

No. 6

PATTERNS
FILET LACE

ED BY JULES & KAETHE KLIOT

FROM

LE FILET ANCIEN
AU POINT DE REPRISE

Nos 6 & 7

BY WOLF & DUPEYRON, PARIS c. 1920

© 2005, LACIS

ISBN: 978-1-891656-68-2

LACIS PUBLICATIONS

3163 ADELIN STREET

BERKELEY, CALIFORNIA, 94703

PRINTED IN CHINA

FILET LACE

One of the earliest forms of decorative openwork or lace, filet lace is simply the infilling of select holes in a pre-made square hole net, most likely evolving from the darning of the fisherman's nets along the Mediterranean coast. The technique has permeated virtually every culture and has been given such names as *lacis*, *net-darning*, *net-embroidery*, *net-weaving*, *filet-richelieu*, *Buratto* and *net work*.

The earliest pattern books, dating from the early 16th century included patterns for lacis which continued to be reproduced till modern times. In the early part of the 20th century, the popularity of this technique led to the publication of many pattern books, many of the patterns evolving from the early works.

Designs are typically of one color, with each mesh square either open or filled. In the 19th century a wide variety of infilling stitches were developed which permitted shading as well as dimensional effects. In rare instances, color was incorporated.

The high contrast charted patterns were suited to other techniques such as filet crochet and cross stitch and the patterns were quickly exchanged between these crafts.

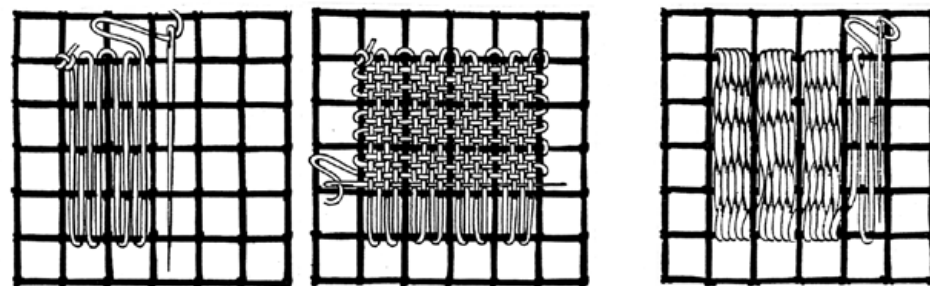
The basic technique is simply the filling of select square openings of a pre-made net with the basic *Point de Toile* darning stitch. The gauge (number of holes per inch) will determine the size and delicacy of the finished piece, finer net requiring finer darning thread. For fine lace 9-12 gauge is common while for table linens, bedspreads, curtains and other home decorative items a 6 gauge mesh is more usual.

The designs can represent finished pieces, borders, or insertions as might be suitable for any specific project whether a garment piece, curtain, table or bed cover, lamp shade or other piece. They can also be used for appliqué as might be suitable for a garment or quilt.

The size of the finished piece will be determined by the gauge (number of threads per inch) of the net. By counting the number of holes in the pattern you can easily determine the size of the finished piece. For example, if the pattern is 96 squares wide, the finished work will be 16" (96/6) on a 6 mesh net and 10.6" (96/9) on a 9 mesh net.

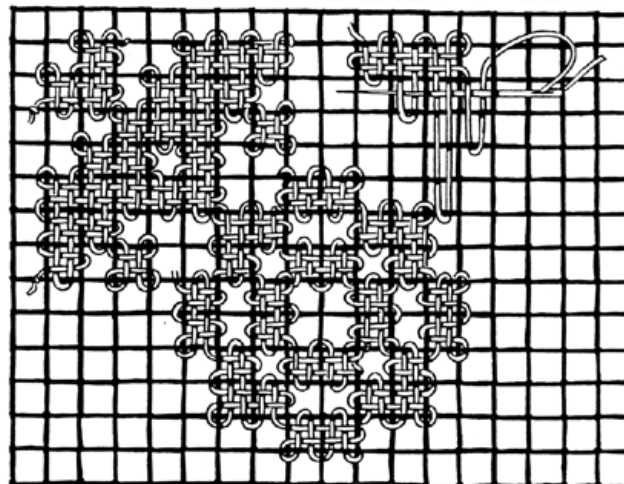
A soft twisted thread is preferred as it will pack well to create the desired dense areas. Texture and shading can be achieved by varying thread size within a given net. The gauge of the net will suggest the thread size. A heavy thread can be used for large solid areas, while a fine thread is more suitable for detailed areas such as a face where single open holes might be required to represent such features as eyes. Suggested threads are Pearl cotton, available in sizes #12 (finest), #8, #5 and #3 (heaviest); Cutwork cotton, available in #12, #16, #20, #25, #30 and #40 (finest). Darning cotton is available in #2/6 (fine) and #3/3 (heaviest) which is the preferred general thread for 6 mesh net.

A blunt pointed needle is suggested as it will not easily split the threads. For fine work, a straight harness needle is a good choice and for larger mesh a tapestry needle can be used.

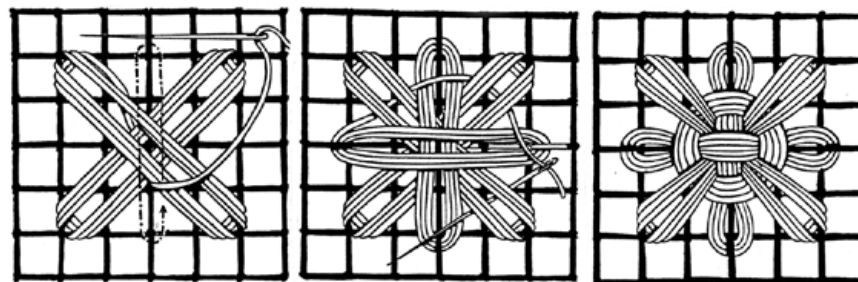


POINT DE TOILE

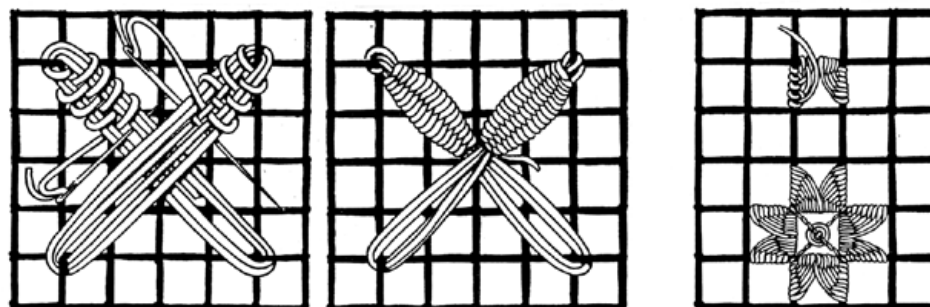
POINT DE REPRISE



POINT DE TOILE

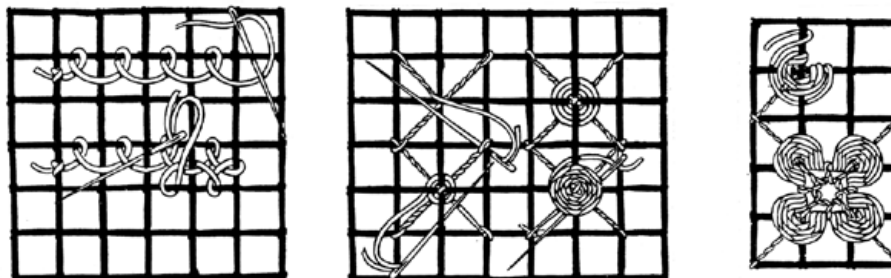


ETOILE (STAR)



FEUILLES, POINT DE REPRISE

ETOILE, POINT DE FESTON



POINT D'ESPRIT

BRIDES AND ROSETTES

COINS, POINT D'ESPRIT

INSTRUCTIONS

Stretch the mesh so it is square with any distortion eliminated, ironing if necessary. A frame is suggested to keep the mesh taut and aligned.

Locate the center of the net and then determine, by counting squares to an outer edge, where the starting point of the motif will be, making reference to the pattern. When working on a linear pattern or border, always start at the center of each side to insure symmetry. Always compare opposite sides as you work.

Work with manageable lengths of yarn, approximately 1 yard long, as the thread is continuously pulled through. Bring needle up from back to front leaving 3" of yarn extending. This will be knotted to the ending yarn when the work is completed. When finished with a piece of yarn, leave 3" extending in the back and continue with a new strand as when starting. After work is completed, the adjacent extending threads will be knotted together.

STITCHES

The two most common stitches are *Point de Toile* (Linen Stitch) which would correspond to a tabby or even weave pattern and *Point de Reprise* (Darning Stitch), which would correspond to a tapestry weave pattern. In *Point de Toile*, threads are passed in both directions, at least 2 threads in each direction, for each mesh hole. In *Point de Reprise* all threads are woven in one direction, creating very dense areas.

Other traditional stitches are designed for embellishment and/or finishing. Another variety of stitches can be referred to ribbon stitches where a ribbon or several parallel threads are laid over mesh openings. With a wide vocabulary of stitches, used singularly or in combination, any pattern can be expressed in a multitude of ways.

BIBLIOGRAPHY

FILET LACE: TECHNIQUES FOR EMBROIDERY ON NET, ed Jules & Kaethe Kliot. Covers many of the more unusual techniques and stitches.

ART OF NETTING, ed Jules & Kaethe Kliot. Techniques for making the basic net as well as designed nets.

NETTING: FROM EARLY SOURCES, ed Jules & Kaethe Kliot. The basic techniques for net making and a variety of.

SUPPLIES

Netting supplies for making nets, pre-made nets, darning threads and needles. LACIS, 2982 Adeline Street, Berkeley, CA 94703; www.lacis.com

LACIS PUBLICATIONS
3163 Adeline Street
Berkeley, CA 94703

© 2005, Lacis
ISBN: 978-1-891656-68-2

