

Weldons

**ENCYCLOPEDIA
OF NEEDLEWORK**

*A Practical Guide to Needlecraft in
all its Varieties compiled and edited
by Weldons Needlework Experts*

**With nearly 2,000 Illustrations
and Complete Index**



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The Complete Index to every detail of the Encyclopedia, printed at the end of the book, should always be consulted when immediate reference is desired to any particular item or illustration.

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Foreword

NEEDE and thread have traced for themselves down the ages a history every bit as interesting as that chronicled by pen or brush. Fashions and fancies, new crafts and crazes have sprung up from time to time, but needlework has gone steadily onward—varying its form and adapting itself to the changing needs of succeeding generations.

This Encyclopedia of Needlework deals with its subject in all its phases, taking the worker step by step—by means of actual photographs, clear descriptions, explanatory diagrams, simplified charts and other methods of illustration—from the choice of materials for particular pieces of work, right through to the last stitches used in making up the finished article.

Needlework offers great scope for originality—a fact which makes a tremendous appeal to the enlightened woman of to-day. There are intriguing old designs from which to copy, new ones to create, and thanks to the skill and science of modern manufacturing processes, the means of being able to give expression to colour-sense in the fullest meaning of the term.

Each worker will find something of interest, whether she has time to devote to the intricacies of lace-making or needle-painting, or merely wishes to experience the thrill of fingering her own handiwork in the jumper she wears or the rugs which cover her floors—two very popular sections of this book that should make a practical appeal to all who are unable to devote time to needlework in the strictest sense. The busiest housewife and mother will also find chapters of the greatest use to her—plain sewing, darning, mending and so on.

The expert and the novice alike will find that the manner of writing and the choice of illustrations have been planned with a view to giving them the very best information in the most interesting and useful manner, yet without the usual dullness of a textbook.

You will not find the latest fads and passing fashions of a mere season in these pages. On the contrary, this Encyclopedia has been so compiled that it will not date, and it will be found just as useful in years to come as it is to-day.

Paper patterns, transfer designs and stencilled canvases mentioned in this book can be obtained through your needlework shop or direct from Weldons, 30-32 Southampton Street, Strand, London, W.C.2.

Enquiries regarding paper patterns, transfer designs and stencilled canvases mentioned in this book should be addressed to Eileen Maxwell, Needlework Dept., Weldons Ltd., 30 Southampton Street, Strand, London, W.C.2.

L A C E

BOOK VI

AN ILLUSTRATED SUPPLEMENT
SHOWING THE MOST IMPORTANT
NEEDLE-MADE AND PILLOW LACES

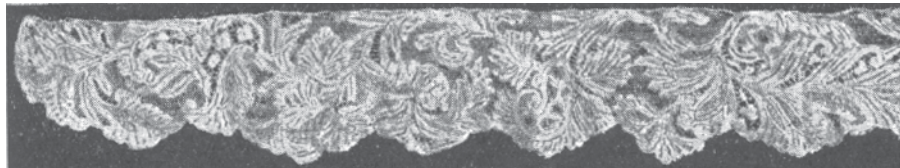
PHOTOGRAPHS BY KIND PERMISSION OF THE VICTORIA AND ALBERT MUSEUM

NEEDLEPOINT LACE

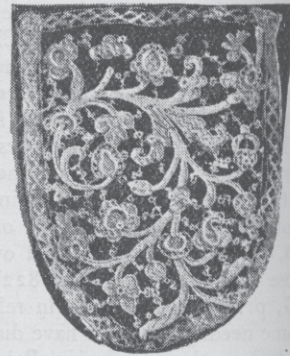
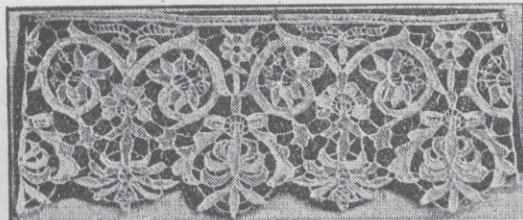
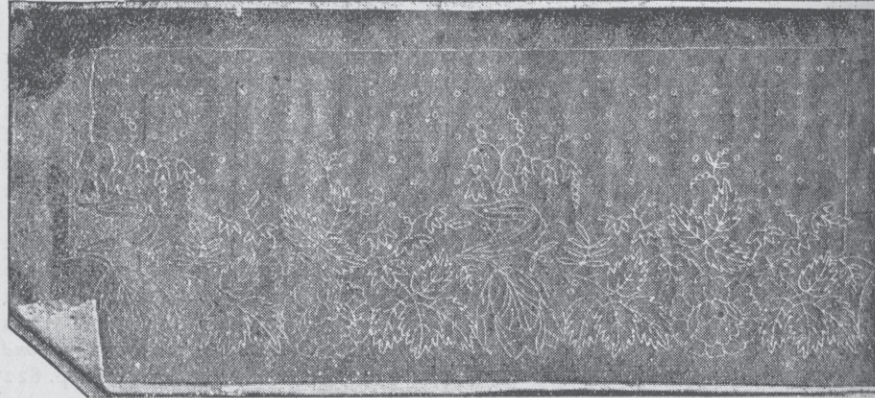
The origins of needlepoint lace are to be traced in the cut and drawn linen work which was practised from an early date and which reached a high stage of development in Italy in the sixteenth century. The earliest examples, invariably geometrical in character which dispense altogether with the linen ground, mark the real beginning of needlepoint lace. They appear about the second half of the sixteenth century, a period when some of the first pattern books (Pagani, 1558; Ostaus, 1567; Vecellio, 1592; Franco, 1596; and Parasole, 1600) were published in Venice.

The manner of making needlepoint lace is as follows: The pattern is first drawn upon parchment, which is then stitched to two thicknesses of linen. A skeleton pattern is formed by means of a linen thread laid over the chief outlines, and stitched down through both parchment and linen (A, page 822). To this framework the solid parts of the design and the meshes are attached; the former are known as clothing (Fr. *fond* or *toile*), and they are always composed of closely worked buttonhole stitches (B, pp. 822 and 824). These parts are united either by ties or bars (*brides*) or by regular meshes (*réseaux*). The ties consist of a few threads buttonholed over, often decorated with small knots (*picots*) and rosettes (*brides picotées et rosacées*) as can be seen in Venetian Rose Point (C, p. 822, and Chasuble, p. 823). The meshes are made by looping the threads or by forming regular hexagons overcast with buttonhole stitch; the two varieties are well shown in *Point d'Alençon* (D, p. 825) and *Point d'Argentan* laces (E, pp. 826 and 827). When the lace is finished, it is released from the parchment by passing a knife between the two thicknesses of linen at the back, and thus cutting the connecting threads. The segments are then skilfully joined together to make a large piece. The outline often has a raised edging (*cordonnet*) the foundation of which is made of one or more thick threads, generally of linen, but sometimes of horsehair as in *Point d'Alençon* (D, p. 825), closely worked over with buttonhole stitches. In such laces as Venetian Rose or Snow Point (C, p. 822), Venetian Gros Point (F, p. 828), and Point de France (G, p. 829), those parts in relief are enriched with rows of minute scallops or picots. Some needlepoint laces have diaper or geometrical fillings (*modés à jours*) both in pattern and along the edge, as in *Point d'Alençon* (D, p. 825), *Point d'Argentan* (E, pp. 826 and 827), and *Point de Venise à réseau* (H, below).

H

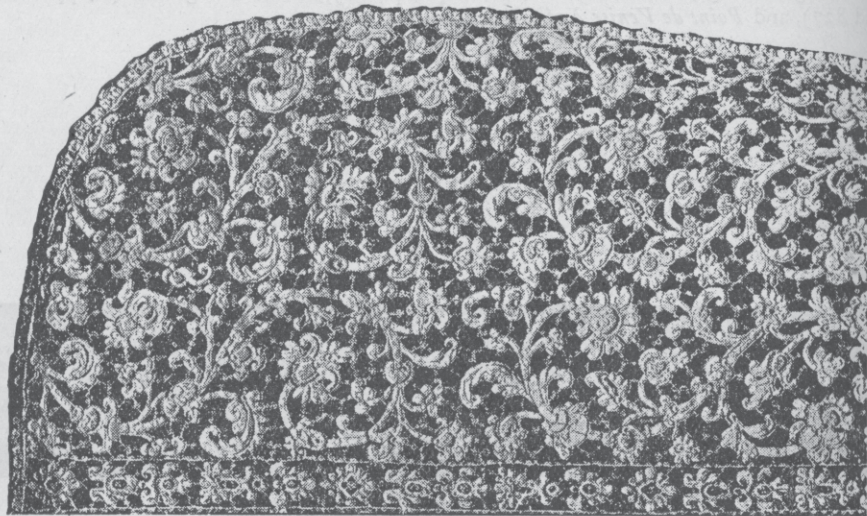


Border of needlepoint lace—"Point de venise à réseau," made in Italy in the first half of the eighteenth century.



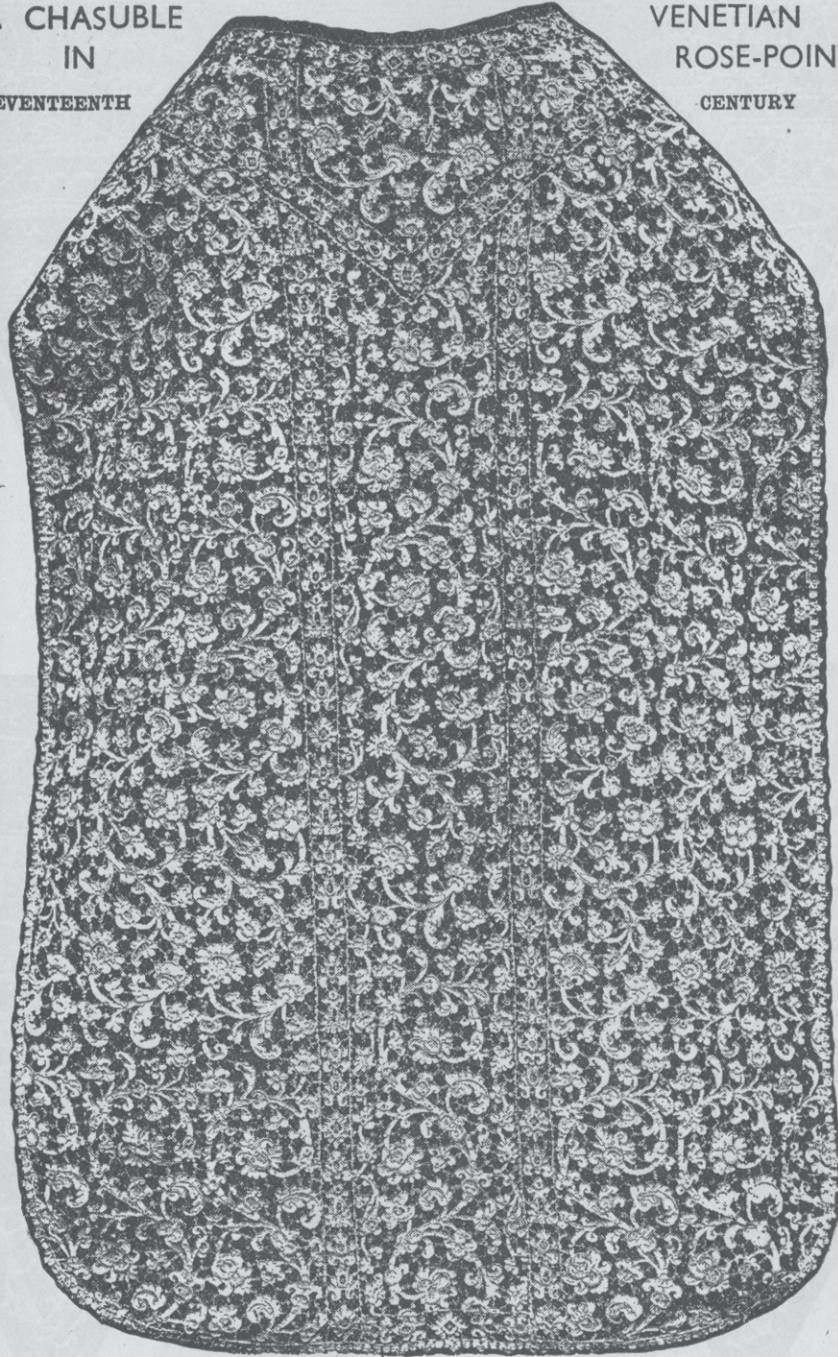
A.—A skeleton pattern.
 B.—Imitation of Italian *punto in aria*, seventeenth-century lace.
 C.—Venetian raised or "rose-point" Venetian lace.

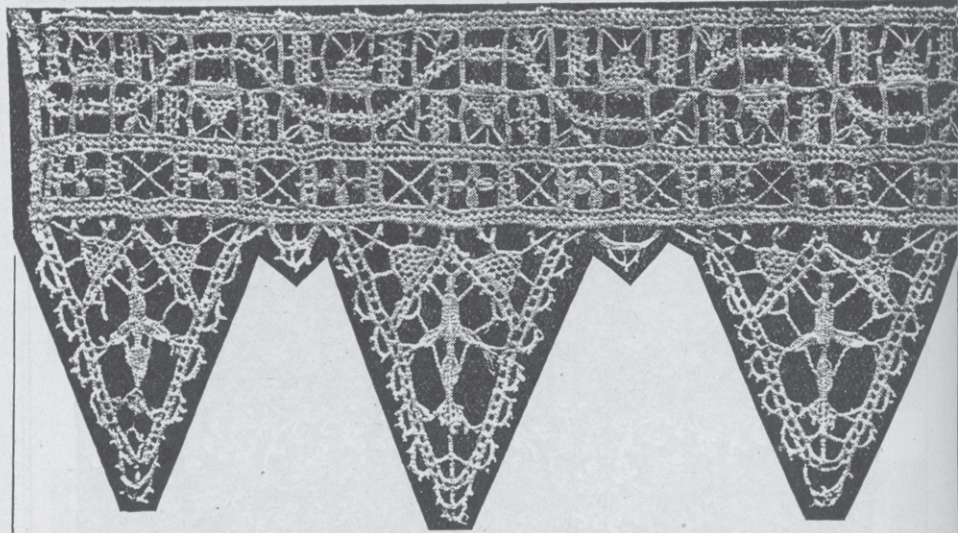
Below: A section of the Chasuble on the next page.



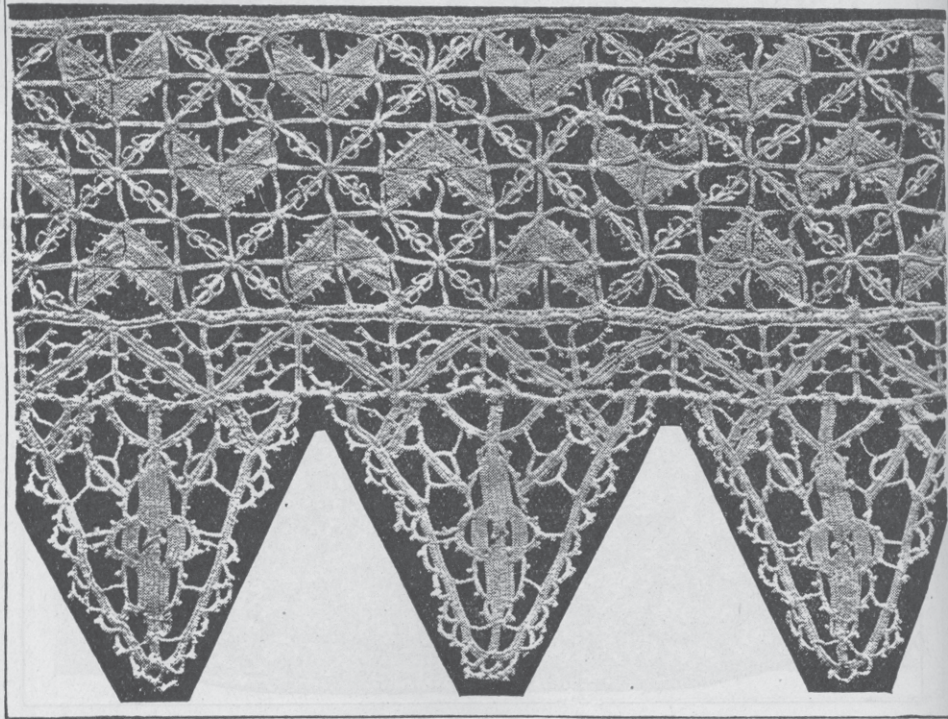
A CHASUBLE
IN
SEVENTEENTH

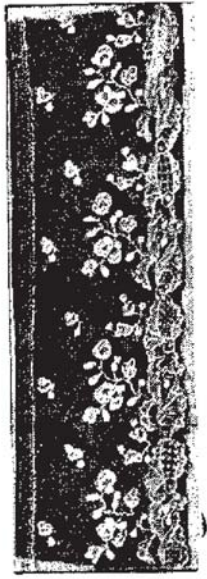
VENETIAN
ROSE-POINT
CENTURY





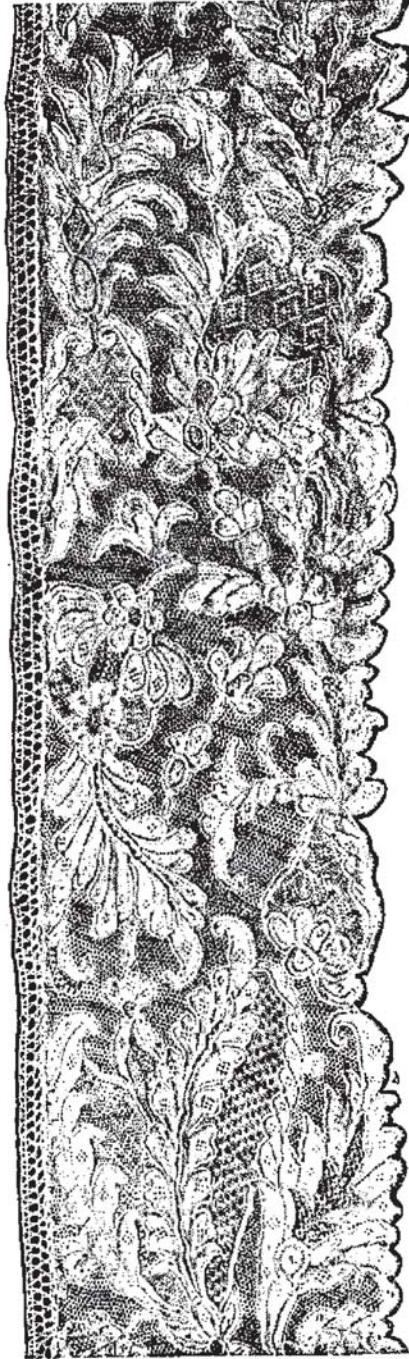
TWO VANDYKED BORDERS OF RETICELLA
AND PUNTO IN ARIA
ITALIAN SEVENTEENTH CENTURY





D

LATE SEVENTEENTH AND
EIGHTEENTH CENTURIES



Above : Repeating floral sprigs and detached blossoms on a ground of fine mesh. *Below :* A beautifully executed border, made in France.

POINT D'ALENÇON



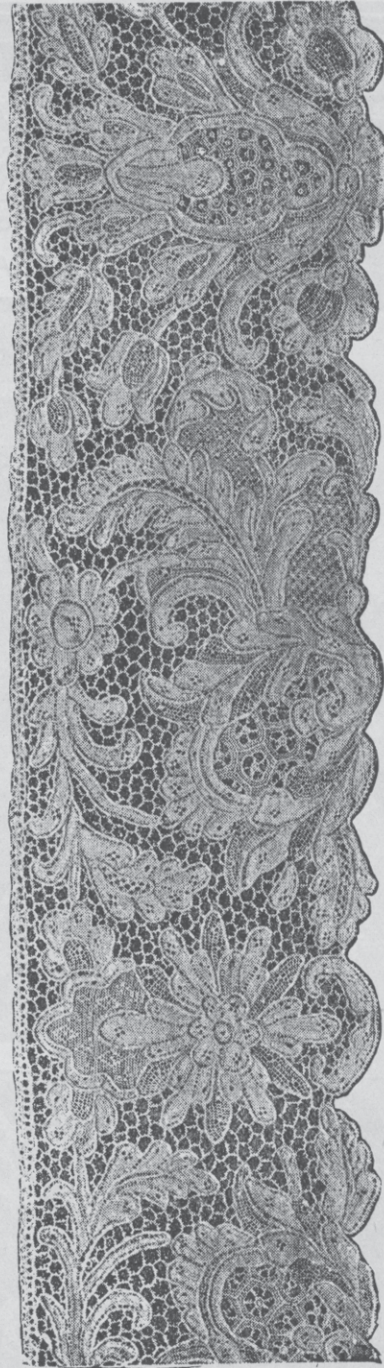
E. ALTAR FRONTAL OF POINT D'ARGENTAN. FRENCH, ABOUT 1700

POINT D'ARGENTAN LACE

E



Above: Portion of a border, with curved bands and floral stems on a ground of hexagonal mesh. On the left and below are two more elaborate specimens of the late seventeenth and eighteenth centuries.





VENETIAN GROS POINT



F

