



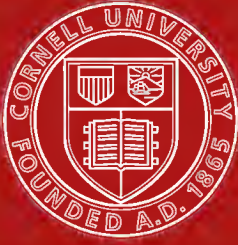
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The new lace embroidery (Punto tagliato)



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THE  
NEW LACE EMBROIDERY  
(*PUNTO TAGLIATO*)

# EXTRACTS FROM REVIEWS.

## **Pall Mall Gazette.**

"In *The New Lace Embroidery* (Punto Tagliato), Miss Louisa A. Tebbs has indeed evolved a most complicated and exquisite system of beauty whereof one great charm to the worker lies in the fact that it affords openings for the imagination of the individual, who is free to invent as many new stitches as ingenuity allows.

"Into the details of the explanatory volume now under consideration it would be impossible to enter, but the unusual simplicity with which complicated designs and their working out are set forth shows it to be the work of an expert teacher, and from first to last page the enthusiasm of the writer for her beautiful art is breathed in every sentence.

"The illustrations and figures for the purpose of direction are from photographs and drawings of quite exceptional merit. The book should prove valuable to the lover of embroideries and laces."

## **The Queen.**

"All the charm of novelty is certainly to be claimed by the dainty *New Lace Embroidery* (Punto Tagliato) which has been introduced by Miss Louisa A. Tebbs, and her charmingly illustrated little manual on the subject will be delightfully welcomed."

## **The Lady.**

"It is not hard to prophesy success for a delightful little book entitled *The New Lace Embroidery* (Punto Tagliato) written by Miss Louisa A. Tebbs, whose name is well known as a professional embroideress, the illustrations are reproductions of photographs taken from beautiful specimens of embroidery." . . . "Certainly one of the most fascinating varieties of fancy work that has appeared for some years."

## **Hearth and Home.**

"*The New Lace Embroidery* (Punto Tagliato) by Louisa A. Tebbs is of exquisite beauty. Eminently suitable for the garniture of gowns and other items of personal wear, whilst beautiful table centres are possible in regard to this lace embroidery, unique cushions, etc." . . . "Besides the fact that the individuality of the worker will be evident in each piece of it, there is the fact that it will never become cheap and common." . . .

"The book is excellent, printed on fine glazed paper, beautifully illustrated and treats of the whole process of its production in a masterly manner."

## **Academy.**

"Our opinion is that the *New Lace Embroidery* (Punto Tagliato) is very skilful and certain to become popular; we can well believe that ladies will turn with delight to this novel and fascinating embroidery."

## **Arts and Crafts.**

"This thoroughly artistic Needlework deserves to be popular." . . . "The book is excellent in every way."

## **Glasgow Herald.**

"All lovers of dainty Needlework are sure to appreciate this attractive book. *The New Lace Embroidery* (Punto Tagliato) is certainly a most fascinating kind of embroidery and possesses moreover distinctive merits."

## **Weldon's.**

"Most delightful work." . . . "The volume is beautifully illustrated, each working stitch being shown in the clearest detail."



# THE NEW LACE EMBROIDERY

(*PUNTO TAGLIATO*)

BY

LOUISA A. TEBBS

WITH THIRTY-FOUR ILLUSTRATIONS

*SECOND EDITION*

LONDON  
CHAPMAN & HALL, LTD.

1905

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**316279**

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## INTRODUCTORY

SINCE bringing out this exquisite and unique embroidery, the result of many months'—I might almost say years'—labour and thought, I feel myself amply repaid by the universal welcome and admiration it has received from all lovers of needlecraft; and this appreciation, together with the numerous letters and requests I am constantly receiving from all parts, for a book on the subject, has led me to make this attempt.

I need hardly say the aim of this little book (which I shall endeavour to make as clear and concise as possible) will be to give really practical instruction in Punto Tagliato and materially assist all those interested in the work.

Speaking from great experience as a professional embroideress, I find the love of needlecraft decidedly on the increase; and, despite the tendency of the age to rush everything, ladies are, notwithstanding, devoting more time and attention to this class of work; certainly the revival of embroidery of all kinds, but more especially as applied to dress ornamentation, seems now to have reached its zenith,

the demand was never greater, taste never more cultured and exacting. But with the increased demand for beautiful embroideries the standard has been considerably raised, and Art Needlework, like all the other Art-crafts, has now reached a very high standard, so that for any new work to be appreciated it must possess distinctive merits of its own.

Now, not only do I claim this for Punto Tagliato, but the exquisite daintiness of the work, its decided individuality together with the beauty of the designs and utter absence of any tawdriness or vulgarity—so prevalent in many of the modern embroideries—all combine to place it in the front rank. I may add that one of its greatest charms lies in the immense variety of stitches it contains, which not only relieves the work of all monotony, both in design and execution, but offers at the same time unlimited scope to the worker. Although not in the least resembling drawn thread work, or lace work, or even embroidery, a great many of the stitches used in all these three branches can be adapted to Punto Tagliato, altogether about 300, whilst from these as many more can be invented and arranged by the imaginative worker. As an example of this the Table Centre, page 19, is the work of one of my pupils, a great many of the different stitches being of her



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own creation. As will be seen from the illustrations, the parts *between* the design are filled in with fancy stitches, the material afterwards cut away from the back of these stitches, leaving an open network of beautiful lace-like effect on a solid foundation.

Now a word or two as to the materials employed; the stitchery is invariably carried out in a rather coarse floss silk, but the background varies according to the purpose for which the article is required. I am very partial to a particular hand-woven linen of a creamy tint worked in cream floss, whilst pure white floss on white linen is exceedingly dainty. I am also combining the tinted linens with floss silk of the same shade, obtaining very charming results.

For instance, I have just completed a yellow linen table cover worked in yellow floss silk, a light green scarf for an oak chest was worked in the same shade of green, whilst a pale old rose table centre with border of conventional peacock feathers was carried out in pale rose silk with dashes of blue and green.

But the work is not confined to linen; it is admirable on velvet, cloth, or silk (by the way, this latter must be of a special make, soft and strong); and not only can luxurious articles of every kind for home decoration be embroidered


by the worker, but Punto Tagliato Embroidery is simply exquisite when applied to dress ornamentation.

Blouses, collars, yokes, tailor-made gowns, evening gowns, &c., can be beautified to any extent according to the time and work spent on them, and the wearer will have the satisfaction of knowing that such trimming can never become cheap and common. Whilst I am on the subject of dress trimmings I must not omit to mention the opal-tinted floss which I have had specially made for Punto Tagliato; this silk combines all the delicate tints of mother-o'-pearl in one thread, and the effect is a shimmering mass of delicate colouring that defies description. This silk, too, possesses the advantage of being perfectly fast dye, and with ordinary care will stand repeated laundryings, a most necessary adjunct in connection with dainty summer blouses.

I may add in conclusion that the designs are a very special feature of the work, and I have selected here some of my best.

*The Illustrations are from Photographs taken by the Hurlingham Studio,  
165, New King's Road, S.W.*

THE  
NEW LACE EMBROIDERY  
(PUNTO TAGLIATO)



Part I.

FOR our first lesson I have chosen the collar (page 3), partly for the beauty of the design and partly for its simplicity, which renders it specially suitable for a first lesson. The pattern collar is of oatmeal silk worked in white floss, but it is also very handsome on linen.

We will now suppose that you have the traced collar ready in the frame for commencing—a small circular hand frame about six inches across is best—so we will proceed to lay in the network in the scroll portion of the design; the only point where care is required in this is to see that the strands are laid evenly. Take a long strand of silk across from right to left of the design, bring your needle up about

$\frac{3}{8}$  of an inch from last stitch, and make a long strand back in the same direction until all the design is filled (see Fig. I.);

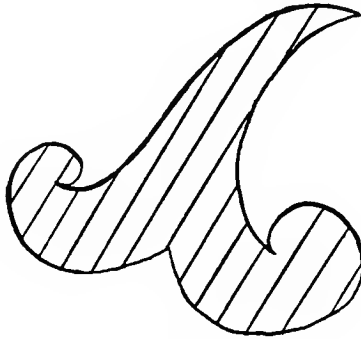


FIG. I.

make a second row of threads across those first made in same manner (see Fig. II.). After this network is

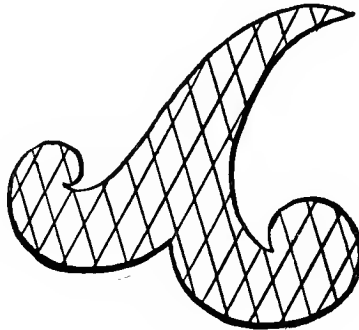
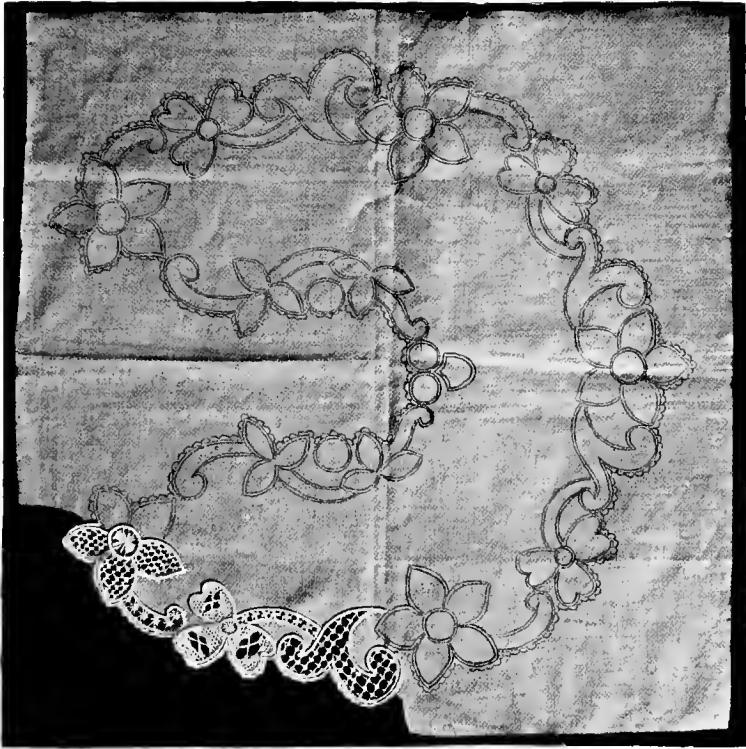


FIG. II.

completed we will proceed to work the little rings. Twist down a strand of the silk until you arrive at the first crossing ;



Collar on "Oatmeal" Silk with Embroidery in White Floss.



take your needle under one thread, over the next, for twelve times, then twist on to the next crossing and repeat until all are filled in.

For the leaf adjoining begin at the top, work one row of small buttonhole stitches from left to right very small and close together, take a long stitch right across the leaf and work a second row of buttonhole in each of preceding stitches, taking your needle under long thread from last row ; repeat until four rows are completed (Fig. III.). For the

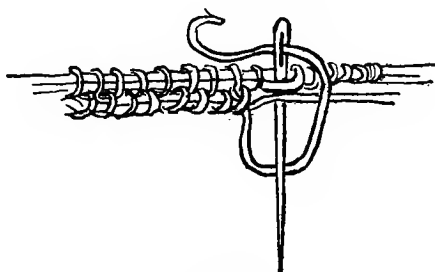


FIG. III.

fifth row omit the four middle stitches and take a long stitch across to the fifth—work on to the end—return with long thread across and work three stitches on this thread only—two stitches in middle of loop catching all three threads together (Fig. IV.), three more stitches in bottom thread only, to finish the row. Now carry thread across and buttonhole under this and in every stitch of previous

row, making five stitches in the open part in middle (Fig. IV.).

For stem of leaf begin with herring-bone stitch very wide apart the whole length of stem (Fig. V.); return in same

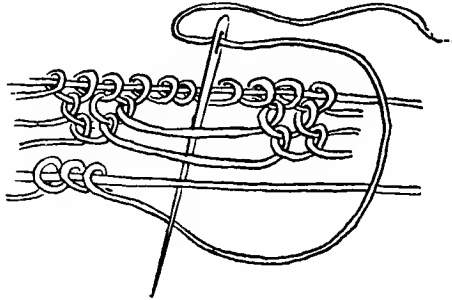


FIG. IV.

manner, making the stitches between those in previous row (Fig. VI.); make short straight stitch across between stitches as in Fig. VII. The last thread is put in length-

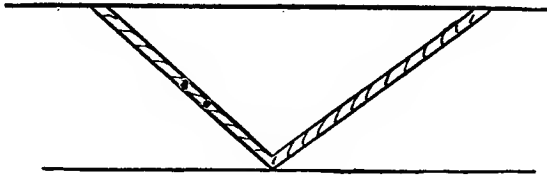
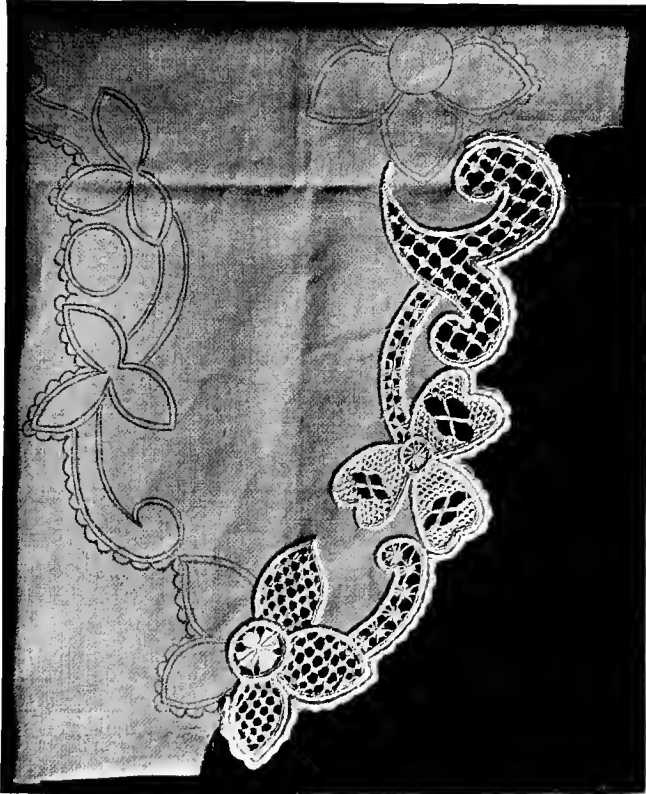


FIG. V.

wise ; at each group of crossed threads slip the needle under the thread and knot firmly (Fig. VIII.). To make the stars, twist on the thread last put in until you reach the middle of the first group of tied threads, pick up two threads





Showing Detail of Embroidery in the Collar on page 3.



of the group of eight and weave in and out, over and under the two threads, about eighteen times, slip your needle through back of weaving and repeat on the next two threads. When this star is completed, twist on the centre thread to the next, pulling the thread firmly to make the twist tight and give it the appearance of being one thread (Fig. 1X.).

For the small scroll connecting flowers and leaf this same mesh is used, the only difference being in the weaving of

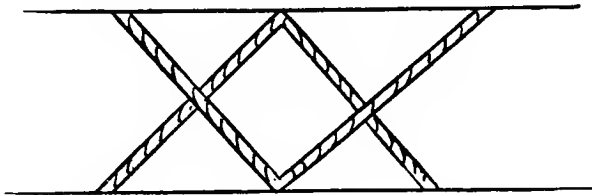


FIG. VI.

the wheels, which are made as follows:—Commence in centre of group of tied threads, take a back stitch under two strands, going back under the last strand of the preceding two and taking a new one each time, keeping the threads down firmly towards the centre of the wheel (Fig. X.); repeat until you have taken up half the threads between this wheel and the next.

Before proceeding to describe more elaborate stitches a few important hints as to the means of obtaining best results

in Punto Tagliato Embroidery will, I have no doubt, be welcomed by the reader.

First, it is advisable to have two needles, a sharp-pointed and a blunt one; this latter should be used whenever possible, threading the silk from one to the other as required.

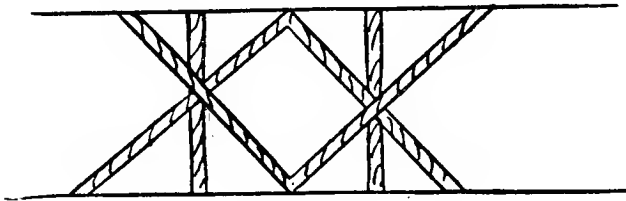


FIG. VII.

Other items to be carefully observed in the working are :— the stitches which connect the material should be taken well on to the tracing line ; the buttonhole edge around the

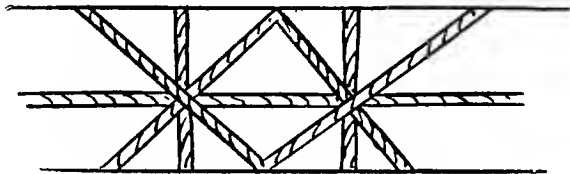
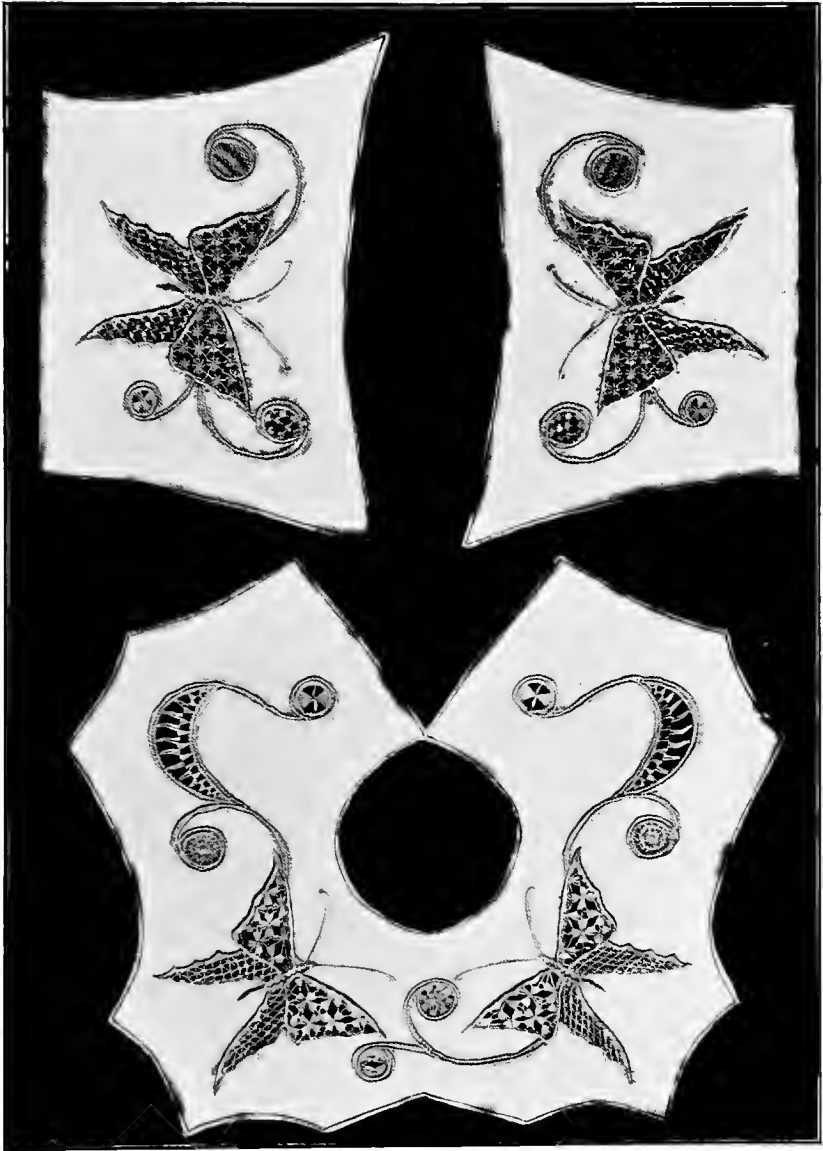


FIG. VIII.

portion of design cut away must have the purled edge on the *inner* side next the embroidery ; and, lastly, knots must not be used in any part of the work.

Punto Tagliato when properly done is very strong and



Yoke and Cuffs for a Blouse, worked in Opal-tinted Floss and Cords,  
on "Oyster" White Silk.



durable, as the worker who follows these directions carefully will prove. I have never found a thread give or pull out in my work, and attribute this entirely to the care in laying the foundation threads and avoidance of knots.

As regards the cut-out edges there are two ways of finishing these. The first and at the same time the quickest and most effective is the cord edge, a fine special make of cord being couched down at intervals with small buttonhole stitches around every portion of the design.

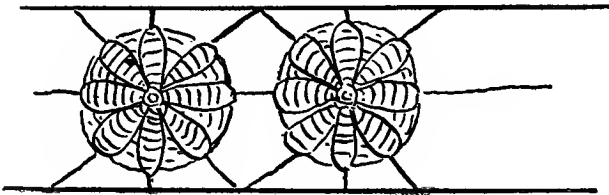


FIG. IX.

The second way is by working ordinary buttonhole stitch edge, very firm and close together. Before cutting out the open-work parts of the design it is advisable to press the embroidery. For linen goods lay the finished article right side downwards on several folds of flannel, wring a linen cloth out of cold water and place over the wrong side of the embroidery, pass a hot iron quickly over this, using as much pressure as possible, iron until quite dry, when the work is ready for cutting out, which should be done with special

ball-pointed scissors. For pressing silk or cloth goods, the above directions can be followed, *omitting the wet cloth*; whilst for velvet, damp the back of the embroidery with a clean sponge and pull backwards and forwards over a hot iron until dry.

To cut out the open-work, insert the ball side of the scissors in the space you are attempting, through the material from the back, and cut right across the middle of the material in a straight line; this will then open and fold

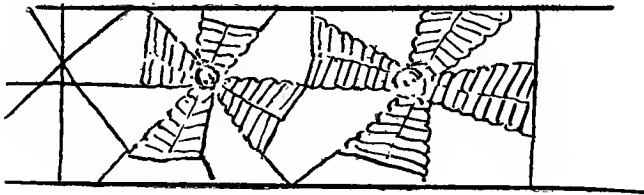
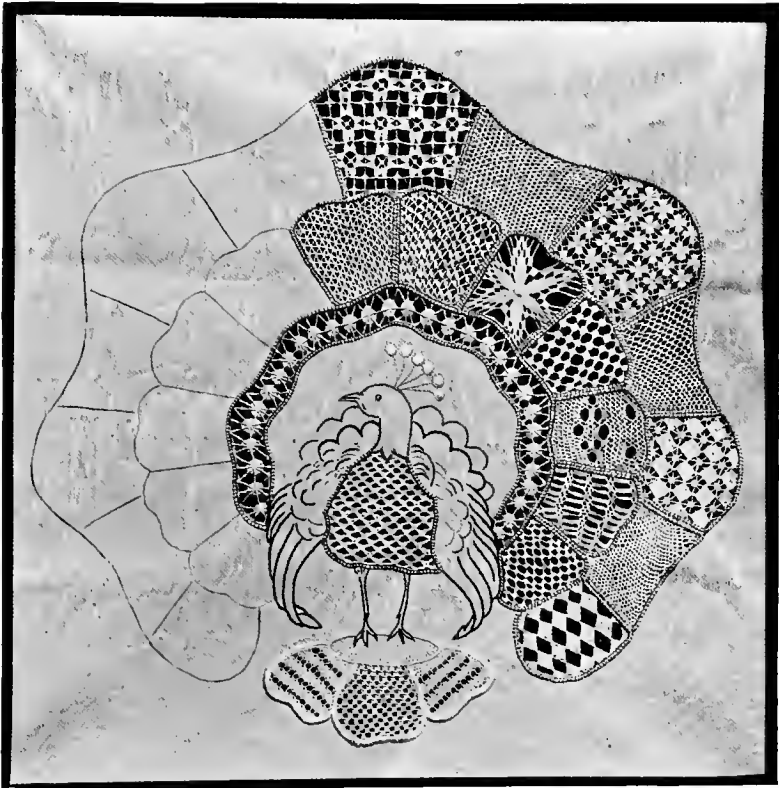


FIG. X.

back to enable you to see clearly to cut out the buttonhole all round, which must be trimmed very neatly so that all ragged edges are avoided, taking care to have the ball side of scissors always next the embroidery. After a little practice the worker will find the cutting out very easy and delightful work, and by using the ball-pointed scissors all risk of cutting the threads is avoided.





Cushion Cover on "Antique White" Moiré Silk, which has the appearance of white mellowed with age. The embroidery is carried out in the same rich shade of Floss, outlined with Peacock Blue Cord, couched with darker shade of Silk.



## Part 2.

DESCRIBING THE WORKING OF SEVERAL OF THE PRINCIPAL  
STITCHES USED IN PUNTO TAGLIATO

## TUDOR ROSE

FIG. XI.

This is a very handsome filling for large spaces. The foundation is made by laying strands of silk about a quarter

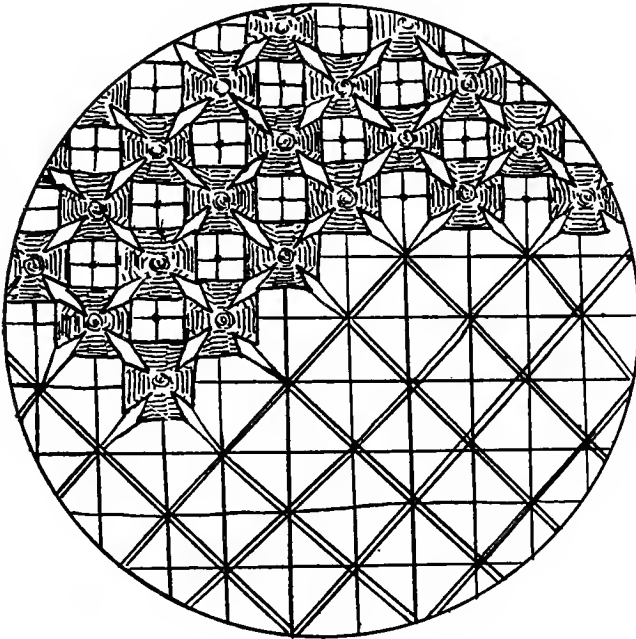


FIG. XI.

of an inch apart lengthways of the design. Lay another row of threads over these straight across, then cross again diagonally right to left and left to right. These diagonal crossings must be double; that is, two threads are laid side by side. I have left a portion of the foundation thread unworked to show clearly what is meant. For working the roses, commence at one of the crossings where there are twelve threads, knot firmly together in the centre and weave, taking in one of the double threads, the single thread running lengthways and one thread of the next pair, weave about eighteen times, thread needle through weaving to middle of rose and repeat on next three threads until all the twelve are completed; in twisting on to the next twelve, knot the fours as you pass.

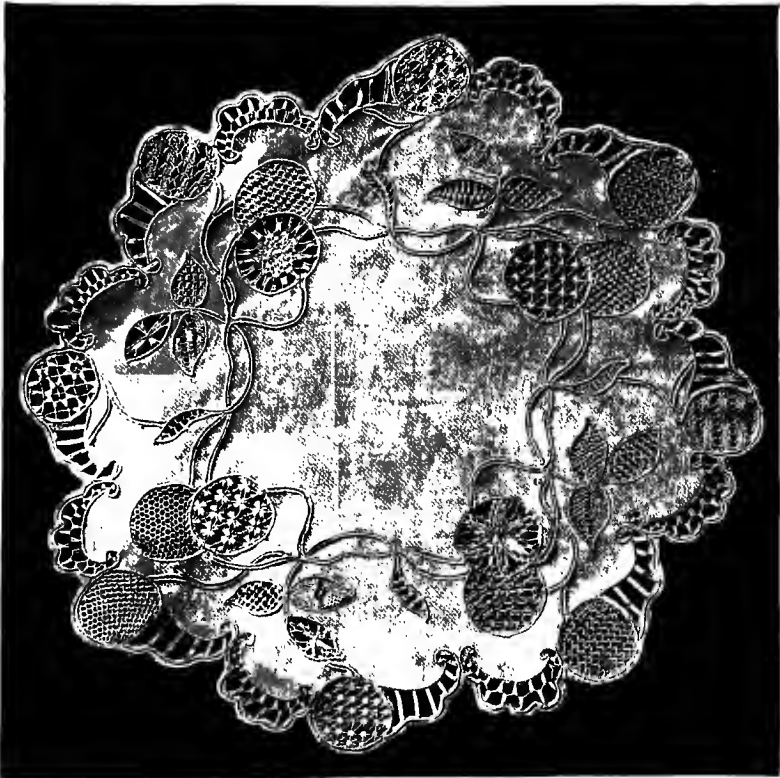


Table Centre on Orange Velvet with Embroidery in the same shade of Floss Silk. The Oranges and Foliage outlined with Moss-Green Cord, couched with Yellow Floss.



## CROSSBAR STITCH

FIG. XII.

This is a very easy and most effective filling for small or medium-sized spaces. Commence by working two button-hole stitches close together—short space—two more button-hole stitches, and so on to end of row, which must be

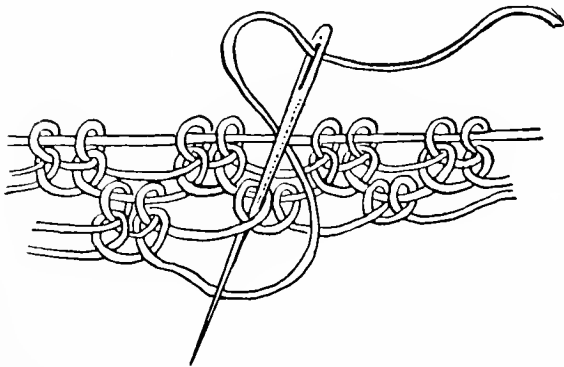


FIG. XII.

worked from left to right—second row from right to left is worked in same manner, making the stitches in those of preceding row—in the third row the stitches are worked in the spaces of last row—fourth row same as second ; repeat until the space is filled.

## DIAMOND FILLING

FIG. XIII. .

A network of threads is laid in the form of small squares, about a quarter of an inch in size, every alternate square being then filled in with close buttonhole stitches.

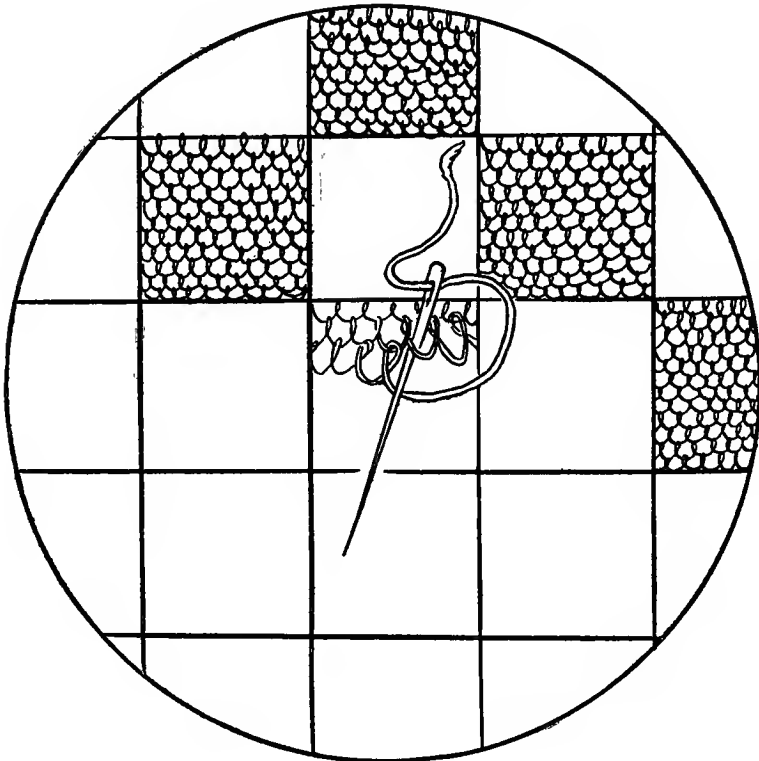


FIG. XIII.





One of nine squares forming a very handsome Bedspread. The squares are joined together with bands of lace insertion, the same insertion and a lace edge forming a trimming all round the quilt. The lining, which is made quite separately, is of Moss-Green Satin. The embroidery is done in Cream Flax, outlined with rich Yellow Cord, on Cream Hand-woven Linen. A single square makes an effective and useful cushion.



---

The method of working is clearly shown in Fig. XIII. This is not only a very effective filling for large designs, but also forms a very pretty insertion for narrow spaces, in which case only one row of diamonds is required.

## POINT DE FILLET

FIG. XIV.

The foundation threads of this very effective filling are first laid a quarter of an inch apart, then crossed with a second row to form small squares; these squares are again

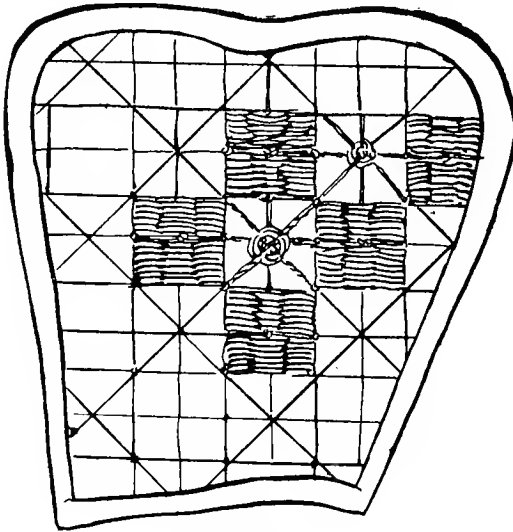
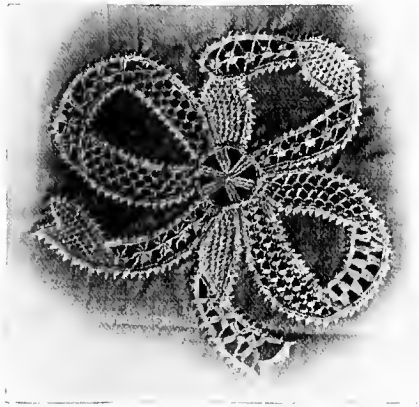


FIG. XIV.

crossed and recrossed at every third square as shown in the illustration.

To work the pattern, weave on the first four squares over one thread, and under the next, about eighteen times or until the space is filled; work a spider's web in the next four squares and repeat.



Design for a Blouse. The Embroidery  
is in Cream Floss on "Biscuit" Tussah  
Silk.



## SPIDER'S WEB

FIG. XV.

Although this filling appears very complicated, it is really quite simple to do and is very original. Lay two strands of

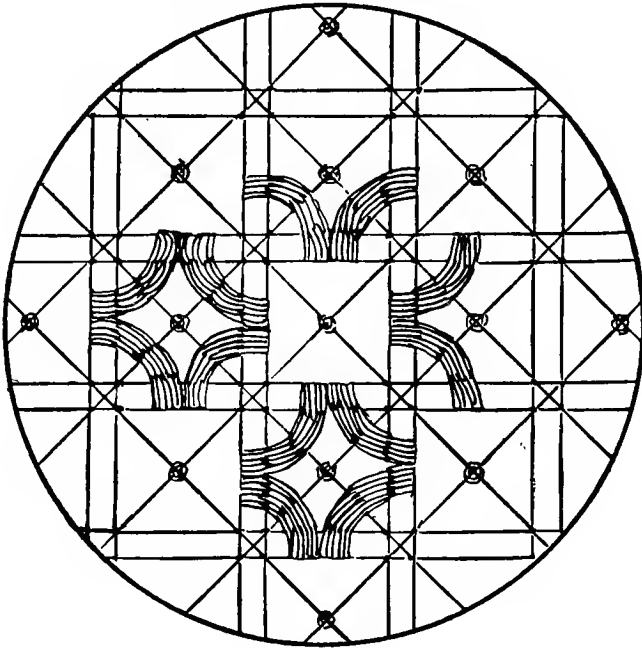


FIG. XV.

silk across the space, a quarter of an inch apart, leaving half an inch between this pair and the next, repeat until the

end of the space is reached. Lay another row of threads in exactly the same way but across those just laid.

A third row of threads is now worked diagonally, right across the middle of each square, knotting it firmly to the other threads as you pass (see Fig. XV A).

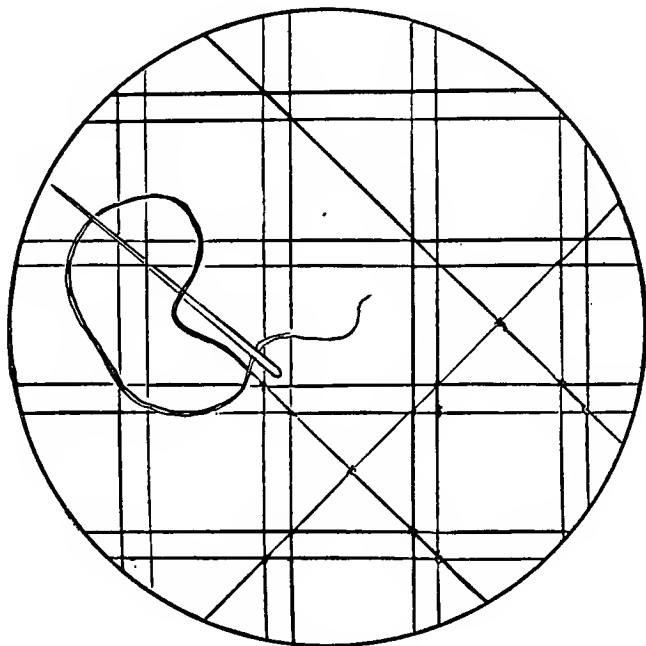
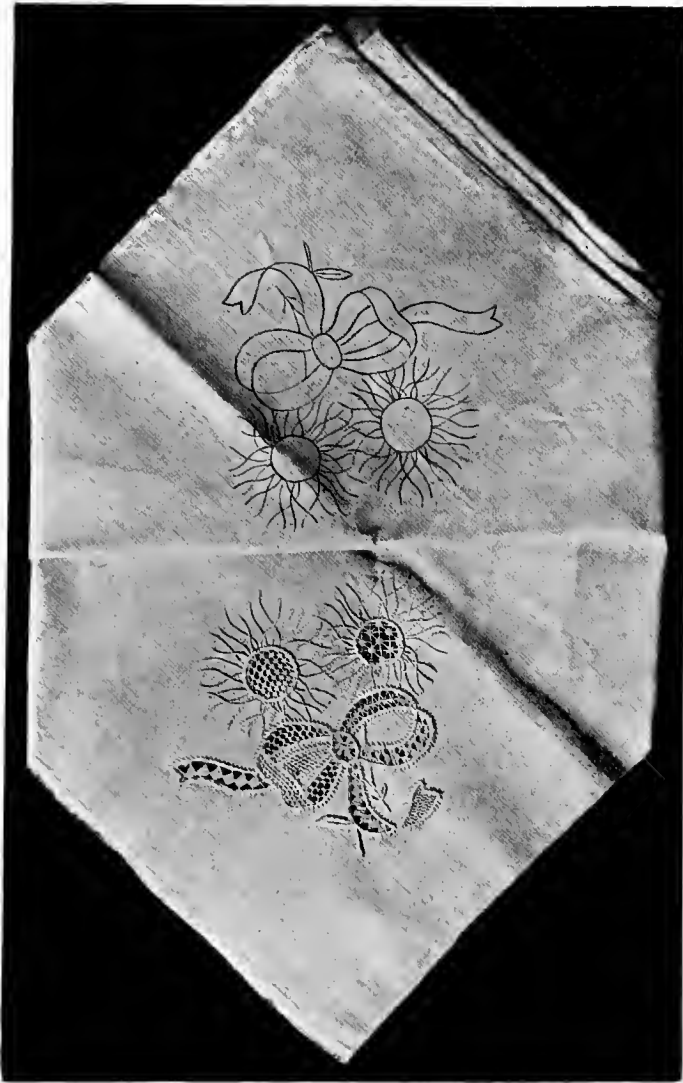


FIG. XV A.

For the filling, twist on the nearest thread until you arrive at the outer row of one of the large squares, and weave over and under these five threads (from one corner to the next)





Afternoon Tea Cloth on Cream Hand-woven Linen, embroidered in Cream Silk.



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about eighteen times ; repeat until all the four corners of the square are worked, twist down the nearest strand to the middle of the square and weave about six times to form the web, twist down one of the strands to the next square and repeat.

## WOVEN BARS

FIG. XVI.

These bars form a rich massive insertion worked at equal distances, and are specially useful for filling curved spaces. Three threads are laid for each bar, side by side,

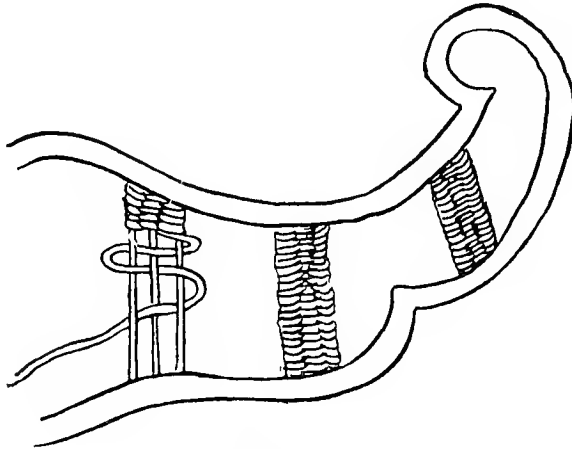


FIG. XVI.

which is then filled in with the weaving stitch, care being taken to work them very evenly and quite straight.

If worked too tight these bars have a dragged appearance.



Table Centre on "Vieux Rose" Linen with Embroidery in the same shade of Floss. Outline and Scallops of Green Cord couched with Rose Silk.



## CONE INSERTION

FIG. XVII.

This is a very pretty insertion for rather narrow spaces. For the foundation work a row of herring-bone stitches

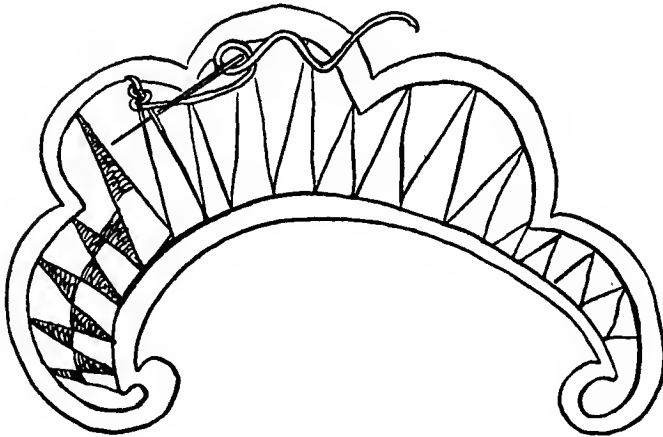


FIG. XVII.

rather wide apart, fill in with weaving, beginning at the point and continuing to the middle, twist on a strand to the next point and repeat.

## TURKISH POINT

FIG. XVIII.

This light dainty filling is very quickly worked. Begin by making a row of loops from right to left tied in a twisted

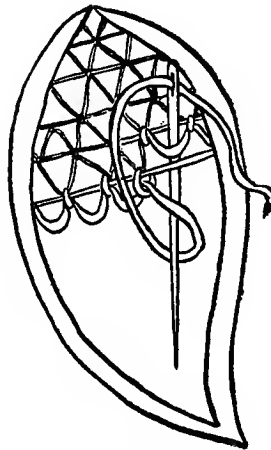


FIG. XVIII.

knot as shown in the illustration, return with long straight thread from left to right and repeat, taking the needle through each of the previous loops and under the thread carried across.





Afternoon Tea Cloth on White Washing Silk with Embroidery in White Floss.



MARGUERITE

FIG. XIX.

The threads forming the foundation of this handsome filling are laid three-eighths of an inch apart, crossed with another row to form small squares—by the way, this second row should be firmly knotted at each crossing—five

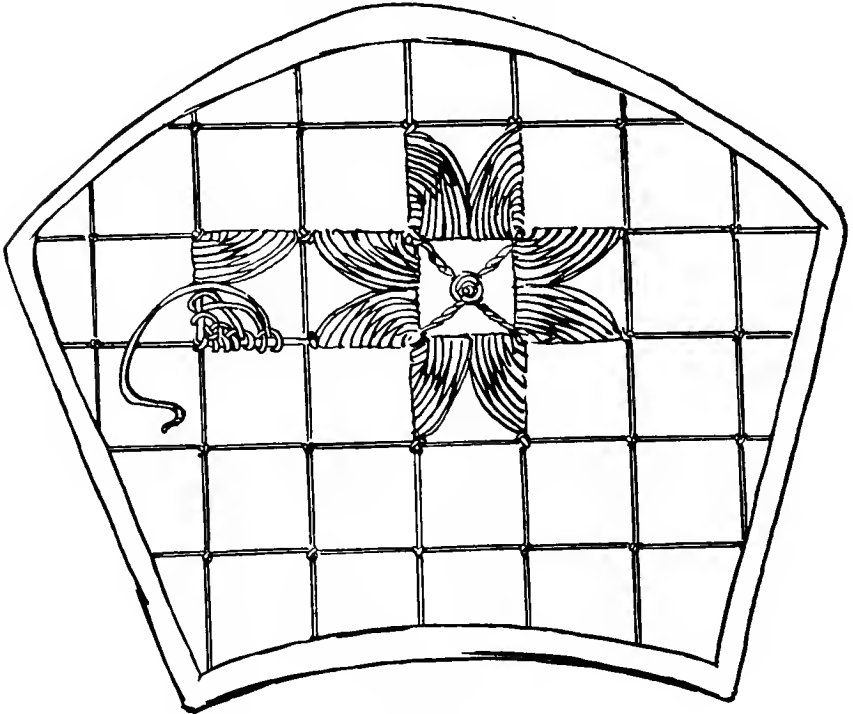


FIG. XIX.

squares make a flower leaving a space of four open squares between, for the petals work a buttonhole stitch on the outer edge of square, slip the needle under the lower edge of square and repeat until half the space is taken up, the next petal is then begun in the opposite corner of the same square. Repeat until the eight petals are worked. For the centre of flower slip your needle through the edge of the last petal and take a strand across to the opposite corner, slip your needle through the edge of the next two petals to the opposite corner and repeat, twist down the last strand just made, to the middle and weave six times.



Cushion Cover on Yellow Linen with Embroidery in Yellow Floss Silk.



## STAR FILLING

FIG. XX.

This star can be varied according to the number of points, three, four, or five. The foundation threads are laid in groups of eight, forty strands being required for a five-point star, knot firmly in the middle and weave about eighteen times over and under the first eight threads, drop the two

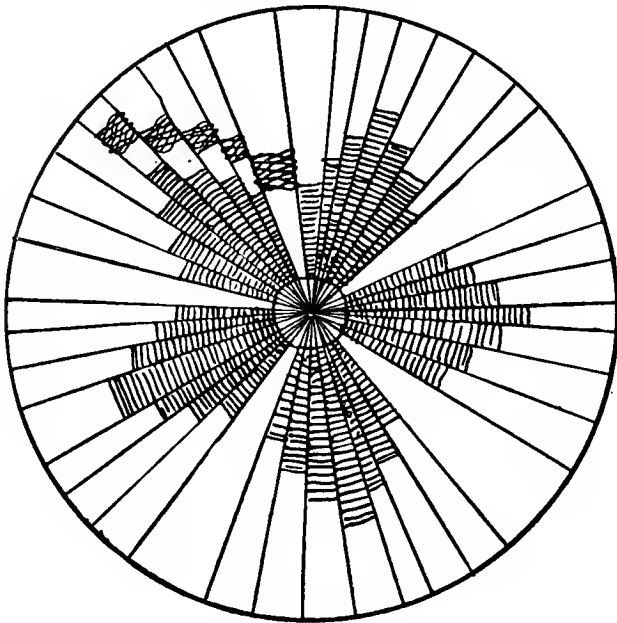
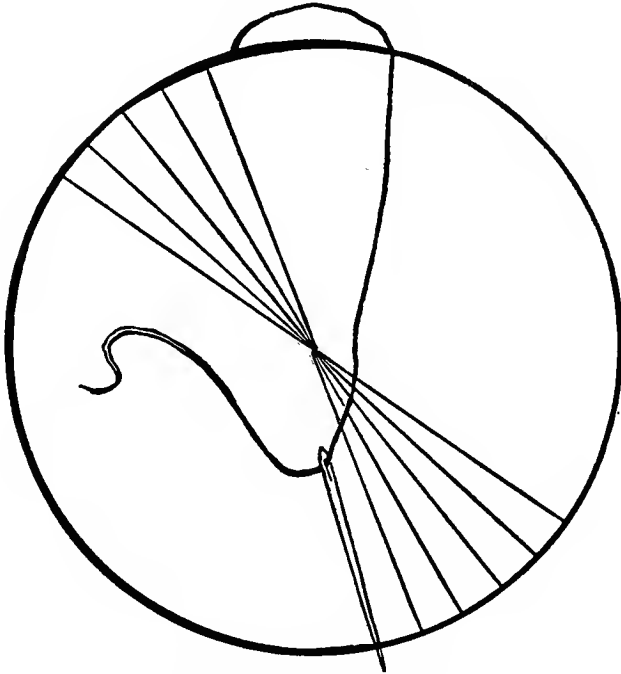


FIG. XX.

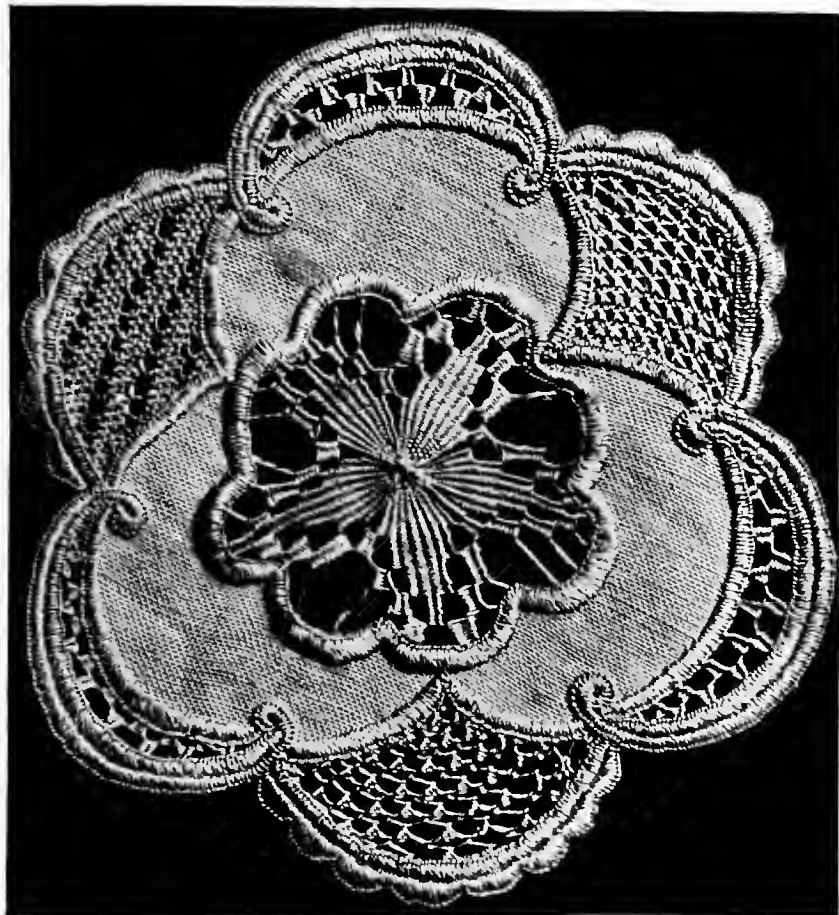
outer threads and weave nine times on the remaining six, drop the two outer threads again and weave nine times, and lastly on two threads; run your needle through weaving back to the middle of star and repeat until all the points are



SHOWING MANNER OF LAYING FOUNDATION THREADS OF FIG. XX.

worked. For the outer weaving commence on the two threads between the points, weave nine times, take up the next thread and weave on this and on inner thread of two just woven for nine times, and so on to end of pattern.





D'Oyley embroidered in Opal-tinted Floss on White Linen.



Without pretending to have exhausted the infinite variety of stitches in Punto Tagliato Embroidery, I trust I have given a sufficiently numerous selection to enable my readers to satisfy themselves as to the beauty and fascination of the work.

In concluding this little book I can only add that I shall be most happy to answer any inquiries, or to give any further information that may be required, on receipt of postage stamp.

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