

# DESIGNS IN VENETIAN POINT LACE

By Sara Hadley

ILLUSTRATIONS FROM ORIGINAL DESIGNS

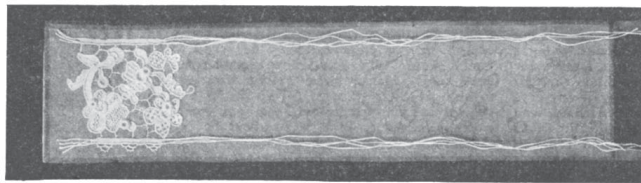


THE designs of Venetian point given in the accompanying illustrations are of a style of lace new to America. Of the modern varieties it may be said to be one of the handsomest. It is especially suitable for use upon polished mahogany tables, the rich coloring of this wood showing to the best advantage the massive elegance of the lace. The word massive is used advisedly since every outline of the lace stands out round, full and firm in a corded effect, obtained as explained below.

Venetian point lace differs from Royal Battenberg and other laces in that it is worked on the right side of the pattern, instead of the reverse side, and because there are no braids used in its construction.

The work also proceeds from left to right after the manner in which a picture is drawn,

THE materials required are three sizes of thread and a heavier cord—the largest thread and heavier cord being used for outlining the pattern. For the coral work or buttonhole bars the medium thread is needed, while the lightest of the threads is used for



WORKING DETAIL OF VENETIAN POINT

the fine stitches. Pointless needles are used in making the lace.

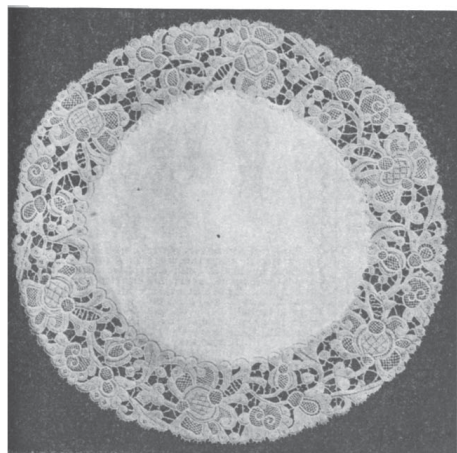
Linen of the best quality is essential, as to use inferior material would not, considering the time and care involved in the work, serve

THE table-cover shown in illustration is not only an exquisite specimen of needle-craft but in making it an heirloom may be created; for, upon each square of the deep cream-tinted, hand-spun linen used in alternation with the lace squares, may be embroidered the initials or monogram of a member of the family, together with the date. A crest or coat-of-arms may also be added or substituted. In this way, several members of different branches of the family contributing, a cover to be prized by each succeeding generation may be created.

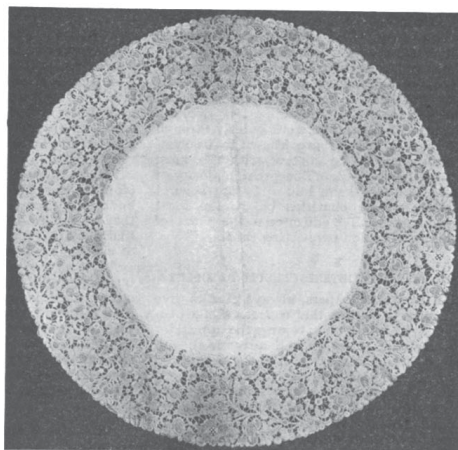
The squares of lace are in two designs, each of ancient idea, and, if desired, a border introducing the same designs may be arranged.

It will be observed that in arranging the squares the triton squares are five in number and all arranged at the centre, where they alternate with four squares of the linen. The griffin or dragon squares, also alternated with the linen blocks, inclose the triton squares, thus providing a symmetry and harmony of design.

In designing a border as above suggested, griffins or tritons could be worked out at the corners and at the centre of each side.



CENTREPIECE WITH LINEN CENTRE

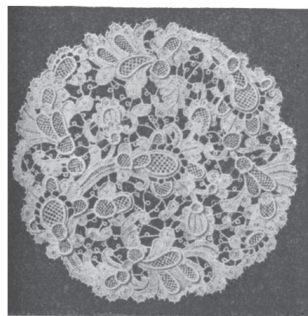


CENTREPIECE FOR POLISHED TABLE

as will be seen by a reference to the illustrations on this page.

The working detail of Venetian point is shown in illustration. The pattern is drawn on muslin, which, in turn, is basted on a heavier material, and outlined with heavy

IN MAKING Venetian point it is imperative to use the characteristic close stitch seen in the figure at the centre of the square shown in illustration. This stitch is so closely wrought that it resembles a woven fabric, and makes the figure appear as if appliquéd.

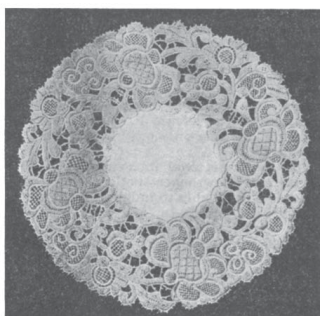


FINGER-BOWL DOILY No. 1



SINGLE SQUARE OF TABLE-COVER

any purpose. Venetian point is eminently fitted for the development of church laces because of its firmness, the detail of its designs and its general sumptuous effect. Collars, stoles and other portions of vestments are seen in this beautiful lace.

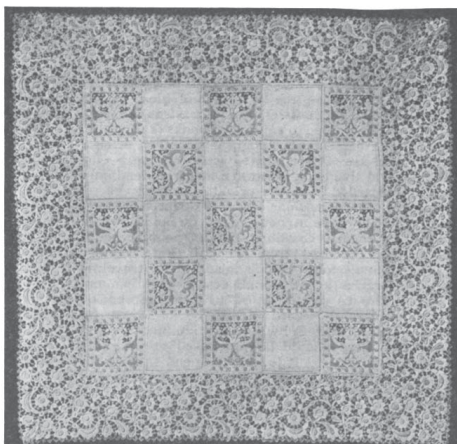


FINGER-BOWL DOILY No. 2

linen thread and heavier cord, which add raised effects to the pattern, and are buttonholed over very closely, thus giving a solid foundation for developing the numerous fine stitches which are worked in very closely together.

THE background is what may be termed open coral work or buttonhole bars. This, by contrast, shows off the finely stitched design proper, as will be seen in the square table-cover shown in accompanying illustration.

Patience is called for in this kind of lace-making. Many steady hours' work may, to a cursory examiner, show little progress. But it will be found intensely interesting by one who enjoys the work, and numerous beautiful designs may be produced other than those illustrated. Reference to books on ancient laces, or a visit to a collection of such laces, will furnish ideas for designs.



A SQUARE TABLE-COVER

The background is the genuine Venetian stitch and is a remarkable imitation of net. So perfect is this imitation that even over-versed in the mysteries of lace working is, at a first glance, confused as to its exact method of development.

In the borders to the centre-pieces and doilies, and in the "all-over" doily, the floral designs are filled in with fancy stitches of various kinds, the selection being a matter of personal taste. All of the thick portions, however, must be made after the manner of the figure at the centre of the square.

Both of the centrepieces and one finger-bowl doily have centres of fine white hand-spun linen and a border of Venetian point. These should be used upon a polished table. The all-over Venetian point finger-bowl doily is made with cream-tinted materials, and may be used if a more elaborate table effect is desired.