

tioned will bring fresh material to the worker. But she need not limit herself even to these patterns: the following methods of copying will place an endless variety at her disposal, and she will find that after having worked through one or two representative patterns of a type she will need no further explanations.

Should she have the means of PHOTOGRAPHY at hand, she can work with photographs made in the ordinary way from a negative, or (and this is cheaper and simpler) with prints taken direct from the lace on to blue paper. Photography is specially useful for enlarging or reducing patterns.

But there are three other mechanical methods of copying lace patterns—pricking, rubbing, and tracing.

1. PRICKING is the old traditional method, laborious, but giving the most durable result. It is only worth doing with a pattern that is to stand very hard wear. Leather-paper, card, and parchment are the most suitable materials for a pricked pattern; if the first two are used, choose them tinted, so that they form a better background for the white threads. If the card is thin it can be afterwards strengthened by pasting thin canvas on the back of the pattern. The pattern to be copied should be pinned firmly on a cushion over the fresh piece of card, so that neither can slip out of place while the copy is being made. The lace-pillow or any other cushion will serve; for long patterns I have sometimes found a sofa useful. A pin may be used for pricking, but it is much more convenient to use a tool with a handle,

and a bone-handled crochet-hook with a steel end answers the purpose excellently if the hook is ground to a point on the grindstone.¹ Stab your tool through each hole in the model, and so long as your cards do not slip you are bound to secure an accurate copy. Your pattern will be all the easier to follow, especially if it is complex, if when finished you touch in a few direction lines with a pen to mark its principal curves, etc.

2. RUBBING. If, however, instead of a bought pattern you wish to copy a piece of lace, take a drawing-board and pin out your model tightly and firmly. The best way to do this is with brass pins, which are knocked lightly into the wood and cut off almost flush with the lace by means of a pair of cutting pliers. Such fastenings come less in the way of rubbing than any others. If this is too much trouble, ordinary drawing-pins can be used; they deface the rubbing, but the blank spaces they cause in the copy can afterwards be filled in by hand. Next take a sheet of foreign notepaper and pin it over the lace, setting your drawing-pins well outside the range of the pattern. Get a piece of heelball from any shoemaker; hold it awhile in your closed hand till it is warm, then rub it lightly but firmly over the paper, always in one direction at a time, for rubbing to and fro tears the paper away from its pins and so ruins the copy. A little practice will show which direction secures the best copy; of course it varies with the curves of the pattern. Experiment also shows the

¹ See p. 67.

kind of paper to receive the best impression. As a rule, bank-note is preferable, but for very fine laces thin Japanese or tissue-paper may be used, and sometimes thin whitey-brown packing paper best meets the case. The rubbing thus taken will give a complete copy of the lace. Blurred spots can afterwards be rectified with a pen, and the whole emphasized if needful. Indeed, it is better in any case to go over the chief direction lines with pen and ink before pinning the pattern to your pillow. The paper may be tinted with water-colour paint—it spares the eyesight when white thread is used for the lace. Mix your colour first in fair quantity and very wet. Place the pattern on a slanted drawing-board, and, beginning at the top, cover the whole design with colour, never letting the brush pass twice over the same piece of paper. This will secure an even, unsmearred surface of colour.

This method can also be used in copying a pricked card pattern ; if the rubbing be taken from the back, the pin-holes will be clearly marked on the paper. It is a quick and easy way of copying.

The paper pattern may be mounted on calico to strengthen it, but even that hardly makes it very durable, as the curved position in which it lies on the lace pillow and the constant pricking of the pins soon peel it off again. Unless tissue-paper has been used, a rubbing will always serve *once* as a pattern. If it has to serve over and over again, it had better be recopied by the following process.

3. TRACING. If you wish to copy a pattern from

a printed book, a rubbing, or a photograph, take a tracing in the usual way, but instead of paper use architect's tracing-cloth. This can be bought at 1s. 6d. the yard in very wide width, so that a yard makes any number of lace patterns. It is most convenient stuff to use. As transparent as tracing-paper, it cuts easily, but will not tear, takes up far less room in storing than the awkward rolls of card patterns, is very durable, and, though white or bluish, does not need tinting, since the colour of the pillow shows through it quite strongly enough to contrast with the white thread, and so spare the worker's eyesight. In fact, it is so eminently suitable that I cannot understand why I have never seen it in use. Trace on the unglazed side of the cloth, and use ink, as pencil rubs off and spoils the thread.

Tracing-cloth lends itself to another process, very useful in cases where in a printed book only one "repeat" of a length pattern is given. Cut a strip of the cloth long enough to go round your pillow. Trace the "repeat" at one end of the strip, then fold it backwards and forwards so that the whole length is divided into a number of folds, each exactly the size of the "repeat" and each vertically beneath it. Take the greatest care that the crease of each fold reaches *exactly* as far as the end of the "repeat," and does not project beyond it. Then pressing the folded cloth on to the pillow, stab each pinhole of the pattern through all the folds with a pricker. This is a very quick and convenient way with length patterns.

4. DRAWING. Rubbing does not damage lace, but

you may wish to copy some specimen in a museum or a private collection that you will not be allowed to rub ; or you may have a piece to copy that is badly worked or washed out of shape. In these cases you will have to draw your pattern, and beside compass, parallel rule, and protractor, will find squared paper to be of the greatest assistance. It can be bought at any stationer's. It is especially useful in the copying of simple Torchons ; indeed, one hardly needs a pattern for them if this paper is used, cut in crossway strips, so that the squares lie diamond-fashion ; the worker can then set her pins by count. Squared papers of different grades enlarge and decrease patterns almost automatically.

PATTERN DESIGNING. Squared paper is equally useful in pattern designing. But this is by no means a simple matter ; the inexperienced worker will find that the bobbins constantly work themselves into awkward positions, so that there are here too many and there too few to support the fabric. Strictly geometrical Torchons are not hard to design, there being a few given stitches which must be used for the most part in diagonal lines. The limits that make such patterns easy to handle prescribe their interest.

It is more amusing to adapt a Torchon length-pattern to suit a round d'oyley. No definite rule can be given for such adaptation, but on the whole one can rely on compasses and ruler to carry one through the difficulties of a simple Torchon pattern. Two concentric circles—one for the outer, one for the inner edge of the lace, the outer divided evenly into spaces

answering to the scallops of the model—and besides them the radii touching each of these divisions, give your principal construction lines. The circles correspond to the horizontal, the radii to the vertical lines of the model. We give an example in No. 38, adapted from No. 37 by the method described.

It is not difficult to design Russian laces, because one can see at a glance on the paper whether the curves touch one another often enough to make a firm fabric, and this is the one essential point in their construction. Other laces demand more practical experience.

I must, however, mention one other mechanical aid to design applicable to all classes. Corners can be evolved from the length patterns for laces and insertions by help of a piece of looking-glass (the thinner the better) with a straight edge. Set this across your pattern at an angle of forty-five degrees with the straight edge, moving it to and fro until it seems to you to reflect the prettiest corner. Draw a line along the edge of the glass a b, and another line c b meeting it at the straight edge of the lace and forming a right angle with the latter. Make a fresh tracing of the space enclosed between these lines. Fold the tracing cloth accurately along the line a b, and prick through both folds all the pinholes of the pattern. This gives you the new corner. Its only disadvantage is that in most cases it is necessary to add several pair of bobbins towards b, which are cut away again once the corner is turned. Specially designed corners do not always necessitate this addi-

tion, which weakens the fabric. The example we give needs no extra bobbins; it is formed from lace No. 15. Fig. 31 shows the lace with the piece of looking-glass placed across it in the position indicated by the dotted line a b in the diagram. Fig. 32 is the diagram of the resulting corner; a comparison with the pattern of No. 15, p. 129, will show the very slight alterations that were required.

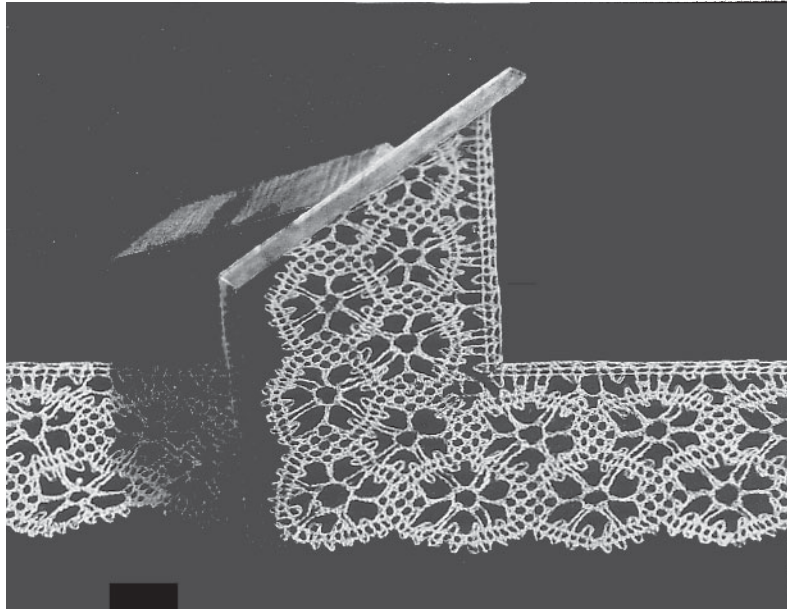


FIG. 31. PLANNING A CORNER WITH MIRROR

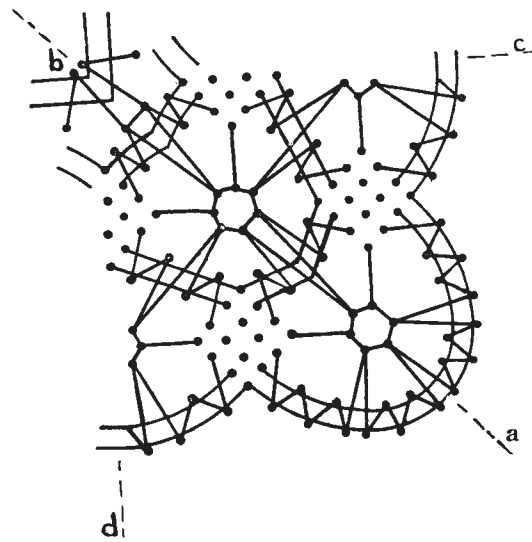


FIG. 32. PATTERN OF RESULTING CORNER

CHAPTER V

THREAD

A little thread descanted on by art and industry.—THOMAS FULLER.

THE first thing to be decided after the pattern is chosen is the kind of thread to be used and its degree of fineness.

Pillow lace can be made with a variety of materials. The aloe fibre, which is knitted into such beautiful patterns in Madeira, would make very fine lace. In Italy the brims of straw hats are sometimes formed of pretty passementeries, woven on a pillow with straws of different degrees of thickness and glossiness. Trimmings of uniforms and liveries were formerly, even more often than now, made in the same way with gold and silver threads; hence the nursery rhyme about the "captain all covered with lace." Horsehair and human hair have been made to serve their turn on a lace pillow. It is well known that in needle lace horsehair is valuable for padding and stiffening the raised work of rich and heavy points. On the pillow, however, hair is only used for a whim, except by wig makers. The foundations of some of the best wigs are bobbed out of hair, which is not only less conspicuous for such a purpose, but lighter

and more supple than other threads. String lace can be used for window blinds, and I have heard of an ingenious lady making a new seat to an old cane chair of macramé thread in half-stitch. A coarse simple pattern worked in chenille, or chenille and mercerized cotton, would make a suitable edge to a woollen table cover. The best-known form of woollen lace is Yak; the white is used for trimming flannel petticoats and dressing-gowns; black figured on certain old-fashioned mantles; but as to the hideous brown varieties, heaven only knows what is the good of them. In point of fact both wool and chenille are not in themselves well adapted for lace, though some woollen articles may call for such trimming.

Nor is cotton much better for our purpose. It fluffs in working and in washing; it looks poor, lacking the suppleness and gloss of good linen thread, nor is it so durable. It is often used simply because it is cheap, but the difference in price would never make it worth while for the amateur to use the inferior material. Still, I should like to make an exception in favour of lustrines and mercerized cottons. When a fast dye is chosen, they can be used effectively as a glossy outlining "gimp," in Torchon "fans," or in other cases where a colour is needed. Red ingrain cotton is another exception, having a faster dye than any coloured linen thread. It looks very well blended with white thread on coarse laces for towels and cloths that need constant washing.

Silk, whether black, white, or blond, is undeniably useful for working some light frail patterns, and as trimming for articles of dress that do not need frequent washing.

But none of the threads yet mentioned can be compared for general use with linen thread. It is the ideal material for lace, and but for the few exceptional cases already indicated, nothing else should be used. Supple, durable, sometimes glossy, sometimes of *mat* surface, but never dull, it lends itself to endless washing, and offers an infinite variety of thickness, from the thread fine as gossamer that snaps under any tension but the lightest, to the coarse gimp that shines like silk round the flowers it edges.

Never economize in thread, get the best. At the end of this book will be found a comparative table of the sizes of threads by some of the best-known makers. The sizes of linen thread do not, unfortunately, go by a uniform designation as do sewing cottons, and as it is of the greatest importance that the thread should be of the right size, this table will be of great use to the worker and spare her many tedious experiments. If too coarse a thread is used for the pattern chosen, the lace will be clumsy and clothly; if too fine it will be flimsy and poor. There is always a best size for each pattern, and very little deviation from it can be allowed. Black thread is sometimes used, unbleached also, and coloured flax thread, but for most purposes white is the best.

Having, then, chosen your thread, the next thing is to wind the bobbins.

TO WIND BY HAND. Hold the bobbin (coverless) in your right hand, the head turned to your right. With your left hand place the end of thread towards you over the part of the bobbin furthest from the head. Cover it with your right thumb and wind away from you. You may, if you choose, wind in exactly the opposite direction, but whichever way you choose, *wind all your bobbins alike*. When the bobbin is full, if it has a cover, damp and straighten the end of the thread and drop it down the cover from the wide end, replacing the cover on the bobbin.

To prevent the thread unwinding itself, hold the end of it in your left hand, the bobbin in your right with its head to the left. Lay the thread round your left forefinger, first under, then over, to form a loop. Withdraw your finger. Insert the head of the bobbin in the loop and draw the thread tight. This loop is what is generally known as a half-hitch.

To wind a pair of bobbins with one thread, wind the first bobbin as directed, then tell off what you think a suitable length of thread for the second bobbin. Generally three or four yards will be enough; with coarse thread less, with fine more goes under the bobbin-cover. Thread on to this length of thread the second bobbin-cover the opposite way round from the first one. Then wind the second bobbin, starting from the end of the thread and ending with the second half-hitch some six inches from the first. It is always

neatest and best to wind bobbins pairwise in this manner, for shaped pieces especially.

Winding by machine need hardly be explained: once the bobbin is fixed, secure the thread by hand with a few turns towards you, then turn the wheel away from you.

The bobbins when wound are hung over the pins according to the pattern instructions. If they have not been wound double, knot them in groups for each pin. They will most likely hang unevenly; this is very inconvenient in working and leads to constant tangles. Bring them all to one level by lengthening or shortening the thread, and always keep them level as you work. There should be about three inches of thread between the pin and the bobbin head.

To lengthen your available thread, hold the bobbin in your right hand so that it forms a right angle with the thread (the half-hitch must be just at the bobbin's head), then between your thumb and forefinger roll the bobbin from left to right, keeping the thread taut.

To shorten your thread, hold the bobbin as before. Take between the thumb and forefinger of your left hand the part of the thread that passes down the bobbin; draw it outwards from the bobbin, holding all taut the while, and turn the bobbin from right to left between the thumb and forefinger of your right hand.

These manœuvres, extremely simple as they are, require a little practice. On first hanging, the bobbins are prone to unwind themselves. To prevent this,

some put the loop of the half-hitch twice round the head of each, but that is hardly to be recommended as it interferes with the lengthening and shortening. A little patience is the better method, and the beginner soon ceases to have any trouble with altering the lengths.

Now you are ready to begin work.

CHAPTER VI

THE VARIETIES OF PILLOW LACE

But the Beaver went on making lace, and displayed
No interest in the concern,
Though the Barrister tried to appeal to its pride,
And vainly proceeded to cite
A number of cases in which making laces
Had been proved an infringement of right.

LEWIS CARROLL: "The Hunting of the Snark."

PILLOW LACE may be divided into four classes :
1. **TAPE LACE.** The design is formed of a tape curved so as to make a mazy fabric. "Russian lace" is the modern representative of this class, which in the seventeenth century flourished most in Flanders and Genoa.

2. **PLAITED LACE.** The design is of lines made with one, or more often two, pair of bobbins, and these lines form the basis of the whole fabric. This was common in the sixteenth and seventeenth centuries—indeed, most of the pillow-lace pattern-books of the time contain little else. The style is now seldom seen, but it can produce very good effects.

3. **GROUND LACE.** The design consists of solid figures, standing out more or less plainly from a lighter net background. To this class belongs much of the high aristocracy of pillow lace—Chantilly, Mechlin, Valenciennes, and silk blonds.

4. GUIPURE. The design is of solid figures connected, not by a net background, but by plaits and twists. This class includes some of the most charming laces and many varieties, a group of French laces (Cluny, Mirecourt, and Le Puy), Maltese, Bohemian, and Saxon, down to the Italian peasant laces represented by Rapallese.

There is another kind of guipure in higher repute, which blends with our first class of tape laces, since its solid figures are formed of modifications of tape. To this belong our Honiton and the Belgian laces, Brussels, Duchesse, and Bruges.

“Guipure” is a French word, which was first used to indicate a lace the figures of which were emphasized by an outline of “gimp,” a coarser thread or fine cord. The term is nowadays, like most other terms in lace, very loosely applied; but on the whole the above is now its recognized meaning, the opposite to guipure being “dentelle à réseau” = grounded lace, or more simply “dentelle.” Both in England and Germany, native terms mark no such trenchant division, and as the distinction is actual and a useful guide in the intricacies of classification, we have kept the word “guipure” familiarized by drapers, and translate the opposite term.

These four classes often shade into one another in their varieties. Tape laces, for instance, can have their tapes connected in part by means of groundwork or by means of plaits. Grounded laces (such as the so-called “point de Milan” or the Valenciennes de Brabant) may have their figures formed by tapes

which are afterwards joined by the addition of grounding. We have already seen how guipure shades off into tape lace; and plaits may be used in connexion with grounds, as is so frequently the case in the patterns of "Le Pompe."¹

It falls outside the scope of this book to give details of the characteristics of all the different varieties of pillow lace. We can the more readily dismiss the subject, as it has been admirably treated in "Point and Pillow Lace" by Miss Mary Sharp, which gives photographs of characteristic specimens of all classes, with valuable observations. A good deal may be learnt too from A. Lefébure, though he has made some mistakes in classification, even confusing point with pillow. Far more trustworthy are the beautiful illustrations in Séguin and those of Mrs. Bury Palliser. Above all, the student of lace should go to museums, observe, compare, and not put too blind a trust in the labels on the cases.

The reason why we are not for the present concerned with this fascinating work of classifying, is that the aim of this book is to guide the *lace-maker*, not the connoisseur, and the worker still in need of such guidance has no concern with what most interests the student. For most of the famous kinds of pillow lace do not lend themselves to amateur handling. The number of bobbins needed is in many cases excessive; Mechlin of no great width requires five hundred, and such a number exacts a dexterity that only comes of constant practice.

¹ See above, p. 17, and the middle pattern of Fig. 1.

Valenciennes, Brussels, and Honiton make great demands on eyesight and patience. Chantilly, Mechlin, Valenciennes, and Lille have all been made banal by an infinity of very accurate machine-made copies,¹ and even were this not the case their patterns as a whole are not effective. The essentially English laces are, except Honiton, unattractive models save for their local interest.

In our choice of types and patterns we have aimed at the greatest possible variety of such as would set no great strain on eyesight or patience. And we have tried to reduce to a minimum the number of laces in which it is constantly necessary to cut out bobbins and hang in fresh pairs, that process being not only vexatious, but weakening to the fabric.

The beginner generally starts with Torchon lace; our experience goes to show that Russian lace is more easily acquired. Once a simple form of "tape" is mastered, and the way of curving and joining it learnt, many laces can be made forthwith without any further difficulty. We have therefore put the Russian laces first. But in case any one prefers to begin with the Torchon laces (chapter VIII), we have commenced that chapter with the simplest possible forms, given very full explanations, and carefully graded the laces in order of difficulty.

¹ According to Séguin, "le plus fin connaisseur ne les distinguerait seulement pas d'une imitation à une faible distance."

CHAPTER VII

RUSSIAN LACE

Wer noch nichts kan, noch g'lernet hat,
Dem ist es drumb kein Schand noch Schad ;
Aber wer nichts will lernen than,
Der soll den Spott zum Schaden han.

(Old Pattern-book).

THIS is the most usual name for a kind of lace, simple and often very beautiful. In Germany it is sometimes called Idrian lace ; we have also seen the name "Genoese point" given to it, but that is a clear misnomer, for the essence of "point" is that it should be needlework. So for want of any better name we will call it Russian, though it certainly is not of Russian origin. It appears to originate in Genoa in the late sixteenth century, and took root in the early seventeenth century in Flanders, its head-quarters for many years. Russia seems to have learnt it much later from Flemish workers brought over by Peter the Great. But, despite its late introduction, Russia has now most claim to this lace, since not only are most Russian laces of this kind, but comparatively little is made elsewhere.

The special character of Russian lace is given it by its formation from one, sometimes two, or at most three narrow bands so curved and recurved as to

make a wide fabric. Those places where the bands do not touch are filled by some form of grounding made either with bobbins temporarily withdrawn from the bands and returned again without cutting of threads, or by a few additional bobbins hung in and cut out again as the pattern requires. It is an easy lace, because there are few stitches to be learnt and few bobbins to worry the beginner. For it must be admitted, half her difficulties come from the dreadful way the bobbins have of knotting and twisting themselves into ugly patterns of their own. With few to manage it is easier to keep discipline, so Russian lace is good to begin upon. The narrow Torchons usually chosen for that purpose are no easier and far less tempting.

The pillows which can be used for Russian lace are the Belgian mushroom-shape (Fig. 24), the flat cushion (Fig. 37), and the large Honiton sphere (Fig. 27). Those intended for ordinary yard-work are unsuitable, as this lace presupposes working not in one direction, but backwards and forwards, to right or left as the curves of the pattern determine. And as the direction changes the position of the pillow must change.

The commonest form of band used in Russian lace is a combination of cloth-stitch and twistings. The beginner had best first master the art of cloth-stitch.

CLOTH-STITCH. Fasten a piece of squared paper (about 2 in. by 3 in.) upon your pillow. Set a row of five pins, each two squares apart, across the head of the paper. Hang a pair of bobbins on each pin. See that the bobbins hang evenly—that is to say, that

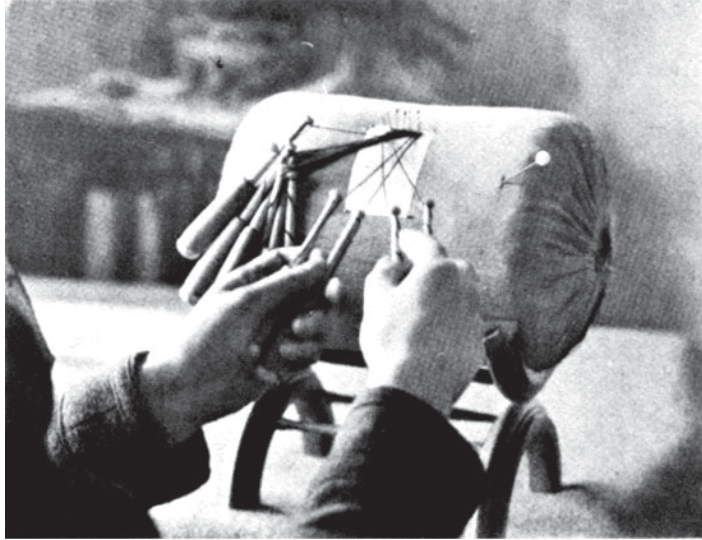


FIG. 33. MAKING CLOTH-STITCH. (GERMAN PILLOW AND STAND)

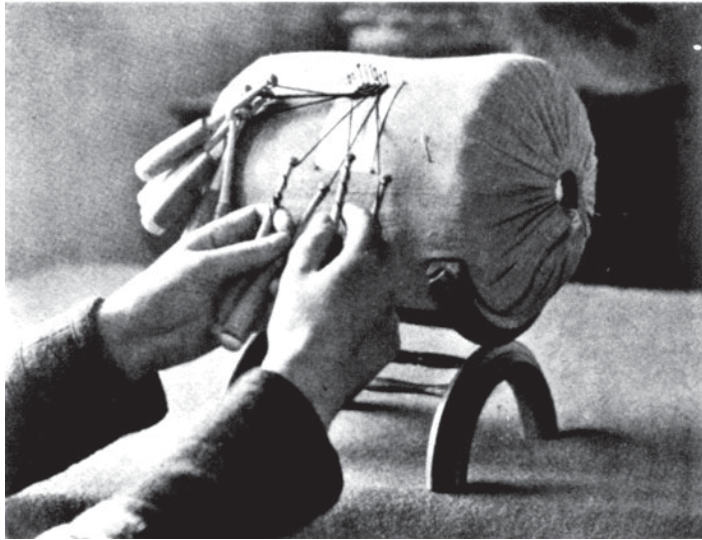


FIG. 34. MAKING HALF-STITCH

the head of each bobbin is about three inches from the pin. Starting from the left, take pair 1 in your left hand, pair 2 in your right; place the right bobbin of 1 over the left bobbin of 2; then the left of 2 over the left of 1 and the right of 2 over the right of 1; and finally the left of 1 over the right of 2. That is the whole stitch, and it should look like Fig. 33.

Hang 2 over a long pin set some four inches from the pins on the left-hand side. Repeat the process described with 3, 3 taking the place of 2. Hang 3 over the long pin. Proceed with 4, then with 5. This done, set a pin one square below the first pin on the right, and let 1 fall to the right of it and 5 to the left. Now return backwards in precisely the same way, using 1 all the time as the weft of your fabric, or, as the lace-makers call it, the "workers." The other pairs which these must cross are called the "passives." Set your pins in straight vertical lines, each pin one square lower than the last on the opposite side. Hang each pair of bobbins out of your way over the large pins at the side when you have finished with it. Never twist your threads, and the cloth will look just like darning or plain weaving. Work to and fro many times until you are so familiar with the stitch as to make it mechanically.

MAKING THE TAPE. The tape which forms the pattern of Russian lace can be made in several ways:

1. It may be a simple band of cloth-stitch (Fig. 36, a), or a double band of cloth-stitch with two pairs of workers which constantly meet to part again in the middle of the tape.

2. The most frequent form (Fig. 36, b) is slightly more complex, involving the operation of twisting.

TWISTING is placing the right thread of a pair over the left of its own pair. Remember it is always the *right* that goes over.

Hang three pairs at A, two at B, and one at C. Start with the left-hand pair at B.¹ Twist it, pass it in cloth-stitch through the three pairs hanging from A. (Always hang each pair, as you finish with it, out of your way over a long pin, so that you have always only two pairs in hand at once, and so avoid confusion.)

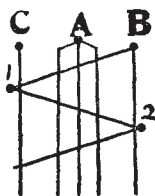


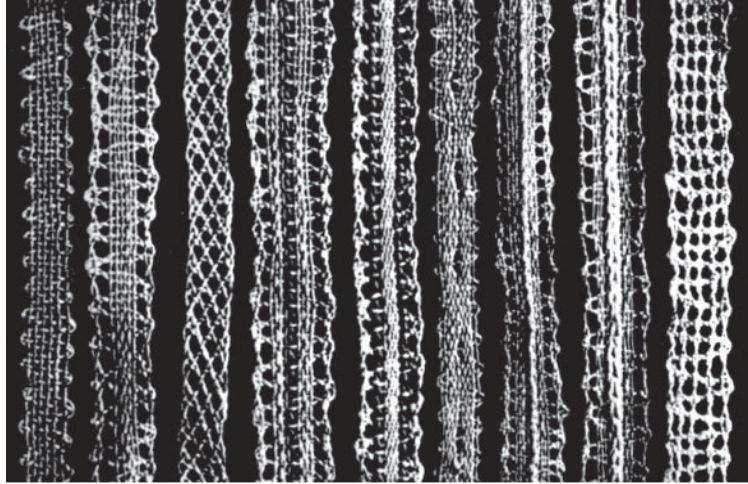
FIG. 35

Twist again; twist also the pair hanging from C. Make a cloth-stitch with these two pairs. Set pin No. 1 between them. Cloth-stitch again to close the pin. Twist the workers, c.s.² again through the three passive pairs; twist again, twist the pair hanging from B, c.s., set pin No. 2, close the pin with c.s., and so on.

Almost all Russian laces are made with this tape, which is also the basis of Bruges and Honiton. It adapts itself best to the crochet-hook, which plays such an important part in these laces.

¹ The right-hand pair at B and the pair at C are called the "outer pairs."

² Cloth-stitch.



a b c d e g h

FIG. 36. VARIOUS FORMS OF TAPE

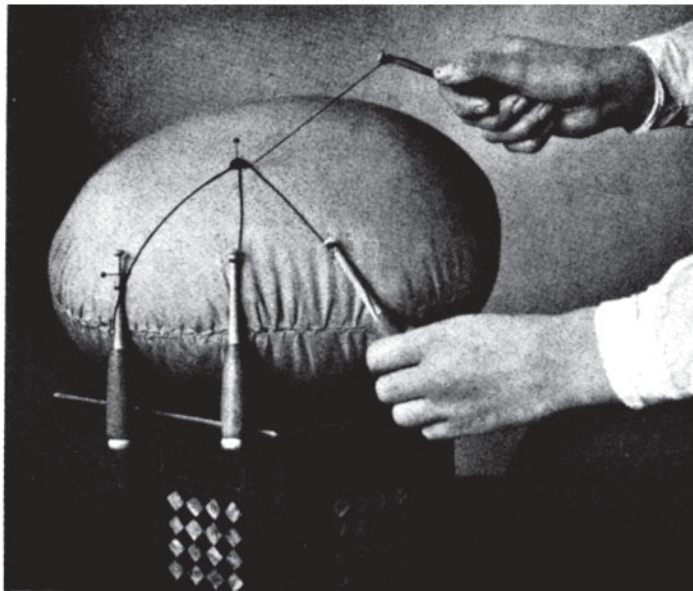


FIG. 37. MAKING A LEAF

3. Plain half-stitch¹ (Fig. 36, c) is sometimes used here and there to vary the tape, but rarely, and seldom with good effect. We will therefore leave it out of consideration for the present.

4. The other varieties of tape are all variants of No. 2. A raised appearance (Fig. 36, d, e) may be produced by introducing one or two coarse threads among the passives. If one is used it will lie in the middle of the passives; if two, they can be either together in the middle or (in a straight tape) one at each edge.

5. In the same way coloured thread can be introduced. This serves to accentuate the design where the lace is close woven and intricate, also to make the lace match in colour the embroidery or the dress which it trims.

6. Twisting the workers in different ways varies the tape. Twisting them twice or even, with very fine thread, three times between the passives and the outer pairs makes the lace firmer and more wiry. In such cases the outer pairs should be twisted correspondingly. Twisting the workers between the two centre pairs of passives here and there forms little holes which lighten the tape (Fig. 36, f).

7. All the passives may be twisted at regular intervals. Or if a coarse pair be employed in the middle this may be twisted each time above the workers and these latter simply passed between the two coarse threads. The result is like a twisted cord running down the middle of the tape (Fig. 36, g).

¹ See below, p. 117.

8. This proceeding may be doubled to obtain the appearance of a raised plait (Fig. 36, h). There must be two pairs with coarse thread; the right-hand pair is invariably twisted toward the left and the left-hand pair toward the right. German workers call this "Kettelschlag," chain-stitch.

9. Both workers and passives may be twisted before every stitch (Fig. 36, i). This is an effective variation, giving lightness to the tape.

SHAPING THE TAPE. Having learned how to make the tape, we must now see about forming patterns with it. To do this we must be able to go round curves and angles. Herein lies half the superiority of Russian over the so-called Renaissance lace, that kind of point that is made from braids. The one is bound to be more or less clumsy and thick where it is gathered to form curves or folded for angles; the other, infinitely more graceful and flowing in effect, adapts itself without effort to these shapings.

Curves, right angles, and obtuse angles. It is evident that round a curve one edge of the tape grows disproportionately long while the other shortens. The long edge needs just as many crossings from the workers to support it as before, but in the short there is not room for so many. It follows then that the workers must, towards the middle of the curve, only partially cross the passives and avoid the inner edge. To do this, proceed till the workers cross the last pair of passives, then take these as workers, leaving the old workers in their place, and work back again to the

outer edge of the curve, leaving the twisted pair on the inner edge untouched.

To form a sharp-pointed angle, work as usual up to point A; there leave the outer pair out of your way, it will not be needed for some time. Work on to point B, there exchange the workers for the last pair of passives and hang the workers out of the way. From B to C continue dropping pairs in this way till you have only one pair of passives left. Then complete the re-

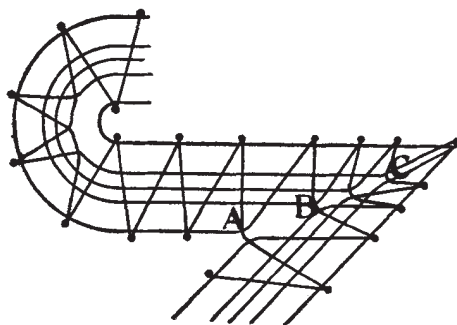


FIG. 38

maining half of the angle, taking up each neglected pair in turn as workers, till just before A, where the workers must again be twisted before exchanging with the pair left hanging at A. After this point all is plain sailing.

These two methods will adjust the tape to any form.

FORMING THE FABRIC. The tapes, made and shaped as we have seen, can be joined together in a variety of ways :

1. Sometimes a lace is made with two tapes, running, for a time at least, parallel to each other. The joining is effected by two passes of cloth-stitch (one

before the pin, one after) between the two pairs of workers.

2. But more often the tape, doubling on its own track, must be joined to one of its own parts. This is done with the help of a fine steel crochet-hook. Take away the pin from the hole in the finished edge, to which you wish to join your workers. Pass the crochet-hook downwards through the hole, and with it pull up one thread of the working pair till it forms a wide loop; pass the other working bobbin tail foremost through this loop and draw both threads tight. The join will be perfectly firm. This, *lucus a non lucendo*, is called a sewing (in French, *crochetage*).

3. You may have to hang in fresh bobbins to fill up an open space with other kinds of work. To do this wind your pairs in one (see p. 80), and hang them over a pin near the place where they are to be inserted, a pin which can be almost instantly removed. Having brought your workers to the point from which the bobbins are to start, make one cloth-stitch across each new pair, and then let them hang out of the way, continuing with your workers till the piece of tape in question is firmly woven. Remove the pin from which the new pairs hang, draw them into position, and proceed with them.

Three kinds of filling are in constant use. One, the various grounds,¹ we do not recommend to beginners, as they involve hanging in and cutting out many pairs of bobbins, a troublesome and weakening process. More effective are leaves and plaits.

¹ See below, *Torchon*, p. 123; *Rose*, p. 142.

Plaits are very easy and quickly made ; they take two pair. Start with a cloth-stitch,¹ twist both pairs, and then place the right thread of the left pair over the left thread of the right pair ; alternately twist and repeat this operation until your plait is long enough. The plait may be ornamented and held in position in the making by *picots*, little loops formed by drawing the outer thread on the side where the picot is to lie, first below, then round and over the pin indicated for that purpose in the pattern.

Leaves, on the other hand, require some dexterity and practice, but they are such an immense improvement in all kinds of lace that no lace-maker can afford to neglect them. It is only the manipulation that is difficult ; in theory nothing can be more simple. Two pair are required ; take the left-hand bobbin of all and weave it to and fro, passing it alternately over and under each of the other three threads until the leaf is long enough. The difficulty consists in keeping the three warp threads at the right tension. This is best done by letting the centre one hang straight down, and hanging the two side ones over pins that keep them pretty much equidistant from the centre bobbin, the outer threads forming a right angle at the pin you start from. Keep the warp bobbins, especially the middle one, on shorter thread than usual, the weaver on a longer. Never let the two outer warps slip out of position, or the outline of the leaf will be broken. Form the shape of your leaf to taste, curving it out by stretching the

¹ See p. 88 f.

outer warps and in again by tightening the weaver. It may be a leaf proper, either slim or broad, or else a square bar. The bar starts square, and is woven evenly all through its length; the leaf starts from a point, widens in the middle, and decreases to a point at the bottom. It is better not to tighten it quite to its proper shape at the lower end, as the pulling of the threads to form whatever stitch ends the leaf will do this quite sufficiently. These leaves are used separately, or in groups forming the petals of a flower.

A fourth way of filling in the space between two tapes is suddenly to change the tape itself into some open grounding requiring the same number of bobbins. This is often done in broad Russian laces with effect and ingenuity. We mention the method here more for the sake of completeness and as a suggestion to the practised worker for new designs than as of use to the beginner.

Having learned all the movements which go to making Russian lace,¹ we must now put them in practice, beginning with a very simple lace of a single tape.

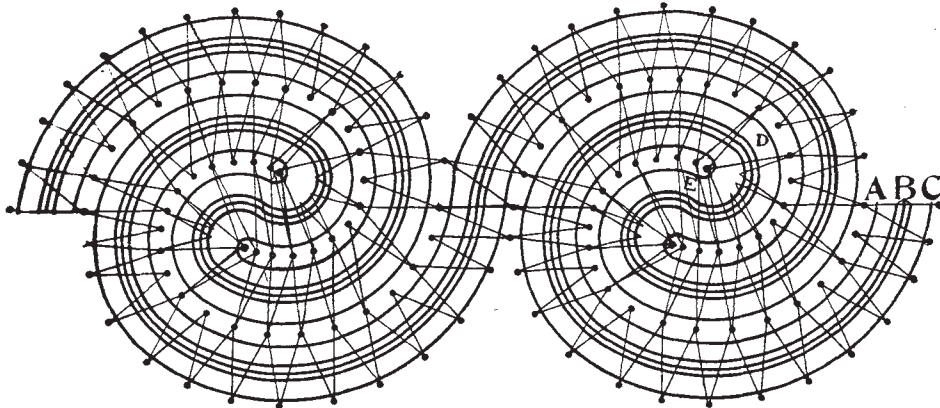
No. 1.—Trimming for a Dress

This pattern, which is neither lace nor insertion, but something of both, comes from Russia. It is suited for trimming linen dresses and blouses, and may be worked with coloured thread for the centre pair of

¹ Cloth-stitch and the common form of tape should be practised till quite familiar before proceeding.

passives, as illustrated, or without. That is a matter of taste; personally we prefer the white version, but the colour of the dress itself introduced into the trimming might have a very good effect.

The pattern, which is quickly worked, lends itself equally well to thread or silk. It may be worked with Taylor's Mecklenburg thread No. 4. If the introduction of a colour is desired, use a medium size



of lustrine, having first tested the fastness of the dye by steeping a sample in hot soda and water.

Trace the above pattern twice on separate pieces of tracing-cloth;¹ these will be used alternately, care being taken that the lines join exactly. By the time you have worked to the end of the first "repeat," you can begin taking pins out from the beginning to use again; so before you have worked to the end of the second pattern, the first is ready to be used again below the second. Each dot of the diagram

¹ See p. 73.

represents a pin, each line a pair of threads. It will not be necessary to indicate the dots in your tracing, nor any of the lines that represent the passives.

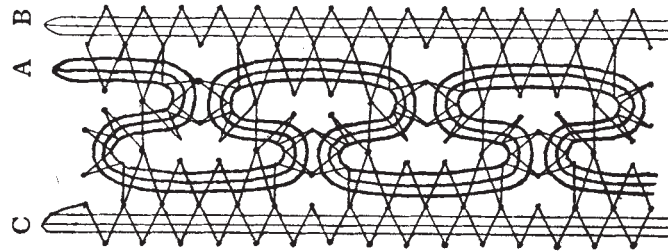
Six pairs of bobbins are needed. Hang one at A, three at B, two at C. The tape is the common one, No. 2, described on p. 90, which you have already practised; one pair of C are the workers. There are several inches of plain tape before any complications occur. Follow it from A B C round to D, and in working it twist the outer pair once where the pin-holes are close together, but twice where they are further apart. After D the curve in the lace is sharper, and must be worked as described on p. 92; the workers are three times interchanged for the inmost pair of passives. After that comes the first "sewing" at E. As the tape winds round, there will be sewings on both sides wherever the diagram shows the workers of two parts of the tape coming to the same point. Note that wherever the outer edge of a curve lies along the inner edge of its neighbour, the latter has more holes, so that there are not sewings into all of these.

No. 2.—Insertion for a Blouse

This pattern is adapted from the design of a lace made by Russian peasants, but it has been simplified for the beginner, who will find it quite easy. Its only advance in difficulty on the preceding pattern is that here the worker learns to manage a greater number of bobbins, fourteen pair, for there are three tapes instead of one. In the model, Taylor's Mecklen-

burg thread No. 10 was used. This insertion would harmonize well with lace No. 3 if each were worked in the same thread, the lace made finer, or the insertion coarser; they could then trim the same costume. If a corner-piece is desired, it can be made as suggested on page 75.

Hang six pair at A, four at B, four at C. The centre tape is the same type as in the pattern already given, with outer twisted pairs; the two outside tapes are of simple cloth-stitch. The three passives of the centre tape are indicated by a single line, in order



not to blur the small diagram. Follow carefully the direction lines; see to it that your tapes shape well round the curves; work with slack tension (i.e. do not tug the workers tight at the pins, nor the passives as the workers cross them), and the insertion cannot be a failure.

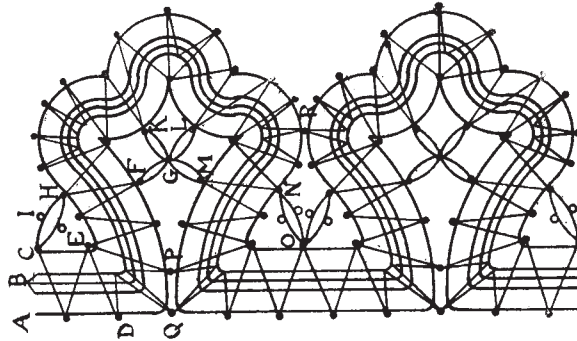
No. 3.—Lace for a Tea-cloth

This pattern, which comes to us from Berlin, might be turned to a variety of uses. It would serve equally well as trimming to tea, sideboard, or tray cloth, to a blouse or a toilet-cover. Like No. 2, with which

it might be used, it lends itself to forming a corner,¹ and a little ingenuity would soon adapt it to a round d'oyley edging to match the suggested cloths.

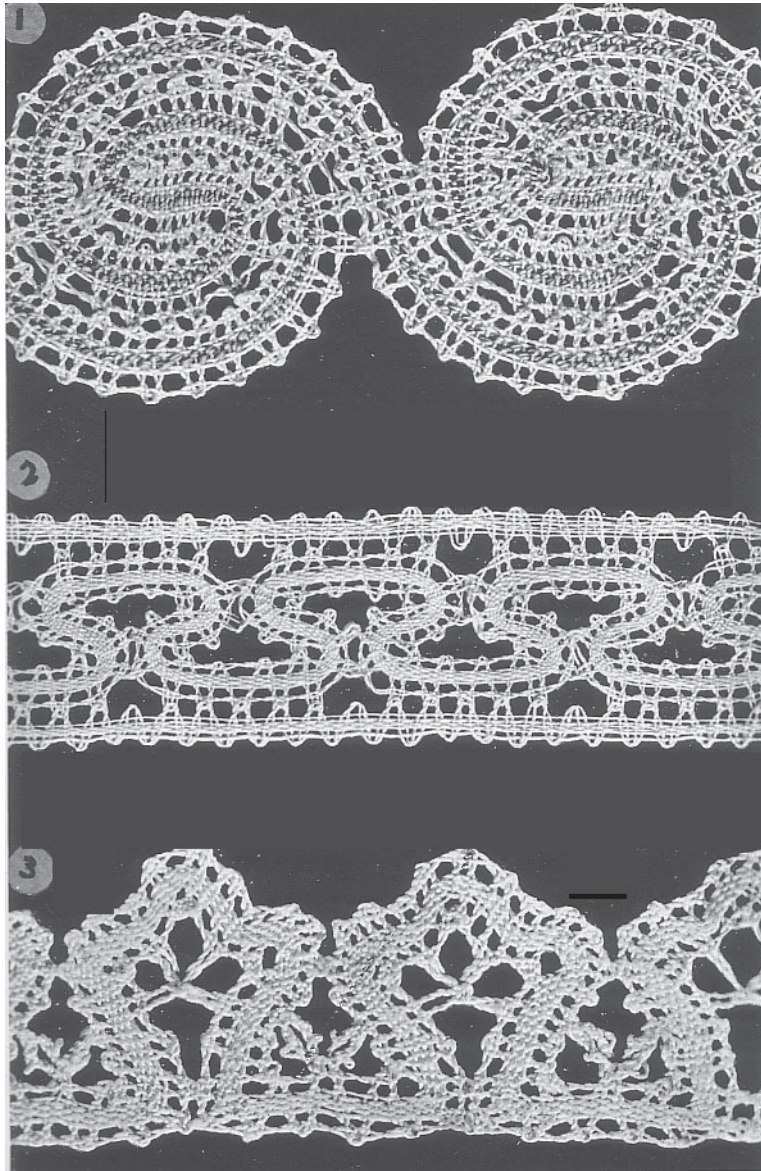
It requires six pair of bobbins, and the actual model was worked with Taylor's Mecklenburg lace thread No. 2 ; but it might also be made with much finer thread.

Hang on one pair at A, three at B, two at C. Make a cloth-stitch with the two pairs of C. With the left-hand of these two pairs as workers, proceed



to work the tape as described on page 90, till you come to the point D. Now make the curve by the method described (p. 92), the workers being twice exchanged for the last passives. This brings you to the point E, where the workers must be joined by a sewing (see p. 94) to the loop already made here. Continue the tape to F. When you have made the cloth-stitch with the workers and the outside pair at F, twist the workers several times, pass them round a pin at G, twist again several times, and bring them back to make another cloth-stitch with the outer pair

¹ See p. 75.



NOS. 1, 2, AND 3. RUSSIAN LACES

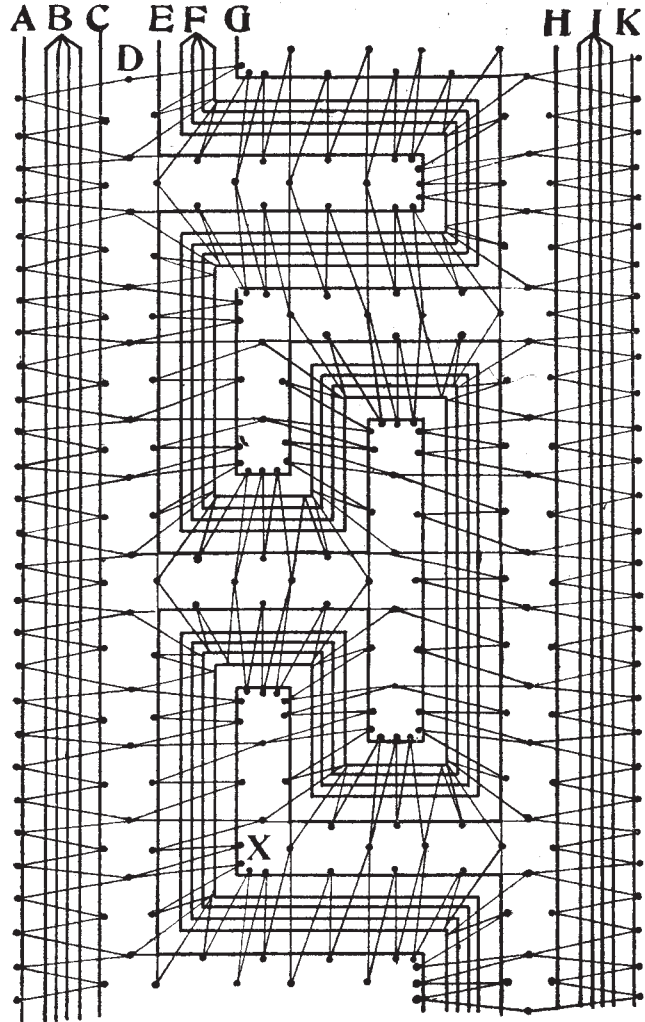
at F. Continue through the tape to H. After setting the pin at H, make a plait (p. 95) with the workers and the outer pair. The plait must be long enough to reach to C, and at I a picot must be made (see p. 95). Fasten the plait by a sewing into the loop already made at C; in the case of a plait, *both* threads of one pair must be drawn through with the crochet-hook, and the second pair passed through the loop thus made. Make a second plait, with picot, back to H, and fasten it by a sewing. Continue the tape, following the lines of the diagram. At K and L, as at F, the workers must be twisted and carried out to G and back. At N a plait must be carried to O and back. At M twist the workers, carry them to G, and crochet them through the three loops from F, K, and L. At P and Q the second curve will be fastened to the first by sewing. At O the workers of the tape are fastened to the plait, and at R the second vandyke is secured to the first.

No. 4.—Greek Key Insertion

This pattern, though it requires more pairs of bobbins (twenty-one) than most Russian laces, is such plain sailing in all other respects that an inexperienced worker can well venture on it. It is most effective for use in house-linen, on sheets, down the centre of a sideboard-cloth, etc., or for window-blinds. It should be worked in coarse thread—for instance, Harris's 20 2-cord—when it will be found to be everlasting wear.

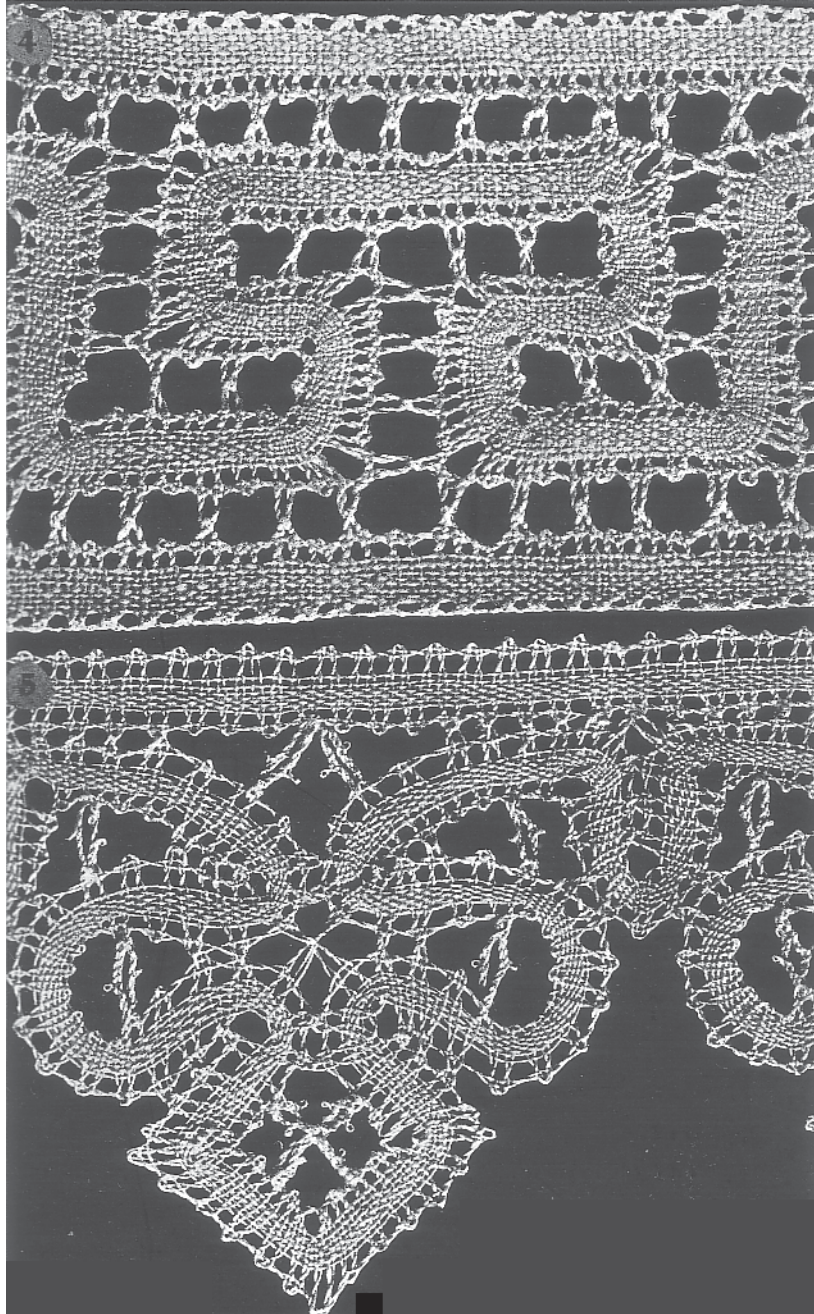
Hang one pair of bobbins at A, four at B, one at

C, two at D, one at E, four at F, one at G, one at H, four at I, two at K ; i.e. seven pair for each



tape, two outer pairs, four pair of passives, and one of workers to each.

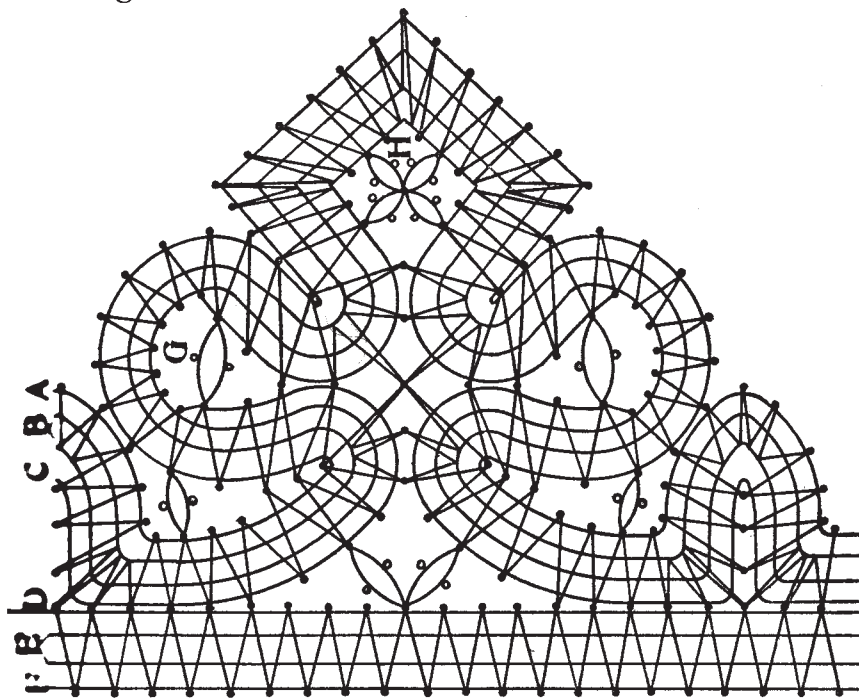
The "repeat" of the pattern is from A to X.



No. 4. RUSSIAN INSERTION
No. 5. RUSSIAN LACE

No. 5.—Medium Lace

This pattern requires fourteen pair of bobbins, and can be worked with Mecklenburg thread No. 4. Being very firm and lasting, it is suited for house-linen, teacloths, sheets, etc., and is quite handsome enough to trim a dress.



In both tapes there are *four* inner pairs of passives; only two are shown in the diagram. Hang two pair at A, four at B, one at C, two at D, four at E, one at F. Different as is the pattern from No. 3, there is so much analogy in the working that any one who has mastered the former will find no difficulty here.

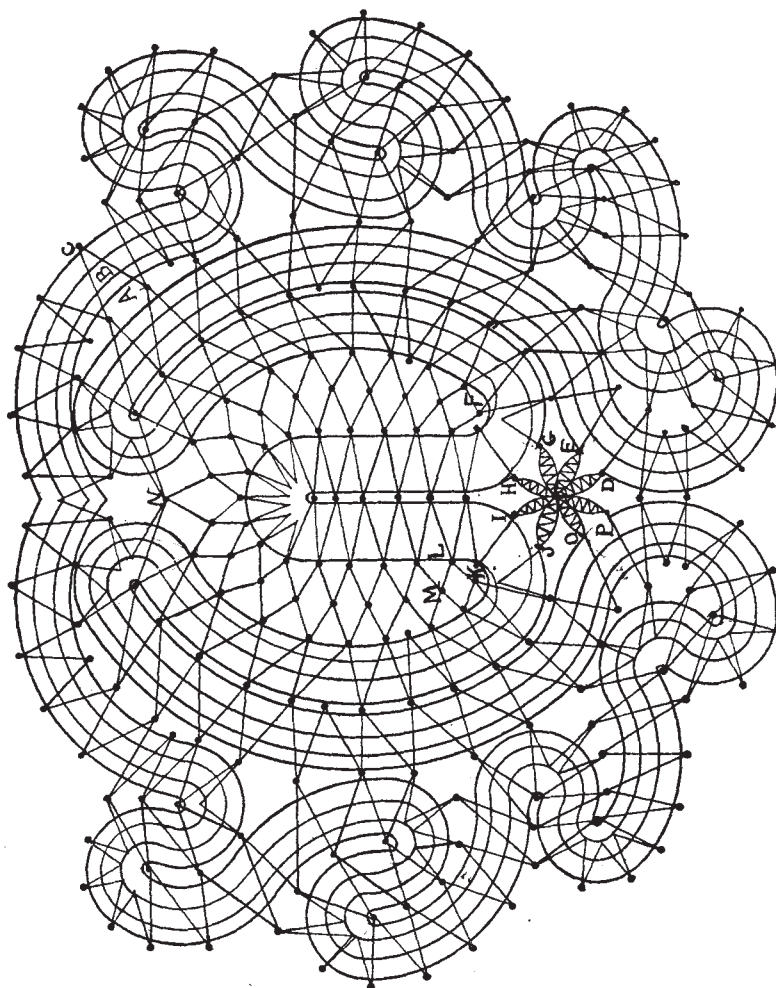
At G the outer pair of the inner curve is early taken in as a passive to give a lighter, more open effect. At the centre H do not attempt to loop your plaits into one another until the last plait reaches that point and loops in all the other three at once.

No. 6.—End of a Tie

A Russian model this, which will finish the end of a tie, or serve as *motif* for insertion. The original was worked in Barbour's thread No. 70 2-cord; it would also bear working coarser, e.g. with Taylor's No. 4.

Seven pairs are required. Hang two at A, four at B, one at C, all threaded pairwise, so that the final join in the lace may be invisible. The four inner passives are indicated in the diagram by two lines only. Work round to the right; the direction lines of the diagram explain sufficiently the way of working until point D is reached. Here with the workers and the outer pair make a leaf (see p. 95) long enough to reach to the centre of the flower. Set a pin in that centre, bring your bobbins round to the right, and let one pair fall to each side of the pin. Make a cloth-stitch with them below the pin to fix all firm, and proceed to make another leaf the same size. When this is finished set a pin at E, let one pair fall to each side of the pin, close with a cloth-stitch and proceed as usual. After point F take in the outer pairs to the body of the tape, making a plain cloth-stitch tape until K, the corresponding point on the opposite side, where the

ordinary tape begins again. At G, make with the workers and the outer pairs a leaf long enough to touch the centre of the flower. Make a second leaf



and bring it back to H. Continue the tape as at E. At I, another pair of leaves as at G. At K, make a plait of the workers and the last passives, fasten it to

P

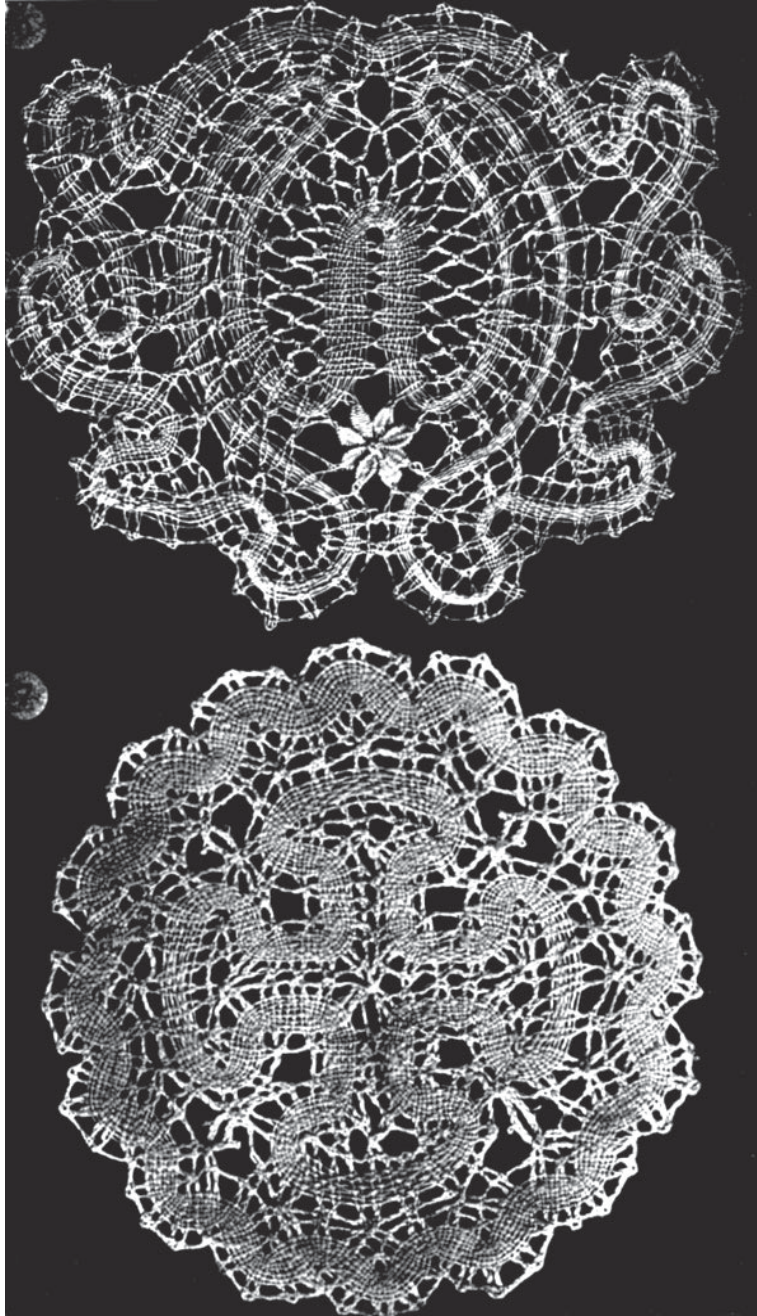
L by sewing, continue the plait to M, a pin at M between the two pairs, and so alternately by fresh pins and sewings back to F. Then return to K, making sewings all the way as far as N, after that alternate sewings and fresh pins. From K resume the ordinary tape. At O make a leaf as at D, G, I, fasten it by a sewing (with the loop made of one pair, the tie thread of the other) through all the three pairs of leaves already there, and another leaf back to P. There are no further difficulties. Having reached A B C, cut all the threads four inches from the pins, pass one thread of each pair through the loop of the corresponding pair at the start, and finish by a reef-knot on the wrong side of the lace.

No. 7.—D'oyley

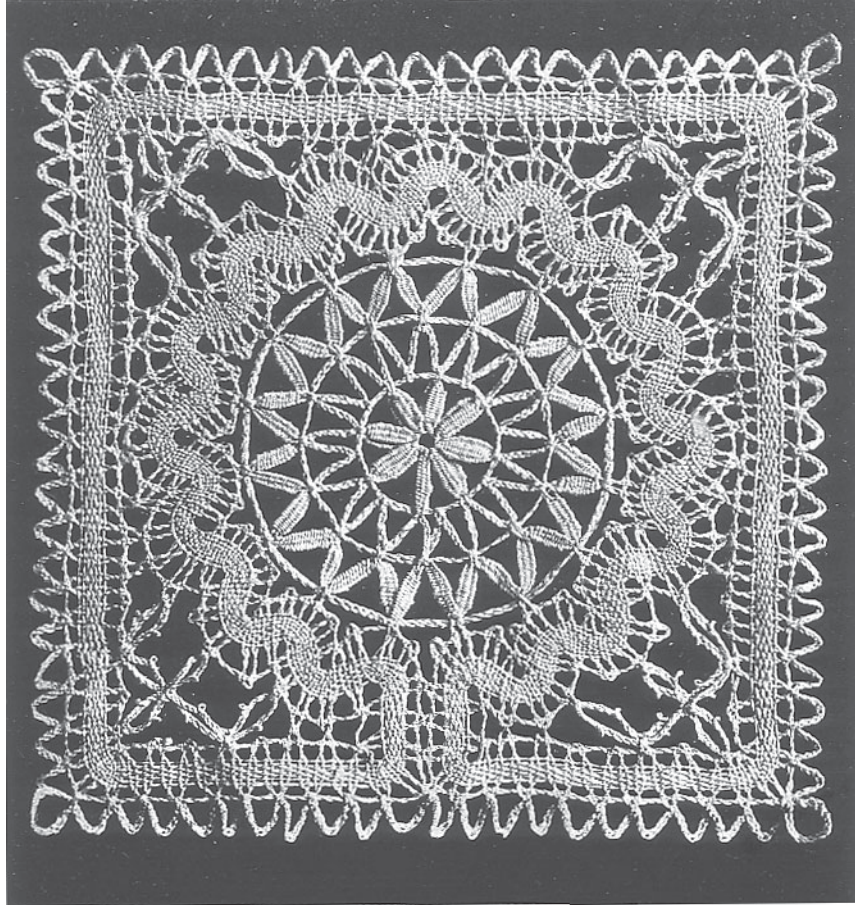
This pattern with slight alterations gives four d'oyleys—two round, two square. First let us take the square one (pattern 7a on Sheet 1).

Harris's 20 2-cord thread. Hang four pair at B, two at A, two at C. Later on, four additional pairs will be needed, twelve in all; or if you wish the outer plait shown in the illustration, two more must be hung at A, fourteen then in all.

Start from A; at C form a plait with the workers and outer pair, take it round a pin at D and back to C, not forgetting the picots, which greatly improve it. Both at E and F take another plait round the pin at D, and back again into the tape. At G a similar plait loops by a sewing into pinhole F, and at H another is fastened by a sewing through all three



No. 6. RUSSIAN TIE-END
No. 7. RUSSIAN ROUND D'OYLEY



No. 7a. RUSSIAN SQUARE D'OYLEY (reduced)

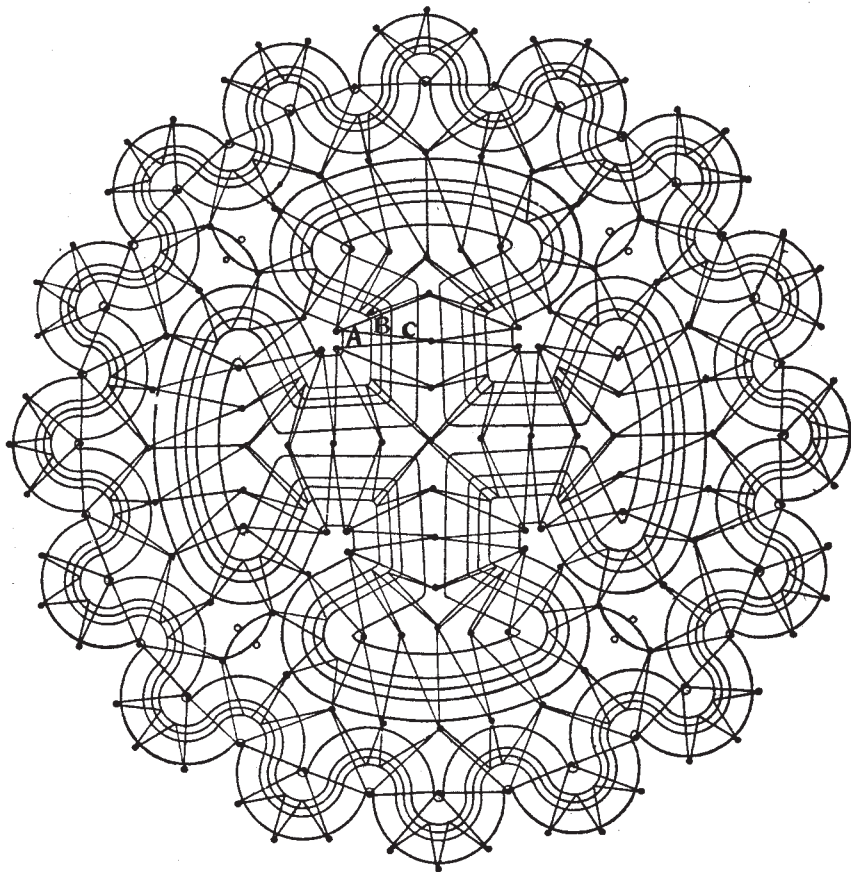
loops at D. At I is the last plait of the corner which fastens into C.

At J hang on four more pair, two of which form the circle of plaiting, the other two the ring of leaves. The first leaf goes to K and the second returns to L, where it is joined to the tape after the plait of the circle has been passed between its two pair. Then a third leaf goes to M, and so on all round the circle.

At N take out a loop of plaiting to O, at P one to Q, and at R another to S. Having reached T, the tape parts from the centre work; the leaf pairs proceed to U, where they are joined by another leaf coming from J formed of the two pairs of the plait, which are fastened to J by a sewing.

At U take out a plait to V and back to W, joining it across the second circle of plait starting at U by sewings to W and the succeeding points on the circle. Having worked round to K, take one plait out to X and the other to U, fasten it there by a sewing and bring it to join the other at X.

From X take a plait round the innermost circle, fastening it by sewings to every alternate point, beginning with V. The other points will be secured as before by sewings from the leaves, but this innermost star of leaves is made double; the first leaf goes from X to the centre of the star, the second returns to Y, the third goes back from Y to the centre and out again to Z, whence it returns again to the centre, and so on. Each pair of leaves is fastened to the preceding pair by a sewing. At X knot off all four pairs of bobbins.



PATTERN NO. 7

Continue your tape. At 2 take out a loop of plait to 1 and another to S. The rest is perfectly plain sailing. Finish at A B C as in No. 6.

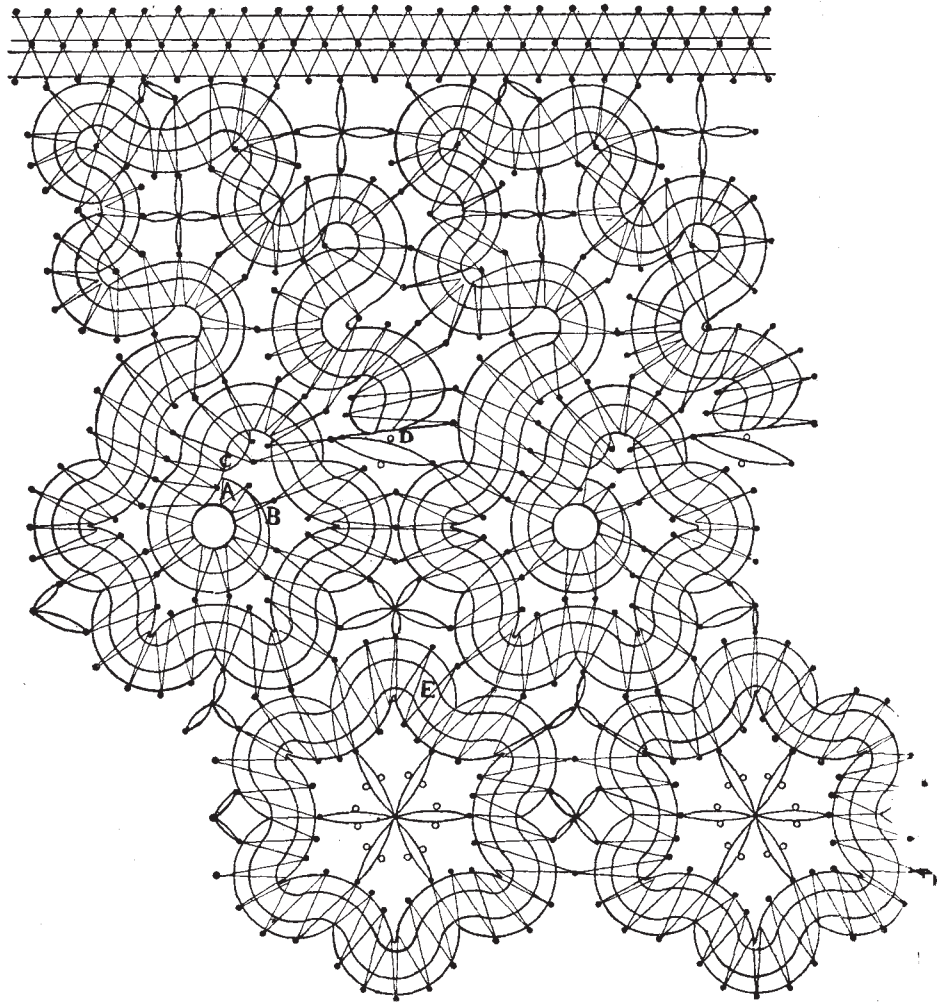
The round d'oyley is shown in the diagram on page 108. The waved border is worked just as in the square one. For the centre in the form of a cross, hang one pair at A, three at B (the centre one may, if desired, be wound with coloured thread), two at C ; the lines sufficiently indicate the mode of working.

Two varieties may be made by interchanging the centres of the two patterns, which offers no difficulty.

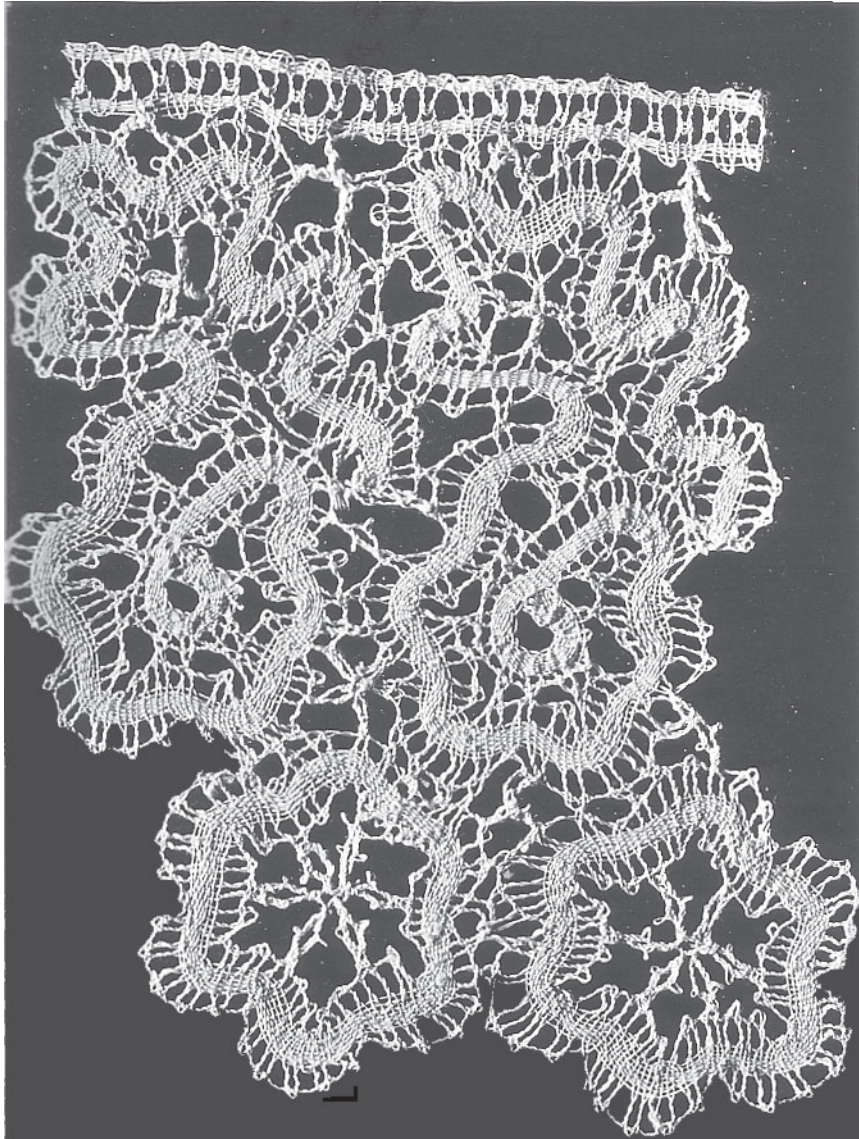
No. 8.—Wide Lace for a Dress

This model comes from the Erzgebirge. The disadvantage of the many joins is compensated by its handsome and unusual design, and by the fact that the outer rings can be formed separately and the lower part of the border made without them. This and its fine texture adapt it for a dress trimming, for we have at once two widths of lace, a medallion, and an insertion formed of medallions, all to match.

Mecklenburg thread No. 10 is used. For the footing, six pair are needed in two equal bands of c.s., whose workers interlace after being twice twisted. For the rest, eight pair all hung at A, where you start with c.s. The characteristic point of this lace is that at the inner point of each curve the outer pair is twisted and then taken into the passives. On starting at A, the first part is a plain c.s. tape ; and on the inside of the little circle the workers are each time ex-



PATTERN NO. 8



NO. 8. BROAD RUSSIAN LACE

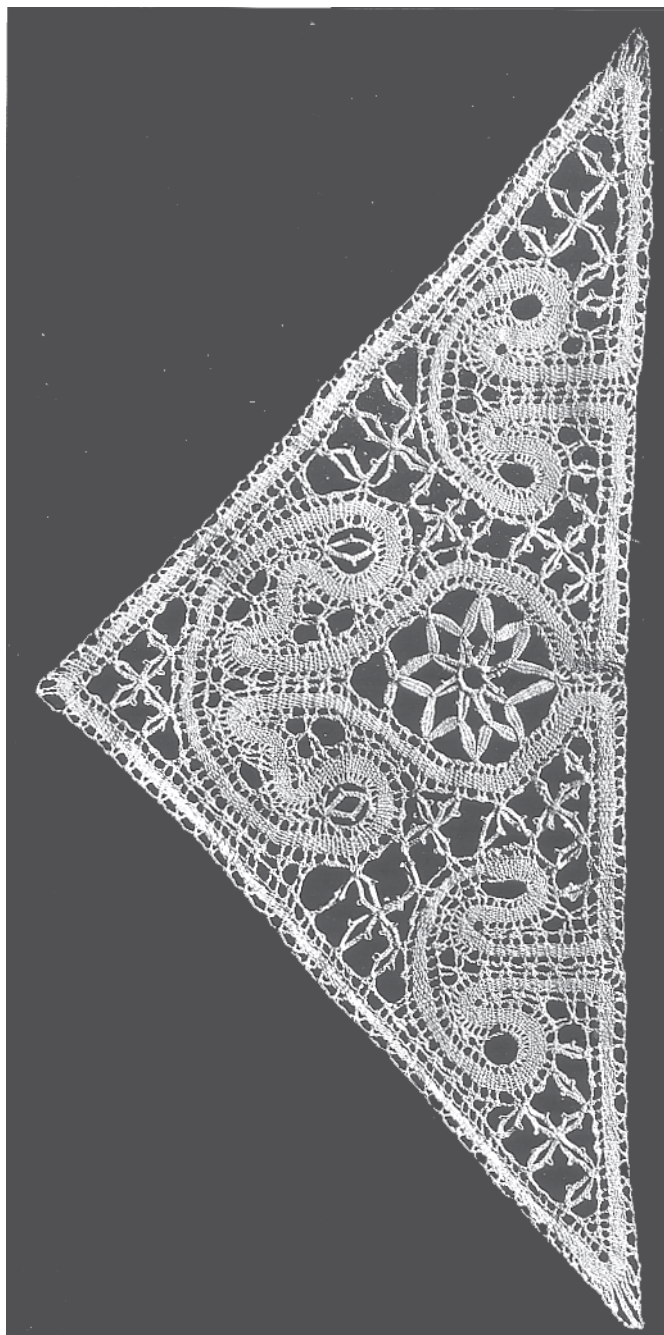
changed for the innermost pair of passives. After B, one of the passives is taken outside the tape (i.e. the workers are twisted between it and the others), and after C, a pair on the other side is taken out, so that from this on (except, as we have said, at the inside of curves) the tape is the ordinary form. On coming round to A again, connect the workers by a sewing with the loops of thread at A. Continue this tape, making the connecting loops of plait as in No. 7 where the diagram shows, to D; here the threads must be cut and fastened as neatly as possible. Hang them on for the lower ring at E; on working round again to E they have to be cut again.

No. 9.—Triangle (see Sheet 1)

Complicated as this triangle looks, it is all worked with seven pair of bobbins. Wind them in pairs with Mecklenburg thread No. 4, and hang one pair at A, four at B, two at C; and, taking one pair of C as workers, begin the tape in the usual way. The connecting plaits may be worked in the same way as in the square d'oyley (No. 7), or here is an alternative way which some workers may prefer: On reaching 1, make a plait with the workers and the outer pair of passives to 2, thence back and round pin 1 again, and continue, taking the pins in the following order: 3, 4, back to 3, 5, 6, back to 5, back to 3, 7, 8, back to 7, back to 3, and here connect with the other three loops of plait at this point by a sewing, back to 1, connect by a sewing with the original plait at 1, and then

continue the tape as before. At 7, connect by sewing with the two loops there. At 9, make a plait to 10 and back. At 10, 8, 5, connect with the loops. On reaching 11, plait the workers and passives, and take the plait round pins in the following order: 12, back to 11, 13, 14, back to 13, 15, 16, back to 15, back to 13, 17, 18, 19, 20, back to 19, 21, back to 19, 22, back to 19 and connect with the other three, 18, 17, 13, and connect with the other three, back to 11, and continue the tape, connecting with the loops at 17 and 22. From 23, take a plait as before to 24, 25, 26, 27, back to 26, 28, 29, back to 28, 26, 30, 31, back to 30, 26, here connect with the other three loops, 25, 24, 23, and continue the tape, connecting with the loops at 25 and 31. At 32 take a plait to 33 and back.

Continue the tape, connecting with the loops at 33, 30, 28, till you come to 34, and from here work the centre of the flower with the workers and outer passives. Make leaves to 35, 36, 37, 38, 39, 40, 41, 42, a plait to 43 and back to 42, a plait to 44 and back to 42, connecting with the previous loop. Then leaves to 45, 46, 47, 48, 49, 50, 51. From 51 a plait to 52 on the centre ring, to 35 and connect with the leaves, and so on to and fro from the points on the centre ring to 37, 39, 41, 45, 47, 49, till you reach 53. Then plait the centre ring, connecting with the loops of plait, till you come back to 53; connect here, make a plait to 51 and connect, then a leaf to 34 and connect. Now continue the tape, connecting with the loops at 29, 36, 27, 24, 38, 21, 20, 40, 43, till you



NO. 9. RUSSIAN TRIANGLE (reduced)

come to 54. From 54 a plait to 55 and back, then continue the tape, connecting with the loops at 20, 18, 15, 55, and on to 56. Hence take a plait as before to 57, back to 56, 58, 59, back to 58, 60, back to 58, 61, 62, back to 61, 58, here connect with the other three, 56, and continue the tape, connecting with the loops at 61.

The second half of the triangle is worked much like the first. From 65 begin a system of plaits in the following order : 66, 65, 67, 68, 67, 69, 70, 69, 67, 71, 72, 73, 74, 73, 75, 73, 76, 73 (here connect with the other loops), 72, 71, 67 (here connect with the other loops), 65 (connect), and continue the tape, connecting with the loops. A plait goes from 77 to 78 and back. The working of the system of plaits starting from 79, and the remaining ones of the pattern, is similar, and scarcely needs further explanation. Be sure you make all the connections, not leaving any loops of plait uncaught, and remember always the picots on the plaits. On working the tape to A B C, where you started from, cut off the bobbins and finish off in the usual way.

No. 10.—Handkerchief (see Sheet 1)

Thread, Barbour's 2-cord 80. Hang six pair at A and begin working a c.s. tape. This tape has the peculiarity that the pairs of passives at the right edge and the left are both twisted once ; further, that on the edge touching the linen square of the handkerchief the workers are exchanged for the last pair of passives,

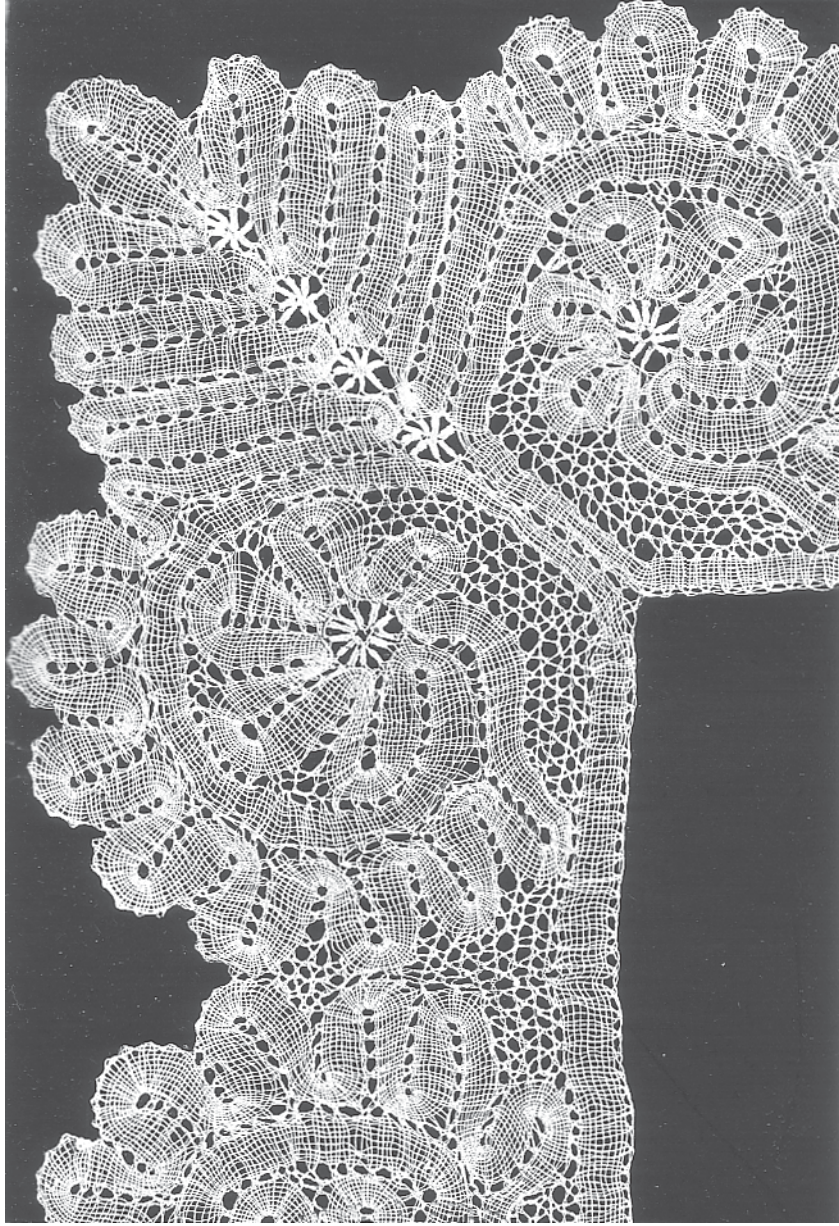
which they meet in a simple whole stitch.¹ If, however, this system is found confusing, both edges of the tape may quite well be worked alike.

Continue your tape to B, whence you take out a leaf to C, the centre of the flower, and back into the tape at D. This flower is made in the same way as that at point D in No. 6, save that having more petals, these cannot be all joined by one sewing, but each pair of petals must be attached to the pair last made by a fresh sewing.

At E, proceed with the workers and the last pair of passives to make the net filling. This is done by taking the passives straight along the line E F, and alternately fastening the workers by a sewing to the tape and by two whole stitches to the passives, one before the pin, one after. Each pair is twisted once between each operation. Having in this way reached F, take both pairs together in a loose plait to G, and return in much the same way by alternate sewings and fresh pins to H, where you resume your tape. This process is repeated at I, the pairs returning to K, at L, the pairs returning to M, and finally at N, the pairs returning to O.

The rest of the work is simple; indeed, the only difficulty of this apparently elaborate piece of work is the keeping of a loose enough tension.

¹ See below, p. 120.



No. 10. RUSSIAN HANDKERCHIEF BORDER (reduced)

CHAPTER VIII

TORCHON

Quand l'art de faire la dentelle seroit perdu, ce que je viens de dire suffiroit seul pour qu'il fut très-facile de le retrouver.

DIDEROT-D'ALEMBERT'S "Encyclopædia."

RUSSIAN lace has salient characteristics and well-defined limitations; not so Torchon, which shades off into Maltese, into Cluny, and other laces of a higher grade than its own. Torchon is the cheapest of all pillow lace; its very name a reproach, meaning a clout or dish-cloth. An older name for it was Gueuse, beggar-woman's lace. Without sharing so uncomplimentary an opinion of Torchon, we must own that for an amateur of any ambition this lace must be chiefly a training, a transition to more complex patterns. It can be bought so cheaply everywhere. However, it is easy and amusing to make, and there is no more durable or prettier trimming for underclothes, so that the worker has plenty of use for any quantity she produces. Besides, it cannot be bought with square corners for handkerchiefs or tray-cloths, and these are a great improvement both to edgings and insertions. It is well worth while to make them, in order to avoid the clumsiness of gathered corners.

The design of Russian lace itself forms the fabric

of the lace without essential aid from any background. Torchon, on the other hand, is an example of the *dentelle à réseau*, "grounded lace"; not the most characteristic example, since the pattern may be said to consist more in a combination of grounds than in a design standing out from a background. The other grounded laces are not for the most part suited to the amateur, least of all the beginner. Of extremely fine thread, they require an infinity of bobbins, an infinity of time and patience, to say nothing of dexterity and eyesight. Valenciennes is the only kind usually attempted by amateurs; it is troublesome to make, and when done, only close inspection can distinguish it from machine-made lace. Torchon, on the contrary, is less successfully imitated in the cheap laces on the market. The machines generally in use can imitate cloth-stitch, but not half-stitch, which, infrequent in Valenciennes, plays so great a part in Torchon.

While Torchon cannot be separated from certain other pillow laces by a hard and fast line, it yet has certain features of its own. The patterns are invariably geometrical, and generally marked by most of their lines running "on the cross" of the lace. Lozenges play a great part in the designs; so do "spiders" and "fans." Except for these last and for other varieties of scallop all used on the outer edge, true Torchons have practically no curved lines. Nor is there, with very little exception, any raised work in them, though "bars" are used on the flat. Both laces and insertions are generally narrow. From this it may be easily seen that the chief beauty of

Torchon must consist in fineness of thread and evenness of working. The ease and quickness with which it can be made is due partly to the narrowness of the lace, partly to its open texture. The worker never need turn her pillow, she works straight ahead; therefore the common cylindrical pillow is best for Torchons.

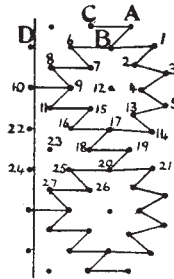
Most of the Torchon patterns given here were brought from Malta, which is quite a centre of the industry. A great deal is also made in Saxony and Switzerland, besides different parts of Russia, France, and Spain. Of course, wherever pillow lace is made Torchon patterns are sometimes used, especially by children and beginners; but in England less than elsewhere, even the narrowest patterns in use in Buckinghamshire being more of the nature of Maltese.

The following examples have been carefully graded, so that not more than one new feature is introduced in each, and the worker thus contends with only one difficulty at a time.

No. 11.—Narrow Lace

This is a pretty lace for trimming underclothing when worked in fine thread. Taylor's Mecklenburg lace thread No. 10 was used for the model. Eleven pairs of bobbins are required. The lace is principally composed of "*half-stitch*," and this the learner must practise before proceeding to make the lace. Fasten a piece of squared paper, about two inches wide and three long, to the cushion. Set five pins in it, two

squares apart, in a horizontal line; hang a pair of bobbins on each, taking care that their heads are hanging on a level. Starting from the left, take a pair of bobbins in each hand. Twist each pair from right to left, so that the right-hand thread passes over the left. Then exchange what is now the right-hand bobbin of the left pair for the left-hand bobbin of the right pair in such a way that the former passes over the latter. This is a "half-stitch" (Fig. 34). Now lay aside the pair in your left



hand, hanging them over a long pin set some inches from the pattern, so as to be out of your way. Transfer the pair in your right hand to your left, take up the third pair in your right, and twist and pass over the bobbins as before to make another half-stitch. Hang up the left-hand pair, and continue as before, taking up the fourth pair, then the fifth. After making the half-stitch with the last two pairs, set a pin between them one square below the fifth pin. Now return backwards in exactly the same way, taking the pairs as they come, and hanging up each pair as it is done with on a long pin some inches to

the right of the pattern. On making the half-stitch with the last two pairs on the left, set a pin between them two squares below the first pin, and return towards the right. Continue working to and fro, and setting the pins alternately on the right and left two squares below the previous one, till you are quite familiar with the stitch. You will see by looking at the fabric if you have made mistakes: if properly worked, one thread will pass backwards and forwards from pin to pin, while the others run in straight diagonal lines.

It does not often occur in a lace that the half-stitch fabric is worked continuously with the same set of pairs: it usually happens either that a pair is left aside after each pin is set, so as to reduce the number of pairs, or else a pair coming from another part of the lace is taken up before each pin so as to increase the number, or else pairs may be left off at one side while new pairs are taken in at the other. This will be seen in the first lace, which you can now proceed to work. Note that a pin is never left with the bobbins simply hanging on each side of it; a stitch must be made below it with the pairs on each side. This is called closing the pin.

Trace the diagram twice over on tracing-linen. When you have worked to the end of one tracing, you can put the other on the pillow below it, taking care that the pattern joins properly on the two, and proceed to work over the second. By the time you have worked the second the pins can be taken out of the first, and it in its turn placed below the second.

Hang three pairs at A, two at B, three at C, three at D—eleven in all. With one pair of B make half-stitch with each of the three pairs of A in turn, twisting the last pair twice instead of once (this is to make the outer edge firmer); set a pin at 1. Return through the same three pairs to 2, set a pin, make a half-stitch below the pin, and leave off the left-hand pair. With the other three pairs continue the h.s.¹ braid to 3, 4, 5, remembering on coming each time to the edge to twist the outside pair twice.

Take the remaining pair of B, make h.s. with the three pairs of C in turn, set a pin at 6; return to 7, set a pin, h.s. below the pin, and leave off the right pair. Return through the remaining pairs and take up one pair of D; set a pin at 8; return to 9. From 9 return, making h.s. with these four pairs, then make the *margin* thus: with the left-hand pair of the last h.s. and the right-hand pair of D make a h.s. twice over;² set a pin at 10, but do not as yet make a stitch below it. Take the pair on the left of the pin and the remaining pair of D, twist the latter twice, then make a h.s. with them twice over. Leave the left-hand pair. With the right-hand pair and the pair left at 10 make a h.s. twice over below the pin; leave the left pair.

Begin again at point 9. Work h.s. with the four pairs to 11.

Take up the pair left at 7 and the pair left at 2; twist each twice, make h.s., set a pin at 12, another h.s. below it, twist each pair twice.

¹ Half-stitch.

² This is called a whole-stitch.

Begin again at 5 and make h.s. with the three pairs left there, also with the right pair from 12 twisted twice; set a pin at 13. Return to 14, then back again through the four pairs, hanging up each pair as it is done with, and leaving the last one hanging by itself.

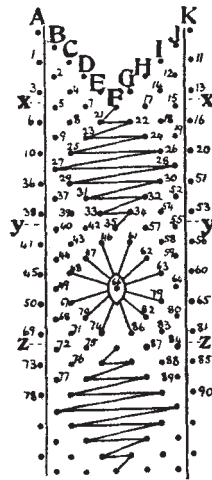
Begin again at 11, work to 15, taking up here the left pair from 12, twisted twice. Thence to 16, here leaving off a pair; thence to 17, taking in here the pair left hanging by itself on coming from 14; set a pin. Back to 18, then through all the seven pairs to 19. From 19 make h.s. with the first five pairs to 20, set a pin, h.s. below the pin, and hang up the left pair; with the right-hand pair return through the three pairs to 21, thence repeat as from point 1.

Take the pair left at 11, with it and the two marginal pairs make the edge at 22 as described at 10. Then take the right-hand of these three pairs, twist it twice; take also the pair left at 16, twisted twice, make h.s. with these two and set a pin at 23, make h.s. below the pin. With the left-hand pair and the two marginal pairs make the margin at 24 as before.

Take up the pair hung up at 20 and make h.s. with the pairs hanging on the left of 20, and take in also the right pair of 23 twisted twice: pin 25. Work back to 26, and here leave off a pair (as at 7), then back to 27, and here take in the right pair of 24 twisted twice. From 27 continue exactly as from 8.

No. 12.—Narrow Insertion

This insertion in its final form introduces Torchon-ground, cloth-stitch, and spider—all new to those who begin work with this chapter in preference to the Russian laces. In order that our readers may not have to learn all these at once, we give two simplified forms before coming to the final one. The first is composed of Torchon-ground along with the half-stitch



already practised; the second of cloth-stitch and Torchon-stitch; the third introduces the spider. The plate shows all three forms. Each of the two simpler forms can quite well be used as it is, so that the beginner need not grudge making a considerable length of it. It is not necessary to trace different patterns. The "repeat" for the first two forms is from x to y; for the third from x to z; but the tracing made for the first two can easily be adapted for the

third by marking a pinhole in the centre of each alternate lozenge, and neglecting the zigzag lines in that one. All three forms require fourteen pairs and Mecklenburg thread No. 10.

First form.—Torchon-ground.—Set five pins in a piece of squared paper two squares apart (see diagram), and hang two pairs of bobbins on each. Take one pair of 1 and one of 2, and make a half-stitch, only twisting each pair *twice* instead of once; set pin 6 and make a half-stitch below it. Take the other pair of 2 and one of 3; make the Torchon-stitch again (i.e. a half-stitch with the pairs twisted twice); set

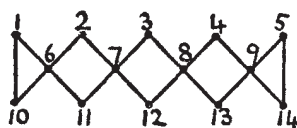


FIG. 39

pin 7 and make a half-stitch below. Do the same with pairs from 3 and 4, setting pin 8, and with pairs from 4 and 5, setting pin 9. Now take the remaining pair of 1 and the left-hand pair of 6, make the Torchon-stitch as before, and set pin 10; then the right pair of 6 and the left of 7, and set pin 11, and so on. Work several rows in this way till you are familiar with the stitch. In making an actual lace you will be more usually working in diagonal lines than in horizontal ones, but this offers no difficulty.

We can now start to make the first form of the insertion. Hang two pairs at A, two at F, two at K, and one each at B, C, D, E, G, H, I, J. With the pair of B and one pair of A make the margin at 1. With

the pair of C and the right-hand pair of 1, Torchon-stitch at 2; then the margin at 3. With the pair of D and one pair of 2, Torchon-stitch at 4; with the left-hand of 4 and the right-hand of 3, Torchon-stitch at 5; then the margin at 6. In the same way, taking up the pair of E, Torchon-stitch at 7, 8, 9, and the margin at 10. Work the opposite side of the insertion in exactly the same way, taking the holes in the order indicated by the numbers.

Now make the lozenge of half-stitch. With the left pair of F and the pair of 7 (the latter twisted *twice*), h.s. and pin 21, then back, making h.s. with these two, the other pair of F, and take in the pair of 17, twisted twice; set pin 22, and continue thus in the direction indicated by the zigzag line in the diagram. At pins 21-28 a new pair, twisted twice, is taken in, and those taken in at 27 and 28 are left off again; a pair is also left off at each of pins 29-34. On finishing the half-stitch below 35, repeat as from 1.

Second form.

Turn to the directions on page 88 for cloth-stitch, and practise it till you are sure of being able to make it accurately. Then make the insertion as before, only substituting cloth-stitches for the half-stitches in the lozenge.

Third form.—Spider.

When you are familiar with the second form of the insertion, you can proceed to work the final form, introducing the "spider," which is really only an adaptation of cloth-stitch. On completing a lozenge

of cloth-stitch, as at 35, work the Torchon-stitches and marginal stitches on both sides, in the order of the numbers, from 36 to 65. Now make the "spider" thus: Twist three times each the pairs of 46, 47, 48, 61, 62, 63. Take the pair of 61, work cloth-stitch through pairs 46, 47, 48; set no pin, but hang up 61 temporarily. Take the pair of 62 and work cloth-stitch through the same three pairs as before, and hang up 62 likewise; do the same with 63. Now set a pin at 66 so that three pairs fall on each side of it (pairs from 61, 62, 63 on the left, pairs from 46, 47, 48 on the right of the pin), take out the pin on which pairs from 61 and 62 were temporarily hung, and draw all the threads tight. This completes half the spider. The other half is worked just the same way: take the pair nearest the pin on the right, work cloth-stitch through the three pairs on the left, and similarly with the other two right-hand pairs. Again draw the threads tight, and twist each of the six pairs thrice, which completes the spider. Go on with the Torchon-stitches on both sides as before, in the order of the numbers, taking in the pairs from the spiders as indicated.

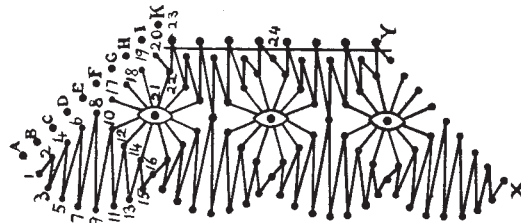
Note that a spider may be made with four pairs or eight as well as six; the mode of working is the same in all cases.

No. 13.—Cornered Lace

This narrow lace with its angle would serve to edge a simple handkerchief or trim the revers of a chemise. If used together with the insertion to

match (No. 14), it would make pretty little tray-cloths and d'oyleys, mats for a dressing-table, etc.

Hang on one pair of bobbins wound pair-wise¹ at each point from B to I, three at A and two at K; —thirteen in all. Mecklenburg thread No. 10. Start at A, twist the two left pairs twice, and then make h.s. at 1; at 2 take in the third pair of A and the pair from B, twisted twice, and continue h.s. At 3 twist the outer pair twice as in lace No. 11, and always do this where your outer edge is formed of h.s.; it gives greater firmness. At 4, 6, and 8 take in the



pairs from C, D, E in turn, each twisted twice. At 8, 10, 12, 14, hang your extreme right-hand pair out of the way, so that at 16 only three pairs remain.

Start again with the pair left at 8, make Torchon-stitch down 17, 18, 19, 20. Then form a spider with the pairs hanging from 10, 12, 14, 17, 18, and 19. From 20 to 22 h.s., take in the first leg of the spider; at 23 the two pairs from K, twisted twice. Form with them the straight margin as in lace No. 11. Note that this is only done every second time that you come to the edge; the alternate times, the two marginal pairs are left hanging, and the h.s. work

¹ See above, p. 134.

simply returns from right to left. At point 24, when you will have completed one repeat of the pattern, return to 16.

To turn the corner. Work on like this until the straight edge is the right length for the cloth you wish to trim, then on again until you reach the points along the diagonal line X Y. With the left pair of the point next to Y, Torchon-stitches with the three pairs of the spider at the next three points along the diagonal line; the left pair of the last of these Torchon-stitches is taken into the h.s. of the scallop at its lowest point and immediately left off again. Thus you have the pairs arranged again as on the line A K; three pairs hanging at X, two at Y, and one at each intermediate point. Take out all your pins but those along X Y; gently pull the lace well up toward the heads of these remaining pins, and with care not to let fall any pins nor to tangle the bobbins, lift the whole fabric up from the pattern. Turn it so that you can set the pin from point Y at K, and all the others in order along the line to A. This requires some dexterity; a little tangling of the bobbins does not matter, but try to avoid any strain on the fabric which has so few pins to keep it in shape.

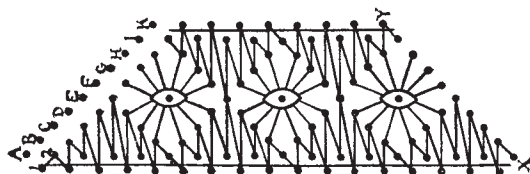
Corners may in this way be formed for almost all Torchons. Observe that the pins are set one row further back on being shifted.

Finishing off. Having turned the third corner and finished the last side, cut off all the bobbins, leaving about three inches of thread to the lace. Take out all the pins and hold the lace loose in your hand.

With a needle pass one thread of each pair through the corresponding loop left at the beginning, and knot it firmly to its fellow, either by a reefer or a weaver's knot. Cut off the ends neatly, but not too close to the knots for fear of their slipping.

No. 14.—Insertion to match No. 13.

This insertion needs no further explanation. It requires the same number of bobbins. Hang three pair at A, two at K, and one each at every other letter. Take the three pairs of A to form the margin

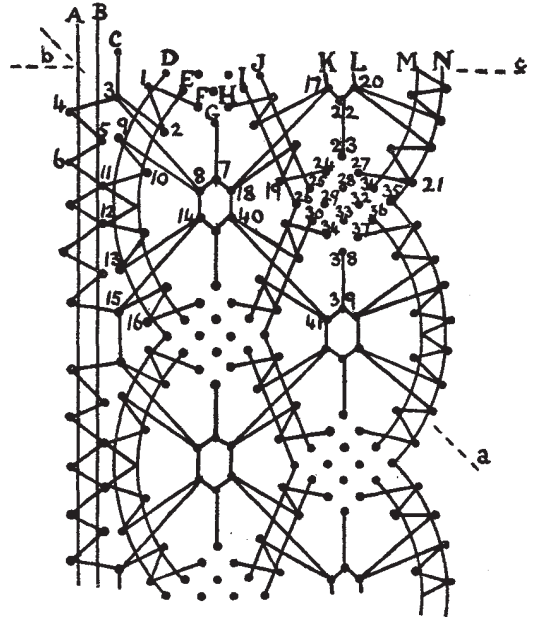


at 1, and then with the right of these three start the h.s. triangle. At the corner work to the diagonal line X Y and shift back these points, as in the edging, to the points A, K.

No. 15.—Lace with Corner

This lace, though differing a good deal from the ordinary Torchon patterns, may yet fairly be included in this chapter, since it has "Torchon-ground" and a geometrical pattern. Its lightness and openness have a very pleasing effect, and the design is not at all banal; moreover, it is fairly quickly worked. Seventeen pairs of bobbins are required with Mecklenburg thread No. 6. Hang two pairs at A, two

at G, two at M, and one each at the other points marked by a letter. Twist the pair of F, take it c.s. through the pair of E (twisted), twist the workers, c.s. with the pair of D (twisted) and set pin 1; back in the same way to 2. From 2, take the workers as before through the pairs of E and D, twist them



again, twist the pair of C three times, c.s. and pin 3, c.s. below the pin. Twist the left pair, take it c.s. through the pair of B twisted; twist the workers, and with the two pairs of A make the margin-stitch at 4; work back to 5 and to 6 in the same way.

Plait (see p. 95) the two pairs of G, set pin 7. Take the pair left below pin 3, c.s. through the

pairs from D and E, twist it three times ; twist also the left pair of 7, c.s. with these two at 8, and c.s. below the pin. Twist the left pair three times, and back as before to 9, thence to 10. From 10 work back through the two passives, and from 6 through the pair of B ; with the workers of the margin and the workers of the scallop, c.s. at 11. From 11, take the right pair through the passives from D in the usual way, twist and make a c.s. with the inner pair of passives, but do not set a pin ; the right pair of this c.s. become the passives ; the left become the workers, and are taken back to 12, where they combine as at 11 with the workers of the margin. Work on in the same way to 13 ; from 13, the workers after passing through the passives are twisted thrice, c.s. at 14 with the pair of 8 twisted ; twist the workers thrice again and continue the scallop. Work the margin as far as 15 ; here c.s. with the workers of the margin and the workers of the scallop. Continue the scallop up to 16 ; take the workers through the two passive pairs, and hang them up for the present.

Begin the next band at H, I, J ; the pair of H are the workers, I and J the passives. It is worked like the scallop, the passive pairs being twisted each time, and the workers twisted between the passives. At 17 the workers, twisted thrice, make a c.s. with the pair of K twisted ; at 18, also twisted thrice, they make a c.s. with the right pair of 7 twisted. Work to 19, take them back through the passives, and leave them hanging.

Now work the outer scallop, one pair of M being

the workers, the other and the pair of N being the passives. It is worked in just the same way as the inner scallop; at 20, the workers, twisted thrice, combine with the pair of L twisted. Work to 21 and back through the passives, and leave the workers hanging.

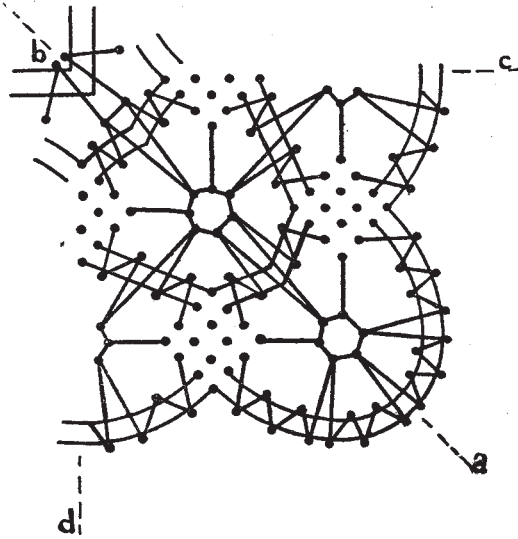
Twist the pairs of 20 and 17, c.s. and pin 22, plait to 23. Now you can make the diamond of Torchon ground. With the workers from 19 and the left pair of 23, Torchon-stitch at 24; with the left pair of 24 and the passives coming from J, Torchon-stitch at 25; with the left pair of 25 and the passives coming from I, Torchon-stitch at 26; hang up the left pair of 26, which will be one pair of passives in the next band. With the right pair of 23 and the workers coming from 21, Torchon-stitch at 27; other Torchon-stitches at 28, 29, 30; hang up the left pair of 30, which will be the second pair of passives in the next band. With the pair of 27 and the passives coming from M, Torchon-stitch at 31, and so on to 34; the left pair of 34 will be the workers in the new band. With the pair of 31 and the passives from N, Torchon-stitch at 35, and so on to 38. The pairs of 35 and 36 will be the passives for the next scallop, the pair of 37 the workers; the two pairs of 38 are plaited to 39.

Next work the band from 26 and 30 as before, not forgetting to connect with the pair of 18 at 40 and with the left pair of 39 at 41. After that the second diamond of Torchon-ground, and then the second scallop on the left, noting that the pair from 15 is twisted thrice, combined with the workers of the

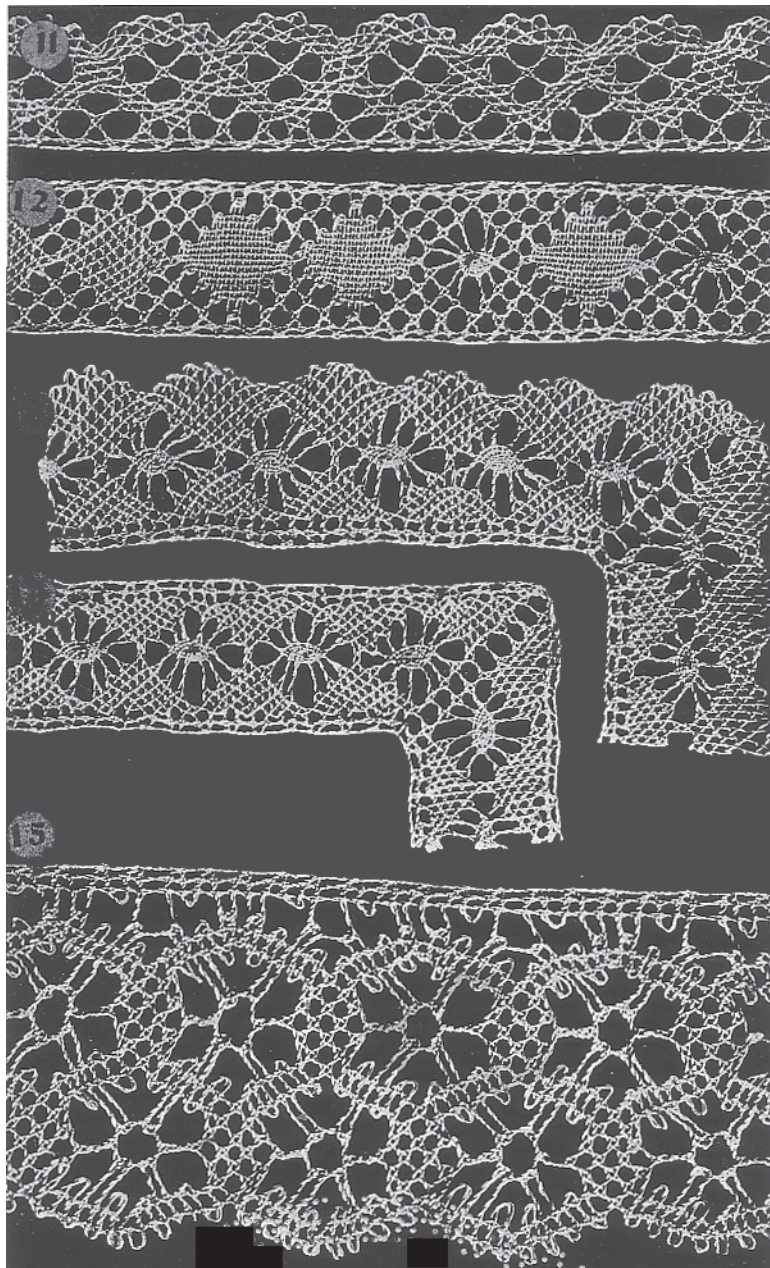
second scallop, and taken back to the margin as before.

These directions sound more complicated than the working really is ; the diagram makes the movement of the workers and passives perfectly clear. You have only to remember the twistings, which give the lace its pretty open effect.

In chapter iv. we have shown how to design a



corner for this lace. Trace the corner on a separate piece of tracing-cloth. When you have worked to the line c b, pin the corner-pattern on the pillow, placing beneath it a piece of stiff felt or thick cardboard. Let one of the pins fastening the pattern and felt to the pillow be just inside the angle of the straight edge. As you work the corner, set the pins through the felt, but not into the cushion. When the corner is done, take out the pins that fasten the



Nos. 11-15. TORCHON LACES

pattern and felt down to the pillow, except the one in the angle ; turn the felt (with the pins of the pattern sticking in it) on this as a pivot till the line b d comes into the position formerly occupied by b c. The lace is now in the right position on the pillow for working the second side of the square.

It is perfectly simple to make an insertion to match this lace. If you omit the border (i.e. the pairs of A, B, and C), you get an insertion with two scalloped edges. If an insertion with two straight edges is desired you have only to add the border on the right side also. A corner may be made for the insertion in the same way as for the lace.

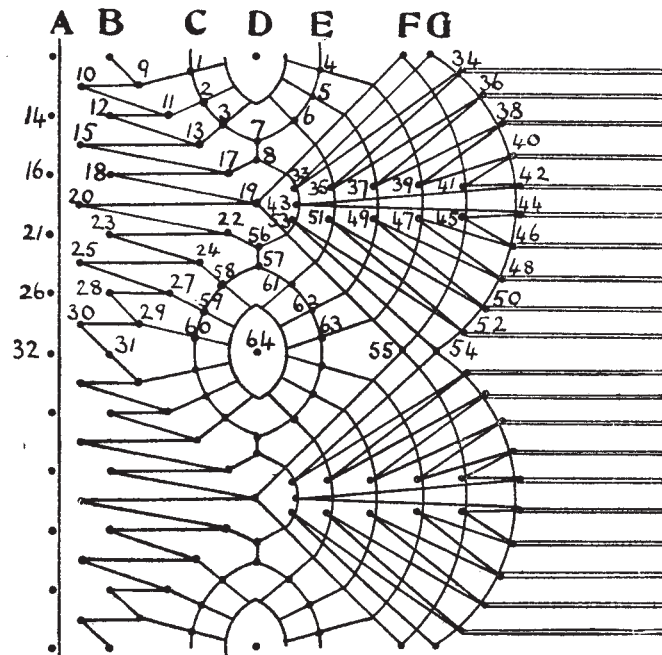
No. 16.—Fringed Lace

The scallops of this lace form a “fan,” and in connection with it we give a simple and ingenious way of making a fringe, which may be used with any lace having a “fan” border. The fringe may, of course, be omitted, and as the “fan” is new to our readers, we shall first describe the method of working the lace without the fringe.

Seventeen pairs are required, wound with D.M.C. thread No. 30; if you intend to make the fringe, one pair may be wound with a coarser thread, e.g. D.M.C. No. 20, or even, if liked, with a coloured thread. Hang three at A, two at B, one at C, six at D, one at E, two at F, two at G (one of these being the fringe pair).

With the pair of C and one of D, both twisted,

c.s. and pin 1, c.s. below the pin ; with the right pair of 1 and the second of D (both twisted), pin 2 ; with the right pair of 2 and the third of D, pin 3. Begin again with the pair of E, and work it in the same way through the other three pairs of D, setting pins 4, 5, 6, and remembering to twist both pairs each



time. With the right pair of 3 and the left of 6, c.s. and pin 7 ; then make these two pairs into a plait (p. 95) long enough to reach to 8 ; set a pin at 8, c.s. below it.

Take the pairs of F and 4, both twisted, make a c.s., but set no pin ; hang up the pair of 4 (the right-hand pair of this c.s.), and take the pair of F in the

same way in succession through the pairs of 5, 6, and the right pair of 8, twisting both pairs each time. When you have made the last c.s. (with the pairs of F and one of 8), leave both pairs hanging for the present.

Work the triangle of half-stitch, beginning at B. H.s. with the two pairs of B and the pair of 1, pin 9; back to 10, here take in one pair of A and leave it off again; back to 11, taking in the pair of 2; thence to 12 and to 13, taking in the pair of 3. Leave the pairs of the half-stitches, and make the margin stitch at 14 in the usual way, with the pair left off at 10 and the two pairs of A. Then resume the half-stitches from 13 to 15, taking in at 15 one pair of 14, and leaving it off again, to be taken into the margin at 16. The half-stitch triangle is continued in the same way; at every alternate pin on the left side a pair is taken in from the margin and left off again. At 17 take in the left pair of 8; at 19 take in the pair that came from F, and leave it off again; leave off a pair at each succeeding pin on the right of the triangle.

Now make the fan. Take one pair of G (if you have wound a coarse pair for the fringe, it is the one to take); twist it and the pair hanging from F, c.s., but no pin; take the workers (the pair coming from G) in the same way in succession through the pairs coming from 4, 5, 6, and 8, set pin 33; c.s. and hang up the left pair. Take the workers back in the same way through the remaining passives, i.e. the pairs from 6, 5, 4, F, and the other pair of G (remembering always to twist

both pairs), set pin 34. Work back through these five passive pairs to 35, c.s. below the pin, and hang the left pair up. Continue thus, taking the pins in the order of the numbers, and leaving off a pair below each of the pins 37, 39, so that you have one passive pair less each time. From 42, go back through all six passives to 43, and return to 44. From 44, as the diagram clearly shows, you keep taking up an additional passive pair each time, at pins 45, 47, 49, 51, 53, when you have the whole six taken in. On making the c.s. below 54, hang up these two pairs. Take the pair left off at 19 in the same way through the first *five* passives of the fan, pin 55, c.s., and hang these two up.

Take the pair of 22 and the first passive of the fan, twist, c.s., and pin 56; plait these two pairs to 57, c.s. below the pin. With the left pair of 57 and the pair left off at 24 (both twisted), c.s. and pin 58; similarly 59 and 60 with pairs from 27 and 29. In the same way take the right pair of 57 through the next three passives of the fan, setting pins 61, 62, 63. Now work the spider with the six pairs from 58, 59, 60, 61, 62, 63; on completing the spider, repeat as from the beginning.

To make the fringe. The fringe may be of any desired length. In the diagram we have put the dots near the fan to save space; but the worker has only to rule a line along her pattern at whatever distance she likes, and set her pins on it. When the workers of the fan reach 34, instead of making a c.s. below 34, take the workers round a pin set at the first

dot of the outer row, and back ; twist the passives at 34 again, c.s., and set an extra pin below this c.s. (between 34 and 36) to keep the fringe in position, and work to 37 as before. Each time that you reach the edge the workers are similarly taken round one of the outer pins. In the middle of the fan it is not necessary to put an extra pin when the workers are brought back to the edge, but only at the sides of the fan, where the lines diverge widely ; at points 46 to 54 the pins should be set *above* the cloth-stitches.

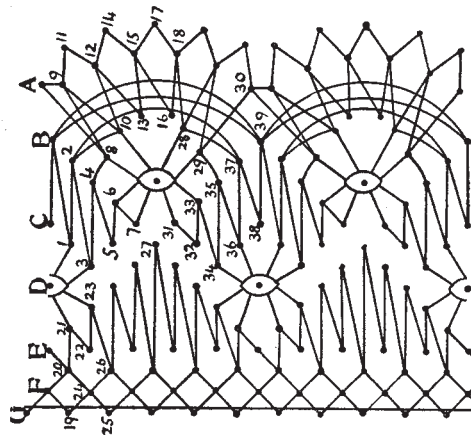
The fringe bobbins should be wound as full as possible, as the thread is soon used up ; when the thread has to be joined, let the join be at the end of the fringe. When the lace is finished, you have only to cut the loops of the fringe.

No. 17.—Lace

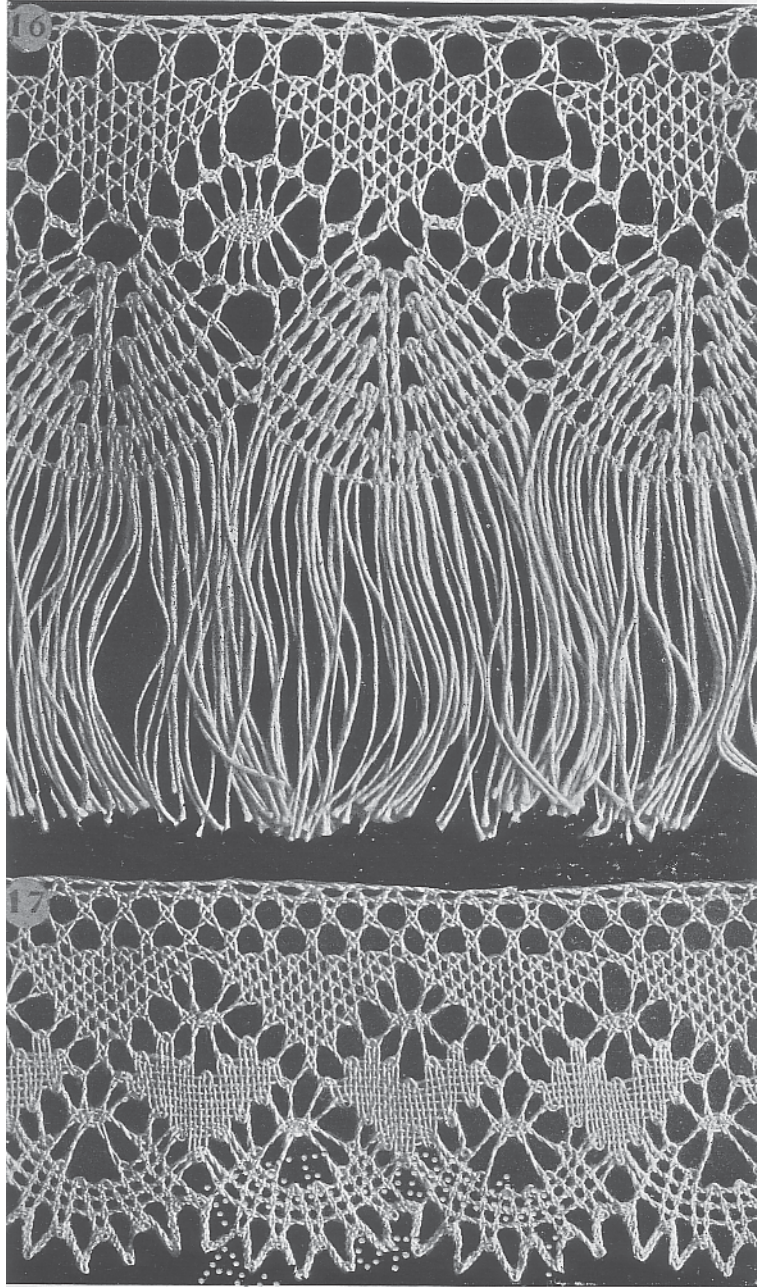
This pretty lace requires twenty-one pairs of bobbins, which should be wound with D.M.C. thread No. 35. Hang three pairs at A, three at B, five at C, four at D, two at E, F, and G. With the right-hand pair of B, work cloth-stitch through the other two pairs of B, all six pairs of C, and one pair of D ; set pin 1. Return to 2, leaving off two pairs at B ; leave two pairs at 2. At 3 take up the second pair of D, and leave it off again ; at 4 leave off a pair, also at 5 and 6. At 7 you will have two pairs left, of which one is taken into the spider.

Now proceed to work the scallop. With two pairs of A, make a plait to reach to 9. Take the third pair

of A, twist it, twist one pair of B, and make a cloth-stitch with these two pairs. Twist the workers and the second pair of B, make a cloth-stitch. In the same way, work through the pairs left off at 2 and at 4, each time twisting both the workers and the pair taken up. Set pin 8 and leave off a pair. Work back in exactly the same way through the remaining four passive pairs; twist the workers; cloth-stitch through one pair of the plait, set pin 9. Return



through the pair of the plait, twist the workers, and continue as before to 10; here leave off a pair. Take the pairs of the plait and work a plait to 11, set a pin; continue the plait to reach to 12, where it will be combined with the workers coming from 10. The rest of the scallop is worked in the same way; continue it to 18, then hang up all the pairs you have been using for the present. Begin now at the opposite edge of the lace. Make the margin at 19 with the pairs of G and one of F. Work half-stitches with



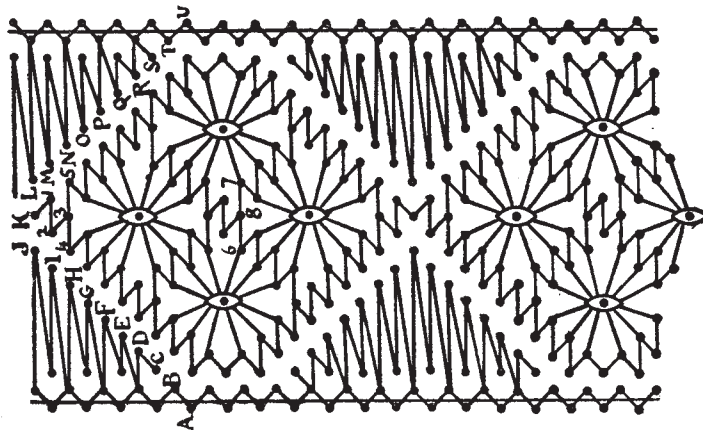
No. 16. TORCHON FRINGED LACE
No. 17. TORCHON LACE

the pairs of E and the other of F, set pin 20, leave off a pair. Half-stitches to 21, taking in one pair of D, thence to 22, thence to 23, taking in the other pair of D. At 24, Torchon-stitch with one pair from 19 and one from 20 ; margin at 25. Continue the half-stitches from 23 to 26, taking in a pair from 24 ; below 26 leave off a pair. Continue the triangle of half-stitches as indicated in the diagram. At alternate pins on the left side of the triangle you will be taking in pairs from the Torchon stitches and dropping them again. On the right side of the triangle, the pairs from 3, 5, and 7 will be taken in in succession, and after reaching the apex of the triangle at 27, a pair must be left off at each pin on the right. When this triangle is finished, make a spider with the pairs from 6, 7, 8, 10. On completing the spider, you can finish the scallop of the border, taking in pairs from the spider at 28 and 29, remembering always to twist both the passives and the workers before each cloth-stitch. Work to 30, make the plait from 30 and leave the pairs you have been using aside.

Now work the heart-shaped *motif* of cloth-stitch. Take the first left-hand pair of the spider, work cloth-stitch with the pair left off at 27 (twisted) ; set pin 31. Continue the cloth-stitches as the diagram shows ; take in one pair at 32, 33, 34, 35, two at 37. Work the second spider. From 39 repeat as from B, and from 30 as from A.

No. 18.—Insertion

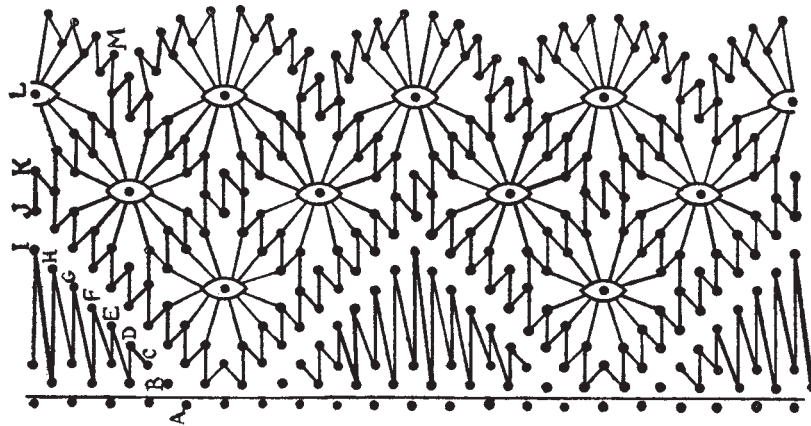
This insertion presents no new difficulty and needs little explanation. Wind twenty-six pairs with Mecklenburg thread No. 8; hang three at A, one each at B—J, two at K, one each L—T, and three at U. The joinings of the bands of cloth-stitch which separate the spiders are rather confusing: follow the lines in the pattern carefully. Make cloth-stitch with the



two pairs of K, take in the pair of L, and set pin 1; leave off a pair. Return to 2, taking in the pair of J; thence to 3; leave off a pair at 3, and work to 4, taking in the pair of I. Take the pair left at 3, and work cloth-stitch through the pair left at 1, and the pair of M; set pin 5. Below the spiders, the diagonal bands are connected as in lace No. 11, i.e. the workers from each side (6, 7) are combined by a cloth-stitch at 8.

No. 19.—Lace

This lace is similar to the insertion No. 18, and the two can be used together for trimming tea-cloths, etc. Twenty-four pairs are required. Hang three at A, one each at B—J, three at K, three at L, six at M. The mode of working is the same as No. 18. Starting from K, work down the right-hand band of cloth-stitch; take the right pair of M as workers



through the other five, and combine in the usual way with the workers from K; and so on as in No. 18. Note that in working the spiders in the middle of the scallop, the third leg on the right is formed by the workers of the cloth-stitch of the scallop, and that the pair which forms the fourth leg becomes in its turn the workers of the scallop. Both this lace and No. 18 may have the diagonal bands in h.s. if preferred.

No. 20.—Lace

The model is a moderately heavy lace, worked with Mecklenburg thread No. 8. It also makes a charming fine lace if worked with No. 50.

The squares on the pattern represent a stitch new to our readers—*rose-stitch*—which makes an excellent light filling for a large surface, or even the whole

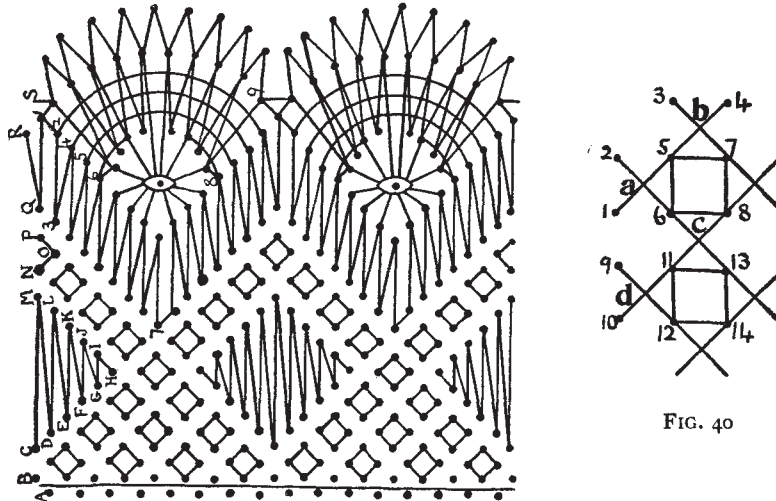


FIG. 40

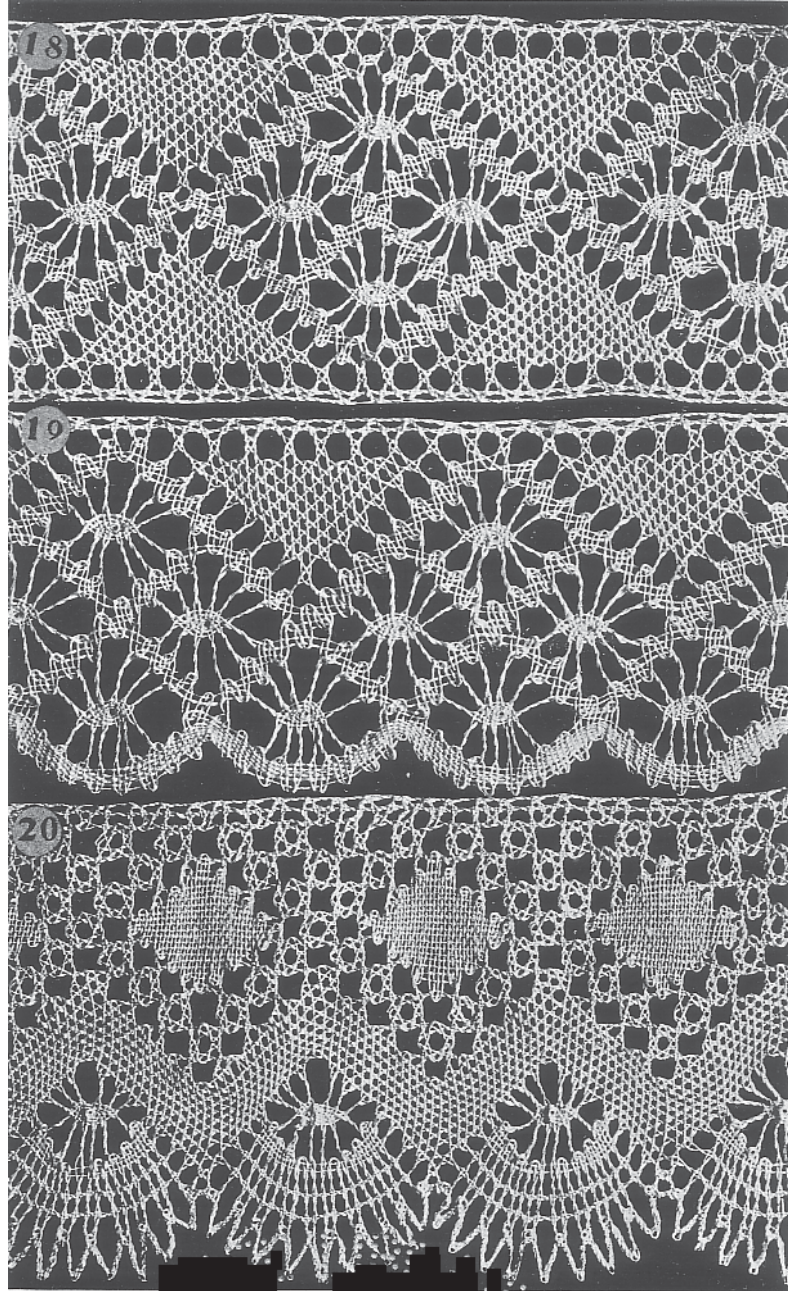
grounding of a lace. The Germans call it “violet-stitch,” and the French “maiden’s grounding.” The small diagram shows the method of working. Hang a pair at 1, 2, 3, 4, 9, 10. Combine the pairs of 1 and 2 by a whole stitch at *a*, but without setting a pin. Combine similarly at *b* the pairs of 3 and 4. Now take the right-hand pair of *a* and the left-hand of *b*, make h.s. and set pin 5; h.s. below the pin. Similarly, take the remaining pair of *a* and the left-hand of

5, h.s., pin 6; take the right-hand of 5 and remaining pair of *b*, h.s., pin 7; take the right-hand pair of 6 and left-hand of 7, h.s., pin 8. Now take the remaining pair of 6 and left-hand of 8, make a whole-stitch at *c* without setting a pin; similarly, combine the remaining pairs of 7 and 8 by a whole-stitch. The next rose-stitch is now worked the same way: whole-stitch at *d* with the pairs of 9 and 10; h.s. at 11 with right pair of *d* and left of *c*; h.s. at 12 with left of *d* and left of 11; h.s. at 13 with right of *c* and right of 11; h.s. at 14 with right of 12 and left of 13; finally, as before, a whole-stitch with pair of 12 and left of 14, and a whole-stitch with 13 and right of 14.

To work the lace thirty-two pairs are required. Hang three at A, one each at pins B to G, two at H, one each at I to N, two at O, one at P, one at Q, eight at R, three at S. Make the rose-stitch (as shown by the little diamond in the diagram) with one pair of A and the pairs of B, C, and D, and similarly with the other pairs up to the left-hand pair of O. Take the pair of Q, work h.s. through the eight pairs of R and one pair of S, set pin 1, leave off a pair; with the left pair of 1 and the next pair on the left, h.s. and set pin 2, leave off a pair; with the left pair of 2 work back to 3, taking in the pair of P. Continue to work the h.s. band as far as 7, leaving off a pair at each pin on the right, except at 6, where two must be left off, and taking in one at each pin on the left.

Now work the scallop just as described in No. 17, only that here the workers are not twisted between the three innermost pairs of passives (the pair from 5

and two pairs from 6). Some care is required to make the passives lie in graceful curves. The spider is worked as in No. 19. On reaching 9 return to 7 and work the h.s. band as indicated, taking in the left-hand pairs of the spider and the passives of the scallop (remembering to take in *two* of these at 8), and leaving off a pair at each pin on the left. You can now work the rose-ground up to the lozenge of cloth-stitch, and next the lozenge itself, then repeat from the beginning.



Nos. 18-20. TORCHON LACES

CHAPTER IX

MALTESE AND CLUNY LACE

Yon Cottager, who weaves at her own door,
Pillow and bobbins all her little store ;
Content, though mean, and cheerful if not gay,
Shuffling the threads about the livelong day,
Just earns a scanty pittance, and at night
Lies down secure, her heart and pocket light.

WM. COWPER ("Truth").

THIS lace accommodates itself even less easily to the hard and fast lines of a definition than does Torchon. One or two things are, however, certain about it ; it is a guipure,¹ its designs are always geometrical and generally light, for the mats or solid figures of the design commonly occupy but a small proportion of the surface of the lace. This makes Maltese shade away from guipures into the class of plaited laces. Indeed, some of those in the following chapter might change places with some in this, but on the whole a glance will show that, important as is the rôle of the plait in Maltese lace, it is not all-important as in the laces of chapter x.

Maltese lace was, of course, originally supposed to come from Malta,² but for very many years a great deal of it has been made in Buckinghamshire and Nottingham. The term "Cluny" was never used in

¹ See p. 84.

² See p. 21.

this way ; it referred originally to copies of old lace in the Musée Cluny at Paris, made mostly at Mirecourt, in the Vosges district. A great deal of Le Puy lace is practically the same as Cluny.

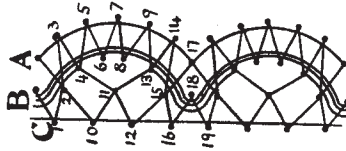
The difference between Maltese and Cluny patterns consists only in a nuance of style and in the relative coarseness of thread used for the latter. The sign of "genuine Maltese" is supposed to be the Maltese Cross, of which we give a specimen in No. 30. Another typical characteristic is that it is very often worked in silk, cream or black. Buckingham Maltese is most often worked in fine cotton, and Cluny always in heavy linen thread, but such differences do not touch the root of the matter.

Had it seemed possible to carry out a really scientific classification in laces, we would have called this chapter "Geometrical Guipures"; but as scientific accuracy has not yet laid claim to our subject, we will be content with the more familiar and vivid name as it stands.

No. 21.—Narrow Lace

Wind eight pair of bobbins with Mecklenburg thread No. 10. Hang two pair at A, four at B, two at C. Take the left-hand pair of B, twist it twice, and with the pairs of C make the margin-stitch (p. 118) at 1. Take the left-hand pair of A, twist it twice, work it in cloth-stitch (p. 88) through the remaining three pairs of B; also through the right-hand pair of C twisted twice (p. 90), and set pin 2. Make a cloth-stitch below the pin, hang up the left-

hand pair ; with the right, return cloth-stitch through three pairs, twist the workers twice, and with the remaining pair of A, twisted once, make a cloth-stitch, and set pin 3 ; make a cloth-stitch below the pin. Twist the left pair twice, cloth-stitch through three pairs, and set pin 4. A cloth-stitch below the pin ; hang up the left-hand pair, and return c.s. through two pairs ; twist the workers twice, and with the pair of 3 twisted once make a cloth-stitch, and set pin 5. Continue to work the scallop in the same way as far as 9 in the order of the numbers (only do *not* hang up a pair at 6 or 8).



With the pair left off at 2, make margin-stitch at 10. With the right-hand pair of 10, and the pair left off at 4, each twisted twice, make cloth-stitch, and set pin 11 ; cloth-stitch below the pin, twist both pairs twice. With the left pair of 11 make the margin at 12.

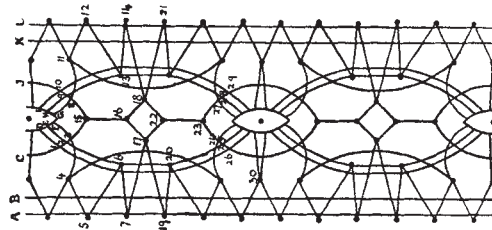
Starting again at 9, continue as before to 13, but before setting pin 13 take in the right pair of 11. Cloth-stitch below pin 13, and return as before to 14 ; then back again, and make a cloth-stitch at 15 with the right pair of 12. C.s. below the pin, and with the left pair twisted once make the margin at 16 ; with the right pair of 15 return as before to 17.

Twist once the right pair of 16, work it cloth-stitch through the three pairs of the scallop, set pin 18; return c.s. through the same three pairs, twist the workers once, and make margin-stitch at 19.

Starting again at 17, repeat as from A.

No. 22.—Narrow Insertion

Hang three pairs at A and L, one each at B-K, or sixteen in all, using Mecklenburg thread No. 6. On referring to the diagram it will be seen that this pattern mainly consists of pairs interwoven so as to



form intersecting curves or straight lines. Wherever the curves are shown crossing each other, the pairs are combined by a cloth-stitch, both being previously twisted once or oftener, according as the distance between the points is greater. It is not necessary to put a pin at all the crossings, but one may be put if you find it difficult to keep the lines in place; in any case, you must try to get the curves regular. Note that the only place where the threads are not twisted is in the bar of solid cloth-stitch from 6 to 20, and the corresponding one on the opposite side.

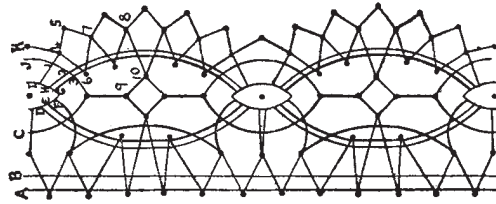
Take the pair of C, c.s. through the pairs of D, E, F, setting pins 1, 2, 3, then the pair of 3 through the

pairs of 2 and 1, and the right pair of A through the pair of B; make a cloth-stitch with the pairs of A and the pair of 3, and set pin 4, cloth-stitch below the pin; with the left pair of 4, back through the pair of B to form the margin at 5, then take the right pair of 4 through the pairs of 1 and 2, and hang it up for the present. Take the right pair of 5 through the pair of B, then through the pairs from 1 and 2, *not* twisting it between them, and set pin 6. Take the left pair of 6 through the next pair on the left, twist it, and back to margin at 7. Leave this side, and work the other in the same way to 14. Combine the pairs left hanging from 3 and 8 at 15, make a plait (p. 95) to reach to 16, and set a pin. Take the right pair of 7, take it through the pair of B, twist it, through the two pairs of the cloth-stitch bar, twist again, and through the pair coming from 4, combine with the pair of 16, and set pin 17; return to the margin the same way at 19, back through the cloth-stitch bar, and set 20. Take the left pair of 20 through the other pair of the cloth-stitch bar and back to the margin. Continue as before, crossing the threads where shown, and work the other side of the insertion the same way. The pairs from 17 and 18 are twisted, cloth-stitch at 22, plait to 23. The pairs from 24, 25, 26, 27, 28, 29 form the spider (p. 123). When the spider is half finished, i.e. when you have set the pin, take the pair nearest the pin on the left through the other two left pairs, twist it, and take it (through the pair of the outer oval) to combine with a pair from the margin at 30 and back again through the same pairs;

do likewise on the other side with the pair nearest the pin on the right, make a cloth-stitch with these two pairs, take out the pin in the middle of the spider and put it in again between these two pairs, then complete the spider in the usual way, and repeat from where you started.

No. 23.—Edging to match No. 22

Fourteen pairs are required : hang three at A, two at K, one each at B—J. The centre and left side of the pattern are worked in just the same way as the insertion. For the scallop edging, proceed thus :

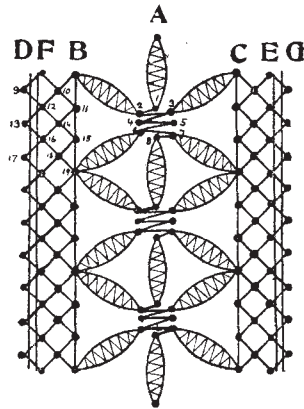


make with the two pairs of K a plait (p. 95) long enough to reach to 4, twist the pair from 1, pass it cloth-stitch through both pairs of the plait, set pin 4 ; take the right-hand pair back through the other two pairs, plait the latter, set pin 5, continue the plait till it is long enough to reach to 7, leave it aside. Twist the pair of 4, work it cloth-stitch through the pair of 2 (twisted) ; twist the workers and make a cloth-stitch with the pair of 3 (twisted), and set pin 6. Take the workers back as before through the pairs from 3 and 2, and at 7 work through the pairs of the plait as you did at 4. Continue the scallop in the same way.

The workers from 8, after being taken through the two passive pairs, are twisted again and combined with the pair from 9 at 10, then brought back in the same way. On completing the scallop, the workers and the two passive pairs go to form the spider, while the plait is continued.

No. 24.—Insertion

Wind twenty pairs with Mecklenburg thread No. 10; hang two at A, four each at B and C, three each at F and E, two each at D and G.



With the two pairs of A, two of B, and two of C make leaves (p. 95) long enough to reach to 1, 2, and 3 respectively. Set pin 1 between the two pairs of A, cloth-stitch below the pin, and cloth-stitch through the two pairs of B; set pin 2. Return cloth-stitch through these three and the two pairs of C, set pin 3; cloth-stitch back to 4, 5, 6; at 6 leave off two pairs; back to 7 and leave off two pairs; with the two remaining pairs cloth-stitch and set pin 8.

With the two pairs of 6, 7, and 8 respectively make leaves as before.

The working of the borders is evident from the lines. With the two pairs of D, and the left pair of F twisted, make the margin at 9. With the right pair of F and one of B, each twisted, cloth-stitch and pin 10. With the right pair of 10 and remaining pair of B, each twisted, cloth-stitch and pin 11. Twist right pair of 9, cloth-stitch through the remaining pair of F and the left pair of 10, each twisted, and set pin 12. Take the left pair of 12, cloth-stitch through the pair coming from F (twisted); twist the workers and make the margin at 13. With the other pair of 12 and the left pair of 11, each twisted, cloth-stitch at 14, and so on. The other border is exactly the same. After making the cloth-stitch below pin 18, the right pair, twisted, is worked in cloth-stitch through the pair of 15 and both pairs of the leaf from 6; set 19, return cloth-stitch through the same three pairs, and then take the two right-hand pairs to make a leaf for the next flower.

No. 25.—Waved Lace

This lace makes a charming edging for a deep collar, the collar being cut in scallops to fit the scallops of the lace. It would also look well on brise-bise. Wind fifteen pair with D.M.C. thread No. 35. Hang two pair at A, B, C, D, three at E, two at F and G. The inner half of the lace is formed of two cloth-stitch braids, whose working presents no difficulty if the lines of the diagram are carefully followed. One pair of B forms the workers