

CRETAN BOBBIN LACE

To kopanelli archisse apo tsi kaligrades
To mathan i Gavelianes kai plekane arade

--Cretan folk song

(The nuns took up their bobbins and taught the Gavalian women
Who wove from the rising to the setting of the sun.)

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1985

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1997

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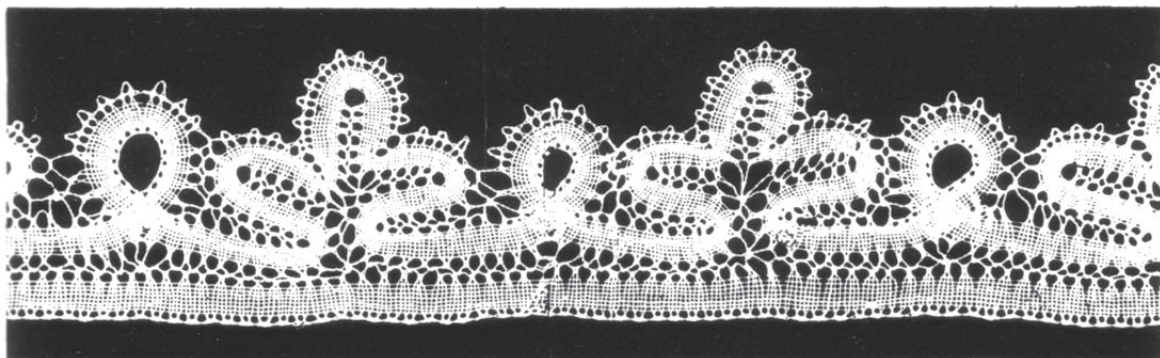
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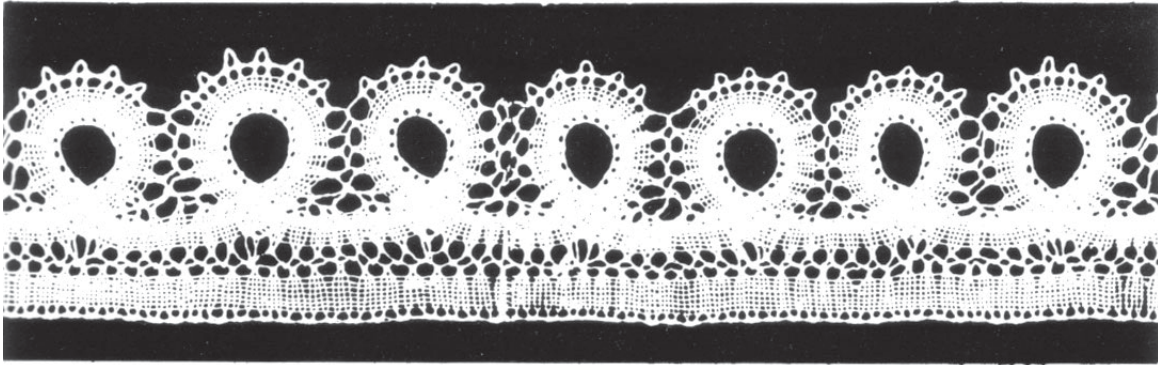
PROLOGUE

Bobbin lace has been known for a long time, dating from some time in the 16th century and spreading very quickly throughout almost all of Europe. It appeared in Crete at the beginning of this century, between 1906 and 1908.

Around that time Queen Olga founded a school in Athens with an enrollment of 300 students. One of them was Minodora Athanasaki, a nun from the convent of Timio Prodromou, in the Korakies region, near Chania. She attended this school and there she learned to make bobbin lace.

After she returned home she taught it to some of the other nuns. In those days many of the nuns in that convent came from my village, Gavalohori, and they in turn taught what they had learned to their relatives. From Gavalohori, a town which lies 25 Km from Chania, bobbin lacemaking spread to the other towns of the region. However, our town has always been considered the source of this art in that area.

The Author



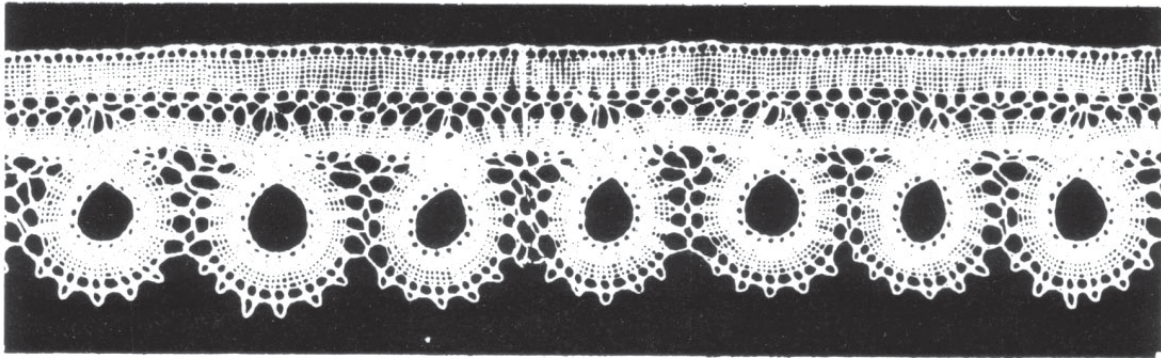
INTRODUCTION

In this little manual I intend to explain the technique of Cretan bobbin lace by means of simple instructions and clear photographs.

It is, however, impossible to describe here the many kinds of lace that are made in Greece, there being so many, therefore we will only concern ourselves with the traditional and authentic Cretan lace.

There are three kinds of Cretan lace, named according to the specific technique being used in each:

- 1) Tape lace with themata (Fig. 1)
- 2) Antique Cretan tape lace (Fig. 2)
- 3) Modern Cretan tape lace (Fig. 3)



SUPPLIES and TOOLS

1. The materials needed to make a pillow [bolster type]
2. 14 bobbins [7 prs]
3. DMC thread #100-150 [Cordonnet Special is suggested]
4. Heavy paper or card, preferably Bristol, 240-300 gram weight
5. Metal crochet hook #14
6. Pin cushion
7. Pins
8. Crocheted bobbin holder
9. Bran or sawdust for stuffing

Samples of lace

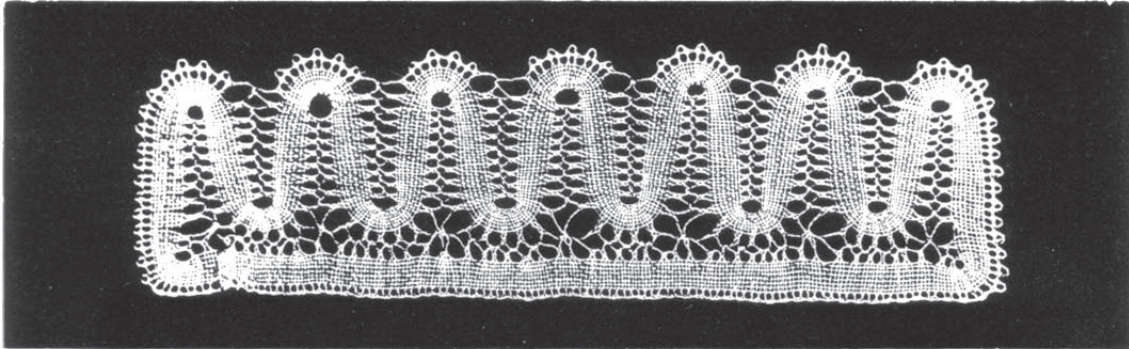


Fig. 1. Lace with themata (Cretan joins)

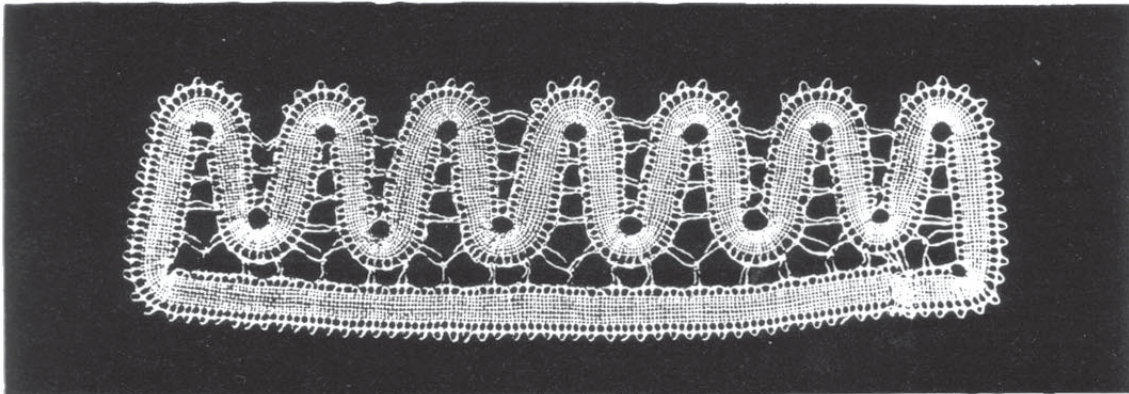


Fig.2. Lace with antique joins

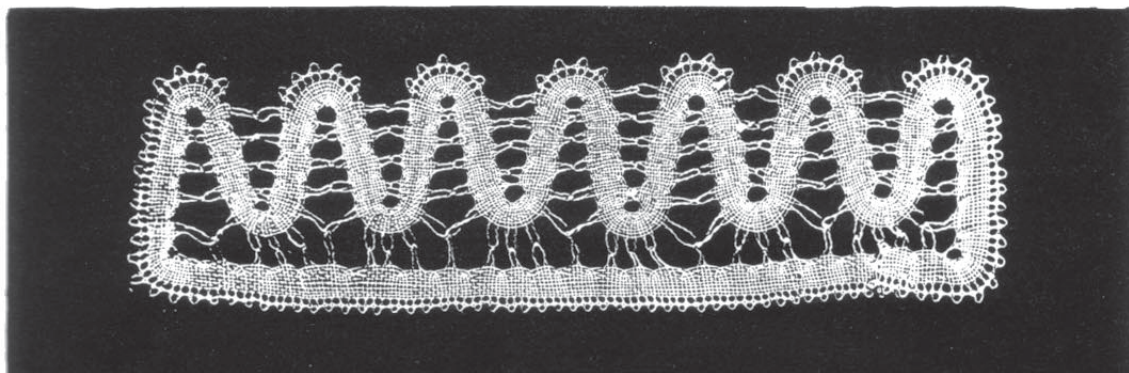


Fig. 3. Lace with modern joins.

PREPARATION AND USE OF SUPPLIES

The Pillow.

The pillow is a small cylinder 40 cm long and 90 cm in circumference. (Fig.4) Cut a piece of tightly woven cotton fabric one meter square. Make a seam along one side. Or, if the width of the fabric is 90 cm you can seam the selvedge edges together. Make a casing at each open end and thread strong string through each one. Gather up one of the open ends, tying it very firmly. Fill the bag thus made with bran or sawdust (bran make a better pillow). Pack it very tightly to make it very firm. When you press it hard on the outside with your finger it shouldn't leave a dent. This is very important for the work later on.

When you have filled it as described, gather and close the remaining open end of the fabric, using the string previously threaded through the casing. This string must be strong, so that it won't break when it is pulled tight. A little bran or sawdust may leak out from the holes in the ends, so small pieces of fabric are sewn over them. The pillow must always be kept very clean, therefore it must be covered with a removable pillow cover. When the lace is finished, remove this pillow cover and wash it.

When the pillow has been made, the next step will be to wind the bobbins.

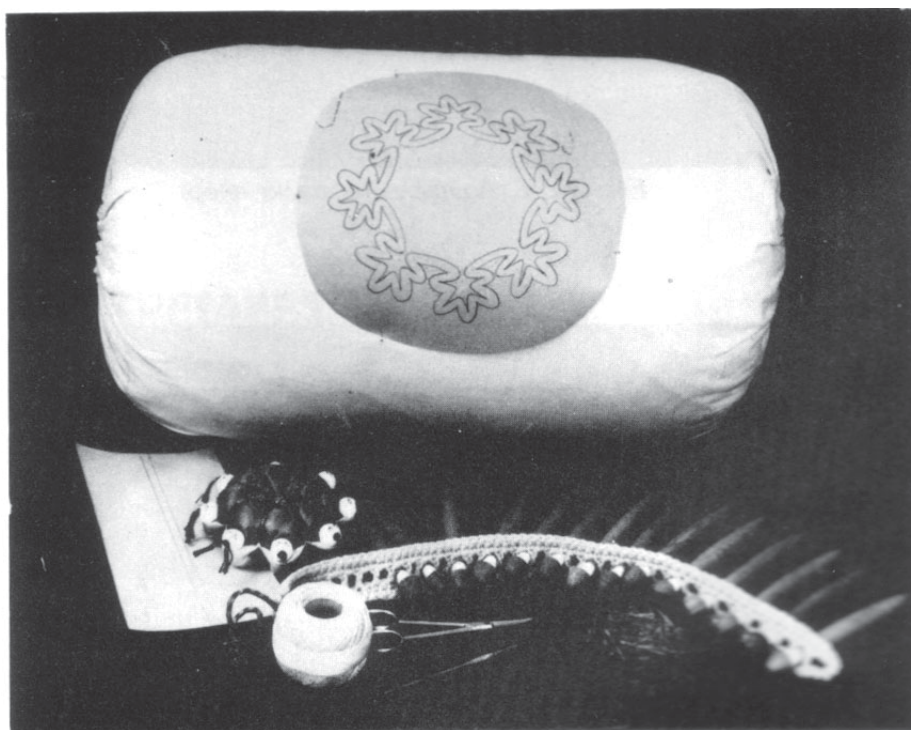


Fig. 4. The pillow and supplies

WINDING THE BOBBINS

With the bobbin in the right hand, hold the end of the thread with the index finger of the same hand (Fig. 6), and start winding the thread from the base of the bobbin up to the neck, from left to right[clockwise]. With the left hand, hold the thread taut and wind it evenly on the bobbin, pivoting the bobbin with your right thumb and forefinger. Don't overfill the bobbin.

The correct winding should reach to 1.5 cm below the neck of the bobbin. At that point, stop winding and hitch the thread to the bobbin with the special hitch.

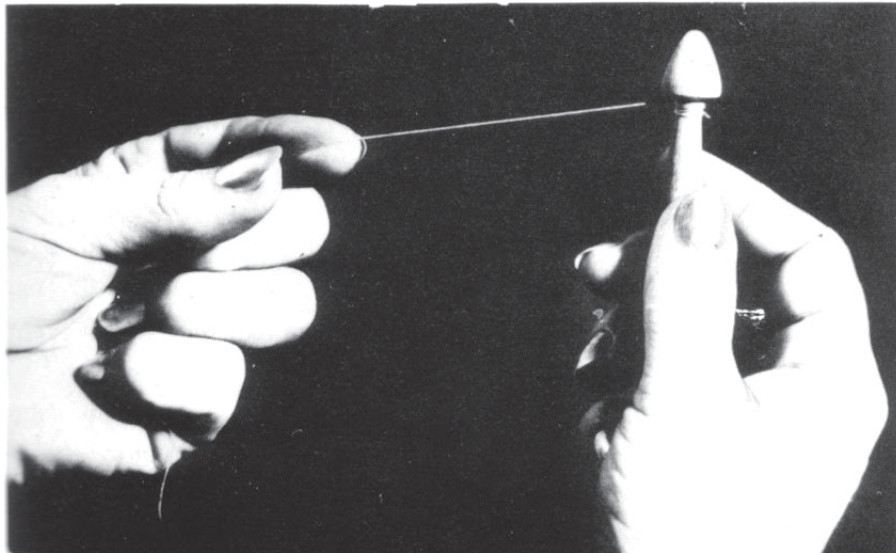
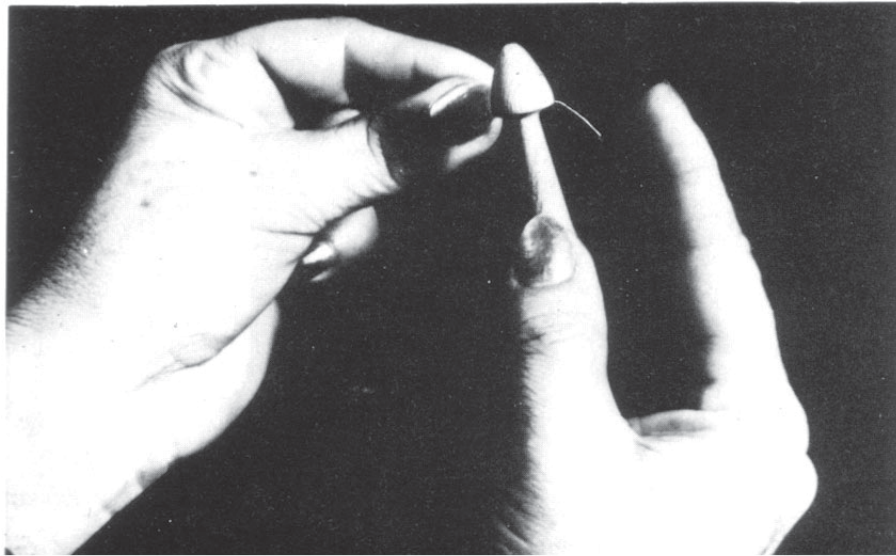


Fig. 6. Beginning to wind the bobbins.

Fig. 7. Continuing the winding of the bobbins.

The special hitch is done as follows: Hold the bobbin in the right hand. Wrap the thread counter-clockwise around two fingers of the left hand. Pass the head of the bobbin through the loop just made, from back to front (see Figs. 8 and 9). Pull up the thread with the left hand, and the desired hitch is complete. One bobbin is now ready.

Do not cut the thread from the spool. (This will be explained later on). Holding the full bobbin firmly between the thumb and forefinger of the left hand (see fig 10), wind the thread around the bobbin and the thumb and two fingers of the left hand about 25 times. Now, cut the thread from the spool.

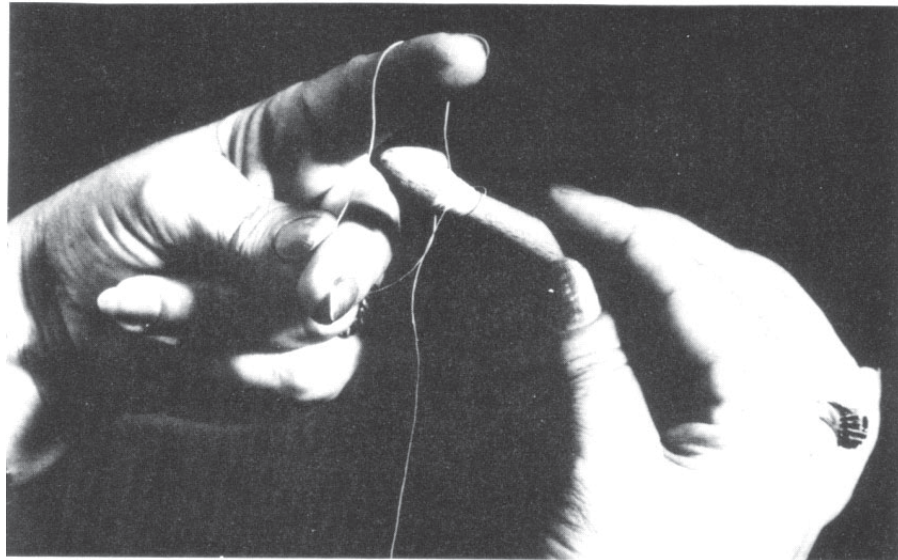
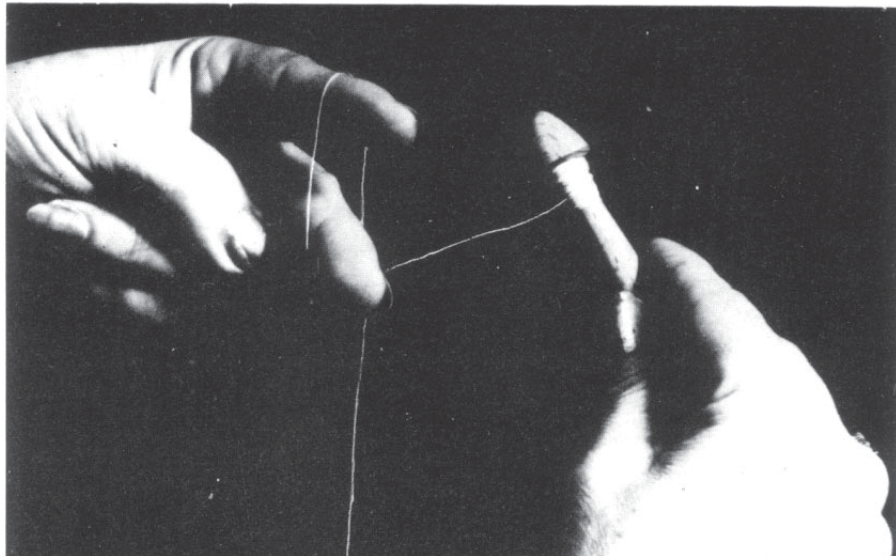


Fig. 8. Beginning the hitch
Fig. 9. Ending the hitch

Begin winding the second bobbin (fig 11) with the cut end. After it is all wound on, repeat the hitch that was described above. This will complete the winding of one pair of bobbins. Fill the remaining six pairs of bobbins in the same way.

When all the pairs are wound and hung on, you will be working a sample tape, a panaki, in cloth stitch (CTC). When you reach the end of this panaki, you will stop weaving and will tie all the bobbins together in pairs with square knots. There will be seven knots. Try to cut the threads off close, about 2 mm from the knots .

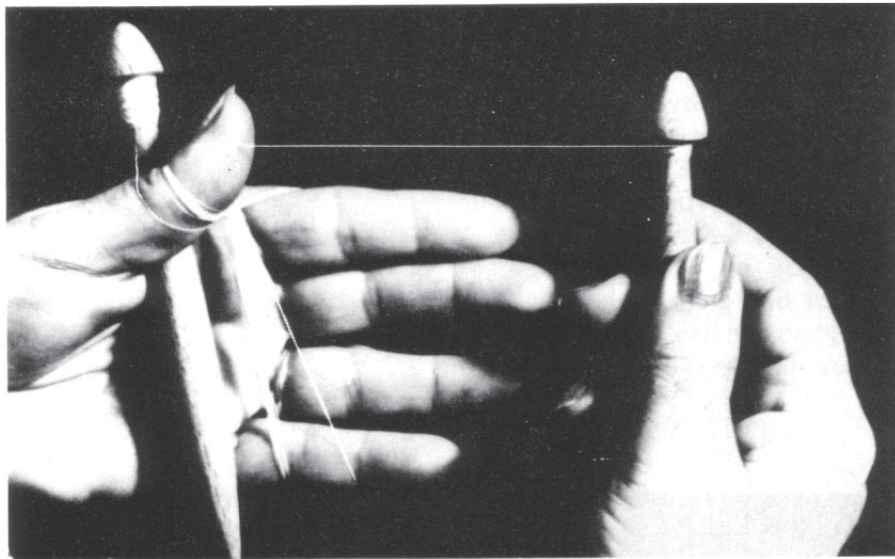
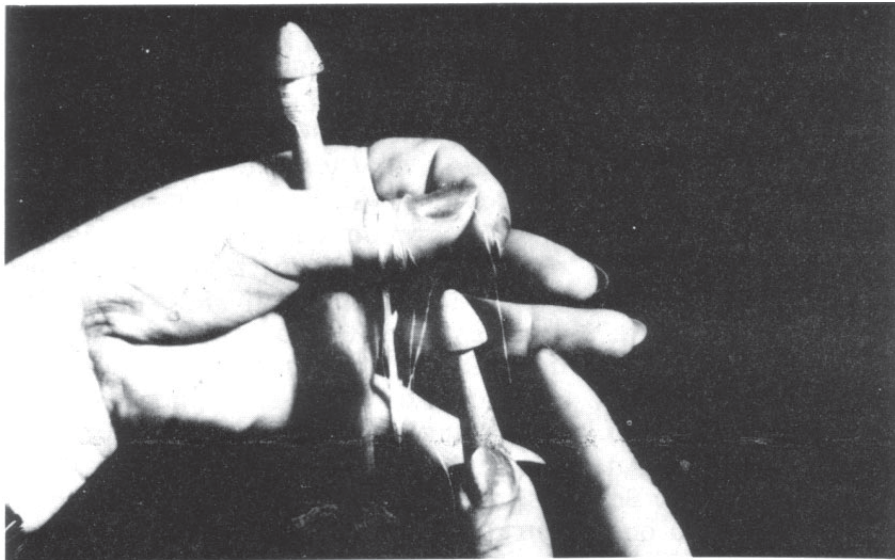


Fig.10. Beginning to wind the second bobbin
Fig.11. Continuing to wind the second bobbin

Do not remove the thread from the bobbins for the future projects, but tie each pair of bobbins together with a weaver's knot. Trim the ends of the threads about 2mm from the knots. You cannot avoid having knots, but try not to place them all at the beginning. After having knotted all the pairs of bobbins together and trimmed the ends of the threads, wind the knot over from one bobbin onto the other in each pair, so that the pairs are neat and the work is begun with smooth threads.

Of course, there will still be knots on every other bobbin. When you reach these knots, try to keep them on the top side of the work, because the underside while working becomes the right side when the lace is finished (You are working with the wrong side up.) In this way the knots will not show on the right side when it is turned over.

The method described above for initially winding the pairs without cutting the threads is done precisely to avoid making a knot. However, every time the bobbins are cut off knots cannot be avoided.

On a large piece, new thread may have to be added to the bobbins. That is to say, at some point the thread will end, and the bobbin will have to be refilled. Fasten the new thread on at the point where the old thread ended, and there, of course, there will be a knot. These knots cannot be avoided, nor can they be made to disappear unless they are drawn through to the finished back side of the work. (Again, this is the upper side as you are making the lace).

A STRIP TO HOLD THE BOBBINS

This is made with a crochet hook. Chain 70 with medium weight yarn. Work two rows of chain stitch. Work one double stitch into every other stitch, making a chain stitch between each double and thus forming a hole. Chain two more rows, picking up all the stitches.

Pass the bobbins through the loops. This way, the pillow can be carried without tangling the bobbins.

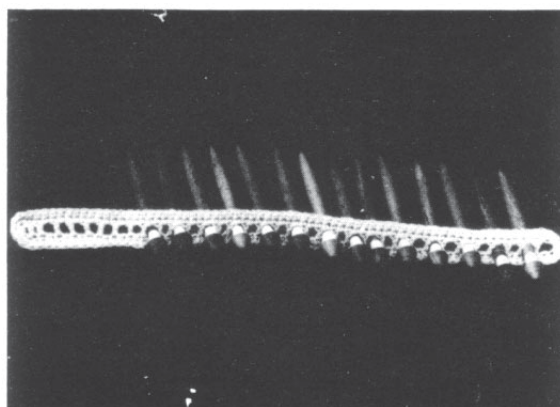


Fig.12. The holder showing the bobbins in place

THE THREAD

The finer the thread, the more delicate the lace. The thread used in Cretan bobbin lace is DMC cotton. Start with number 80 when you are learning, then later on work with 100, 120 or 150. Any another thread that is strong and smooth can also be used. [DMC Cordonnet Special is an example of a suitable thread.]

THE PAPER

Colored card stock makes the best pattern paper, and pink seems to be the best color. You can ask for it by the name "Bristol", found in office supply or stationery stores.

TO PUT THE DESIGN ON THE PILLOW

Cut a piece of paper 25cm x 10cm, and in the center mark two parallel lines 6mm apart and 18mm long. After drawing the lines (see Fig. 13), pin the design to the pillow, laying two or three sheets of newspaper under it (to keep the design paper from tearing). This is done with every design. The newspapers can be changed and the same design can be used over again without its getting torn.

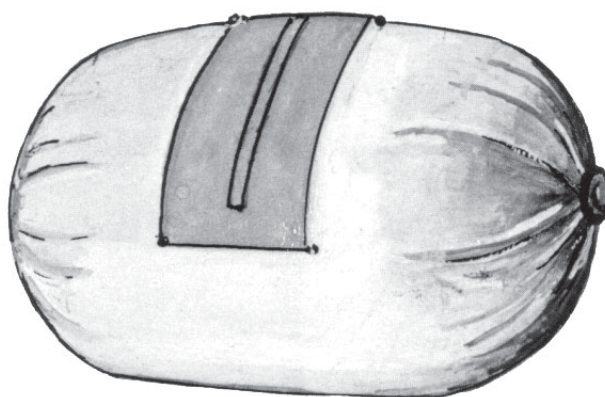


Fig 13. The design in place on the pillow

Pin the pattern and the newspapers to the pillow (Fig. 14). Secure them to the pillow, stretching the underlying fabric a little to avoid tearing the papers.

Insert three pins at the top end of the two parallel lines. Place them leaning a little to the side and back at an angle, never straight up and down.

Hang the wound bobbins onto these pins. Hang two pairs on the first pin, three pairs on the second, and two pairs on the third (see Fig.15). This is the way all work is started.

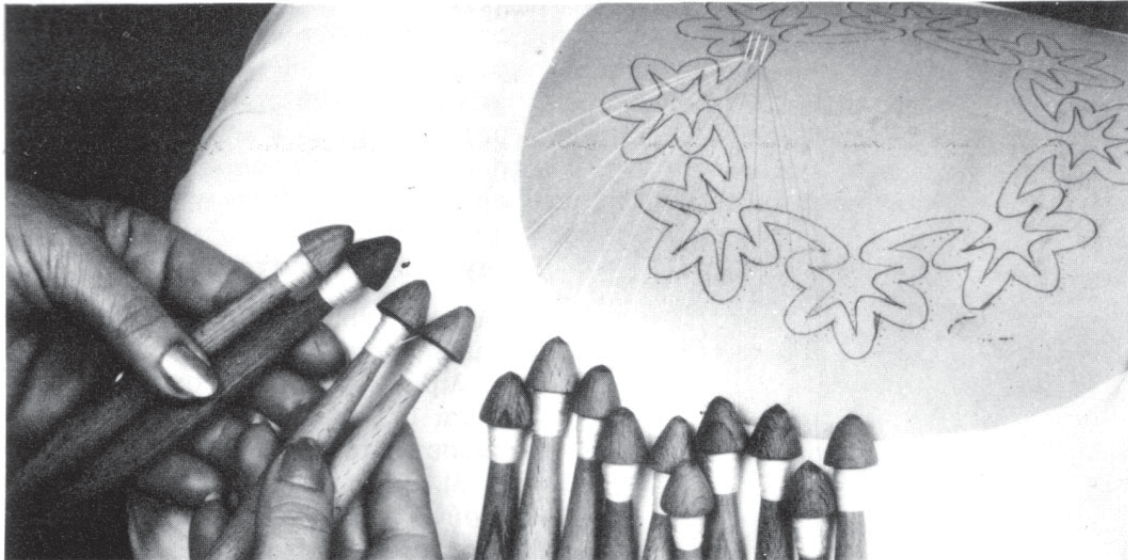


Fig.14. Beginning with the two first pairs

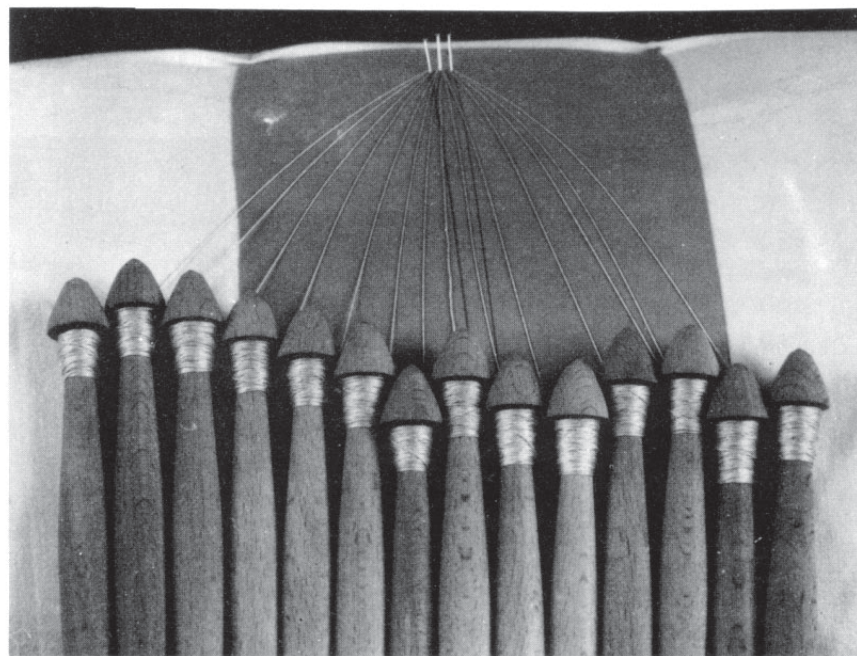


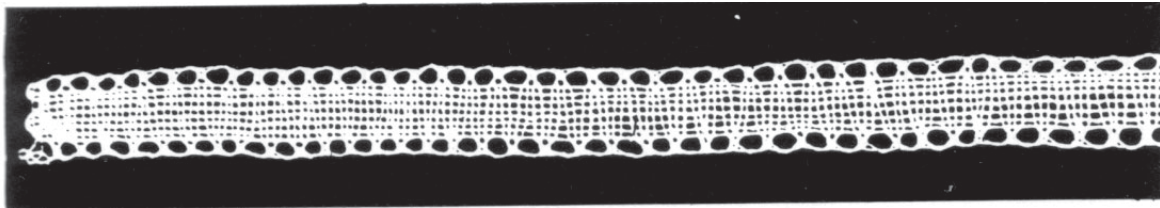
Fig.15. All is ready to start working

THE PANAKI with THEMATA (TAPE with sewing edge)

I must emphasize that the panaki is the basic foundation of this lace, and for that reason I advise you not to start by making big pieces if you have not fully understood the procedure of making a plain tape. When the panaki comes out as smooth, straight, and pretty as you see it in Fig.16, then you can start something else. Don't be surprised if you find you have to make several samples.

[*see Appendix II for definitions of the different Greek edge treatments: themata, ouyia, and fifikaki.]

Fig. 16. The Panaki with themata.

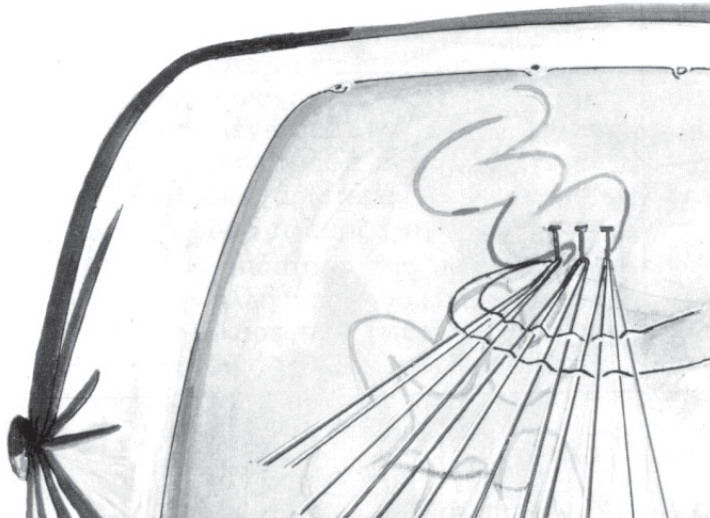


HOW TO MAKE THE PANAKI

The weaving (this word is used to describe the tape-making process), has three basic movements which are repeated continuously to make the tape.

Always start from the left (Fig.14). Take the first two pairs in the palms of your hands*, and start making the three movements:

*[see Appendix III for a description of the "open" and "closed" methods of making bobbin lace.]



Cross the second bobbin over the third toward the right (first movement), twist each pair to the left (second movement), and cross the second over third to the right (third movement). Now you have made one cloth stitch. As you can see, the first pair has advanced and passed through the second pair.

Drop the first (left-hand) pair, and pass the second pair over to your left hand. Pick up the next (third) pair with your right hand, and execute the three basic movements: Cross the second bobbin over the third bobbin toward the right (first movement), twist each pair to the left (second movement), and again cross the second bobbin over the third bobbin toward the right (third movement).

Drop the first (left-hand) pair and pass the second (right-hand) pair over to your left hand. Pick up the next, the fourth pair, with your right hand. Cross the second bobbin over the third bobbin (first movement), twist each pair to the left (second movement), and cross the second bobbin over the third (third movement).

Drop the first (left-hand) pair and pass the second pair to your left hand. Pick up the next, the fifth, pair. Cross the second over the third (first movement), twist each pair (second movement), and cross the second bobbin over the third (third movement).

Drop the left-hand pair. Pick up the sixth pair. Cross the second bobbin over the third (first movement), twist once per pair (second movement), and cross the second over the third (third movement).

As you see in Fig. 17, the first pair of the tape has passed through all the others and reached the end of the row. This first pair is called the worker pair.

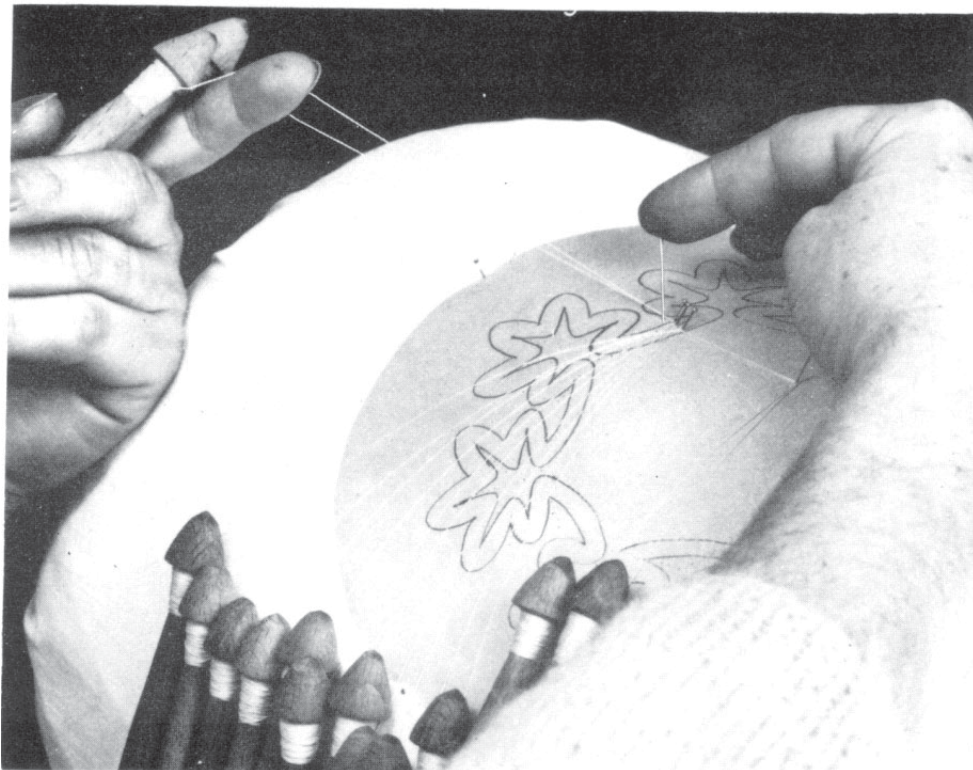


Fig. 18. Placing the pins.

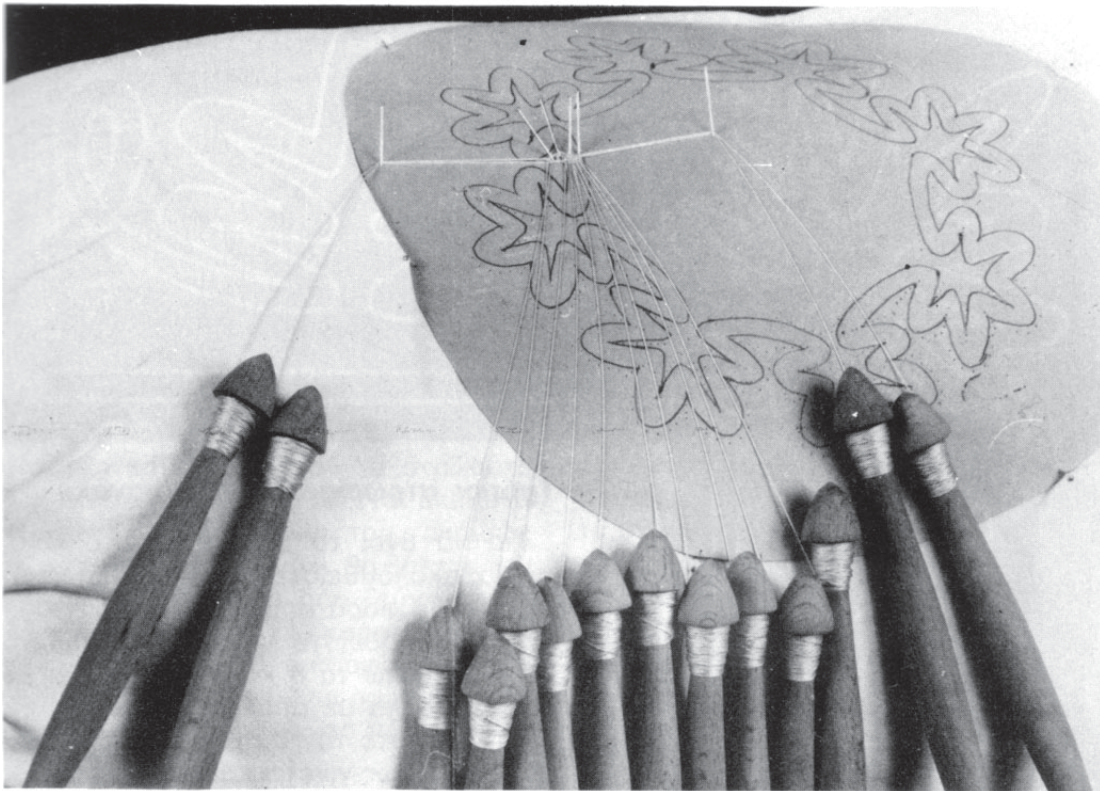


Fig. 19. Shows the pillow-cover cloth.

At this point lay the workers aside, hanging them on a pin placed out of the way, off to the right. You will now be working back through the other bobbins, weaving from right to left. (The workers are set aside like this only once, at the beginning of the panaki, not at any other time.)

TO RETURN TO THE LEFT:

Pick up the first two pairs (inside or to the left of the workers which were set aside), and make the three movements [CTC]. Weave until you reach the seventh pair. Be careful at this point: A pin must be put in before picking up the seventh pair (Fig.18). The pin will be placed on the line leaning outward at a slight angle, never straight up and down.

After placing the pin, twist the seventh pair three times, then twist the workers once, and make a cloth stitch (CTC: the three movements) with both pairs. Drop the first pair, hanging it on a pin off to the left (see Fig. 19) and begin to return toward the right. The loop around the pin is called the thema. Always start the row with a twist. This edge is made on both sides of the panaki.

The distance between each pin should be approximately the diameter of a pinhead. Finish the entire panaki in this fashion. (In Figs 18 and 19 you can see a more elaborate design with curves, but for now you will be making a straight tape 18 cm. long, as indicated earlier. My intention is to show you how we start any design.) (see Fig.19)

HOW TO MAKE AN EVEN PANAKI

To have a beautifully even, smooth panaki follow these instructions:
Each time you place a pin:

- 1) Tension the passives by easing them down straight; not too hard, but gently.
- 2) Tension the workers by pulling them straight across with two or three little horizontal tugs, exactly as you would do on a weaving loom.
- 3) Tension the two pairs near the pin by pulling them out and away from each other.
- 4) Before you drop the last pair, hold it while you tension the work pair on the opposite side.
- 5) Again, tension the eight passives. Then move them gently back and forth left and right, holding four bobbins in each hand. should smooth out the panaki.

These five steps should be repeated every time you place a pin. To succeed may be necessary to make two or three panaki. Having mastered these, you will proceed to other samples. Your little tape, as you see, is edged with little loops or themata. Panaki made on the pillow in this way have these sewing edges and the laces made with them are called tape laces.

When you have finished weaving the panaki, cut the bobbins off by knot them in pairs and clipping the threads about 2mm. from the work, as was describ

PANAKI WITH OUYIA

Begin as you did for the practice tape. That is, weave one row from left to right. Leave the last or worker pair of bobbins hanging. Turn, and work back toward the left. Twist the last pair of passives once. Twist the workers once, then make a cloth stitch [CTC].

After tensioning them neatly, you will see that the threads have made a little square. Place a pin at the outer corner under the threads, keeping both pairs outside the pin. Be sure to place the pin accurately so that the edge line is even.

When you have set the pin, pick up both pairs, twist each once, and cross the second bobbin over the third [TC]. Leave the first pair hanging off to the left, and twist the other one once. Now the ouyia is finished and you can start weaving toward the right.

When you reach the right side take the last pair, which is hanging, and twist it once. Twist the workers once and make a cloth stitch [CTC]. After tensioning, place the pin outside the little square you have made, on the line as before.

Twist each pair again, and once again cross the second bobbin over the third bobbin. Leave the last pair hanging. Twist the other pair once, and start weaving toward the left. When you reach the left side, make an ouyia with the hanging pair and the workers. Place the pin, tension the bobbins, and continue to weave (see Fig. 20).

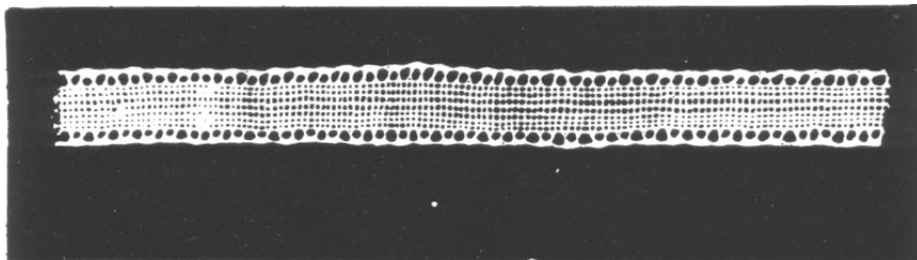


Fig. 20. Panaki with ouyia.

The ouyia is composed of the following movements:

- 1) Twist the last pair of each row, twist the worker pair once, make a cloth stitch, set the pin outside the square, under the threads and on the line, keeping both pairs of bobbin outside the pin. [TCTC •]
- 2) Twist both pairs of bobbins once, cross, and leave the first pair hanging. [TC]
- 3) Twist the other pair once, and continue.

The ouyia is used where the lace is to be sewn to fabric. To have the work look nice, be sure to work the five steps of smoothing out the tape. This edging, as I will indicate on another page, is also used when joining two edges of lace together.

DECORATIVE ELEMENTS--FILLINGS

THE TULLE (NET FILLING)[TCTC]

The tulle or net filling is used as a decorative element in a straight tape. For example, if you alternate a block of tulle with a block of cloth stitch, it will look very nice.

This is how it is made: After drawing the double line as was described above for the basic panaki, and hanging the bobbins on the three pins, start to weave as before from left to right.

Pick up the first two pairs of bobbins to start the weaving, twist each pair once, and then make a cloth stitch [CTC]. Drop the first pair and pick up the next. Twist each pair once, then make a cloth stitch. That is, to make the net filling, each cloth stitch is preceded by a twist.

Repeat this until you reach the right side, then work the edging, as in Fig 21. When you come to the end of the strip, knot each pair, cut the threads, and the tulle is finished.

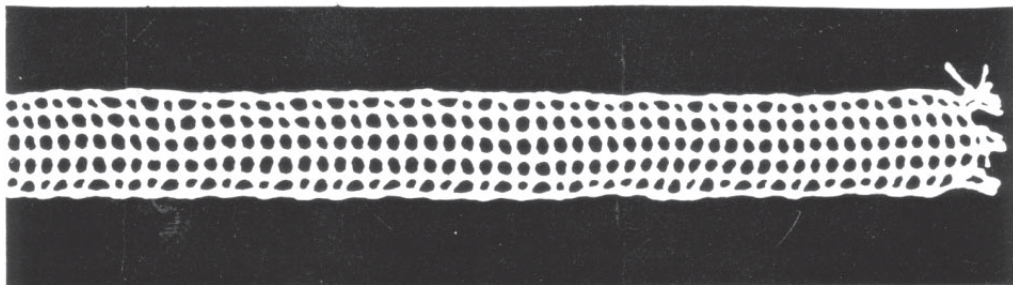


Fig. 21. The tulle.

Fil tiré is a nice decorative element and very simple to make. First, make two parallel panaki with themata`.(Fig. 22) The distance between the two tapes should be 12mm. Be sure, while making these tapes, not to remove any pins from the outer edges. Push the pins down straight into the pattern, and cover them on each side so that they don't catch the threads while you are working.

When you have finished the two tapes, put six or seven pins into the space between the top inner pins. Hang the seven pairs of bobbins from these pins. If you can only fit in six pins or so, place two pairs of bobbins on some of those; the exact number of pins isn't important. Remove the pins from the inner edges as you go along. Remember not remove any pins from the outer edges of the lines.

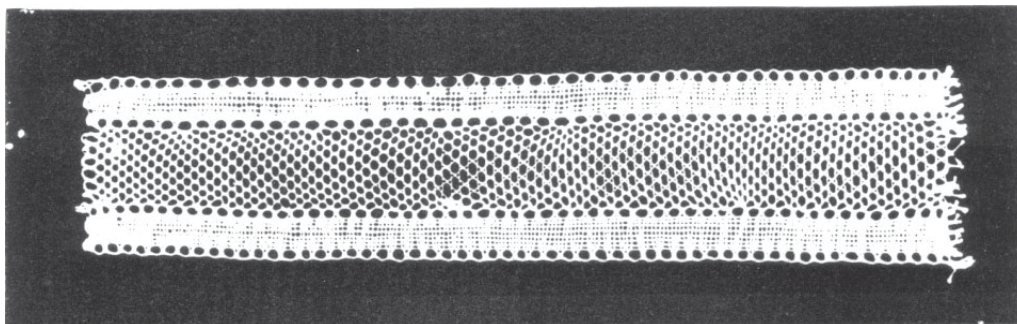


Fig. 22. Fil tiré.

Always start from the left. Pick up the first two pairs, twist each pair once, and cross the second bobbin over the third. Drop the first pair. Pick up the next pair. Again twist, cross, and repeat these motions to the end of the row, where you twist the last pair twice.

Now you make a desja (a sewing):

Set one of the bobbins aside, hold the other one in your left hand, and with your right hand pick up the crochet hook. Put it through the first thema. Pull up a loop of the thread of the bobbin you are holding with your left hand, and slide the other bobbin through this loop. Pull the resulting knot tight, feeling it well secured and lined up under the thema. Twist the top thread twice, then twist the bottom thread twice, cross, and drop the first pair. Turn, and continue weaving.

Thus, the fil tiré is made by twisting each pair once and then making one exchange of the middle bobbins [CT]. What you must watch is the tensioning after making the sewing: when you pick up the last dropped pair in order to weave it, be sure the bobbins are parallel to each other. Otherwise it may become uneven at the edges.

Also, in fil tiré note that the worker is always only one bobbin [not a pair] which goes back and forth. You must be careful that the passives be always lined up correctly so you won't make any mistakes, because it will be very obvious in half stitch. If you see that the worker is tending to go on a slant, put in a restraining knot by knotting two passives together. Or, you can skip or double up on a pinhole to straighten it out.

Continue with the fil tiré. Pull out the inner pins one by one until you have finished. Knot each pair together all the way across, cut the threads, remove the outside pins, and the fil tiré is finished.

THE FYLLA (LEAF)

The fylla is another decorative element. It is made with only four bobbins, but it takes practice to become expert.

Pin a piece of card on the pillow and place a pin. Hang two pairs. Twist each pair twice, then make a cloth stitch. As they are now lined up, the first bobbin on the left is the weaver. (see Fig 23)

The entire leaf is woven with that bobbin. The other three bobbins are the passives, making the veins of the leaf, and they don't change position. Always start from the left with the weaver, cross under the second, go over the third, under and over the fourth, and back under the third.

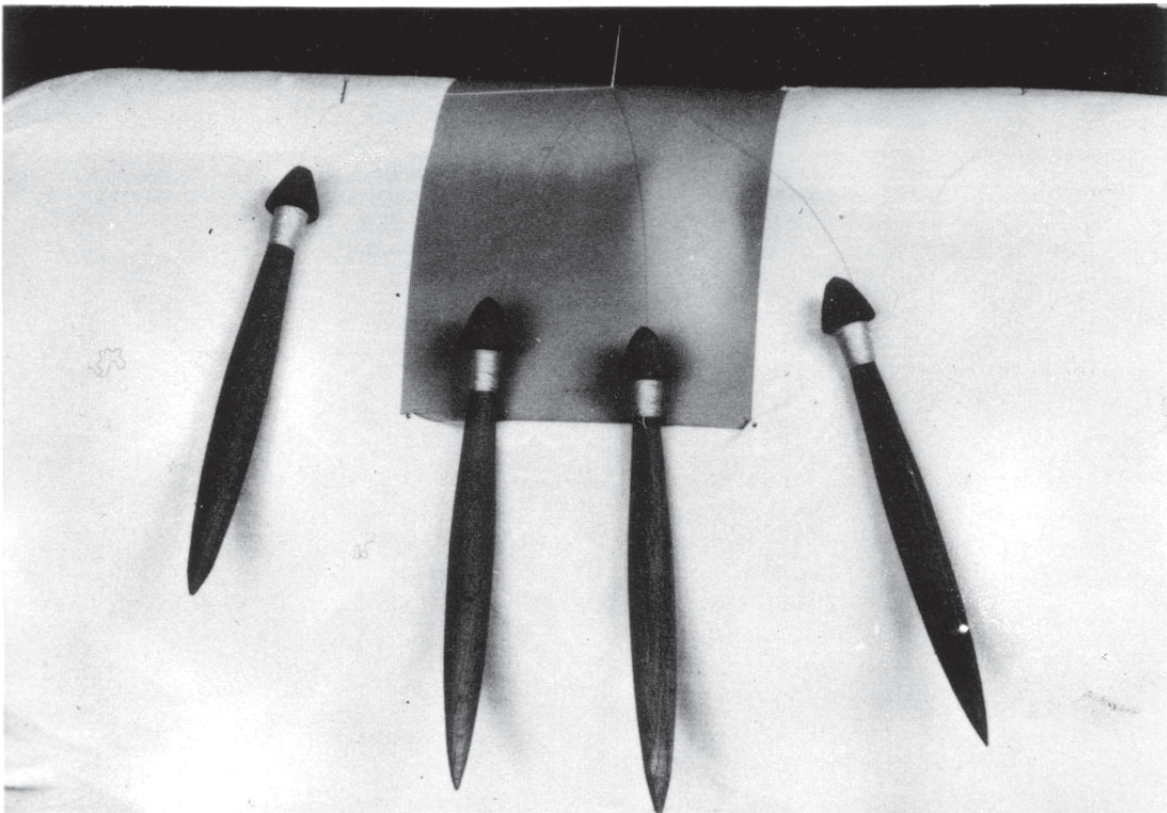


Fig. 23. Position at the beginning of the leaf.

At this point, tension the threads by pulling gently on the weaver and the fourth or right-hand bobbin: it is with these two pairs that you give the leaf its shape.

Continue passing over and under the second bobbin, over the third, under and over the fourth bobbin, and back under the third. Here you will need all your skill in tensioning. Try to give it the desired shape. Be careful always to keep the weaver in your hand. Don't ever drop it, and its thread must always be loose. (Fig 24.)

The leaves are sized according to the space in which they are to be placed, some small, some large. You will have to make quite a few to succeed. The movements are simple but they need a lot of practice to be made well.

To finish the leaf, pull the worker, the second, the third, and the fourth bobbins in together at a point. Place a pin between the second and third bobbins, twist each pair twice, and make a cloth stitch. When the bobbins have been tensioned, start the next leaf at this point, using the first left for the weaver. When the first move is made correctly, all the rest goes well.

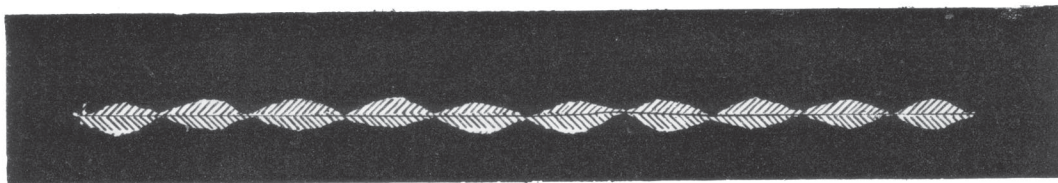


Fig. 24. The leaves.



Design for a corner.

STYLAKI (PLAIT) [TC]

A stylaki is made with two pairs, twisting each pair once and exchanging the center bobbins. Repeat, tensioning after each exchange.

MISI OUYIA (HALF EDGING) [TCTC]

Whenever I refer to misi ouyia, make one twist per pair and then a cloth st.

FIFIKAKI (PICOT)

The fifikaki is a vital element of the outer edges of the lace. Make it on the side of the lace where there are no themata or ouyia. You will notice this edge finish in many of our designs.

Work a misi ouyia [TCTC]. Twist the worker pair 3 times. Put in a pin, and pass the twisted pair clockwise around outside the pin. Twist the passive pair once, make a cloth st, and drop the twisted pair. That's all. Twist the remaining pair once [it becomes the weaver] and start weaving back as usual.



Multi purpose motif

THE CURVES AND CORNERS OF OUR LACE

CURVE OR ROUNDED CORNER

Looking at our designs carefully, you will see that we have two kinds of turns, curved and sharp. This is how to make a curve:

Draw the design in Fig. 27 onto your paper, pin it to the pillow, and hang fourteen bobbins [7 pairs] onto three pins at point A, just as you did for the panaki. (see Fig. 27). Weave from left to right, then return to the left side, always in cloth stitch. You will now find yourself at point B. Make the first fifikaki.

To make a fifikaki, work a misi ouyia [TCTC]. Place a pin slightly outside the line of the design. Twist the worker pair three times, then take it around outside the pin. Twist the passive pair once and make a cloth stitch. Leave the outside pair hanging. Twist the new workers once again, and begin working to the right.

When you reach the right edge, before weaving the last pair, do the following:

- 1) Drop the worker pair next to the other bobbins.
- 2) Put a pin into the middle of the design where I show the dots across from the fifikaki.
- 3) Pick up the dropped pair and twist as many times as needed to go around the pin.
- 4) Pick up the passive pair, twist once, then work a cloth stitch with both.

What you have made is a thema or loop. Some are long and need many twists, some are short and need fewer twists.

[Note: on the following design, Δέματα means themata and Πανακι means panaki.]

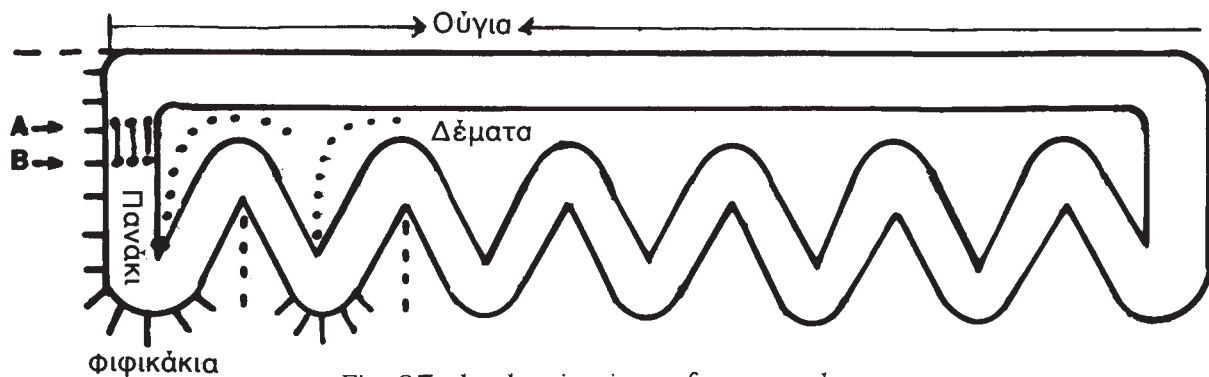


Fig 27 the beginning of a round curve

Drop the last pair, turn, twist the next pair, and continue weaving as usual, making a fifikaki at the left edge. Turn and work toward the right, then make a picot on the right edge.

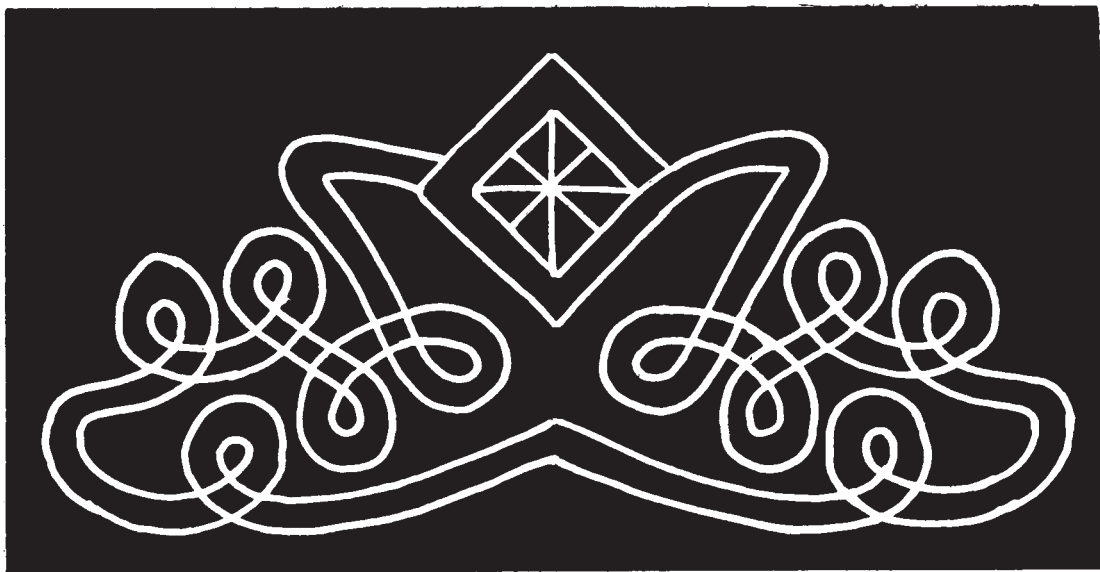
Continue in this fashion until you reach the last dot on the pattern. Place the pin into this last dot, make the fifikaki on the left edge, then turn toward the right. Be careful, because you will be starting to make the turn at this point. Don't pick up the hanging pair. It will be used again after having completed the curve.

Drop the workers and pick up the first passive pair: these become the new weavers. Work toward the left in simple weaving--no twists. When you reach the left side, make a fifikaki. Turn again toward the right, carefully. Weave through to the last pair, without any twists.

Drop the workers, and using the rest of the bobbins without making any twists, work again toward the left and at the same time begin to turn the whole pillow little by little. This way the curve you are making will follow the design exactly.

Make another fifikaki, turn toward the right, pick up the next to last pair, make a cloth stitch with the hanging pair--no twists--, and drop the last pair.

At this point, here is a little tip which will help make the curve even and smooth and pretty: When the two last pairs have made their cloth stitch, tension them lightly into the curve, following the shape of the turn, and at the same time turn the pillow.



Motif for various uses

We usually make four to five fifikaki, according to the size of the curve. There is no rule as to how many to make. When you make all the fifikaki, you will have completed the curve. You may not be exactly across from the dropped pair, but don't worry about that.

After the last fifikaki is made, you will have finished the curve and will continue as in Fig. 27. As you turn your pillow, begin putting in pins in the first dots on the pattern. Proceed toward the right in cloth stitch. Pick up the dropped pair, twist it twice, twist the workers again once, and make a cloth stitch.

Tension lightly to firm up the turn. Drop the last pair, twist the next pair once, and start weaving. When you reach the left edge, make a thema, and return again to the right side.

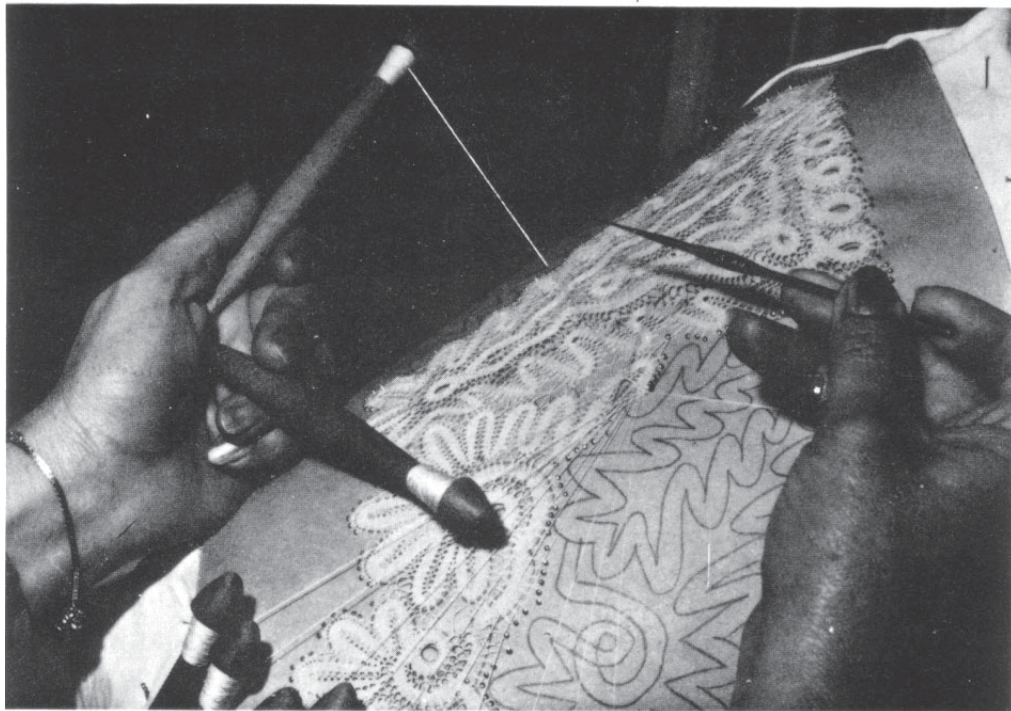


Fig. 28. Making the sewing

With the pair that you left hanging, twist twice and make a sewing using this dropped pair. Draw both bobbins firmly together to close the hole nicely. Fig. 28 shows the sewing.

After making the sewing, twist that pair twice. Twist the weavers once, then make a cloth stitch. Drop the first pair and start weaving toward the left. Make a thema on the left edge.

Turn toward the right, work across in cloth stitch, and sew into the thema. Work to the turn as before, and it will turn out as above.

At this point there is a difference: You won't be making fifikaki on the outside of the curve, but themata, as you are making a tape that will be used for later joins.

In Fig. 29 the turn is internal and the themata are around the outer edge. The picture clearly shows how the curve turns, where the pin is placed, and how the bobbins are dropped.

Once again, I remind you of the five basic ways to smooth out the tape. They must be made here too. Also it is very important to turn the pillow as you make the curves in the lace, to sit in a correct position, and to have the pillow placed on a base or stand. Find a pleasant place in your home in which to work, because even that detail is very important for a beautiful weave.

In Fig. 30 you can see a special work table for the pillow. Sit correctly, supporting your back on the chair. Rest the pillow firmly on the table, and put your feet up on the rungs of the table.



Fig. 29. Internal curve.

- 1) at the last pin before beginning the curve, drop the first pair of bobbins while you work the rest of the curve; they will be used again after the curve is finished.
- 2) pick up the last pair (the one beside the pair that was dropped), and pull gently in to the center of the curve to keep its shape;
- 3) pick up the dropped pair to finish the curve and weave it as described above, but don't make any other move;
- 4) the pin goes in at the center of the design. Imagine a line down the middle of the panaki, and place the pins along that line. This way, your themata will be even.

THE SHARP CORNER

Continuing the panaki from point Δ,(Fig.31) place a pin at point H, and drop a pair with each cloth stitch until all the pairs are used up.

Turn the pillow around. Place a pin. Pick up the third pair of bobbins that was dropped. Continue weaving, then place a pin at the second dot. Turn, and pick up the second pair.

Remember that before weaving each passive pair it is twisted twice, and the workers are twisted once. Work on in the usual way (for example, as for the round curve). Pick up the first pair, and the corner is finished. As you see, three pairs are dropped, instead of one as for the rounded corner. The basic rule for the angle is that a total of three pairs is dropped, and as they are picked up they make three separate little holes.

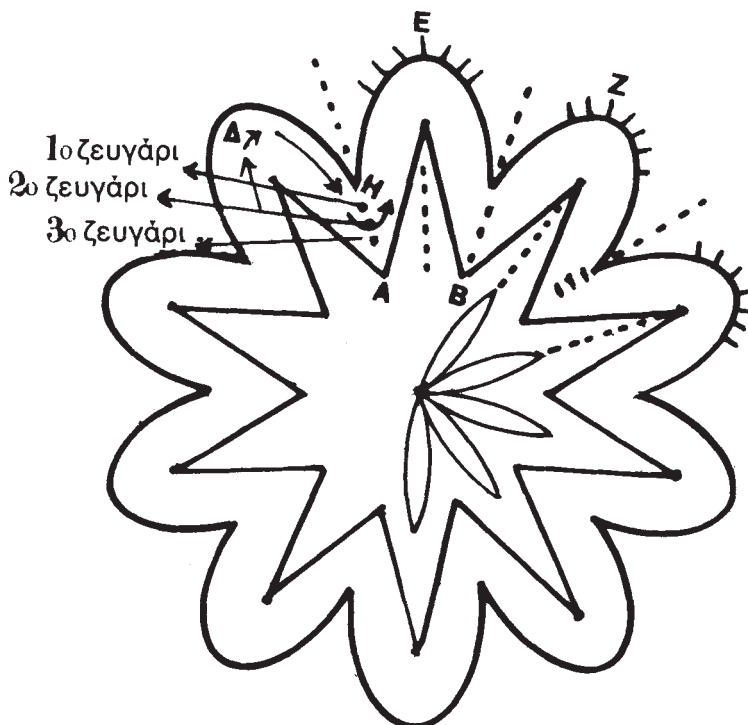


Fig. 31. Sharp corner, showing the points 1, 2, and 3 where the bobbins are dropped

KOULOURAKIA (CIRCLES OR RINGS)

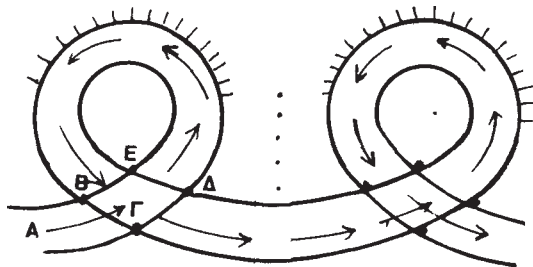
Koulourakia are often seen in a design and also as a style of lace which has many variations. Starting from point A, work the panaki in the usual way until you reach points B and C .

Make an ouyia on side $\Gamma\Delta$ and BE. Go on from square $B\Gamma\Delta E$, working in the direction of the arrows. When you reach point E, place the last inner pin. After point Δ the ouyia are replaced by themata.

Returning to point E , twist the last two pairs each once, and work one cloth stitch. Drop the workers, twist the passive pair, and continue in cloth stitch.

Work the circle all the way around in cloth stitch. Don't place any pins on the inner side of the circle, simply twist and make a cloth stitch, so that the circle will turn nicely. Cloth stitch to point B, and make a sewing into a thema, then do the same at point E.

Continue working the panaki carefully (removing the underlying pins as you go along so they won't be in the way), using no pins at the sides, as for the inside of the circle. When you arrive at points Γ and A, sew into the themata and continue weaving. As for the outer edges, make fifikaki or themata according to the pattern.



Εικ. 32 Τα κουλουράκια

Fig. 32. The circles

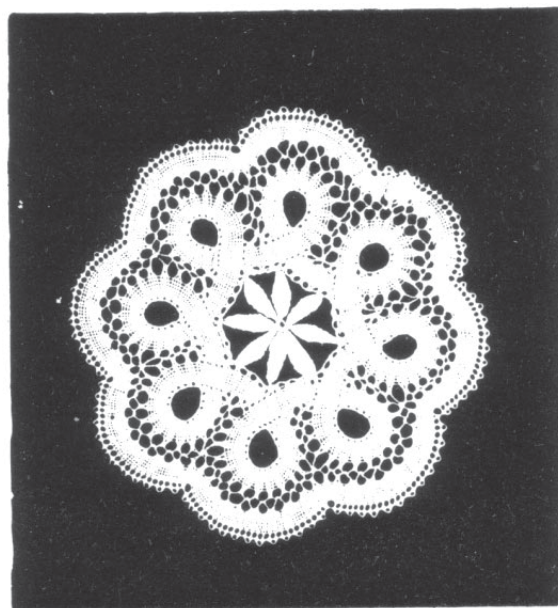


Fig. 33. A motif of circles.

MARGARITA WITH FYLLA (DAISY WITH LEAVES)

The margarita shown inside the motif below is made as follows:

After finishing one whole motif or unit, you will start making the fylla (leaves). In Fig. 25 I show you where to make them.

Attach the bobbins at point A with a sewing, pull them up firmly, make a cloth stitch, and work the first leaf. When you reach the center of the circle, place a pin at point B. After finishing the leaf, twist each pair 3 times and make a cloth stitch. Work the next leaf to point Γ, and sew it into the thema there.

Work a stylaki (plait) to point Δ. Make a sewing into the thema. Work one cloth stitch, and then work a leaf to point B.

Remove the pin, and pick up one pair of bobbins. Sew it in carefully so that the leaf won't be distorted, then replace the pin. Work one cloth stitch.

Work the next leaf to point E. Sew it in carefully, and make a stylaki to Point Z. Sew in the stylaki, then work a leaf to point B. Sew in as described above. Work another leaf to point H. Sew it in, work a plait to Θ, sew it in. Make a leaf, and sew it in at point B.

Work the last leaf to point I. Sew it in there, knot the threads together, then cut them, leaving long ends. Use a needle to run the threads through the tape carefully so they won't show. Finish this way because knots can easily untie, and then the leaf would be spoiled.

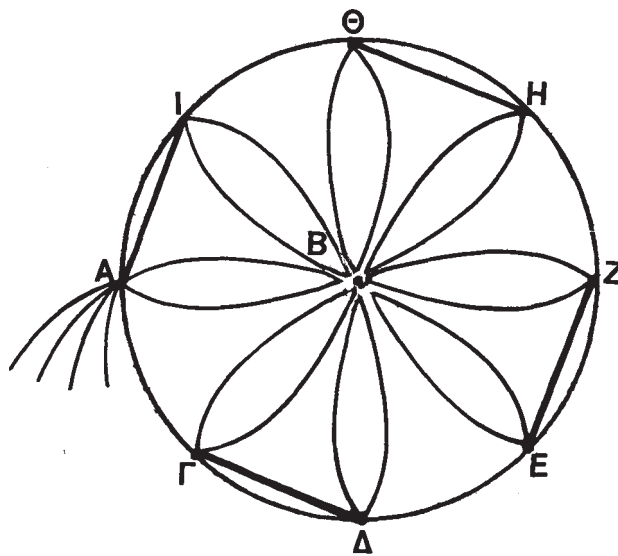


Fig 25. Design of a daisy

There is also another way to make leaves, working them along at the same time as the panaki. When you make a design with leaves in the center, this is the procedure:

Work all the tape encircling the area where the leaves will be, come to the end of the circle. Sew the two pairs into the thema, then make the leaves as you did for the daisy.

Having finished the leaves, continue making the panaki. Like this, the leaves are made and joined into the panaki already made, and they can not easily be spoiled. (See Fig. 26.)

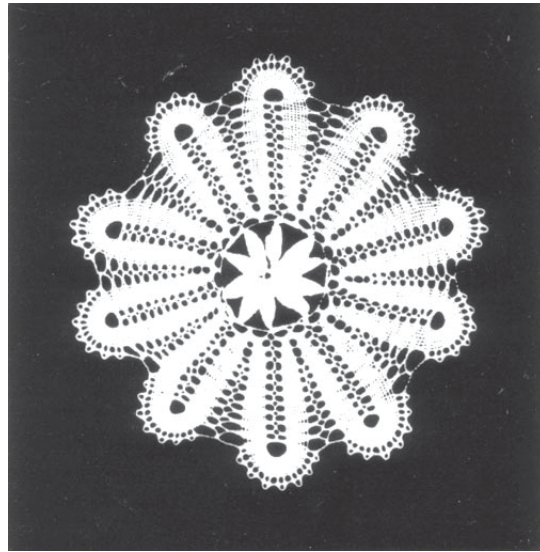
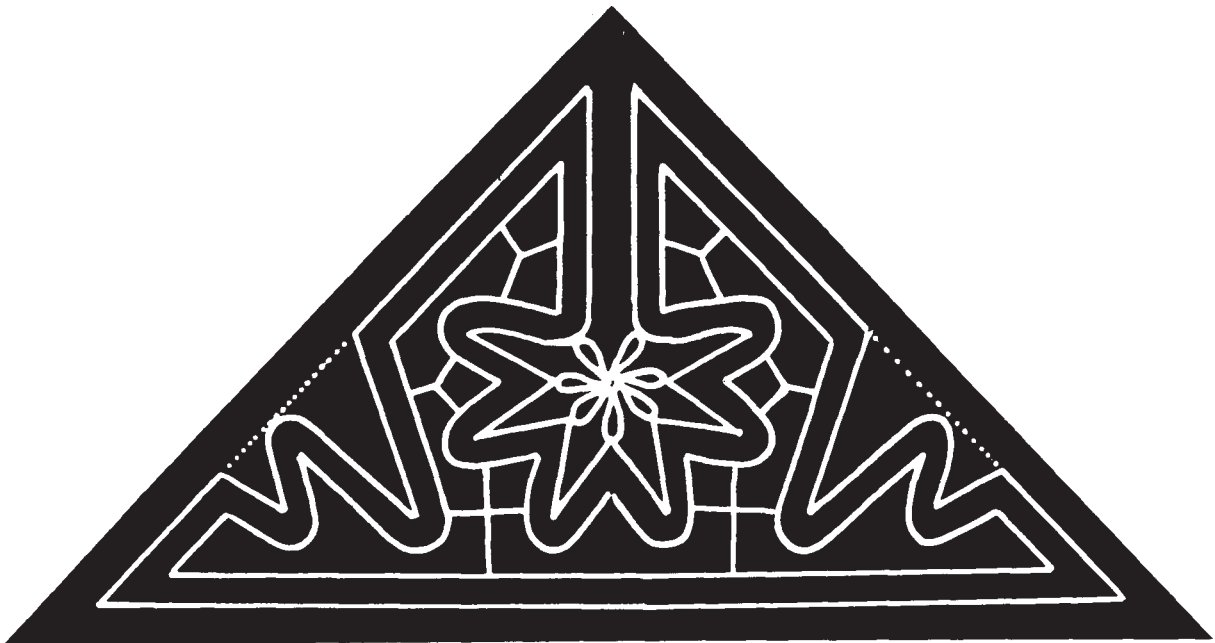


Fig 26. Motif with daisy



Design for a corner.

CRETAN JOINS MADE WITH OUYIA (OLD-STYLE PANAKI)

Besides the panaki with themata that I have been describing, there is also an older style of tape (see Fig. 34). Here the panaki is made with a long loop coming out of the ouyia.

Work through the ouyia, twist the workers as many times as needed, and make a sewing into the loop at the opposite edge. Twist the workers again as many times as needed to reach back to the pin at the first panaki, and finish the ouyia as usual. Corners, curves, and angles are made as described earlier.

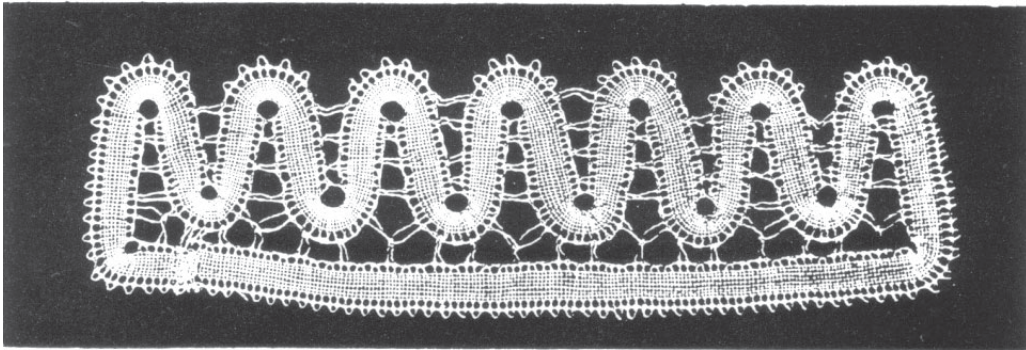


Fig 34. Old-style tape

INTERNATIONAL OR MODERN PANAKI MADE WITH STYLAKI

To make this lace requires experience. You must be at ease with all our basic techniques to plan on doing this kind of work. After drawing the line design, put in the three pins, hang the seven pairs of bobbins, and start just as for ordinary panaki.

Working through all the passives from left to right, place a pin on the right-hand edge, and make as many twists as are needed to reach and go around the pin.

Turn back toward the left, and work to the other side through all the passives without any twists. Drop the workers, turn, pick up the first passives as new workers, and weave through all the passives to the right, without any twists.

Drop the workers, turn to the left, use the first passive pair as new workers, work through all the passives and place a pin. Twist the workers as needed, take them around the pin (this makes the stylaki), and weave back.

At this point you will need to be careful not to pull on the last two passives where you dropped the workers, because without a supporting pin the panaki can be

spoiled (it can gather or pull up). Fig. 35 will help you understand if you look carefully. Your hands must get used to the movements of the workers. Don't hesitate to make several tries.

Curves are made in the usual way, but with one exception. In this case, pins are used only on the outer edge of the curves, whereas in a straight panaki pins are placed on both sides.

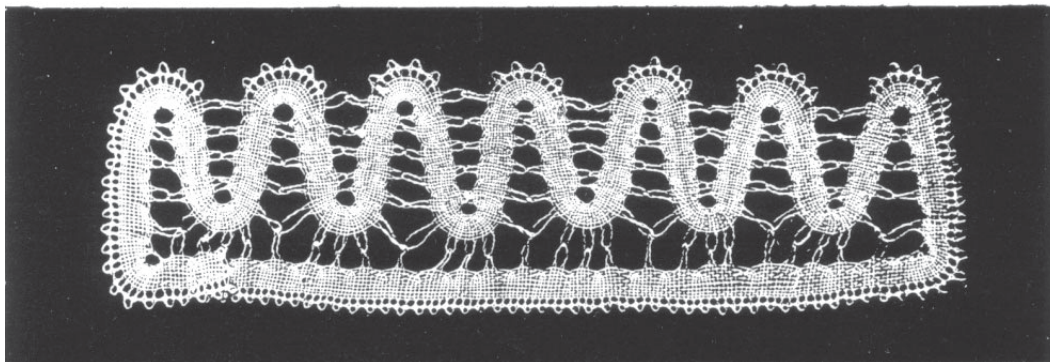


Fig. 35. Modern Tape.

ADDITIONAL TIPS FOR MAKING A LEAF

Fig. 36 shows how a pair of bobbins is sewn into the center of the daisy where the pin is. Every time a sewing is made, the pin is removed, and when the sewing is finished the pin is replaced.

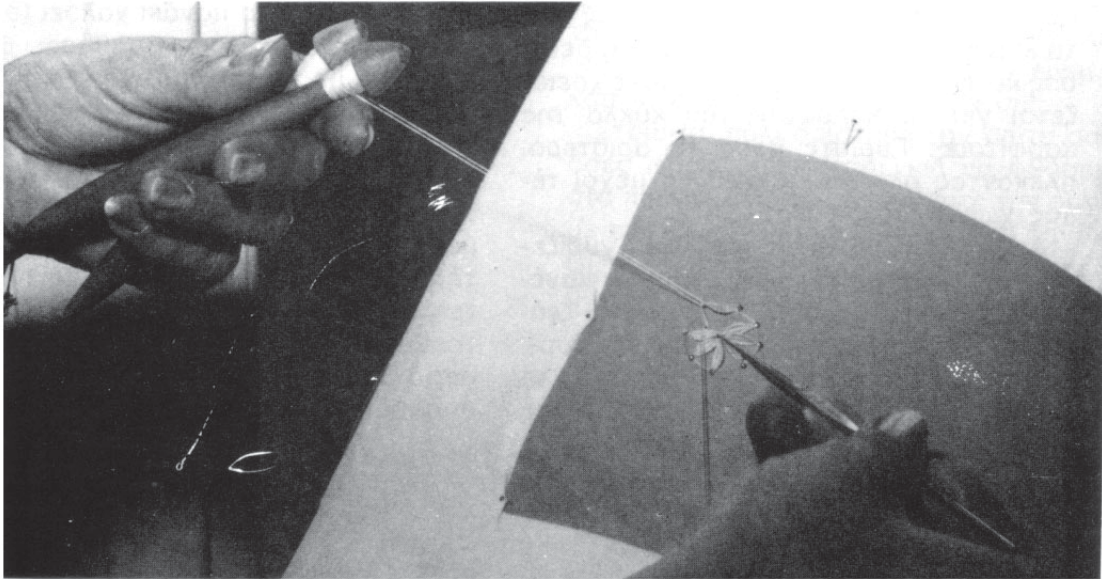


Fig 36 The two threads being pulled through the center for the join.

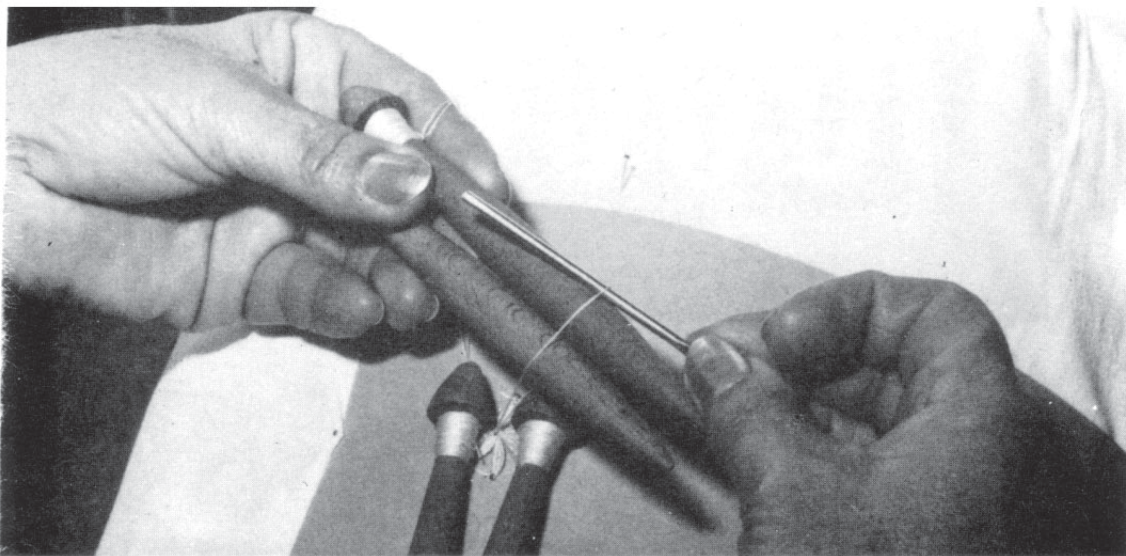
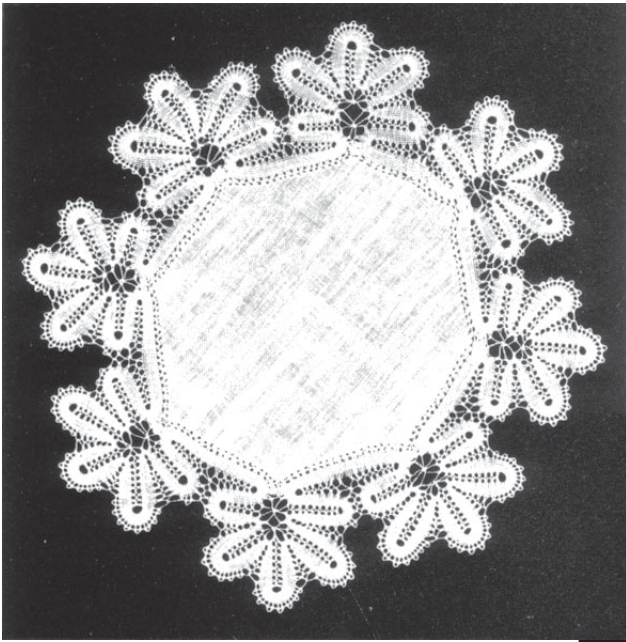
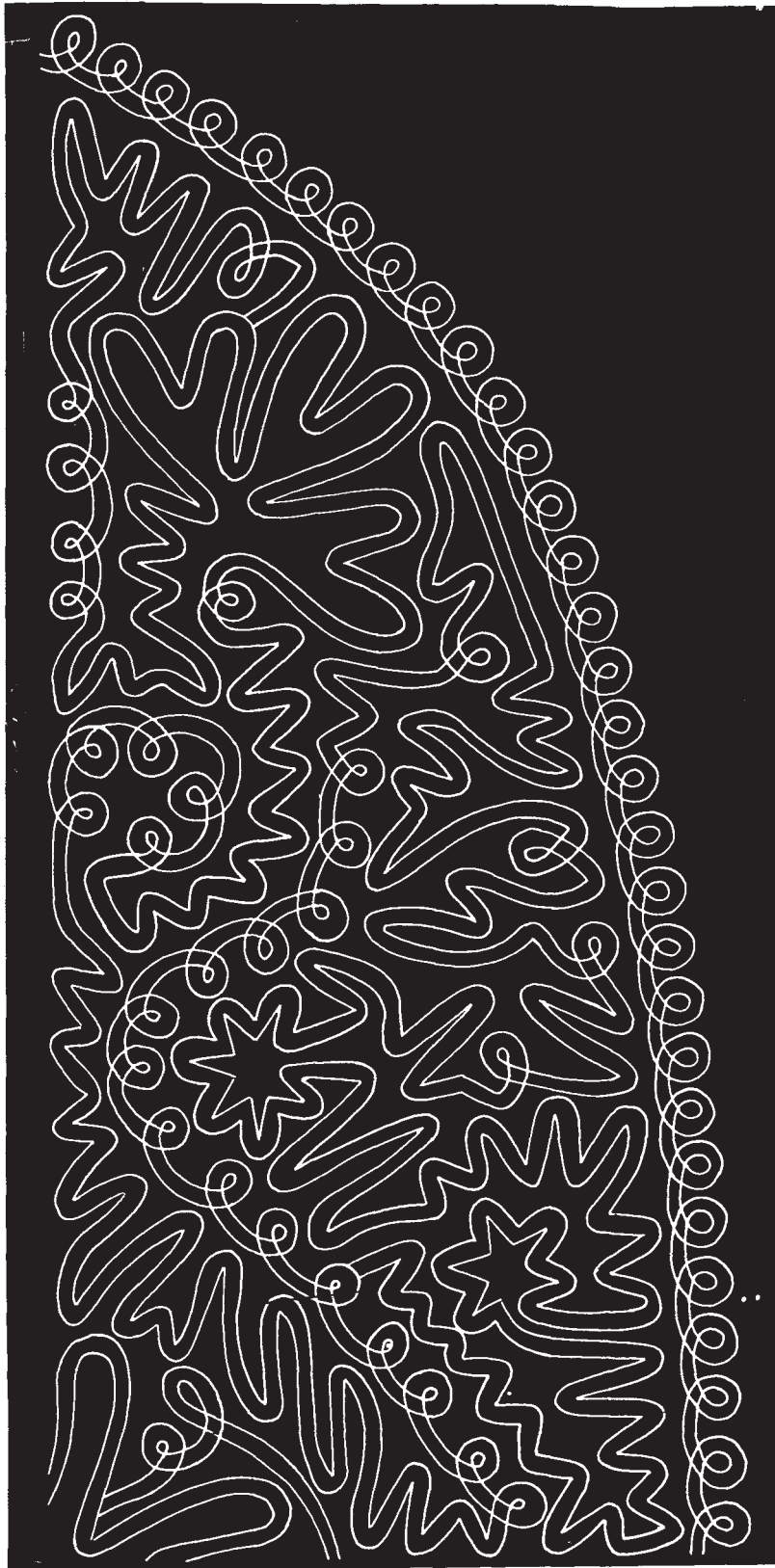


Fig. 37 shows the two bobbins going through the loop in the thread in the process of making a knot.



Motifs for a tablecloth.



A quarter of the design for an oval mat.



Half a design.



A motif suitable for various uses.

APPENDIX I

GLOSSARY

desia--a sewing
 desimo--a hitch
 enosis--a join, a sewing
 fifikaki--a picot
 fil tiré--half stitch filling (TC)
 fylla--leaves
 gonia--a corner, angle
 harti--paper
 karficha--pins
 klosti--thread
 kopanelli-- bobbin lace
 kousoni--a pillow
 kouvaristra--a spool (of thread)
 lorida ya kopanelli--a crocheted bobbin holder
 maxilari ya karficha--a pincushion
 misi ouyia--half edging or whole stitch [TCTC]
 ouyia--sewing edge used to make themata [TCTCT•CT]
 panaki--a tape, a strip
 per'no--to cross
 perno'--a crossing
 petsetaki--a cover cloth
 pleko--to weave
 plexi--a cloth stitch [CTC]
 rokanithia--sawdust
 saita--workers, weavers
 stimoni--passives
 stripsimo--a twist
 strivo-- to twist
 stropi--a curve, bend
 stylaki--a plait, braid [TC]
 thema--the hole in the ouyia
 themata--the holes formed by joining two tapes in the Cretan fashion
 tulle--whole stitch filling, net filling [TCTC]
 velonaki--a crochet hook
 yemisma--to fill (wind) a bobbin
 ylika--supplies
 yphasma--fabric
 zevgari--pairs (of bobbins)

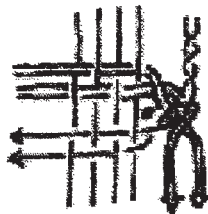
APPENDIX II

Cretan lace has three edge treatments:

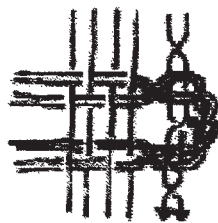
- 1) the thema, the ordinary pin-after-four edge in which the workers are exchanged before returning to weave the next row
- 2) the fifikaki, a twisted loop used to decorate an edge
- 3) the ouyia, a speciality of this lace, which is used where two edges of lace are to be joined by means of sewing, leaving a row of characteristic holes or loops called the themata

Because these are so special to Cretan lace, and because the English translations of these particular terms lend themselves to confusion with similar terms worked in other ways, it seemed wise to make some simple diagrams to help the beginner understand the printed directions.

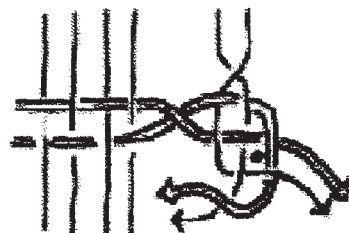
In these little drawings, the heavy or double line in each case represents the original workers.



1) Thema



2) Fifikaki



3) Ouyia

APPENDIX III

Lace made on a bolster pillow like the one described in this book is usually worked by the “open method”. This means that the bobbins, often larger than the ones used in England, France, Belgium, and other countries, are held in the palms of each hand, facing up. It has become common these days to see lace being made with the bobbins lying on the pillow and the palms of the hands facing downward, picking up or flipping the bobbins with each motion.

The “open method” refers to the order in which the threads are crossed and twisted. You will notice that the directions in this book often start with a twist rather than a cross. In the end, the threads are woven the same way in both methods, but in the closed method, often more usual in books published today, the first motion is usually a cross. Thus, cloth stitch is CTC, half stitch CT, and whole stitch CTCT. In this little book, however, half and whole stitch are written and worked TC and TCTC.

If you follow the directions carefully, you won't be confused because they are very clear, but it is important to understand why the motions are written in this fashion. This is a book written for beginners, so the directions are very precise and complete. Followed to the letter, this traditional form of tape lace is easy to make and lovely to behold. Understanding the difference between the open and closed methods will make it readily apparent why the directions are written as they are.

I would like to mention some of the people who are responsible for making the English version of this little book possible:

First is Despina Koutsika, whose idea it was in the first place. It would never have been possible without the generous and willing help of Tom and Athina Gumas, whose careful translation brought the full pleasure of this form of lacemaking to me. And for the support I needed to complete the transcription and editing of the manuscript, I would like to thank Elaine Merritt, Jean Haines, and William Carter.

Special gratitude is owed to Marji Suhm, whose fine job of editing and working samples made this English version what it is.

Tess Parrish
Yarmouth, Maine, USA 1997

INDEX

PROLOGUE.....	PAGE 3
INTRODUCTION.....	5
NECESSARY SUPPLIES.....	6
LACE SAMPLES.....	7
PREPARATION AND USE OF MATERIALS.....	8
MAKING PANAKI WITH THEMATA.....	17
PANAKI WITH OUYIA.....	21
DECORATIVE ELEMENTS.....	22
CURVES AND CORNERS OF LACE.....	30
KOULOOURAKIA.....	37
CRETAN JOINS WITH OUYIA.....	40
MODERN WORK OR WORK WITH STYLAKI.....	41
ADDITIONAL ELEMENTS.....	42
MOTIFS FOR A TABLECLOTH.....	44
A QUARTER OF AN OVAL MAT.....	45
HALF A DESIGN.....	46
MOTIF SUITABLE FOR VARIOUS USES.....	47
GLOSSARY.....	48
APPENDIX I.....	50
APPENDIX II.....	51
APPENDIX III.....	52
INDEX.....	53