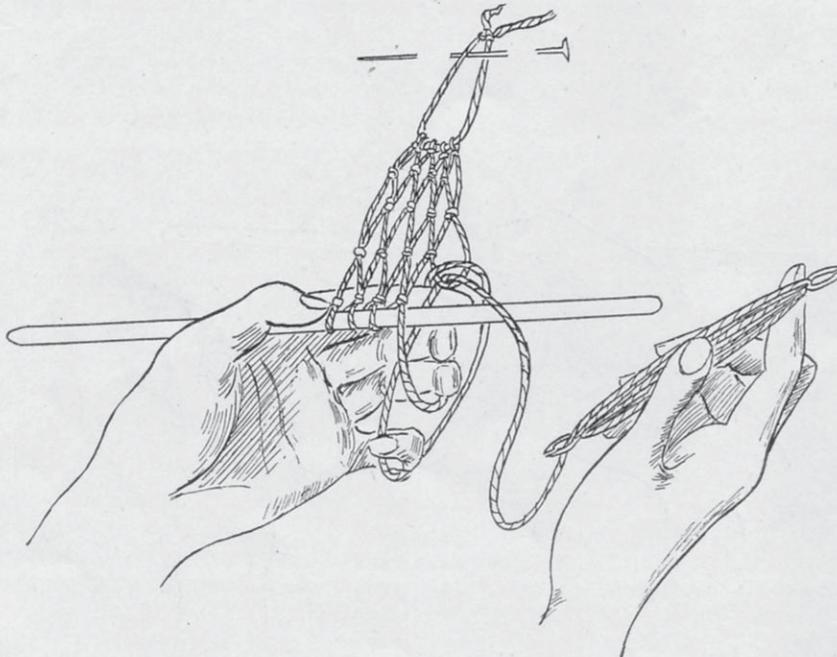


FIGURE XIX D

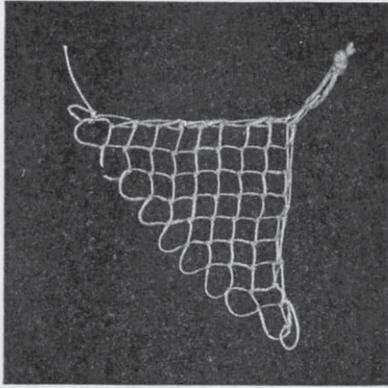


FIGURE XIX F

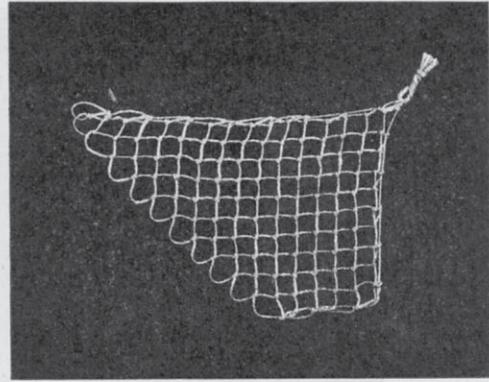


FIGURE XIX G

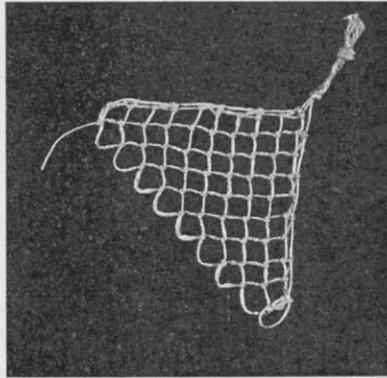


FIGURE XIX H

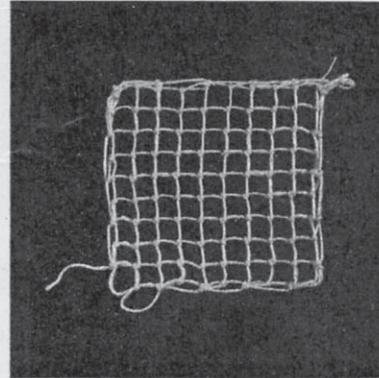


FIGURE XIX K

## FILET LACE

In making Filet Lace it is necessary to have a wire frame. This frame must be wound with white tape about  $\frac{5}{8}$  of an inch in width. Before stretching a piece of filet net on the frame the edges must be overcast with a soft cotton thread to prevent breaking the threads of the net. The frame should be an inch or less larger than the net. Great care should be taken in stretching as good results depend largely upon this.

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

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

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

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

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

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

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

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

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

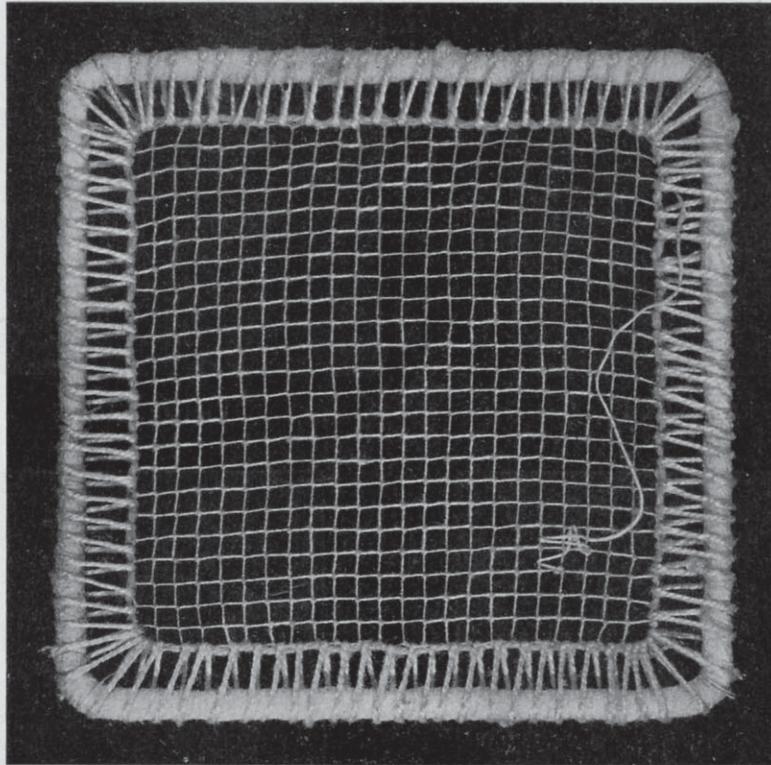


FIGURE XXII A

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

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

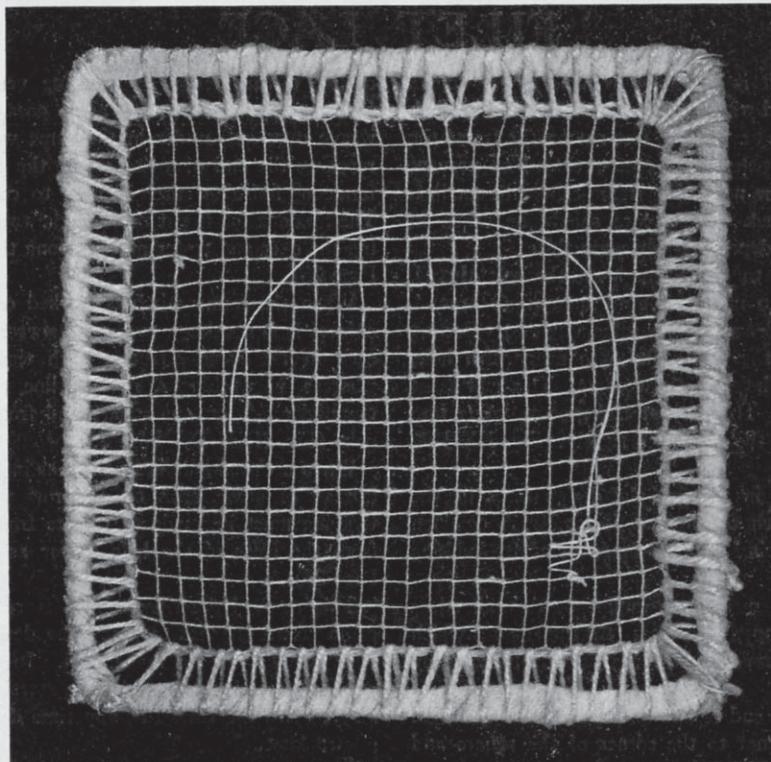


FIGURE XXII B

## FILET CROCHET

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

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

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

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

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

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

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

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

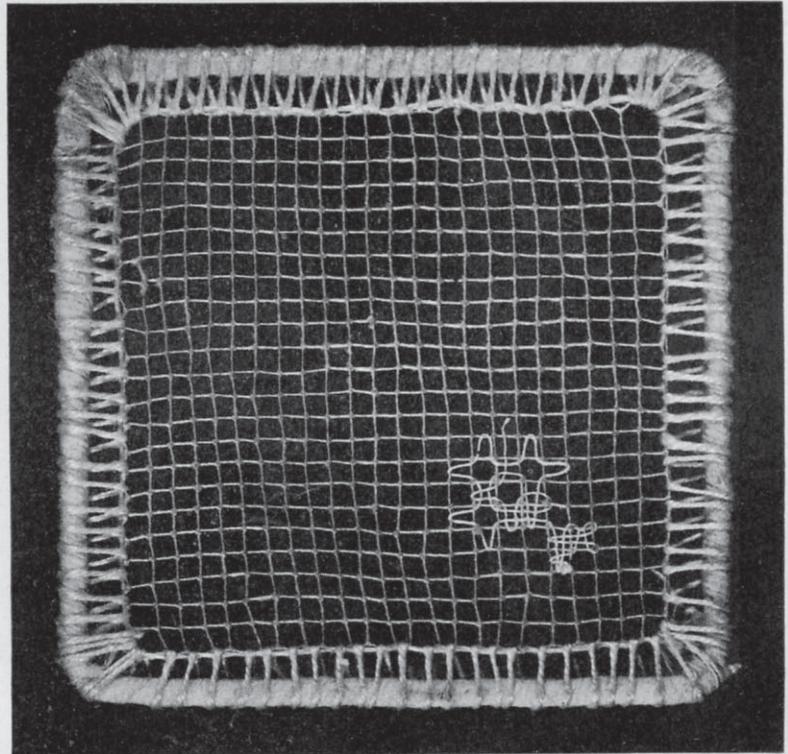


FIGURE XXII C

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

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

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

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

### SCHEDULE

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

Size 40 thread measures 4 holes to the inch.

Size 50 thread measures  $4\frac{1}{3}$  holes to the inch.

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

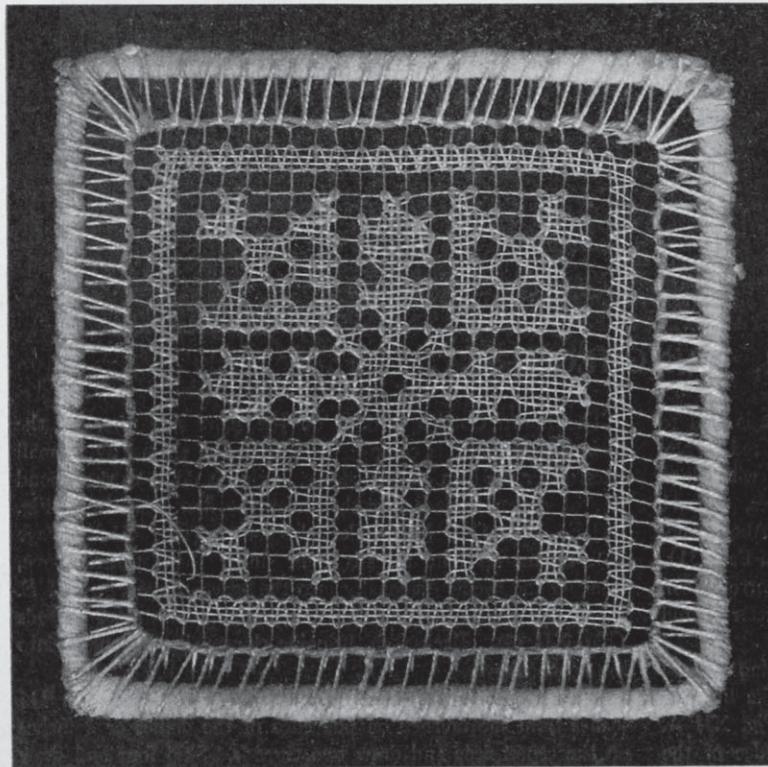
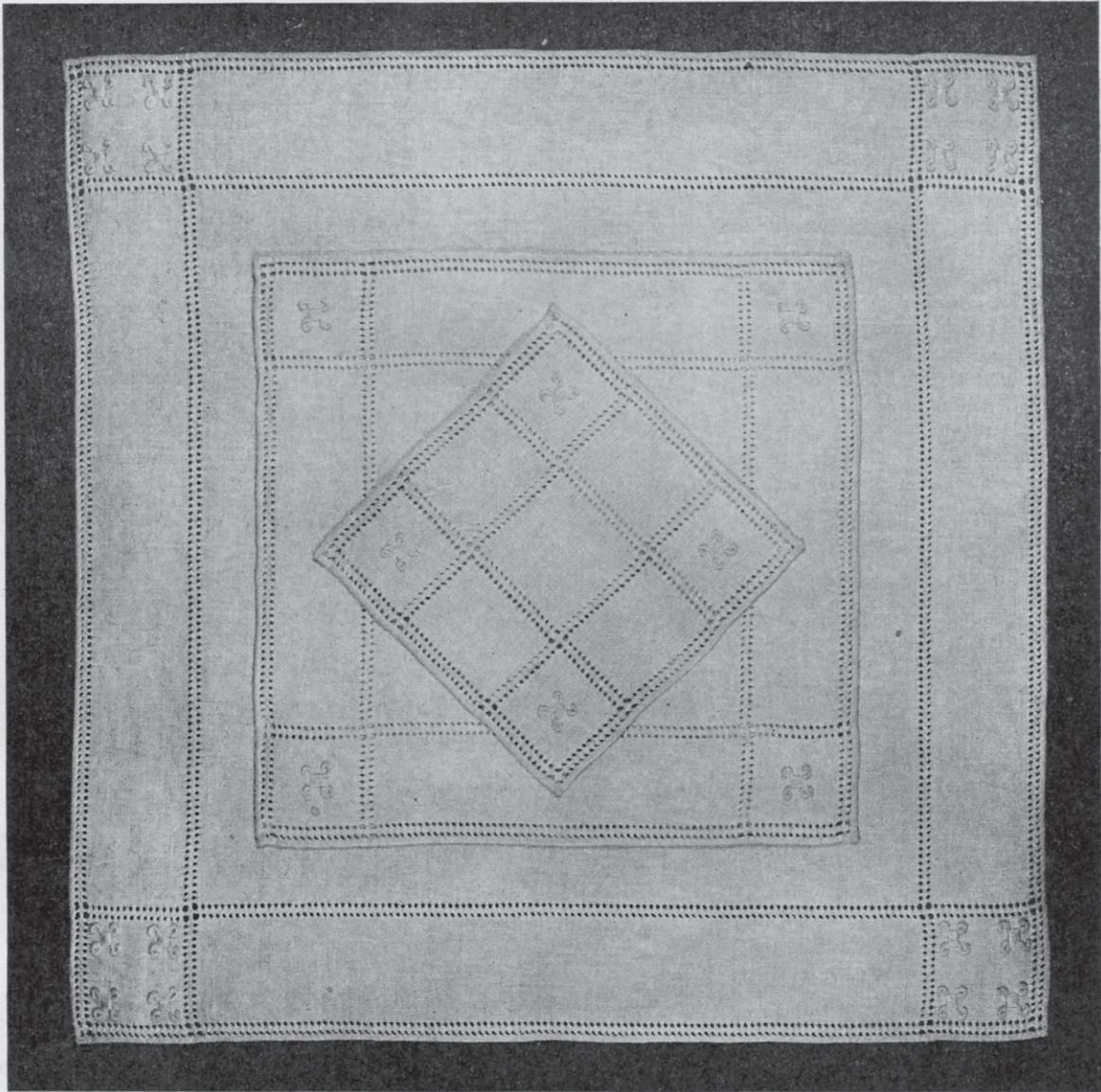


FIGURE XXII D

## ITALIAN HEMSTITCHING



No. 3. LUNCHEON SET

To get the best results in Italian Hemstitching it is well to use a loosely woven linen. The luncheon set, illustrated in No. 3 is made with this kind of material and worked with linen thread No. 40. Cut the doilies 7 inches, 8 inches, and 11 inches respectively, and the centerpiece 25 inches. About one-half inch from the edge pull two threads (Fig. XII A. Page 31). Skip four threads and pull two more. In making a narrow hem, which is quite frequently used in this work, it is better to roll than to fold it (Fig. XII A. Page 31).

In making the hemstitching begin at the left, making a small knot which may be slipped under the hem, and take up four threads with the needle pointing toward the left (Fig. XII A. Page 31). Then slip the needle up through the edge of the fold (Fig. XII A. Page 31) and continue. This, of course, is done on the wrong side of the goods.

The Punto Quadro is done on the right side after all the plain hemstitching is completed. Fasten the thread by a small knot under the hem on one corner. Bring it down to the second row of drawn threads directly under the first hemstitch (Fig. XII E. Page 31). Now make a backstitch (Fig. XII E. Page 31), taking up four threads right under those taken above, bringing the needle diagonally into the space above Fig. XII E. Insert the needle in the hole below, taking four more threads (Fig. XII G). Backstitch, bringing the needle diagonally into the space above.

If a second row of Punto Quadro is desired, measure in  $1\frac{3}{4}$  inches from the finished outside edge of the doilies or 2 inches on the centerpiece and draw two threads. Skip four and draw two more. Start on the lower row. Go back four threads and bring the needle up diagonally (Fig. XIII A) to upper row.

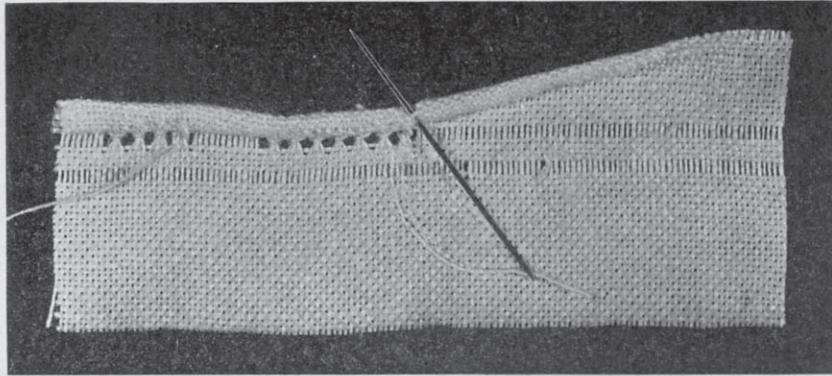


FIGURE XII A

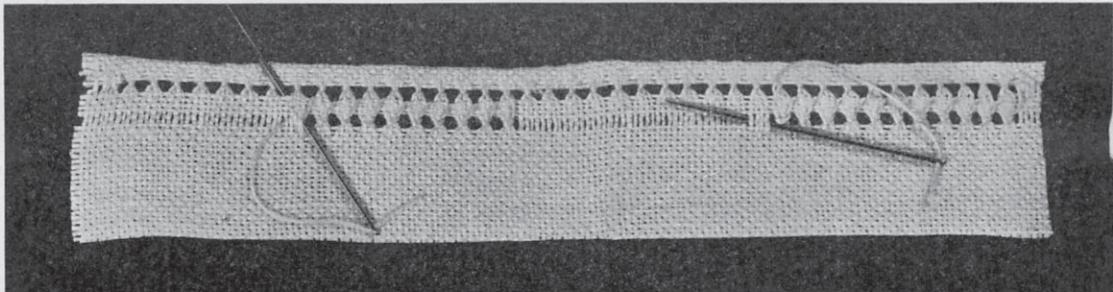
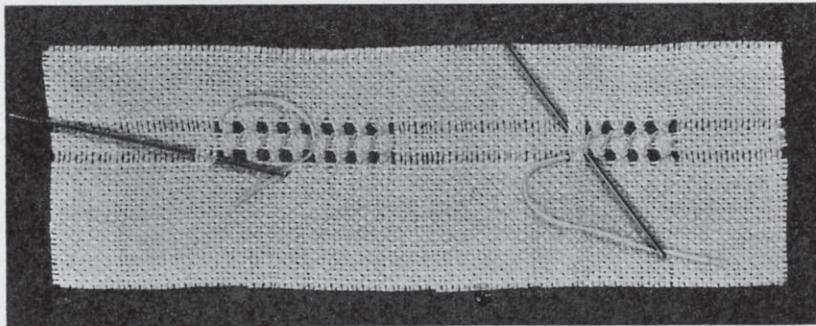


FIGURE XII E

FIGURE XII G



B FIGURE XIII A

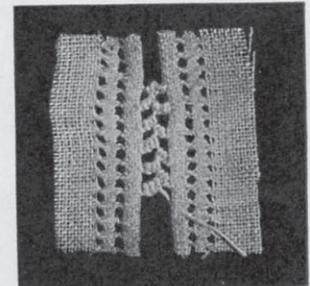


FIGURE XV B

Backstitch four threads (Fig. XIII B). Insert the needle in the hole below, taking four more threads. Pull through and repeat.

In the corner design care must be taken to get it exactly in the middle of the corner square. Count eight threads and make a square in solid work using eight stitches and leaving the width

of a thread between each. The little curved corners are made by inserting the needle four threads out, bringing it back to the corner and twisting the thread around it about seventeen times (Fig. XIV. See page 31). Pull the thread till the curve is formed. Insert the needle again and catch middle of the curve with a couching stitch.

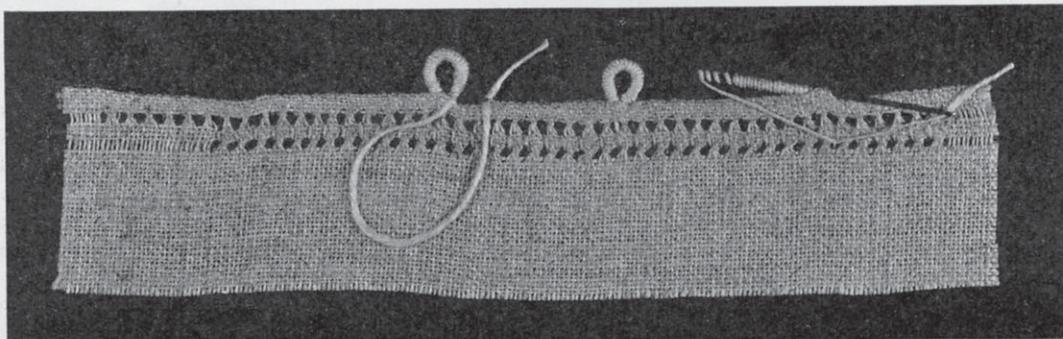


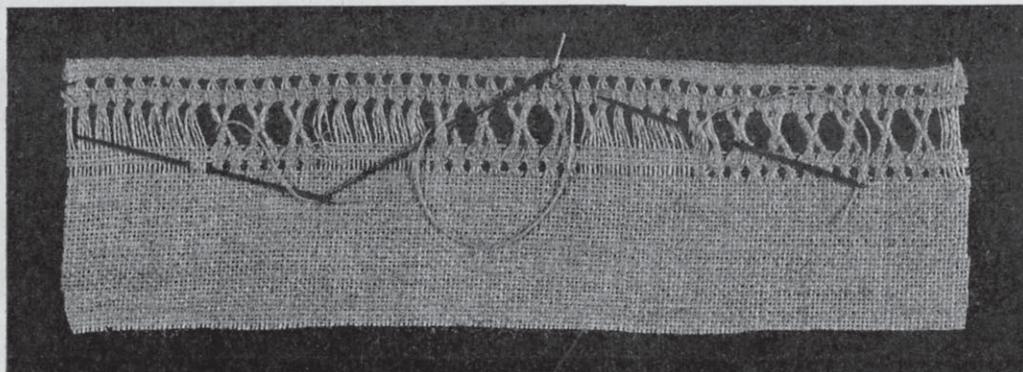
FIGURE XIV

## ITALIAN HEMSTITCHING WITH CLUSTERS

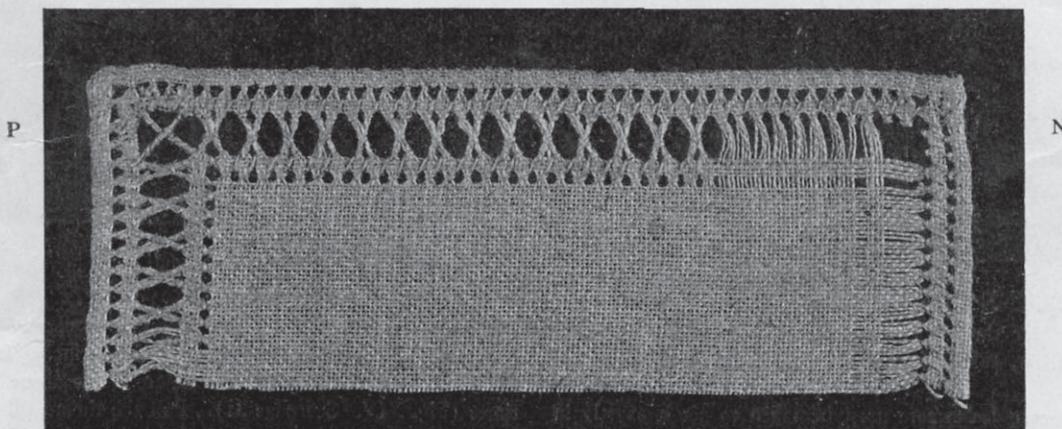
The process for the first and second row is as explained on page 31 in Figs. XII A, XII E, XII G. When this stitch is completed, pull 8 threads more next to the stitches. Leave 4 threads and pull 2 again. In pulling threads when reaching the corner, cut the threads as shown in Fig. 14 B (indicated by N). To secure where threads are cut, a fine buttonhole stitch or over and over stitch is necessary in each corner.

Fig. 14 A (indicated by T), and then backstitch, bringing the needle diagonally up into the space above and repeat.

To make the little opening in the corners, when you get to the inside corner of the open square, Fig. 14 B (indicated by P), make a bar by 3 foundation threads to the opposite corner. Make 3 overstitches on the foundation threads to get to the center, then slip the needle through the corner on the left-hand



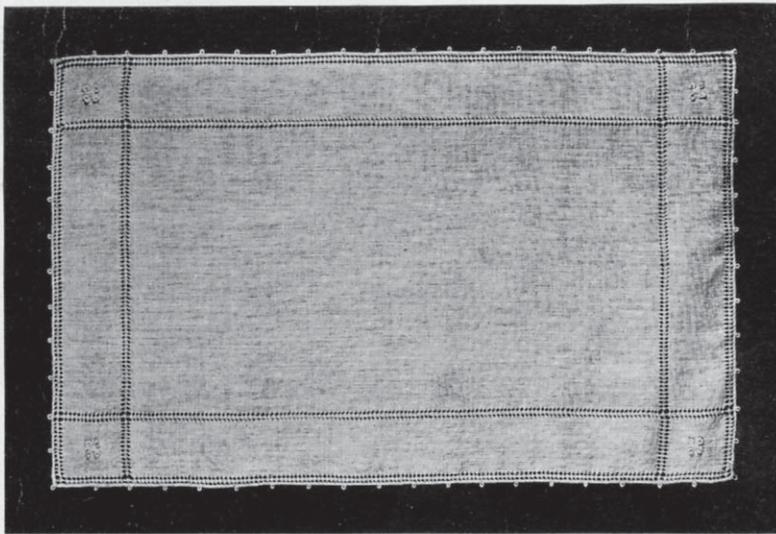
T R S  
FIGURE XIV A



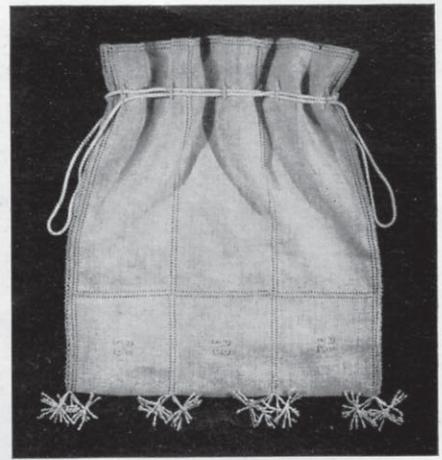
P N  
FIGURE XIV B

The row of Punto Quadro Clusters is done on the right side of the work, starting with a backstitch on the bottom, taking up 4 threads directly under those taken above. Put your needle diagonally up into the space above, having it in the same direction as the backstitch. Make a backstitch on these 4 threads and bring the needle directly down taking the next four threads on the needle. Make another backstitch and bring the needle diagonally up. Overstitch two clusters of threads together in the center of the drawn threads, as shown in Fig. 14 A (indicated by S). Overstitch twice in the last of the two clusters to come to the bottom, Fig. 14 A (indicated by R), and then insert the needle in the hole below, taking the next 4 threads,

side and then across to the right-hand corner. Cross again to the left-hand side, make 3 overstitches on the foundation threads on this side. Cross again to the right-hand corner and make 3 overstitches to get to the center and 3 overstitches again to complete the cross. No. 4 (see page 33) shows a tray cloth with Italian hemstitching with a picot edge. The picot is made by a boullion stitch—taking 4 threads on the very edge, then twist the thread around the needle about 30 times (Fig. 14, Page 31), more times if thread is fine. Hold firmly and pull through as (Fig. 14), then slip the needle from one to another through the folded edge about one inch apart.



No. 4. TRAY CLOTH



No. 5. BAG  
BAG

## TASSELS

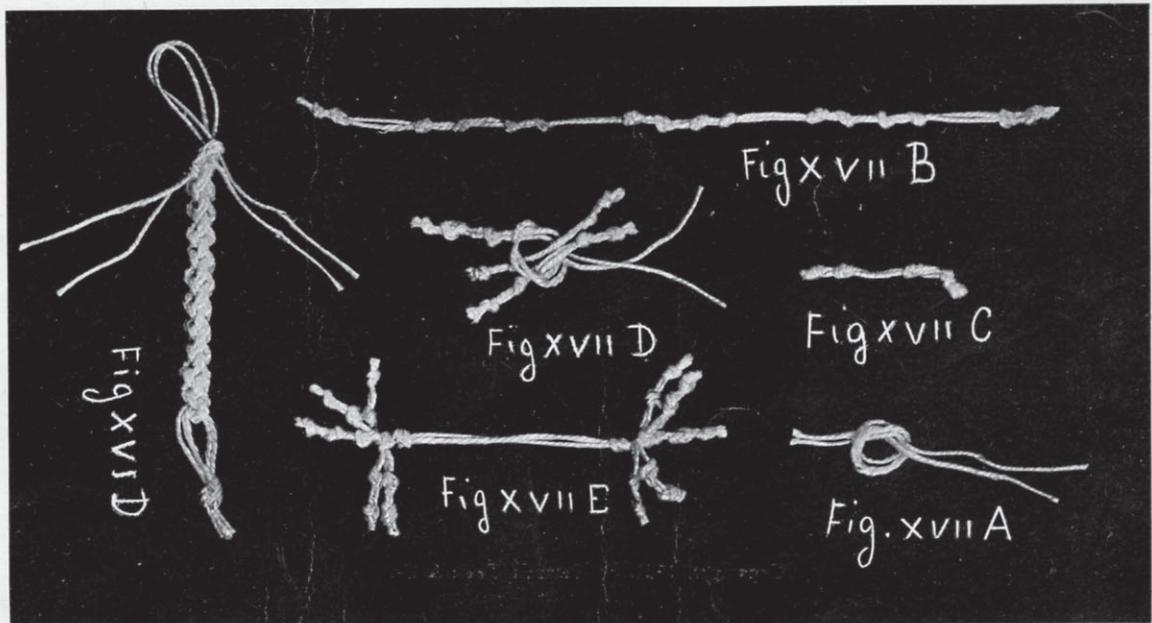
The tassels are very simply made by knotting the threads. Take two threads, about  $1\frac{1}{2}$  yards in length to work easily, and knot them together at the end. A plain knot is used as in Fig. XVII A. Make another one-eighth of an inch up. Leave three-quarters of an inch and make four more knots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

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

The bag illustrated in No. 5 is made of loosely woven linen and ornamented with Italian hemstitching and designs previously explained.

Cut a piece of cloth  $10\frac{3}{4}$  inches by 24 inches. Make the Italian hemstitching on all four sides. Then put the two short edges together and from the folded edge measure up one inch. Here draw threads for the Punto Quadro and  $3\frac{3}{4}$  inches above draw threads for another row. Divide the width into three equal parts, and on the two division lines draw threads for two vertical rows of Punto Quadro. A short distance below the hemstitching on the top make vertical foundation threads for the loops through which to run the cord. Cover with over and over stitch. There must be five of these loops on each side of the bag equal distances apart. The little designs are added to the centers of the squares as explained in the luncheon set. (No. 3. Page 30).

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



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