

VARIETY

BOOK NO. 4



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COLLECTION OF VARIETY DESIGNS
FOR ITALIAN WORK

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PREFACE

THE success of our former publications and the great demand for further instructions has necessitated the publication of this, our fourth book. The needlework of artistic Italian fashions has grown through the past centuries to be universally appreciated by lovers of art and especially those desiring to preserve the traditions of the earlier generations.

It is a fascinating study, the making of beautiful pieces of artistic work, for young and old alike. Using one's spare time in this art is a benefit and education in itself.

Assisi work or Punto d'Assisi is a very old and beautiful form of embroidery. It has become modernized by present day use, and the demand for something really artistic.

The majority of this work is done in blue; while sometimes the figures are outlined in black. The designs are of exquisite taste. They are copied from the Mosaic of Duomo of Assisi. The work is done in cross-stitch, close together, forming the background, thus leaving the figures in plain material.

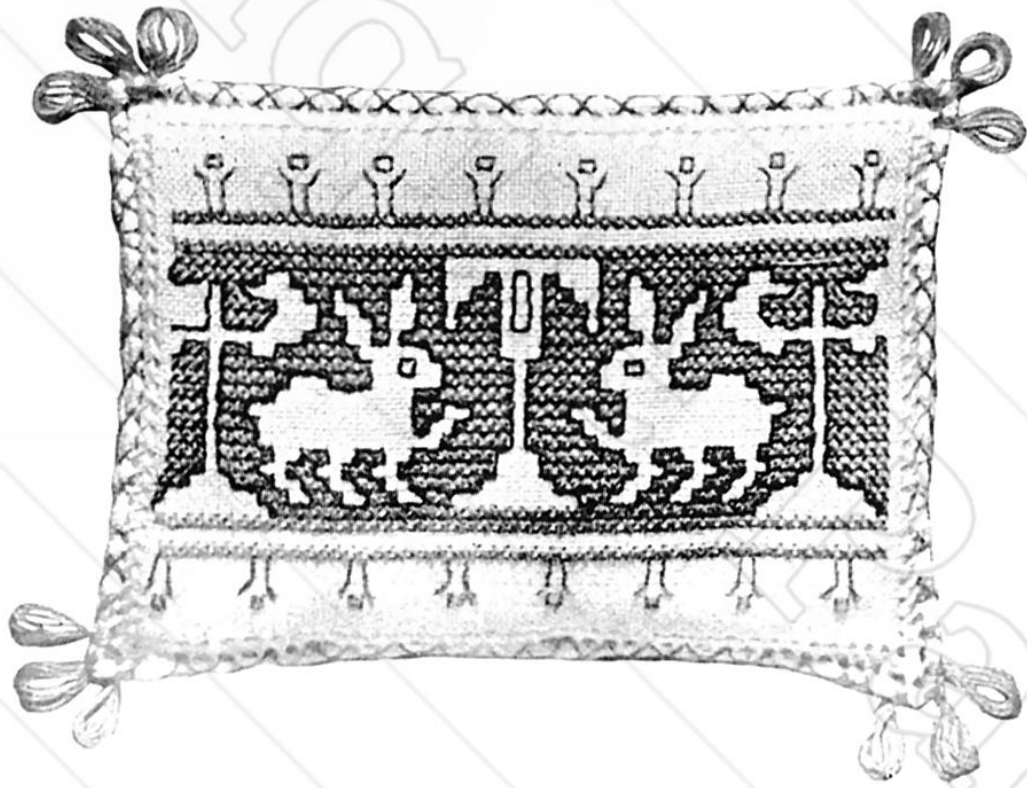
To facilitate the procedure of this work we have given our own simplified method, which can be done not only by those who have made a study of this particular type of work, but by anyone regardless of whether they have been trained or not, also we give the regular method by which it has been done for the past centuries.

In this particular book we give instructions for drawn work in special designs of our own fashion, suitable for any linen decoration. We also give in this book a large selection of designs in Italian Antique work, directions for which may be found in our previous books.

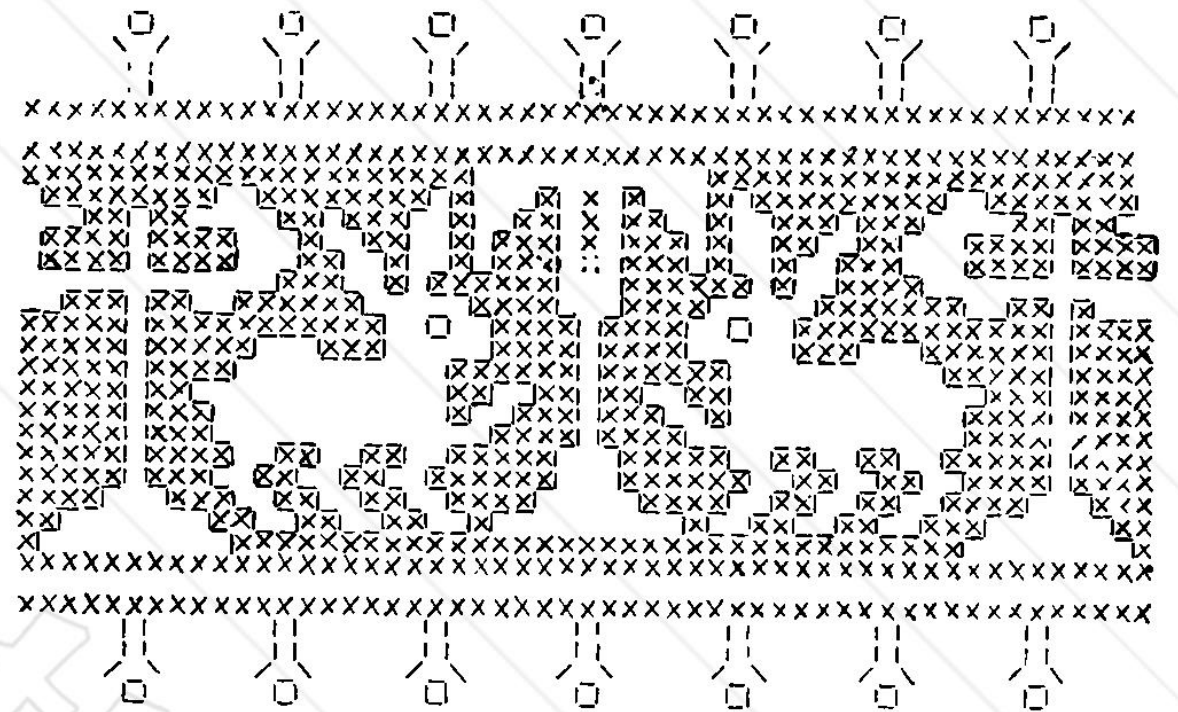
Our four books, as noted on the back cover, are distinctly individual. Each one gives a certain type of work. It is not necessary to purchase all four unless desired, as each one gives complete details in the type of work it covers, except for the selections of designs given in this book.

By the use of the four books, however, one may secure various ideas from which they will be able to make designs of their own taste.

ASSISI WORK



No. 1 PIN CUSHION



DESIGN FOR No. 1

The illustrated pin cushion shows a finished piece of Assisi work. To make up this pin cushion the size of the illustration, four by six finished, cut a piece of linen about seven by nine. Start to outline the figure from right to left, leaving two inches from the right edge and two and one-half from the bottom. By following these instructions the entire work will go in the space.

The linen used in the illustration is an even, round thread, Italian linen on which we take three threads in the process of the work. The thread used is blue Broder cotton about size 16. To execute our simplified method of doing this work, first outline all the figures with back-stitch, starting at the lowest end of the right hand side of the design. (Fig. I, letter A, page 2). Secure thread with a small neat knot and catch in two or three threads on the wrong side of the linen so it cannot slip through, then insert the needle at the starting point. Take on the needle three, four or five threads, according to the texture of the linen, back-stitch and take three threads for the next stitch, as shown on illustration (Fig. I, letter A, page 2). Pull needle through back-stitch and repeat, following the outline of the design horizontally, vertically or diagonally as necessary to show all the figures distinctly. The old method of outlining the figures is exactly the same as described below — for doing the stroke stitch to make the border design.

The cross-stitch for the background is done in two different operations. It can be started from right to left or left to right. To start secure your thread with a small neat knot, pull needle through where desired to start, count three threads above vertically, and three threads horizontally right to left (Fig. I, letter B, page 2), thus making a diagonal stitch. For the next stitch count three threads from the first, vertically, and three threads horizontally, pull through and repeat until the end of the line is reached. Come back making diagonal stitches across the first using the same method, thus forming the cross-stitch. (Fig. I, letter C, page 2.) To fill the background of the design use same process, filling in first with stitch in one direction only, making each row horizontal all across.

We would advise the making of a solid block of cross-stitch before attempting to copy a design. This will familiarize one with the work and be a great help. Any design made for Filet work or cross-stitch can be used in Assisi work by filling in the background instead of the figures.

The ornamental design in stroke stitch extending from the outer row of cross-stitches is done in two operations. First take three threads on your needle (four or five according to texture of linen,) (Fig. I, letter D, page 2,) skip three, take three, skip three and so on, following the design. Second, use the same procedure and come back in the same line completing the design. (Fig. I, letter E, page 2). In following the design, do the first operation on the main lines, going to each branch of the design as reached (Fig. I, letter F, page 2), and complete each one before going back to the main line.

After completing the design, cut off all linen over the measurement of five by seven. Care should be taken to have the design in the center of this piece. Finish piece with Italian hemstitch all around, then cut a piece the same size for the back and finish with the same stitch. To join the top and back, use cross-stitch. Secure the thread with a knot and catch in the hem. Skip one hole in the hemstitch and insert needle in the next, catching both pieces, pull through. Skip another hole, insert needle in next and pull through, (Fig. II). After going all around return with the same stitch thus forming the cross-stitch.

The illustration is placed flat to show the process more clearly. When doing the work hold the edges closely together.

To make the corner loops use same thread as used for embroidery. Double thread, slip needle through hem and stitch around a pencil three times, secure threads next to hem by taking two stitches around the threads. Then bring needle through hem to the place for the next one.

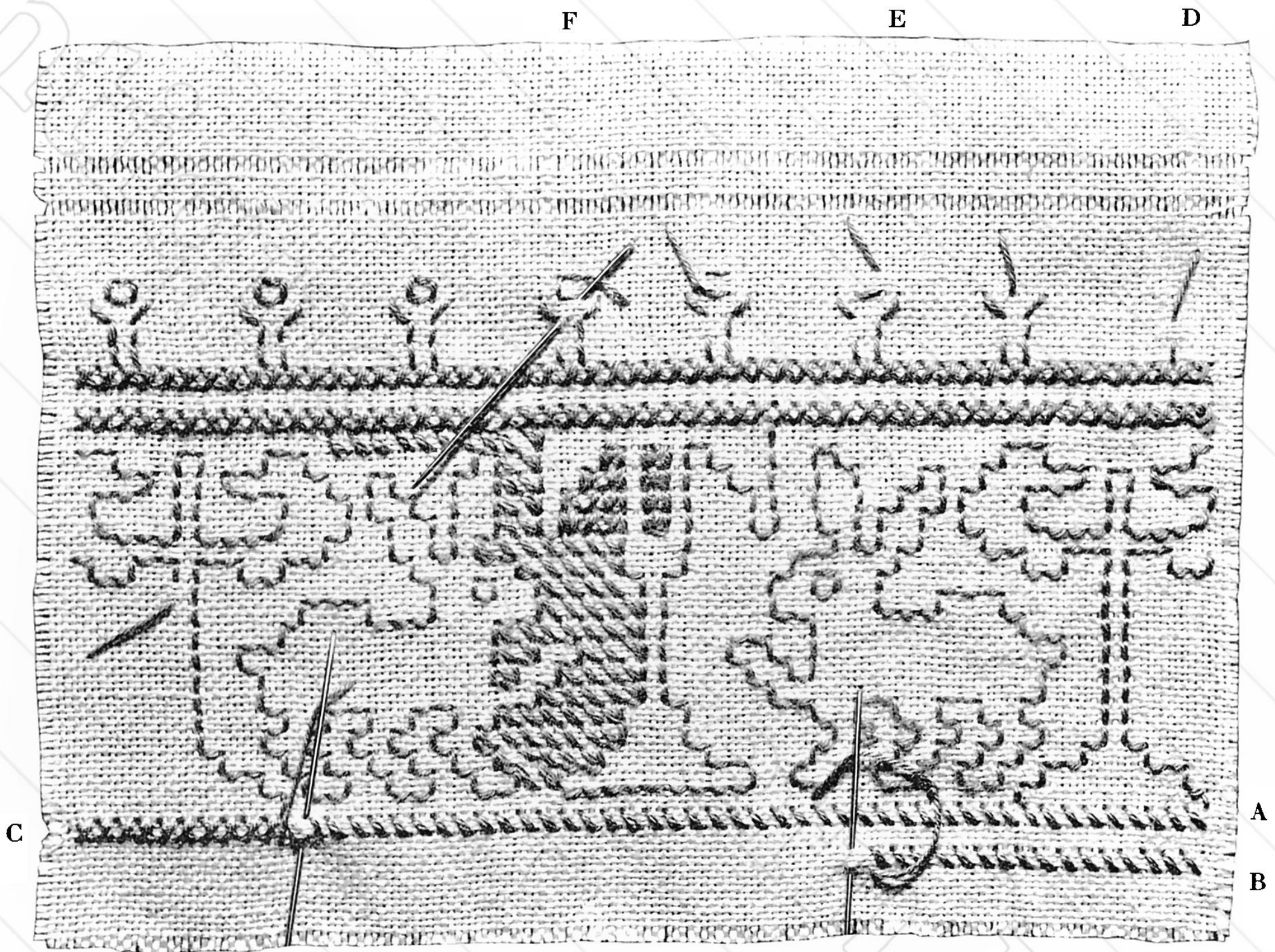


Figure 1

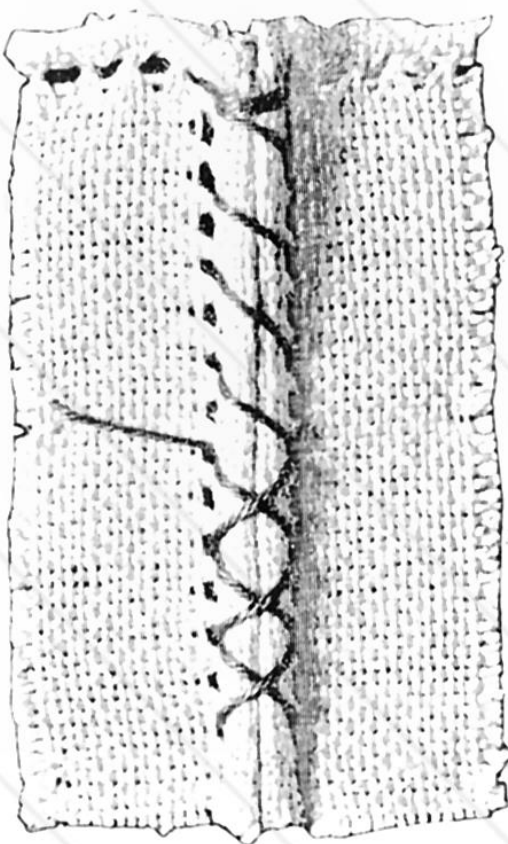
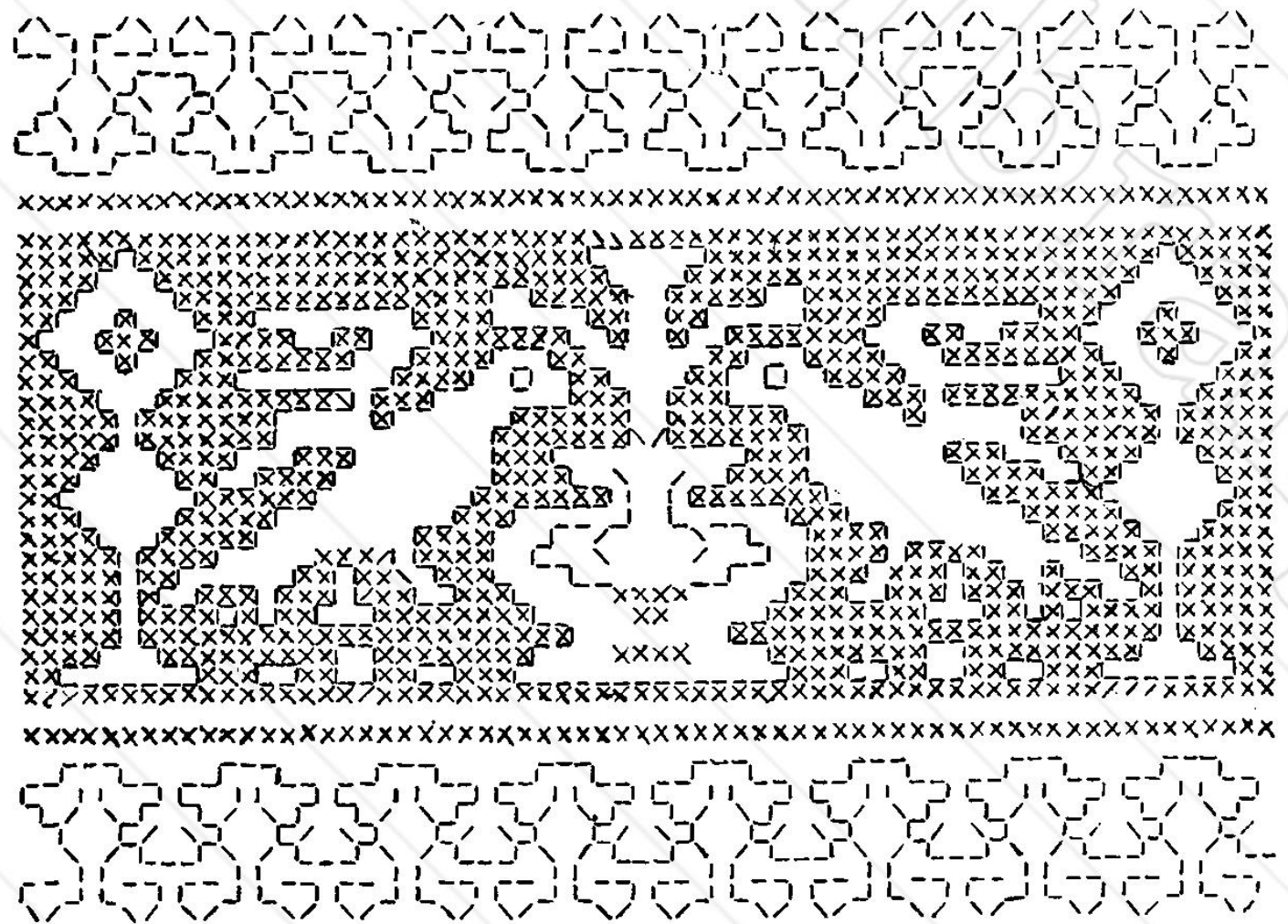
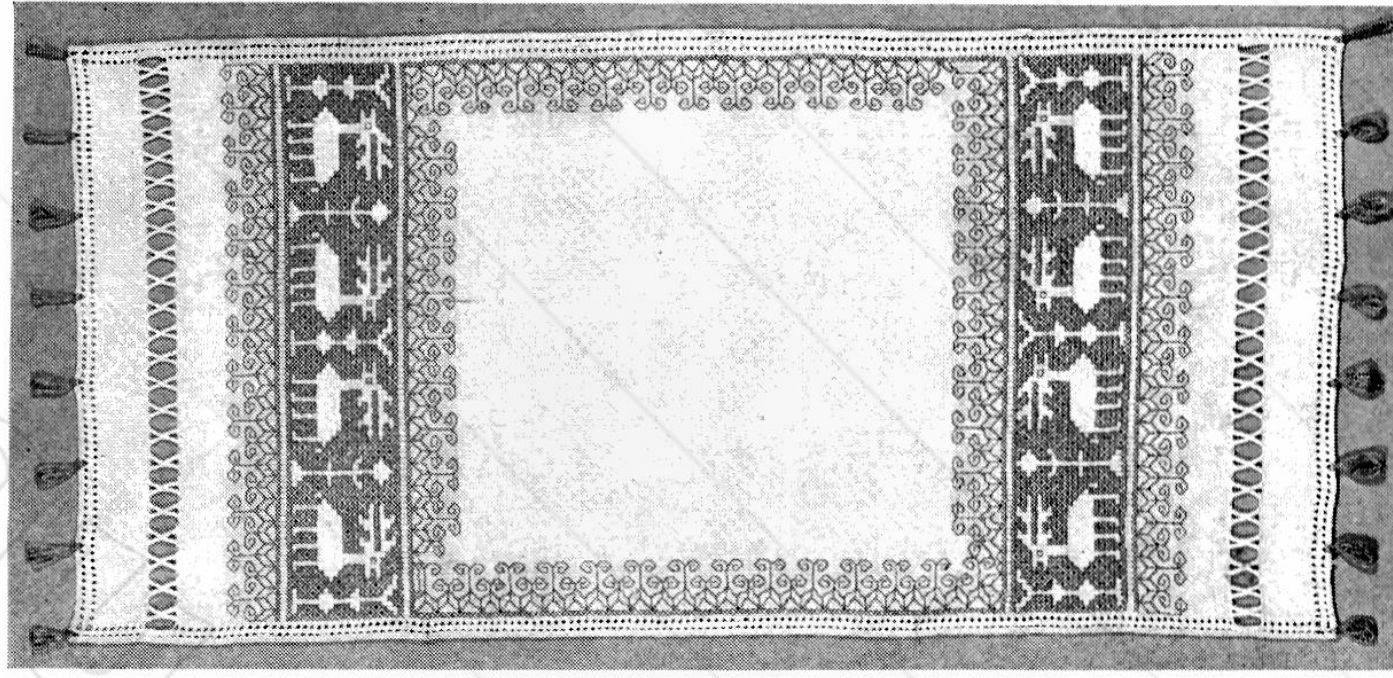


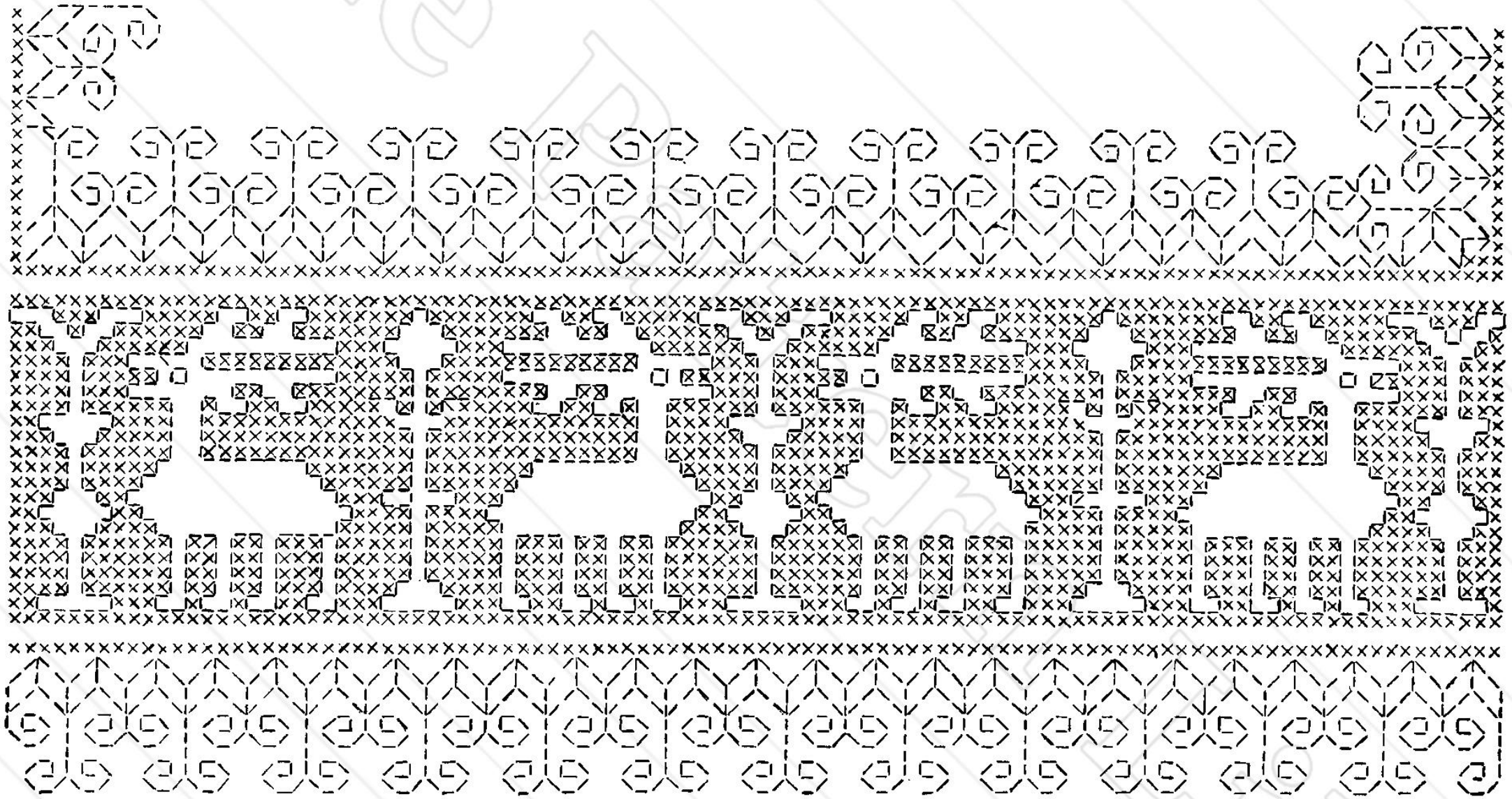
Figure II



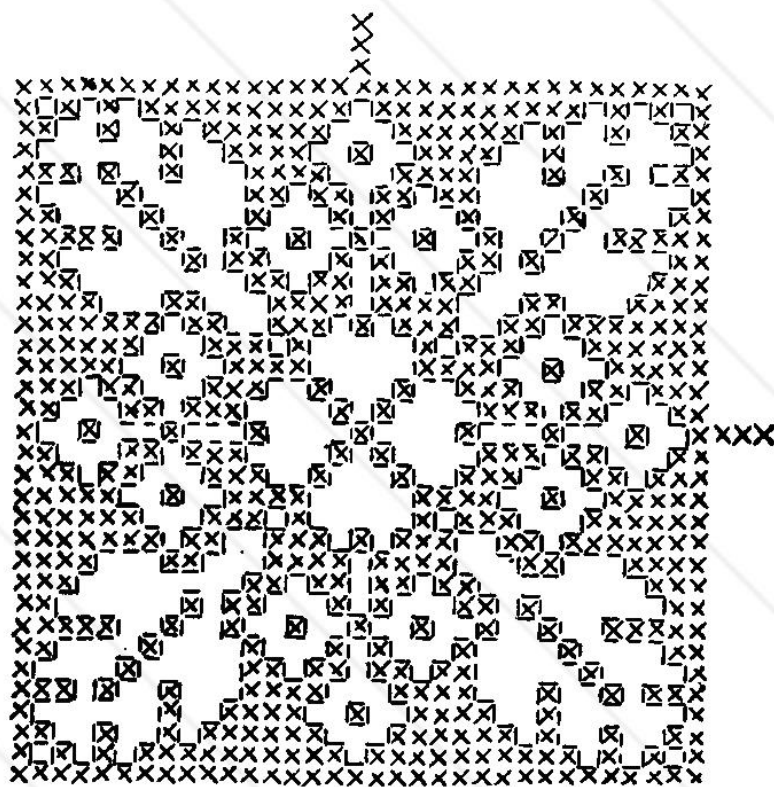
Design for Bag



No. 2 RUNNER

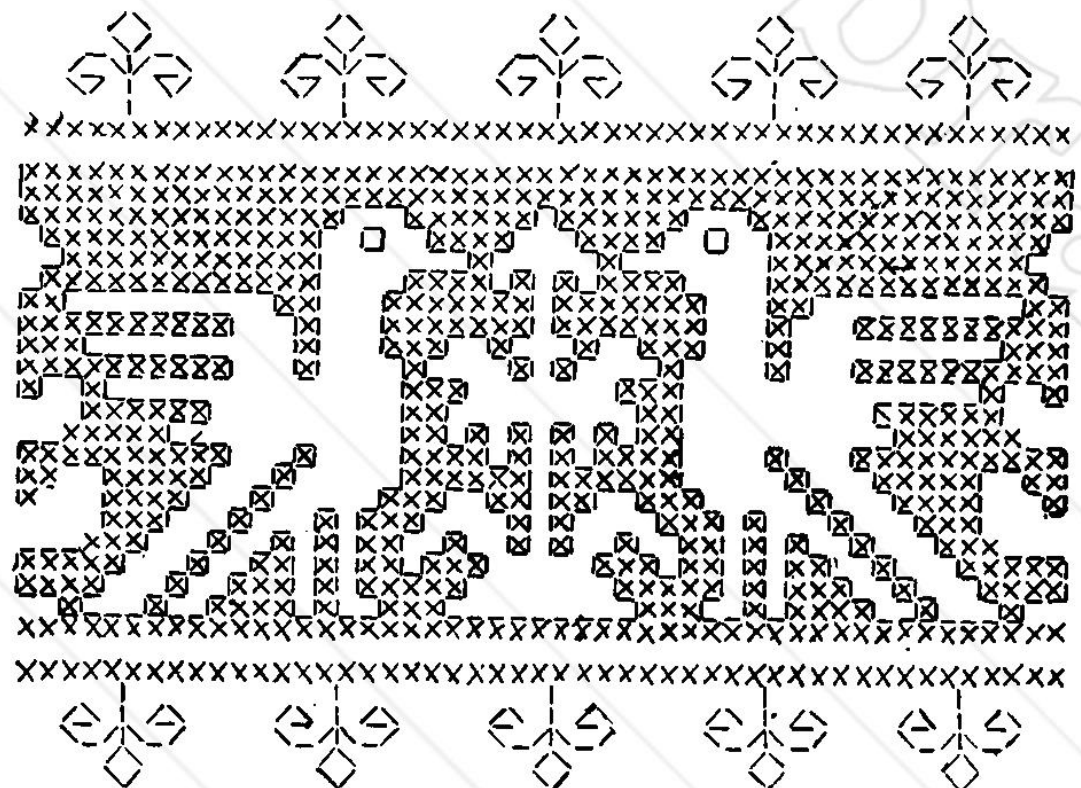


Detail Design for No. 2 Runner

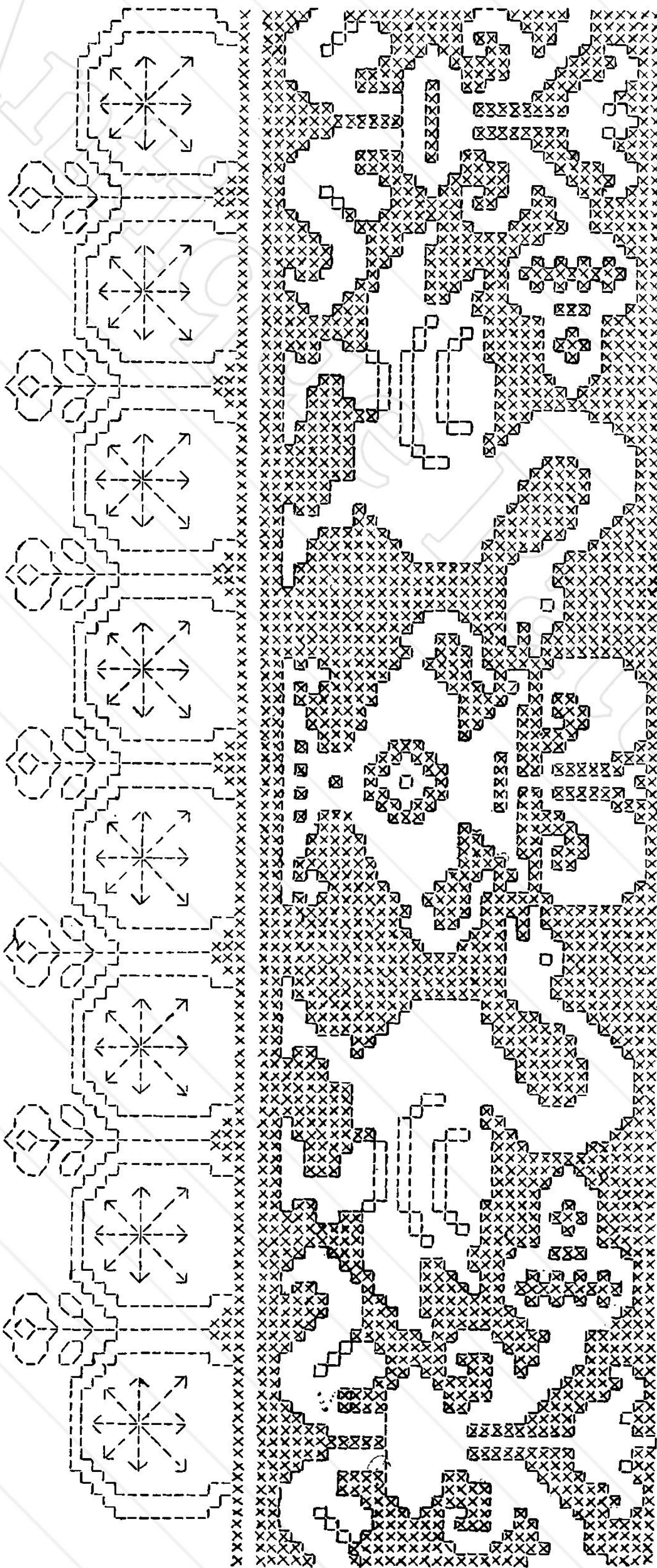


DESIGN FOR CORNERS

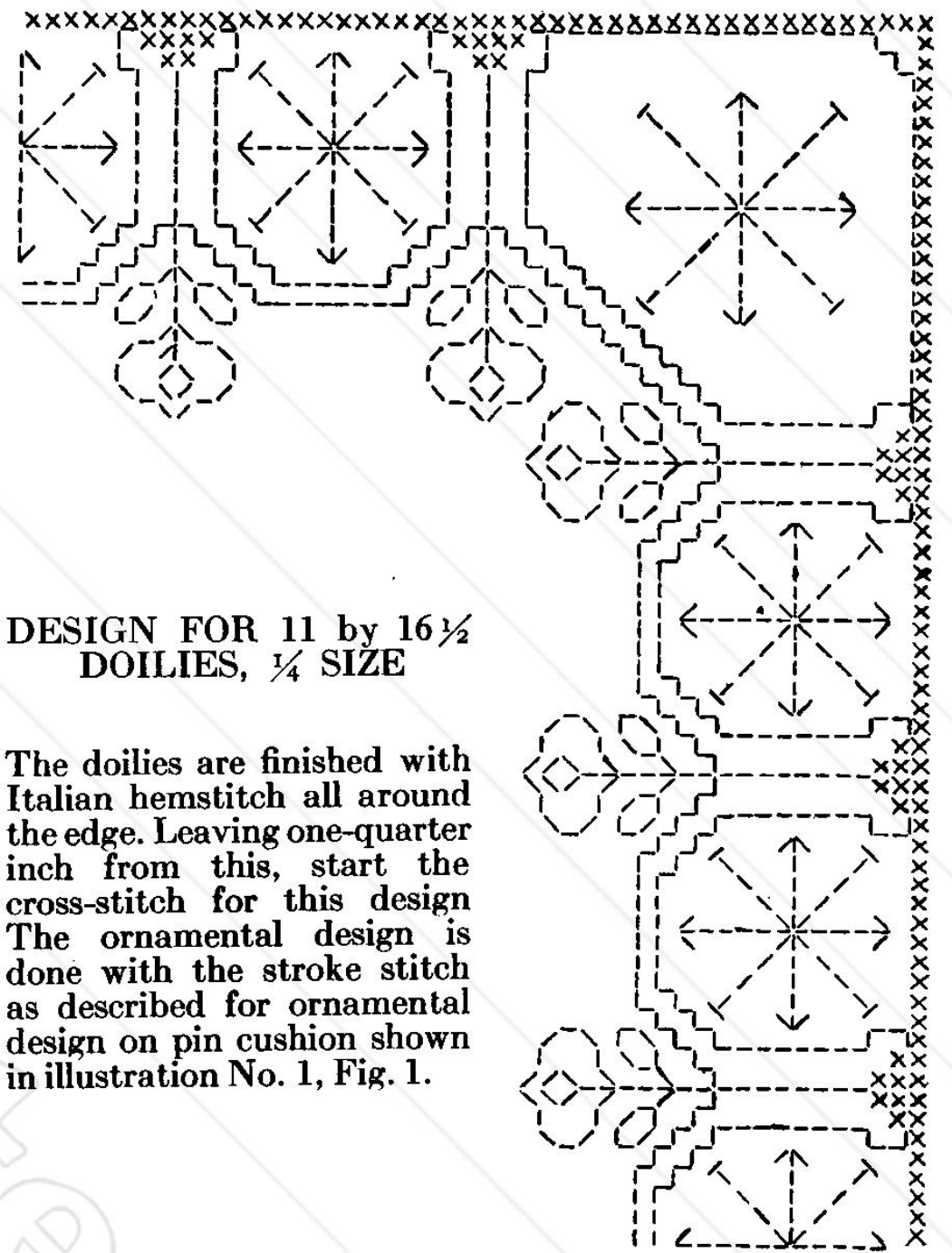
This design may be used in each corner, with each square connected by a straight line of cross-stitch as shown by No. 4, page 4.



Design for Bag or Pin Cushion

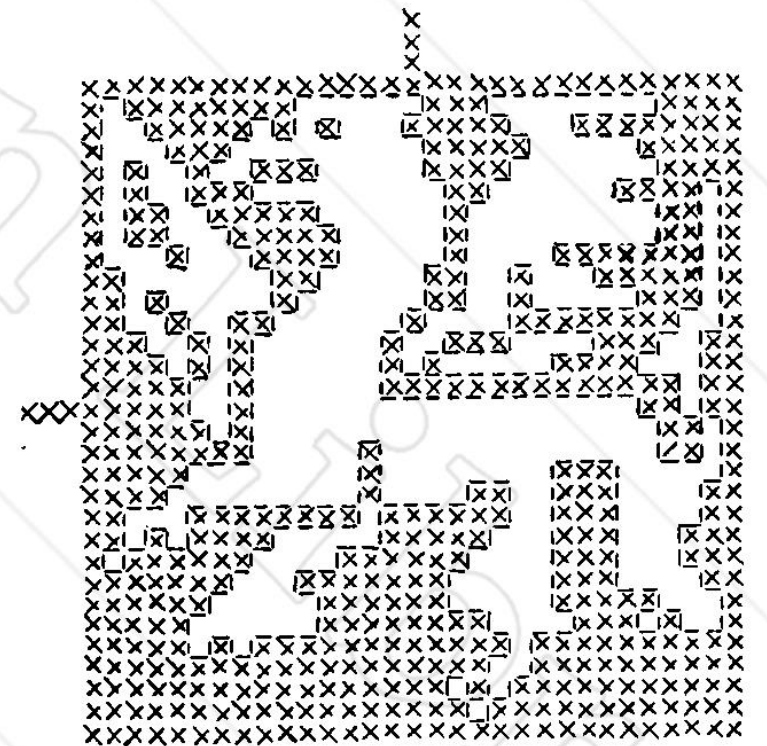


Design for Ends of Runner

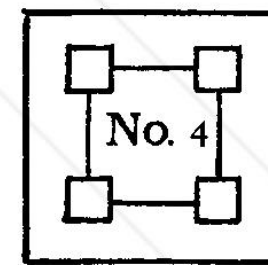


DESIGN FOR 11 by 16 1/2 DOILIES, 1/4 SIZE

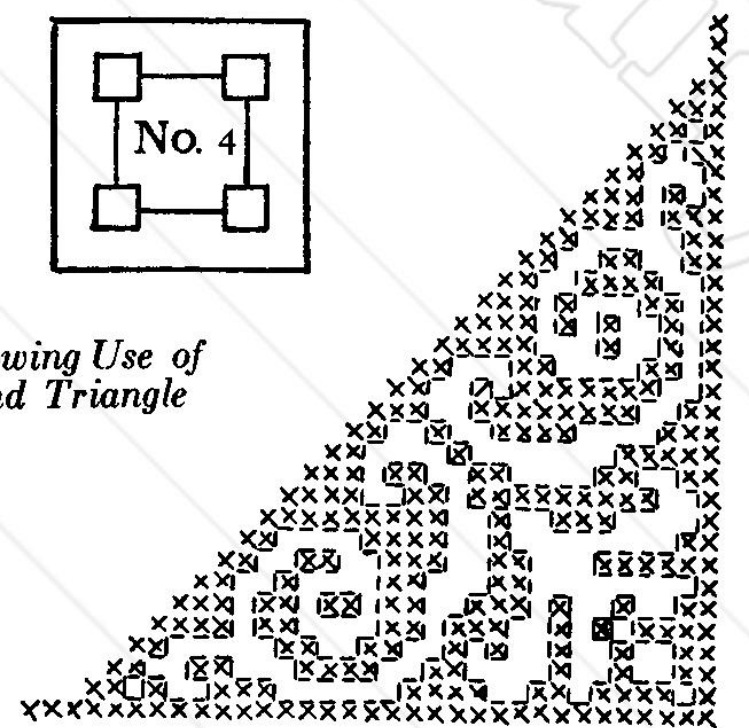
The doilies are finished with Italian hemstitch all around the edge. Leaving one-quarter inch from this, start the cross-stitch for this design. The ornamental design is done with the stroke stitch as described for ornamental design on pin cushion shown in illustration No. 1, Fig. 1.



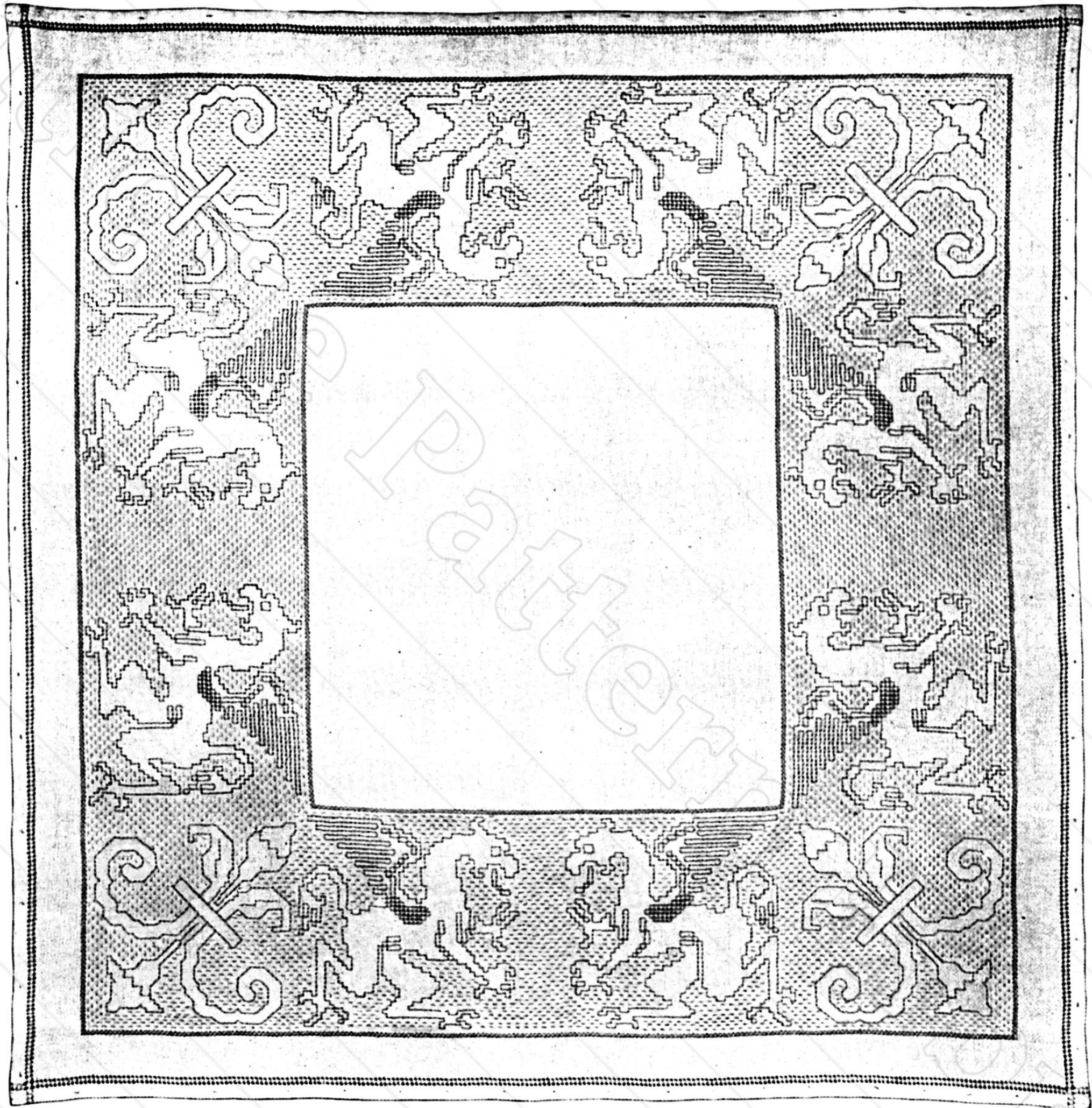
Designs of Square and Triangle



Designs Showing Use of Square and Triangle



MODERN ASSISI WORK



No. 5 CLOTH

The cloth illustrated in No. 5 has been done by filling the background in our own simple way with contrasted stitch for those who do not want to spend too much time to fill in with the stitch which has been used in Assisi work in the past. The rule for outlining the figures is the same as used for the Assisi work explained on page 1. Start background with stitch in the same direction as the back-stitch used to outline the figures (Fig. 3). Count three threads horizontally, insert needle, take three threads vertically and pull through. Count three threads horizontally again, insert needle vertically taking three threads, pull through and repeat. In filling in do not have stitches reach outline figures, allow a space of three or six threads as they may come.

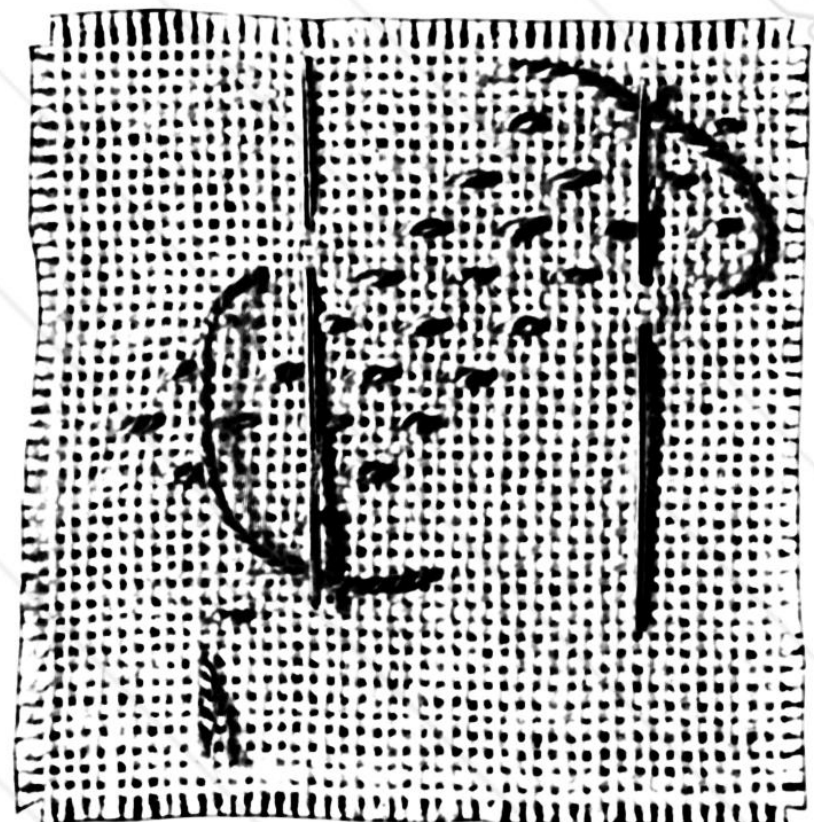
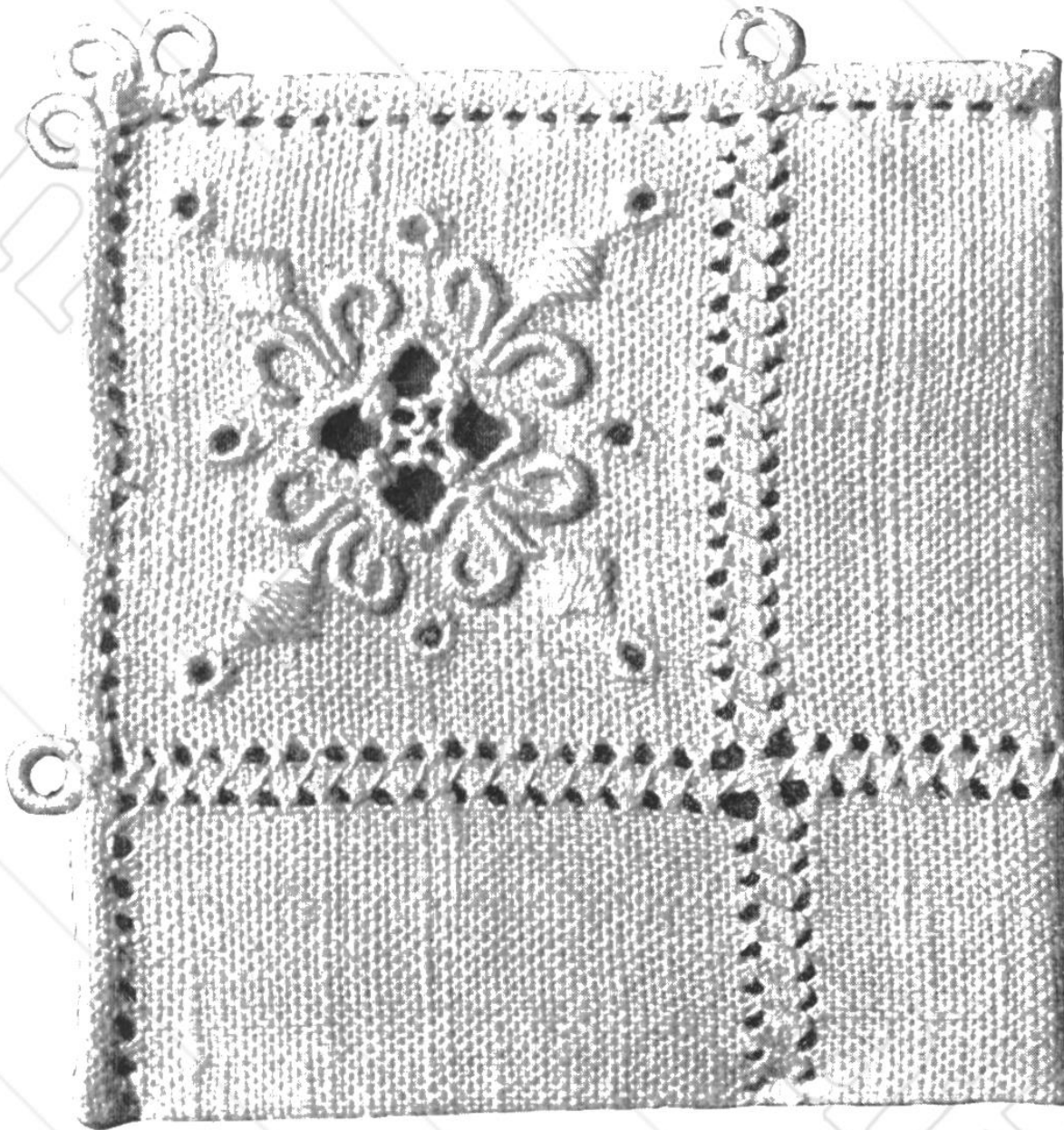
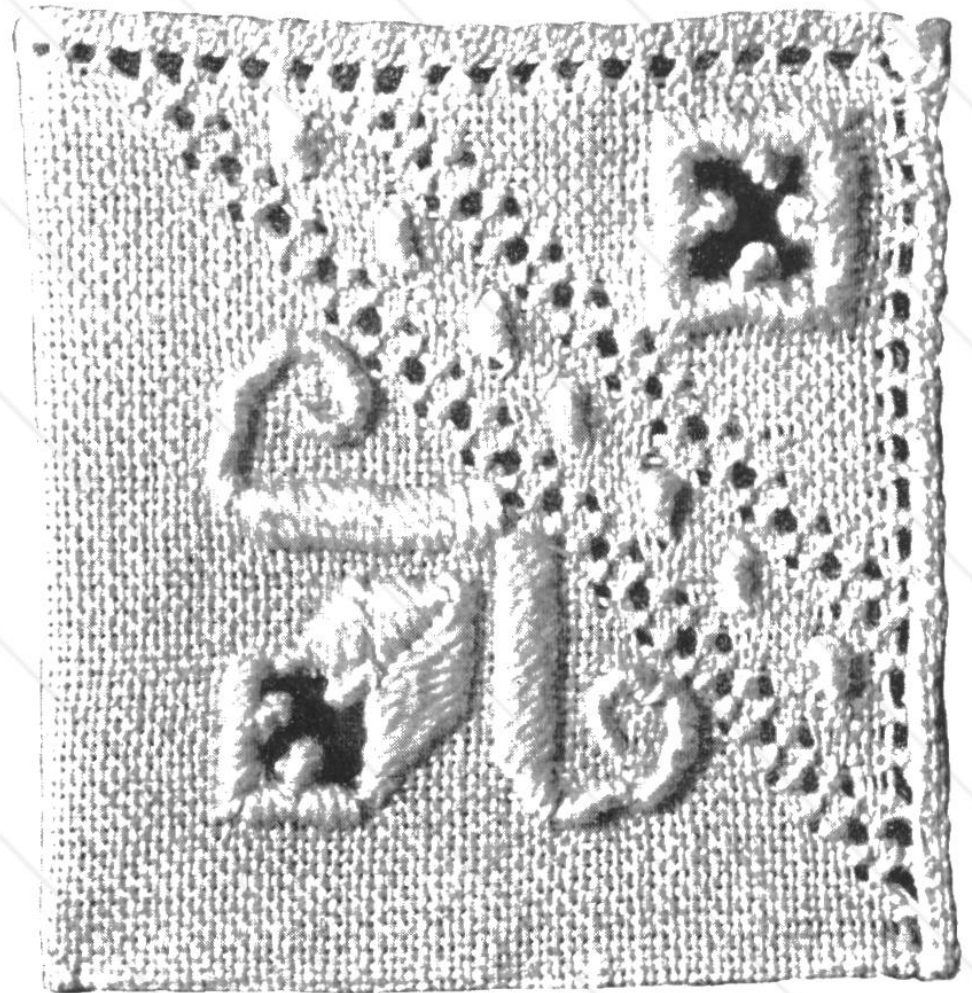


Figure III



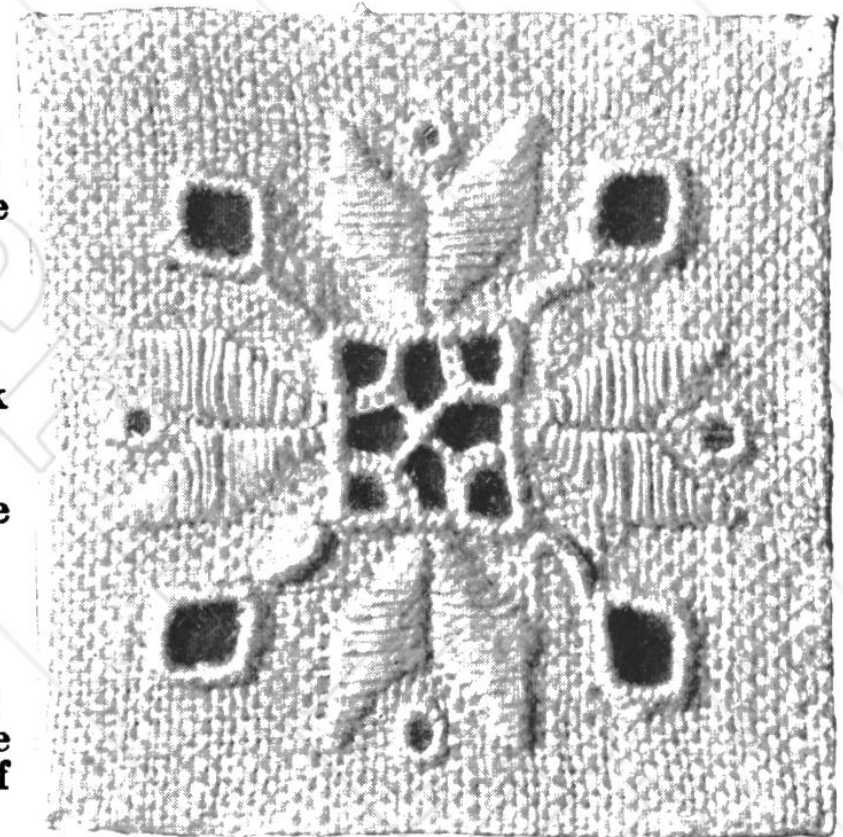
The above figure shows corner for bureau scarf or luncheon set



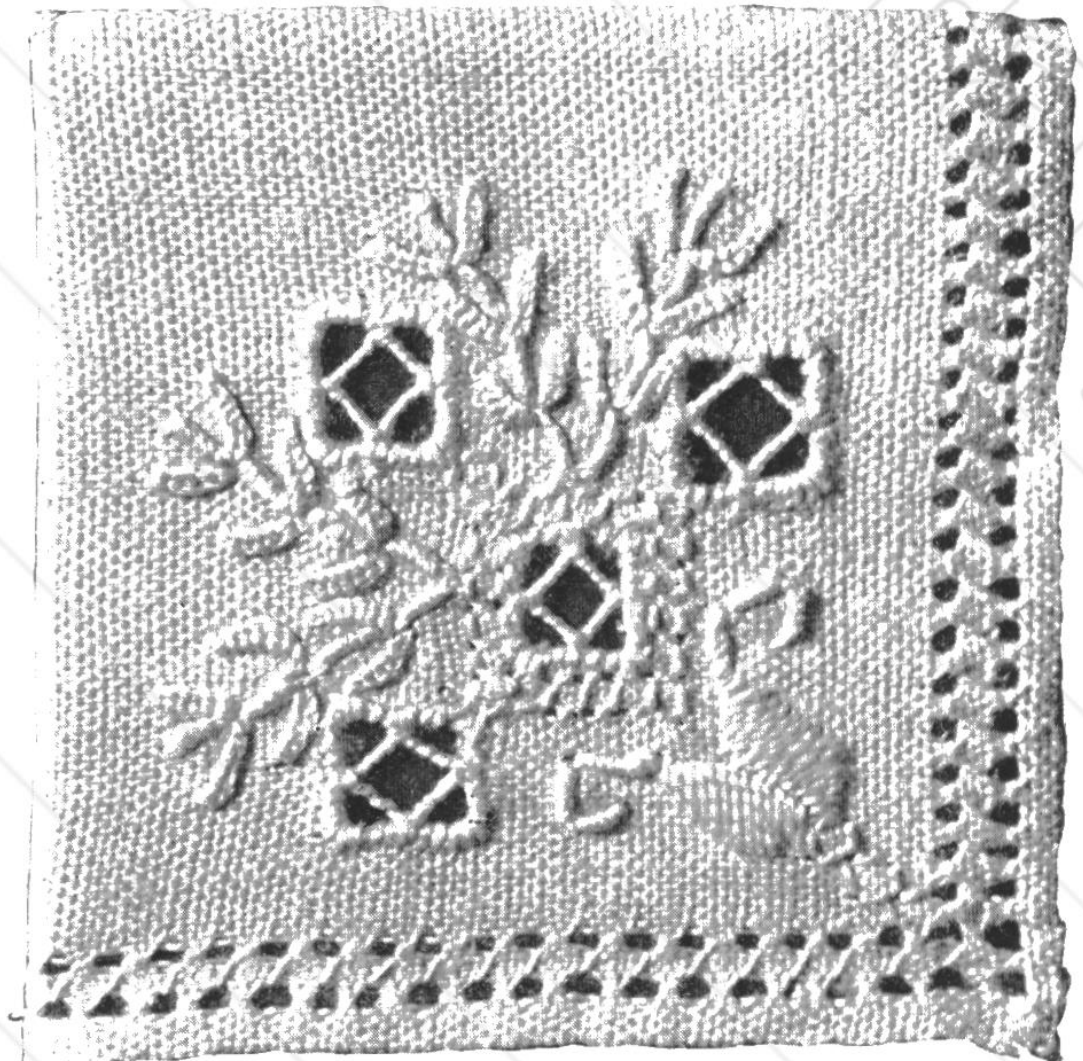
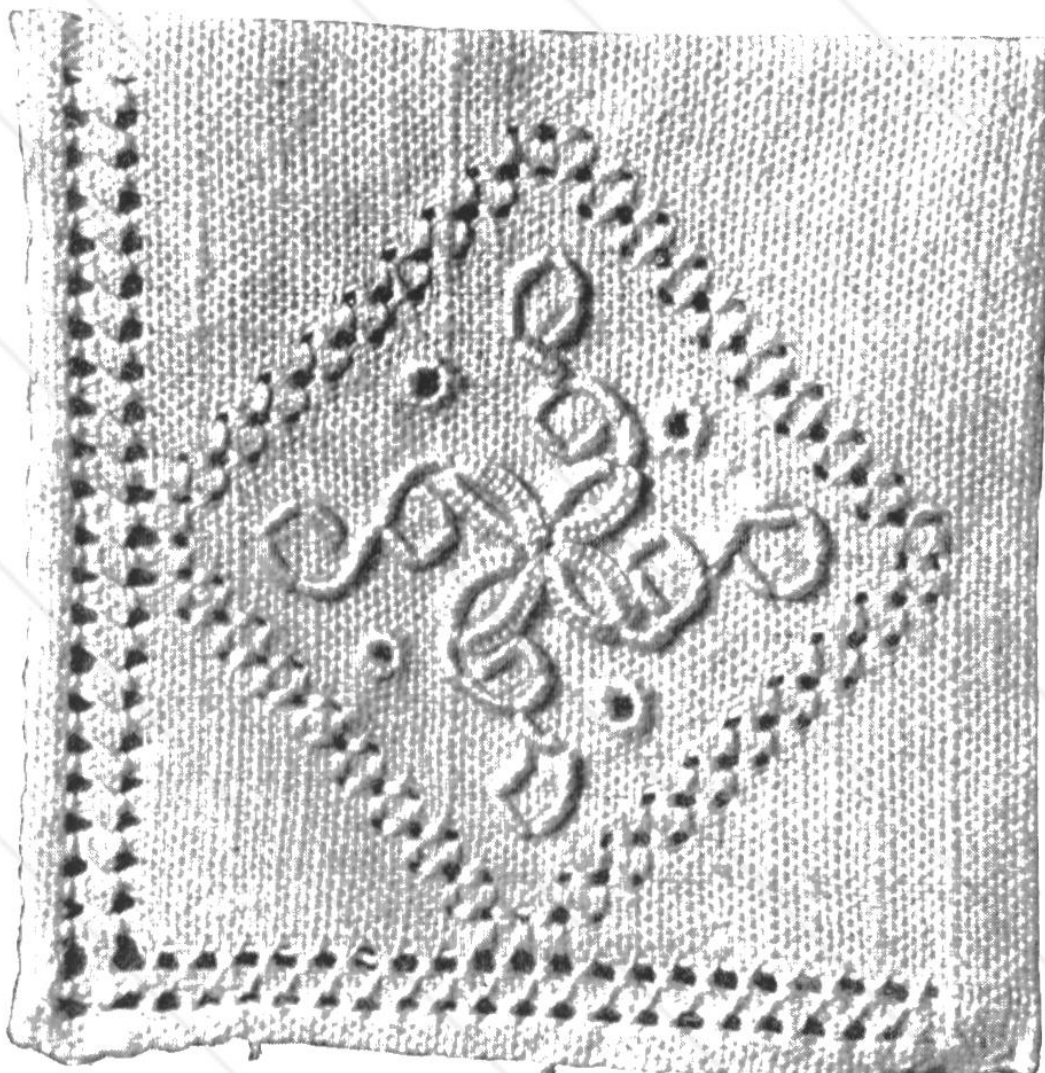
The above figure shows corner with hemstitch on slanting lines

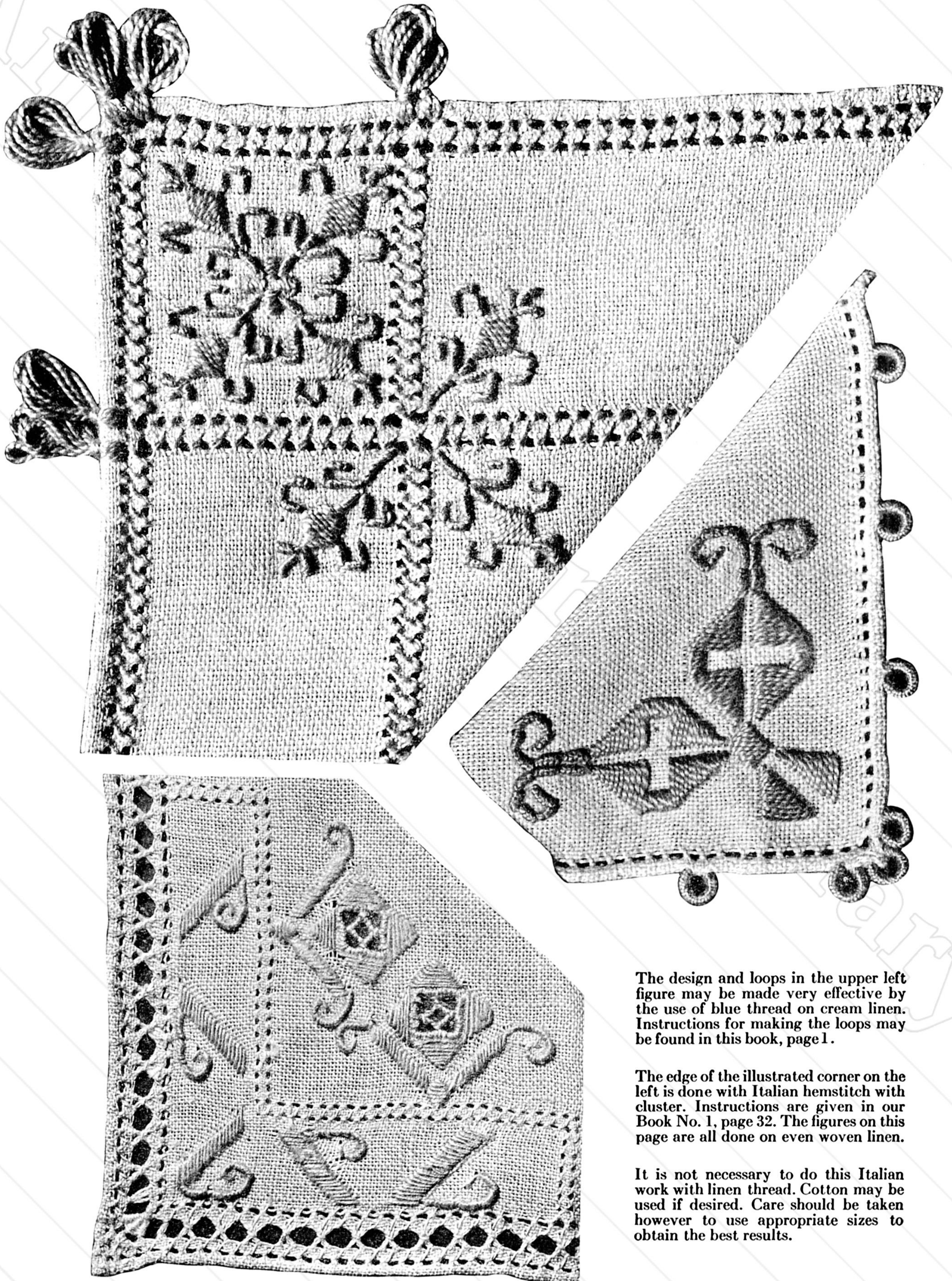


All these designs are worked on different grades of linen, some on even Italian woven, others on uneven, like crash. The figures are worked in solid work (Punto Reale), and Bouillion stitch (Punto Riccio). Care should be taken to use the proper number of threads when using uneven linen. For example: use five threads of the finer to equal four of the coarser.



The buttonhole stitch on the two lower figures is done on foundation threads. If instructions for this buttonhole stitch on foundation threads are desired, see our Book No. 1, page 3. The open work is also described on the same page.



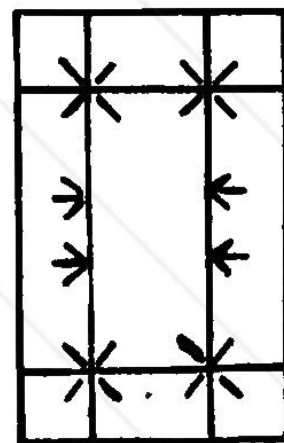
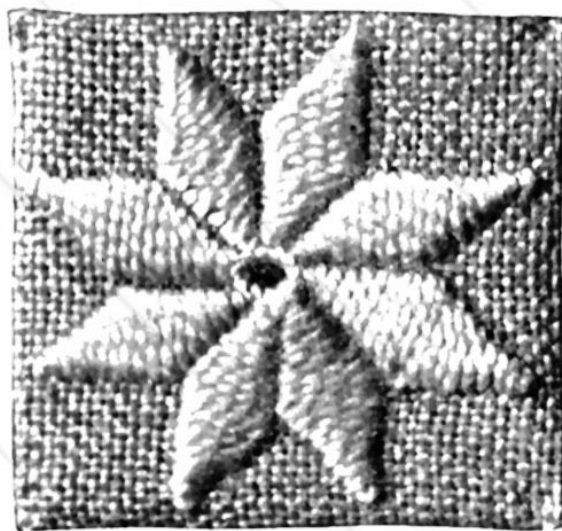
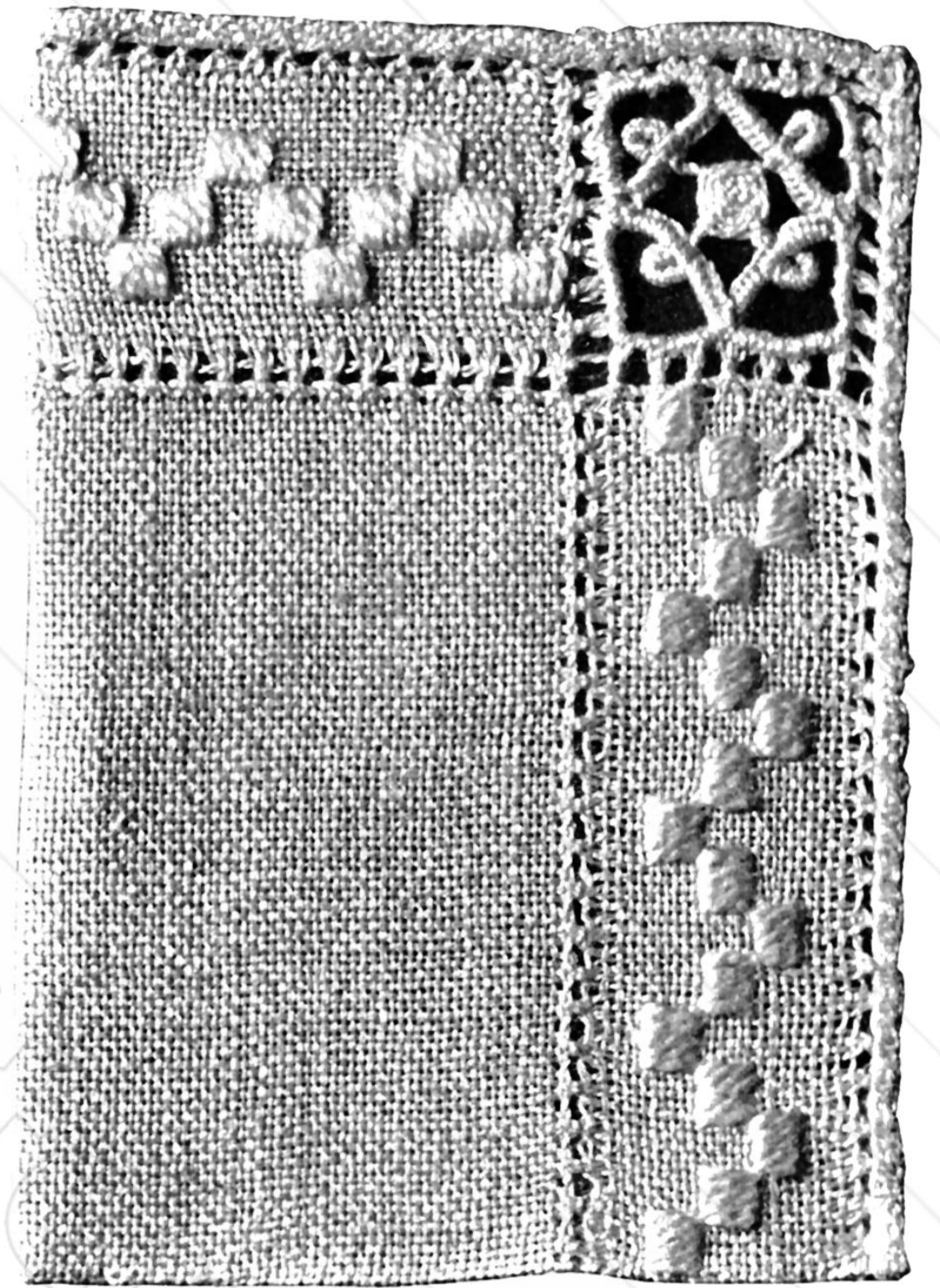
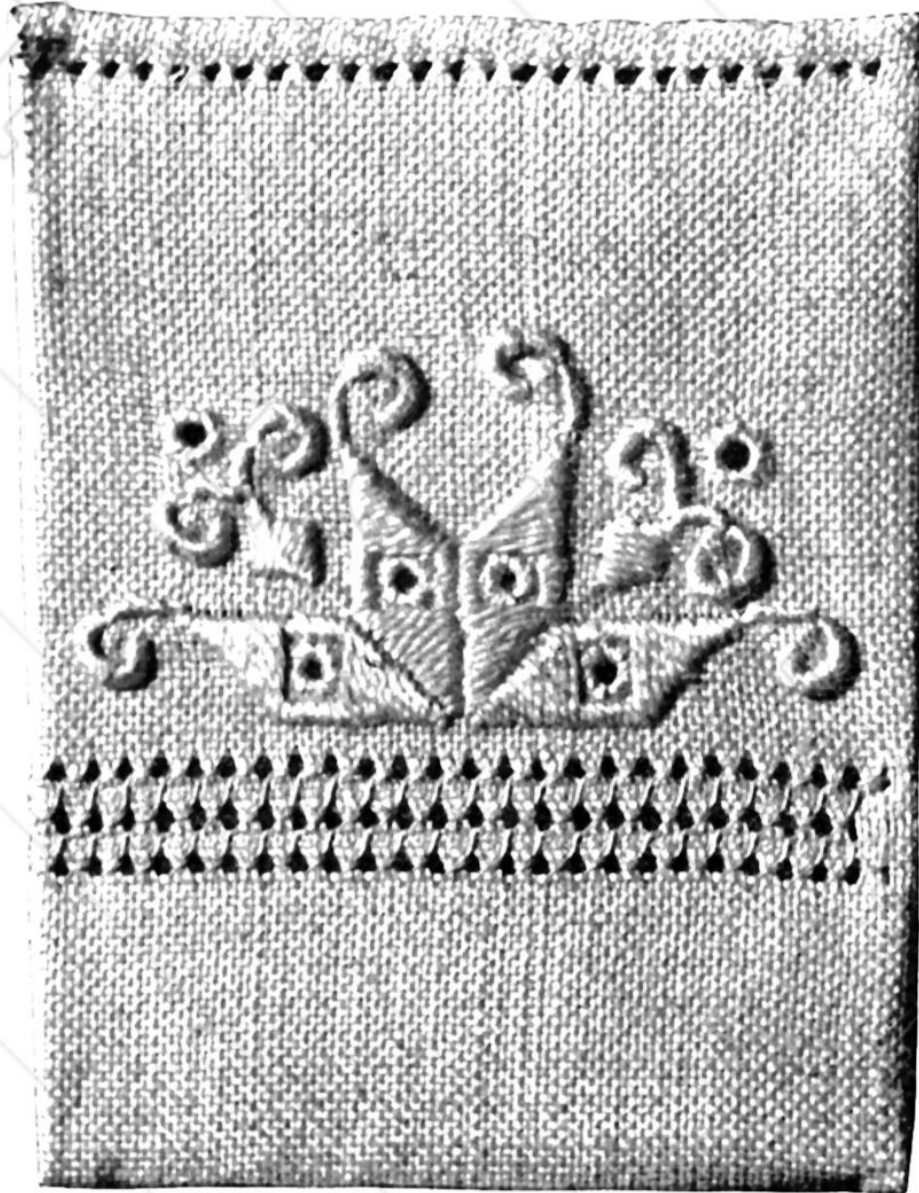


The design and loops in the upper left figure may be made very effective by the use of blue thread on cream linen. Instructions for making the loops may be found in this book, page 1.

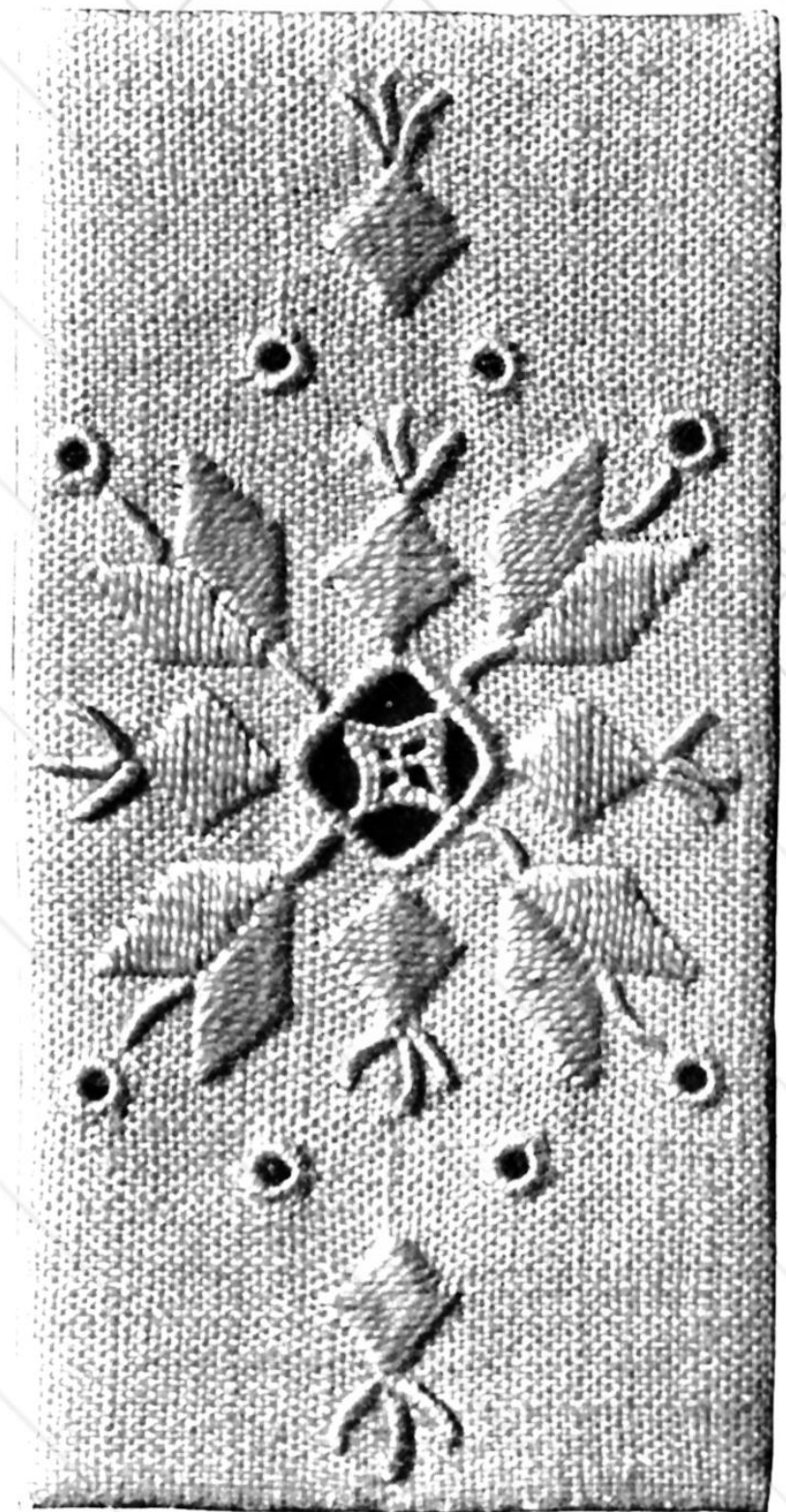
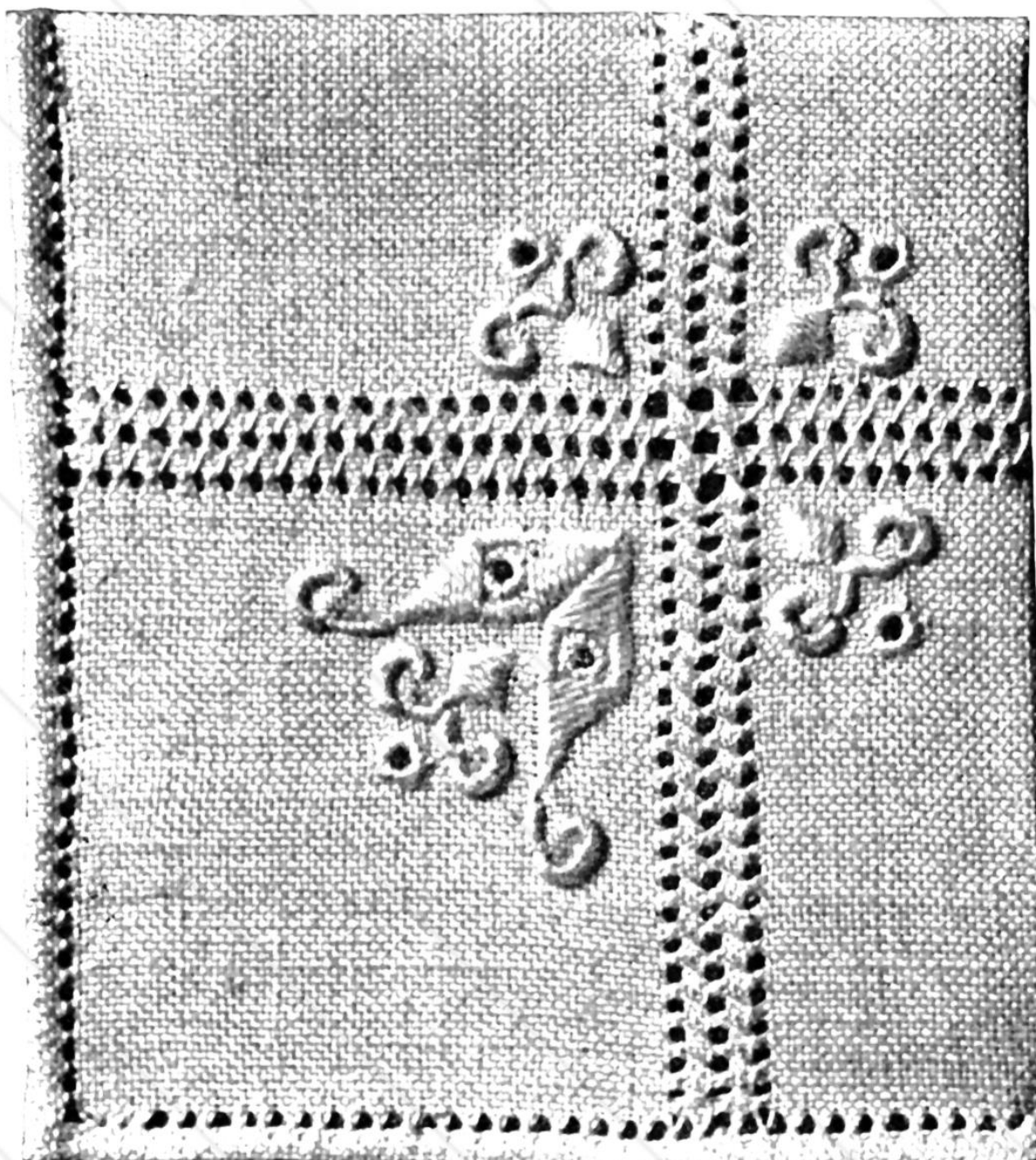
The edge of the illustrated corner on the left is done with Italian hemstitch with cluster. Instructions are given in our Book No. 1, page 32. The figures on this page are all done on even woven linen.

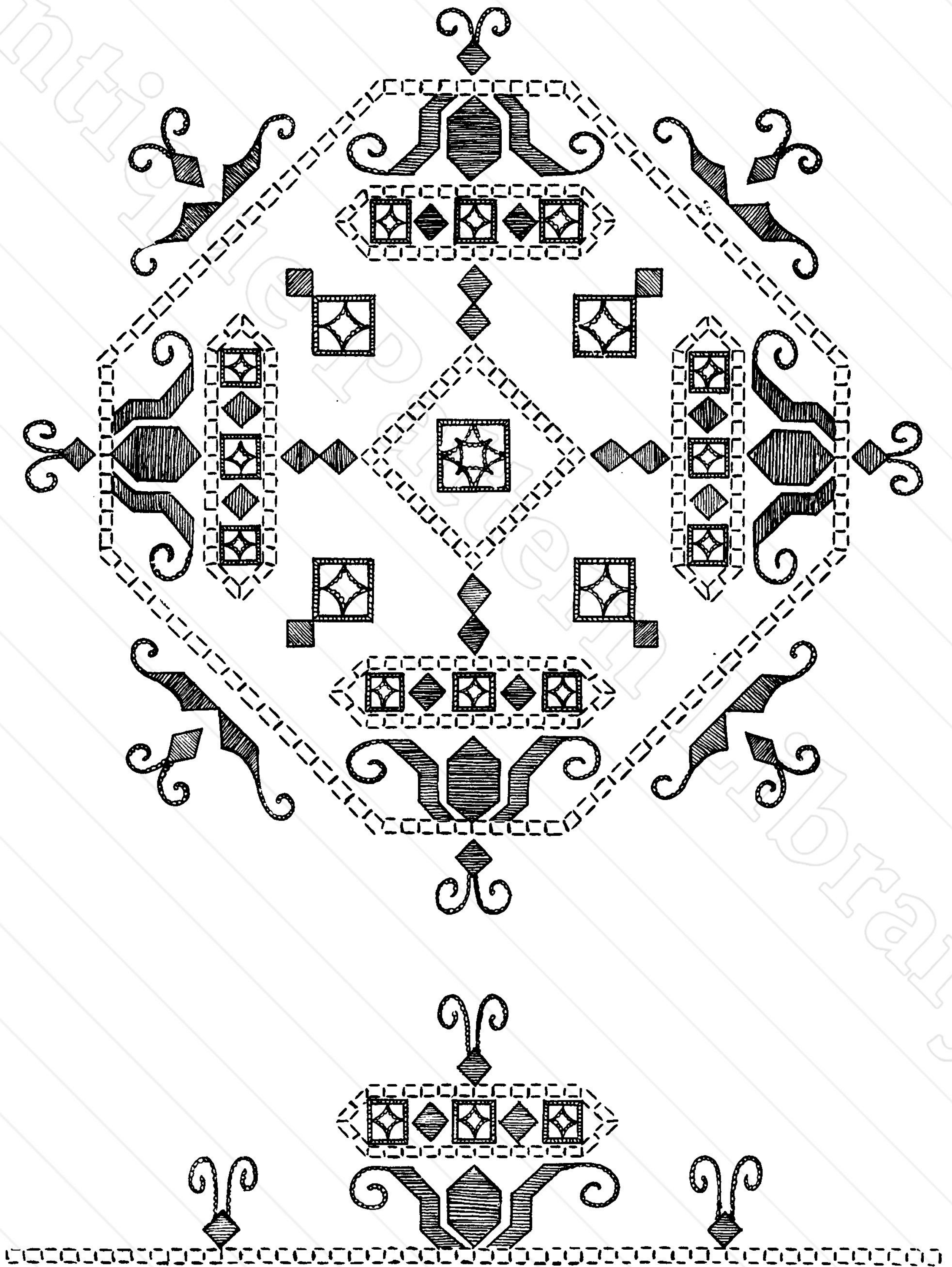
It is not necessary to do this Italian work with linen thread. Cotton may be used if desired. Care should be taken however to use appropriate sizes to obtain the best results.

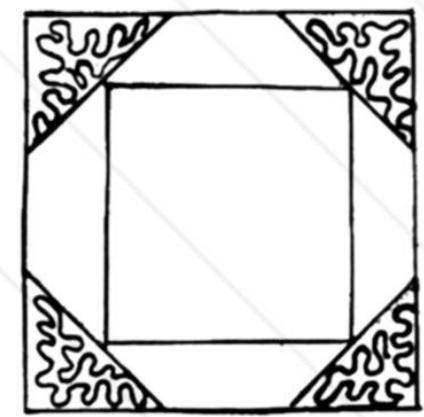
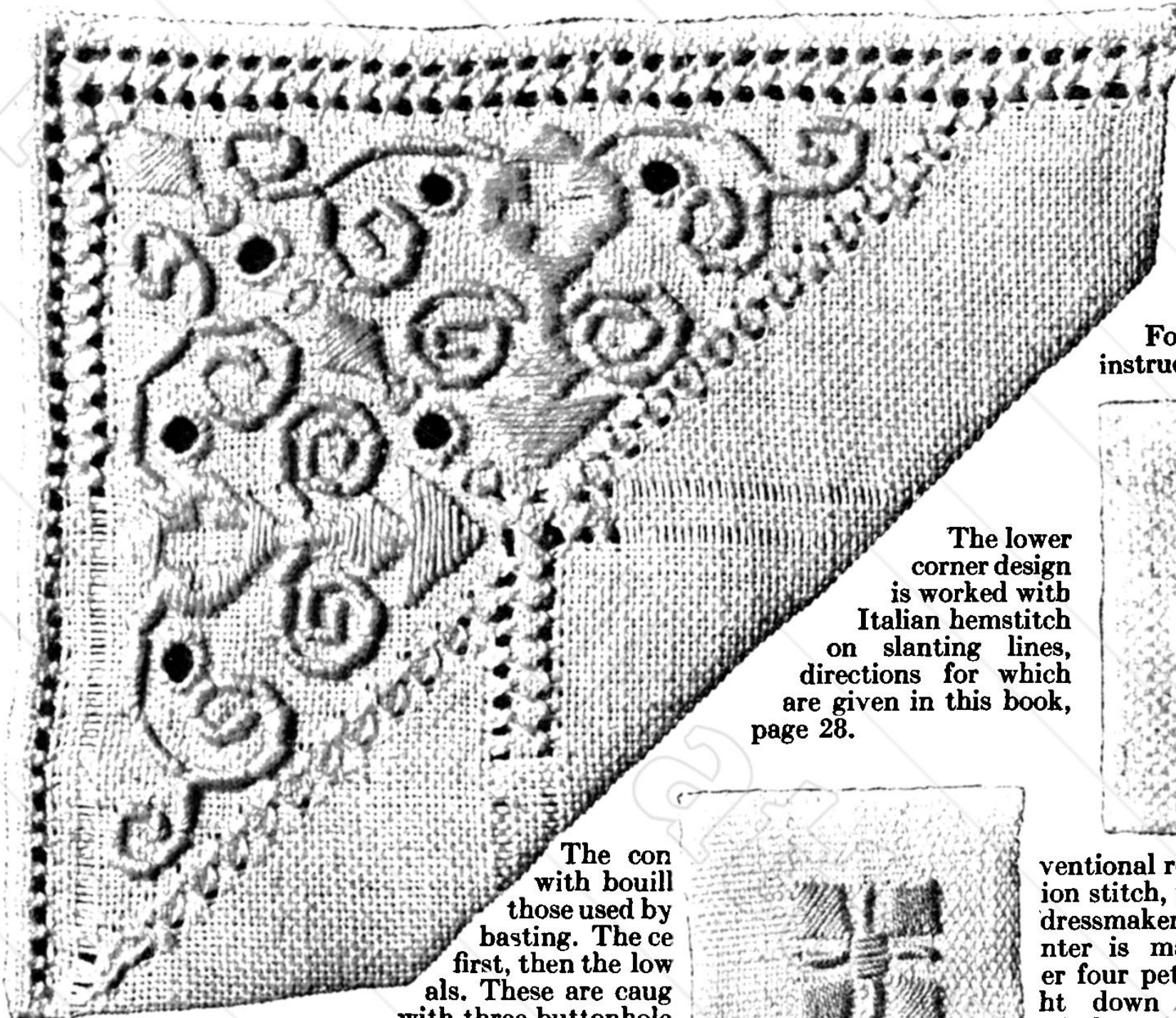
The top and bottom design may be used for decorating scarfs as shown on the small sketch.



The above is worked in Punto Reale blocks.

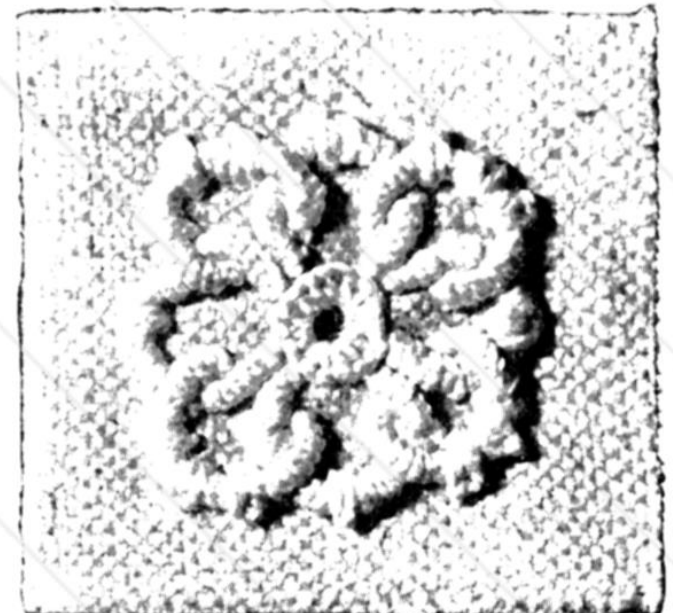




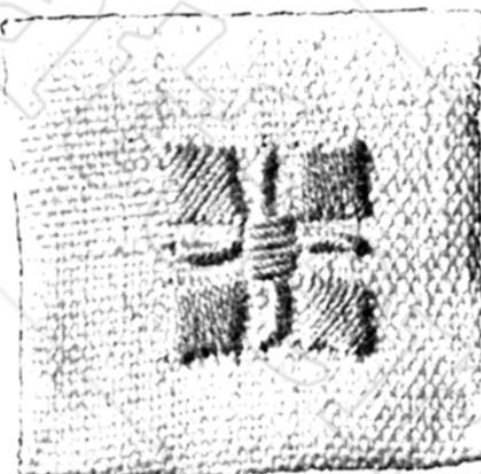


For the figure of Italian cut work, instruction is given in Book No. 1.

The lower corner design is worked with Italian hemstitch on slanting lines, directions for which are given in this book, page 28.



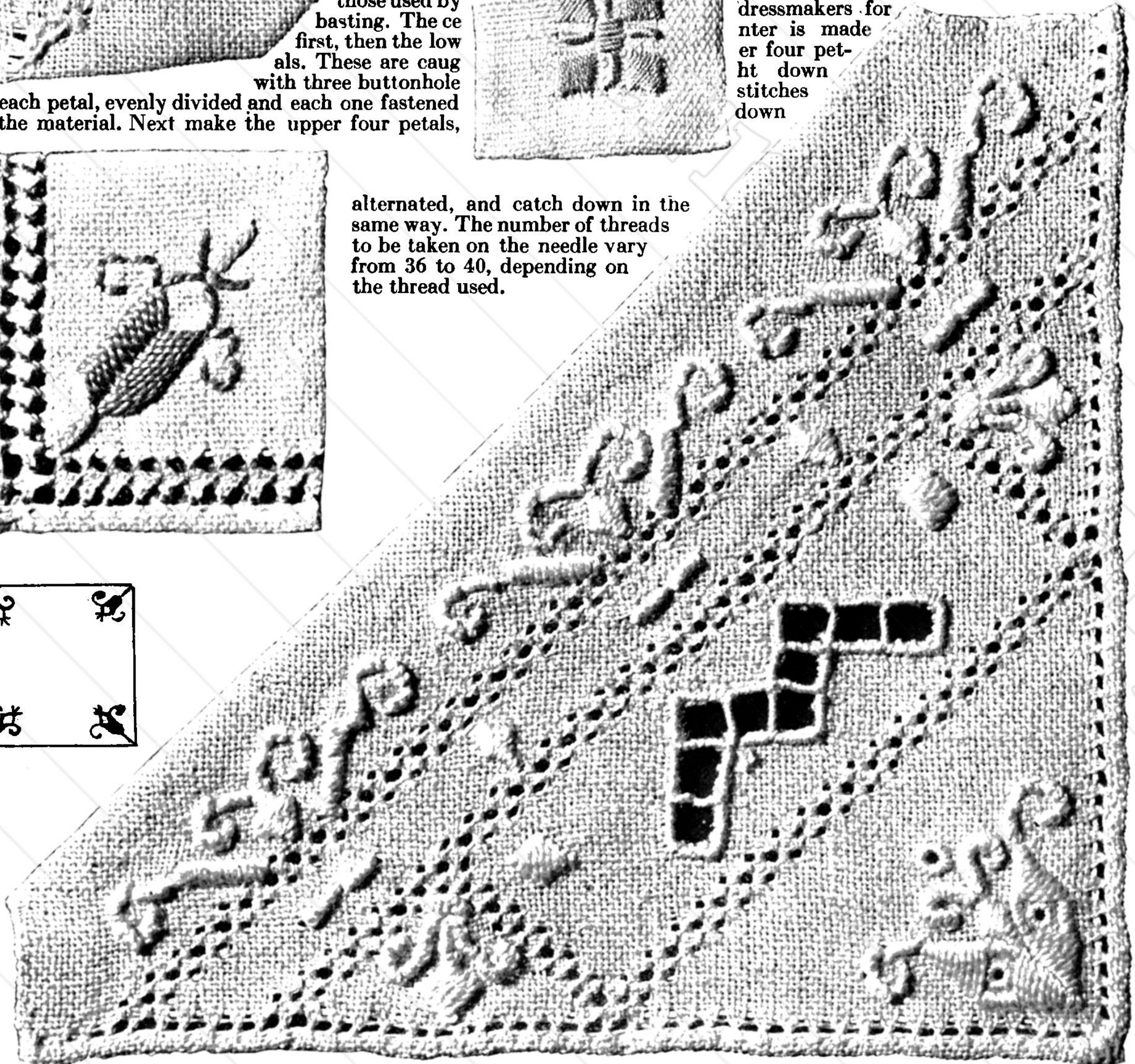
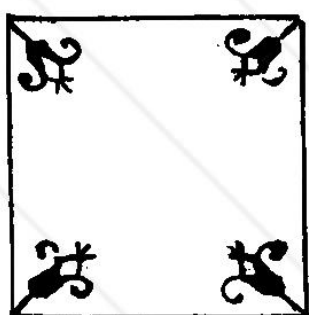
The corner with bouill those used by those used by basting. The center first, then the lower petals. These are caught with three buttonhole on each petal, evenly divided and each one fastened to the material. Next make the upper four petals,

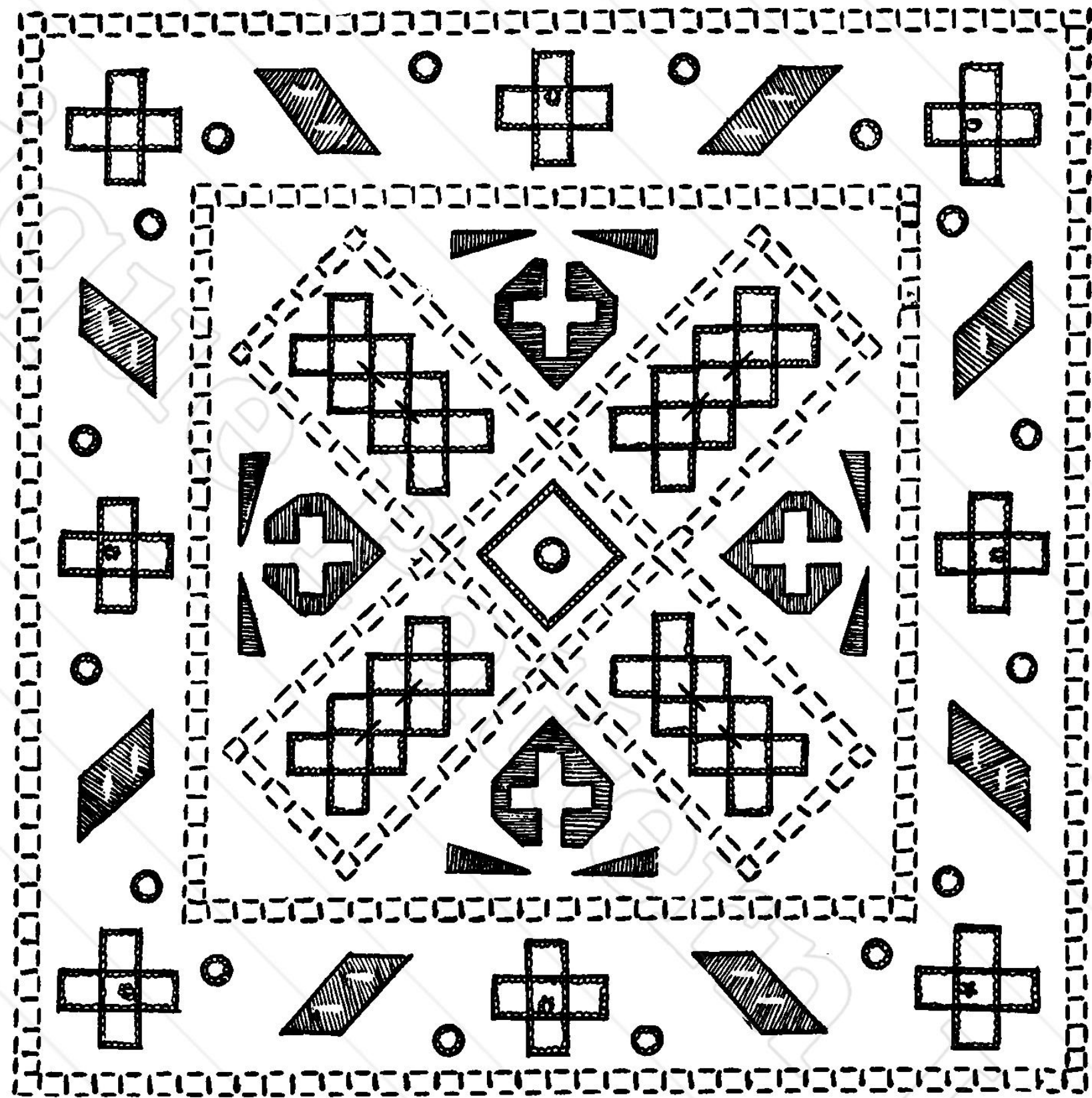


The conventional rose design on the right is made with buttonhole stitch, using a long needle similar to dressmakers for center is made by center four petals caught down with buttonhole stitches down

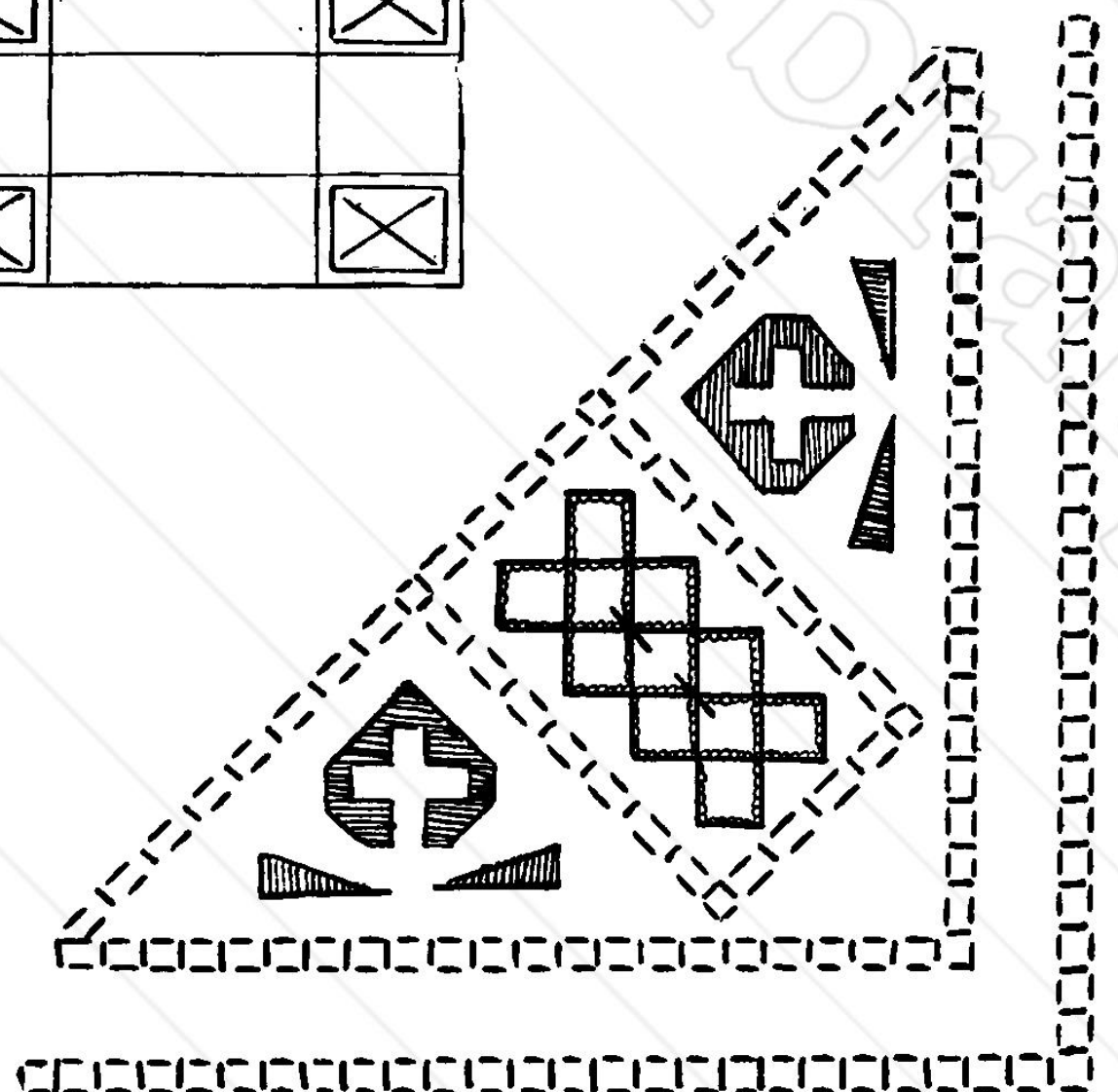
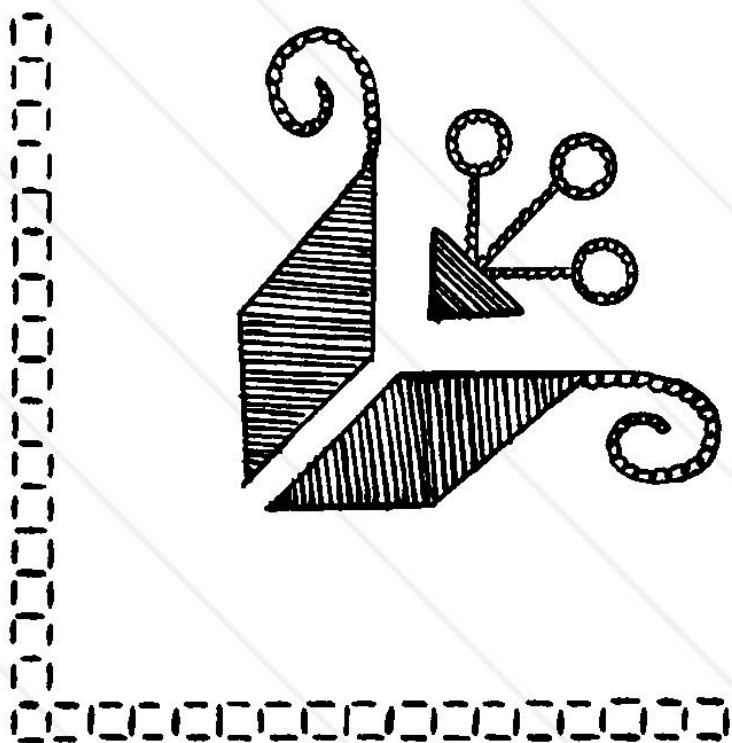


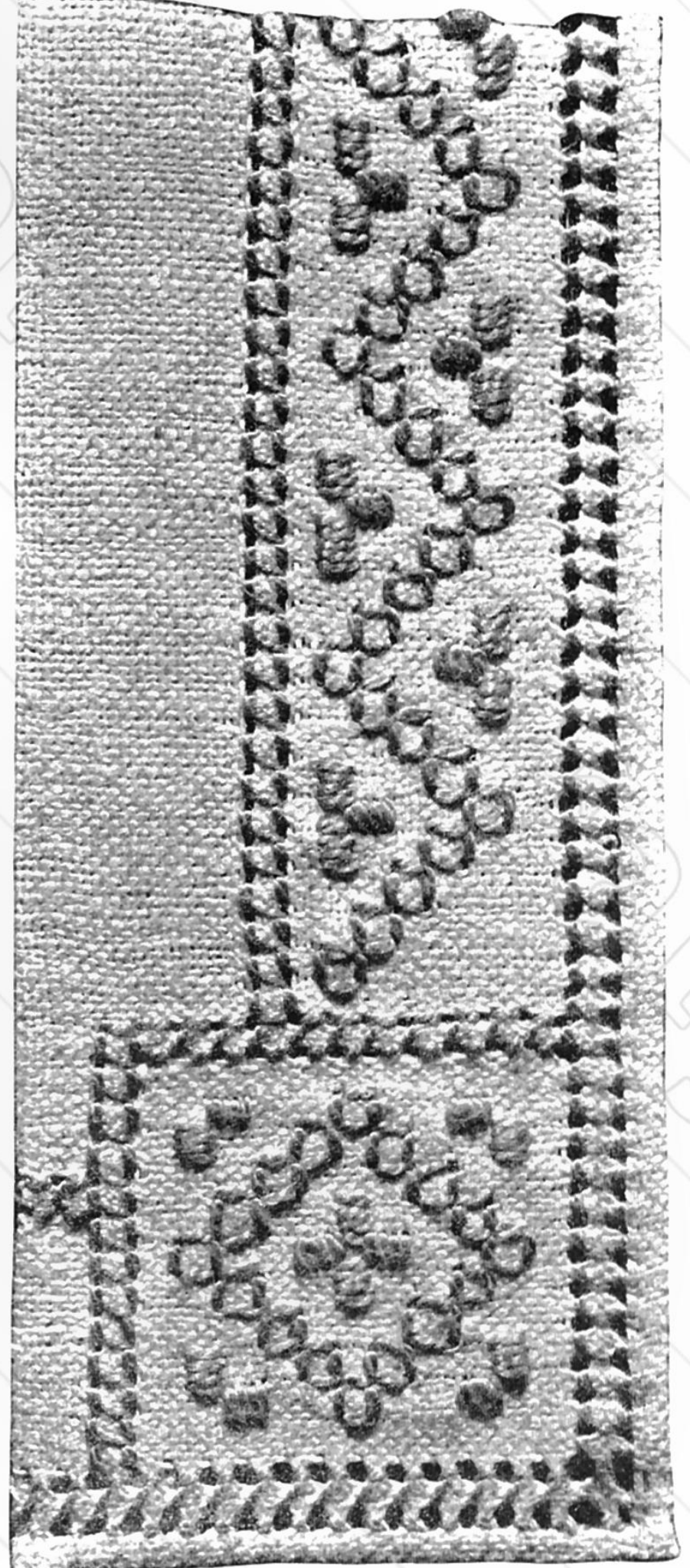
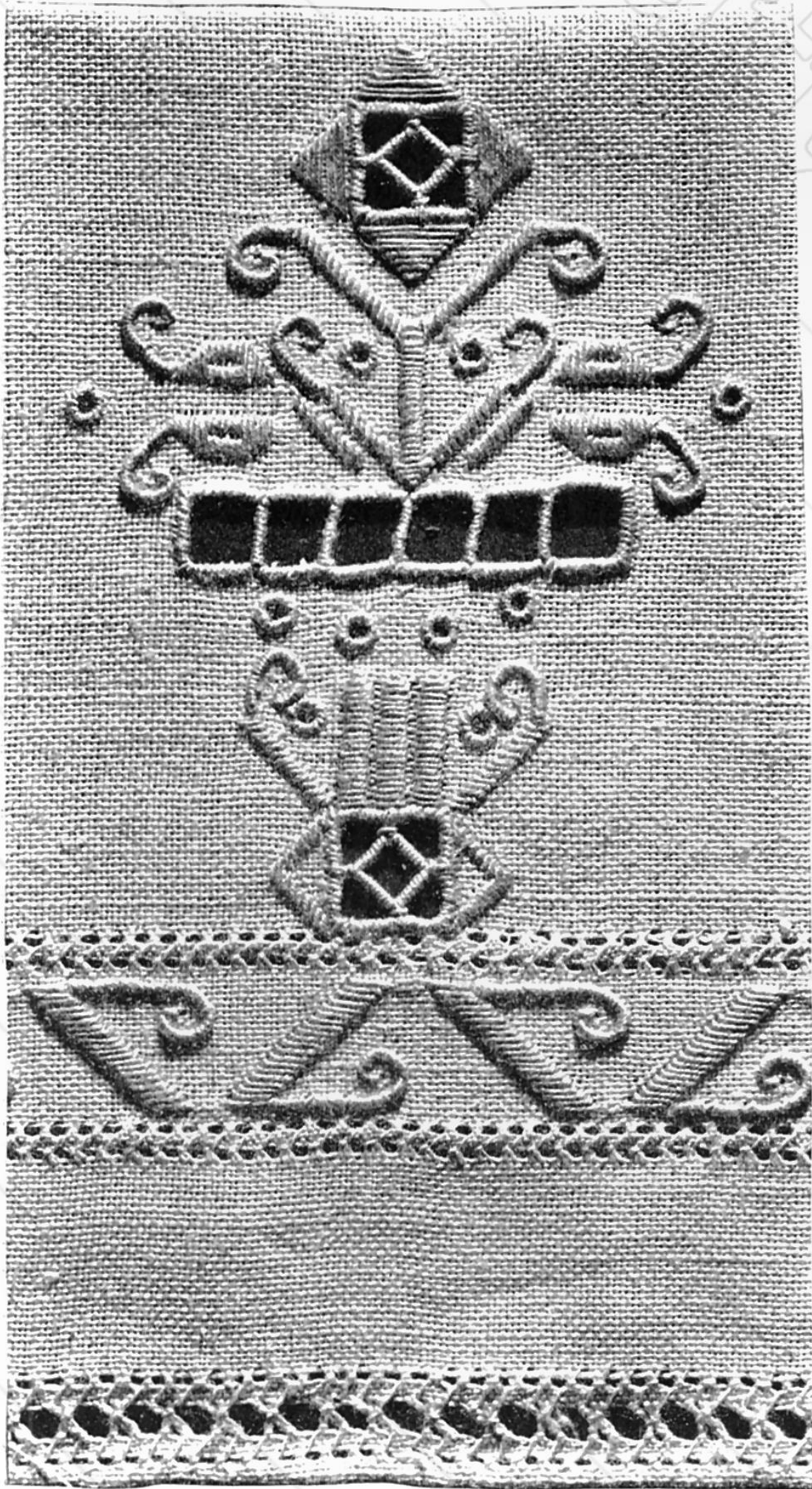
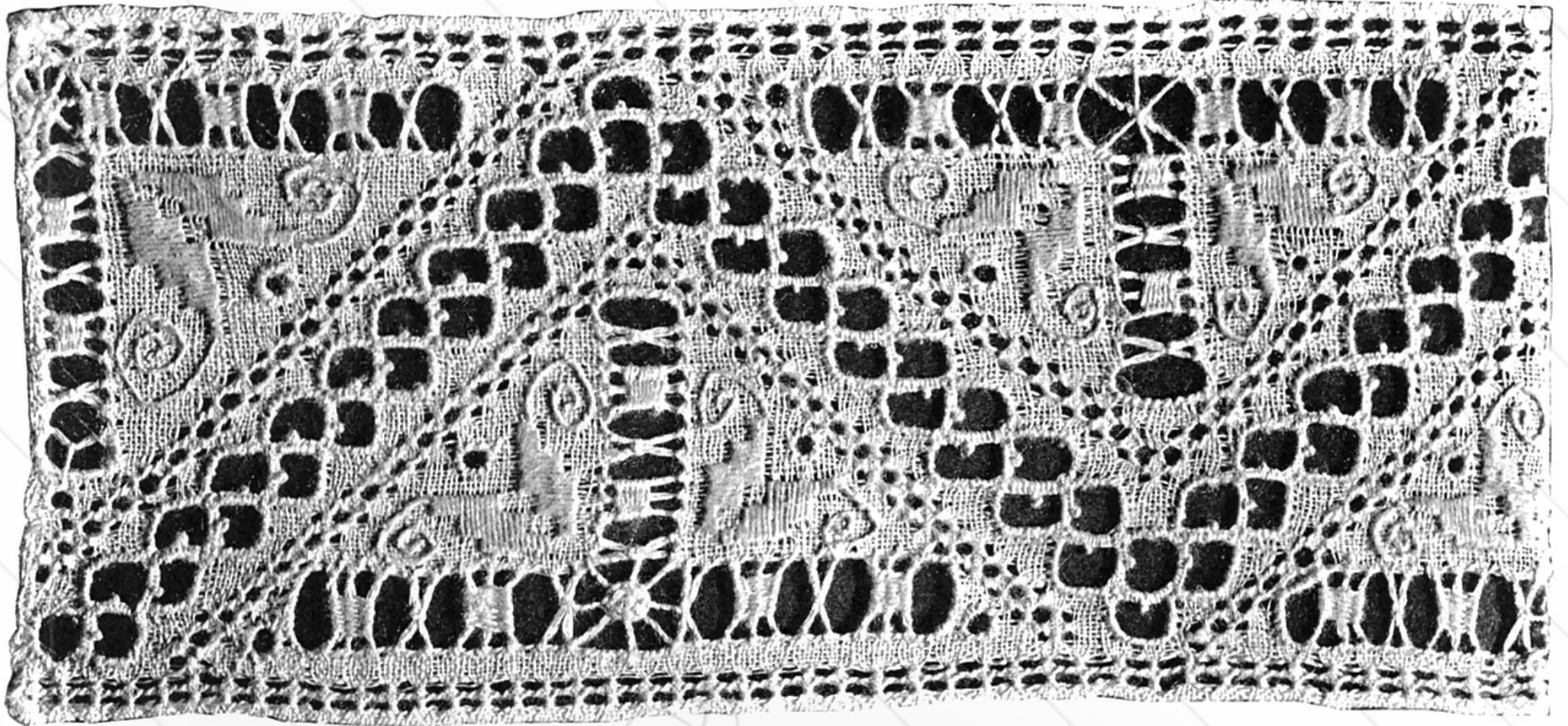
alternated, and catch down in the same way. The number of threads to be taken on the needle vary from 36 to 40, depending on the thread used.

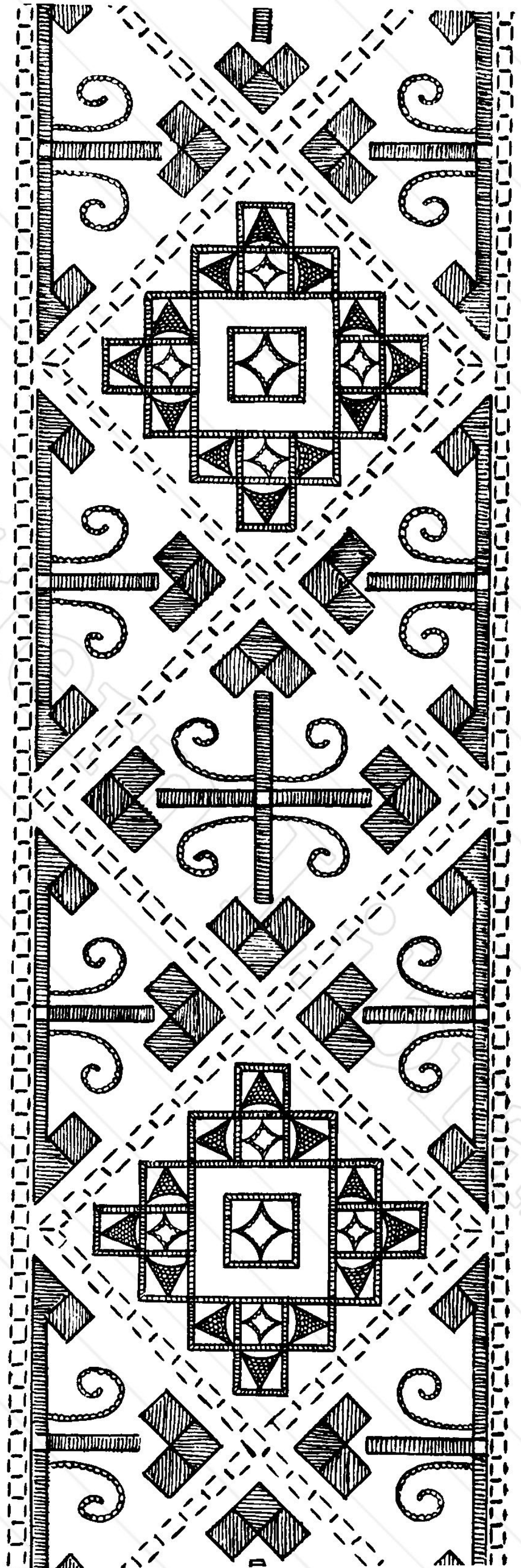
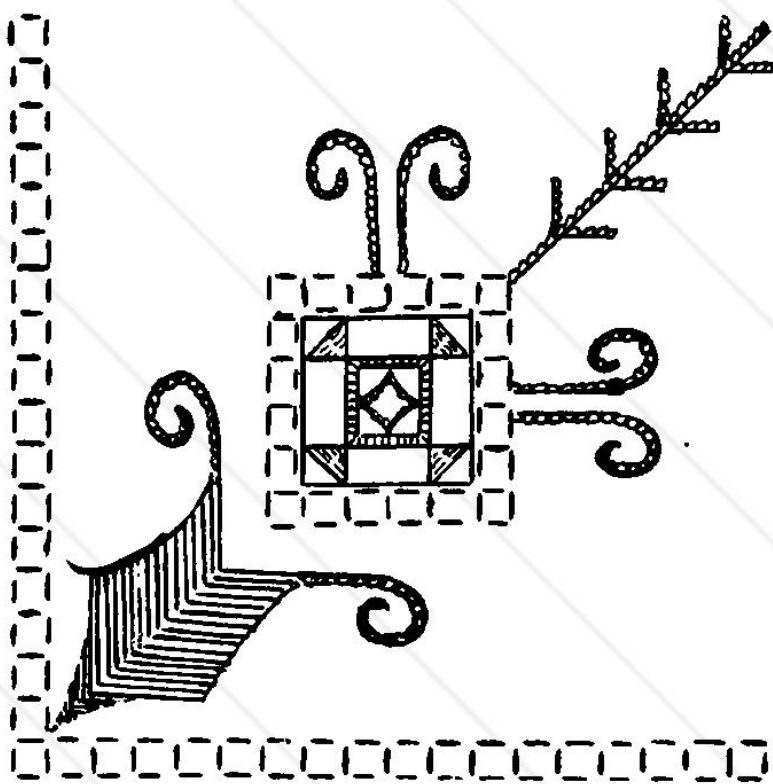
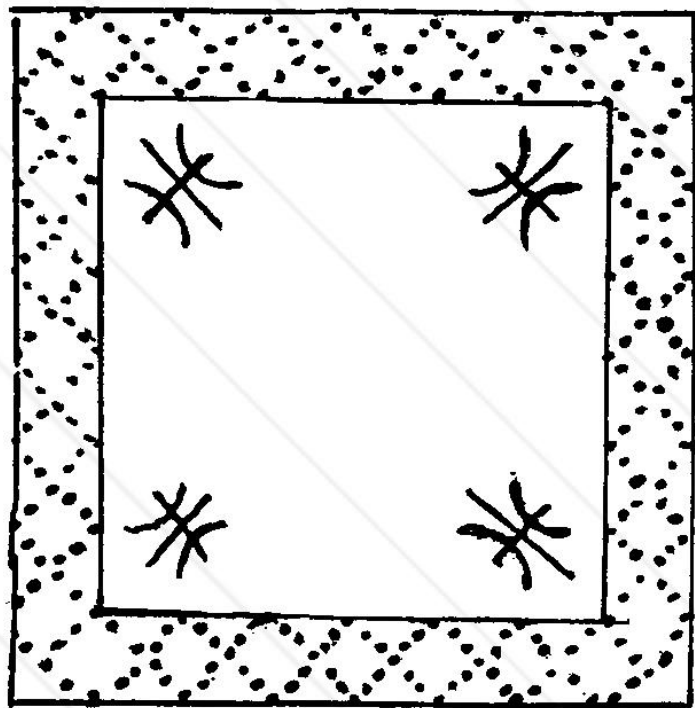
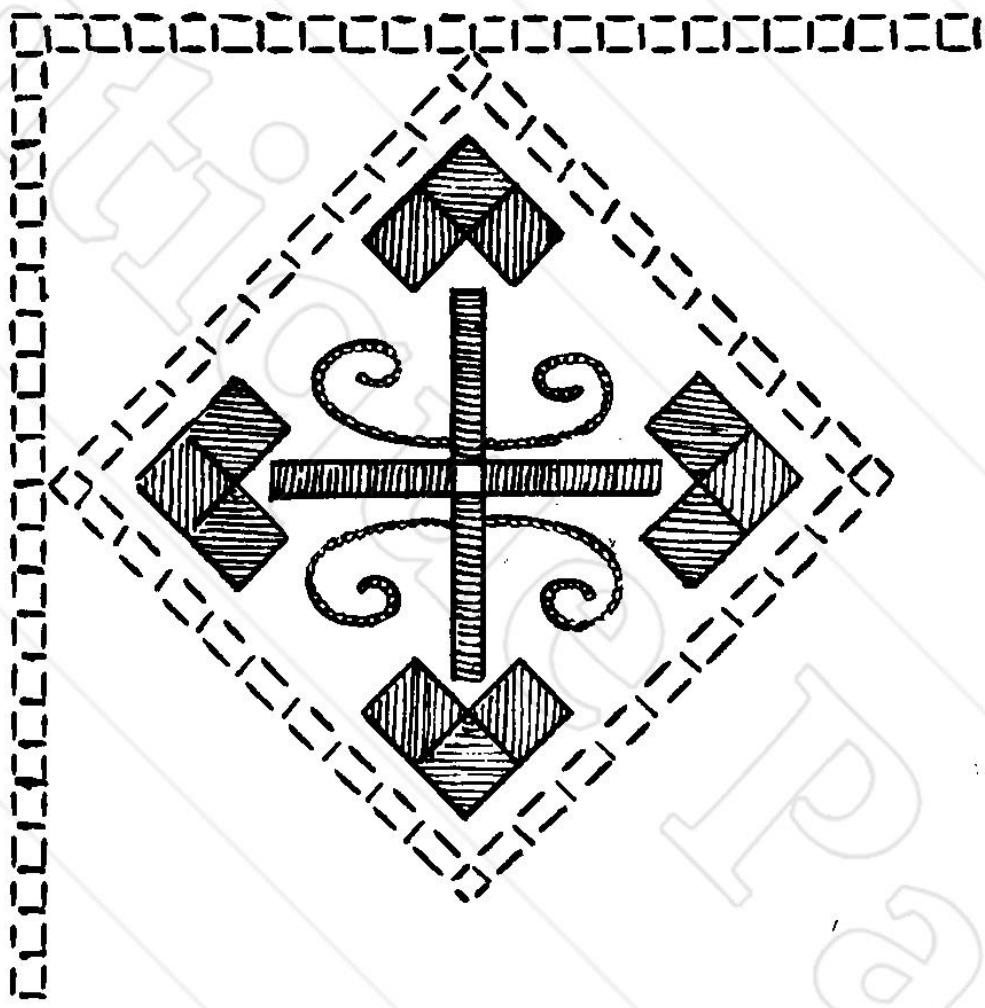


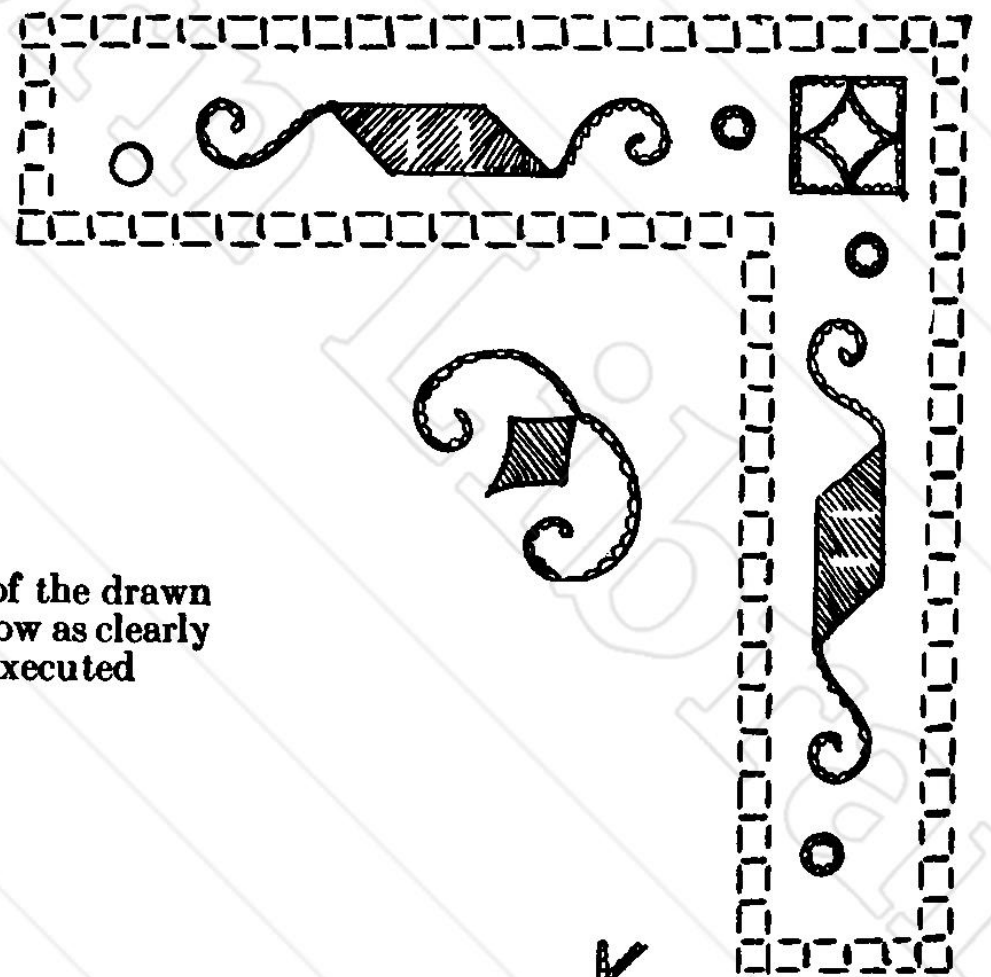
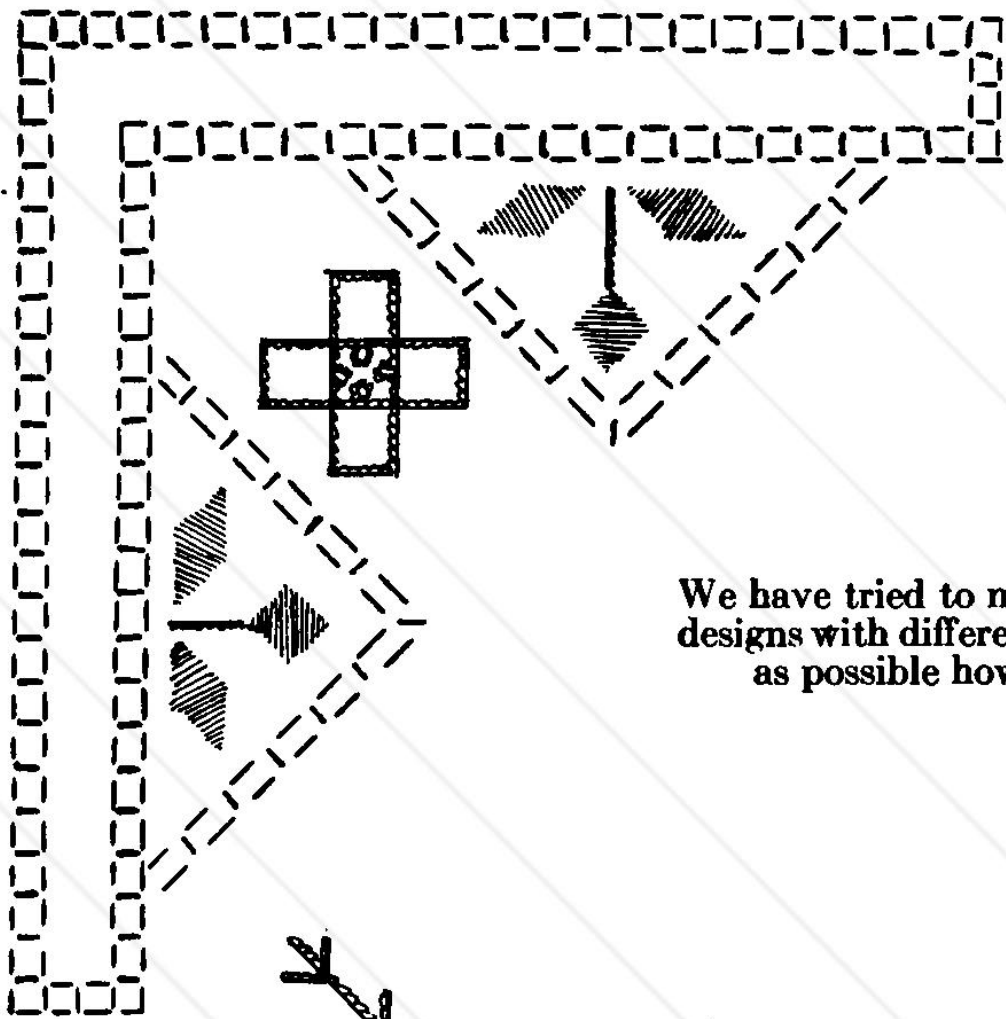


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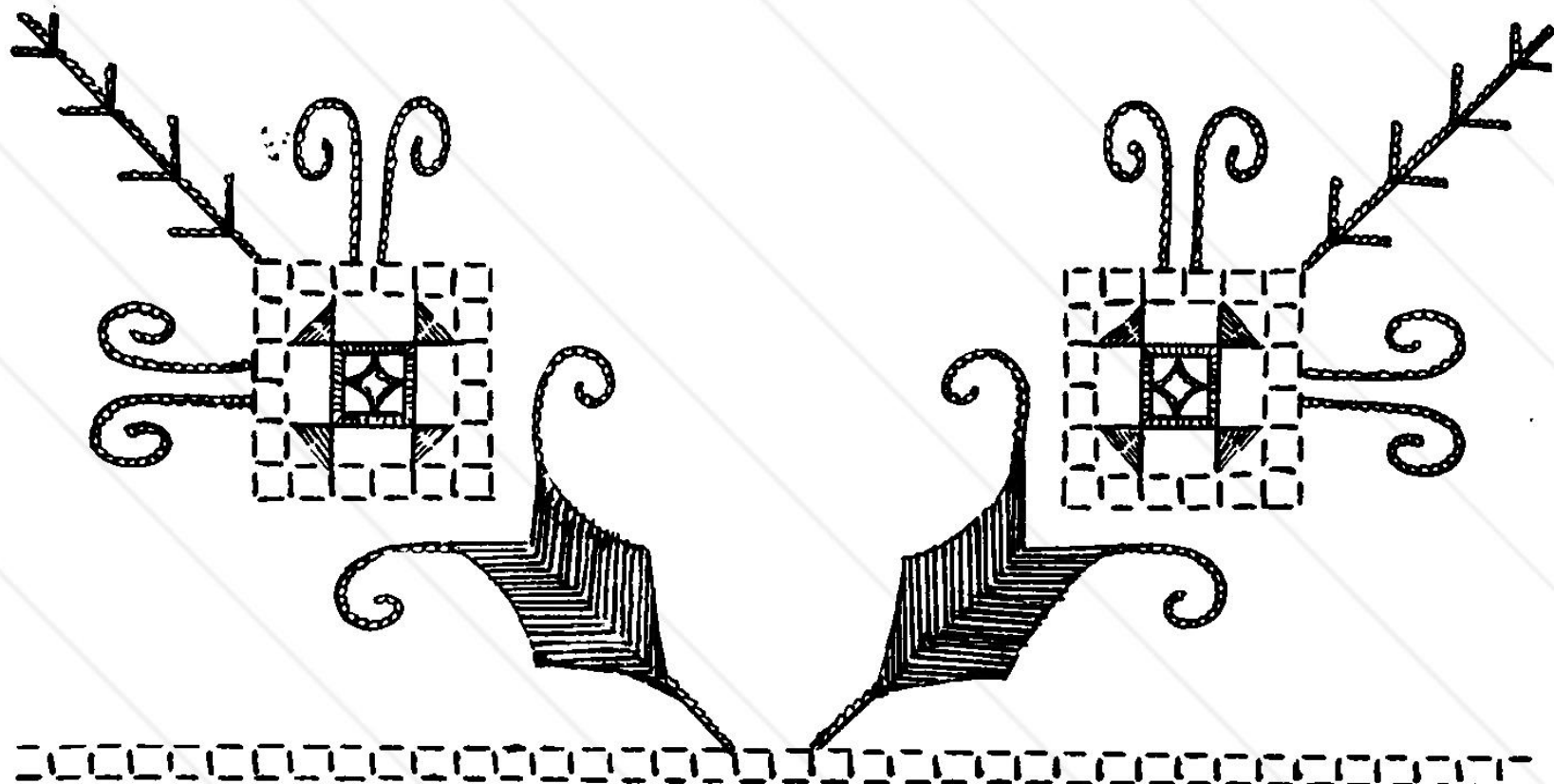


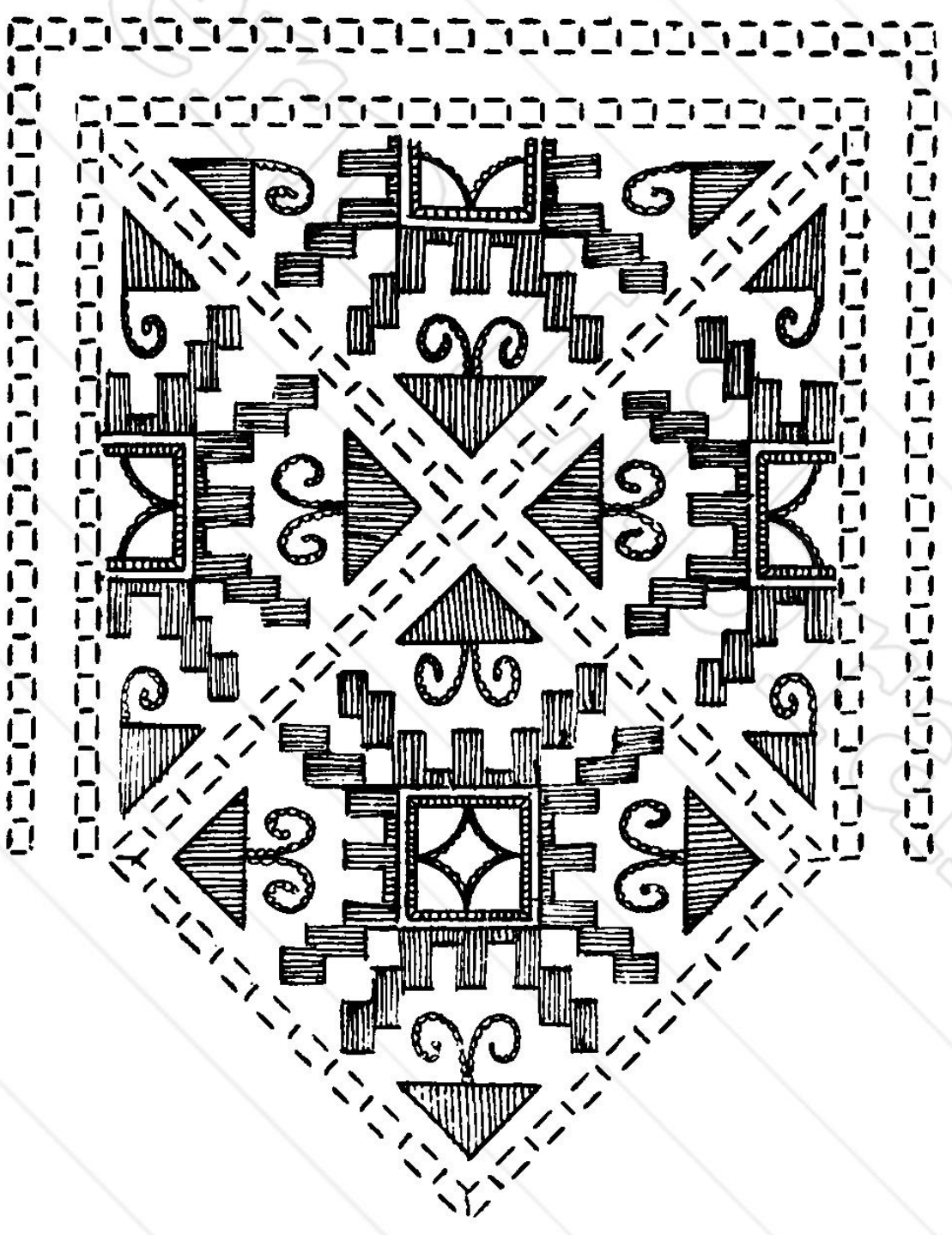
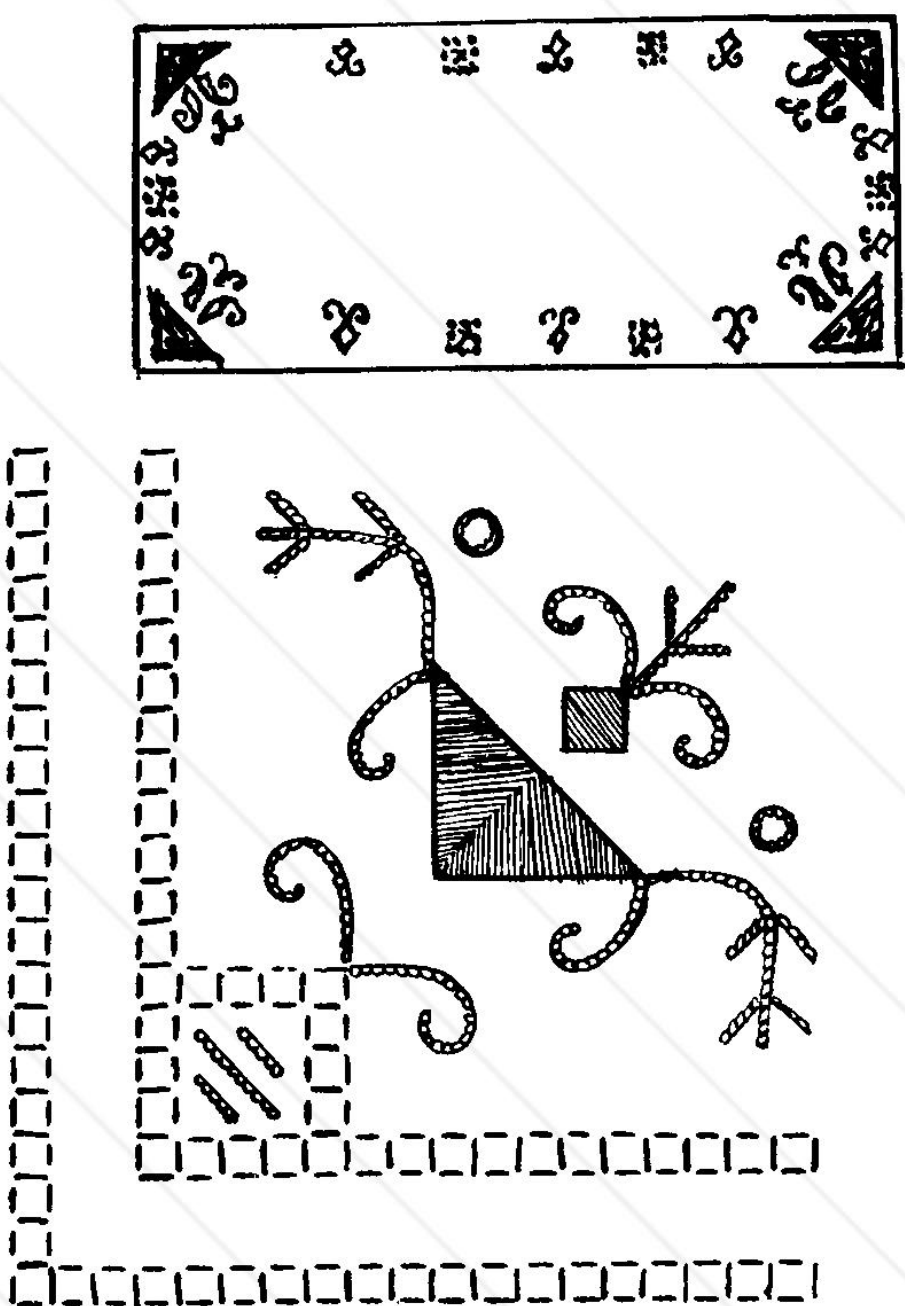
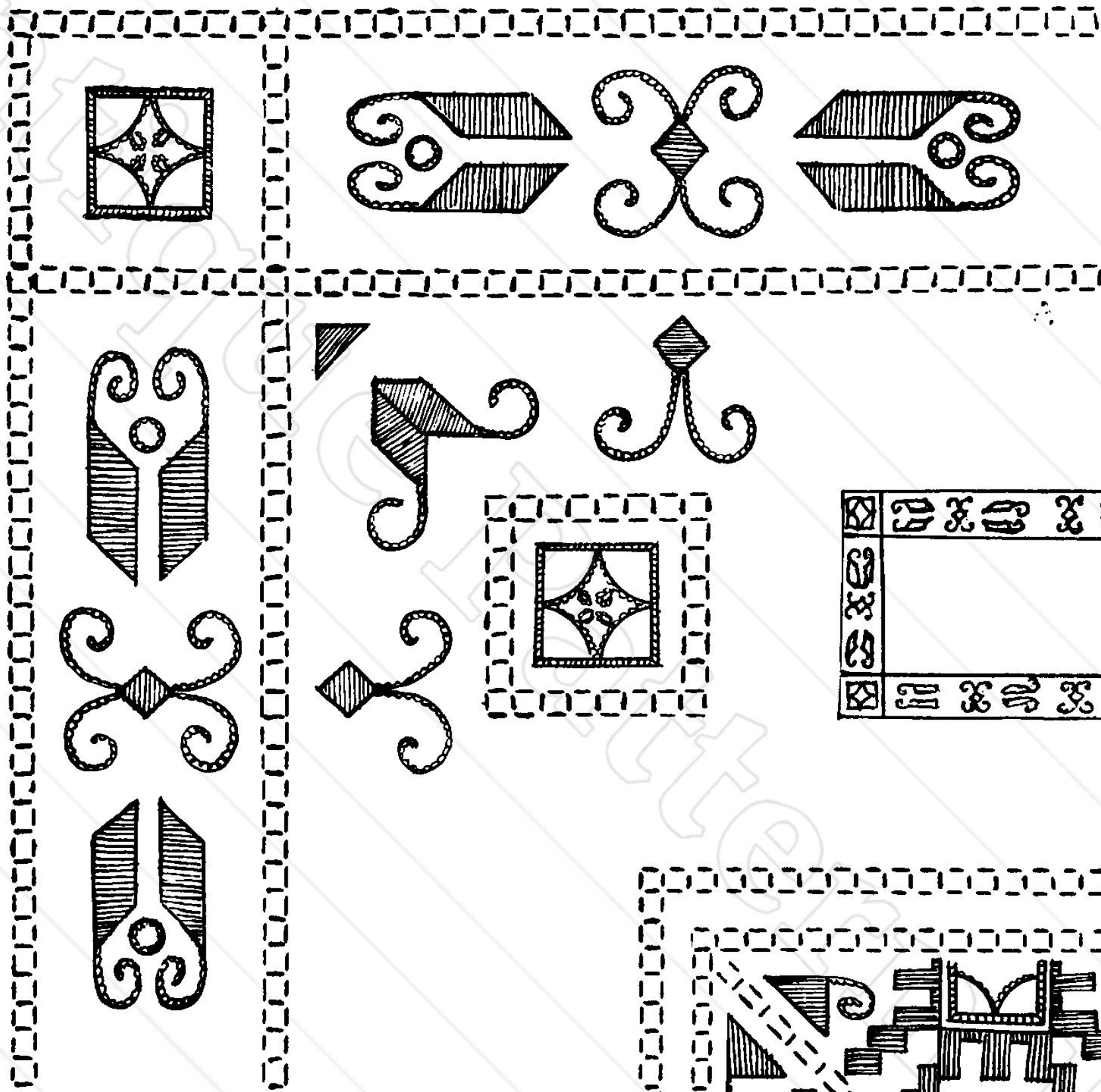


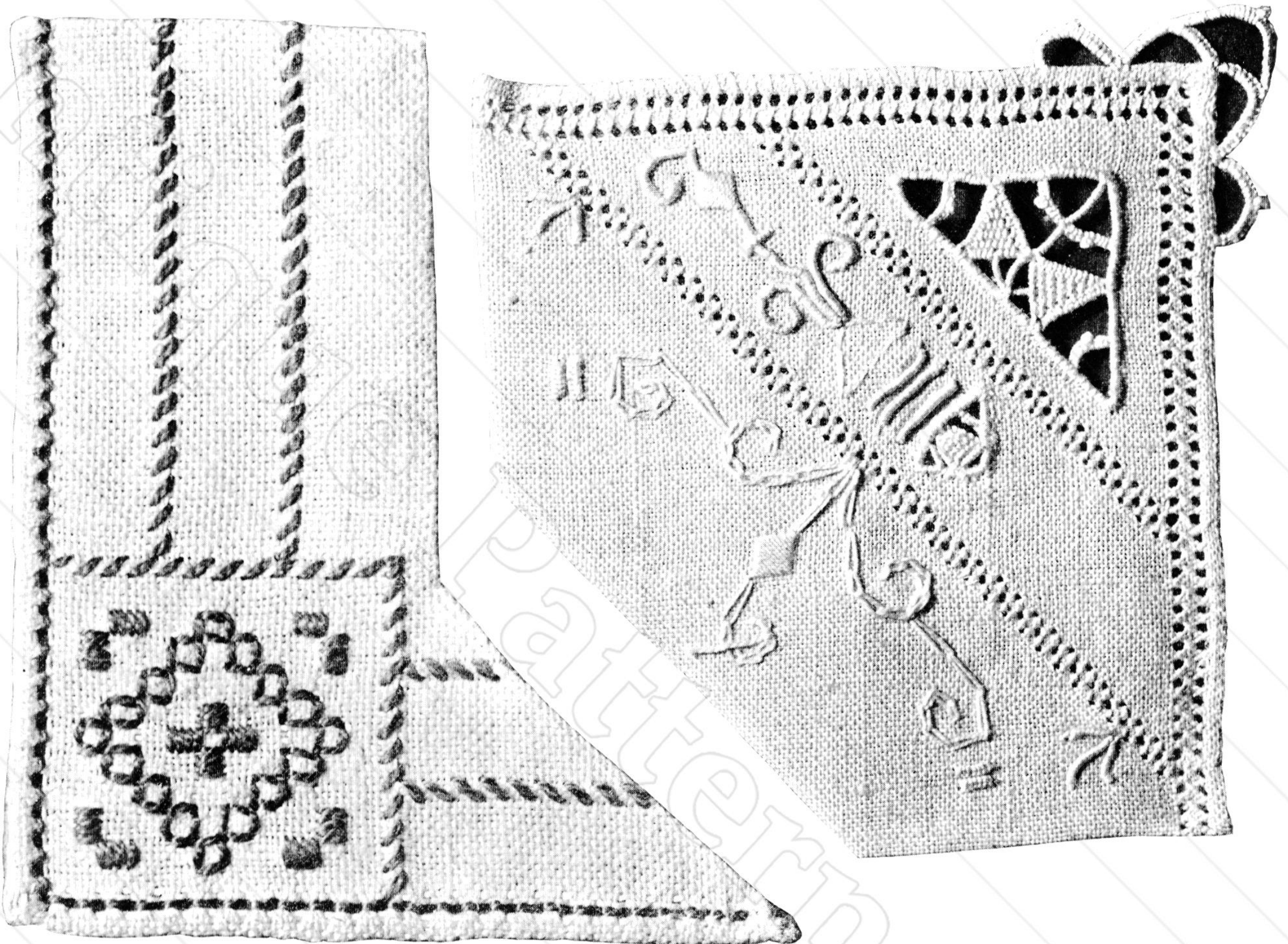




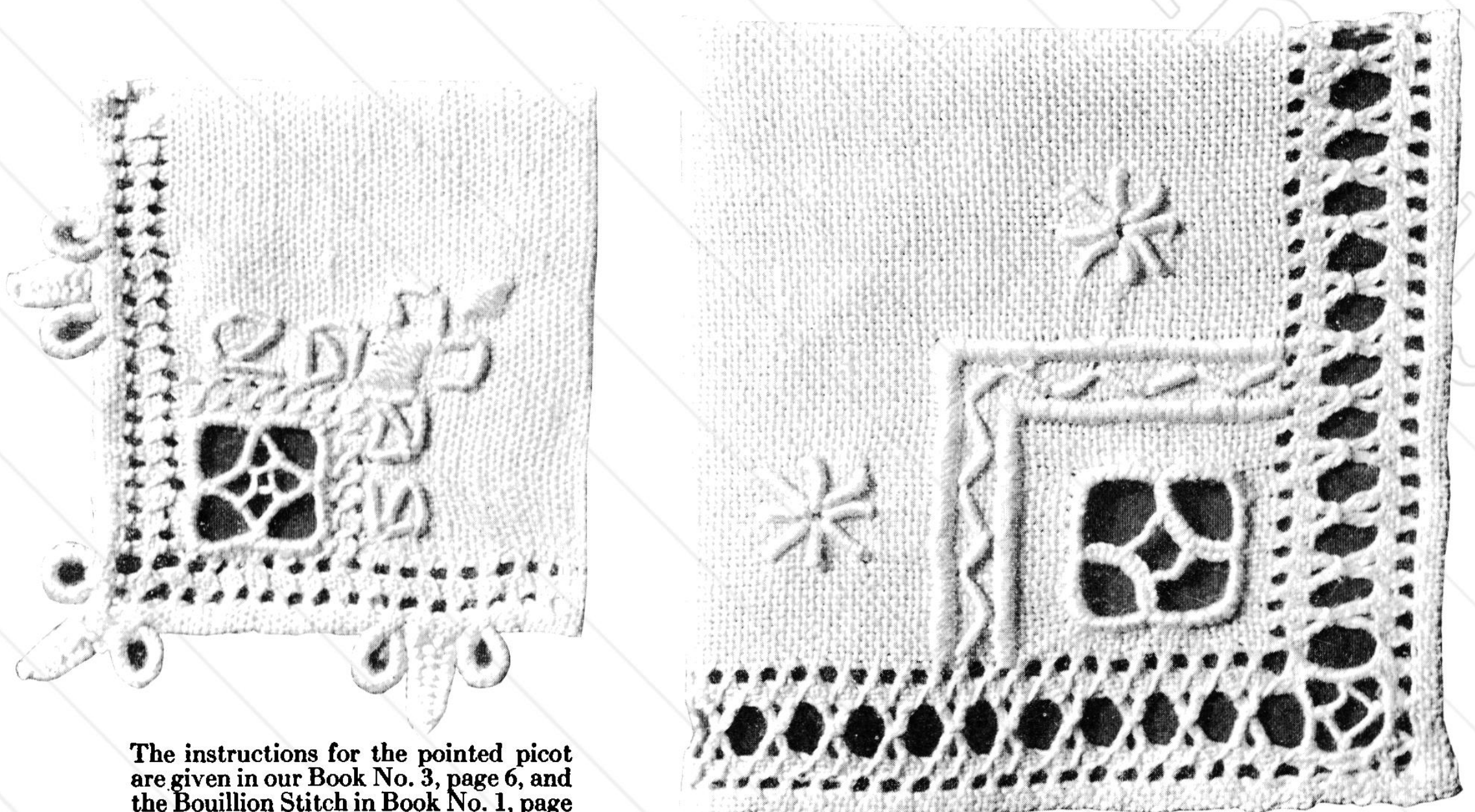
We have tried to make the lines of the drawn designs with different marks to show as clearly as possible how the work is executed



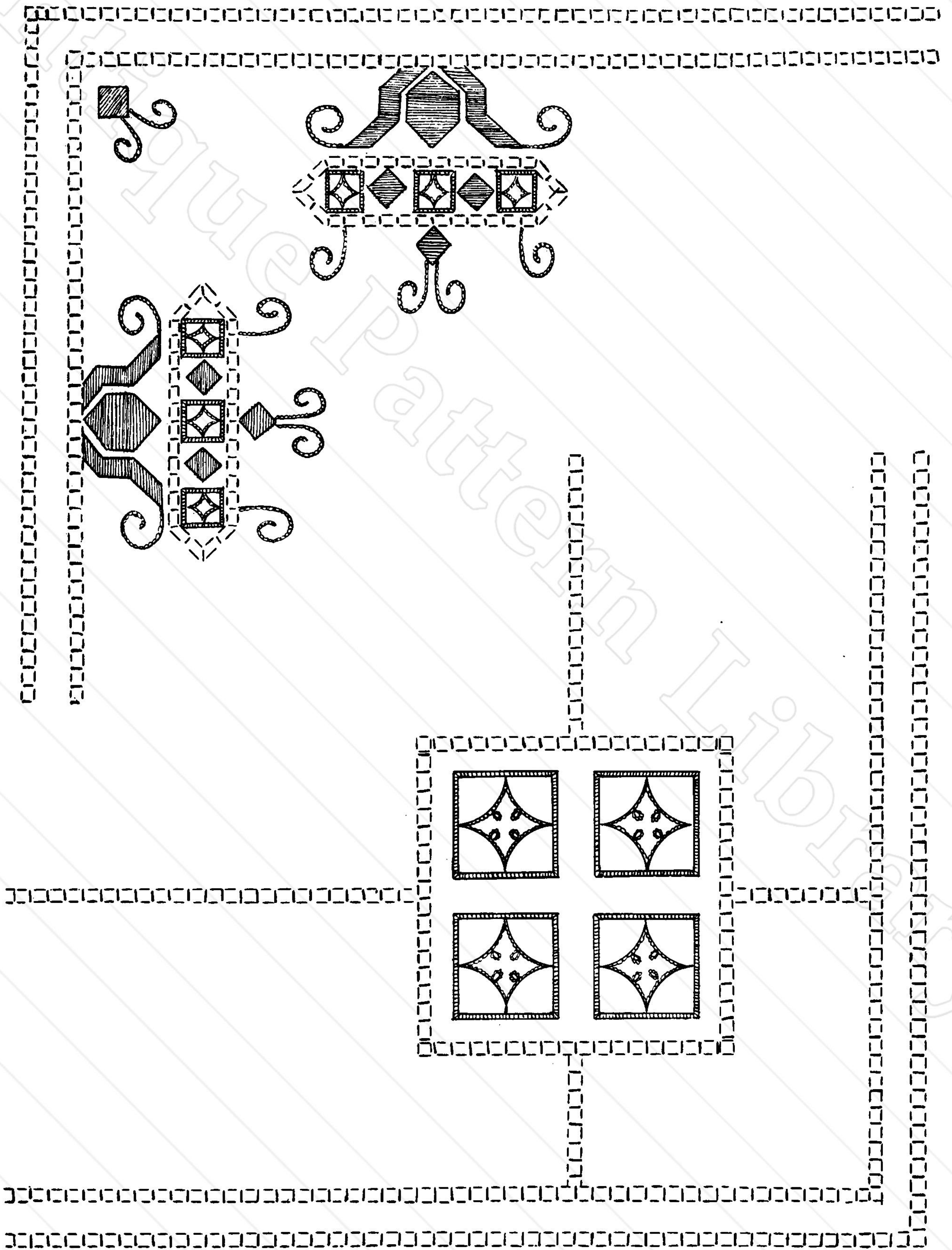




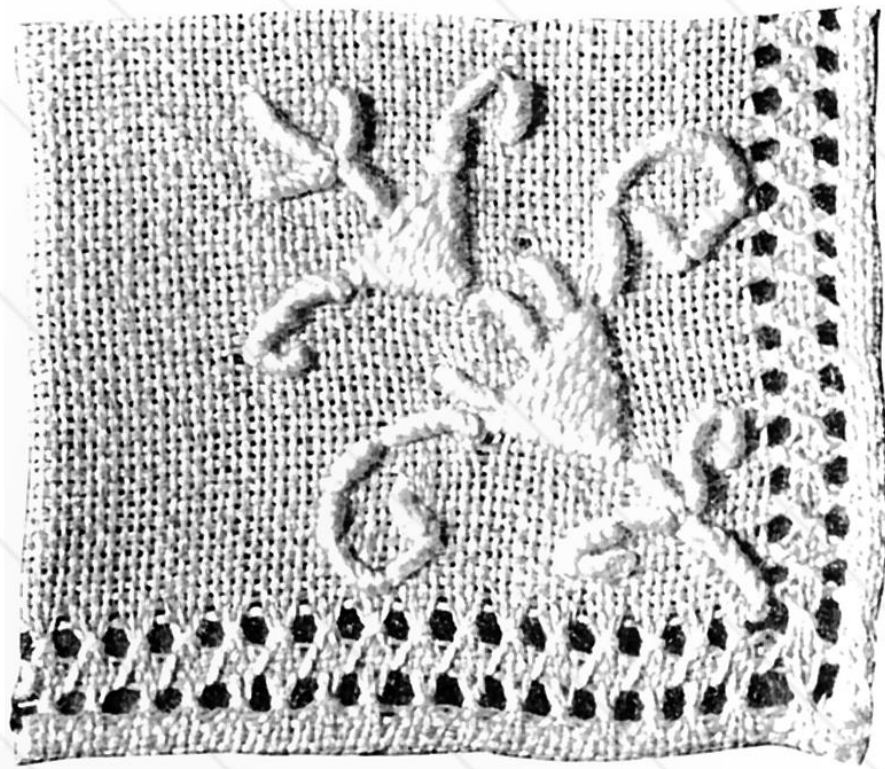
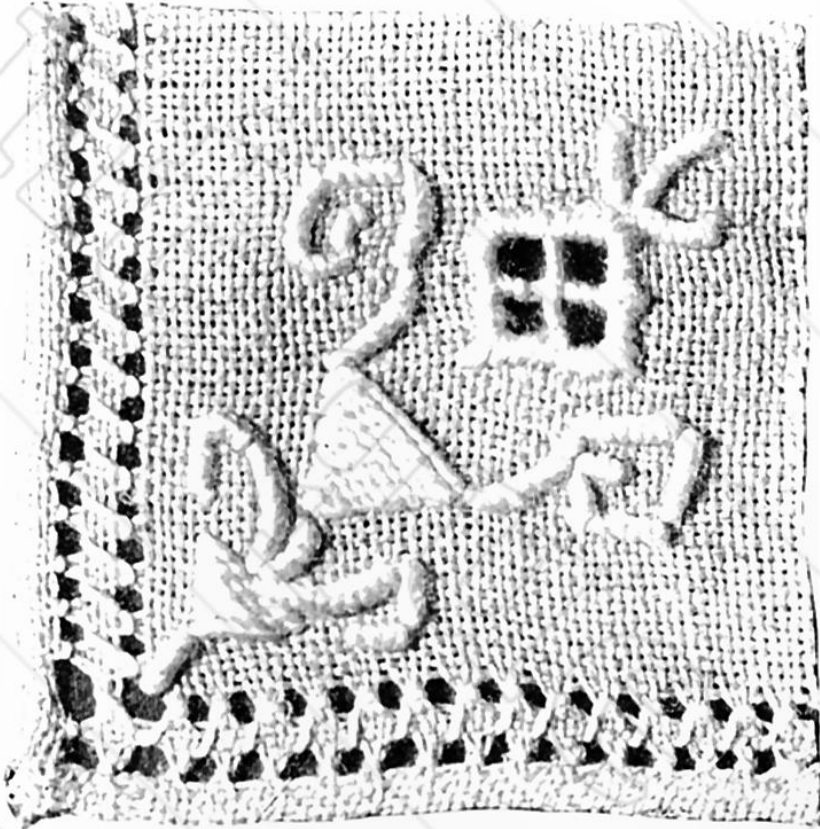
The above figure shows a corner partly completed. On the scroll work is used the chain stitch for foundation, which later will be covered with over and over stitch, as shown on the completed side. Instructions to make the open triangle in the corner are given in Book No. 1, page 4. Instructions for the corner edge are given in Book No. 1, page 6.



The instructions for the pointed picot are given in our Book No. 3, page 6, and the Bouillion Stitch in Book No. 1, page



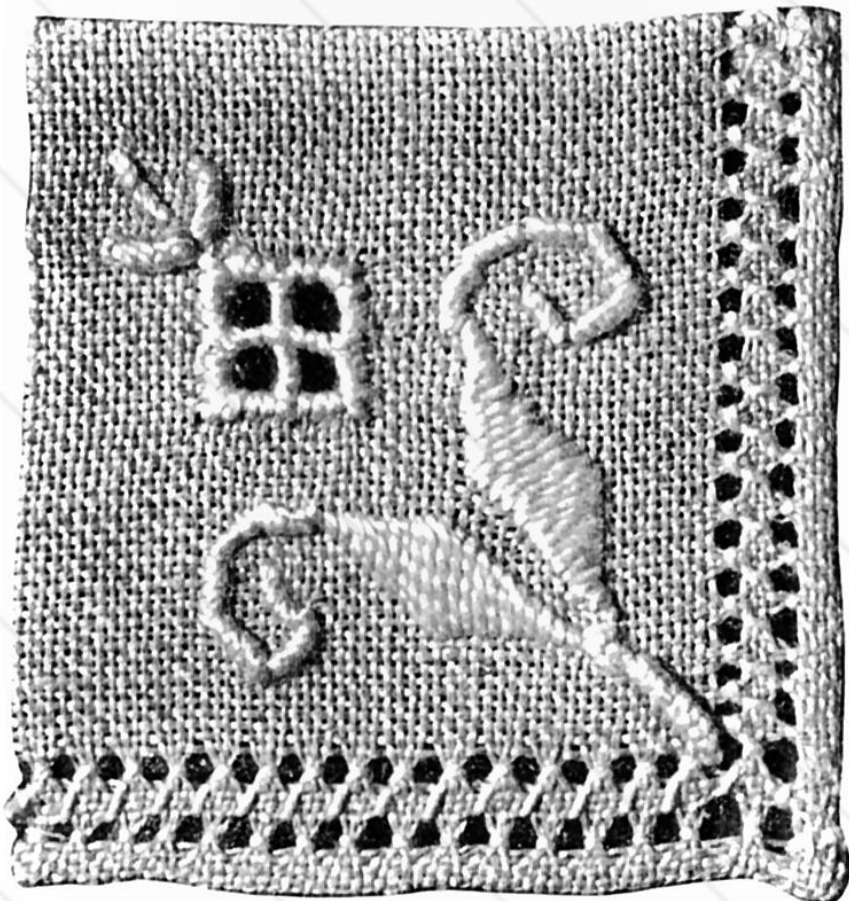
Instructions for Italian hemstitch as shown below may be found in our Book No. 1, page 31.



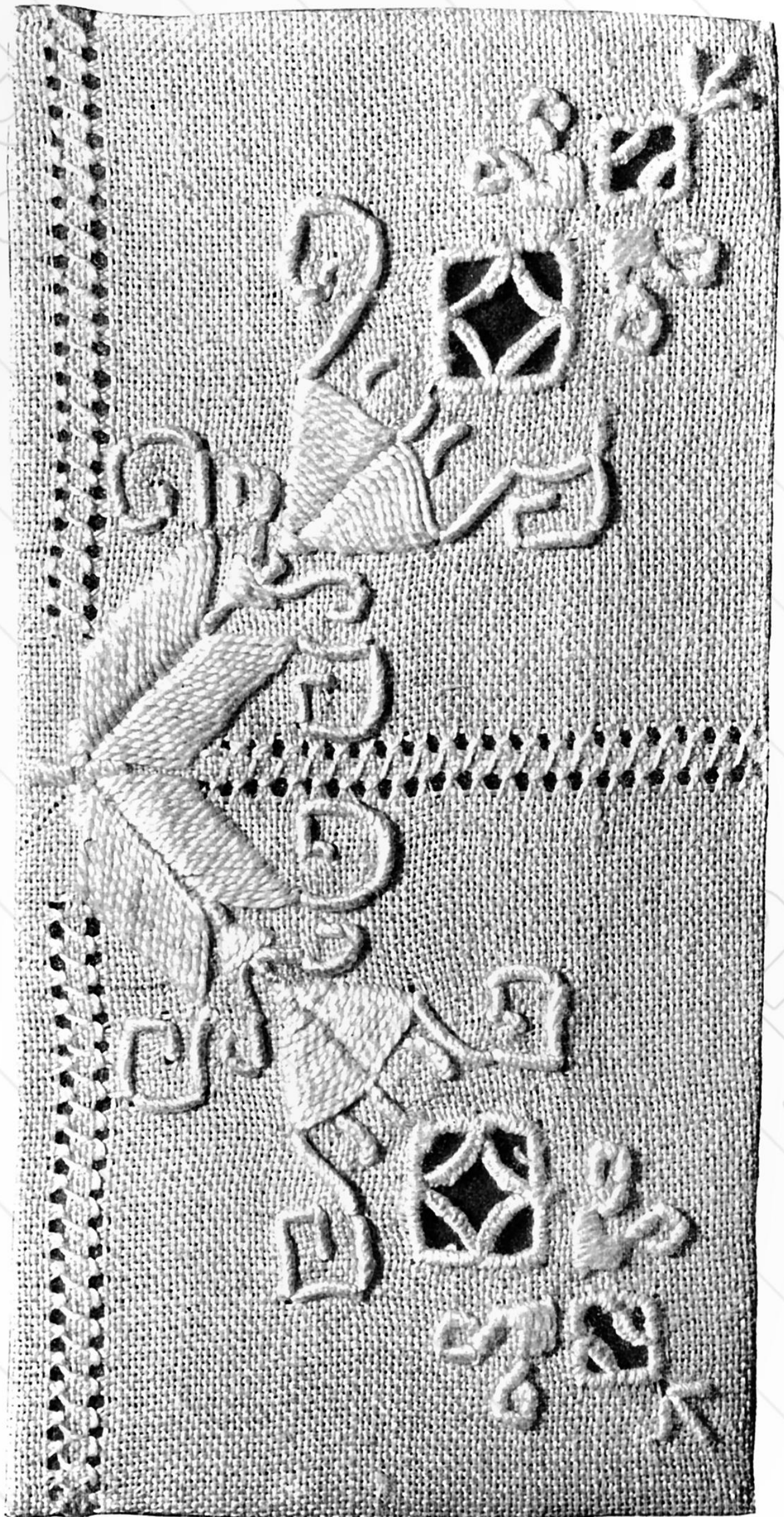
The small sketch above shows a table cover decorated with the large design illustrated on the right.

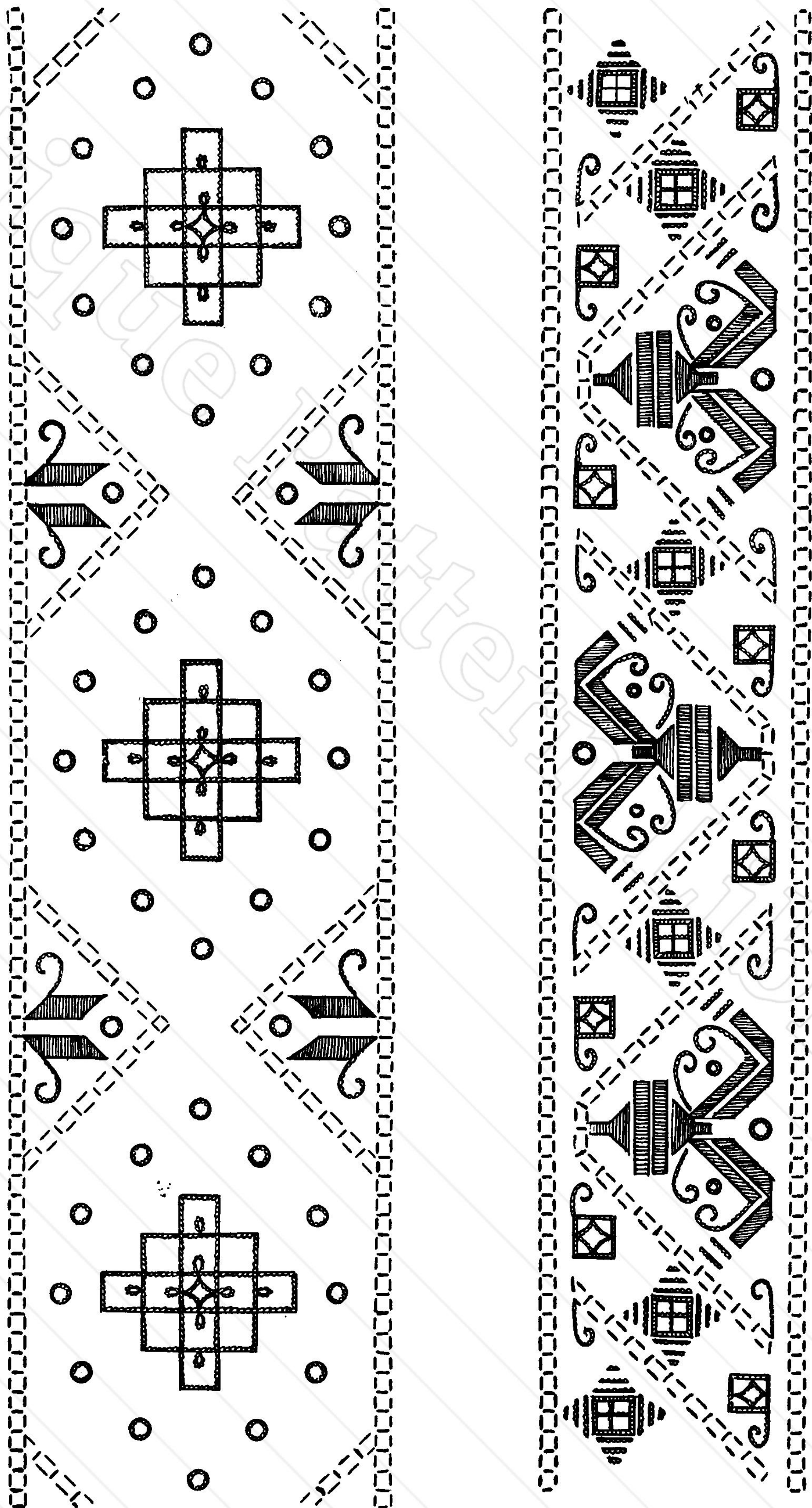


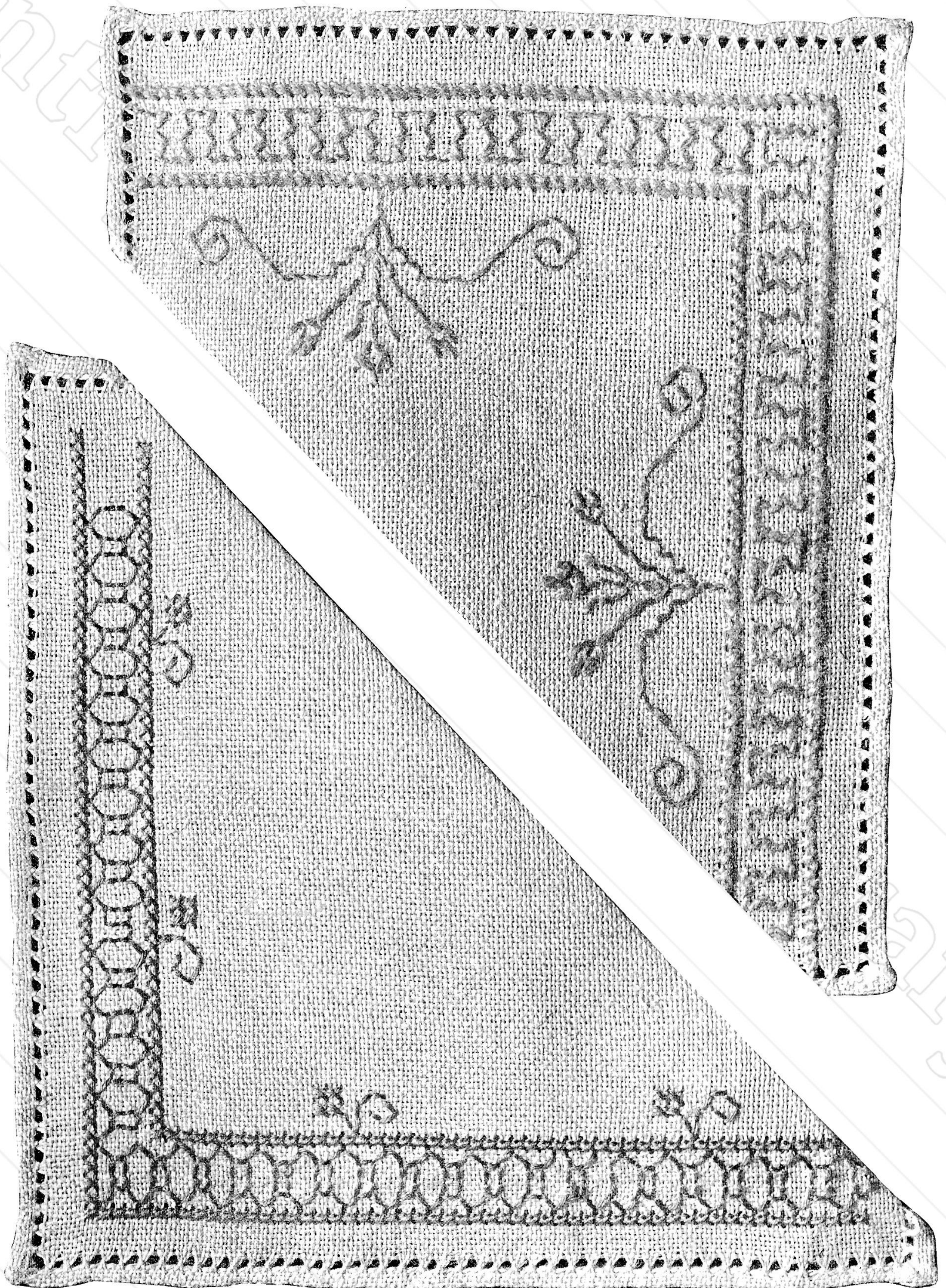
Corner Designs

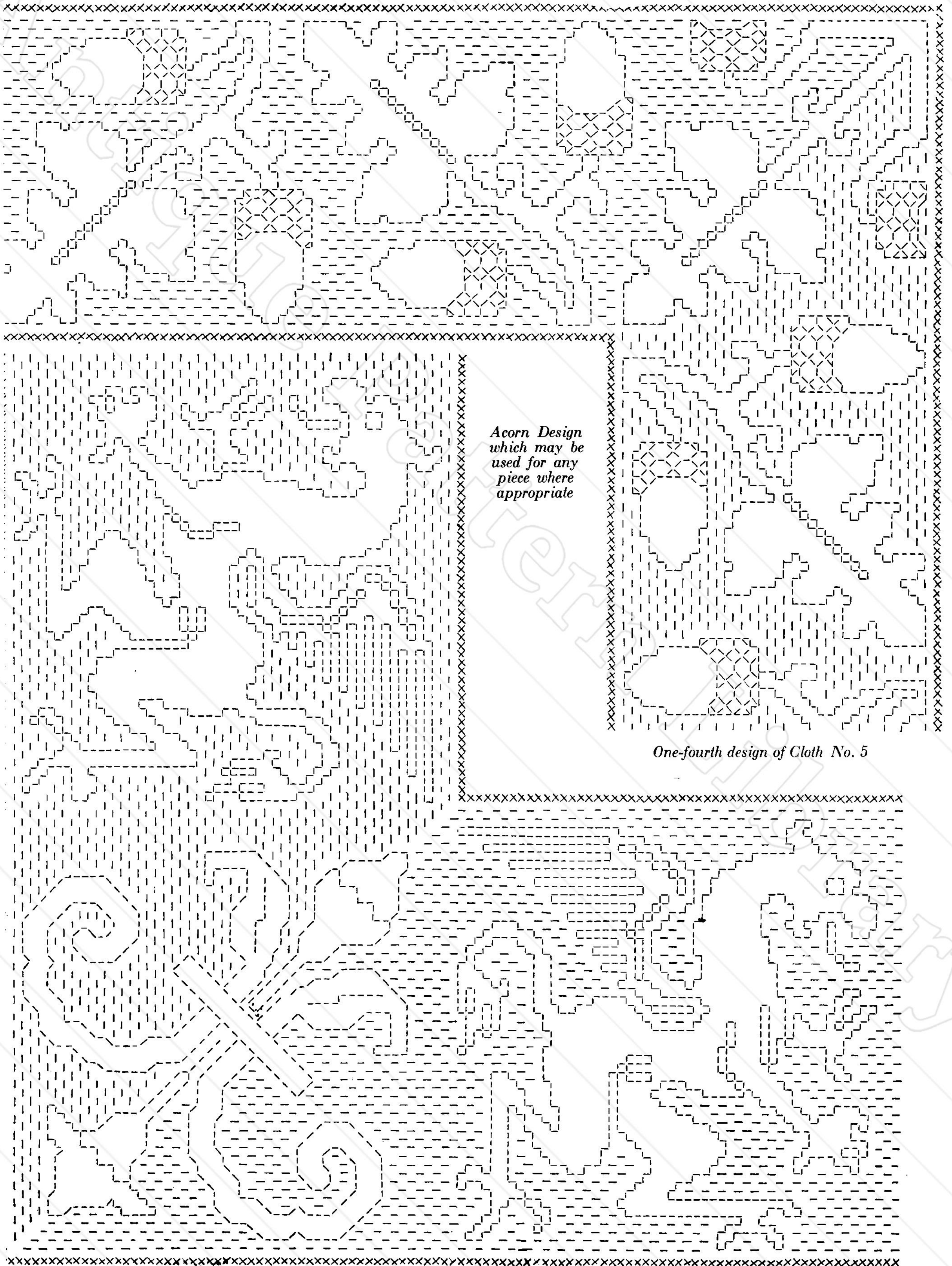


This figure may be used as above or in larger proportions in groups of four, opposite each other



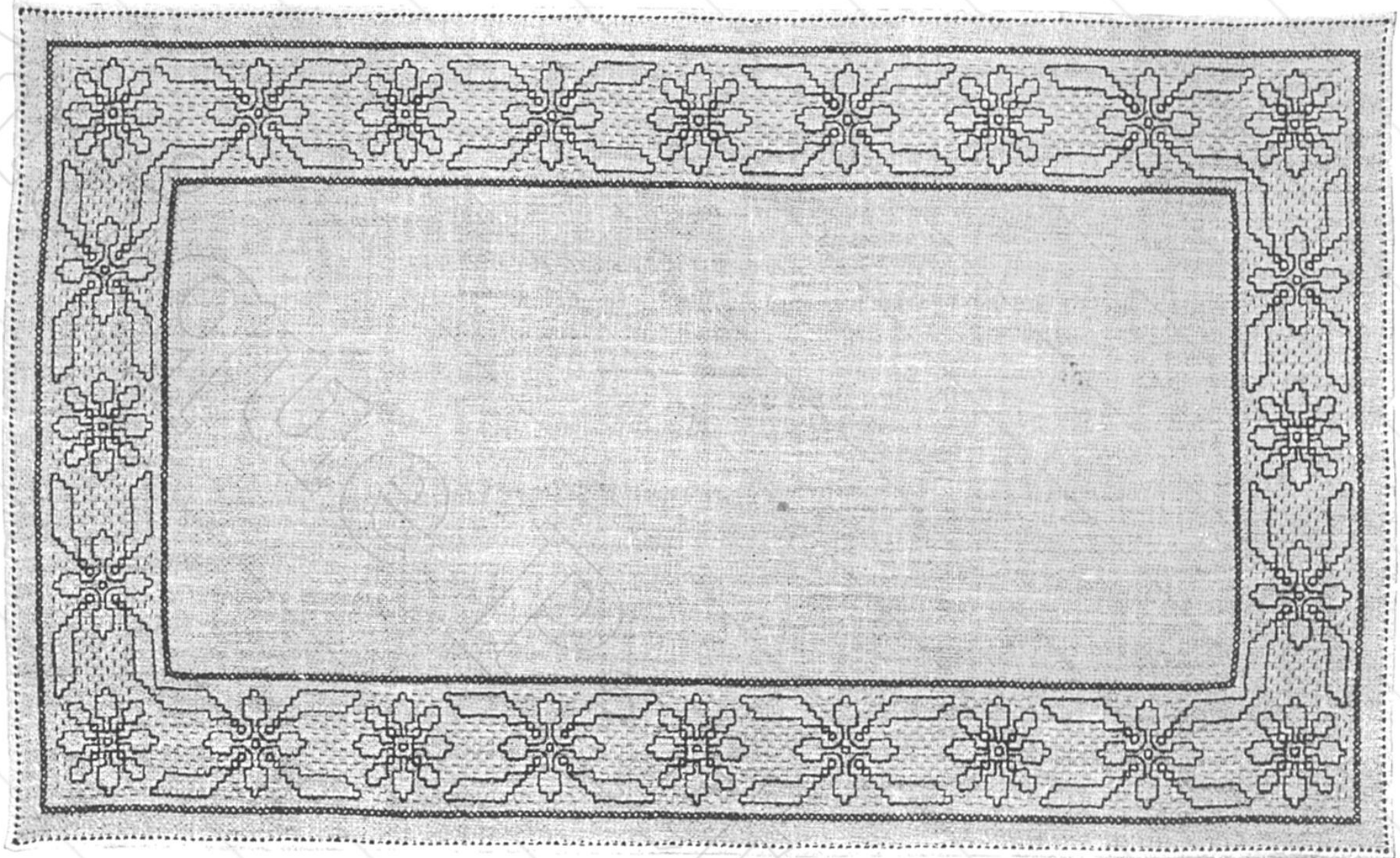




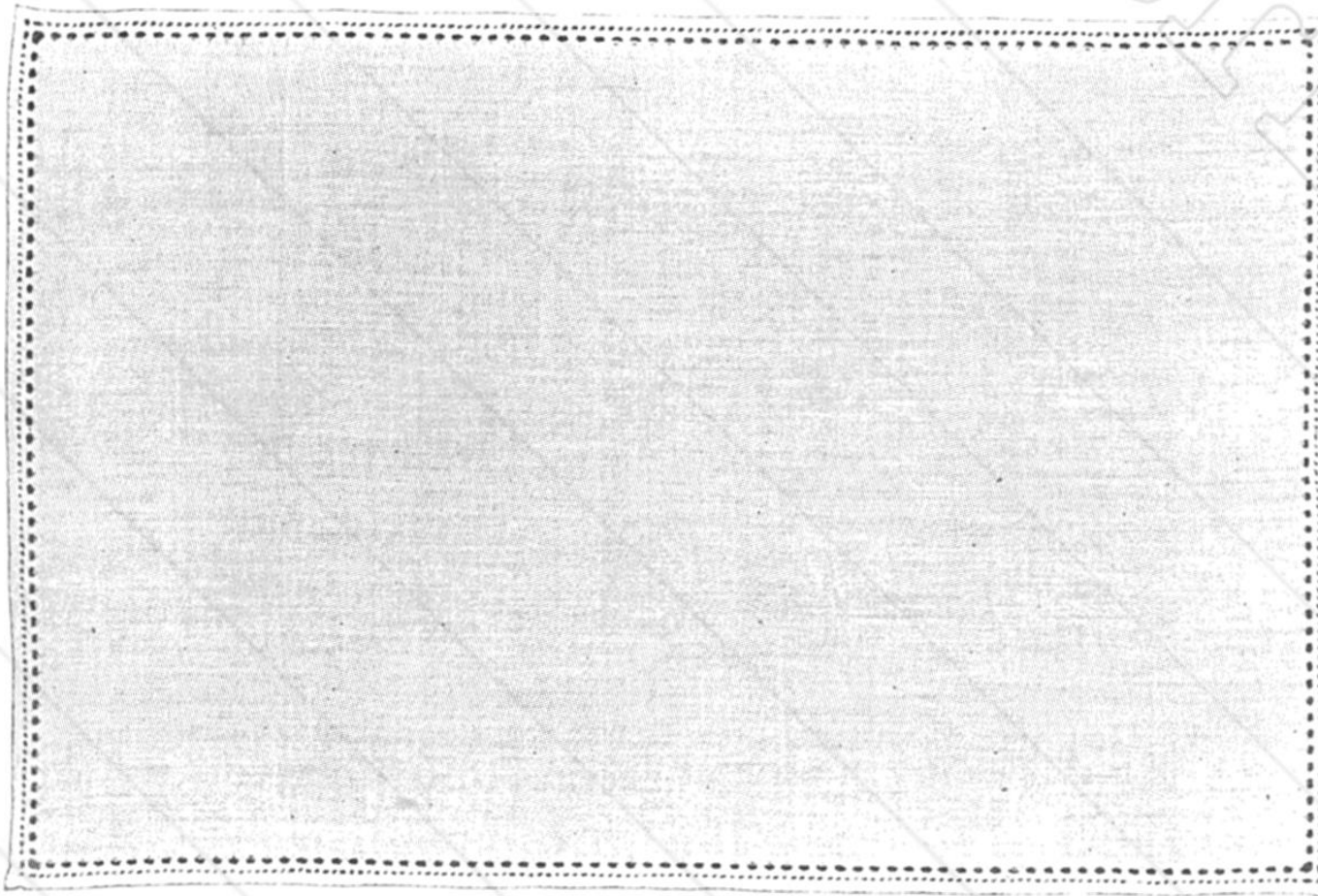


*Acorn Design
which may be
used for any
piece where
appropriate*

One-fourth design of Cloth No. 5

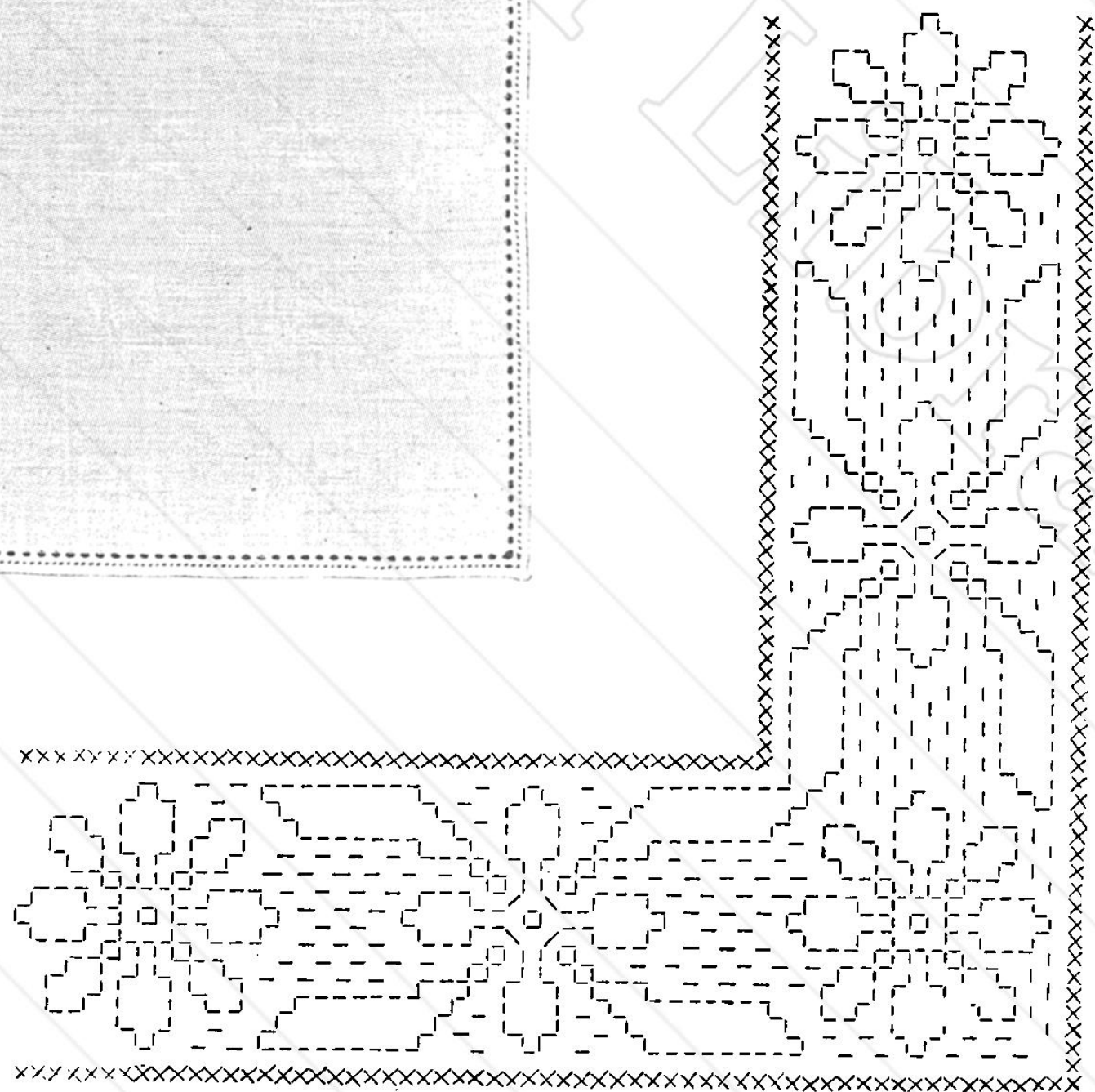


No. 6 TRAY COVER IN MODERN ASSISI WORK



No. 7

The illustrated Tray Cover in Modern Assisi work may be done in any color desired. This one is done in black with a background of blue on cream color linen. The embroidery thread used must be in proportion with the texture of the linen.



Detail Design for No. 6 Tray Cover

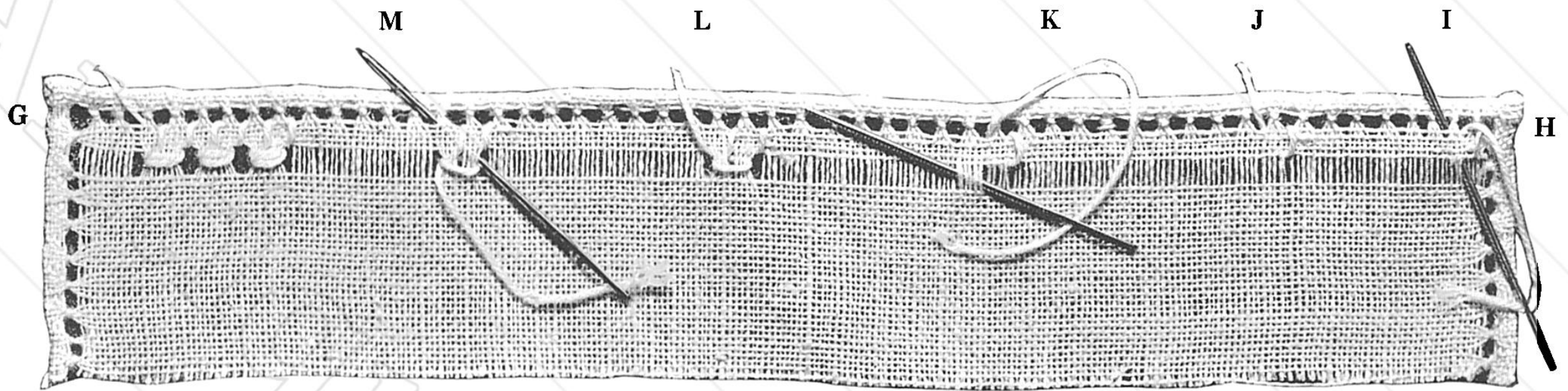


Figure IV

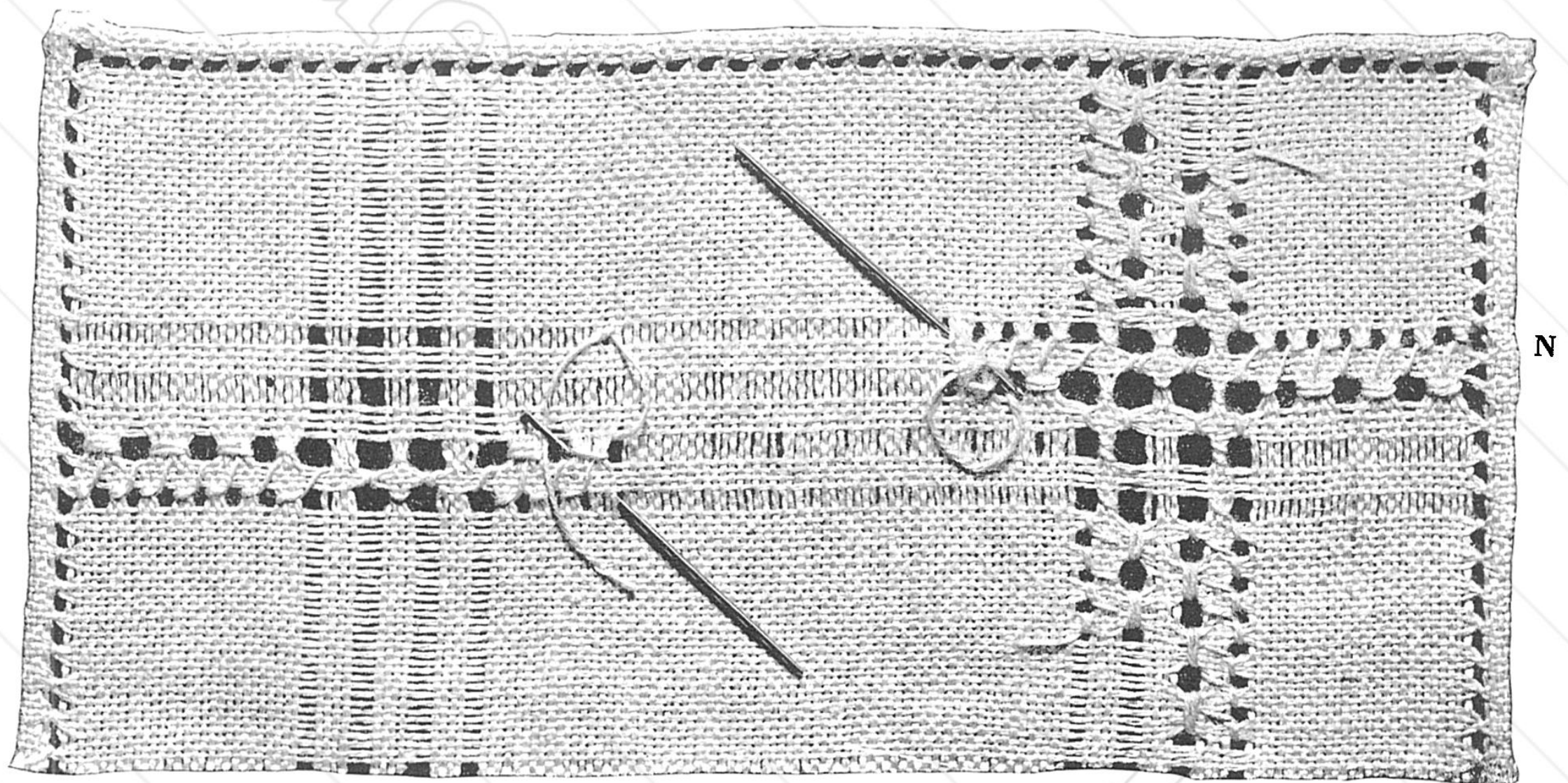


Figure V

ITALIAN HEMSTITCH WITH EYELETS

The eyelet stitch makes a very attractive edge as shown in No. 7. First work single hemstitch as directed below and shown in figure 6, page 25, taking five threads instead of four. The illustrated doilie is made of fine linen thus varying the number of threads. After completing the hemstitch leave five threads and pull four, and cut same close to the hem (Fig. IV, GH, page 24).

In making the second row, secure thread with a small knot and slip through the hem and start on the right side of the

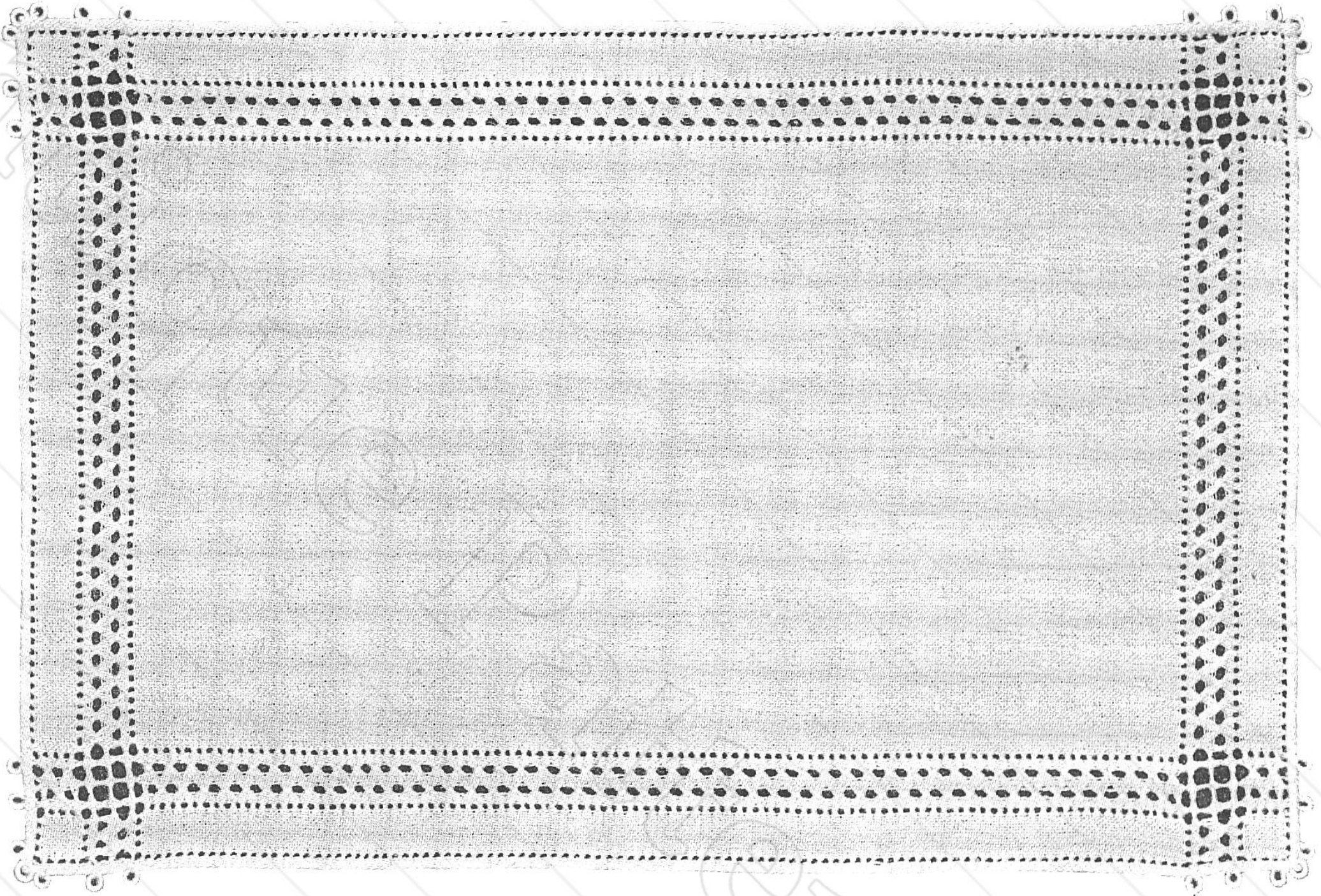
goods. Bring the needle up through the second hole in the hemstitch (Fig. 4, letter I), insert the needle in the space directly below and bring it diagonally up through the next hole in the hemstitch (Fig. IV, J), pull through, insert needle directly below, take five threads toward the left, (Fig. IV, letter K,) pull through, back-stitch on ten threads (Fig. 4, letter L), back-stitch again inserting needle diagonally up through the next hole in the hemstitch (Fig. 4, Letter M), and repeat.

ITALIAN HEMSTITCH WITH DOUBLE ROW OF EYELETS

The doilie illustrated in No. 8, page 25, is a very attractive and unusual example of Italian drawn work in one of our own original designs made up to show entirely different patterns from the ordinary work. The material used for this is an Italian loose woven linen, rather coarse, and worked with No. 40 linen thread. The use of thread of course depends on the texture of the linen to be used, its size being in proper proportion.

Cut the center piece 20, 22, 24, or any other size desired, and the doilies 12 by 17½. These proportions are the most

practical for the average use. If a runner is wished, cut it 17½ by whatever size length desired. About one-half inch from the edge pull two threads and make plain hemstitch, which may be done from left to right as in our Book No. 1, or as follows: Secure thread by a small knot which may be slipped under the hem, take up four threads with needle pointed to the left (Fig. VI, page 25). Pull through, slip needle under former stitch and up through the edge of the fold or roll and repeat. On reaching the corner it is advisable to cut off a part of the point, especially on heavy linen. This will



No. 8 DOILIE

assist in making neat corners. In making a narrow hem it is better to roll than to fold the material. This is done on the wrong side of the goods. Do this with a sharp pointed needle.

The first row of hemstitch with eyelets is done on the right side of goods with a dull pointed needle. Leave a space from the hem about one inch and pull two threads, skip four, pull three, skip four, pull three, skip four and pull two. Cut threads reaching hem inside of hemstitch.

Secure thread with a small knot which is slipped in the hem, take four threads on your needle in the first drawn space (Fig. V, letter N,) where two threads were drawn horizontally, back-stitch, pull through. Insert needle directly below in the second drawn space, take four on the needle, pull through, back-stitch on eight threads, pull through. Back-stitch again on the same threads, bring needle diagonally up into the above space leaving four threads from the last stitch directly above the hole below, pull through. Back-stitch on those four threads, insert needle directly below in the second drawn space, bring it diagonally up through the first drawn space, leaving four threads from the last stitch, pull through, back-stitch, and repeat.

When drawn block is reached stop rule given and finish as needed. To start the block, back-stitch on four threads in the

space where two threads were pulled vertically, inserting the needle diagonally to the next block where two threads were pulled horizontally, pull through, back-stitch on those four horizontal threads, pull through. Back-stitch again in same space, bring needle diagonally up into the space above where two threads were pulled horizontally. Back-stitch left to right on those four threads which are the center of the drawn block. Bring needle diagonally down into space below, pull through, back-stitch on center threads, bring needle diagonally up into space where two threads were pulled horizontally, pull through. Back-stitch on those four horizontal threads, pull through. Back-stitch again, insert needle diagonally into space above where two threads were pulled horizontally, pull through. Insert needle directly below in second drawn space, bring it diagonally up through the first drawn space leaving four threads, pull through, and repeat as at the beginning of the row. In taking the back-stitch over eight threads do not pull too tight.

The second row is done exactly the same as the first, the work being held in the opposite position, with the hem toward you. Care should be taken to have the eyelets alternated as shown in Fig. V. After working through the blocks be sure to start the regular stitch by using the same number of threads as used to finish the first row upon reaching the same block.

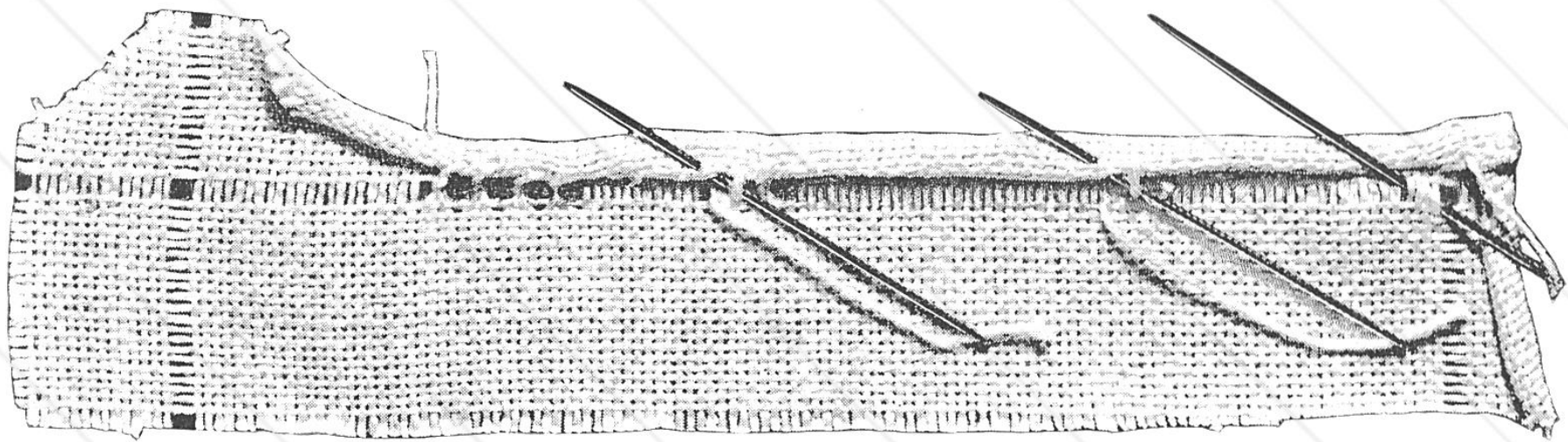
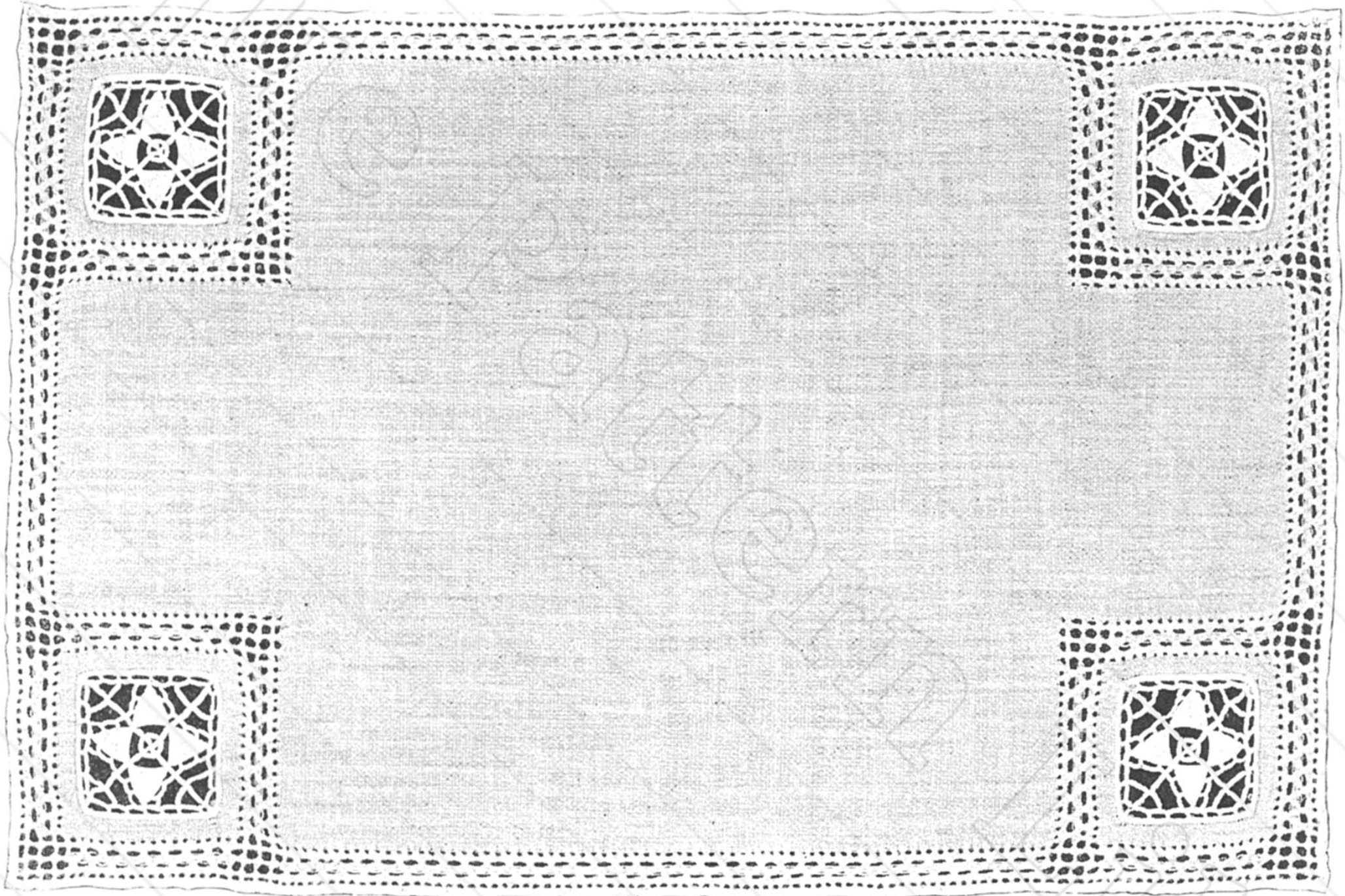


Figure VI

ITALIAN HEMSTITCHED EDGE WITH DOUBLE ROW OF EYELETS



No. 9. DOILIE

Number 9 shows another luncheon set worked with the eyelet stitch on fine, loose woven antique Italian linen. Requirements for cutting linen may be found on page 24. The single hemstitch is done first, as explained on page 24, for Fig. 6. It is necessary to pull all the threads for the blocks next, from the wrong side of the goods. Measure three and one-half inches each way from the corner where the hemstitch was started and mark with a pin. Measure three and one-half inches toward the center from each pin and mark, thus forming a square block. To pull threads start in the middle of the space from the three and one-half inch mark in the hem to the center mark, by cutting the necessary threads at that point. Pull threads to each side of the block and leave so they may be fastened on the wrong side of the goods when making the stitch. First pull two threads, leave five, pull four, leave five, pull four, leave five and pull two (Fig. 8). When all the threads of the block are pulled, start to pull threads for the border. Leave five threads, pull four, leave five again, pull four, leave five, and pull two. The second row after the hem, which we will call the first row of eyelets, is made as illustrated No. 7.

For this row use same directions as on page 24. Upon reaching the point where threads were drawn for the blocks stop the regular design and proceed according to the directions on page 25 without considering the number of threads pulled or skipped. These vary with the use of different linen.

The second row of eyelets is done holding the goods in the opposite position, the hem toward you. Eyelets must be in alternated position, thus making a contrast in the design (Fig. 8). Begin at the right taking five threads on the needle in the space where two threads were pulled, pull through, back-stitch, insert needle directly below in the second space where four threads drawn, bring needle diagonally up through the first drawn space leaving five threads from the last stitch, pull through, back-stitch on those threads, insert needle in the drawn space directly below, take five threads on the needle, pull through, back-stitch on ten threads, pull through. Insert needle to the right in the hole made by the last back-stitch, bring needle diagonally up into the above drawn space leaving five threads from the last stitch directly above the hole below. Back-stitch and repeat.

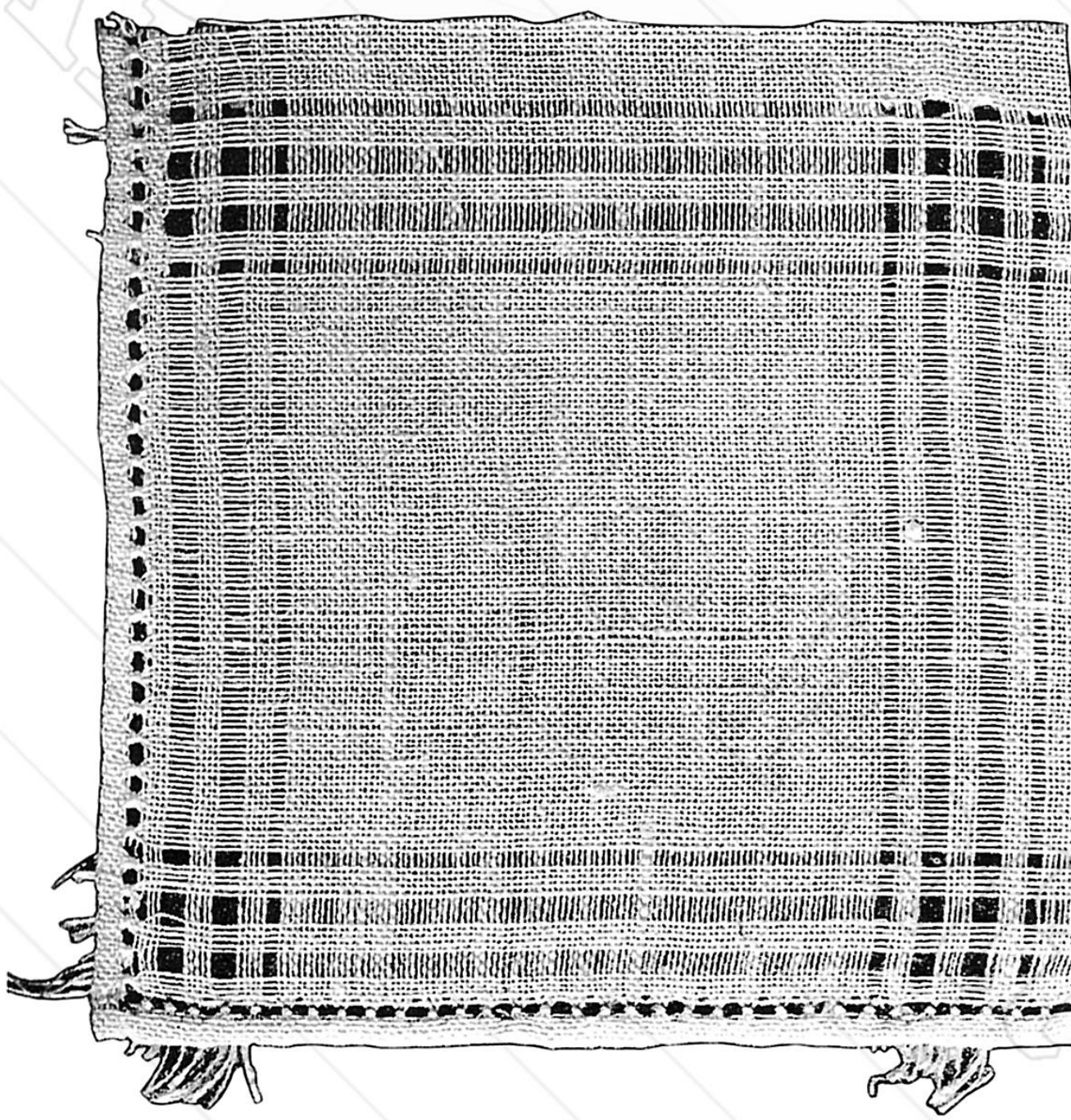


Figure VII

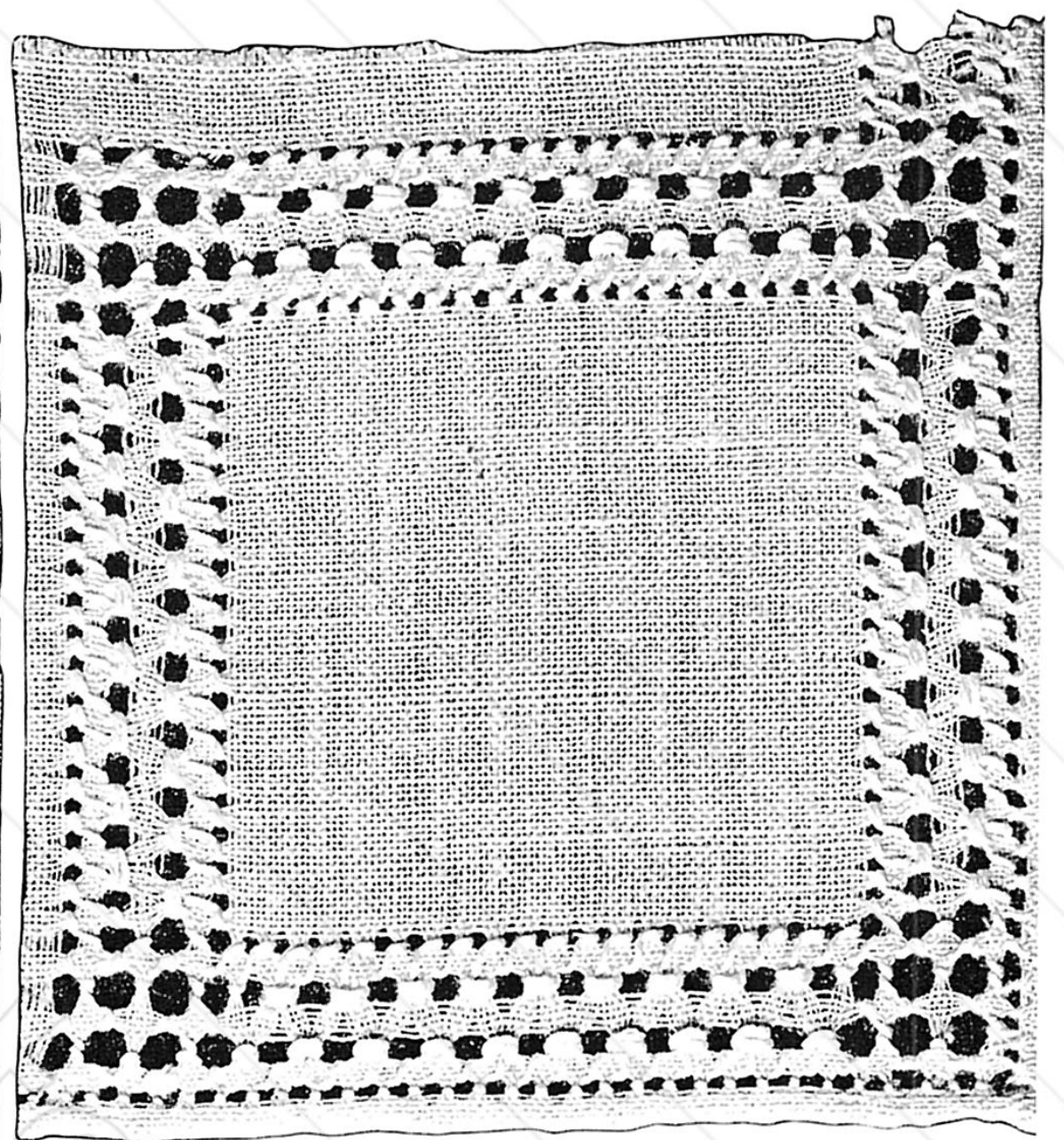


Figure VIII

TO INSERT MEDALLIONS

To insert medallions of point lace, Filet or any kind of lace, make an outline of the medallion with pencil, place the lace on the outline and baste with over-casting stitch (Fig. IX). Then cut linen diagonally underneath (Fig. IX), turn back and sew medallion with over and over stitch or with buttonhole-stitch if desired. When this is done trim off linen from the back of medallion.

The same method may be used to sew lace on the edge, if it has not been hemmed. In case the edge has been hemmed, place the bottom of the lace on the very edge of the hem with the right side of the lace facing the right side of goods, and baste first with fine thread. Then overcast both edges with small stitches but not too close as the over-over stitch is done. In planning for the amount of lace to use, allow for turning the corners, figuring four times the width of the lace extra. This is the usual amount needed.

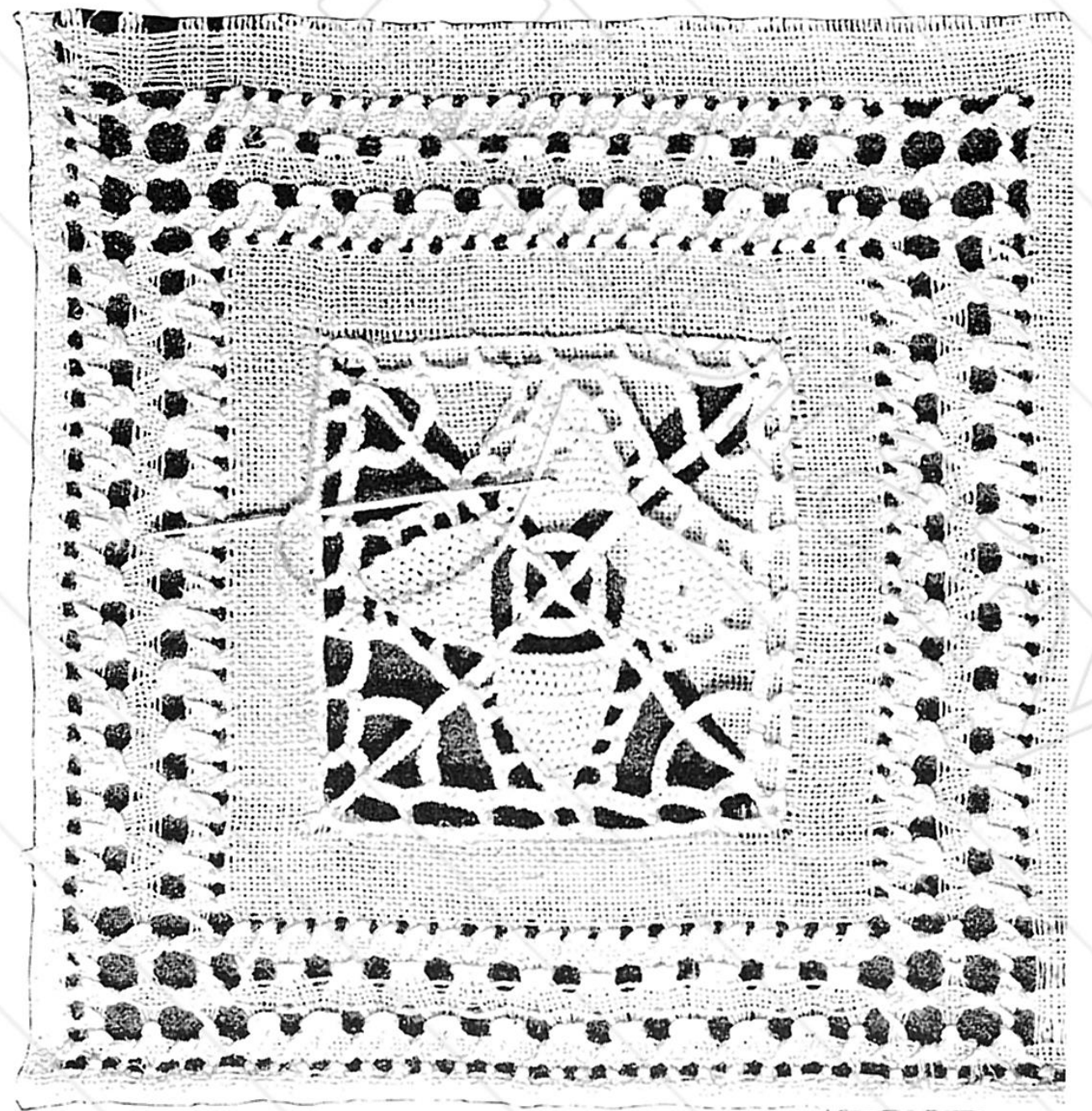


Figure IX

ITALIAN HEMSTITCH ON SLANTING LINES

The slanting stitch is made on the right side of the goods, beginning from the right by a horizontal stitch to the right over five threads (Fig. X). For the texture of linen in the illustration we have used five threads. This of course would vary with the use of different linen.

Insert needle below in a diagonal position leaving five threads, back-stitch vertically, insert needle diagonally to the left leaving five threads horizontally. Back-stitch horizontally inserting needle five threads below diagonally leaving five threads vertically, back-stitch vertically inserting needle diagonally to the left leaving five threads horizontally and repeat as above. Finish with a vertical stitch. The second row, which completes the stitch, is made the same way. Begin with a vertical stitch, inserting needle five threads vertically take five threads horizontally, back-stitch inserting needle diagonally five threads below vertically. The wrong side of this slanting stitch is often used as a right side as the stitches are even, one double line and two singles (Fig. X, lower half). If this is desired the square stitch should be made on the wrong side of the goods.

LACE STITCH

Number 10 shows another pretty design of our own origin, with a combination of Italian hemstitch with clusters, and blocks, covered with darning stitches. Instructions for the Italian hemstitch with clusters may be found in Book No. 1, page 32, and the blocks with darning stitch in Book No. 3, page 6.



Number 10

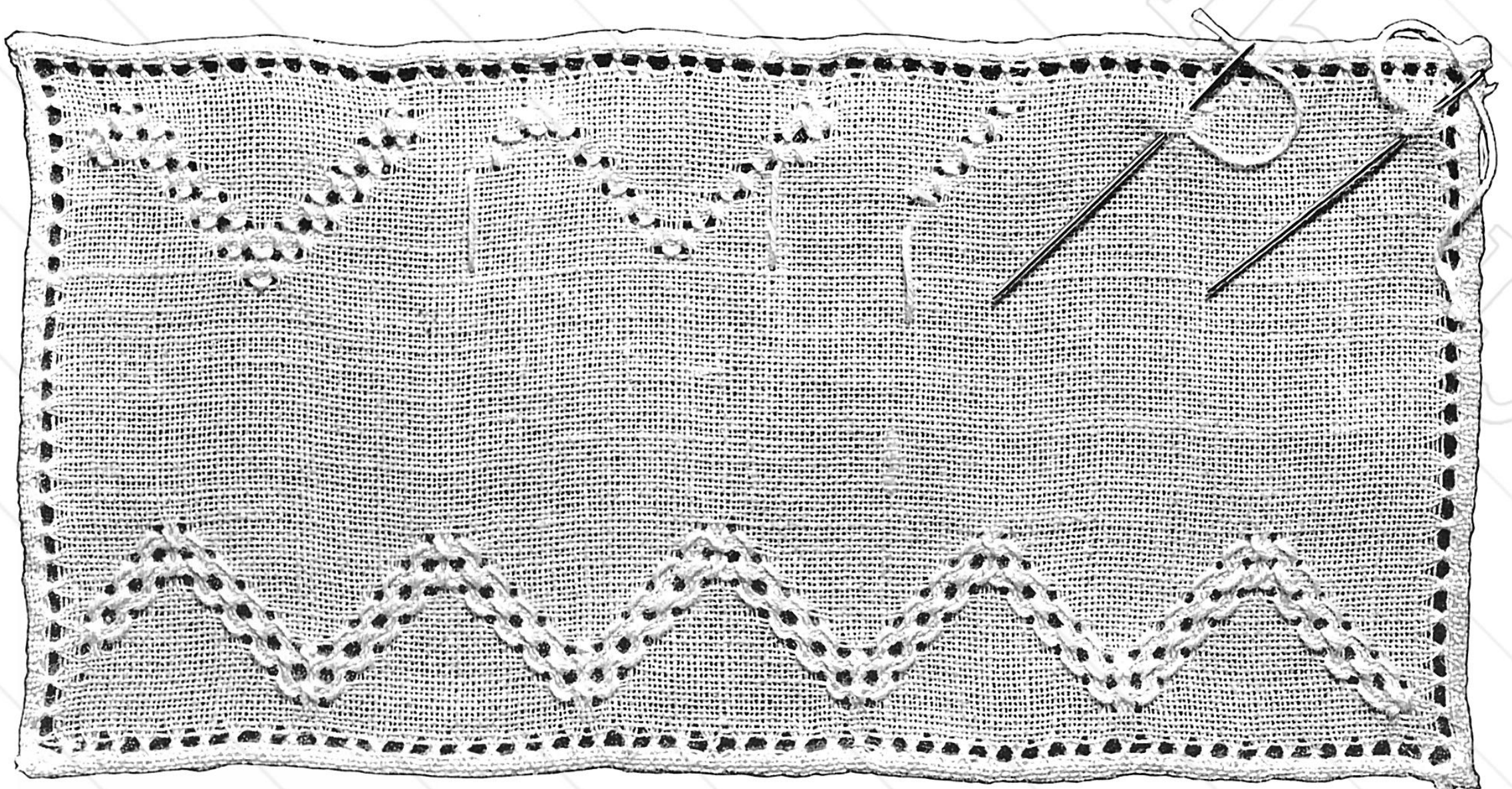
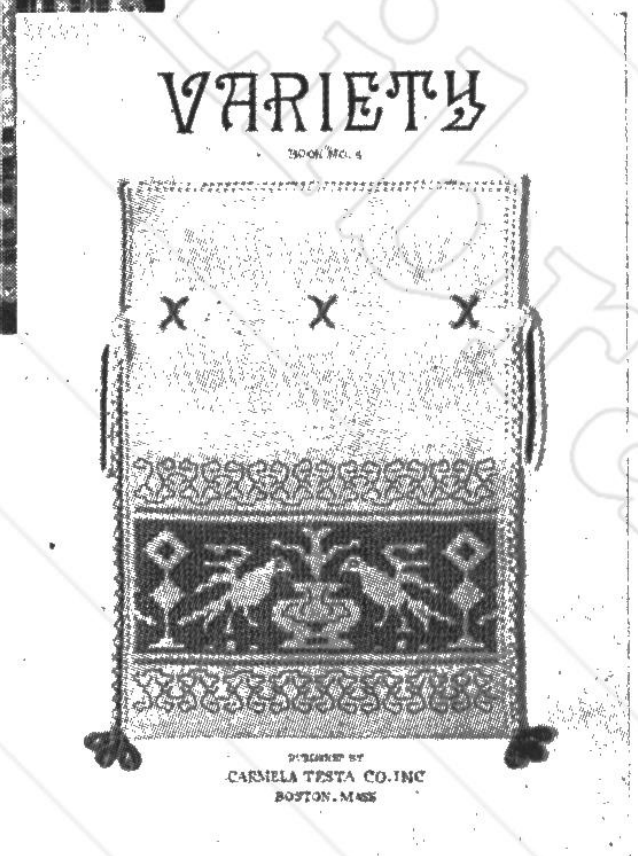
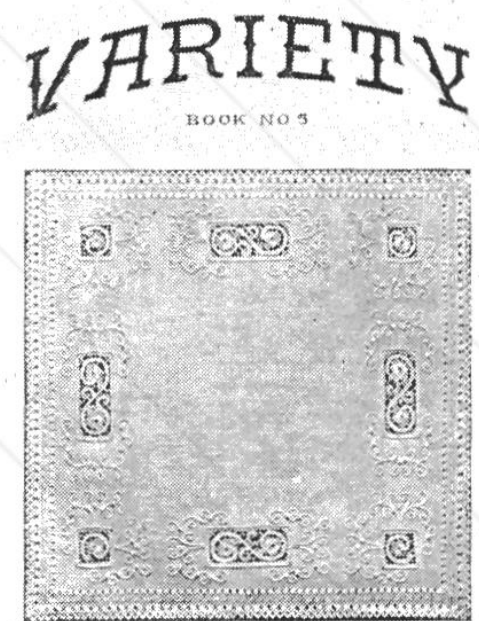
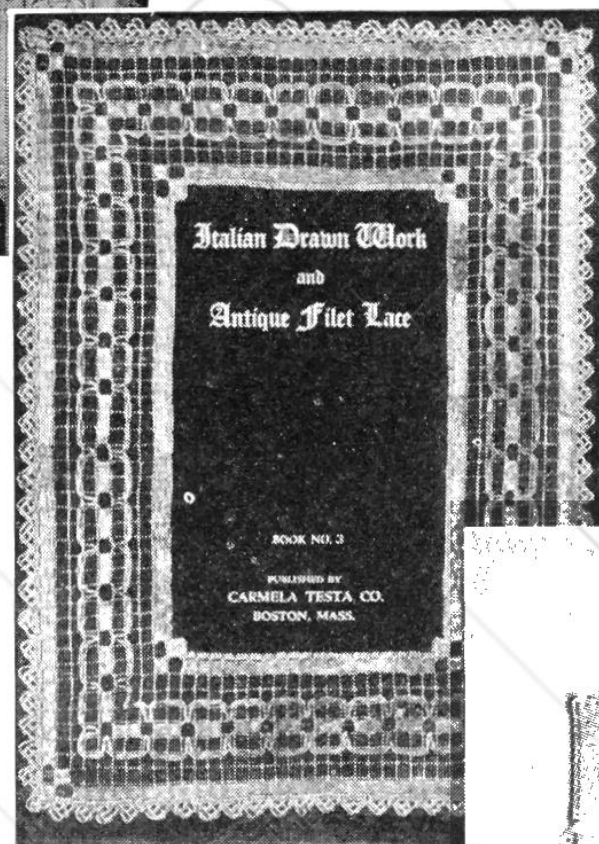
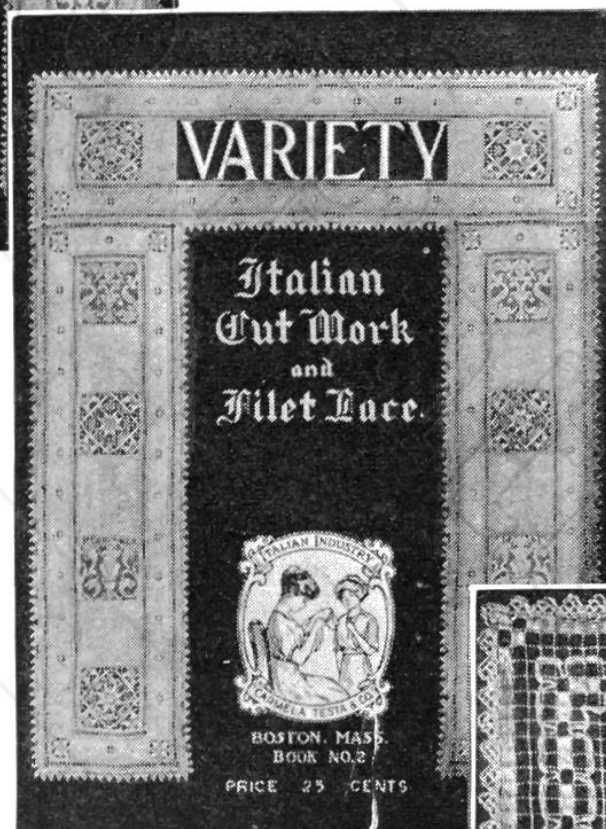
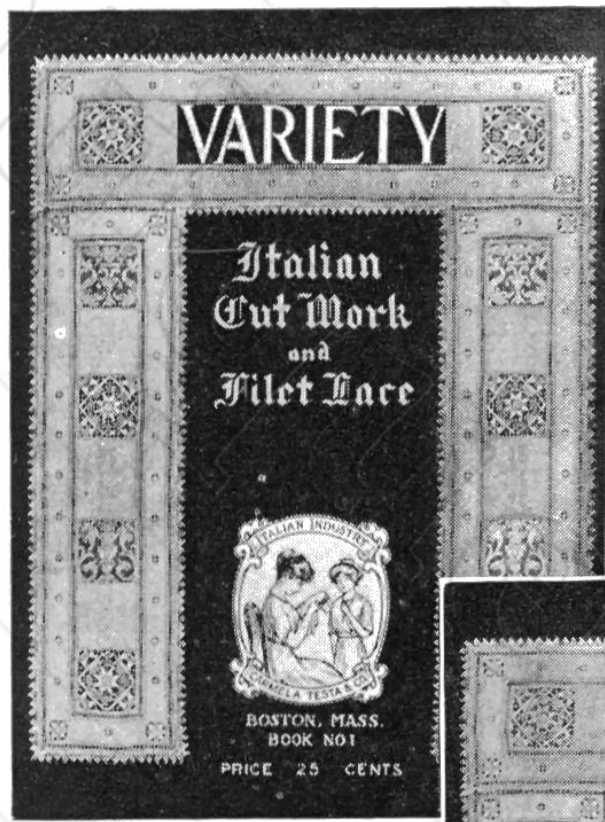


Figure X



The illustrated books above show our various publications covering Italian hand work. Each book gives correct instructions for the type of work it covers. The work in each is fascinating and completely described together with illustrations showing various steps. A complete set of these books furnishes a varied and unusual selection of stitches and original designs.

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