

Project Gutenberg's Beeton's Book of Needlework, by Isabella Beeton

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\*\*\* START OF THIS PROJECT GUTENBERG EBOOK BEETON'S BOOK OF  
NEEDLEWORK \*\*\*

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BEETON'S BOOK

OF

NEEDLEWORK.

CONSISTING OF

DESCRIPTIONS AND INSTRUCTIONS,

ILLUSTRATED BY

SIX HUNDRED ENGRAVINGS,

OF TATTING PATTERNS.

CROCHET PATTERNS.

KNITTING PATTERNS.

NETTING PATTERNS.

EMBROIDERY PATTERNS.

POINT LACE PATTERNS.

GUIPURE D'ART.

BERLIN WORK.

MONOGRAMS.

INITIALS AND NAMES.

PILLOW LACE, AND LACE STITCHES.

Every Pattern and Stitch Described and Engraved with the utmost Accuracy, and the Exact Quantity of Material requisite for each Pattern stated.

CHANCELLOR PRESS

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## SAMUEL BUTLER'S PREFACE

The Art of Needlework dates from the earliest record of the world's history, and has, also, from time immemorial been the support, comfort, or employment of women of every rank and age. Day by day, it increases its votaries, who enlarge and develop its various branches, so that any addition and assistance in teaching or learning Needlework will be welcomed by the Daughters of England, "wise of heart," who work diligently with their hands.

The recent introduction of Point Lace has brought a finer, and, apparently, more difficult class of fancy work into general favour. Ladies may now, however, confidently commence, with our patterns before them, to reproduce Antique laces; for care and patience, with a knowledge of Point Lace stitches, are alone required to perfect the beautiful work, which, as shown in existing specimens of exquisite Old Lace, constitute the chief glory of women's refined industry in past centuries.

INSTRUCTIONS in TATTING, in EMBROIDERY, in CROCHET, in KNITTING and NETTING, in BERLIN WOOL WORK, in POINT LACE, and GUIPURE D'ART are prefixed to the pages devoted to these separate branches of needlework. The whole work is interspersed with coloured and other Patterns in Point Lace, Guipure d'Art, Tatting, Embroidery, and Designs for Monograms and Initials for marking handkerchiefs and table-linen. The quantity of materials required for each class of work is also given with every pattern.

The idea of combining a series of minute and exact instructions in fancy needlework with useful patterns was conceived some years ago by one whose life was devoted to the inculcation of the practical duties of woman's life, and to assisting her sex in their daily work of HOUSEHOLD MANAGEMENT and REFINEMENT.

Her great wish was that her BOOK OF NEEDLEWORK should be as valuable in its way to her Countrywomen as her work upon Household Management was useful in showing the best mode of providing for the diurnal wants of families. Other hands have brought to a conclusion her original plans. The best attainable workers have contributed to this volume. Only those who knew the extent of the late Mrs. Beeton's design, will miss, in the

pages now before them, "the touch of a vanished hand."

S.O.B.

\_Paternoster Row, 1870.

CONTENTS.

TATTING INSTRUCTIONS

TATTING PATTERNS

EMBROIDERY INSTRUCTIONS

EMBROIDERY PATTERNS

CROCHET INSTRUCTIONS

CROCHET PATTERNS

KNITTING INSTRUCTIONS

NETTING INSTRUCTIONS

KNITTING AND NETTING PATTERNS

ALPHABETS FOR MONOGRAMS AND INITIALS

MONOGRAMS AND INITIALS

POINT LACE WORK

POINT LACE INSTRUCTIONS

POINT LACE PATTERNS

INSTRUCTIONS AND PATTERNS IN GUIPURE D'ART

BERLIN WORK INSTRUCTIONS

TATTING.

TATTING

## INSTRUCTIONS

[Illustration: Tatting Shuttle.]

The needlework called Tatting in England, *\_Frivolite\_* in French, and *\_Frivolitaeten\_* in German, is a work which seems, from all accounts, to have been in favour several generations ago. Modern ingenuity has discovered some ways of improving on the original plan of tatting, which was, indeed, rather a primitive sort of business as first practised. To Mrs. Mee, one of our most accomplished *\_artistes\_* in all matters connected with the work-table, belongs, we believe, the introduction of the plan of working from the reel instead of the shuttle. By this alteration the advantage of the shuttle being constantly kept filled with cotton was gained, and the necessity also obviated for frequently joining the thread; and to Mdlle. Riego, equally distinguished in all details appertaining to the employment of the needle, ladies are indebted for an arrangement by which the same thread used in the making of the pattern is used for fastening the work. The old plan only provided for the working of the different portions which constituted the pattern, and then these portions had to be sewn together with a needle and thread. The ingenious workers on the Continent have also given much attention of late to the art of tatting, and our instructions now printed comprise what we consider the best mode of learning and doing this exceedingly interesting and fashionable work.

[Illustration: Tatting Pin.]

Tatting differs entirely from crochet, and is composed of stitches forming *\_knots\_*. It is intended as an imitation of point lace, and is especially used for trimming under-linen, on account of its strength.

To make the stitches or knots a small instrument is used, called a *\_shuttle\_*. This shuttle consists of two oval pieces, flat on one side and convex on the other, and is made of wood or ivory.

The two oval pieces are joined together by a strong cross-piece. The illustration shows the construction of the shuttle. These shuttles are made in ivory, pearl, tortoiseshell inlaid with pearl, and silver; they are also manufactured in coloured bone, black, red, and white. The best to work with are the pearl for a white shuttle, and the inlaid tortoiseshell for a black shuttle; the prices vary from sixpence to one shilling and two-and-sixpence each. In selecting a shuttle be careful to see that the ends close, as if dropped it soon becomes unthreaded, which is very inconvenient. The cotton intended for the work is wound round this shuttle, and the thickness of the cotton varies according to the style of work. It is better to use the proper tatting cotton, because it is stronger than the ordinary kinds; this is manufactured by Messrs. Walter Evans and Co. for the purpose. Their Boar's Head Cotton is also

frequently used, and answers very well.

#### \_Shuttles.\_

These are made in 3 sizes:--Finest, No. 1; No. 2, useful medium size; No. 3, the largest.

#### \_The Way to Hold the Hands.\_

Take the shuttle in the right hand, between the thumb and second finger, and allow the forefinger to remain at liberty, and rest the under part of the shuttle \_between\_ the second and third and \_on\_ the middle finger. Place the thread round the three middle fingers of the left hand, so as to form a loop, keeping the second and third fingers a little apart, and bring the cotton again between the thumb and forefinger, letting the end fall within the palm of the hand, while the end of cotton which holds on to the shuttle passes over the thumb-nail.

#### \_To Make a Stitch.\_

Keep the hands in the position above described; pass the shuttle at the back, through the loop--that is, between the second and third fingers. Take the end of the shuttle which comes out from the loop between the forefinger and thumb of the right hand, and strain the cotton very tightly towards the right. When the cotton is drawn through the loop, this cotton must not be impeded by the fourth finger; it should, on the contrary, slide over it, and be drawn tight. It should divide the loop into two parts. After this withdraw the second left-hand finger, which is \_above\_ the cotton, and pass it again under that cotton, so as to draw up the loop. A \_half-stitch\_ is thus formed, and must be tightened by being drawn closely to the forefinger and thumb of the left hand. For the remaining half of the stitch keep the hands in the same position, but, instead of letting the cotton fall over the thumb, pass this cotton over the back of the hand; then let the shuttle fall between the second and third fingers of the left hand, in front, and take it out again at the back, strain the cotton very tightly, withdraw the second finger from the loop, letting the cotton which is behind the hand sweep over the fingers. When this is done, guide with the unoccupied fingers of the left hand this second half-stitch up to the other, thus completing \_one stitch\_.

#### \_The Way to Make a Loop in Tatting.\_

When a certain number of stitches are made, very tightly draw in the loop by straining the cotton until the first stitch touches the last, and thus a loop is formed. During this process the stitches should be

held tightly between the forefinger and thumb.

#### The Way to Make a Purl.

A purl is a small loop of cotton often used as an edging in tatting, as, for instance, round the outer edge of the ovals in tatted insertion No. 2. The following is the easiest method of making a purl:--The stitches are not made quite closely together at the place where a purl is to be made; about one-sixth of an inch is left between each. This space is left free until the loop is made by uniting the stitches; then the small piece of cotton in the space bulges out between the stitches, and forms the purl. If several are required a small space is left between every two or three stitches, according to the desired number. Care must be taken in that case that the small pieces of cotton left be all of the same length, so that the purl may be perfectly even. The purl can also be made thus: At the same time with the end of thread take the tatting-pin or a very large darning needle or knitting needle in the left hand, so that the point may come out farther than the row of stitches; if then you wish to make a purl, throw the cotton on the pin before making the stitch; then fasten this stitch, and push it at once close to the preceding; the pin with the cotton should come above the stitches. Do not take out the pin before all the purl and all the stitches are completed and joined together.

#### Joining the Work.

Place the tatting-pin in the loop that is to be joined, and with the hook draw the thread of the loop--that is, round the hand through it--pass the shuttle through this loop, and draw it up tightly close to the stitches.

A "straight" or double thread is used to join various parts of the work, and forms very beautiful patterns. Without the straight thread we should be unable to imitate point lace patterns, or, indeed, to execute any designs but those composed of circles, ovals, &c. To use this straight thread 2 shuttles are required; they should be of different colours. Sometimes one end of thread is left attached to the reel instead of using the second shuttle. In commencing a loop the straight thread is held between the second and third fingers of the left hand, about 2 or 3 inches from the work; the other shuttle is held as usual in the right hand, and the stitches and purls worked with it upon the foundation of the straight thread of the second shuttle.

\* \* \* \* \*

TATTING.

## 1.--\_Pine Pattern Collar in Tatting.\_

[Illustration: I.--Pine Pattern Collar in Tatting.]

Materials: Messrs. Walter Evans and Co.'s Boar's Head cotton No. 80, or tatting cotton No. 60; tatting-pin No. 3; a small shuttle.

This collar is worked with very fine tatting cotton as follows:-- 1st circle: 2 double, 1 purl 7 times, 2 double, draw up the cotton.

2nd circle: 3 double, join it to the last purl of the 1st circle, 1 double, 1 purl 8 times, 2 double, draw the cotton up.

3rd circle: 2 double, join it to the last purl of the 2nd circle, 1 double, join it to the 7th purl of the 2nd circle, 1 double, 1 purl 8 times, 2 double, draw the cotton up.

4th circle: 2 double, join it to the last purl of 3rd circle, 3 double, 1 purl, 1 double 7 times, 1 double, draw the cotton up.

5th circle: 2 double, join it to the last purl of 4th circle, 2 double, 1 purl, 1 double 3 times, draw up the cotton.

6th circle: 2 double, join it to the last purl of the 5th circle, 1 double, join it to the 5th purl of the preceding circle, 1 double, 1 purl 6 times, 1 double, join it to the first purl of the 1st circle, 2 double, draw up the cotton. This completes the star pattern in centre of pine.

1st circle of pine: 2 double, 1 purl, 1 double 8 times, 2 double, draw up the cotton.

2nd circle: 3 double, join to the last purl of 1st circle, 1 double, join it to the 7th purl of 1st circle, 1 double, 1 purl 6 times, 3 double, draw up the cotton and join it to the 3rd purl of centre star.

3rd circle: 3 double, join to the last purl of 2nd circle, 1 double, 1 purl 8 times, 2 double, draw up the cotton and join it on to the centre purl of 2nd circle in star.

4th circle: 2 double, join to the last purl of 3rd circle, 1 double, 1 purl 5 times, 3 double, 1 purl, 2 double, draw up the cotton and join it to the 5th purl of 2nd centre circle in star.

5th circle: 2 double, join the cotton to the last purl of 4th circle, 1 double, 1 purl 7 times, 2 double, draw up the cotton, repeat the 5th circle twice more, then join the cotton to the centre purl of 4th circle in star.



8th circle: 2 double, join to the last purl of 7th circle, 1 purl, 1 double 5 times, 2 double, draw up the cotton and join it to the centre purl of 5th circle in star.

9th circle: 2 double, join to the last purl of 8th circle, 1 double, 1 purl 6 times, 2 double, draw up the cotton. Repeat the 9th circle 3 times.

13th circle: 3 double, join the cotton to the last purl of the 12th circle, 1 double, 1 purl 7 times, 4 double, draw up the cotton, turn the work downwards, and work the

14th circle: 2 double, 1 purl, 3 double, join it to the 1st purl of the 1st circle of pine, 1 double, join it to the 2nd purl of first pine circle, 1 double, 1 purl 6 times, 2 double, draw up the cotton.

15th circle: 3 double, join to the last purl of the 13th circle, 1 double, 1 purl 6 times, 3 double, draw up the cotton.

16th circle: 3 double, join to the last purl of the 15th circle, 1 double, 1 purl 4 times, 3 double, 1 purl, 1 double, draw up the cotton.

17th circle: 1 double, join to the last purl of the 16th circle, 1 double, 1 purl 6 times, 2 double, draw up the cotton.

18th circle: 1 double, join to the last purl of the 17th circle, 1 double, 1 purl 8 times, 1 double, draw up the cotton, and repeat from commencement until the collar is the required size. The upper part of the pines is filled in with lace stitches, as clearly shown in our illustration.

\* \* \* \* \*

## 2.--\_Tatted Insertion.\_

Materials: Messrs. Walter Evans and Co.'s tatting cotton No. 30, or Boar's Head crochet cotton No. 12; tatting pin No. 2; large shuttle.

[Illustration: 2.--Tatted Insertion.]

This insertion should be worked with coarse cotton. 5 double \*, 1 purl, 2 double, repeat from \* 4 times, 1 purl, 5 double, draw up the cotton, turn the pattern downward, and work another circle the same as that above described, leaving one-sixth of an inch of cotton between each circle.

\* \* \* \* \*

## 3.--\_Lace Edging in Tatting.\_

Materials: Messrs. Walter Evans and Co.'s crochet cotton No. 10, or tatting cotton No. 20; tatting-pin No. 3; any sized shuttle. For a finer edging, No. 18.

1st oval: Fill the shuttle, but do not cut it off from the reel, as a double thread is used, and commence by working 10 double stitches, 1 purl, 10 double; draw up.

Double thread: Putting the thread attached to the reel round the left hand, work 8 double, 1 purl, 8 double.

[Illustration: 3.--Lace Edging in Tatting.]

2nd oval: 10 double, join to purl in 1st oval, 10 double; draw up.

The pattern is now complete. Repeat from beginning, taking care that the next oval be close to the last.

Crochet a heading with the same cotton, working 7 chain, 1 double into the purl in double thread. Repeat.

\* \* \* \* \*

#### 4.--\_Lace Edging in Tatting.\_

Materials: Messrs. Walter Evans and Co.'s crochet cotton No. 10, or tatting cotton No. 20; tatting-pin No. 3; any sized shuttle. For a finer edging, No. 18.

[Illustration: 4.--Lace Edging in Tatting.]

1st oval: Fill the shuttle, but do not cut it off from the reel, as a double thread is required, and commence by working 10 double stitches, 1 purl, 10 double stitches, draw up.

2nd oval: Close to last oval, work 10 double, 1 purl, 10 double; draw up.

Double thread: Putting the thread attached to the reel round the left hand, work 12 double, 1 purl, 4 double; then join the shuttle-thread to the purl in 2nd oval, by drawing it through with a pin. Then do another similar chain of stitches with the double thread, viz., 4 double, 1 purl, 12 double.

3rd oval: 10 double, join to the purl in 2nd oval--the same as that to which the shuttle-thread has been fastened--10 double; draw up.

4th oval: Close to last oval, work 10 double, join to purl of 1st oval, 10 double, draw up.

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