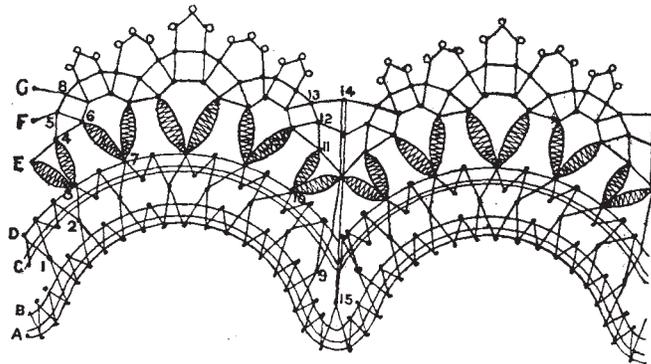


of the first braid ; they are twisted between the other pair of B and the nearest pair of A, but not between the two pairs of A ; the passive pair of B is also twisted each time. The pairs of C and D are similarly worked. The workers of these two braids are combined by a cloth-stitch at 1, 2, and similar points indicated in the diagram.

With two pairs of E, make a leaf to reach to 3. The workers of the second braid, coming from pin 2,

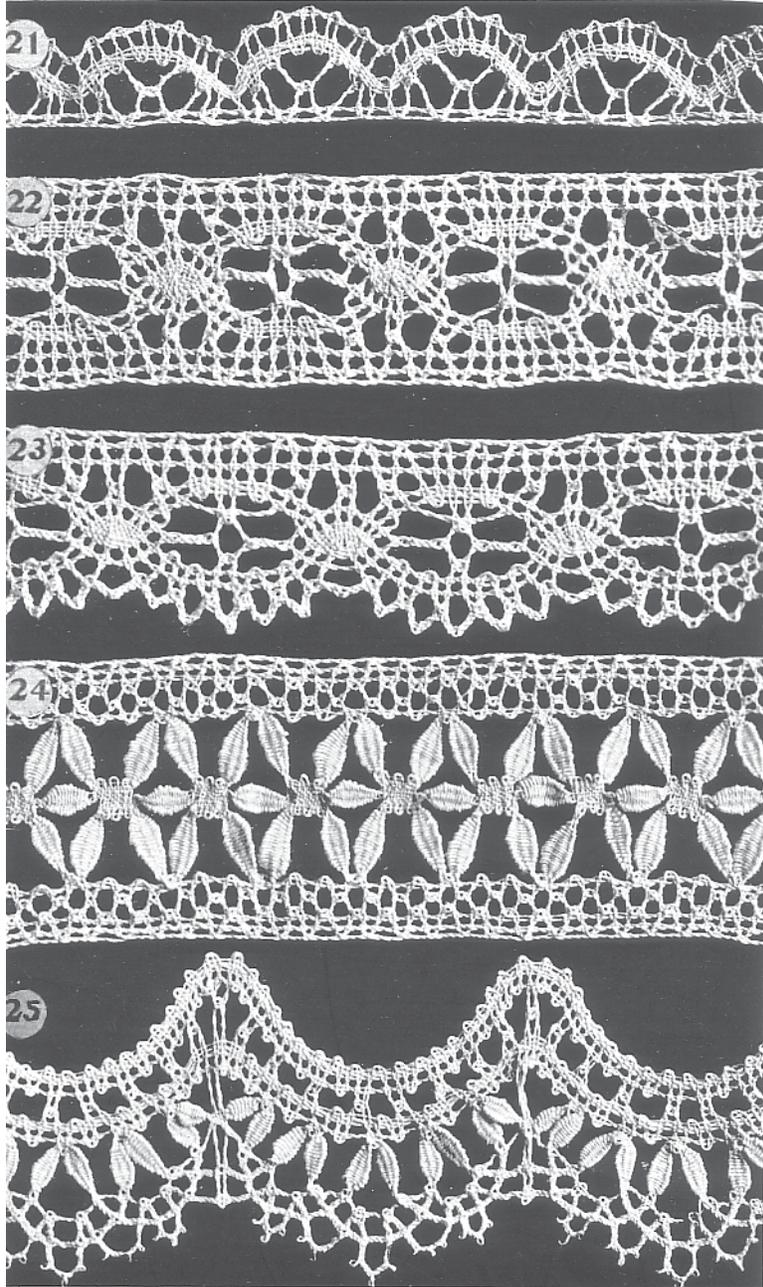


are to be passed c.s. through the two pairs of the leaf ; set pin 3 ; take the workers back through these two pairs, and continue the braid as before. With the two pairs of 3 make a leaf to reach to 4 ; twist the third pair of E and pass it c.s. through the pairs of the leaf, and set pin 4 ; leave the left pair hanging, and make a plait with other two. Make also a plait with the pairs of F. Taking the four pairs of these two plaits, regard each pair as one bobbin, make a cloth-stitch, and set pin 5 in the middle of the stitch instead of below it. Take the two left-hand pairs, plait them ; take up the pair left at 4,

twist and pass it c.s. through the pairs of the plait, and set pin 6; with the two pairs of the plait make a leaf to 7 (where they are combined as before with the workers of the braid) and another leaf back again.

Take the other two pairs of 5 and plait them; plait also the pairs of G, and combine these plaits by a c.s. at 8, as before, regarding each pair as one bobbin. Wherever the plaits are shown in the diagram as crossing, they are combined in this way. The diagram clearly shows where the plaits cross, where one of them is combined with the single pair that started from E, and where this pair in its turn is combined with the leaf pairs. The plait that forms the outer teeth of the scallop must have picots where indicated; these are made by setting a pin and twisting the thread of one bobbin of the plait round it.

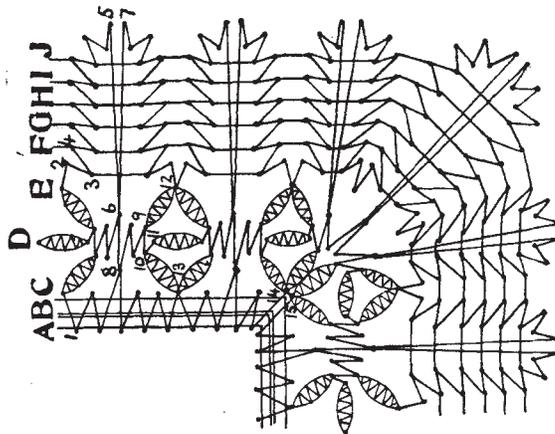
The only other point that perhaps requires elucidation is the working at the middle point between the scallops. Twist the pair of 11 and take it through the pairs of the leaf from 10. The workers of the second braid coming from 9, after passing through the passives of the braid, are to be twisted three times, then passed c.s. through the pair of 11 and the leaf pairs from 10; then twist them twice, pass c.s. through the two pairs of the plait from 12; twist twice, pass c.s. through the pairs of the plait from 13, and set pin 14. Return in the same way (twisting the workers as before, but not the pairs coming from 13, 12, 11, and 10), and back through the braid to 15.



Nos. 21 TO 25. MALTESE LACES

*No. 26.—Handkerchief Boraer*

Wind twenty pairs with Mecklenburg thread No. 10; hang one at A, two at B, 4 at C, two at D, 6 at E, one each at F—J. With two pairs of C, two of E, and the two of D make leaves. Take one of the remaining pairs of C as workers for the border; c.s. with the other pair of C, twist the workers, c.s. with the two pairs of B, twist the workers and the pair of



A, c.s. and pin 1; continue the border in the same way.

Of the other four pairs of E take one as the workers; make whole-stitches with the other three in succession to 2; back to 3 in the same way, leave off a pair; at 4 take in the pair of F, and so on, leaving off a pair also at the five following pins on the inside of the scallop, and taking in the pairs from G—J (twisted) at successive pins on the outside of the scallop. After 5, the workers are taken (still

in whole-stitches) through the passives of the scallop, then through the six pairs left off at 3 and the following pins; leave them hanging temporarily. With the pairs of the leaves from C, D, E work the cloth-stitches as shown as far as 6; here connect the workers with the workers from 5. Take the latter back in the same way as before in whole-stitches through the six pairs and the passives to 7, and continue the other side of the scallop, taking in pairs (twisted) at the pins on the inside, and leaving pairs off on the outside.

Continue the c.s. of the centre; at 8 connect with the workers of the margin. Two pairs at 9, 10, 11 are made into leaves; that from 9 is fastened in by the workers of the scallop at 12, that from 10 by the workers of the margin at 13, and the leaves from 11, 12, 13 go to form the next c.s. centre.

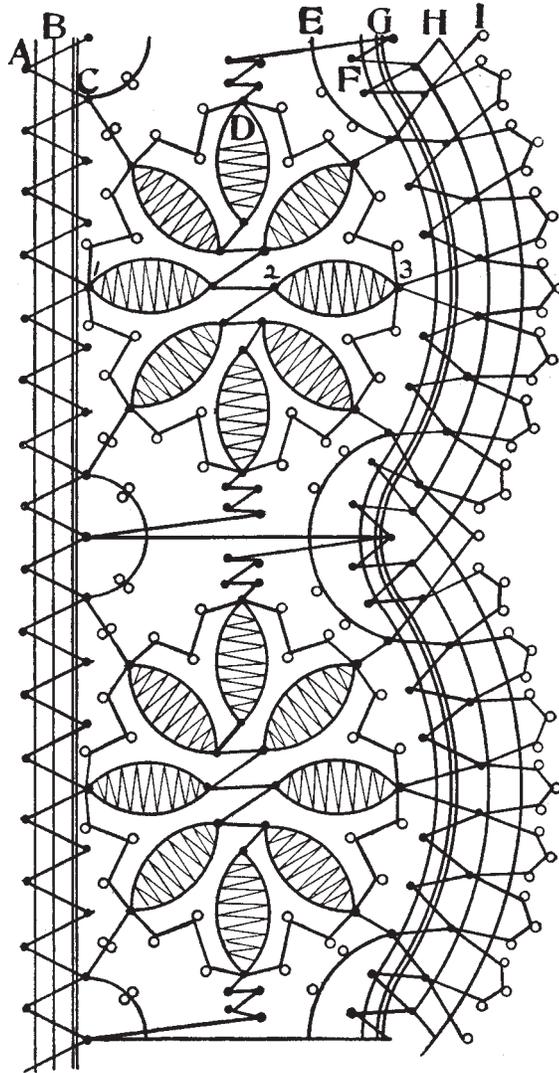
The corner presents no additional difficulty. After the workers of the margin have been connected with the leaf at 14, they are not taken back through the passives of the margin, but left hanging, until the third leaf comes back from the c.s. centre and is connected with them at 15, after which they are taken back through the passives in the usual way. In working the c.s. centre be careful not to pull the passives tight; they should lie in a curve. As at the corner the scallops are further apart, the outer pairs connecting one with another should be twisted twice.

*No. 27.—Lace*

This is a handsome heavy lace of the kind usually known in England as "Cluny." It requires twenty-seven pairs of bobbins, with Mecklenburg thread No. 6. Hang two pairs at A (one for the outer passives, one for the workers), one at B (passives), four at C (two to be the inner passives, the others for a plait), six at D (two for the flower, two each for the plaits on each side), two at E (for a plait), two at F (one the inner passives, one the workers), two at G (passives), four at H (for two plaits), two at I (for the outer plait).

This lace offers no difficulty to any one who has worked the preceding laces of this section. The intersecting plaits of the edge of the scallop are worked as in No. 25; the outer one has picots where shown; so have also the plaits from C, E, and the two from D encircling the flower. The flower requires two additional pairs; they should be hung on at pin 1 to make the middle leaf on that side (the workers of the margin being taken through them). The two pairs taken out of the c.s. centre at 2 to form the middle leaf on that side must be cut out at 3 after the workers have passed through them, and the ends neatly fastened. Between the flowers is a bar of c.s. made with six pairs; its workers are connected, as shown in the diagram, with the margin on one side and the scallop on the other.

Where two plaits intersect, this is done, as in No. 25, by a c.s. taking two bobbins as one; at the point

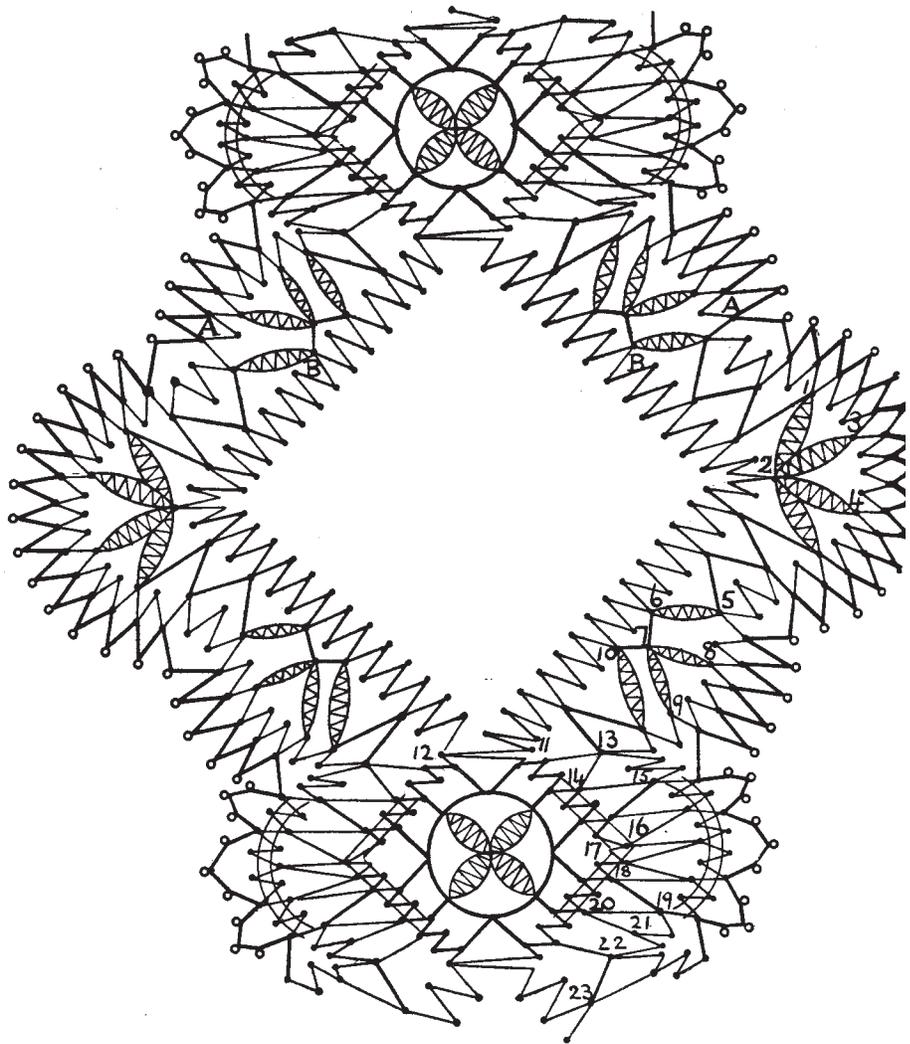


PATTERN NO. 27

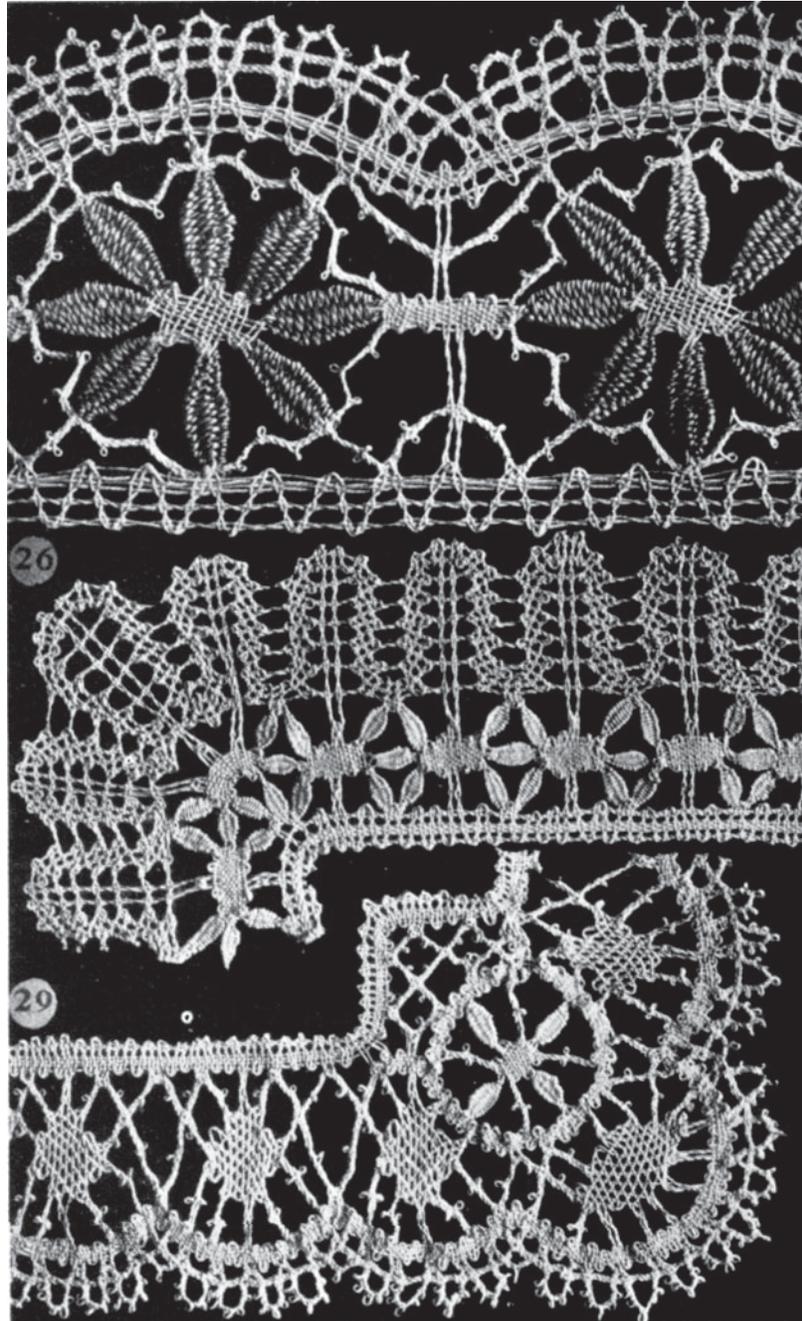
corresponding to D at the opposite side of the flower, make c.s. with four pairs taking two bobbins as one, and leave the two outer pairs to be taken afterwards into the c.s. band.

We have inserted this lace partly to introduce a way of working the petals with coloured thread, though they may of course be worked all white in the ordinary way. Choose a good washing thread ; red or blue marking-cotton is very suitable, or coloured flax thread. When you have set the pin at the top of the leaf, take a needleful of the coloured thread and put the end of it over the pin, not knotting it, but turning the end down so that it is caught in the leaf. Now regard the two middle bobbins as one bobbin, and work the coloured thread in and out just as in the ordinary leaf you do one of the bobbins. If preferred, the coloured thread may be wound on a bobbin, but for finishing it off it is simpler to have a length of it threaded in a needle. When the leaf is the required length and neatly narrowed down to a point, slip the needle back under one or two of the threads, draw it tight, cut the thread off close to the surface of the leaf, and continue the working of the lace with the four bobbins.

If the flowers are thus worked with a coloured thread, the same thread might be used in the scallop ; the bobbins forming any of the passives of the scallop might be wound with it.



PATTERN No. 28



No. 27. CLUNY LACE WITH COLOURED FLOWERS  
No. 26. MALTESE HANDKERCHIEF BORDER  
No. 29. MALTESE HANDKERCHIEF BORDER

*No. 28.—Trimming for a Muslin Blouse*

The original model in the Museum at Plauen-im-Vogtland has the centres of the larger squares filled by a guipure pattern which necessitates the constant adding and cutting away of forty extra pairs. For this we have substituted embroidery in satin stitch worked in Moravian cotton on lawn. Cross-stitch on coarse linen might also be used, or fine darned net work, according to the material used for the blouse.

For the turnover collar of the blouse use only one side of the pattern; place the border point of the large square below the chin, and repeat the *edge* of the small square (without any of its centre) as often as the length of the collar-band requires. Of course, both the c.s. bands will in that case suffer no decrease in the number of their passives, and the connecting plait will go to and fro without alteration.

Turned-back cuffs may be treated in the same way with the large square set on to the front part of the wrist.

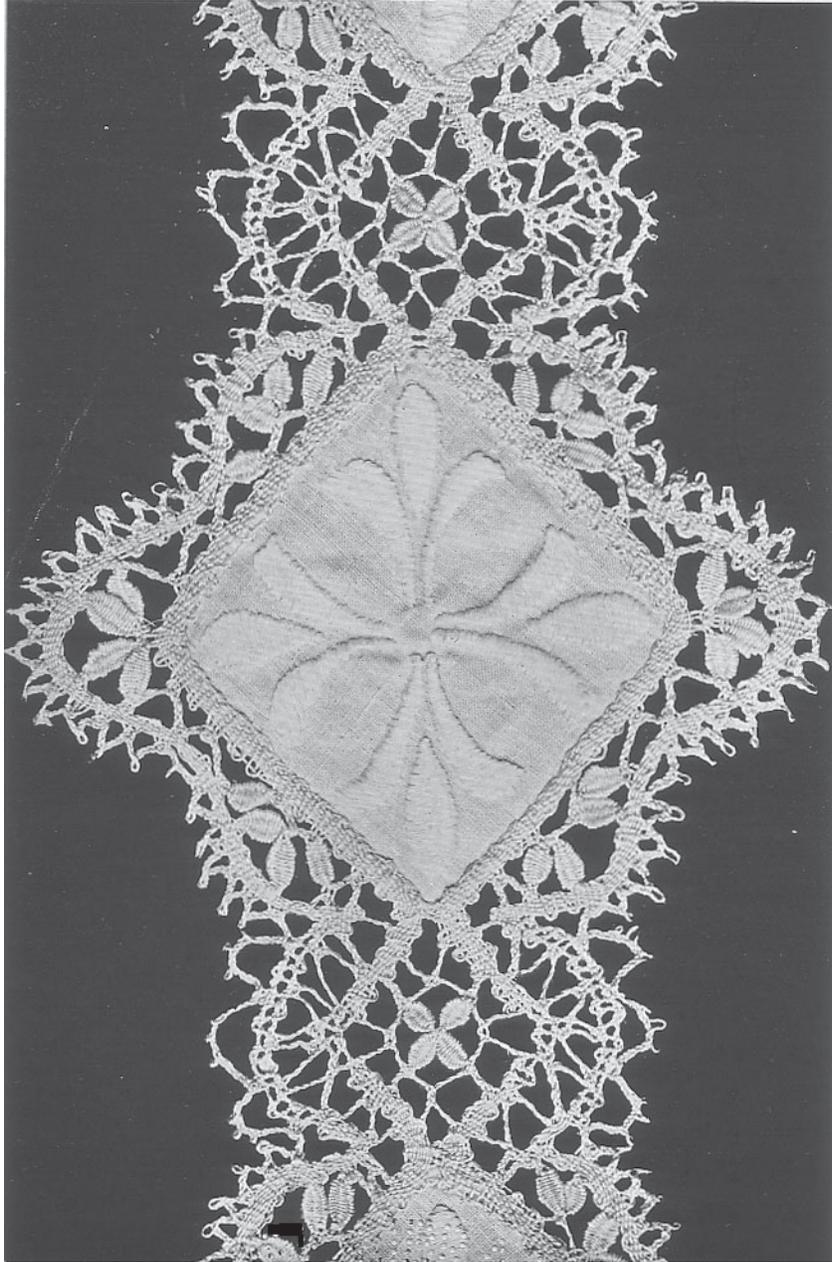
Thread Barbour's No. 80 (3-cord). Hang on eight pair at A, five at B, on either side, together twenty-six. Start the c.s. band at A, taking out a plait both to right and to left, one for the edging, the other to act as connecting link between the two c.s. bands on which the pattern is based. Each vandyke of the edge has a picot at the point; the large vandykes opposite the small square have three apiece. At 1 the connecting plait turns to a leaf, and after joining the corner band at 2 returns in a second leaf to the

outer band at 3. Here the two pairs must be taken as passives into the c.s. of the outer band until 4 is reached. Then take a leaf back to 2, cross the workers hanging there in c.s. with the left-hand pair of the leaf, take out the pin, put it between the two pair just crossed, and make the fourth leaf with the old workers and the right-hand pair. Continue the inner band with the left-hand pair from the leaf as workers, making the "Russian" angle as described on page 93.

At 5 the connecting plait goes out in a leaf again to 6, then turns to a plait till 7 and joins the outer band as a leaf at 8, is absorbed as passives in the outer band till 9, when it returns again as a leaf to 7, to which it is joined by a sewing (see p. 94) and proceeds as a plait to 10.

Each side of the square is exactly alike. Work down the left side to 12, set a pin there, letting the workers fall to the left, the last pair of passives to the right of it. Then resume the right side at 10. After 11 take the workers of the right across the passives as usual, then twist them twice and continue across both passives and workers of the left which were hanging at 12. Take out the pin at 12, replace it between the two pairs of workers and return with the workers of the right, twisting them again just below the place where they were twisted before. Just below 11 change them for the last pair of passives (as at point 2) and continue these as workers.

At 13 the connecting plait is taken into the outer band and two pairs brought out to join the inner



NO. 28. TRIMMING FOR A BLOUSE (MALTESE)

band one after the other. At 14, after touching the inner band the second of these pairs returns to 15, whence it and a pair from the outer band are taken to the inner as a plait. Now only three pairs remain to form the outer band, which becomes openwork, each pair being twisted twice before each crossing (as in the Russian braid, No. 9, p. 92). In like manner the inner band from 14 on. Take the pair joining the two bands across both pairs of the inner band hanging at 16 and out again. Twist the left pair at 16 twice and change it with the pair at 17, which become the workers.

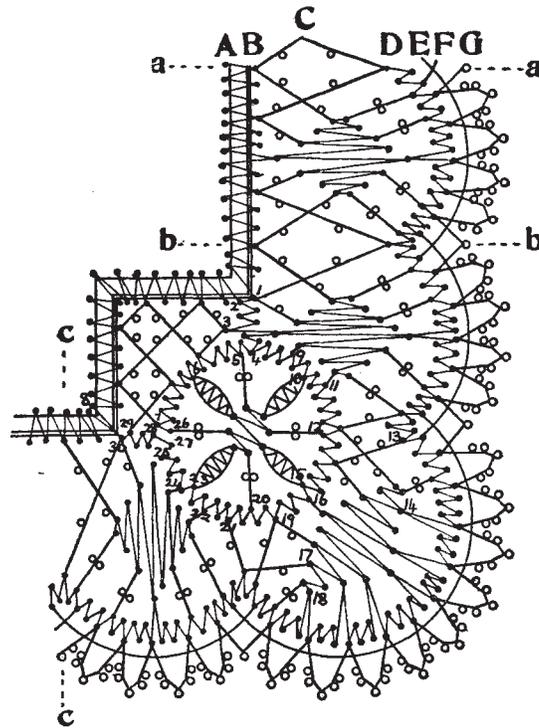
Repeat all this on the opposite side. Then work the centre of the little square, which needs no explanation.

The lower sides of the little square are like the upper: take down a double plait from 18 to 19, after which point the outer band becomes c.s. again; so does the inner band when the plait from the centre comes in below 20. Take back a single pair from 19 to 20, and at 21 let it enter the outer band as passive. At 22 bring in another pair from the inner band, and take both these pairs out again in the joining plait to 23.

*No. 29.—Handkerchief Border*

Worked with Mecklenburg thread No. 10, this would be suitable for a handkerchief border; it might also be worked in coarser thread for toilet-table mats, etc. Nineteen pairs are required for the edging, and fourteen additional pairs for the corner. Trace the

section of the pattern *a...a* to *b...b* twice on strips of tracing-cloth, to be put one below the other as many times as are required for a side of the handkerchief, and the corner section *b...b* to *c...c* on another piece. As you begin to work the corner, a piece of felt or



card should be slipped under the pattern, and the pins stuck through it (see p. 130); when you come to the middle of the corner, the felt can be turned round on the pillow without disturbing the lace or pins, so as to bring the next side of the handkerchief into the proper position for working, and fastened down to the pillow again.

Wind the bobbins pairwise ; hang two pair each at A, B, four at C, five at D, two at E, F, and G. Any one who has worked the previous laces will need no explanation for the edging ; the diagram shows where the plaits cross, or are caught in with the c.s. of the scallops or the straight border, or taken into the central lozenge, which is to be worked in half-stitch. For the straight edge, the workers are twisted between the pair of A and the nearest pair of B, but not between the pairs of B. The pairs of D form a solid band of c.s. without twistings.

*To work the corner.* At pin 1 hang on three pairs, take the workers of the edge through them, set pin 2. Continue the edge with the left pair below pin 2, and the same passives as before. With the right pair of 2 as workers and the other two pairs hung on at 1, make a c.s. band as indicated. At 3 hang on four more pairs to form the plaits (taking the workers of the c.s. through them). Continue the c.s. band to 4 ; at 4 hang on three more pairs, and, as at 2, make the left band with three pairs and the right with three. Work the left band ; at 5 and 6 hang on two pairs each for the flower. Work this band to 7, and the rest of the angle to 8 ; at 7 cut out the pairs of the plait.

Return to 4 and work the right side of the circle round the flower. At 9, 11, take in plaits from the lozenge ; at 10, 12, take out two pairs each for the flower. Now work the flower, making leaves with the pairs from 6 and 10, and plaits with picots with

the pairs from 5 and 12. Work the centre in c.s., and make leaves to 15 and 23, plaits to 20 and 26.

Begin working the corner scallop. At 13 hang on again the pairs cut out at 7 to form the plait (taking the workers through them as usual). Work the lozenge to 14; then go back to 12 and continue the circle, connecting with the plait from 13. At 15 take in the petal. At 16 leave off two pairs for a plait to the lozenge. Now continue the lozenge from 14, leaving off plaits where shown; at 18 cut out two pairs.

When the corner scallop is worked, continue the circle from 16. At 19 connect with the plait; at 20 take in the plait from the flower; at 21 take in the plait from the scallop, and at 22 leave off two pairs for a plait to the next lozenge; at 23 take in the petal, at 24 leave off two pairs, and again at 25, these latter two being cut out when they are taken into the lozenge.

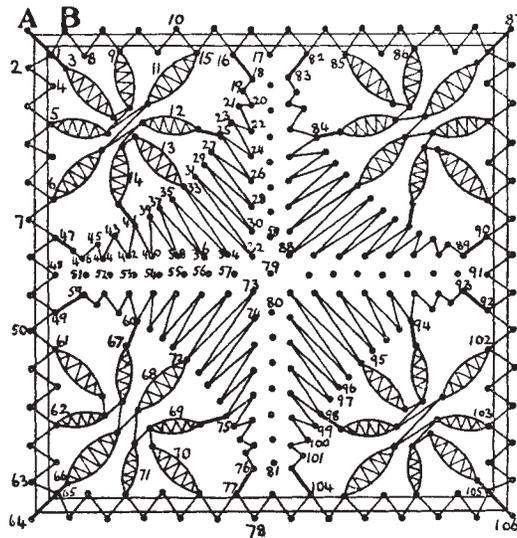
Go back to 7, work to 26, take in the plait and cut it out. Take the workers from 27 through the three pairs of the other side to 28, cut out three pairs. Continue the c.s. with the other three pairs to 29; here take in the plait and cut it out. Go back to the margin and work from 8; at 30 take in the three pairs of 29 and cut them out, connect also with the plait from the lozenge. The additional pairs are now cut out again, and the working of the lace continues as before with the original 19.

Be sure you fasten the ends of the threads when you cut the bobbins off: in the case of the pairs cut off at 28 and 30, this is best done by darning each

thread with a needle through the c.s. bands for a short distance, then cutting them off close ; in other cases they may be tied together very neatly and cut off short. On completing the handkerchief, finish in the usual way by knotting the ends through the loops of thread at the beginning of the lace.

*No. 30.—Small Square*

This little medallion can be inserted in blouses, collars, etc. Wind thirty-three pairs with Mecklen-



burg thread No. 10 ; it is necessary to wind the bobbins in pairs. Hang four pairs at A, two at B. Take the left pair of A through the other three, twist it twice, make c.s. with the pairs of B, remove the pin and set it in again below the c.s. ; take the right pair back again through the other two ; twist it. Plait the next two pairs of A to reach to 1, pass the workers

from B c.s. through both pairs of the plait, hang on two more pairs at 1, and take the workers from B through them likewise. Twist the workers, twist the remaining pair of A twice, c.s. and pin 2. You have four pairs at 1, the two middle ones are plaited to 3, the right and left pairs are the inner passives of the margin to right and left respectively. Twist the workers from 2, twist the left pair of 1 twice, c.s. and pin 4; continue this margin in the same way, hanging on two pairs at 5 and again at 6, till you come to 7, then leave this side.

Start again at B, twist the left of the two pairs hanging at B and the remaining pair of 1 twice, c.s. and pin 8; continue the margin in the same way, hanging on two more pairs at 9, till you come to 10; leave the margin.

Make leaves with the pairs hanging at 9, 3, 5, 6, and work the flower as in No. 24. When the flower is complete, start again the margin at 10; at 15 take in the pairs of petal 11; at 16 take the workers c.s. through all the pairs from 15 and back, leaving two off; at 17 hang on one more pair, and leave the margin.

Plait the pairs left off at 16 to 18, and proceed to work the first section of the Maltese cross in c.s. in the direction indicated in the diagram. Leave off the right pair of 18. Hang two new pairs on a temporary pin set between 18 and 19, take the left pair of 18 (the workers) through them and set 19. One pair must be hung up at each of the pins 20, 22, 24, 26, 28, 30, two at 32, one each at 34, 36, 38, 40, 42, 44, 46. On the other side hang on two new pairs at 21, two at

23; plait the pairs of petal 12 and take the plait in at 25; hang on two more pairs at 27 and two at 29; take in the pairs of petal 13 at 33; plait the pairs of 14 and take them in at 41. After 46 you will have two pairs left; plait them to 47, and here take them into the margin. Continue the margin (with all three pairs of 47 as passives); at 48 hang on a pair and leave it hanging; at 49 leave off two of the three passive pairs; at 50 leave the margin.

Twist the pairs hanging at 48 and 46, c.s. at 51; leave the left pair hanging; twist the right pair and the pair of 44, c.s. at 52, and so on down the middle of the cross to 57. Then twist the pair hung on at 17, and make cloth-stitches in the same way with the pairs left off at 20, etc. to 58.

Return to 49, plait the two pairs to 59 and take in the pair hanging at 51, and continue to work the second section of the Maltese cross, taking in pairs from 52 and 53, to 60; at 60 leave out two pairs.

Continue the margin from 50. At 61 hang on two new pairs, and again at 62, and hang them up as soon as the workers of the margin have been taken through them. Work to 63. Hang on two new pairs at 64, take the *passives* from 63 through them; plait them to 65; at 65, take the inner passives of the margin through the workers from 63 and through the pairs of the plait; plait the two right-hand of these four pairs to 66 and leave the other two hanging.

Plait the pairs from 60 to 67, and work the flower with the pairs from 67, 61, 62, 66. Next continue the cloth-stitches of the cross from 60, taking in pairs

from 54, 55, 56, 57; at 72, take in the pairs of petal 68; at 73 leave off two pairs, and one at each succeeding pin on the right side of this section of the cross; plait the pairs of petal 69 and take them in at 75; of the three pairs left at 76, the right one is hung up, the other two plaited to 77.

Taking the left of the two pairs of 65 as workers, continue the margin; take in petals 71 and 70, and cut them out; at 77 take in the pairs of the plait from 76, and cut them out; at 78 leave the margin.

Return to the centre of the square; plait the pairs of 32 and the pairs of 73. Take these and also the pairs of 57 and 58 (twisted); you now have twelve bobbins in your hand; regard each three bobbins as one, and make a c.s. at 79. Take the two left-hand bobbins of 79, twist them and the pair left off at 74; c.s. at 80, and so on down that arm of the cross to 81; take one pair of 81 into the margin, and cut it out.

Now work the upper right-hand quarter of the square in the same way. Resume the margin at 17; at 82 hang on two pairs, plait them to 83 and work the section of the cross, taking in pairs at each pin on the left; at 84 leave off two pairs for the flower, and go back to the margin at 82. At 85, 86, hang on two pairs each; at 87 hang on two pairs, and work this corner just like the opposite one. Work the flower as before, then continue the section of the cross, taking in the petal pairs as shown and cutting them out; at 88 take in two pairs from 79 plaited; of the three pairs left at 89, one is hung up, the other two

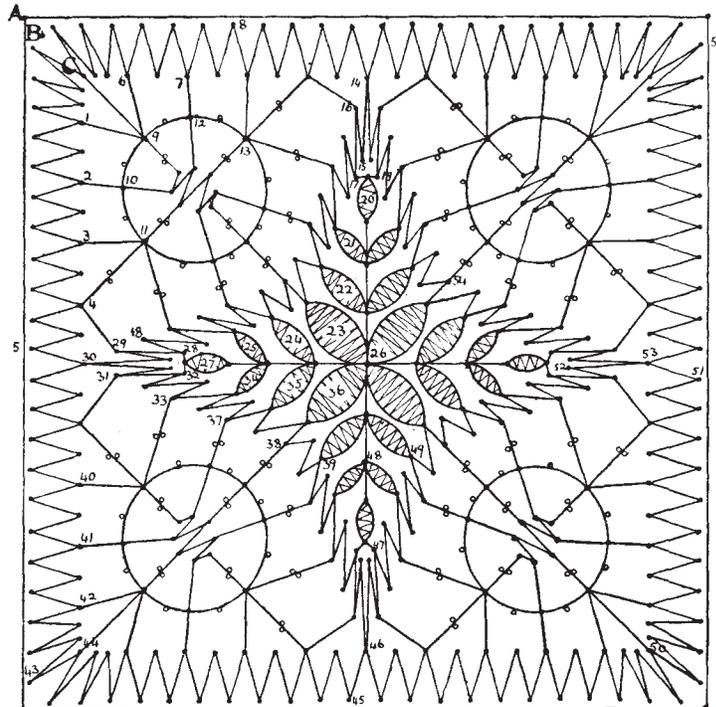
plaited and taken into the margin at 90. Work the margin from the corner, taking in the leaf-pairs and cutting them out.

Take the next pair of 79, work it as before down the middle in succession through the pairs left off from the cross to 91, and cut it out. Now work the last section of the cross from 93, taking in successively two pairs (plaited) from 92, the seven pairs from the line of pins between 79 and 91, the two remaining pairs of 79 plaited, and the seven pairs from the line of pins 80 to 81. Leave off two pairs each at 94, 95, 98; these, with two pairs hung on at 102, make the fourth flower. Above 96, 97, 99, 100, 101, cut out two pairs each from the middle of the c.s. passives. Plait the remaining pairs to 104, take them into the margin and cut them out; continue the margin, take in the two petals and cut them out. Work the other side from 102, take in a petal at 103, and cut it out; work both margins to the corner. At 105 cut out the inner passives and the workers from each side; plait the other two pairs, fasten them together with the outer passives at 106 and cut them out.

Note carefully the directions given on page 94 for hanging on additional bobbins, and remember, when you cut a pair out, to fasten the threads (having first taken the workers through them) by a knot as nearly invisible as possible. This is, however, not necessary in the case of the threads cut out above 96, 97, 99, 100, and 101, as being in the middle of a solid piece of cloth-stitch they do not tend to unravel, and may simply be cut off close.

*No. 31.—Square*

This little square may be used to insert in the corners of a tea or tray cloth, cushion slip, cradle cover, or, indeed, in an endless variety of ways that will suggest themselves to the ingenious worker. It



requires thirty-three pairs of bobbins, wound in pairs with Mecklenburg thread No. 8.

Hang four pairs at A and combine them by a c.s., taking each pair as one bobbin; two pairs go on each side to form the margin of the square. This margin is slightly different from those already shown, and is

worked thus: Plait the two margin pairs; take the inner pair, twist it, make a c.s. with the workers of the c.s. band also twisted; then twist both pairs of the margin, and continue the plait again. Hang six pairs at B. Hang four pairs at C, and combine them by a c.s., taking each pair as one; the middle two pairs will then be plaited; the left-hand pair will form the workers on the left, and is to be taken through the three pairs hanging on the left of B, and similarly the right-hand pair of C will be taken through the three pairs hanging on the right of B, and form the workers for the right-hand c.s. band.

Work the margin on the left, hanging on two pairs at 1, 2, 3, and four pairs at 4, to form plaits, till you reach 5; leave this side and go back to the corner. Work the right side, hanging on two pairs at 6 and 7 to form plaits, till you reach 8. Now work the plaits and circle. The plaits from 1, C, 6 are combined by c.s. at 9, taking three bobbins as one; take one plait from 9, and the plait from 2, c.s. at 10, taking two bobbins as one; with plaits from 10, 3, 4, c.s. at 11, taking three bobbins as one; 12 like 10. Next work the circle of c.s. in the middle with the pairs of the plaits from 10, 9, 12, 11, as shown. Complete the circle in the same way, working round from 11 to 13 and from 12 to 13; at 13, c.s., taking three bobbins as one. Now continue the margin from 8 to 14, taking in or leaving out pairs where shown.

After 14, cut off the two marginal pairs and the nearest two pairs of passives, leaving three inches of

thread ; knot the threads together temporarily, and pin the knot down out of the way outside the pattern. Of the other four pairs of the braid, take the right pair of workers through the other three to 15 ; back to 16 and take in the plait ; at 17 leave off one pair. Continue this c.s. band to 18, taking in and leaving off pairs where indicated.

Set a pin at 19, hang on it one additional pair ; c.s. with the pair of 17 (both twisted), set pin, and work petal 20. Set another pin at the end of the petal and plait the pairs. Work petal 21 ; c.s. (taking two bobbins as one) with the plait from 20 ; hang up the pairs of 21 and continue the plait ; similarly with petals 22, 23 ; set pin 26 and turn the plait to the left ; take petals 24 and 25 through it as before. Work 27, set a pin at the end. Start the c.s. band again at 18, take in a pair from 27 at 28, and the plait at 29 ; at 30 connect with the workers of the margin. Continue as far as 33, leaving off two pairs at 31 and at 33, and taking in at 32 the other pair of 27.

Work petals 34, 35, 36, and go on from 33, taking in the petals and leaving off two pairs at 37, till you come to 38. Return to the margin at 30, work to 43, hanging on two additional at 40, 41, 42. Work the second circle like the first, then resume the margin to 45.

From 39 continue the c.s. band, leaving off pairs for the petals and taking in the plaits, and at 46 taking in three pairs from the margin. On reaching 47, work the petal and stem (as from 17) ; take the



No. 30. SMALL MALTESE SQUARE  
No. 31. MALTESE SQUARE

next petal through the stem at 48 as before. Work down the c.s. band, taking in petals 48 and 49. Leave off two pairs for the largest petal, work it, and fasten it by a "sewing" (p. 94) into the pinhole at 26, also the pairs of the stem.

Work the margin 46 to 50 ; here hang on two additional pairs. Work the plaits and circle as before, and the margin to 51.

Continue the c.s. band of the central figure, leaving off pairs for the petals. Work the plait for the stem from 26, and the petals as far as 52 ; resume the c.s. band, connecting with the margin at 53, down the next side to 54 (taking in the petals and leaving off pairs for the plaits). Margin to 55, then the fourth circle.

Return to 54 and continue the band, taking in petals on one side and plaits on the other. Each time you take in two pairs, cut out two pairs of passives in the middle of the c.s. so as not to have more than five. At 19 fasten the workers by a sewing into the loop of the pair hung on there.

Continue the margin from 55. On reaching 14, cut off the bobbins of the workers, leaving three inches of thread ; thread one into the pinhole at 14, knot them very neatly, and cut off short ; similarly with the workers of the central band when they reach 14.

Take out the pin which holds the knot previously made, undo the knot, tie the threads of the marginal pairs neatly together, and cut off short. Cut off all the other bobbins, take the square off the

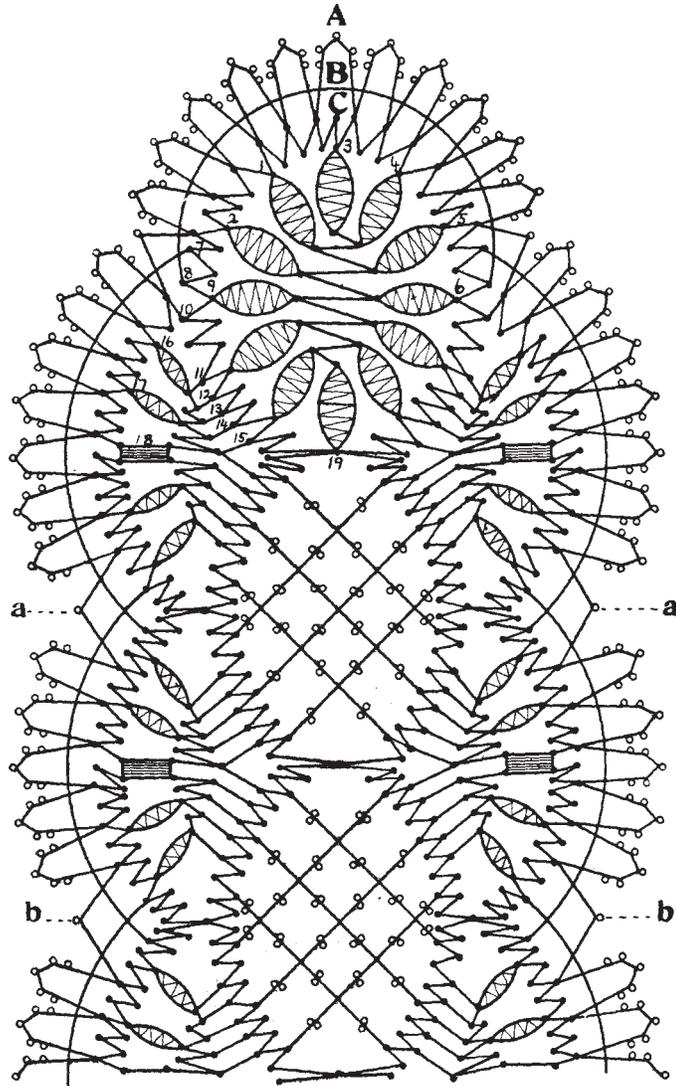
pillow, thread each hanging end in turn with a needle; darn it neatly for a quarter of an inch or more through the c.s. bands, then cut it off close.

This square looks better (though it is rather more complicated to work) if the marginal band is kept the same thickness throughout by cutting out passives from the middle whenever others are taken in, so that the number never exceeds three pair; they must be hung in again afterwards as required. This has been done in the specimen photographed.

*No. 32.—Lace Tie.*

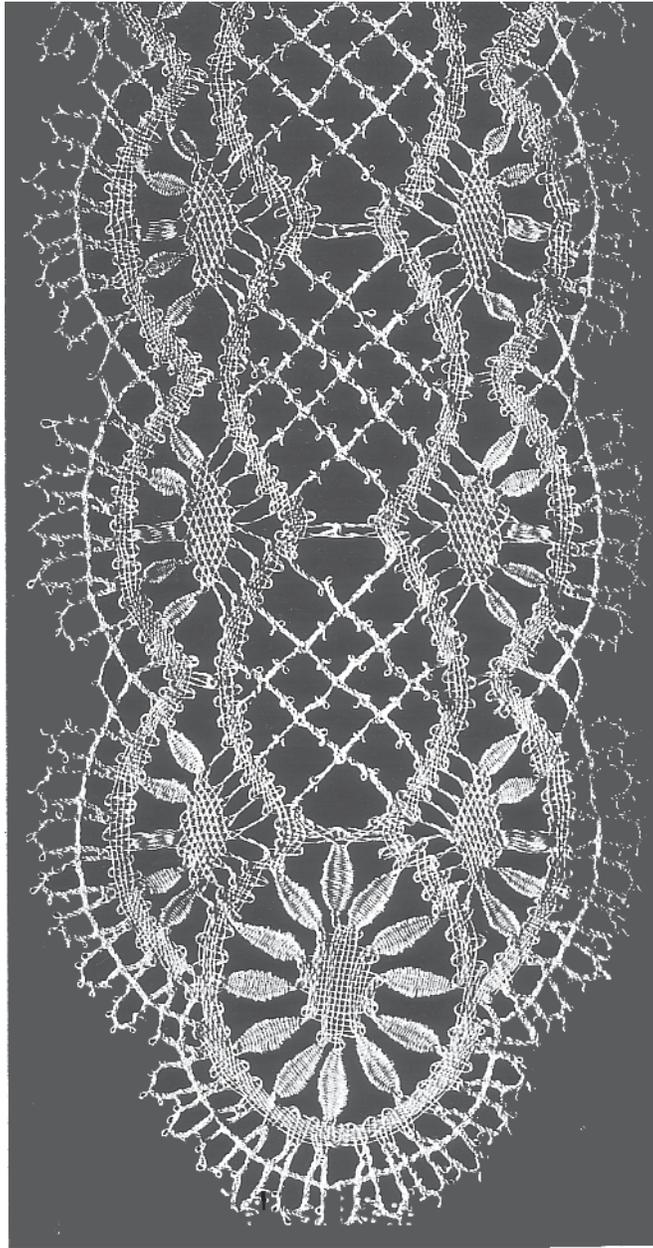
This pretty and useful tie may be worked with Mecklenburg thread No. 10, or with lace silk. It takes forty pairs, and the bobbins must be wound in pairs. Trace the pattern once from the end to *a . . . a*, and twice from *a . . . a* to *b . . . b*. The latter section is repeated as often as is required to make the tie the proper length. A yard and a half is a frequent length, which would require twenty-nine repeats, besides the end pieces. This length allows for the tie encircling the neck twice as well as making a bow; if it is only wanted to go round once, eight repeats less would suffice.

Hang four pairs over a pin at A, twisting the four threads once round the pin; make a plait with the four bobbins that fall on the left of the pin, and a plait with the four on the right. Hang four pairs at B, and do the same with them. The left plait of A and the left plait of B make the margin on the left-



PATTERN NO. 32

hand as shown in the diagram, and the other two plaits the right-hand margin. At C hang twelve pairs; with the 6 falling to the left of the pin, work the c.s. braid on the left, and similarly with the others on the right. At each of the points 1, 2, 3, 4, 5, 6, hang on two pairs for the petals of the flower. Work round the left side to 8; at 7 two pairs are left off to make the inner plait of the next scallop, and at 8 two pairs are taken in from the plait of the first scallop as shown. Similarly on the right side; work it to 6, then work the flower. At 9 take in the pairs of the petal, and hang on three pairs. You now have eleven pairs; work from 9 through four of these to 10; with the right pair of 10 work back through the other three to continue the c.s. band surrounding the flower; with the left pair of 10 work through the remaining six to make the c.s. band of the next scallop. On the other side, *five* additional must be hung on instead of three, otherwise it is worked in the same way; after 6, four pairs go to the inner band and seven to the outer. The middle of the flower is worked in cloth-stitch, and the lozenges in the scallops in half-stitch. On finishing the flower the petals are taken into the cloth-stitch as indicated. A pair is left out at 11, 12, 13, 14, 15, to be taken into the lozenge, and two pairs each at 16 and 17 to make the leaves. At 18 the workers of the c.s. braid and of the lozenge are formed into a rectangular bar (see p. 96). At 19 one pair of the petal is taken into the c.s. band on the right, the other into the band on the left, and the workers of the two bands are com-



NO. 32. MALTESE LACE TIE

bined in c.s. The ovals down the middle are filled in with plaits, crossing as shown, and ornamented with picots. The working of the rest is obvious.

On reaching the other end of the tie, the bobbins are cut out at the points corresponding to those where they were hung in ; the joins must be made very neatly.

## CHAPTER X

### PLAITED LACE

Je m'avisai, pour ne pas vivre en sauvage, d'apprendre à faire des lacets. Je portois mon coussin dans mes visites, ou j'allois comme les femmes travailler à ma porte et causer avec les passants. Cela me faisoit supporter l'inanité du babillage, et passer mon temps sans ennui chez mes voisines.

JEAN JACQUES ROUSSEAU, "Confessions"  
(under 1762).

PLAITED lace is perhaps the earliest of all laces. We have seen<sup>1</sup> what an important part is played by plaited patterns in the oldest pattern-books. The idea of reviving these old designs is very tempting, but it offers many difficulties, for the laces most in fashion in the sixteenth century do not at all fulfil our present requirements, especially in the matter of solidity. We have, nevertheless, included Nos. 33 and 34 as specimens.

Plaiting, however, is bound to survive in laces in some form or other. It is so necessary a development that every lace-making district offers some variety of plaited lace, hence, like Torchon, it bears no geographical name. Our examples come from Saxony, Le Puy, and Russia. Plenty of interesting specimens are to be found in Italy. England has less of the kind to show, and that principally as a branch of "Maltese."<sup>2</sup>

<sup>1</sup> pp. 17, 26, etc.

<sup>2</sup> See p. 145.

The technique of plaited laces is very simple. Our reason for placing it towards the end of this book is that to make a good effect with such slight material considerable intricacy is needed. The material consisting, as it does, almost entirely of lines with no large solid figures, many lines must be introduced; this presupposes a fair number of bobbins, and the mazy designs are too puzzling for a beginner to follow easily.

The elements of plaited lace are plaits of two, three, and four pair; ornaments, of which the commonest are some form of leafwork; and footings of different kinds, preferably not plaited, as other footings offer greater firmness.

The ordinary *plait of two pair* is fully described on p. 95.

The *plait of three pair* is formed like a common hair-plait, each pair being taken as one thread.

To form a *plait of four pair*, make c.s. with the right pair of the left plait and the left pair of the right plait, and set a pin between them at the point where the two plaits are to unite to form the plait of four. Then c.s. with the remaining two pairs *over* the pair of the first set which falls between them. Resume the first set, c.s. *over* a pair of the second set, and so on, forming each plait alternately over a pair of the other.

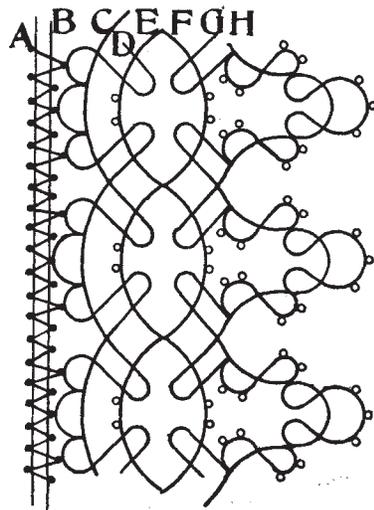
Neither of the two latter forms of plait are used for their own sake. At best they are a shade clumsy in comparison with the first, but the construction of the lace may require them.

The next essential of plaited lace after the working of the plaits themselves is the formation of their *intersections*. That of two plaits is made by a single c.s., in which each pair plays the part of a single thread. That of three plaits is made by a c.s., in which three bobbins are taken as one. Other intersections are comparatively rare.

The ornaments used to break the monotony of the plaits are most often leaves, flowers, and stars of barwork (p. 96), because the same number of bobbins is required for these as for a simple plait. Lozenges and other figures in c.s. and h.s. are also used, especially at points where a number of plaits come together.

*No. 33.—Lace*

We give here a very charming edging taken from Le Pompe (see p. 17). We have added, to give it

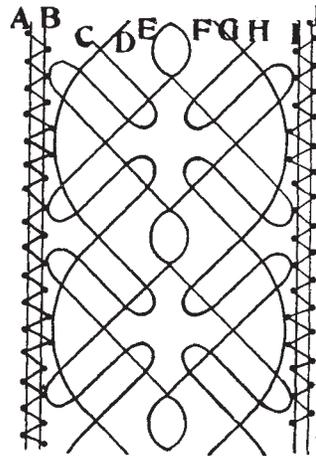


greater firmness, a simple footing (two pairs of passives, twisted each time, and the workers twisted between them). Wind fifteen pairs with Mecklenburg thread No. 6; hang two at A, one at B (these for the footing), two each at C, D, E, F, G, H for the plaits. The working is quite obvious, the diagram showing sufficiently

where the plaits cross. The only difficulty is in shaping the curves well. In some places the picots enable this to be done; in other places (e.g. in the four loops in the centres of the ovals) we have found it useful to set several pins on the inside of the curve to keep it in shape. Pins may also be set, if you find it of assistance, wherever the plaits intersect, though we have not thought it necessary to indicate these pins in the diagram.

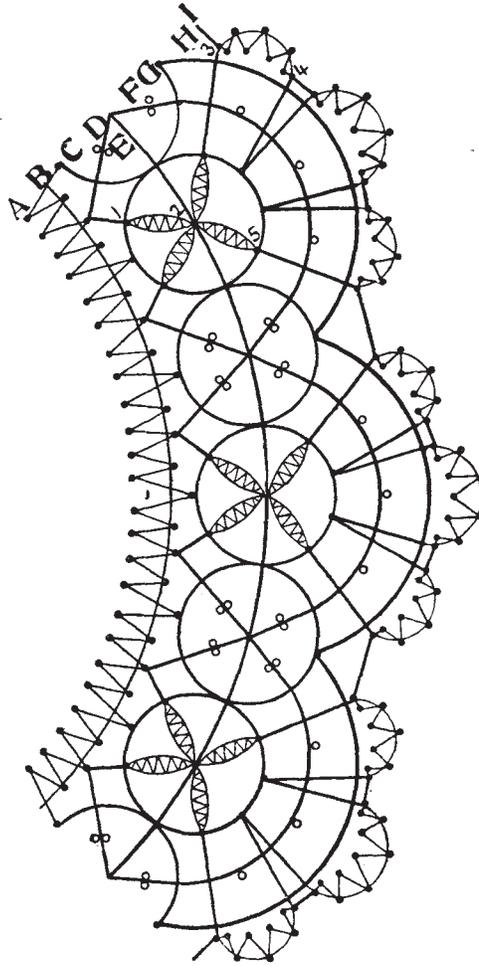
*No. 34.—Insertion*

This insertion is likewise taken from Le Pompe, with the addition of a footing (as in No. 33) to make it firmer. It is a good deal similar in character to the edging. Wind eighteen pairs with Mecklenburg thread No. 6, hang two at A, one at B (for the left margin), two each at C, D, E, F, G, H (for the plaits), one at I, two at J (for the right margin). What we have said about working the edging applies equally to the insertion; set pins, if you find it useful, where the plaits cross, and set pins inside the loops and curves to keep them in shape. 4

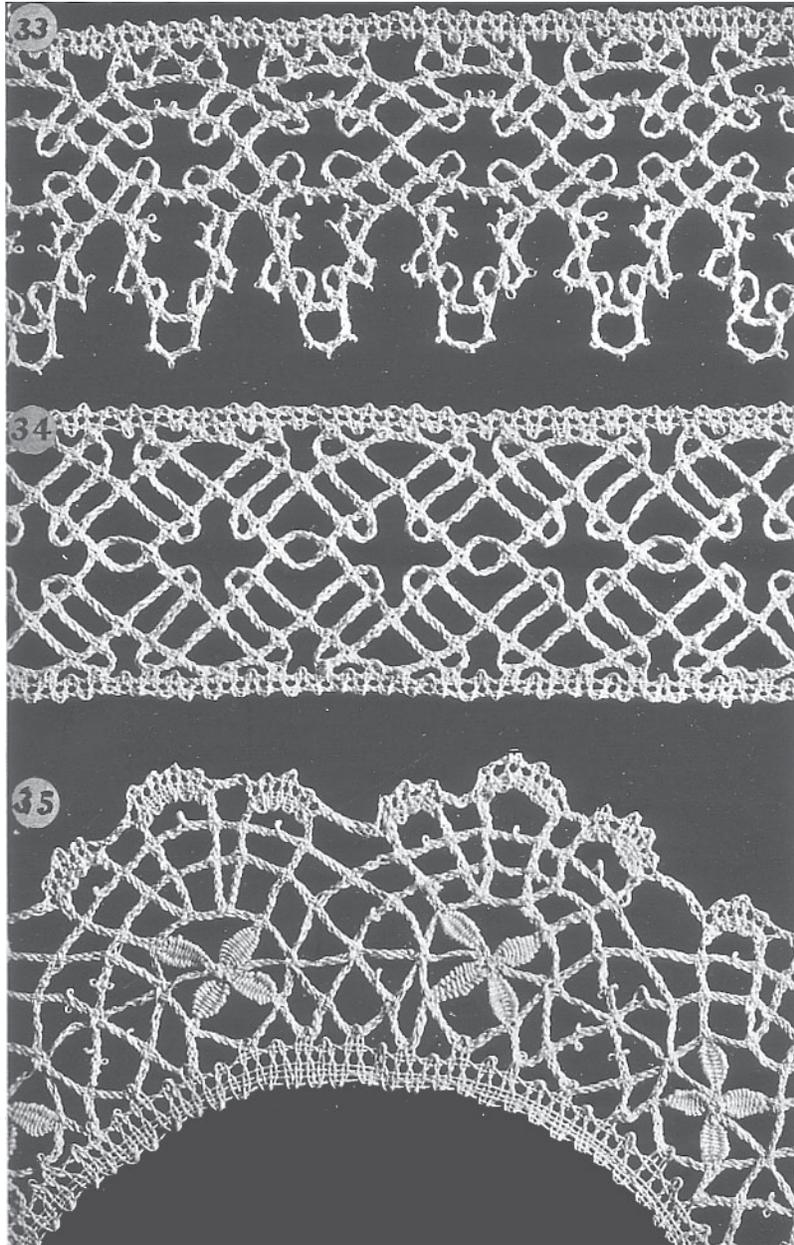


*No. 35.—Edging for Round D'Oyley*

This is a useful edging for a round d'oyley. It requires eighteen pairs of bobbins, wound in pairs



with Mecklenburg thread No. 6. Our pattern is a quarter of the whole; the tracings must be fitted



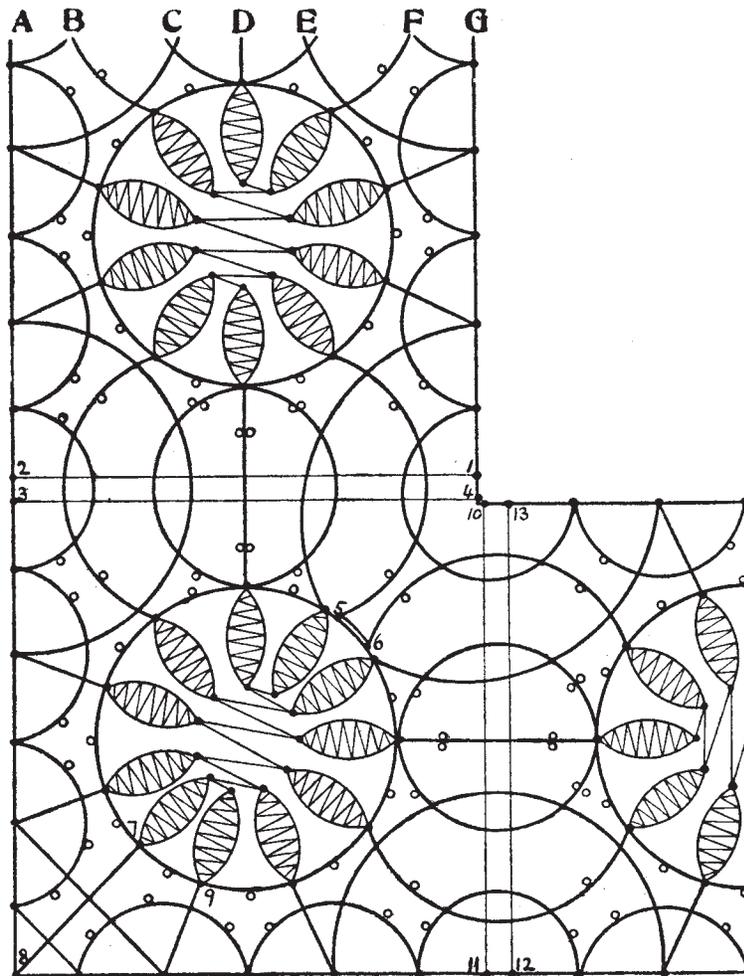
NO. 33. PLAITED EDGING (AFTER "LE POMPE")  
NO. 34. PLAITED INSERTION (AFTER "LE POMPE")  
NO. 35. PLAITED EDGING FOR ROUND DOYLEY

carefully to one another so that they complete the circle accurately. Hang three pairs at A, one at B (these are for the margin), two each at C, D, E, F, G, H, I. Begin making the plaits and intersections in the usual way. At 1, make a petal; at 2, take the plait through it and set a pin; leave the pairs of the plait hanging, make another petal, and then the intersections with the plaits from F, H, and I. From 3 with the four pairs of the plaits make a little curved band of c.s., twisting the workers between the outer passives and the other two, till you come to 4; from 4, two plaits start again. The other two curves of the scallop are made in the same way. When the plait of the scallop is brought back to 5, its threads are formed into a petal. Take the pairs of the plait hanging from 2 through the petal, take out the pin at 2 and set it again below these four pairs; make the left two into a petal, and plait the right two very tightly, so as to keep the centre of the flower well in place. The rest of the working is quite obvious. On completing the circle, the finishing off is done in the usual way by threading the loose ends into the loops where the bobbins were hung on and fastening them neatly.

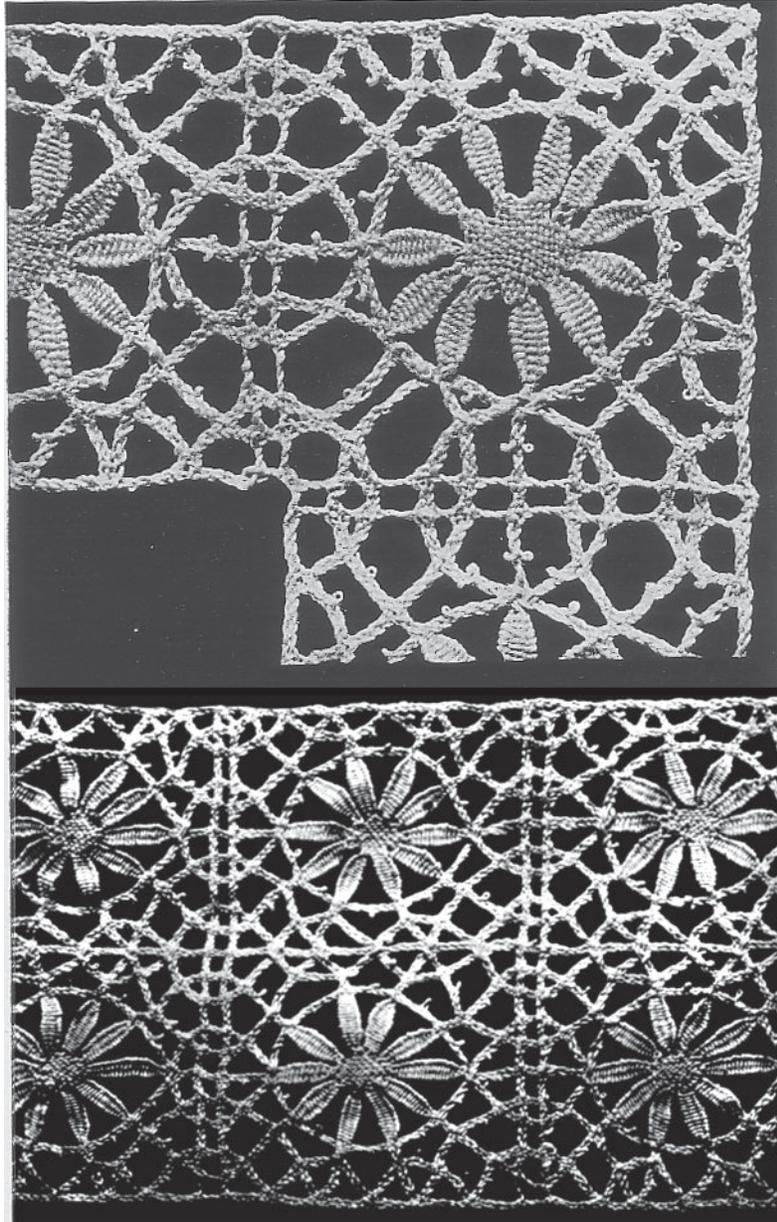
*No. 36.—Cornered Insertion*

This insertion is quickly made, and wears well. It is very handsome in pillow-cases, especially over an underslip of coloured linen; the sheets could then

be trimmed with No. 37 to match. It would trim table linen or a linen dress, white underskirt, etc.



Harris's No. 25 2-cord thread ; twenty-two pair of bobbins, with six extra pair for the corners. Hang on two pair at A, D, G, four at B, C, E, F. The course of



No. 36. PLAITED INSERTION WITH CORNER, AND DOUBLE INSERTION (reduced)

the bobbins is too simple to need much explanation. At 1 take one pair from the right-hand edge straight across all the plaits in c.s., twisting it twice between each pin. From 2 to 3 form a plait of three pair for the left-hand edge, and then bring the single pair straight across to its own border again.

From 5 to 6 there must be a plait of four (indicated in the pattern by a double line). Add four pair below 6 for the leaf and one of the plaits, and another two pair to form the extra leaf 7, cutting them out at the corner 8. Cut out four more pair at 9. Points 10, 11, 12, 13 in the same way as 1, 2, 3, 4. Here the pattern begins again.

The double insertion takes only forty-two pairs, the two edges being merged at the middle. The connecting cross line 1—2 is here formed by a plait instead of a single pair, obtained by borrowing one pair from the first plait which crosses it after 1. This pair is returned to its old place on the way back just before 4. Otherwise the working is the same in both cases, and the effect of the double pattern is far richer.

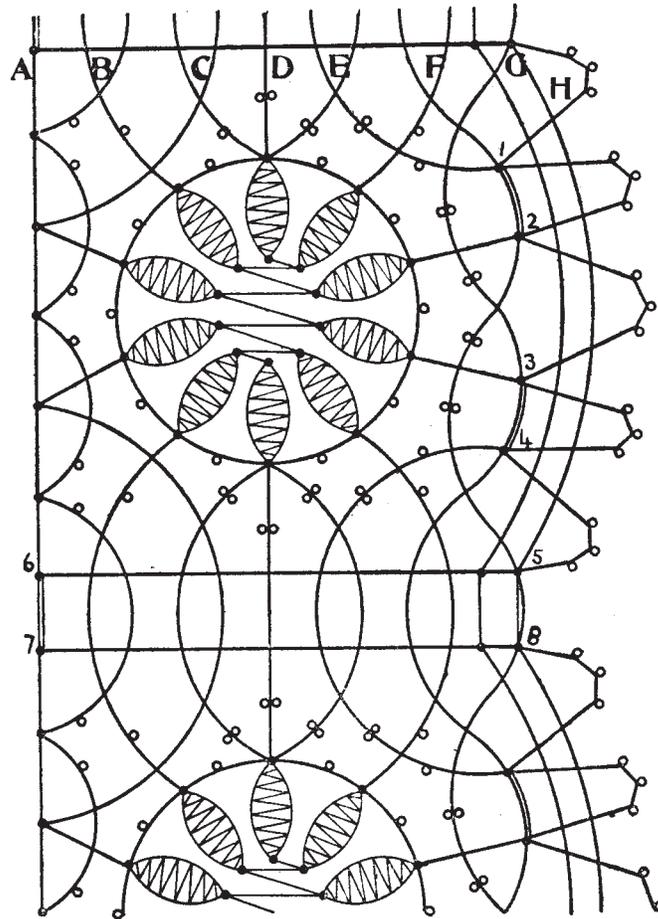
*No. 37.—Edging to match No. 36*

Harris's No. 25 2-cord thread. Hang two pair at A, D, four at B, C, E, F, G, H, twenty-eight pair in all.

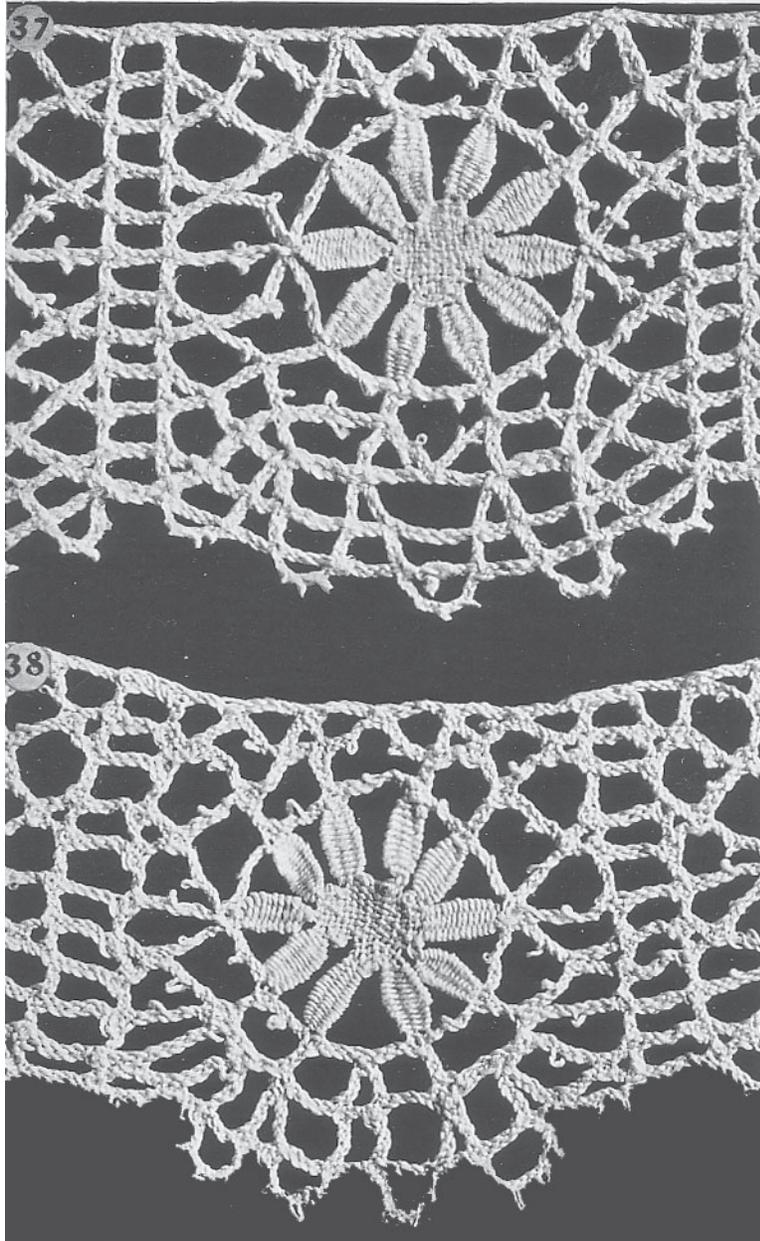
From 1—2, 3—4, 5—8, 6—7 the plaits are of four pair (indicated by double lines), otherwise they are

always simple plaits, and their course can easily be followed in the diagram.

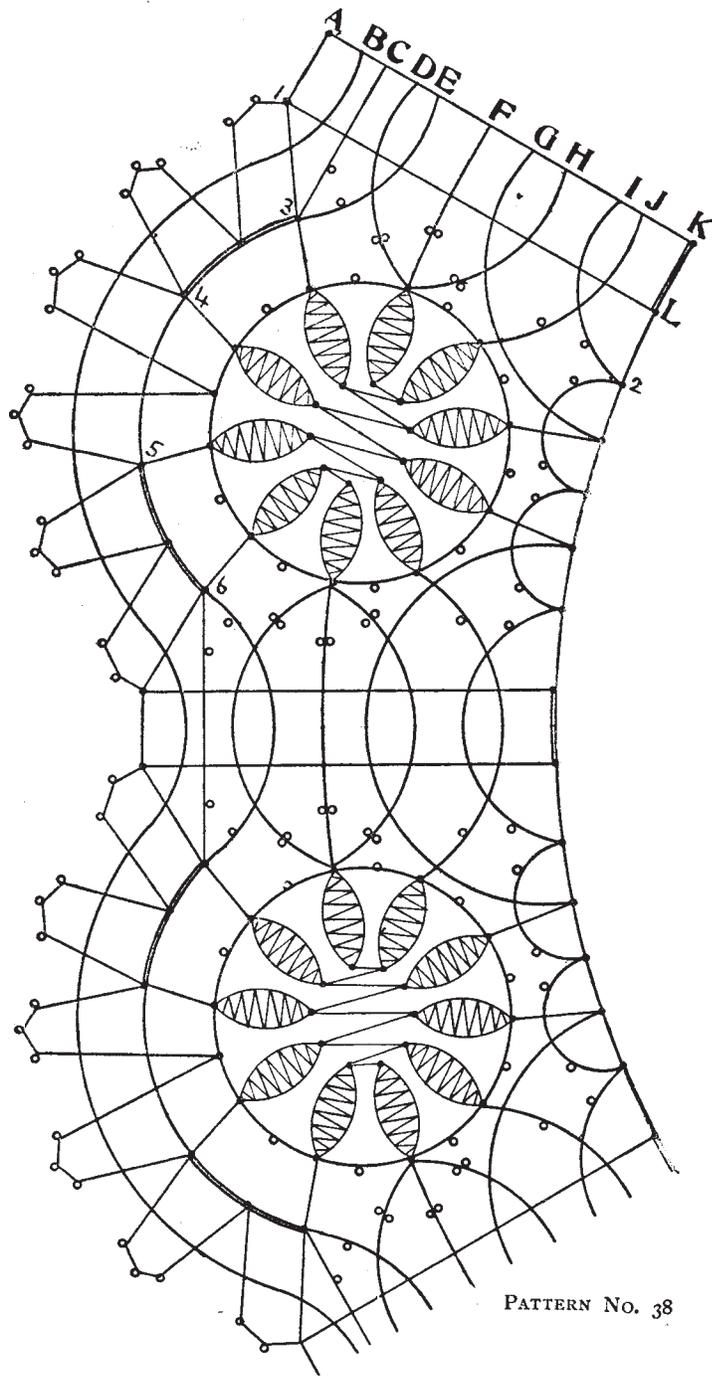
Instead of a single pair being taken across from



5—6, as was the case in the last insertion, the plait usually forming the outer scallops serves the same purpose.



No. 37. PLAITED LACE  
No. 38. CURVED LACE TO MATCH



PATTERN No. 38

*No. 38.—Round Table-centre*

This is a slightly simplified version of No. 37, fitted to a curve on the principles laid down on p. 74. The table-centre when finished will be 15 in. in diameter and show twelve repeats of the pattern. The round of linen should be embroidered heavily with Moravian cotton in padded satin stitch. If left plain, it would make a good mat for the basin on the wash-stand.

Harris's No. 25 2-cord thread; twenty-four pair, four at A, two each at every point from B to K.

Start at A with a plait crossing all the other pairs. From K to L make a plait of four. At L separate and bring a plait across to 1, taking the other on to 2. Other plaits of four are needed from 3—4, and again from 5—6.

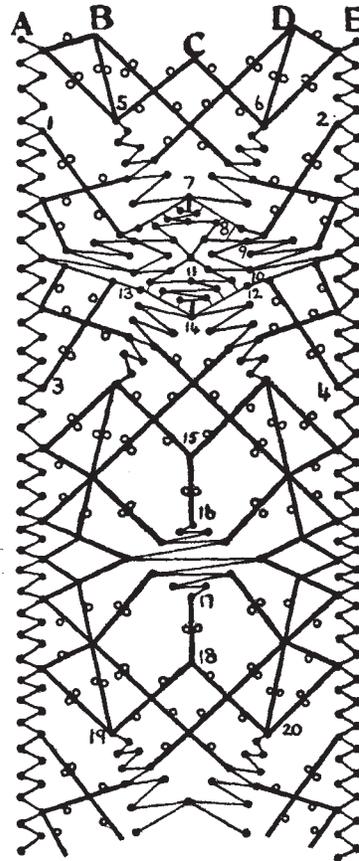
*No. 39.—Insertion*

This insertion is a French model from the district of Le Puy. It is easily and quickly worked, and is strong and firm enough for most purposes despite its very open appearance.

Wind twenty-six pairs with Mecklenburg thread 6; hang five pairs at A and E, six at B and D, four at C. Start the edges at A and E in simple c.s. At 1 and 2 on each side bring out two pairs in a plait to help to form the thicker part of the star. These plaits return to their respective borders at 3 and 4. From 5 and 6 start the two upper rays of the star; the diagram shows where plaits are taken in and left out.

At 7 cross the two pairs of workers without twisting. At the base of these rays, the two pairs on each side nearest the border go to

start the two middle rays on the right and left; the two centre pairs come down to the ring in a plait, and the remaining six pairs singly. It is best to set pins between the threads of these pairs, in order to force back the workers of the rays and separate the c.s. of the rays well from that of the central ring. After 8, return your workers only through two pair of passives to make the right side of the ring; for the left side, start with the right of the other three pairs as workers. At 9, twist the workers twice, and cross them with the workers of the right middle



ray, which are not to be twisted; similarly at 10 and at the two corresponding points of the opposite side. At 11 let the workers and the left pair of passives of the right side hang over a pin, and take the workers of the left side the whole way across. At 12 and 13 cross your workers with the last pair of

passives, which take their place. At 14 take one pair of the plait into the c.s. of the rays on each side, and cross the workers of the two rays. From 15 to 16 make a plait of four pairs. At 16 begins a h.s. lozenge.

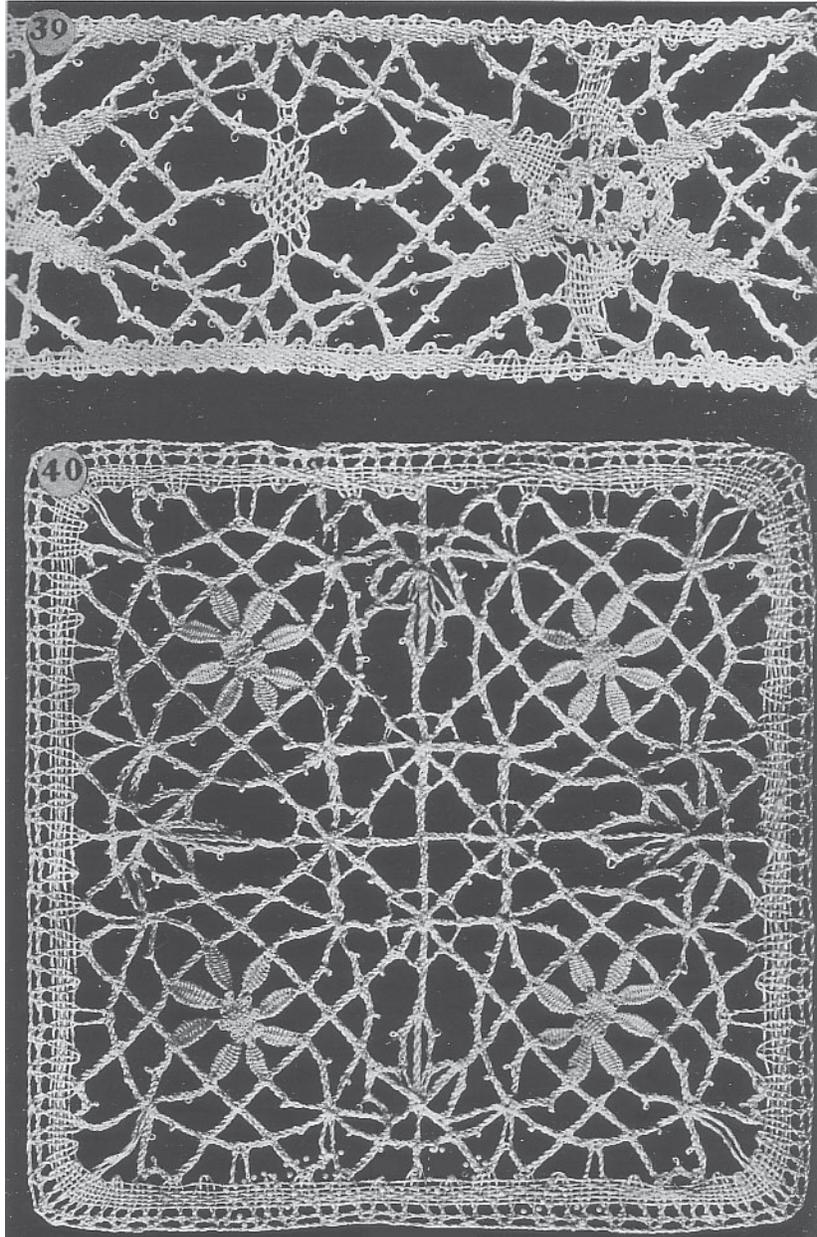
Make two picots facing each other in the middle of each longer line, one only in each shorter line.

*No. 40.—Square (see Sheet 1)*

This square is for one of the chequered bedspreads in vogue, where it might alternate with the Russian square No. 7 and with squares of filet guipure. It is quickly worked, and for its size takes a relatively small number of bobbins, twenty-six pair.

Thread, Harris's No. 25 (2-cord). Hang four pair at A, C, E, two at B, F, G, eight at D.

Begin at A, bringing one plait round the circle B C, etc., until it eventually reaches A again, to which point it is fastened by a sewing. The other plait from A goes straight to 2, crossing those that start from B, C, D. Begin the border at D. Of the eight pair at D, two form a plait, three are passives in the cloth, two form the outer edge, as in No. 11, and the remaining pair are the workers, twisted between the 3 passives and the outer edge. At 1 the workers are caught into the plaited circle and return to the border. At 2 the plait from A touches the border, goes out to 3, to which point it is fastened by a picot, and returns to the border at 4. Thence it goes to E, where the border workers again join it and then



No. 39. PLAITED INSERTION  
No. 40. PLAITED SQUARE (reduced)

return. Pairs for two new plaits are hung in at this point. The old plait goes on to 5, 6, 7 (as points 2—4), and thence back to the circle.

Now form your flower with the plaits coming from C and E; 8 is like 1; at 9 the plait from D, having touched the border, sends out a single pair to touch the circle and return again to 9. The plaits at 10 and 12 are looped in a similar way to the point of intersection 11. At F hang in two new pair for the plait F—11.

At 13 you will have three plaits at your disposal; take one back to A, thence to 14, and up again to 16. With the other two make a plait of four from 13 to 15. At 15 take a single pair out to either side and continue a simple plait from 15 to 17, where the single pairs forming the small circle come in again to form a plait of four pairs. At 18 two of these start the second plaited circle; the other two go to form petal *a*.

These circles resemble one another too much to need fresh explanation. Sewings are required at 19 and 18, 20 and 21, and the corresponding points in the last circle.

At G the last two pair are hung in. At 23, the corresponding point on the third side, two pair are cut out; this difference necessitates a sewing at 22 to attach the loop of plait at 24, and the same at 25.

Cut out two pair at 26, four pair at 14, fasten the single pairs of the last small circle to the existing plait by sewings at 27 and 28. Knot off the plait of four at 13, and the other plaits one at B, two at C, the rest at D.

This knotting off must be done after the last stitch has been made, the pins all removed, and the lace turned over on the wrong side.

*No. 41.—Triangle (see Sheet 1)*

This triangle forms a handsome and solid ornament for the corners of a pillow-case or cloth. Its only real difficulty consists in the number of bobbins, a difficulty inherent in almost all pillow-lace triangles except those of Russian lace.

D.M.C. thread No. 30; fifty-eight pair. Hang on six pair at X and add one pair to the middle of each row of c.s., so that by the time you reach A there are fourteen pair; after that add one pair to every other row, so that by the time you reach B forty-four more pair have been added, to supply the twenty-two further plaits which start from this side. Adding pairs to a thick c.s. border like this one is a simple matter. Hang each additional pair to a pin outside the pattern, and a couple of inches above the place where it is to be added. Work your c.s. as usual and take the additional in in the middle of the braid. When the lace is finished, with a pair of sharp scissors cut off the ends of thread flush with the braid.

From A cross only six pair of passives in your c.s., take out two of these at 1 for the plait. At 2, with the right-hand pair of the remaining passives as workers, c.s. across two more pair. At 3, with the left-hand pair as workers, c.s. across the two last pair. Unite these two narrow bands of c.s. by a whole-stitch at 4, 5, etc., all down this side.



No. 41. PLATED TRIANGLE (reduced)

The plaits starting from the right side are only caught into the left border. At 7, with the plaits from 1 and 6, begin the right and left semicircle of petals, taking the other plaits through them between each pair of petals to meet in the centre of the flower, which starts in h.s. at 8. At 9 the pairs forming the petals meet again, and start a c.s. lozenge fed by the other plaits. Down the centre of the lozenge is a row of openwork formed by twisting the workers once each time they pass between the two middle pairs of passives.

The other flowers and lozenges are worked in the same way, being fed by the fresh plaits that come from the right.

At 10 set a pin to terminate the petal, continue in a plait to 11, take this into the border passives, form the corner as p. 93. At 12 take out the plait again to 10, fasten it there by a sewing, and continue your petals as usual.

From C onwards to 14 cut out two pair from the middle of the border every time that a fresh plait enters it. A plait from 13 goes to the border. At 14 take the plait into the border and out again at 15 to join the flower at 16, where it is knotted off. After 15 cut out the pairs as before. At 17 take in the three pairs of the first half of the left-hand border, and at 18 those of the second. At 19 cease weaving, cut all the threads, wind the workers tightly two or three times round the passives in reverse directions. Knot them firmly, and cut off all the ends neatly.

CHAPTER XI  
SAXONY GUIPURE

Ach wenn er nur käm  
Und mich emal nähm,  
Damit ich doch endlich vom Klöppelsack käm !

\* \* \*

Jetzt is er gekomme  
Und hat mich genomme,  
Jetzt bin ich nur ferner an'n Klöppelsack komme.  
—SAXONY FOLKSONG.<sup>1</sup>

THE guipures of this chapter have little or nothing geometrical about them. One pattern, it is true (No. 46), is of Arabesque scroll work, somewhat akin to a geometrical design, but all the others are attempts at a rendering more or less free of leaves, roses, "pines," palms, hearts, vine-leaves, and pansies.

While the designs are complex, the technical elements which go to build them up are of the simplest. There is no variety of grounds as in Torchon, or of "modes and fillings" as in Honiton. The figures of c.s. and h.s. are joined together by simple plaits and twists. These are coarse laces, most unjustly despised by the professional worker, and admirably suited for the amateur, who wastes neither time nor

<sup>1</sup> Its age has not made the Saxony lace trade respected. The boy from the Erzgebirge who taught us our first stitches would have scorned to know more than the elements. He said only poor people *made* lace, he dealt in it. And the heroine of the song shares the same opinion. If only she could marry she would get rid of her lace pillow, and when she marries she only has to work at it the harder.

eyesight in making them. The patterns are all effective, the finer ones discreetly so, as becomes a dress or handkerchief, the coarse ones boldly, as is needed in house decorations, large covers, window curtains, sheets, pillows, and table linen.

We have called these laces Saxony guipures for the good reason that nearly all the models come from Saxony, or just across the border in Bohemia. One, it is true, is French; perhaps a Frenchwoman would think the chapter better named Le Puy guipure, and an Italian, Rapallesc lace. But in these days, when it is the habit to sneer at German art and to question the workmanship of anything made in Germany, let us be fair to the Vaterland and not be ashamed to acknowledge our indebtedness.

These laces introduce no new technical points. Any one who has worked through chapters ix and x will find few difficulties beyond the greater number of bobbins to control. But no one should begin on this chapter without at least having mastered chapter ix.

The great point in working Saxony guipures is to see that as many threads enter your "mat" as must go out of it. Once those numbers cease to correspond, not only is one part of the lace overcrowded, but another is impoverished. Still, there is no need to be over-conscientious, and undo large pieces of work because of some such slip; a little ingenuity will generally bring back the erring bobbins into place. In our diagrams the connecting plaits are indicated by thick lines, the simple twists of two threads by finer ones.

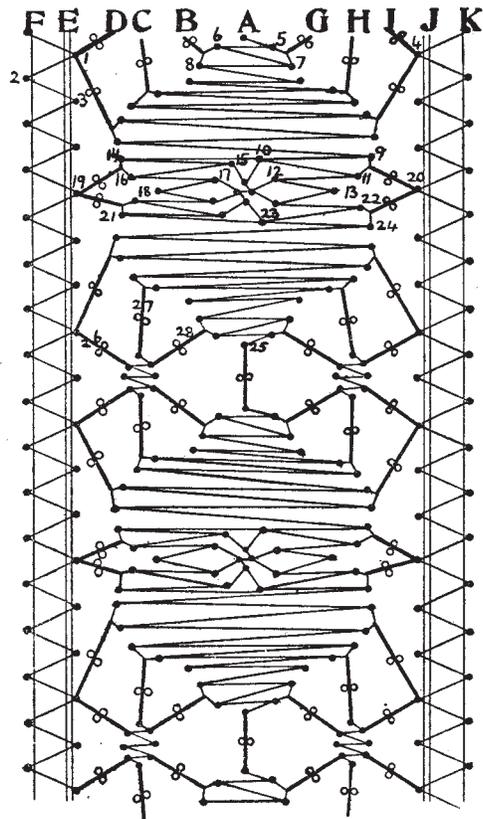
*No. 42.—Insertion*

This insertion, composed of large flowers in half-stitch connected by plaits, is simple to work and very effective. It should be worked in Mecklenburg thread No. 6, and requires twenty-four pairs. Hang four pairs at A, two each at letters B to K. The margins are the same as No. 29. Each time twist the pair of F but not the pairs of E, and twist the workers between the pair of F and the nearest pair of E, but not between the two pairs of E. At 1, 4, connect with plaits from D and I respectively.

Plait the pairs of B, C, G, H, making picots, also the pairs at 1 and 4. Proceed to work the flower in half-stitch, beginning with the left of the four pairs of A, and working in the direction of the lines in the diagram. One pair of the plait from G must be taken in at 5, the other at 7; one pair of the plait from B at 6 and the other at 8, and similarly with the plaits from H, C, 4 and 1, as the diagram shows. On setting pin 9 you will have sixteen pairs in the width of the flower. With the pair hanging to the right of pin 9, work through the next eight pairs, set pin 10; h.s. below the pin. Of the two pairs making this h.s., work the right one back through six pairs (the remaining one being hung up at pin 9) and set pin 11; here leave off another pair, which is to be plaited with the pair of 9. Continue the half-stitches to 12, where a pair is hung up, and on to 13. Now take the other pair of 10, work it h.s. through the seven pairs on the left to 14, and continue like the

other side, leaving off a pair at each of the points 10, 14, 15, 16, 17, till you come to 18.

Plait the pairs left off at 9 and 11, also the pairs left off at 14 and 16, connect with the margins at 20



and 19 respectively and plait again (always remembering the picots). Next, the pairs from 10, 15, 12, 17 must be twisted twice, and with them work the tiny lozenge of cloth-stitch forming the centre of the flower; the diagram shows where the pairs are taken

in and left off again. Twist the pairs twice as they are left off.

Now continue the half-stitches, taking in pairs where shown, from 18 to 23 and from 13 to 23; at 23 the workers from 21 and 22 are combined, exactly as in lace 11. Thence work to 24, and continue the flower, following the line in the diagram and hanging up pairs where indicated for the plaits. When the flower is completed you will have four pairs left at 25; plait these as described on p. 181.

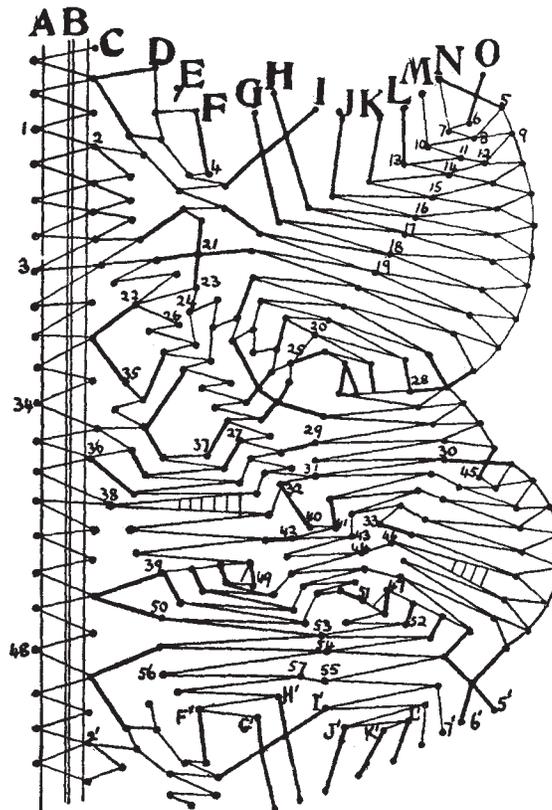
The plaits numbered 26, 27, 28 are worked into an oval of cloth-stitch, as the diagram shows, and similarly on the other side. This completes a "repeat" of the pattern.

*No. 43.—Lace*

This beautiful lace appeared in "La Mode Pratique" of 1899, No. 27, and is here reproduced by the kind permission of Messrs. Hachette & Co. It requires thirty-two pairs of bobbins and Mecklenburg thread No. 8, or if preferred it may be worked rather coarser with No. 6. The heart of the flower is worked in half-stitch, the five petals and the stem in cloth-stitch, the broad leaf half in cloth-stitch, half in half-stitch.

Hang one pair at A, two at B and C, three at D, E, and F, two at G, H, I, J, K, L, one at M, three at N, two at O. The thick lines connecting the "mats" are plaits; the thin ones are a single pair twisted from two to four times, according to the length, and the diagram shows clearly where they are taken in and out.

Take one pair of C as the workers of the margin, and work to 1; leave the margin. With one pair of F as workers, and the three pairs of E and one of D as passives, begin the c.s. stem. At 2 connect the



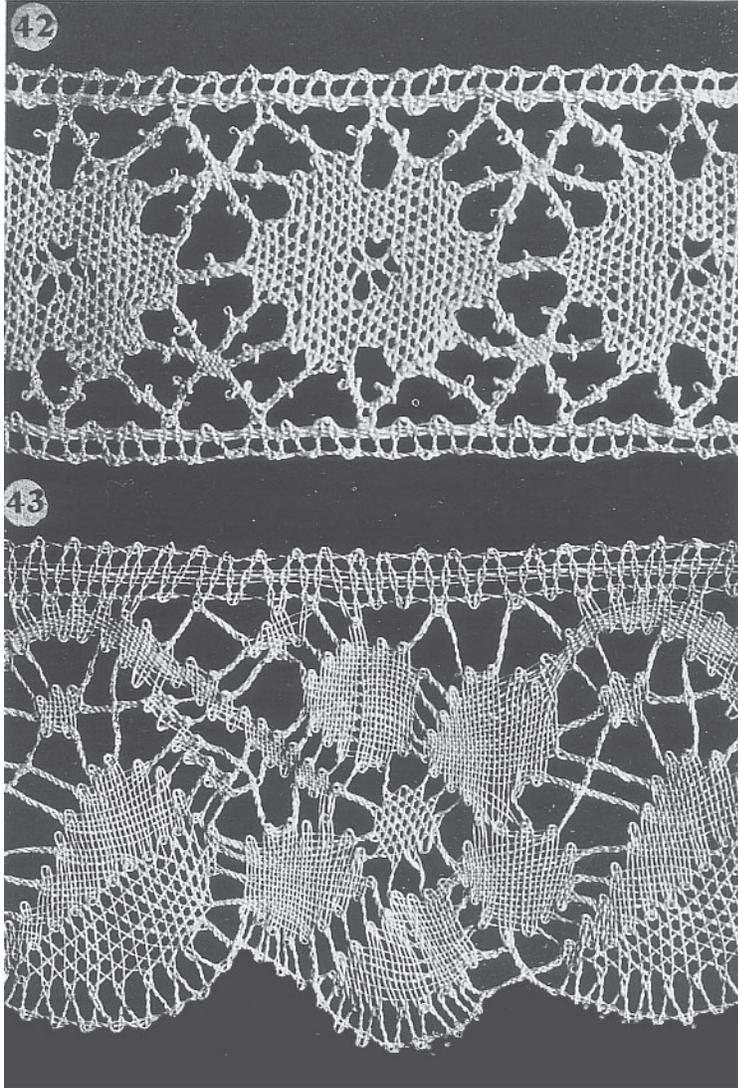
workers of the stem and the workers of the margin, and the same at the four following points on the inside of the margin. On reaching 3, leave the stem and margin.

Work the plaits from I, H, G, F, and make the oval of c.s., beginning at 4. Make the plaits coming

out from it, and also the plaits from J, K, L, N, O. At 5 the left pair is twisted and combined in c.s. with the workers of the leaf at 8, then twisted again and combined with the right pair of 5 (twisted) at 9, and so on along the edge.

For the leaf, take one pair of 6 as workers, the other and the pair of N as passives; c.s. to 7, then to 8 (where combine, as we have said, with the pair from 5). Leave off a pair at 8; c.s. to 10 (taking in pair from M), then to 11; here leave off a pair, and back to 13. With the pairs left off at 11 and 8, h.s. and connect with the pair from 9 at 12. H.s. from 12 to 14, and c.s. from 13 to 14, combine the workers, and so on. The right half is h.s., the left half c.s., and a pair must be left out from the cloth-stitches below pins 14, 15, 16, 17, 18, 19, and taken in to the half-stitches (but not at the succeeding pins down the middle of the leaf). You can only work the leaf as far as 20.

Now make the intersecting plaits at 21, and go on with the stem and the margin. After 23 the stem branches into two. With the workers from 23, c.s. through three pairs only to 24, and so on down the right-hand branch of the stem, taking in and leaving out pairs as indicated. There will be five pairs remaining at 22; take the left-hand as workers, c.s. to 26, and so on down the left-hand branch as far as 27. Now you can finish the h.s. side of the leaf, taking in the plait from 25. All the pairs from the h.s. side are now plaited two by two, and these plaits go to make the first petal of the flower, beginning with the right



No. 42. GUIPURE INSERTION  
No. 43. GUIPURE LACE

pair of 28, and connecting with the margin. At 29, 30, leave off two pairs, then leave the petal and continue the stem from 27, taking in the plait from 29 and connecting with the workers of the petal at 31; finish the stem at 32 and the petal at 33.

Go back to the margin from its last point of connection with the stem, and work to 34 (connecting with the plait from 22). Now work the small "mat" of c.s. from 35 to 36, connecting with the workers of the margin. When that is complete you are ready for the left petal beginning at 37; connect with the margin at 38. On working from 38, c.s. in the usual way with the first four pairs of passives, but the next six pairs of passives are each *twisted* once before making the c.s., so as to make a line of openwork across the petal. After that continue the c.s. (without twistings) in the usual way to 39.

Next work the heart of the flower in h.s., beginning from 40; take in plaits at 41, 42, and a pair at 43, and leave off pairs at 44 and the following points as shown.

Begin the second petal on the right at 45, connect with the margin as you did in making the leaf. On working from 46, the four middle pairs of passives must be twisted to make a line of openwork as in the left-hand petal. The petal ends at 47.

Work the margin from 38 to 48. Then the petal from 49 to 50, and the last one from 51 to 52. After that, the workers of the two petals are combined at 53 and 54, and at each of these pins a pair is left off from the left petal and taken into the right one; at 55 a pair is left off from the right one and taken into

the left at 57. At 56 and the next point, two pairs each are left off to form the passives of the stem in the next repeat; a pair from F' are the workers. To show more clearly where the repeat begins, we have marked some of the points corresponding to the starting points with the same letters dotted.

*No. 44.—Handkerchief Border*

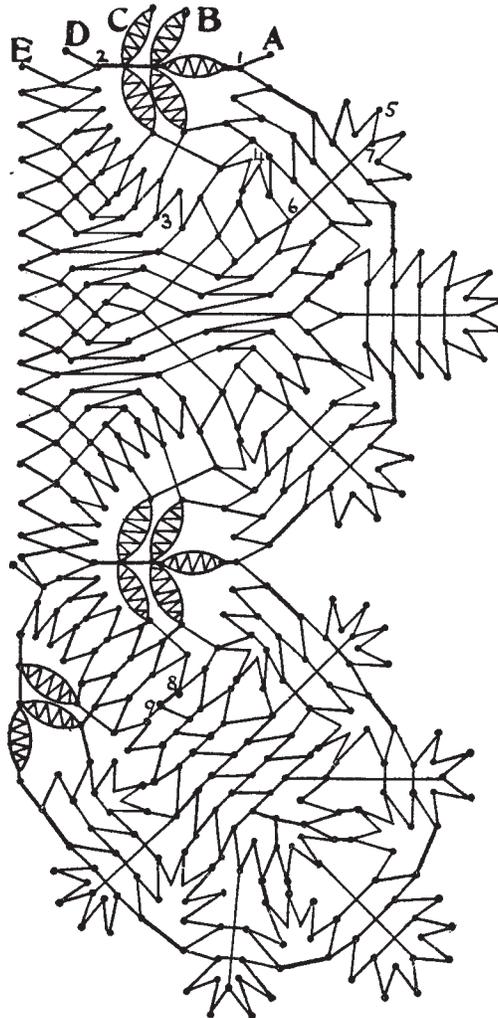
This pattern would also make a pretty square d'oyley if only one repeat were worked between each two corners. It lends itself well to working in silk. D.M.C. thread No. 45; 28 pair. Hang thirteen pair at A, two at B, C, eight at D, three at E.

With the left-hand pair at A make c.s. across all the other pairs. At 1 take out two pairs to form first a plait, then the leaf, then a plait again, crossed by the leaves from B and C, and taken at last into the lower band of cloth at 2.

At 3 leave the lower band and begin again at 1. Form the curve at 4 as explained in the chapter on Russian lace, p. 92. After 5 return to the lower band; from 6 take out a pair which, twisted twice between each pin, crosses the three pairs from the upper band in whole-stitch, and is taken into the latter at 7. The second and third scallops are made in practically the same way as the first. The rest is Torchon work, indicated clearly enough in the diagram; the lozenges are c.s.

The corner of this handkerchief has the great advantage of needing no additional bobbins. In order to start the central mat of c.s., take out a plait of three

pair from 8, leaving a pair hanging at 9 to form the junction with the returning band. All pairs on the



right are taken into this mat, all those on the left and at the bottom are taken out.

*No. 45.—Tie (see Sheet 2)*

This is not a formidable piece of work ; the length of the explanation is due to the variety in the lace, which at the same time makes it pleasant to work.

Barbour's thread No. 80 3-cord ; forty-three pairs are needed at the widest part, twenty-eight for the narrow band that forms the length of the tie.

Hang on six pair at A as two plaits of three linked together at A and parting to right and left. At 1 and 2 bring out one pair to left and right respectively. Continue the two plaits (now of two pair each) to 3 and 4. Hang on four pair at B in the same way as at A, taking them down to join the leaf in two plaits entering at 5 and 7. In like manner four pair at C, D.

Start the c.s. leaf from 3 with the left-hand pair from A as workers across the others from A and two from C as passives. Leave the workers at 4. Start again at 5 with the right-hand pair of the first plait from B as workers across all the rest, including the old workers left at 4.

At 6 take out the edge plait for the right-hand side ; the edge is like No. 32 above, only the intersecting line is here a twist of one pair, not a plait.

Start again at 7 with the left-hand pair of the second plait from B as workers across all the rest. At 8 make the same operation with the first plait from D. Use the second plait from D for the left-hand edge. At 9 hang in two more pair, also at 10. From 9 cross only six pair of passives, and start the seventh as workers across the remainder. Cross the two pairs

of new workers in c.s. at 11 and at the five similar points below. At 12 begin to take out pairs for the leaves below, one at a time, and soon after 12 add two pair in the cloth (see p. 194). At 13 hang in a new pair (wound pair-wise) to take out to the leaf below. At 14 cross the workers in c.s. with one another, set a pin and let them fall to left and right of it, then take the left-hand pair of passives from the right side as workers for the rest of the leaf. At 15 hang in a new pair to take out to the leaf below. Finish the leaf with a little plait.

Hang in two pair at 16 and work c.s. down the leaf, adding two more pair before 17 and two more before 18. Stop here and begin at 19.

Add two pair at 19 and another one before 20. At 21 cross the workers of the left leaf with the workers of the right leaf, and finish the leaf with the right workers.

Start at 22, adding two pair; add two more at 23, taking them out in a plait of four to the leaf below. Stop at 24, and begin on the opposite side at the corresponding leaf.

Add two pair. Take out a pair to the leaf below at every pinhole on the lower edge save 26 and 27. At 26 take the edge plait into the leaf and let it out again at the pin below. Stop at 27.

Begin again with the edge plait at 26; add one pair, which with the pair coming in from the leaf above will start the new leaf. Take in the edge plait again. At 27 cross the workers with those of the leaf above, and stop at 29.

Continue the old leaf from 27, taking the workers across all the passives and the workers of the right side to 24. At 29 cross the workers again with those of the lower leaf.

Begin the leaf starting at 23, add one pair at 30, the last of the additional. The last three joins to the leaf below are formed by crossing with the workers of that leaf.

The first few stitches of the last leaves to right and left are made by one pair from the leaf above crossing the two pairs of the edge plait until enough fresh pairs come down from the leaf above to form the passives.

At 30 and 31 the joins are made by taking pairs from the *lower* leaves to the upper. After 29 change cloth-stitch for half-stitch. Exactly below 32 change back to c.s. and finish the bottom of the last right-hand leaf; at the same point on the return resume the h.s.

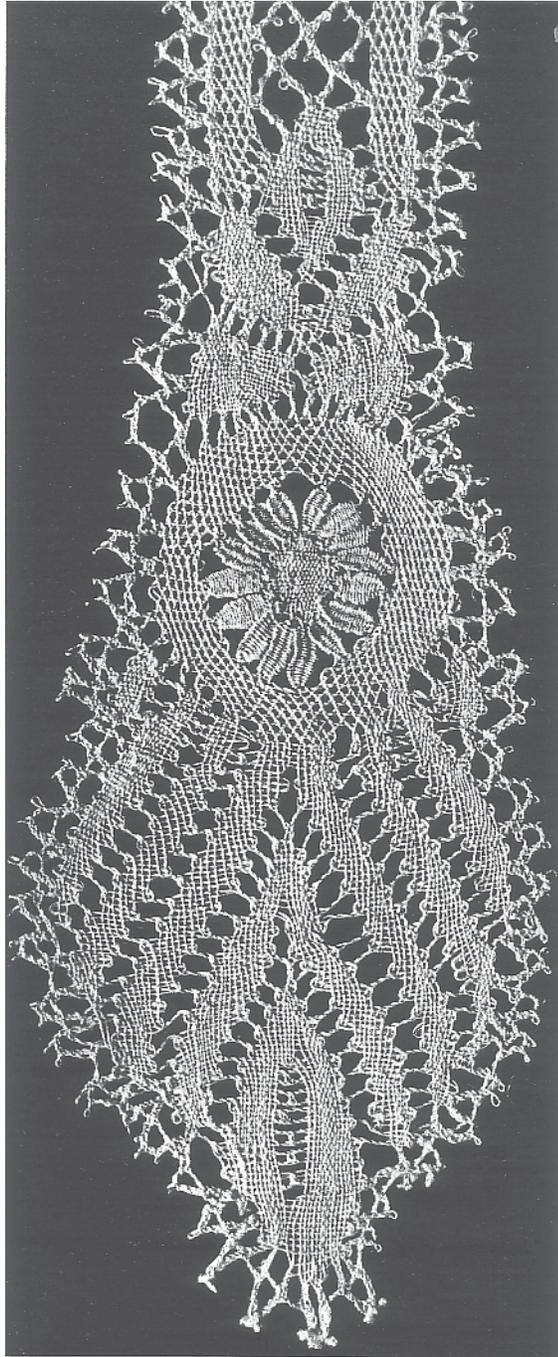
At 33 and 34, the base of the two scallops, cut out the two middle pairs of passives on either side; there is no need to knot them off, as the work is close and firm at these points.

From 35 take the workers across only ten pairs of passives to 36 and back again, taking out two pairs at every left-hand pin until 38 inclusive. Cut out a pair at 39. Stop at 40.

Start again in h.s. from right to left above 36, taking out petals, as indicated in the diagram, until 41 inclusive. Cut out a pair at 42.

Finish the sunflower.

Start again at 40 in h.s., taking in the petals of the sunflower. Cut off one pair at 43, 44, and 45. On



No. 45. GUIPURE LACE TIE

Face page 208

reaching 46 let the workers hang over a pin and begin again at 42. When you get back to 46 take the workers of the right side across both workers and passives of the left. End the ring with a plait at 47.

The two following leaves present no difficulties. When they are finished cut out three pair at the base of the right-hand leaf and two pair at the base of the left. It is best to cut them separately, taking the pair lying between two pairs that are to form a plait going to the leaf below. The tightening of the plait prevents the ends of thread from showing, if you cut them off closely, and no further knotting off is needed.

Between these two leaves and starting from point 48 is a tiny diamond of Torchon ground work. The two pairs coming from the lowest point of the diamond are the workers for the new pair of leaves. At the lowest point of the left-hand leaf cut out one pair. By now you will have reduced your bobbins to twenty-eight pair, which is the number needed for the whole middle part of the tie.

The last leaf is worked in much the same way as the first. At 49 start the fourth pair of passives (counting from the left) as workers towards the left. On each side of the leaf there is one point where the respective workers cross those of the border. Leave the right-hand workers hanging across a pin at 50 and take the left-hand workers across the whole leaf.

The border consists of four pair for h.s. and two for c.s. to give a firmness to the edge. Each plait of the centre part has a picot half-way between each two points of intersection.

The small medallions which vary the band are made very much in the same way as the large one at the ends. After point 51, where the third plait from the right-hand border enters the medallion, take your workers only across six pair and return. At 53 and 54 bring out pairs well twisted to join the flower, taking them back directly after they have been crossed with the workers of the flower. Start the left side at 52. At 55 leave the right workers and the second pair from the leaf hanging over a pin, and finish the ring with the left workers.

In the original tie there are six repeats of medallions, but of course the length can be altered to taste. To work the further end, everything in the instructions must be reversed; the pattern must be turned upside down, and wherever bobbins were cut away before, they must be added, and where they were added, cut away.

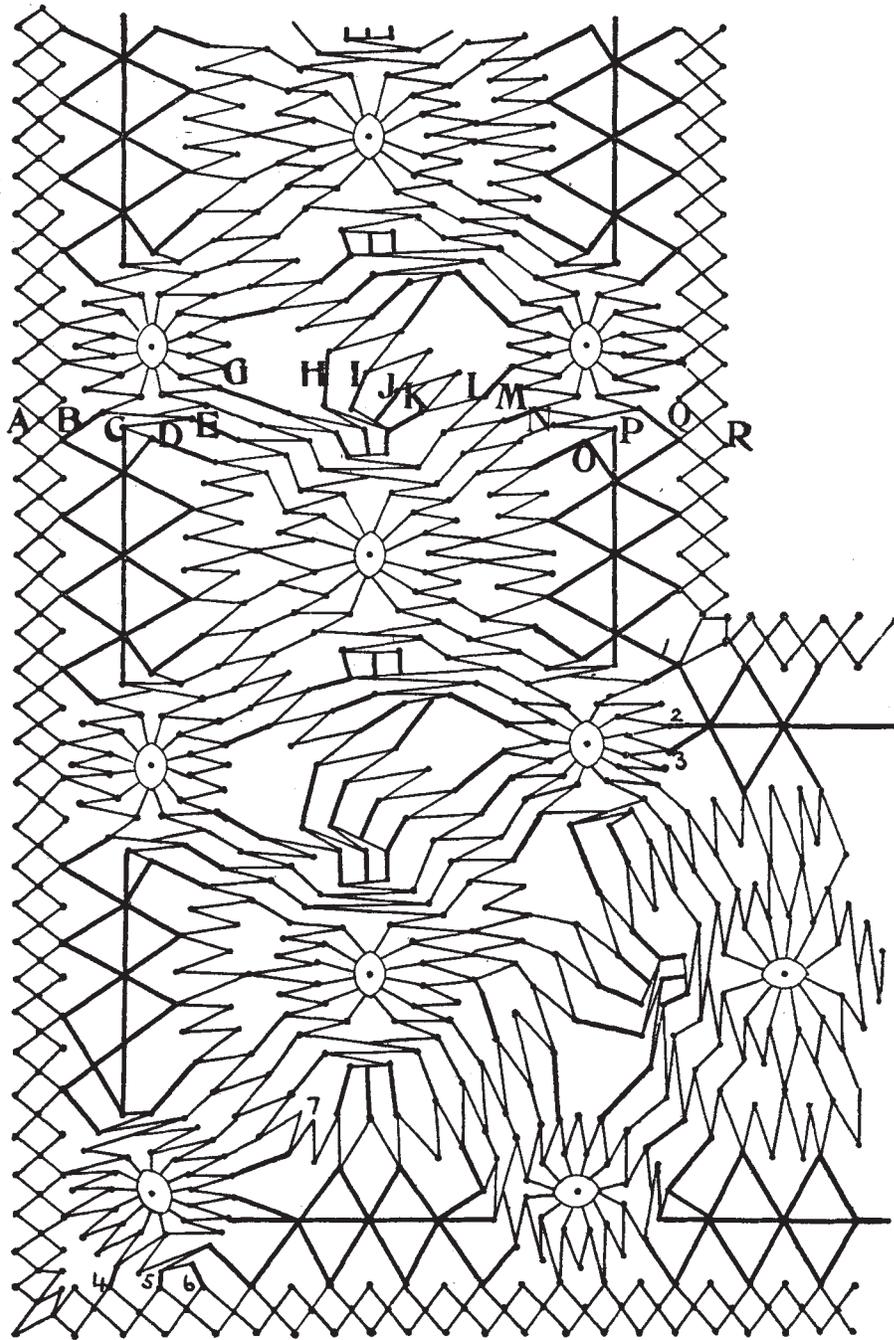
*No. 46.—Cornered Insertion*

This model is very suitable for large square pillow-cases, tea-cloths or even window curtains.

Forty-eight pair are needed with six pair of additionals for the corner, and D.M.C. thread No. 25.

Hang on three pair at A, R, five at B, Q, two at C, E, G, H, I, J, L, M, P, one at F, N, four at D, K, O.

The only difficulty in this pattern is the manipulation of so many bobbins. The diagram needs very little explanation. For the working of the c.s. rings round the spiders with first one pair of workers, then



PATTERN NO. 46

two, then one to finish, go on the same principle as in the medallions for the tie No. 45.

Add two pair each at 1, 2 and 3; and cut out two pair each at 4, 5 and 6.

Turning the curve of h.s. at 7, it will be necessary to use the Russian curve (p. 92.)

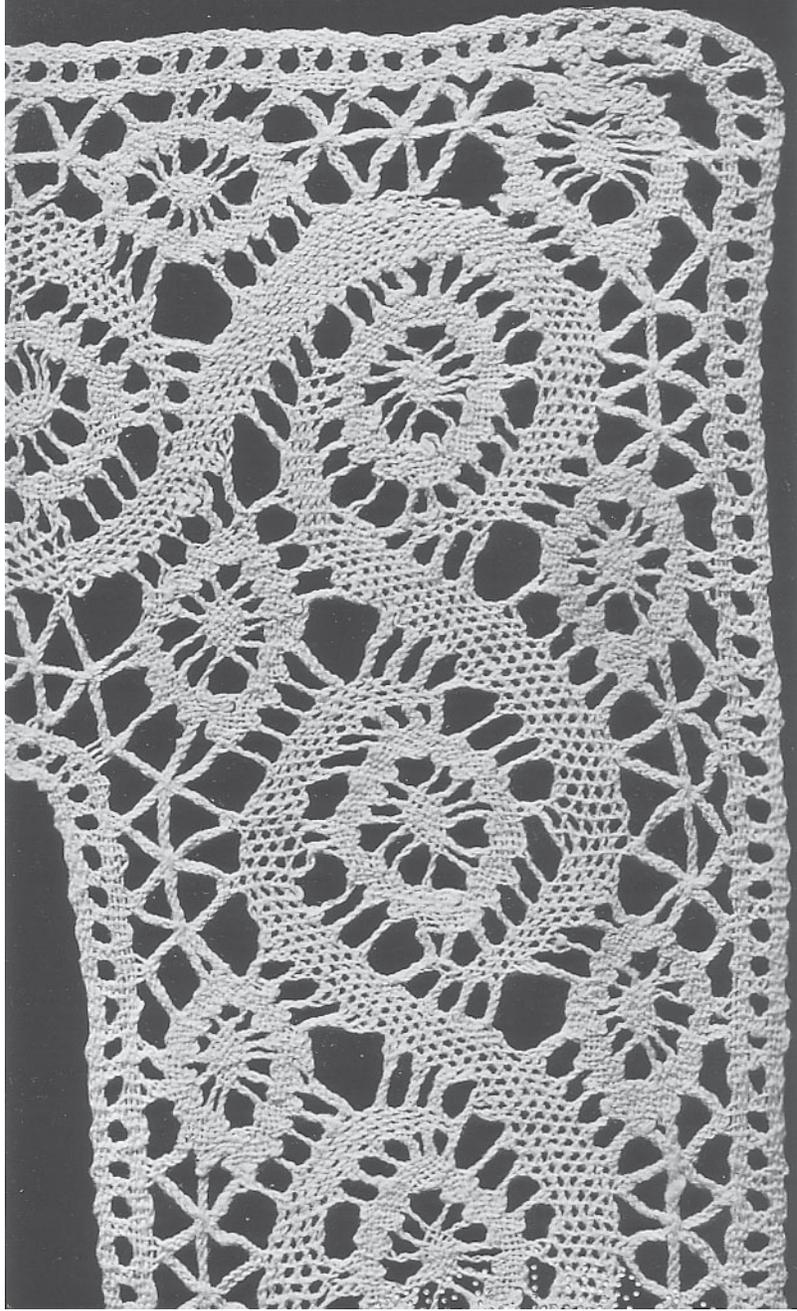
*No. 47.—Broad Lace (see Sheet 2)*

This lace is very suitable for trimming sheets or window curtains. It is firm and strong in the fabric, and would bear endless washings. Its only drawback is that five additional pairs are hung in and out at each repeat, to help form the broadest part.

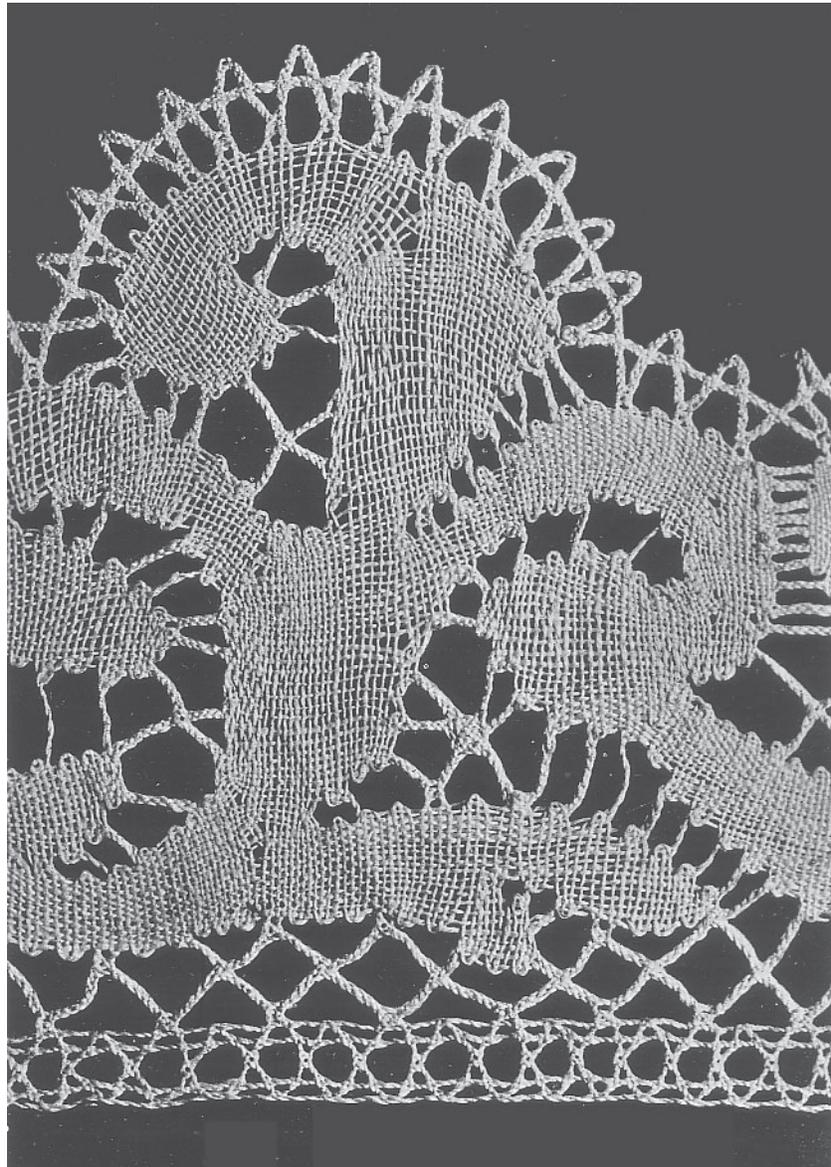
D.M.C. thread No. 20; fifty-seven pair. Hang four at A, two at B, D, E, F, G, I, J, eleven at C, seventeen at H, and six at K.

Begin working c.s. with the right-hand of the pairs at H. After point 2, return across only eight of them, and start the left-hand pair of the remaining ten as workers across the rest from 3. At 4 cross the two pairs of workers with each other in c.s. At 5 set a pin and let the workers hang to the left of it and the last pair of passives to the right.

Start in c.s. below C. After 6 return across only ten pair of passives; point 7 as point 3. At 9 hang on two additional for the plait. After 11 take your workers not only across all the passives, but across the four plaits coming in from above, across the old workers and passives left at pin 5, and across one further pair of passives from the right side. Then take these latter as workers and return across the



No. 46. GUIPURE INSERTION WITH CORNER



NO. 47. BROAD GUIPURE LACE

passives coming from the plaits, and across those of the left side that came in at 8 and 10.

Return with the last of these passives as workers ; take in three more pair at the right, and return again with the last pair of these as workers. Take the old workers in c.s. across one further pair of passives to the right. From 15 continue in the usual way.

Point 16 as point 3, likewise point 17.

Begin at 18 ; at 19 hang on two new pairs and one at 20. Point 21 as 3. At 22 take in the plait from above, and continue to the right till you can take in the workers of the middle part of the leaf at pin 23. Now to 24, taking in only two pairs of the passives of the left side of the leaf, using the second of these as workers on the return journey, which goes straight across all the passives to 25. At 26 change your workers for the next pair of passives.

With the right pair at 27, c.s. to the left across three other pairs. Then with the last of these, c.s. across the right pair of 27 and one other. With this last, c.s. across the one that has just crossed it, and pass on to 28. At 28, as at 26, change your workers for the next pair of passives. From 28 you cross only so far as 29, leaving all save two pair of the passives coming from the centre part to your right. Make c.s. with your last pair of workers and the next pair of passives on the left at 30 ; stop here.

Point 33 as 3 ; six pairs of the passives to the right go to make the three plaits. After the c.s. junction at 29 you can complete the left part of the leaf, taking the workers straight across all the other

pairs to 31. Cut out five pairs and finish with a plait at 32.

Continue the other part from 29 to 34, then start at 35. At 36 leave out three pairs, at 37 three more, at 38 three more. At 39 set a pin and let the workers fall to the left of it, the last pair of passives to the right. Start again at 34, taking in the pair from the upper part, and finish the leaf with the workers from 38.

From 36 start again in simple c.s. At 40 the repeat of the pattern ends.

*No. 48.—Broad Insertion (see Sheet 2)*

This insertion, used in conjunction with the lace No. 47, would make a handsome pair of curtains. It would also make panels down the brise-bise to match, on sideboard cloths or sofa backs, or trim the side of a pillow-case. Its only real difficulties are the number of bobbins needed and the piece of raised work on the pine, which is really more fidgeting than difficult. It takes quite a short time to make, and is most interesting in the working.

Thread, Harris's No. 25 3-cord; fifty pair. Hang four at A, D, E, O, two at B, C, F, G, I, J, M, three at K, six at N, five at L, six at H.

Start at L in c.s., taking in and giving out pairs as shown in the diagram. After 1 begin the border at O, which is made like the Russian braid No. 9 on p. 92. After 2 begin at J in c.s. across the pairs of K; finish the leaf by a plait at 3.

Start with the left plait from H across the plaits

from G, F, E. After 4 cross only six pair (including the pair taken in at 4); take one out at 5, stop at 6.

Start again at 7 with the sixth pair of the remaining passives as workers across those further to the left. Before 8 work the plaits from B, C, and the border from A as far as 9.

Start at 10 with one pair of the plait as workers across the other three loose pairs twisted twice. At 6 cross your workers in c.s. with those of the central leaf to the right and return. The workers of the central leaf return in half-stitch. At 11 both workers meet again in the same way. Continue your h.s. to 12 and start on a fresh leaf at 13. All these three leaves must be worked together in the way indicated, as also the fourth, which starts at 14. After the h.s. mat is finished, the remaining joins between the leaves, where they are not made by taking out plaits or pairs, are formed of a single whole-stitch, in which the two pairs of workers are exchanged.

At 15, after attaching the plait by a c.s., cross only two pair of passives with your workers and start another pair at 16, which will also have two pair of passives on which to operate. The joins 17, 18, etc. are made by whole-stitches as above.

At 9 the left-hand stem is attached to the border by c.s. of its workers with the border workers, the latter twisted twice. Plaits of three are needed from 19 to 20 and 21 to 22. The solid work at 20 and 22 is c.s. The plaits of three go out again opposite the points at which they entered.

Begin the pine in h.s. at 23. Work to 24, set a pin there, and leave the workers and the last pair of passives hanging on either side of it. Do the same at 26. Then take the workers of the leaf which starts at 27 to finish all three leaves. After 28 return across only six pairs of passives. At 29 begin working c.s.

Work the mat starting at 30 in c.s. At 31 cross only four pair of passives, and start a fresh pair of workers at 32. Take your workers out in the plait at 33, and continue with those coming from 29. Stop at 34.

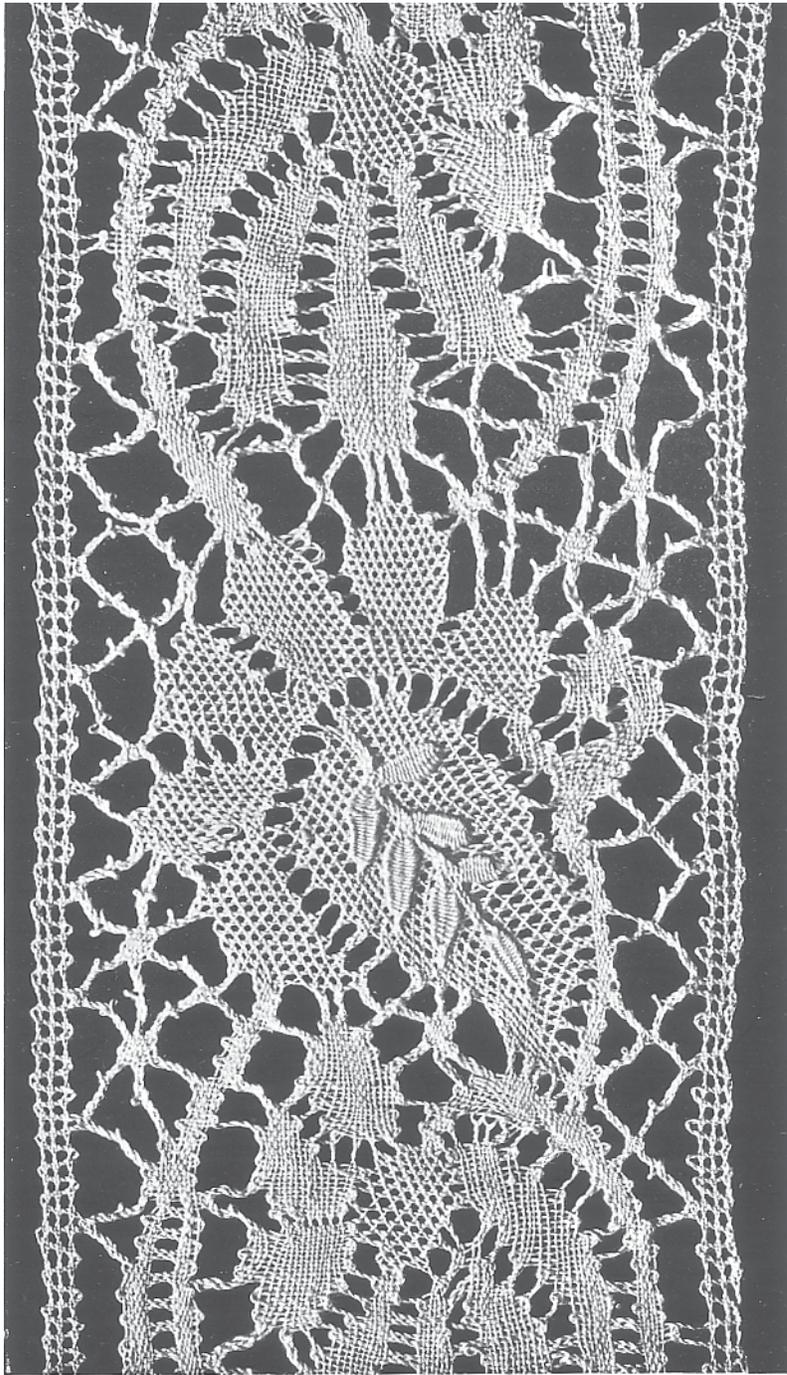
Begin again at 35 with the left-hand pair across three pair of passives in h.s. Stop at 36 as at 24.

Begin at 37 and work down, taking in all the pairs from the leaf above, including those at 36. Leave out four pair at 41 to start the last leaf of the pine. Stop at 38.

You are now ready for the centre of the pine. After 39 take the second and third pairs of passives and throw them back over the pillow out of your way. Do the same with the last pair save two before 40, and the fourth and fifth pair after 43.

Start the leaf at 41 and work it together with the centre, making two joins in whole-stitch. From 42 begin taking out pairs as indicated from the centre to this leaf. Stop when there are three pairs of passives left between you and point 44.

With the two pair left near 40 form a leaf, and with those at 39 form a plait to meet it. Unite them at pin 45 in a single c.s. (see p. 182); with the two right-hand pairs continue the plait; with the others



No. 48. BROAD GUITURE INSERTION (reduce 1)

make another leaf and take this into the h.s. at the point already reached before 44.

Meanwhile the fourth and fifth pairs after 43 have been laid aside in the same way as those near 40, and are taken in again as third and fourth after 46 (not counting the two pair taken out at that point to form the plait). In the same way the fourth and fifth pairs after 47 are taken out and brought in again as fifth and sixth after 48. Points 49 and 50 as 45. At 51 transform your plait into a leaf and take it into the h.s. as fourth and fifth pairs after 52.

At 53 change h.s. to c.s. There are no further difficulties.

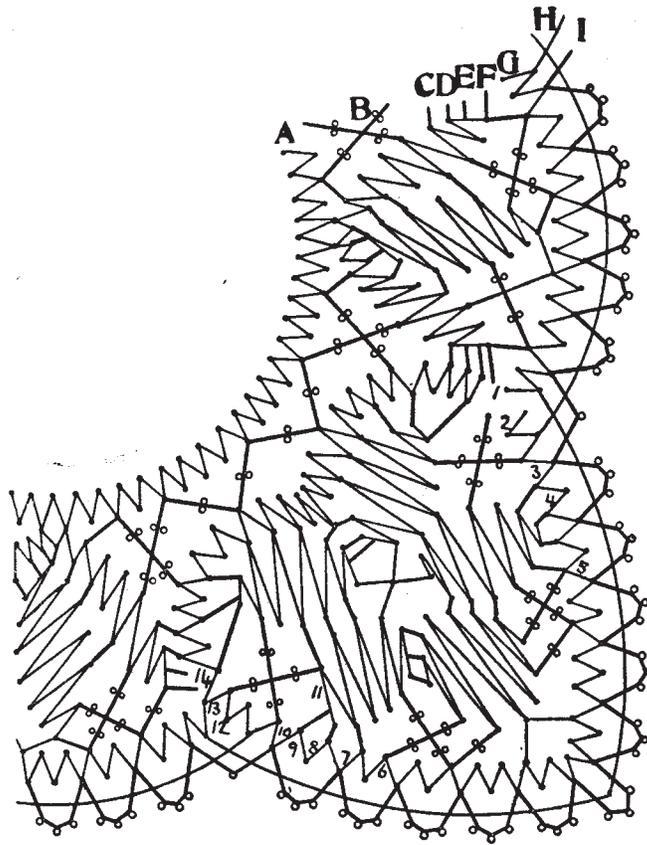
The repeat of the pattern ends with the pine, but the following repeat must be reversed, which is quite easy when the pattern has been traced on tracing linen, as the direction lines traced on the face of the material will show through at the back.

*No. 49.—Square D'oyley*

Mecklenburg thread No. 6; twenty-four pair and twelve pair of additional for the corners.

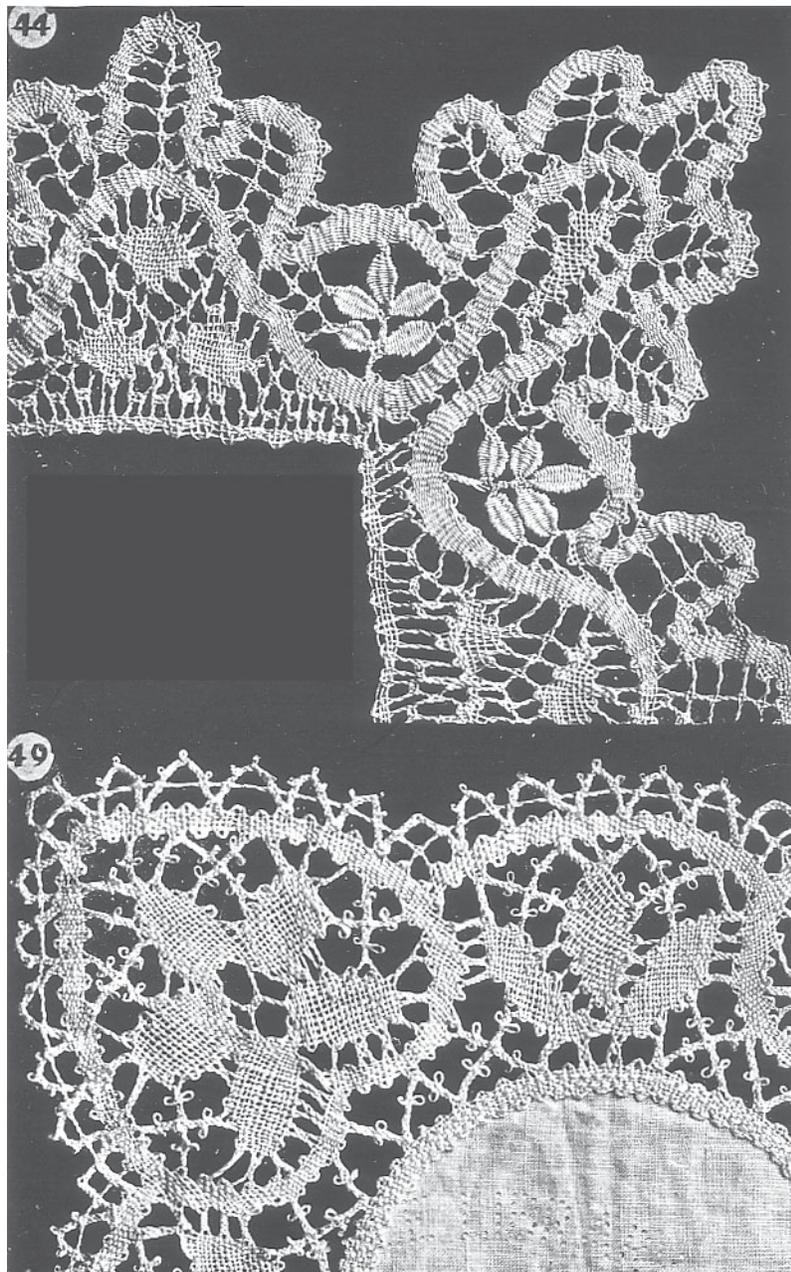
Hang five at A, four at B, two at C, D, E, F, H, I, three at G. There is no peculiarity in the working until you reach 1. Here hang in two new pairs, and with these and the four pairs of the stems and two plaits from the leaf, work as if you were finishing a spider (p. 125). When finished, take the two centre pair down in a plait, and use the other four on either side to start the outline of the heart to right and left in cloth-stitch. Add two

more pair at 2, 3, 4, and four at 5. All these additional being introduced in the cloth, it is not necessary to wind them double; follow the method



described on page 194, and cut them out in the same way at 6, 7, 8, 9, and 10.

The joins in the flower, unless formed by plaits and pairs, are single whole-stitches. Cut out a pair from the base of the petal at 11. Take out one pair from the c.s. at 12 and two at 13 to start the new stem.



No. 44. GUIPURE HANDKERCHIEF BORDEK  
No. 49. GUIPURE D'OYLEY BORDER

Cross both pairs of workers in c.s. through the pairs of the plait at 14, and finish off the heart spider-fashion in the way it began. One pair must be cut from the bottom of the spider, and you will then again have twenty-four pair with which to start the next quarter of the d'oyley.

*No. 50.—Handkerchief Border (see Sheet 2)*

Thread, Barbour's No. 80 3-cord. Twenty-eight pair are needed to start with; later on as many as forty-seven in all.

Hang on four pair at A, F, three at B, two at C, nine at D, six at E. After working a little of the edge plaits from A, start at D. The two pair to the left form a plait joining the h.s. hexagon at 1; the five central pairs form a band of c.s. coming in at 2, the remaining two pair a plait passing away to the right. Start the leaf and two plaits from E. Just above 5 the junction of three plaits is made by a cloth-stitch, treating three bobbins as one.

You will now be ready for the hexagon, beginning from below C. Just before 3 take the two left-hand of the last three pair and hang them backwards over the pillow out of your way. Do the same with the last two pair save two before 4, and with the third and fourth pairs after 5. Continue the h.s. till you have still two pair left between you and 6; then form the petals *a*, *b*, and *c* of the raised flower. Form the centre as you would a spider (p. 125), and finish the lower petals. Resume your workers and take in

petal *d* before 6. After passing two pair of passives from 7 take in petal *f*, and two pairs before 8 petal *e*. From 9 change to c.s., starting the band with four pair.

At 10 add four pair to the border to start the h.s. leaf. After 11, having passed two pair, throw back two pair over the pillow in reserve for the raised spray. After 12 pass one pair and throw back two ; then pass two again and throw back two more. After 13 pass two pair in h.s. and stop. Resume the reserve pairs and form three leaves, the first ending in a plait ; place one pair from each leaf between both pairs of the plait, set a pin at 14 and tightly plait the rest of the stem. Remove the pin and hang the plait back over the pillow. Resume your h.s., taking in the four pairs of the leaves. Two pairs after 15 take in the stem plait also.

At 16 bring back from the border a plait of three, thus getting rid of the single pair joining the last leaf to the border.

At 17 the c.s. mat starts with five pair. In the h.s. mat to the left of the latter, after passing three pair after 18, throw back two pair for the raised petal. Take them in again four pair after 19. At the bottom of this mat four plaits go down to the next one like it ; the remaining four pair form the c.s. band to the right, with a pair from the next c.s. mat as workers.

Three pairs after 20, turn back two more reserve pairs for a petal, which is taken in again three pairs after 23. At 21 a pair comes in from the nearest c.s.

mat only to go back again at 22. At 24 the h.s. gives place to a c.s. band of five pair.

After 25 change the c.s. band to h.s. Throw back the fourth and fifth pairs after 26, and take them in again as fourth and fifth after 27.

At 28 add two pair; between 29 and 30 gradually add five, and two each at 31 and 32.

Throw back the first two of the last three pairs before 33, also the third and fourth pair after 35. At 34 bring out one pair from the border to join the mat at 35 and then return it to the border at once. The last petal is taken back into the h.s. three pairs after 37, while the stem, after crossing with the last pair at 36, goes out to start the c.s. mat to the left.

Start again in c.s. at 38, adding four pair. The pair brought out from 34 returns to its own mat immediately. Go on to 39, then form the five petals between 38 and 39. Work the c.s. centre of the flower and finish the lower petals. Take one of these back into the c.s. at 40.

Begin again below 38 with the h.s. mat, taking in a petal at 41. End the mat with a plait at 42.

At 43 start the corner c.s. mat with the petal there. Leave out one pair each at 43, 44, 45, 46, 47, 48. Form the extreme corner of the leaf Russian fashion (p. 92), and return round the other side, taking in the pairs dropped in order.

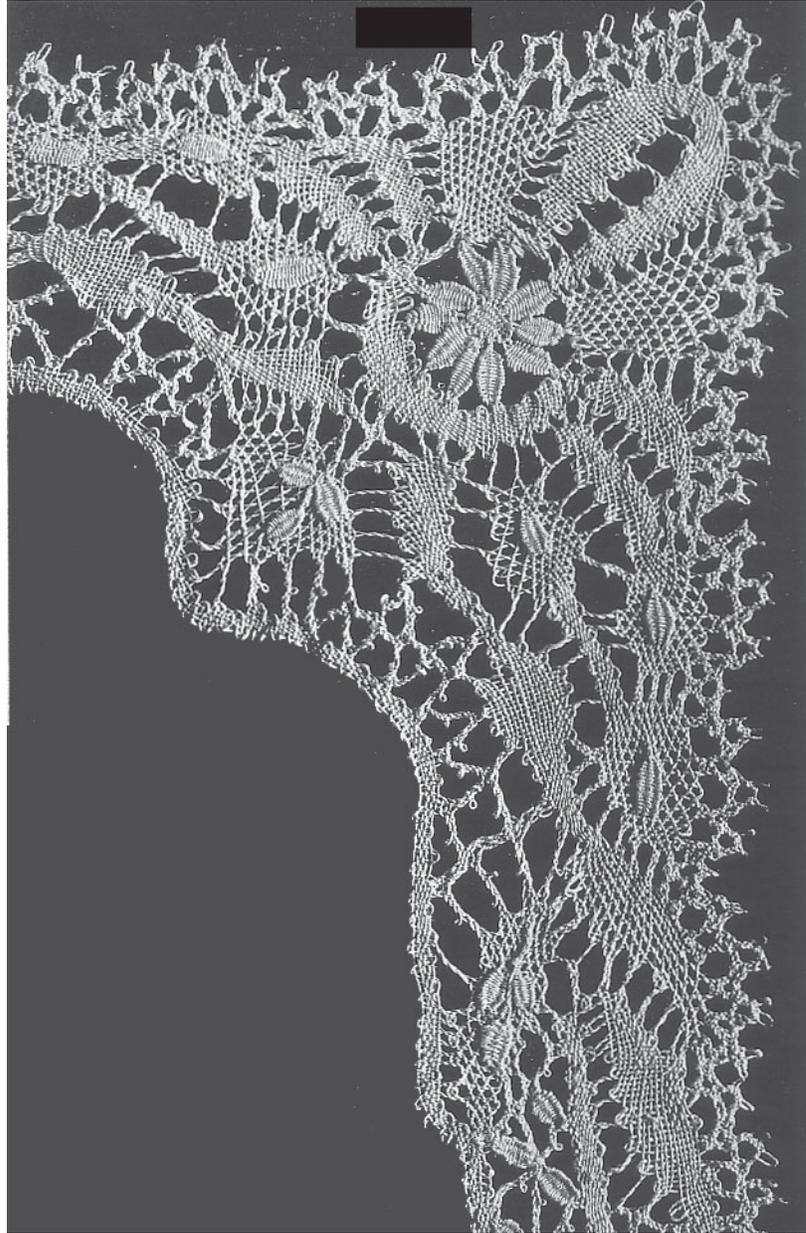
At 49 and 50 do not take in the pairs of the petals, but after the work is more advanced cut off the bobbins, bring the threads into place with a needle-

or crochet-hook, and knot them off at the back of the lace.

After finishing the h.s. mat at 51, you will be able to finish off the crescent-shaped c.s. mat left at 40, and then the two small c.s. mats to the left of it.

Begin again at 37. About 52 cut out, at a little distance from each other, two pair of passives from the border. Choose them from the original passives (not those newly come in from the h.s.), and there will be no need to knot them off. Knot off and cut away another pair at 53, and cut away two more about 55 in the narrow part of the c.s. This reduces your bobbins to the right number again (thirty-two pair) until the narrowing of the pattern, when four more are cut off at the tip of the leaf with the raised work.

At 56 the leaf just begun gives a pair to the c.s. band at the right, receiving back two pair at 57 and one at 58.



No. 50. GUIPURE HANDKERCHIEF BORDER

Face page 222

## A SHORT BIBLIOGRAPHY OF PILLOW LACE

### I. GENERAL HISTORY OF LACE.

- Joseph Séguin. *La Dentelle*. 1875.  
Mrs. Bury Palliser. *History of Lace*. 1865. Second edition  
edited by A. Dryden and M. Jourdain. 1902.  
Cp. review in the *Quarterly*, July, 1868, pp. 166-188.  
Dreger. *Geschichte der Spitze*. Vienna. 1901.  
A. S. Cole. *Cantor Lectures on the Art of Lace-making*. 1881.  
———. *Two Lectures on the Art of Lace-making*. Dublin.  
1884.  
Albert Ilg. *Geschichte und Terminologie der alten Spitzen*.  
1876.  
C. von Braunmühl. Articles in *Kunst und Gewerbe*. Nurem-  
berg. 1882. XVI. p. 33 ff.  
A. Doumert. *La Dentelle*.  
Mrs. E. Neville Jackson. *History of Handmade Lace*. 1900.

### 2. SPECIAL HISTORIES.

- England. C. C. Channer and M. E. Roberts. *Lace-making  
in the Midlands, past and present*. 1900.  
Chambers' Repository of useful and amusing tracts.  
"Lace and Lace-making."  
Italy. G. M. Urbani de Gheltof. *I merletti a Venezia*. 1876.  
Translated by Lady Layard.  
France. E. Lefébure. *Broderie et Dentelle*. 1887.  
Translated into English, *Embroidery and Lace*. Ed. Cole.  
1888.  
A. Lefébure. *Dentelle et Guipure*. Paris. n.d.  
F. Aubry. *La Fabrication de la Dentelle*. Paris. 1854.  
*Fabrication de la Dentelle dans le département du Rhône*.  
Lyons. 1862.  
J. Turgan. *Les grandes Usines*. 1866. (On Le Puy  
Laces, VI. 237.)

Germany. Hugo Fischer. *Technologische Studien im Sächsischen Erzgebirge*. 1878.

Denmark. Sara Rasmussen. *Klöppelbuch*. Copenhagen. n.d.

Spain. J. F. Riaño. South Kensington Art Handbooks. *The Industrial Arts in Spain*. 1875. pp. 271-276.

Russia. Sophie Davydoff. *La Dentelle Russe*. St. Petersburg.

3. ON THE NATURE AND CLASSIFICATION OF LACES.

A. M. S. *Point and Pillow Lace*. 1889.

Mary Sharp. „ „ (second edition of the above). 1905.

Hugo Fischer. Article in *Der Civil Ingenieur*. Freiberg. 1878. Vol. XXIV.

Diderot and D'Alembert. *Encyclopædia*, article "Dentelle."

4. PATTERNS.

OLD PATTERN-BOOKS FOR PILLOW LACE

*Le Pompe*. I. Venice. 1557 and 1559.

II. Venice 1560 and 1562. Reprinted by F. Paterno. Vienna. 1879.

R. M. *Die Kunst der Dentelschnüren*. Zürich. Published about 1550 by Christoff Froschower.

Elisabetta Catanea Parasole. *Teatro delle nobili et virtuose donne*. Rome. 1616. Reprinted by E. Wasmuth. Berlin. 1891.

Mathias Mignerak. *La Pratique de l'Aiguille Industriouse*. Paris. 1605.

R. Shorleyker. *A Scholehouse for the Needle*. London. 1632.

Bartolomeo Danieli. [A pattern-book of about 1640, wanting title-page, in the Victoria and Albert Museum.]

MODERN PATTERN-BOOKS

Karl Jamnig and Adelheid Richter. *Technik der geklöppelten Spitzen*. Vienna.

Sara Rasmussen. *Klöppelbuch*. Copenhagen. n.d.

Caulfield and Saward. *Dictionary of Needlework*. London. 1881. See especially articles on Guipure, Honiton, Pillow, Saxony Lace.

- Les Dentelles aux fuseaux.* Published by the lace and embroidery shop "La Boule de Neige." Le Mans. n.d. (1906.)
- Tina Frauberger. *Handbuch der Spitzenkunde.* No. 2 of Seemann's "Kunsthändbücher." 1889.
- Brigitte Hochfelden. *Das Spitzenklöppeln*, in Ebhardt's "Handarbeiten" series. Berlin. n.d.
- Thérèse de Dillmont. *Encyclopedie der weiblichen Handarbeiten.*<sup>1</sup> Published by Dollfus Mieg & Co., threadmakers, Mülhausen. n.d.
- Wm. Barbour, threadmaker, Lisburn, Ireland, publishes a series of needlework books which contain a few lace patterns; also a Torchon handbook.
- J. Harris, threadmaker, Cockermouth. *Torchon Lace.* n.d.
- Pillow Lace. Needlecraft*, No. 40. Published by the Manchester School of Embroidery.
- Weldon's *Practical Needlework*, No. 124, "Torchon Lace," and No. 229, "Pillow Lace."
- Myra's *Library of Needlework*, No. 40, "Pillow Lace."
- C. von Braunmühl. *Das Kunstgewerbe in Frauenhand.* Berlin. 1885.
- Adele Voshage. *Das Spitzenklöppeln.* Leipzig. 1895.
- Frieda Lipperheide. *Das Spitzenklöppeln.* Berlin. 1898.

## HONITON PATTERNS

- Mrs. Treadwin. *Antique Point and Honiton Lace.* 1873.
- Caulfield and Sawárd. *Dictionary of Needlework.* London. 1881.
- Weldon's *Practical Needlework*, No. 153, "Honiton Lace."
- Mme. Goubaud's *Pillow Lace Patterns.* 1871.

## PERIODICALS WHICH PUBLISH PILLOW-LACE PATTERNS

- La Mode Pratique.* Hachette, Paris.
- La Corbeille à ouvrage.* Hachette, Paris.
- Der Bazar.* Berlin.
- Die Modenwelt.* Berlin.

<sup>1</sup> The large edition differs from the small one. There are also abridged translations in English and French.

## ANALYSIS OF THE PATTERNS

*Edgings.*—Russian, Nos. 3, 5, 8; Torchon, 11, 13 (with corner), 15 (with corner), 16 (with fringe), 17, 19, 20; Maltese, 21, 23, 25 (waved), 27; Plaited, 33, 37; Guipure, 43, 47.

*Insertions.*—Russian, 2, 4; Torchon, 12, 14 (with corner), 18; Maltese, 22, 24; Plaited, 34, 36 (with corner), 39; Guipure, 42, 46 (with corner), 48.

*Trimmings* (neither edging nor insertion).—Russian, 1; Maltese, 28.

*Corners.*—Russian, 10 (handkerchief); Torchon, 13 (narrow lace), 14 (narrow insertion), 15; Maltese, 26 (handkerchief), 29 (handkerchief); Plaited, 36 (insertion); Guipure, 44 (handkerchief), 46 (broad insertion), 49 (d'oyley), 50 (handkerchief).

*Shaped pieces—*

Squares: Russian, 7; Maltese, 30, 31; Plaited, 40.

Triangles: Russian, 9; Plaited, 41.

Round: Russian, 7.

Rounded borders: Plaited, 35, 38.

*Ties.*—Maltese, 32; Guipure, 45; tie-end, Russian, 6.

*Waved edging.*—Maltese, 25.

*Fringed edging.*—Torchon, 16.

## COMPARATIVE SIZES OF THREADS

THE following are the makers of the threads mentioned in this book :—

Messrs. French, Russell & Co. (successors to J. and W. Taylor), Leicester, makers of the “Mecklenburg” lace-thread, which can be obtained from almost any draper’s and fancy-work shop.

Messrs. J. Harris & Sons, Cockermouth. Depôts at 25 Old Bond Street, London, and in Manchester and Birmingham.

Messrs. Wm. Barbour & Son, Lisburn, Ireland.

Messrs. Dollfus Mieg & Co., Mülhausen. Threads obtainable at the principal London fancy-work shops.

We append a table which gives the numbers of threads of these makers which *approximately* correspond :—

“MECKLEN- BURG.”	DOLLFUS MIEG & Co.	BARBOUR.		HARRIS.	
		3-CORD.	2-CORD.	3-CORD.	2-CORD.
—	6	—	—	—	—
—	12	—	—	16	—
—	16	25	—	20	—
0	20	30	—	25	16
2	25	40	—	30	20
4	30	50	—	40	25
6	35	70	45	60	40
8	40	80	50	80	50
10	45	100	70	90	60
12	50	120	80	100	70
20	60	—	100	—	90
36	70	—	120	—	100
60	—	—	140	—	120
100	—	—	150	—	140

## GLOSSARY AND INDEX

### A

Additional, how to insert, 94, 194  
 Alençon, 40  
 Araignée, F. = spider  
 Aufwinde, Ger. = pattern

### B

Bandspitze, Ger. = Russian lace  
 Barwork. See Leafwork  
 Binche, 29  
 Blatt, Ger. = leaf  
 Blonds, 45, 47, 83  
 Bobbins, 64 f. F., fuseaux; Ger., klöppel; Flem., bobbinen; Ital., piombini  
 Bobbin-winder or lace-turn, 66 f. F., dévidoir; Ger., wickelmaschine  
 Bonelace, 49, 50  
 Bord, F. = edge  
 Braid. See Tape  
 Bride, F., a short plait used for joining in guipures  
 Bruges lace, 28, 31  
 Brussels lace, 29

### C

Chaîne, paires de, F. = passives  
 Chain-stitch, 92. Ger., kettelschlag  
 Chantilly, 42, 45, 83  
 Close a pin, 119. F., renfermer une épingle; Ger., nadel schliessen  
 Cloth-stitch, 88 f. F., passée de toile; Ger., leinenschlag  
 Cluny lace, 84, 145 f., 157  
 Colbert, J. B., 40 f.  
 Corner designing, 75; executing, 127, 132; in Torchon, 115

Crochetage, F. = sewing, 17, 28, 94  
 Crochet-hook, F., crochet; Ger., häkelnadel

### D

Dentelle aux fuseaux, F. = pillow lace  
 — à réseau, F. = grounded lace  
 — bretonne, 43  
 Dévidoir, F. = winder  
 Doppelschlag, Ger. = whole-stitch  
 Doppelveilchenschlag, Ger. = rose-stitch  
 Double passée, F. = whole-stitch  
 Drehen, Ger. = twist  
 Drehpaare, Ger. = outer pairs, 90 n.

### E

Edge, footing, F., lisière, bord, pied; Ger., kante. See Margin-stitch, 120  
 Edging = lace as distinguished from insertion  
 Einsatz, Ger. = insertion  
 Entredeux, F. = insertion

### F

Fan, 135. F., éventail  
 Filet, passée de, F. = half-stitch  
 Finishing off, 106, 127  
 Flechte, Ger. = plait  
 Flechtspitze, Ger. = plaited lace  
 Foillet, Jacques, 37 f.  
 Fond, F. = ground  
 — à la vierge, F. = rose-stitch  
 — de Valenciennes, a squared trellis of plaits  
 Footing = edge. See Margin-stitch, 120  
 Formenschlag, Ger. = leaf-work  
 Fuseau, F. = bobbin

## G

Ganzschlag, Ger. = whole-stitch  
 Genoese lace, 20  
 — point. See Russian lace  
 Gimp, 49, 84  
 Glen, Jean de, 27  
 Ground, F., fond, réseau; Ger., grund  
 —, Torchon, 123  
 —, rose, 142  
 Grounded lace, 83  
 Grund, Ger. = ground  
 Gueuse = Torchon, 46, 115  
 Guipure, 19, 84, 196 ff.  
 Gypenschlag, Ger. = half-stitch

## H

Häkelnadel, Ger. = crochet-needle  
 Halbschlag, Ger. = half-stitch  
 Half-stitch, 117 f. F., passée de filet,  
 grillée; Ger., netzschlag, halb-  
 schlag, gypenschlag  
 Half-hitch, 80  
 Heften, Ger. = to fasten by a sewing.  
 Hoffmann, Wilhelm, 32 f.  
 Honiton lace, 48, 50, 52

## I

Idriaspitze, Ger. = Russian lace  
 Insertion, F., entredeux; Ger., ein-  
 satz  
 Intersection of plaits, 182

## K

Kante, Ger. = edge  
 Kanten, Flem. = laces  
 Kettelschlag, Ger. = chain-stitch  
 Kissen, klöppelkissen, Ger. = lace pil-  
 low  
 Klöppel, Ger. = bobbin  
 Klöppelkissen, klöppelsack, Ger. =  
 lace pillow  
 Klöppelspitze, Ger. = pillow lace  
 Klöppeln, Ger. = to make pillow lace  
 König, Ludwig, 24

## L

Lace-turn. See Bobbin-winder  
 Leafwork, barwork, 95 f. F. pétale  
 de guipure, point d'esprit; Ger.,  
 blätter, muschen, formenschlag

Leinenschlag, Ger. = cloth-stitch  
 Le Puy lace, 46, 84, 146, 197  
 Lille lace, 26, 46  
 Limerick lace, 43  
 Lisière, F. = footing  
 Löcherschlag, Ger. = Torchon ground

## M

Machine-made lace, 44 f.  
 Maltese lace, 21, 84, 145 f.  
 Margin-stitch, 120  
 Mats, 29, 197  
 Mazarin, 39  
 Mechlin, 30, 83, 85  
 Merletti a piombini, Ital. = pillow lace  
 Métier à dentelle, Fr. = lace pillow  
 Mignerak, Matthias, 38, 49  
 Milan, point de, 21  
 Mostra, Ital. = pattern  
 Muschen, Ger. = leafwork  
 Muster, Ger. = pattern

## N

Natte de Valenciennes, F. = plait  
 Netzschlag, Ger. = half-stitch

## O

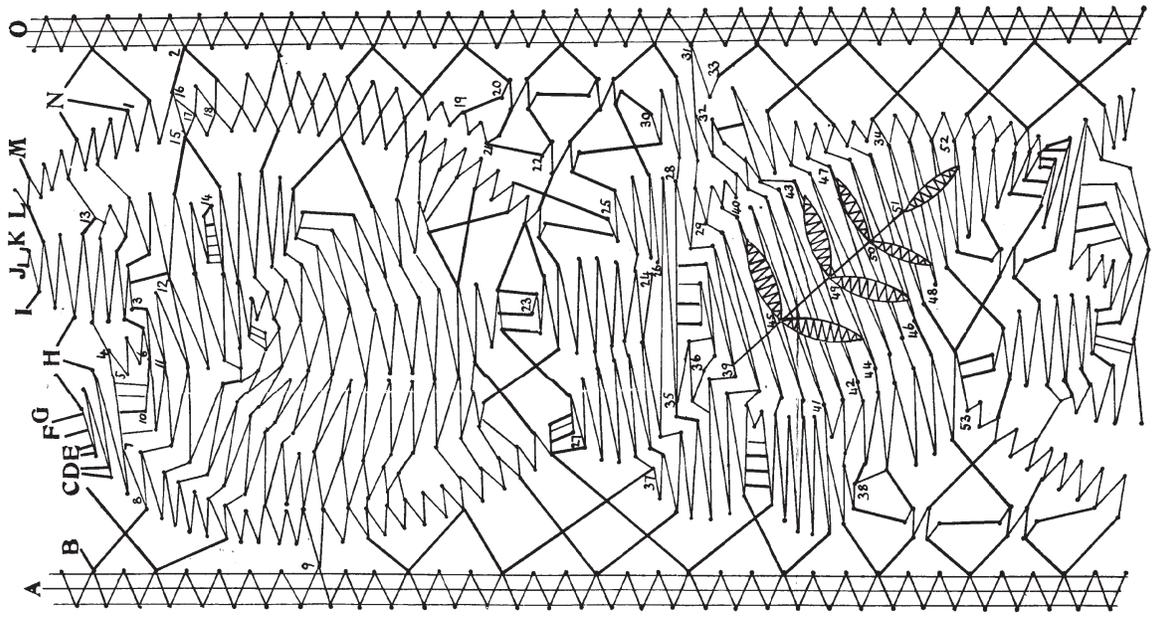
Outer pairs, 90 n. Ger., drehpaare

## P

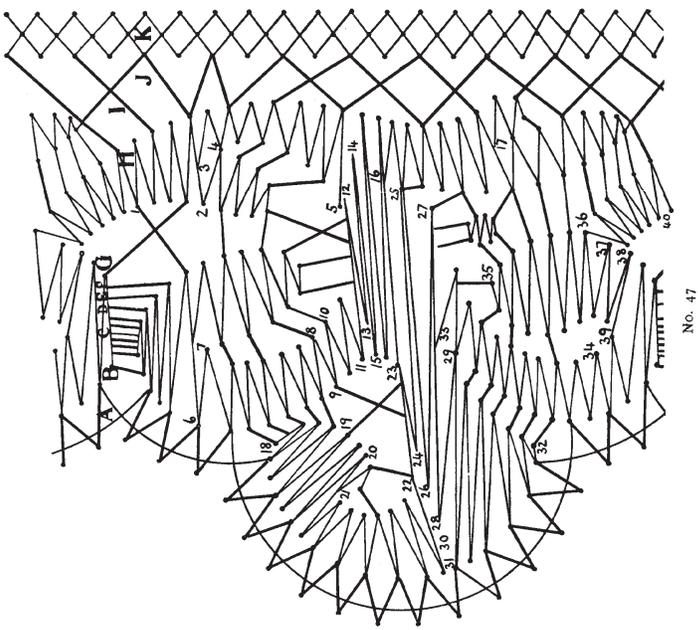
Paire de chaîne, F. = passives  
 — — remplissage = workers  
 Parasole, Elisabetta Catanea, 18 f.  
 Passée, F. = stitch  
 — de filet = half-stitch  
 — de toile = cloth-stitch  
 Passives, 89. F., paires de chaîne;  
 Ger., risspaare  
 Pattern; F., patron, tracé, piqué;  
 Ger., muster, aufwinde; Ital., mos-  
 tra  
 Pattern-book, the oldest known, 15, 24  
 Pétale de guipure, F. = leaf  
 Pickiernadel, Ger. = pricker  
 Picot, 95. The same word is used in  
 F. and Ger.  
 Pillow, 59 ff. F. métier à dentelle,  
 coussin; Ger., klöppelkissen, klöp-  
 pelsack

- Pillow lace; F., dentelle aux fuseaux; Ger., klöppelspitze; Ital., merletti a piombini
- Pin, set a; F., mettre, piquer un épin-gle; Ger., nadel stechen
- Piombi, Ital. = bobbin
- Piqué, F. = pattern
- Plait, 95. F., natte de Valenciennes, bride (in the sense of connecting plait); Ger., flechte
- of three, four pair, 181
- Plaited lace, 17, 83, 180 f.
- Point, F. = stitch (strictly used only of needle lace)
- de Milan, 21
- d'esprit = leafwork
- — Raguse, 22
- Pois de Dieppe, F. = spider
- Pompe, le, 10, 16 f., 28, 182, 183
- Pottenkant, 31
- R
- Raised work, 214, 219
- Raguse, point de, 22
- Rapallése lace, 21, 197
- Remplissage, paire de, F. = workers
- Réseau, F. = ground
- torchon = Torchon ground
- Risspaare, Ger. = passives
- Rivière (de toile, de filet, etc.), F. = tape
- Rose-stitch, 142. F., fond à la vierge; Ger., doppelveilchenschlag
- Ruban (de toile, de filet, etc.), F. = tape
- Russian curve, angle, 92 f.
- Russian lace, 54 ff., 83, 87 ff. F., dentelle russe; Ger., Idriaspitze, bandspitze
- S
- Schlag, Ger. = stitch
- Schusspaar, Ger. = workers
- Sewing, 94. F., crochetage; Ger., heften
- Shorleyker, Richard, 49
- Spider, 124 f. F., araignée, pois de Dieppe; Ger., spinne
- Spitze, Ger. = lace
- Stitch, F., passée, point; Ger., schlag
- Straub, Georg, 24
- T
- Tape, braid, 89 ff. F. rivière (ruban) de toile, de filet, etc.; Ger. (leinen-schlag-) bändchen
- Tape lace, 20 f., 28, 83, 87 ff.
- Toile, passée de, F. = cloth-stitch
- Torchon, 115 ff.
- ground, 123. F., réseau torchon; Ger., löcherschlag
- Tordre, F. = twist
- Tracé, F. = pattern, diagram
- Tulle, 42
- Turn (lace-turn). See Bobbin-winder
- Twisting, 90. Fr., tordre; Ger., drehen
- U
- Uttmann, Barbara, 10, 33
- V
- Valenciennes, 30 f., 46, 83
- de Brabant, 31
- Vecellio's Corona, 17 f., 24
- Venice lace, 11 f., 15
- Vinciolo, Frederic, 24, 28, 37, 38
- W
- Whole-stitch, 120 n. F., double passée; Ger., doppelschlag, ganzschlag
- Wickelmaschine, Ger. = bobbin-winder
- Winding bobbins, 80
- Workers, 89. F., paire de remplis-sage; Ger., schusspaar
- Y
- Yak lace, 78
- Yardwork, 60

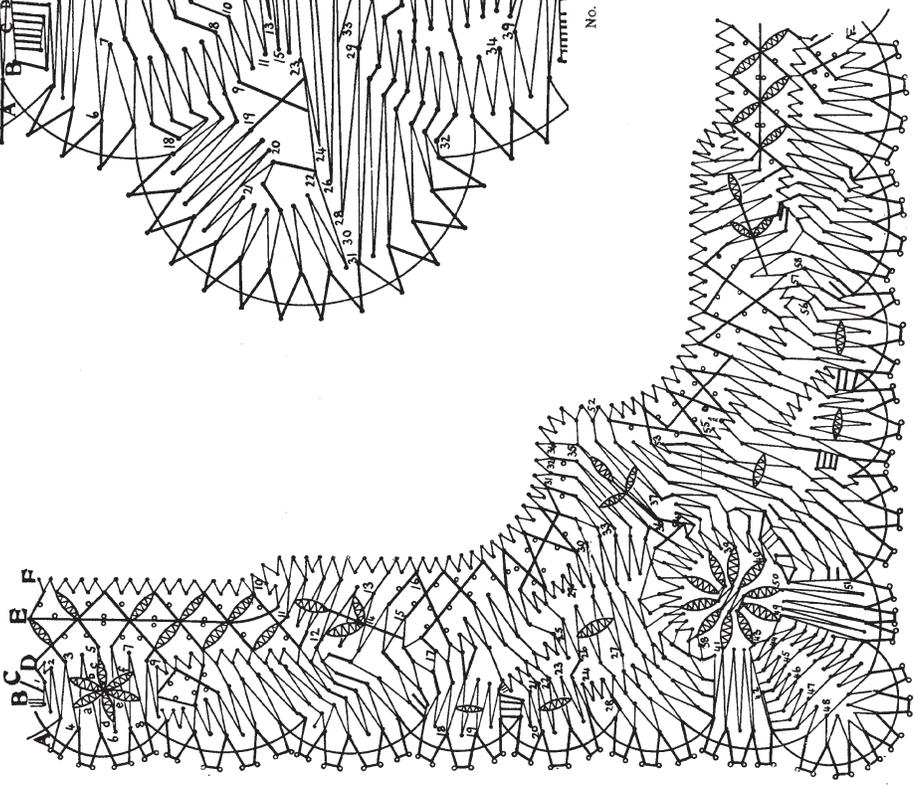
PLYMOUTH  
WILLIAM BRENDON AND SON, LTD.  
PRINTERS



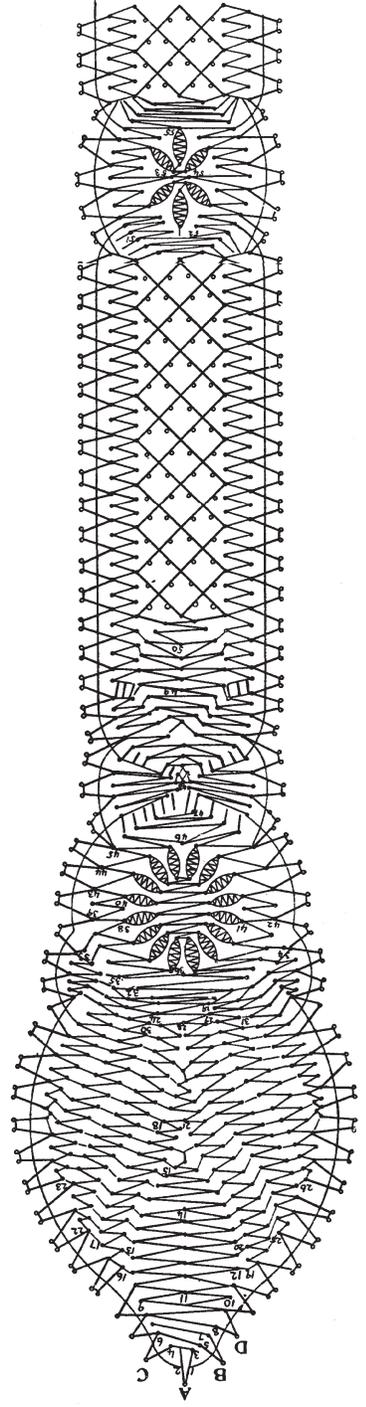
No. 48



No. 47

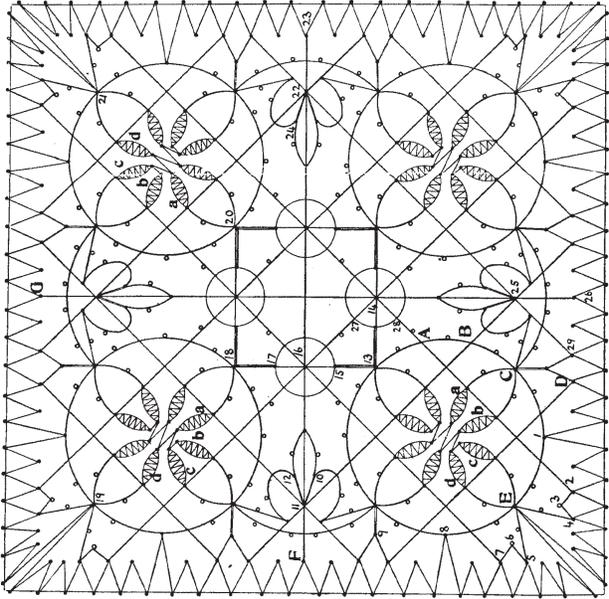


No. 50

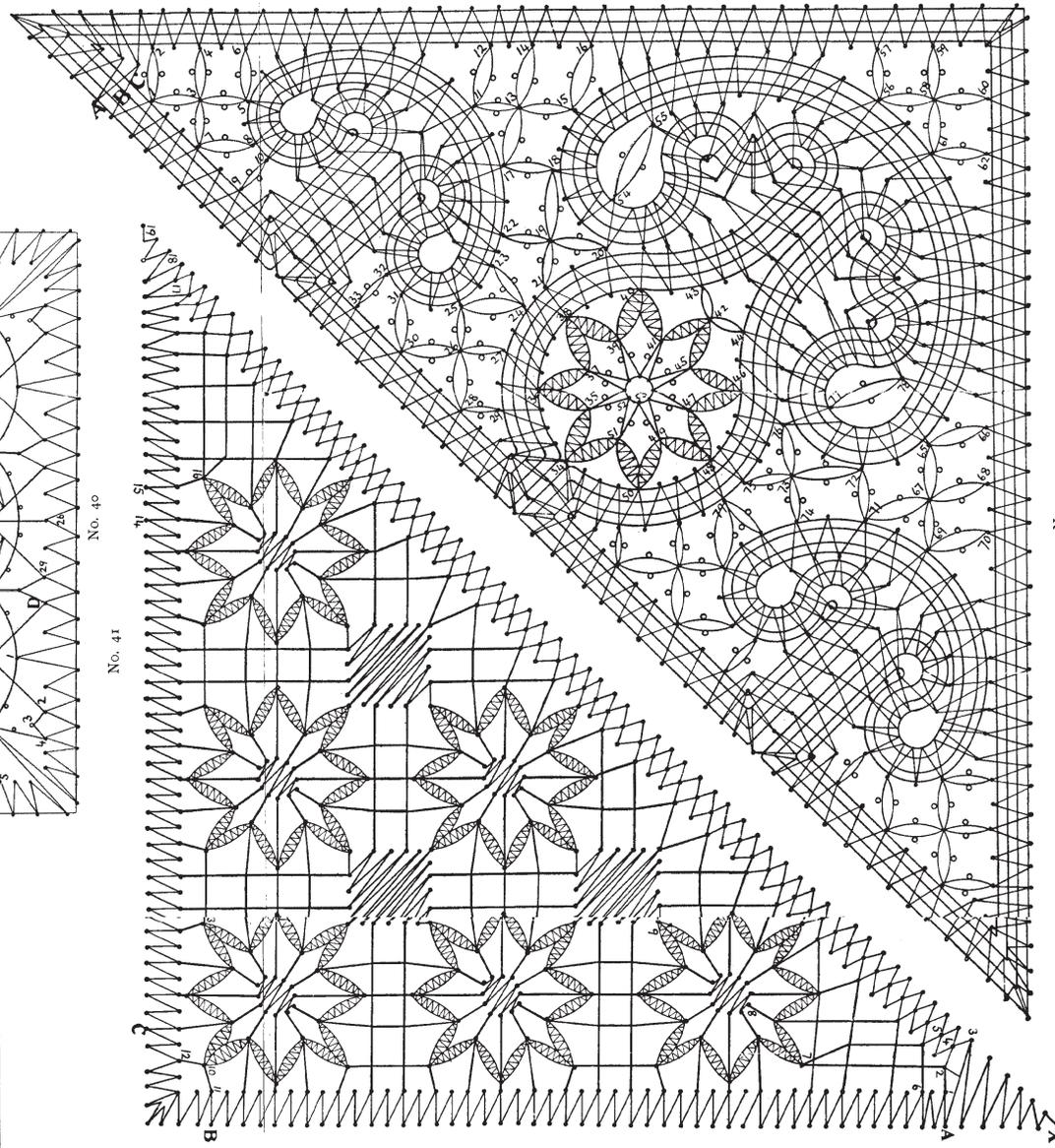


No. 45

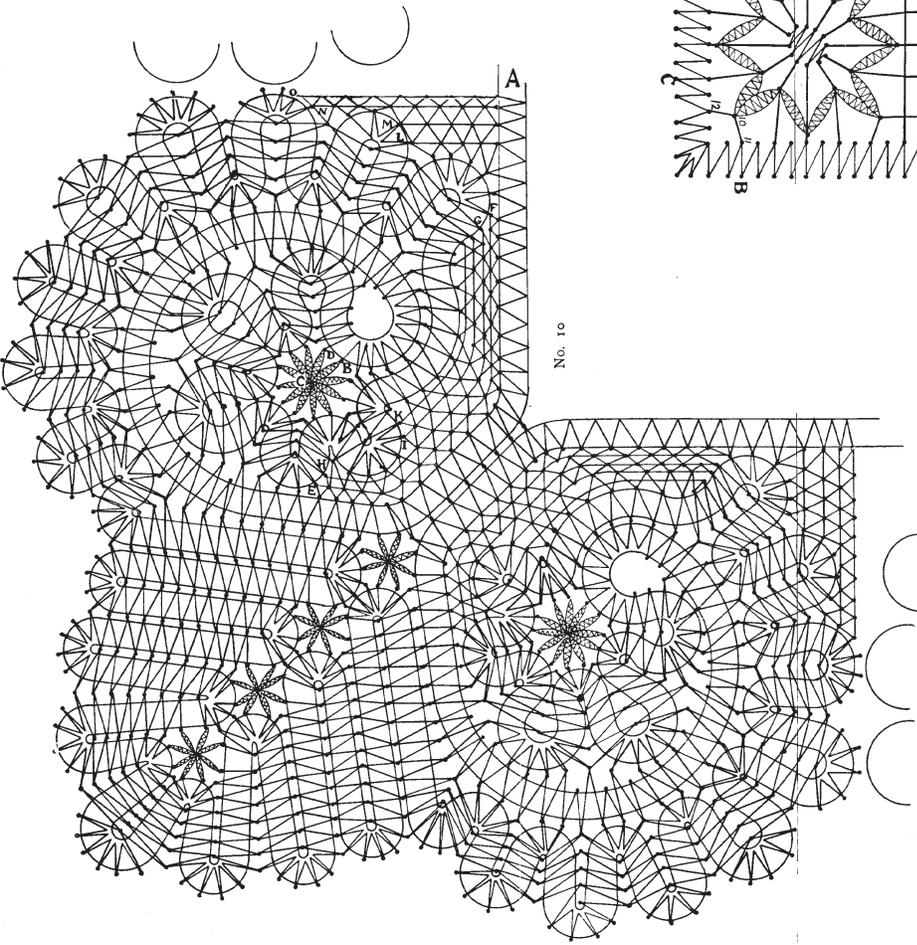
Rotated 90° and reduced to 60% to fit on page.



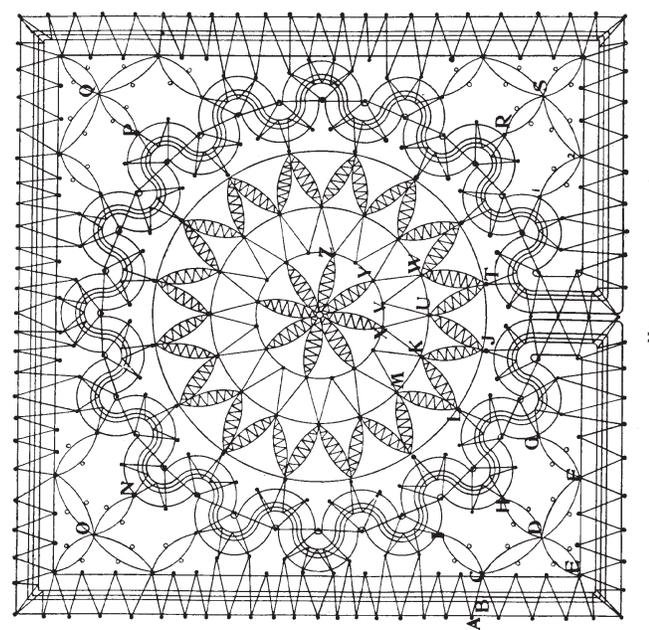
No. 40



No. 41



No. 10



No. 7A

Rotated 90° and reduced to 60% to fit on page.