



The
Art of
Bobbin Lace

Supplement

by
L & R Tebbes



Prize Exhibit at the Franco-British Exhibition.

SUPPLEMENT
TO
THE ART OF BOBBIN LACE

A Practical Text Book of Workmanship
in Antique and Modern Bobbin Laces

INCLUDING

*VENETIAN, MILANESE, GENOESE, GUIPURE, FLEMISH,
HONITON, DUCHESSE, AND BRUSSELS; ALSO SEVERAL
RARE STITCHES AND FILLINGS FOR VARIOUS LACES*

WITH 38 ILLUSTRATIONS

BY

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PREFACE

THE demand and appreciation of "The Art of Bobbin Lace" since it first appeared has been so great that, in answer to the numerous and constant requests we have received from all parts of the world for an additional volume, we have decided to publish this Supplement in conjunction with the third edition of "The Art of Bobbin Lace," which is now ready.

To meet the needs of all those who have felt desirous of widening their knowledge of Lace-making beyond the first volume, we have given in this Supplement a collection of exquisite novelties in various Bobbin Laces (Antique and Modern) suitable for advanced pupils of the craft.

The thirty-eight specimens illustrated, which introduce many rare and beautiful stitches, include a Fan, Opera Bag, pair of Baby's Shoes, Table Centre and Afternoon Tea Cloth, D'Oyley, Yoke, Cravat, Motifs, Collars of various shapes (Peter Pan, Vandyke, Revers, Puritan, &c.), also several Edgings, Insertions and Flounces.

That the ancient craft of Bobbin Lace-making is now the acknowledged fashionable hobby, outrivalling even Bridge, is not to be wondered at, for it is not only the most fascinating of all Art Crafts, but it can be learned without difficulty and *at any age*.

Apart from the great value of the lace, a knowledge of Lace-making is an important and very interesting education in itself, enabling the expert not only to detect imitation lace at a glance, but also to distinguish all the different varieties of real lace, and to judge the *quality*—a very important knowledge when purchasing hand-made laces.

Many people have in the past been deterred from Lace-making under the impression that it is a strain on the eyes; this is a great mistake, however. Bobbin Lace-making is not in the least trying to the eyes; there is no work less so, even knitting, Bobbin Lace being made entirely by a series of weaving and plaiting movements with the bobbins, which in a very short time becomes almost mechanical, and it is a well-known fact that the professional lace-makers on the Continent rarely have occasion to wear spectacles even in old age.

It may serve as an encouragement to those who contemplate learning this craft to mention that at a recent exhibition of our pupils' work, which included a Lace

Dress, several long Scarves, Berthès, Fichus, Collars, Handkerchiefs, Vests, Boleros, Edgings, Insertions, and Flounces in every variety of species, the lace was not only remarkable for the quantity, but also for the exquisite finish and style, which was in the majority of cases quite professional, and had the work been for sale the whole of it would have readily found customers.

Several of our Colonial pupils have already started Lace industries in the Colonies to encourage thrifty workers, and with great success. The demand for hand-made lace was never greater than at present, and the secret of success in these industries, as we have repeatedly explained, is to maintain a very high standard, so that only first-class work is turned out, perfect in all the little details that so readily distinguishes professional from amateur work, and also to produce every variety of lace to suit all tastes and purposes.

It will be easily understood that sometimes one special lace is in favour, sometimes another. Again, some laces are more suitable for certain purposes than others, so that a substitute is not always advisable.

If the younger generation of our English Lace-makers (who are equal to any) were taught to make the different species of lace amongst them, instead of whole villages

confining themselves to one special kind, they would not fail for lack of orders which are now executed abroad.

In conclusion, we would impress upon all Lace-makers the necessity of working only upon a perfectly accurately prepared Pattern—otherwise the lace is a hopeless failure. Those who have a task for designing or adapting their own patterns should first study the different branches of lace, as only a lace expert can prepare perfect working designs.

There are so many details to be noted in Lace-making that we find the Patterns require more careful and skilful drawing than for almost any other craft, and the value of the lace depends greatly on this.

Pricked Patterns, as we mentioned in the first volume of this book, should be strictly avoided for all these sectional varieties of Lace.

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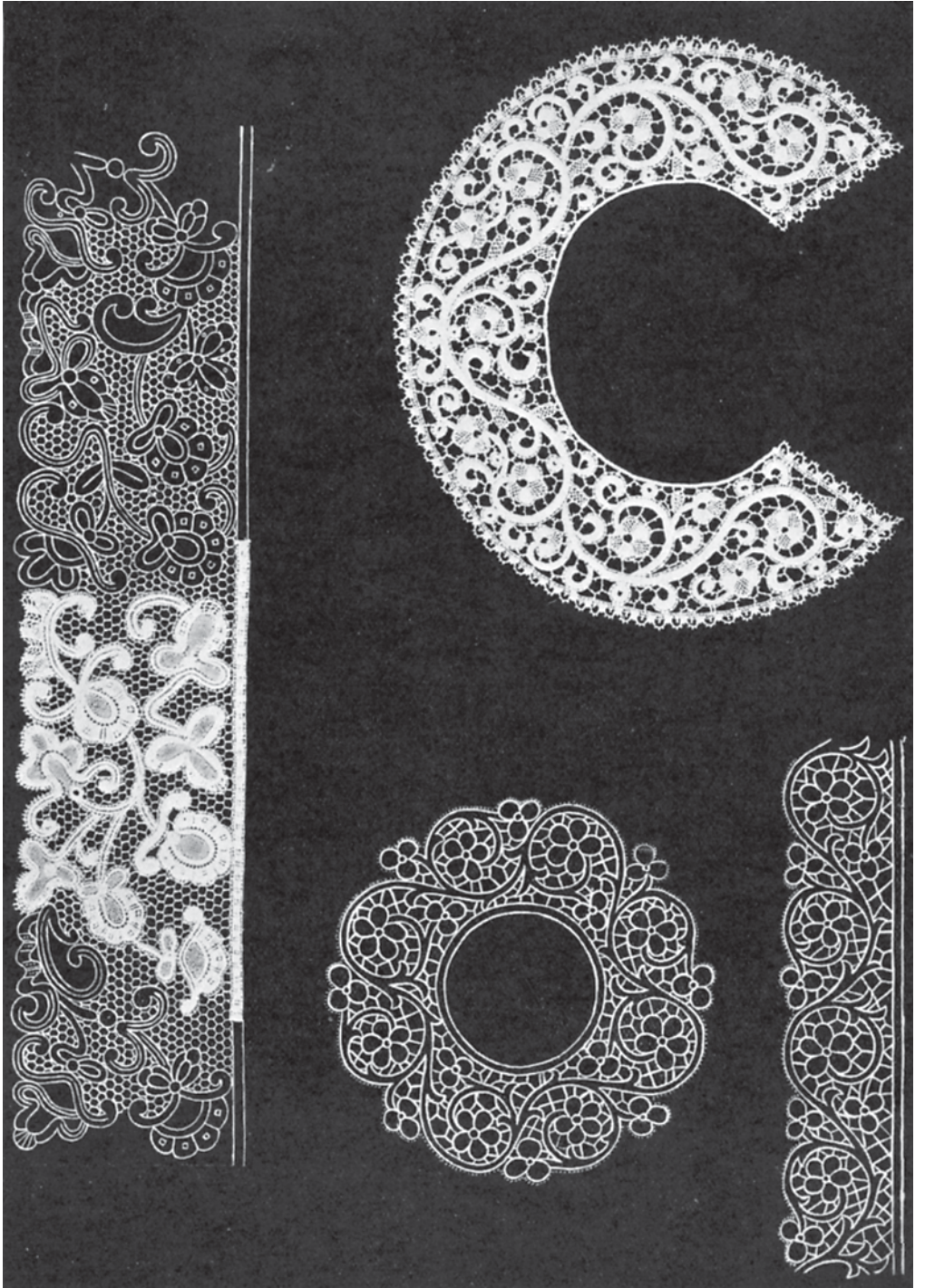
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Peter Pan Collar, Lace Edging and D'Oyley in Venetian Lace ; also Flounce in Old Flemish.

VENETIAN LACE

The Venetian Bobbin Lace, though without doubt one of the most beautiful of all laces, is certainly very difficult, and should not be attempted by a beginner. It is worked over a cord on one side of the lace. This cord, which gives a firm outline to the lace, is made with two pairs of bobbins filled with the same thread as used for making the lace. The Strands or Bars are thrown out as the lace is worked, not put in afterwards as in some of the laces.

“ Venetian ” stitch is always substituted for “ Half ” stitch in this lace, the petals of the flowers being worked alternately in “ Venetian ” stitch and “ Cloth ” stitch ; the stems are done entirely in the latter, whilst the small leaves are worked in “ Venetian ” stitch.

Three specimens of Venetian Lace are illustrated, viz., a Peter Pan Collar (3 inches deep), a Lace Edging ($2\frac{1}{2}$ inches wide), also a D'Oyley (8 inches across). All this Venetian Lace is worked in size 2 thread. We give the following directions for working the Collar, which also

applies to the Lace Edging and D'Oyley. Commence working the flower by tying 4 bobbins and pin down at a little distance from the ring. Leave these and have ready 8 pairs of bobbins, stick 6 pins up the side of first petal commencing with the ring. Hang 1 pair of bobbins on each pin and 2 on the last pin, take the tied bobbins in the right hand and slip the remaining pair of bobbins on to these. Stick a pin in front of the last pin in the ring and work "Cloth" stitch through all the 7 pairs, twist both the last pairs twice, stick pin at the top of petal close to the other pin, twist each pair of passives once to the left, *work "Cloth" stitch and an extra twist with the inner pair down to the ring, pass the working pair under and over the tied bobbins, stick pin in front and leave. Start with the 2nd pair of bobbins from the top. "Cloth" stitch with 3rd pair, twist right-hand pair once, left-hand pair twice, stick pin at the top of the petal, "Cloth" stitch, twist both pairs twice; start with the 2nd pair and work "Cloth" stitch and an extra twist down to the ring, passing the working pair under and over the tied pairs, stick pin in front, leave. Commence with 2nd and 3rd pairs at the top of the petal, "Cloth" stitch, twist right-hand pair once, the left-hand pair twice, stick pin at the top of the petal "Cloth" stitch behind pin. Twisting

both pairs twice, work "Cloth" stitch and an extra twist with the 2nd pair down to the ring and leave. Repeat this a second time through 5 pairs, repeat a third time through 4 pairs, repeat again through 3 pairs and again through 2 pairs, "Cloth" stitch with the 2nd and 3rd pair at the top of the petal. Twist the right-hand pair once and the left-hand pair twice, stick pin at the top division of the petal and work "Cloth" stitch at the back of the pin, twisting both pairs twice leave the outer pair. Work "Cloth" stitch with the inner pair through all the others, pass this pair under and over the tied pairs, stick pin in front, return with "Cloth" stitch, twist worker twice, pin at the top of the petal, "Cloth" stitch behind pin, twist both pairs twice, leave outer pair and "Cloth" stitch through with inner pair. Pass the worker under and over tied pairs, pin, return with "Cloth" stitch, twist worker twice, pin at the top of petal, "Cloth" stitch behind pin, twist both pairs twice, leave outer pair and "Cloth" stitch through with inner pair, pass the worker under and over tied pairs, pin, return with "Cloth" stitch, twist worker twice, pin at the top of petal, "Cloth" stitch behind pin, twist both pairs twice, leave outer pair and "Cloth" stitch through with inner pair, pass the worker under and over tied pairs, pin ; return with "Cloth" stitch,

twist worker twice, pin at the top of petal ; “ Cloth ” stitch behind pin, twist both pairs twice, leave outer pair and “ Cloth ” stitch through with inner pair, pass the worker under and over tied pairs, pin, return with “ Cloth ” stitch, twist worker twice, pin at the top of the petal ; “ Cloth ” stitch behind pin, twist both pairs twice, leave outer pair and “ Cloth ” stitch through with inner pair, pass the worker under and over tied pairs, pin, return with “ Cloth ” stitch, twist worker twice, pin at division of petal ; “ Cloth ” stitch behind pin, twist both pairs twice, leave ; twist each pair of passives once to the left ;* repeat from * to *. Work “ Cloth ” stitch and an extra twist with the inner pair down to the ring, pass the working pair under and over the tied bobbins, stick pin in front and leave ; start with the 2nd pair of bobbins from the top, “ Cloth ” stitch with 3rd pair, twist right-hand pair once, left-hand pair twice, stick pin at the top of the petal, “ Cloth ” stitch, twist both pairs twice ; start with the 2nd pair and work “ Cloth ” stitch and an extra twist down to the ring passing the working pair under and over the tied pairs, stick a pin in front and leave. Commence with the 2nd and 3rd pair at the top of the petal, “ Cloth ” stitch, twist right-hand pair once and the left-hand pair twice, stick pin at the top of the petal, “ Cloth ” stitch behind

pin, twisting both pairs twice, work "Cloth" stitch and an extra twist with the 2nd pair down to the ring and leave, repeat this a second time through 5 pairs, repeat a third time through 4 pairs, repeat again through 3 pairs and again through 2 pairs. "Cloth" stitch with the 2nd and 3rd pair at the top of the petal, twist the right-hand pair once and the left-hand pair twice, stick pin at the top of the petal and work "Cloth" stitch at the back of the pin, twisting both pairs twice, leave; stick pin between 3rd and 4th pairs, "Cloth" stitch round pin, leave, repeat with 5th and 6th pairs, repeat with 7th and 8th pairs, leave; "Cloth" stitch with 2nd pair through 3rd and 4th pairs, twist the worker once and work "Cloth" stitch through 5th and 6th pairs, twist the workers once and work "Cloth" stitch through 7th and 8th pairs, twist the workers once and pass under and over tied pairs, pin in front. This finishes the flower, being the fifth petal, so take all the pins out of the ring of flower and tie the 4 tied bobbins to the end of the thread left when starting.

Continue to work the stem by passing the 4 tied bobbins over and under each pair of bobbins, leave; "Cloth" stitch with 7th and 8th pairs, connect 8th pair into the 1st petal, tie; "Cloth" stitch through 7th and 6th pairs, leave 6th pair; "Cloth" stitch with 7th and 8th pairs, connect with 8th pair,

tie ; “ Cloth ” stitch with 7th and 8th pairs ; “ Cloth ” stitch with 6th and 7th pairs ; “ Cloth ” stitch with 6th and 5th pairs, leave 5th pair ; “ Cloth ” stitch with 6th and 7th, also 7th and 8th pairs, connect 8th pair, tie ; “ Cloth ” stitch with 7th and 8th pairs, 6th and 7th pairs, 5th and 6th pairs, 4th and 5th pairs, leave 4th pair ; “ Cloth ” stitch with 5th and 6th pairs, 6th and 7th pairs, 7th and 8th pairs, connect 8th pair, tie ; “ Cloth ” stitch with 7th and 8th pairs, 6th and 7th pairs, 5th and 6th pairs, 4th and 5th pairs, 3rd and 4th pairs, leave 3rd pair ; “ Cloth ” stitch with 4th and 5th pairs, 5th and 6th pairs, 6th and 7th pairs, 7th and 8th pairs, connect 8th pair into the top of 1st petal, tie ; “ Cloth ” stitch with 7th and 8th pairs, twist both pairs twice, pin in front, leave outer pair and “ Cloth ” stitch with inner pair through all the pairs, pass the working pair under the tied pairs, connect, tie ; pass the working pair over the tied pairs, pin ; “ Cloth ” stitch through all the passives, twist the working pair twice, pin ; “ Cloth ” stitch behind pin, twist both pairs twice, leave outer pair ; “ Cloth ” stitch through with the 2nd pair, pass the working pair under and over the tied pairs, pin ; “ Cloth ” stitch through all the passives, twist the working pair twice, pin ; “ Cloth ” stitch behind pin, twist both pairs twice, leave outer pair ; “ Cloth ” stitch with 2nd pair, continue working

the stem until you arrive at the first strand, which is worked as follows: pass the working pair under the tied pairs, twisting it until it reaches the petal, connect, tie and twist until you reach half-way up the strand, connect in the strand, tie, twist it three times to form the picot, stick a pin under the thread of the outer bobbin, twist once and pin down, now twist the thread of the inner bobbin once round the pin and twist the pair three times, connect to the strand, tie, and twist until they reach the tied pairs, passing this pair over the tied pairs, pin and continue to work the stem until you reach the next strand.

The small leaves are worked in the "Venetian" stitch, the stems and scrolls in "Cloth" stitch.

The little fancy edging bordering the Collar is worked with 6 pairs of bobbins.

Stick a pin in each of the three lines indicated on the working Pattern, hang 1 pair of bobbins on the 1st pin, left hand, 1 pair on the 2nd pin, 4 pairs on the 3rd pin; commence working "Cloth" stitch with the 1st and 2nd pairs, leave 1st pair, "Cloth" stitch through with the 2nd pair; "Plait" stitch with the 5th and 6th pairs, making the picots on each dot; work "Plait" stitch until you arrive at the traced square, work "Cloth" stitch with the 3rd and 4th pairs, twist both pairs twice, twist 2nd pair

twice; "Cloth" stitch with the 2nd and 3rd pairs, twist both pairs twice, twist the 1st pair twice; "Cloth" stitch with the 1st and 2nd pairs, twist both pairs twice, pin in front of 2nd pair; "Cloth" stitch with 2nd and 3rd pairs, twist both pairs twice; "Cloth" stitch with 3rd and 4th pairs, twist 3rd pair twice and the 4th pair three times, picot; "Cloth" stitch with 3rd and 4th pairs, twist both pairs twice; "Cloth" stitch with 2nd and 3rd pairs, twist both pairs twice; "Cloth" stitch with 1st and 2nd pairs, twist both pairs twice, pin in front of 2nd pair; "Cloth" stitch with 2nd and 3rd pairs; "Cloth" stitch with 3rd and 4th pairs; "Cloth" stitch with 4th and 5th pairs; "Cloth" stitch with 5th and 6th pairs, pin on square; "Cloth" stitch with 5th and 6th pairs round pin; "Cloth" stitch with 4th and 5th pairs; "Cloth" stitch with 3rd and 4th pairs; "Cloth" stitch with 2nd and 3rd pairs, twist 2nd pair twice; "Cloth" stitch with 1st and 2nd pairs, twist both pairs twice, pin in front of 2nd pair; "Cloth" stitch through with 2nd pair, twist worker once, pin on square; "Cloth" stitch round pin, leave outer pair and work "Cloth" stitch through with inner pair until you arrive at the twisted pair, twist worker twice; "Cloth" stitch with 1st and 2nd pairs, twist both pairs twice, pin in front of 2nd pair; "Cloth" stitch through with 2nd pair,

pin on square ; “ Cloth ” stitch round pin, *twist 4th and 5th pairs twice ; “ Cloth ” stitch with 4th and 5th pairs, twist 4th pair twice, twist 3rd pair twice ; “ Cloth ” stitch with 3rd and 4th pairs, twist both pairs twice, twist 2nd pair twice ; “ Cloth ” stitch with 2nd and 3rd pairs, twist both pairs twice ; “ Cloth ” stitch with 1st and 2nd pairs, twist both pairs twice, pin in front of 2nd pair ; “ Cloth ” stitch with 2nd and 3rd pairs, twist both pairs twice ; “ Cloth ” stitch with 3rd and 4th pairs, twist 3rd pair twice and 4th pair three times, picot ; “ Cloth ” stitch with 3rd and 4th pairs, twist both pairs twice ; “ Cloth ” stitch with 2nd and 3rd pairs, twist both pairs twice ; “ Cloth ” stitch with 1st and 2nd pairs, twist both pairs twice, pin in front of 2nd pair ; “ Cloth ” stitch with 2nd and 3rd pairs ; “ Cloth ” stitch with 3rd and 4th pairs, leave ; “ Plait ” stitch with 5th and 6th pairs, making picots on each dot, until you arrive at traced square ; “ Cloth ” stitch with 4th and 5th pairs ; “ Cloth ” stitch with 5th and 6th pairs, pin between 5th and 6th pairs on square ; “ Cloth ” stitch round pin ; “ Cloth ” stitch with 4th and 5th pairs ; “ Cloth ” stitch with 3rd and 4th pairs ; “ Cloth ” stitch with 2nd and 3rd pairs, twist 2nd pair twice ; “ Cloth ” stitch with 1st and 2nd pairs, twist both pairs twice, pin in front of 2nd pair ; “ Cloth ” stitch through with 2nd pair, twist worker

once, pin on square ; “ Cloth ” stitch round pin, leave outer pair and “ Cloth ” stitch through with inner pair until you arrive at twisted pair, twist worker twice ; “ Cloth ” stitch with 1st and 2nd pairs, twist both pairs twice, pin in front of 2nd pair ; “ Cloth ” stitch through with 2nd pair, pin on square ; “ Cloth ” stitch round pin,* repeat from * to *.

N.B.—These directions are given for commencing at the left-hand point of Collar, as indicated in the working Pattern.

FLOUNCE IN OLD FLEMISH LACE

The Old Flemish Flounce illustrated under the Venetian lace is $4\frac{1}{2}$ inches wide, it is worked in size 3 thread without cord. This is a very interesting Pattern, the braid outline of the Flowers and Leaves being interspersed with Windows, Open Veins and Double Reseau. Directions for working the two latter are given on pages 57 and 156; the Windows (a series of tiny square openings) are made by twisting the two middle passive bobbins twice, and also twisting the working pair twice before and after working through these, for the 2nd row twist the working pair only, and for the 3rd row the two passive bobbins.

The Hexagon net background is worked last with separate bobbins connecting two pairs of bobbins at each division of the net (indicated on the working Pattern), plait down to the end of the little line, stick a pin here, work "Cloth" stitch and repeat to the end of the row or section, now take one pair from each plait, twist several times until they reach the next row of lines, work "Cloth" stitch, stick a pin on the top of the line. Plait to the bottom, stick a pin, "Cloth" stitch, and so on until the whole of the space is worked.

MILANESE D'OYLEY

The Milanese D'Oyley measures 6 inches across and is worked in size 2 thread, it can be used for a variety of purposes, and also forms a very handsome crown for a hat. The working directions are as follows :—

Commence in the centre of the D'Oyley with eleven pairs of bobbins, working ordinary "Cloth" stitch braid with the open edge until you arrive at the dot indicated in the traced Pattern. Twist the working pair three times (you will have five pairs of bobbins on either side of the working pair). On your return, twist the 5th pair of bobbins three times ; make a "Cloth" stitch ; twist the working pair three times, and twist your stitch pair three times. The bars in the centre are done in "Plait" stitch with a picot at each point. When you arrive at the line traced on the braid, twist every pair of bobbins three times, except the working pair. The fancy inlet of *double reseau* in this braid is worked as follows :—After you have made your twice-twist, and put in the pin at the right-hand side of the top small line, work



D'Oyley and Collar in Milanese Lace; also Founce in Old Milanese.

“Cloth” stitch behind pin, twist both pairs twice, leave the two twisted pairs, and twist a 3rd pair of bobbins once. Now take the 4th and 5th pairs of bobbins, work “Cloth” stitch, and put pin in 1st dot (indicated in the prepared Pattern). Work “Cloth” stitch. Drop these, and take up the 6th and 7th pairs, “Cloth” stitch, pin in 2nd dot, “Cloth” stitch, drop these, and take up the 8th and 9th pairs, “Cloth” stitch, pin in 3rd dot, “Cloth” stitch, drop these, take the 10th pair, twist once, drop these, and *take the 2nd and 3rd pairs on your right-hand side and make a “Cloth” stitch, drop the 2nd pair, twist the 3rd pair twice, work a “Cloth” stitch through the 4th and 5th pairs, twist your workers twice, make a “Cloth” stitch through the next two pairs, repeat once more, twist your workers twice, make a “Cloth” stitch with the next pair, twist the workers twice, stick a pin in between the two small lines in front of the workers, *i.e.*, your two pairs of bobbins behind the pin, make “Cloth” stitch, twist both pairs twice, leave the outside twisted pair, return with your 2nd pair, making a “Cloth” stitch with the 2nd and 3rd pairs, twist the workers twice and work back to your right-hand side in the same manner as the previous row ; now put your pin in the lowest small line, “Cloth” stitch behind pin, twist both pairs twice, leave these, take up the 3rd pair, twist once and drop

these, take up the 4th and 5th pairs, "Cloth" stitch, pin in 1st dot, "Cloth" stitch, drop these, take 6th and 7th pairs, "Cloth" stitch, pin in 2nd dot, "Cloth" stitch, take up the 8th and 9th pairs, "Cloth" stitch, pin in the 3rd dot, "Cloth" stitch, drop these, twist the 10th pair once, drop these, go back to the right-hand side, take up the 2nd and 3rd pair, make a "Cloth" stitch, twist both pairs twice, drop the 2nd pair, twist the 4th pair twice, make "Cloth" stitch with 3rd and 4th pairs, stick pin in 1st dot, "Cloth" stitch, twist both pairs twice, drop these, take up the next two pairs, twist twice, "Cloth" stitch, pin in 2nd dot, "Cloth" stitch, twist both pairs twice, drop these, take up the next two pairs, twist twice, "Cloth" stitch, pin in 3rd dot, "Cloth" stitch, twist both pairs twice, drop these, take up the next pair, twist twice and work "Cloth" stitch with it and the last pair but one, twist both pairs twice, drop these and work "Cloth" stitch with the two other pairs, stick pin in front of stitch on 4th dot, twist both pairs twice, leave the outer twisted pair, make "Cloth" stitch with the 2nd and 3rd pairs, twist both pairs twice, drop these; now take the 3rd pair of bobbins on the right-hand side, work "Cloth" stitch with these and the 2nd pair, twist both pairs twice, drop the 3rd pair, work "Cloth" stitch with the 1st and 2nd pairs, twist both pairs twice, stick pin in front of stitch (on the top

small line), drop these, take the 4th and 5th pairs, "Cloth" stitch, pin in 1st dot, "Cloth" stitch, drop these, take up 6th and 7th pairs, "Cloth" stitch, pin in 2nd dot, "Cloth" stitch, drop these, take up the 8th and 9th pairs, "Cloth" stitch, pin in the 3rd dot, "Cloth" stitch, drop these, go back to the right-hand side and repeat from *.

The Reseau and Old Flanders Fillings are used in this D'Oyley, the working details of these stitches being given on pages 52 and 143.

MILANESE LACE COLLAR

The Milanese Pomegranate Collar is 5 inches deep and worked in size 4 thread ; no cord is used in this lace.

The outline of the design is worked first, using on an average eight pairs of bobbins. This outline, which is worked like the braid in Point de Flandres, is carried round all the flowers, leaves and scrolls, which are afterwards filled in with a variety of fancy stitches—"Reseau," "Double Reseau," "Fine Honeycomb" and "Half" stitch—as indicated on the working Pattern ; all these stitches have already been described on pages 52, 57, and 150.

FLOUNCE IN OLD MILANESE

This Flounce is a copy of a very old design in the possession of one of our pupils, who reproduced this lace under our tuition. The original flounce, which is 6 inches deep, had been used on a wedding-dress. It is worked in size 3 thread, without cord; the braid is worked first, and requires on an average nine pairs of bobbins.

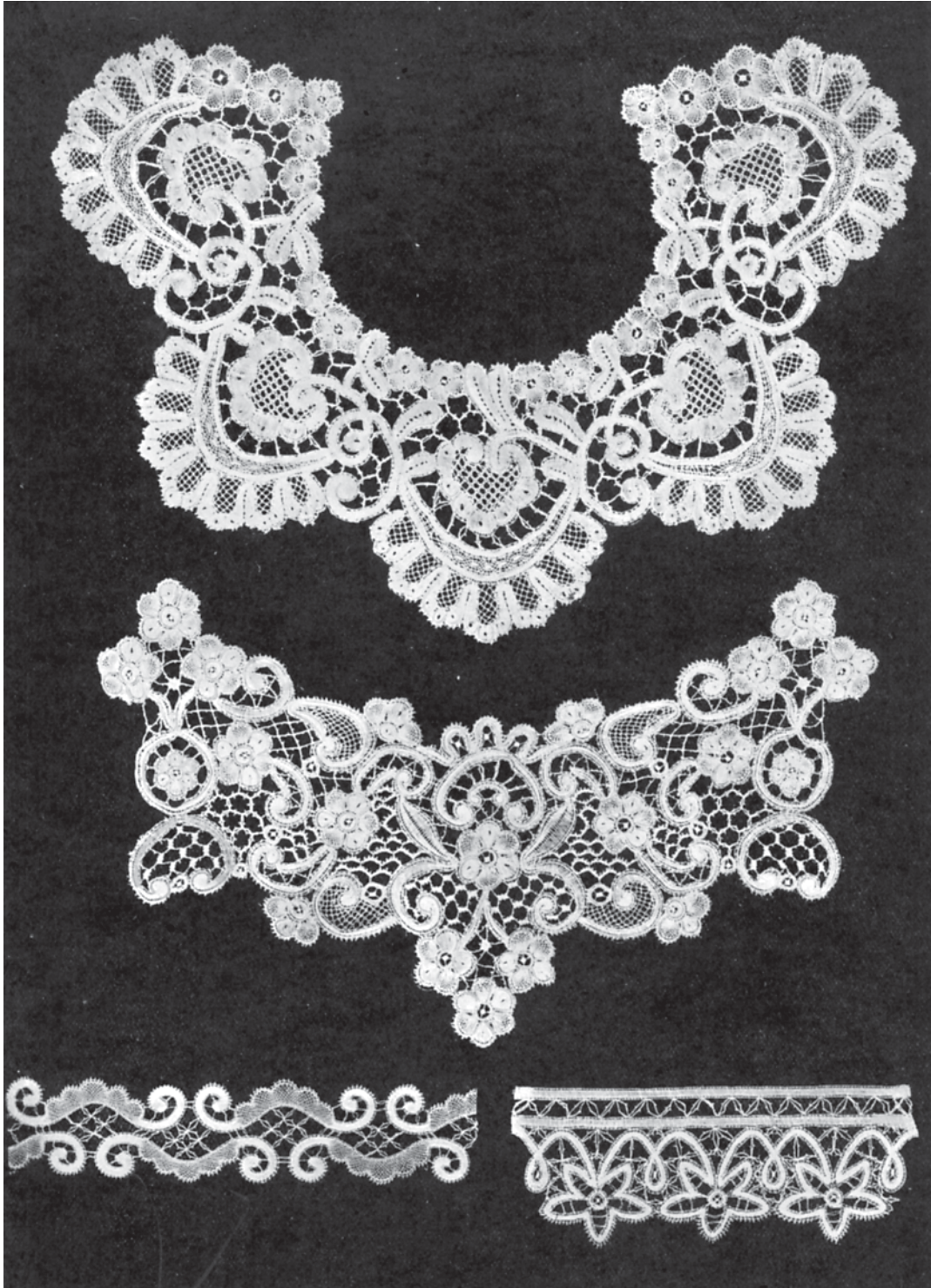
This lace can also be used for church decoration, and makes a beautiful Altar Frontal; in this case it is advisable to work it in rather coarser thread—size 2.

The net background in this lace is worked as described in the Old Flemish Flounce, page 125.

VANDYKE COLLAR IN FLEMISH LACE

The Flemish Vandyke Collar ($5\frac{1}{2}$ inches deep) is worked in size 2 thread, but the finer Bruges cord is substituted in place of the heavier Guipure cord, a single outline of this finer cord being carried round the outside of the braid and scrolls as well as the flowers and leaves. The little round fancy holes that occur so frequently in the "Cloth" stitch portions of the design are made as follows: on arriving at the place where the hole is indicated on the working Pattern, twist the working pair of bobbins three times in the middle of the row, and on the return row twist the nearest passive pair three times before working through it, twist the working pair three times, also the next passive pair.

These fancy holes are very much used for ornamenting all kinds of lace, and occur very often in flowers and leaves as well as in the scrolls and fancy shapes. The "Reseau" filling is used in the lower part of the Vandykes,



Vandyke Collar in Flemish Lace ; Yoke Piece in Guipure de Flandre ; Insertion in Point de Flandre ; Lace Edge in Italian (Genoese).

whilst in the upper part an elaborate stitch known as the "Spot" insertion is introduced. To work this, connect one pair of bobbins each side of the braid, twist three times "Cloth" stitch, pin in middle of stitch at top of first lozenge indicated in working Pattern, twist both pairs three times; leave these, connect two more pairs a little lower down, twist three times, and work "Cloth" stitch with these and the first two pairs at each side of the lozenge, with pin in middle of each "Cloth" stitch, twist all four pairs three times; hang two pairs on a little lower down, twist three times, work "Cloth" stitch with nearest pair each side of lozenge, with pin in middle of each stitch, twist all these three times; "Cloth" stitch with two centre pairs, "Cloth" stitch with 3rd and 4th pairs both sides, "Cloth" stitch with two centre pairs, connect two more pairs of bobbins, twist three times, work "Cloth" stitch, with pin in middle, with the two outside pairs, and twist all four pairs three times; work "Cloth" stitch with the 2nd and 3rd pair, each side, and the 3rd and 4th, "Cloth" stitch the two middle pairs; now work "Cloth" stitch backwards with the 4th and 3rd pairs, repeat with the 3rd and 2nd, twist the 2nd pair three times; work "Cloth" stitch, pin in middle, with the outside twisted pair, and twist both pairs three times.

Work the other side in the same manner; return to the centre, work "Cloth" stitch with the two centre pairs, "Cloth" stitch with 4th and 3rd pairs, twist the latter pair three times; work "Cloth" stitch with this and 2nd pair with pin in middle of stitch on 6th dot, twist both pairs three times. Work the other side in the same manner; return to middle and make "Cloth" stitch with the two centre pairs, twist both pairs three times; now work "Cloth" stitch with 3rd and 4th pairs, pin in middle of stitch on 7th dot, twist three times. Again repeat on other side; "Cloth" stitch with two middle pairs, pin in middle of stitch on bottom of lozenge, twist both pairs three times; for the second spot connect the first twisted pair into the braid, twist three times, and work "Cloth" stitch with next twisted pair, twist both pairs three times, drop the first pair, work through the next pair, twist both three times. Repeat on the opposite side; return to 3rd and 4th pairs, work "Cloth" stitch with pin in middle of stitch, twist both pairs three times. Repeat on other side; connect the first twisted pair into the braid, twist three times, and work "Cloth" stitch with next twisted pair, twist both pairs three times; "Cloth" stitch with 2nd and 3rd pairs, pin in middle of stitch, twist both pairs three times. Repeat on other side; connect 1st

pair into braid and twist three times; "Cloth" stitch with pin in middle of stitch, twist both pairs three times. Repeat on other side; work from * to *.

For the third spot connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with 1st and 2nd pairs, twist both pairs three times, leave 1st pair; repeat with next pair, twist both pairs three times; repeat on the opposite side, "Cloth" stitch with 3rd and 4th pairs, stick pin in middle of stitch, twist both pairs three times; repeat on opposite side, connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with the next twisted pair, twist both pairs three times, work "Cloth" stitch with 2nd and 3rd pairs, stick pin in middle of stitch, twist both pairs three times; repeat on other side, connect 1st pair into the braid, twist three times, work "Cloth" stitch with 2nd pair, stick pin in the middle of stitch, twist both pairs three times; repeat on the other side, * work "Cloth" stitch with the two centre pairs, work "Cloth" stitch with 3rd and 4th pairs both sides, "Cloth" stitch with two centre pairs, work "Cloth" stitch with 2nd and 3rd pairs both sides, also with the 3rd and 4th pairs, work "Cloth" stitch with the two middle pairs; now work "Cloth" stitch with the 4th and 3rd pairs; repeat with the 3rd and 2nd pairs,

twist the 2nd pair three times; work "Cloth" stitch, pin in middle with outside twisted pair, and twist both pairs three times. Work the other side in the same manner; return to the centre; work "Cloth" stitch with the two centre pairs, "Cloth" stitch with 4th and 3rd pairs, twist the latter pair three times; work "Cloth" stitch with this and 2nd pair, stick pin in middle of stitch on 6th dot, twist both pairs three times. Work the other side in the same manner; return to the middle and work "Cloth" stitch with the two centre pairs, twist both pairs three times; now work "Cloth" stitch with 3rd and 4th pairs, pin in middle of stitch on 7th dot, twist both pairs three times. Again repeat on the other side; work "Cloth" stitch with two middle pairs, pin in middle of stitch on bottom of lozenge, twist both pairs three times.*

For the fourth spot connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with 1st and 2nd pairs, twist both pairs three times, leave 1st pair; repeat with next pair, twist both pairs three times; repeat on the opposite side, work "Cloth" stitch with 3rd and 4th pairs, stick pin in middle of stitch, twist both pairs three times; repeat on opposite side, connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with the next twisted pair, twist both pairs

three times, work "Cloth" stitch with 2nd and 3rd pairs, stick pin in middle of stitch, twist both pairs three times; repeat on other side, connect 1st pair into the braid, twist three times, work "Cloth" stitch with 2nd pair, stick pin in the middle of stitch, twist both pairs three times; repeat on the other side, repeat from * to *.

For the fifth spot connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with 1st and 2nd pairs, twist both pairs three times, leave 1st pair; repeat with next pair, twist both pairs three times; repeat on the opposite side, work "Cloth" stitch with 3rd and 4th pairs, stick pin in middle of stitch, twist both pairs three times; repeat on opposite side, connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with the next twisted pair, twist both pairs three times, work "Cloth" stitch with 2nd and 3rd pairs, stick pin in the middle of stitch, twist both pairs three times; repeat on other side, connect first pair into the braid, twist three times, work "Cloth" stitch with 2nd pair, stick pin in the middle of stitch, twist both pairs three times; repeat on the other side, repeat from * to *.

For the sixth spot connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with 1st and 2nd pairs, twist both pairs three times, leave 1st

pair ; repeat with next pair, twist both pairs three times ; repeat on the opposite side, work "Cloth" stitch with 3rd and 4th pairs, stick pin in middle of stitch, twist both pairs three times ; repeat on opposite side, connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with the next twisted pair, twist both pairs three times, work "Cloth" stitch with 2nd and 3rd pairs, stick pin in the middle of stitch, twist both pairs three times ; repeat on other side, connect 1st pair into the braid, twist three times, work "Cloth" stitch with 2nd pair, stick pin in the middle of stitch, twist both pairs three times ; repeat on the other side, repeat from * to *.

For the seventh spot connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with 1st and 2nd pairs, twist both pairs three times, leave 1st pair ; repeat with next pair, twist both pairs three times ; repeat on opposite side, work "Cloth" stitch with 3rd and 4th pairs, stick pin in middle of stitch, twist both pairs three times ; repeat on opposite side, connect the first twisted pair into the braid, twist three times, work "Cloth" stitch with the next twisted pair, twist both pairs three times, work "Cloth" stitch with 2nd and 3rd pairs, stick pin in middle of stitch, twist both pairs three times ; repeat on other side, connect 1st pair into the braid, twist

three times, work "Cloth" stitch with 2nd pair, stick pin in the middle of stitch, twist both pairs three times: repeat on the other side.

For the large medallions in this Collar the "Old Flandres" filling is used; this is quickly worked; connect two pairs of bobbins at the top of each square (one pair each side of the lines) indicated on the working Pattern, twist each pair once, work "Half" stitch, stick pin in between (on line near the cross), now connect two extra pairs at this cross-line and work with these through the entire row, in the following manner: twist both these pairs once, work "Half" stitch, stick pin in between the stitch on this line (near the cross), work "Cloth" stitch with the 2nd and 3rd pairs (reckoning from the right hand) and twist both pairs once; "Cloth" stitch with 1st and 2nd pairs, twist both pairs once; "Cloth" stitch with 3rd and 4th pairs, twist both pairs once, stick pin on the left line of cross between the 3rd and 4th pairs, "Cloth" stitch with 2nd and 3rd pairs, twist both pairs once, stick pin on the lower cross-line, between 1st and 2nd pairs, work "Half" stitch with 1st and 2nd pairs, stick pin in between stitch on same line at the next cross, work "Half" stitch with 3rd and 4th pairs, pin in between stitch on line at cross underneath.

YOKE IN GUIPURE DE FLANDRE

The directions given for Guipure de Flandre on pages 41 to 48 are to be followed for working this Yoke. The "Reseau," "Honeycomb," "Spider Web," and "Festoon" fillings, illustrated with full working directions on pages 53 to 61, are all employed in this yoke, which is 7 inches deep and forms a very beautiful trimming across the front of a blouse or bodice. The cuffs and collar-band can be worked to match if desired. We have also a very handsome panel for the front of the skirt in this design; this panel is 21 inches deep, 15 inches wide at the foot, tapering upwards to a point.

This lace is worked in size 2 thread, outlined with Guipure cord. A single cord is used for outlining the flowers, and a pair of cords for all the scrolls. The large leaves in the middle of the design are worked as described on pages 152 to 156.

INSERTION IN POINT DE FLANDRE

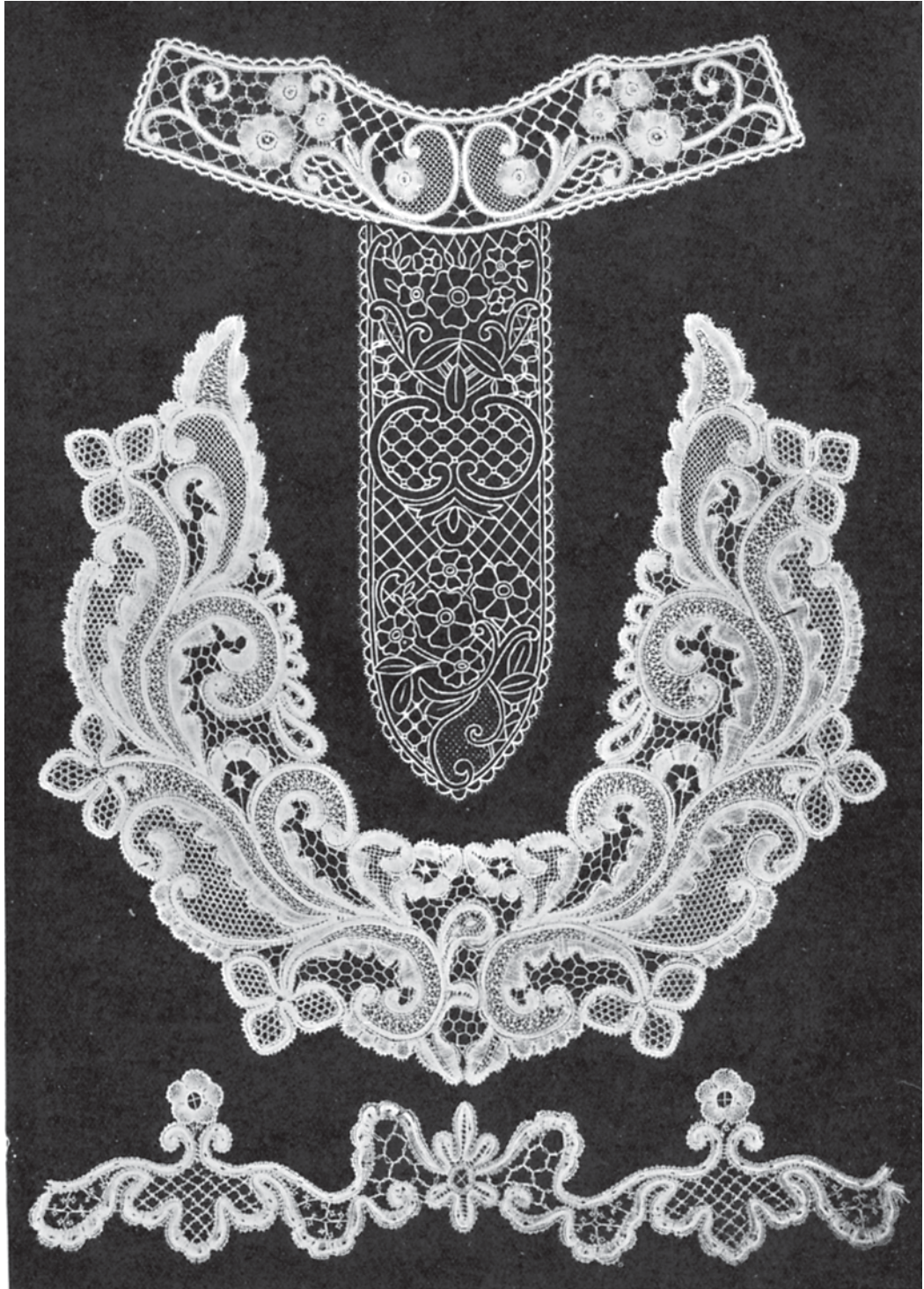
The directions given for the Point de Flandre lace (pages 19 to 38) can be followed for this Insertion, which is 2 inches wide and suitable for a great many purposes. Worked in rather coarse thread (size 1), it makes a very handsome trimming for cushion covers, table centres, &c., and for this purpose we have a corner design to match. If worked in No. 2 or 3 thread, it forms a very beautiful trimming for frocks and blouses.

The whole design has a cord outline, a pair of cord bobbins being used for this purpose. The plaited fillings are worked as arrived at and connected together where the lines cross each other on the working Pattern.

ITALIAN LACE EDGE (GENOESE)

This Italian Lace Edge ($3\frac{1}{2}$ inches wide) is worked exactly like the first pattern in the book (page 13) and without cord. Any length of this lace can be worked in one piece without leaving off. It is the easiest of all laces to make, and although this is a very simple pattern, it makes a very effective trimming for Afternoon Tea Cloths, Table Centres, Altar Cloths, &c.

The Strands or connecting bars in the lace are thrown out whilst proceeding, those in the flowers being twisted, and the others plaited.



Cravat with Collar Band in Flemish Lace ; Revers Collar in Old Flemish ; also *Appliqué* Lace Trimming.

FLEMISH LACE FRONT WITH COLLAR- BAND

In the Flemish lace the heavy Guipure cord is omitted and the finer Bruges cord substituted in its place. This cord is worked as described in Point de Flandre, but the rest of the work is similar to Guipure de Flandre. The stitches already given—"Reseau," "Spider Web," "Festoon," and "Honeycomb" (pages 52 and 57)—are employed in this Lace Front and Collar, which is worked in size 3 thread.

REVERS COLLAR IN OLD FLEMISH

The principal "Fillings" in this Collar (which is 5 inches wide) are the "Double Reseau," "Large Net," and "Fine Honeycomb," the two former stitches have already been described on pages 60 and 162. The "Fine Honeycomb" is worked in the six leaves bordering the Collar and is done as follows: Connect two pairs of bobbins into the braid at the top of each dot (indicated on the working Pattern), work "Half" stitch and an extra twist, pin in dot, "Half" stitch and an extra twist; *connect a fresh pair of bobbins into the right-hand side of the braid at the next row of dots, twist twice, "Half" stitch and an extra twist, pin, "Half" stitch and an extra twist, repeat to the end of the row; connect a fresh pair of bobbins at the right-hand side of the braid, twist twice, "Half" stitch and an extra twist, pin, "Half" stitch and an extra twist, drop these bobbins and repeat with the next two pairs, and so on to the end of the row.* For the following row repeat the directions from * to *. This Collar is worked in size 2 thread outlined with Bruges cord to correspond.

FLEMISH LACE TRIMMING

This *Appliqué* Lace Trimming is $3\frac{1}{2}$ inches deep and can be used for a variety of purposes.

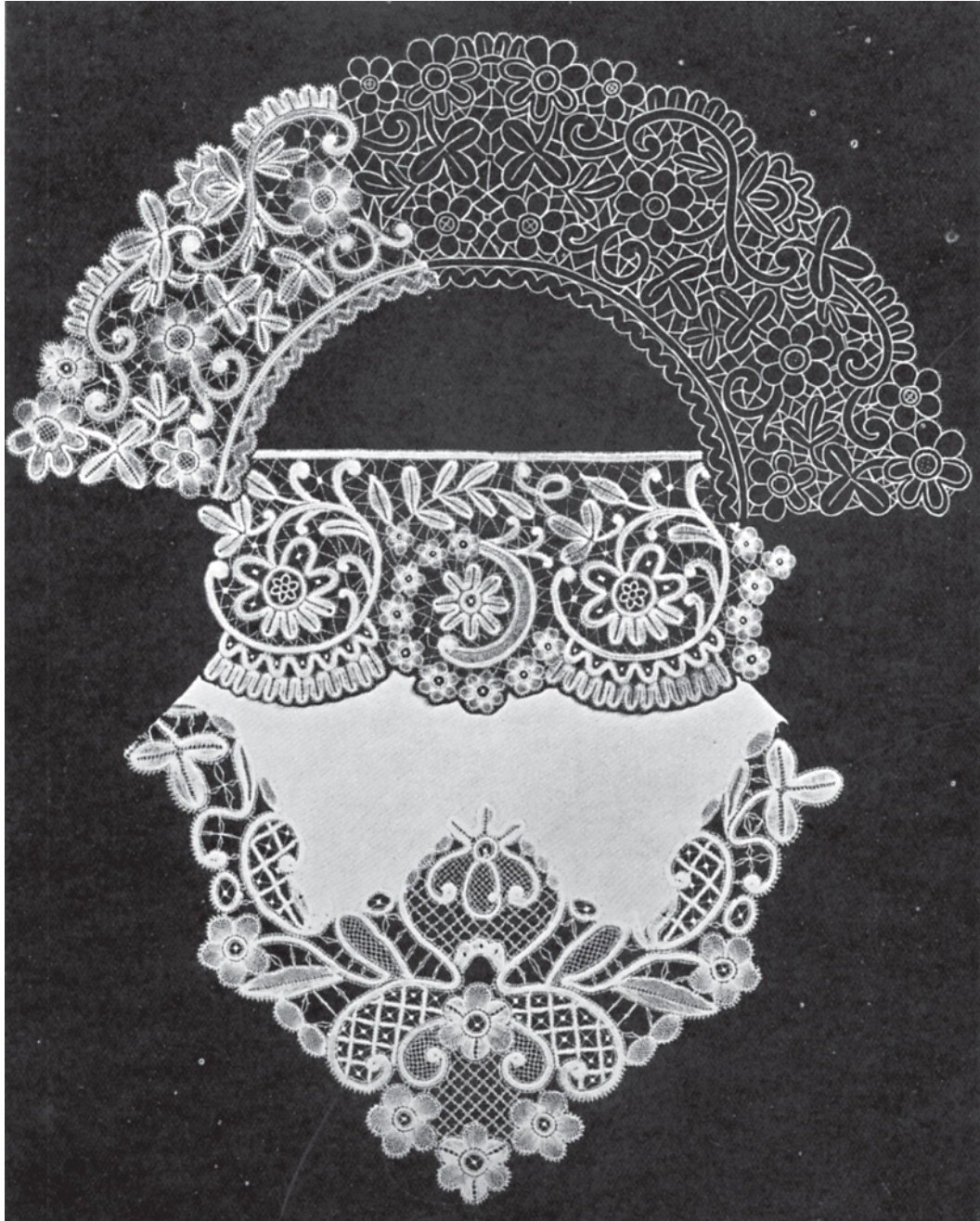
It is worked in size 2 thread outlined with Bruges cord to correspond.

The "Honeycomb," "Piqué," and "Plaited Fillings" are employed in this lace; directions for these stitches have been given on pages 53 and 157.

The edge of this lace is worked quite differently to the ordinary picots, it is known as the "Loop" edge, and is made by simply bringing the outer pair of bobbins (which are twisted three times as for ordinary picots) round the pin, "Cloth" stitch, twist both pairs twice before passing the cord, and proceed as usual.

FLOUNCE AND BERTHÈ IN DUCHESSE LACE

The Duchesse Berthè ($5\frac{1}{2}$ inches deep), of which one half is shown on the illustration, and the Duchesse Flounce (6 inches deep) are both worked in size 3 thread with Bruges cord to correspond. The large flowers in the Berthè as well as the centre scroll in the Flounce have a filling of "Half" stitch, which is put in separately like the other fillings. Some of the leaves in both the Flounce and Berthè are worked like the Flandres leaves described on pages 24 and 25, and some are worked straight across in one piece. For these latter commence with seven pairs of bobbins, stick two pins at the top of the leaf, hang three pairs on the right-hand pin one by one and work "Cloth" stitch with each, twist the two outer pairs twice, take the outside pair round the back of the other pin, hang the remaining four pairs on this pin and work "Cloth" stitch through these with the second pair of the first three pairs, have ready a pair of bobbins wound with cord and pin



Duchesse Lace Berthè and Flounce ; also Table Centre in Flemish Lace.

this down a little way from the top of the leaf, pass the left-hand cord bobbin through the working pair and the right-hand cord through the next four pairs of bobbins; now return to the working pair at the left hand, twist twice, stick pin in front in the same hole as the commencing pin, "Cloth" stitch with this and the outside pair, twist both pairs twice, pass the cord through the inner pair, work "Cloth" stitch right across to opposite cord, pass this through the working pair, twist twice, stick pin in the same hole as the commencing pin at this side; "Cloth" stitch, twist both pairs twice, pass the cord; "Cloth" stitch across to the opposite cord, pass this, now take out the three commencing pins, pull all the threads and cords gently into position so that no loops are left, carefully move the left-hand pin to the extreme tip point of the leaf, twist the working pair twice, stick pin in the same hole as the previous pin which you have just removed; "Cloth" stitch, twist twice, pin the cord firmly down at the tip of leaf to prevent this slipping, pass the cord through the working pair; "Cloth" stitch across to the opposite cord, pass the cord, twist twice, pin in front; "Cloth" stitch, twist both pairs twice, pass the cord through the inner pair; "Cloth" stitch across to the opposite cord, pass this, twist twice, pin opposite last pin and repeat until you arrive at the

vein, adding two pairs of bobbins on each of the next two rows to make eleven pairs; to add extra bobbins hang a new pair on a pin placed close to the cord on the inside, and work as usual. For the open vein "Cloth" stitch through four pairs of bobbins, twist the working pair three times, "Cloth" stitch through the remaining four pairs and repeat this every row to the end of the vein.

TABLE CENTRE IN FLEMISH LACE

The Flemish Table Centre, of which one quarter is illustrated, is worked in No. 2 thread, outlined with Bruges cord to match. It is mounted on rich white silk and is 24 inches square when finished; the depth of the lace corner is 9 inches. We also have this design in an Afternoon Tea Cloth, 36 inches square. The directions given for Point de Flandre can be followed for this design, except for the flowers with the open vein in the middle of the petals, which is made by twisting all the pairs of passive bobbins twice, work "Cloth" stitch with these and twist twice again. It will be noticed that the cord is not carried down the sides of the petals in these flowers. The fillings in this table centre are very handsome; they include the "Diamond," "Reseau," and "Piqué," the two former are described on pages 53 and 59.

The Piqué Filling is worked in exactly the same

manner as the Woven Bar Filling described on page 162, except that the threads are plaited (with a picot each side) instead of woven, and the two pairs of bobbins are connected *close together* at the top of each line (indicated on the working Pattern), instead of *apart*, as in the Woven Bar Filling.



Puritan Collar, Neck Band, Motifs, Fan and Lace Edge in Honiton Lace.

HONITON FAN

The exquisite Honiton Fan, illustrated on page 160, measures $14\frac{1}{2}$ inches across from end to end, and is $4\frac{1}{2}$ inches deep. It is worked in size 4 thread with gimp to correspond. A great deal of the "raised" work is employed in the working of this fan. Start with five pairs of bobbins and work all the veins of the leaves in the "raised" cord as described on pages 77 to 81, the same "raised" cord is continued all round the extreme edge of the leaves, which are then filled in with "Half" stitch and "Cloth" stitch in alternate sections; the "Half" stitch sections require eleven pairs of bobbins and the "Cloth" stitch nine pairs. Each section is worked right across in one piece, connecting each row to the veins as well as to the raised cord at the edges of the leaf. The flowers bordering the fan are also done in raised work, whilst the clusters of flowers in the middle and at each side of the fan are worked with the open vein (as described in the Flemish Table Centre). Ten pairs of bobbins and

one single gimp bobbin are used for these flowers. The stems have the raised cord on one side and gimp on the other side ; five pairs of bobbins and one gimp bobbin are sufficient for these stems. The "Woven Bar" filling in the centre medallion of the fan is worked as follows : Connect 1 pair of bobbins on each side of the lines indicated in the working Pattern at the top, twist each pair twice and weave a bar (as described in the lead filling, page 56) with the two pairs nearest the right hand, stick a pin between (on the line) and twist both pairs twice ; work another bar in the same manner on the nearest cross line, stick a pin between and twist both pairs twice, work a "Cloth" stitch with the two middle pairs, twist each pair twice, work "Cloth" stitch with the two right-hand pairs and twist each pair twice ; repeat with the two left-hand pairs, stick a pin between these on the cross line, work a "Cloth" stitch with the two middle pairs, twist each pair twice and now stick a pin between the two right-hand pairs on the line under the first pin just below the cross.

The fan has a bobbin net ground known as the Large and Small Mesh ; to work the former connect two pairs of bobbins at the right-hand side of the second row of dots indicating the net and work four "Plait" stitches ; connect

two pairs of bobbins at the nearest dot on the first row of the net, *work four "Plait" stitches, work "Cloth" stitch with the two middle pairs of the four pairs ; repeat with the two left-hand pairs and stick pin between the two middle pairs (the pin to be on the nearest dot in the second row), work four "Plait" stitches with each two pairs, connect on two more pairs* and repeat from * to * with the two pairs of bobbins at the left hand, whilst the two right-hand pairs will be worked in the next row and are left ready plaited.

For the Small Mesh net connect one pair of bobbins at the right-hand side of the second row of dots indicated on the working Pattern, and twist this pair three times ; now connect a pair of bobbins at the nearest dot in the top row of net, twist this pair three times, work "Half" stitch with this and the other twisted pair, pin in between stitch on the nearest dot in the second row, twist both pairs twice, connect another pair of bobbins on next dot in top row of net, twist three times, work "Half" stitch with this and the nearest pair of bobbins, pin in the next dot of the second row of net, twist each pair twice, and so on to the end of the row, the return row being worked in the same manner.

HONITON COLLARS

The Honiton Neck Band (Hawthorn design) is $2\frac{1}{4}$ inches deep, and the little Puritan Collar $1\frac{1}{2}$ inches deep; there is no raised work in these collars, which are worked in size 4 thread and gimp to correspond. The centre medallion in the Hawthorn collar has an open vein that is worked in the same way as the leaf described on page 24; the blossoms are worked in "Cloth" stitch, with six pairs of bobbins and one gimp; the leaves are worked one side "Half" stitch and the other side "Cloth" stitch, with the exception of the very small leaves, which are worked entirely in "Cloth" stitch.

The "Reseau" filling, described on page 53, is used in the little Puritan collar, and the fancy braid at the top of the collar is worked as described on page 69.

HONITON *MOTIFS*

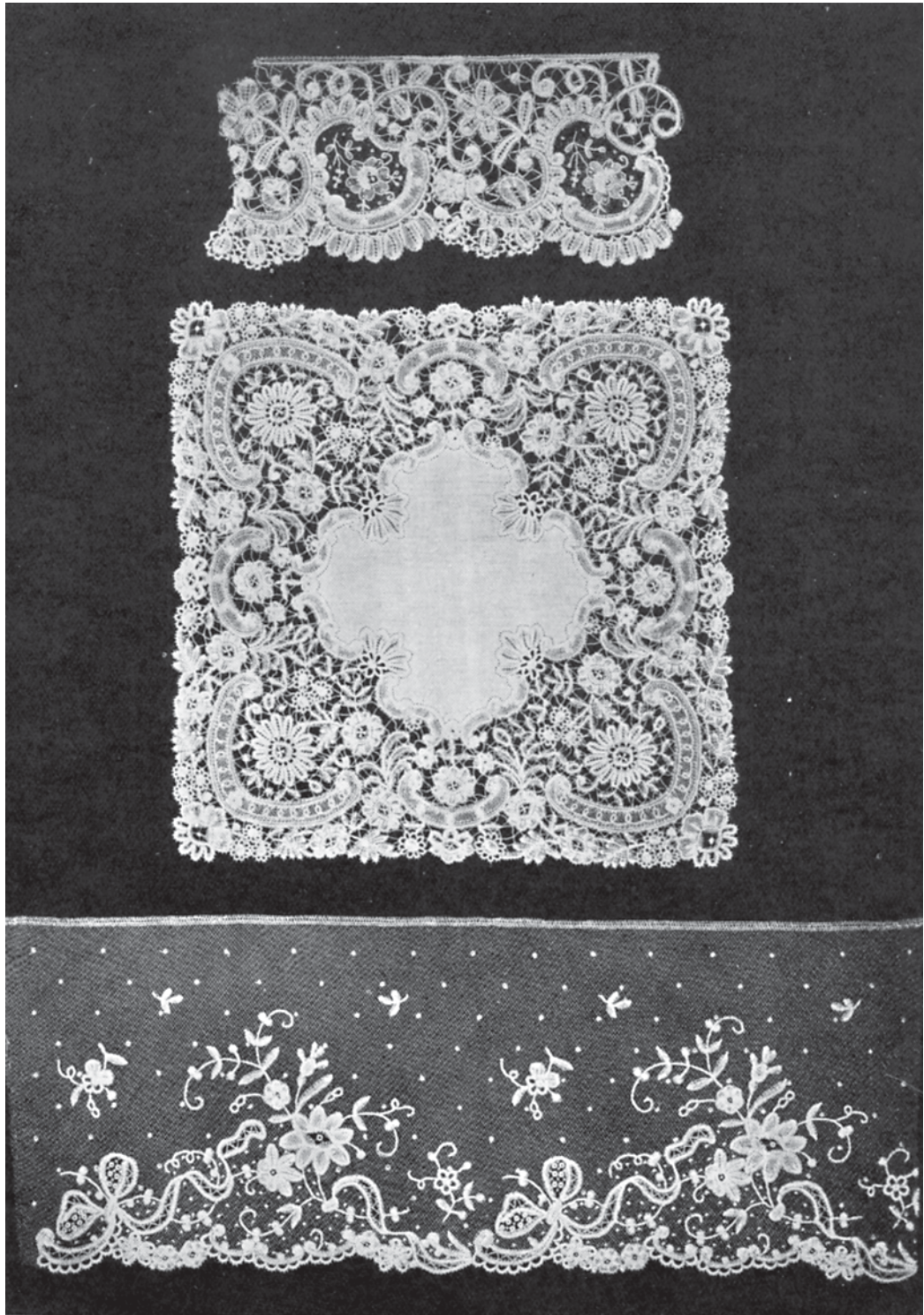
The two Honiton *Motifs*, if worked in size 4 thread, are useful for ornamenting elegant Blouses and Frocks, or, worked a little coarser, they can be used for appliquéing on linen Frocks, Cushion Covers, &c.

The oval *Motif* measures 3 inches by $2\frac{1}{4}$ inches, and the round *Motif* is $2\frac{1}{2}$ inches across. Raised cord is made on one side of the leaves in the oval *Motif*, which is worked entirely in "Cloth" stitch with a background of "Plait" stitch. There is no raised work in the round *Motif*; the fancy braid round the border is worked in "Half" stitch, and this is connected to the flower with "Spider Webs;" the flower is filled in with "Reseau," and "Lead filling" in the centre. The working of all these stitches is described on pages 17, 18, 53 and 57.

HONITON LACE EDGE

This Honiton Lace Edge is $3\frac{1}{2}$ inches wide, and is worked in size 4 thread with gimp to correspond. The "roses" and "jessamine" are worked as described on pages 64 and 67, in "Cloth" stitch; the jessamine leaves are also worked in "Cloth" stitch, but with the "raised" cord; both varieties of raised cord are used in these leaves, viz., "worked" and "tied," the former, which has already been described on page 77, is worked right up the middle of the leaf, whilst for each little division the tied cord is used. Full directions for working these leaves are given on page 100. The larger leaves are worked one side "Cloth" stitch and one side "Half" stitch.

The braid at the top of the lace is made with the Honiton Bars, as described in the Fox Glove Flounce, page 73. These woven bars are also worked in the roses as a filling, and in this case they are added after the rose is worked. Two pairs of bobbins are required to work these bars; as each bar is finished the threads are carried on to the next bar, connecting them once or twice (as necessary) to the lace in between.



Brussels Flounce, Handkerchief, and Lace Edge.

BRUSSELS LACE HANDKERCHIEF

This Brussels Handkerchief is 12 inches square and is worked in size 4 thread with a single outline of Bruges cord to correspond.

The cluster of leaves along the border are done in the "raised" work as described on page 100, whilst in the large ornamental scrolls the little fancy twisted braid on the top of the "Half" stitch filling is worked with five pairs of bobbins in "Stem" stitch, described on page 68.

When the lace is completed the centre, which is of gossamer linen cambric, is let in with a fancy open-work stitch, giving it the appearance of drawn thread. First baste the lace to the cambric, using a fine sewing needle and No. 100 sewing cotton. To work the fancy stitch, take up a few threads of the cambric twice in the same place, pulling each stitch rather tight, now take the needle through the edge of the lace and repeat the stitch in the cambric close to the last stitch.

BRUSSELS LACE EDGE (POINT DE GAZE)

This Lace Edge is $4\frac{1}{2}$ inches wide and worked in size 3 thread, outlined with fine Bruges cord to correspond.

This design is worked entirely in "Cloth" stitch with the exception of the "Half" stitch fillings in the Scrolls. The fine little scallops (indicated on the working Pattern) outlining these scrolls are worked with five pairs of bobbins in "Stem" stitch, which has already been described on page 68. The Point de Gaze Medallions are worked with the needle and let in the lace afterwards, or if preferred, any of the Bobbin Lace stitches given in the book can be substituted for the Point de Gaze with very beautiful effect.

BRUSSELS LACE FLOUNCE

This Flounce is 8 inches deep and worked in size 4 thread with a single outline of Bruges cord to correspond.

Six pairs of bobbins and one cord are used for the braid outline of the large flowers, which are afterwards filled in with "Half" stitch. The smaller flowers, also the leaves, are worked entirely in "Cloth" stitch.

Five pairs of bobbins and no cord are used for the small scallops bordering the flounce.

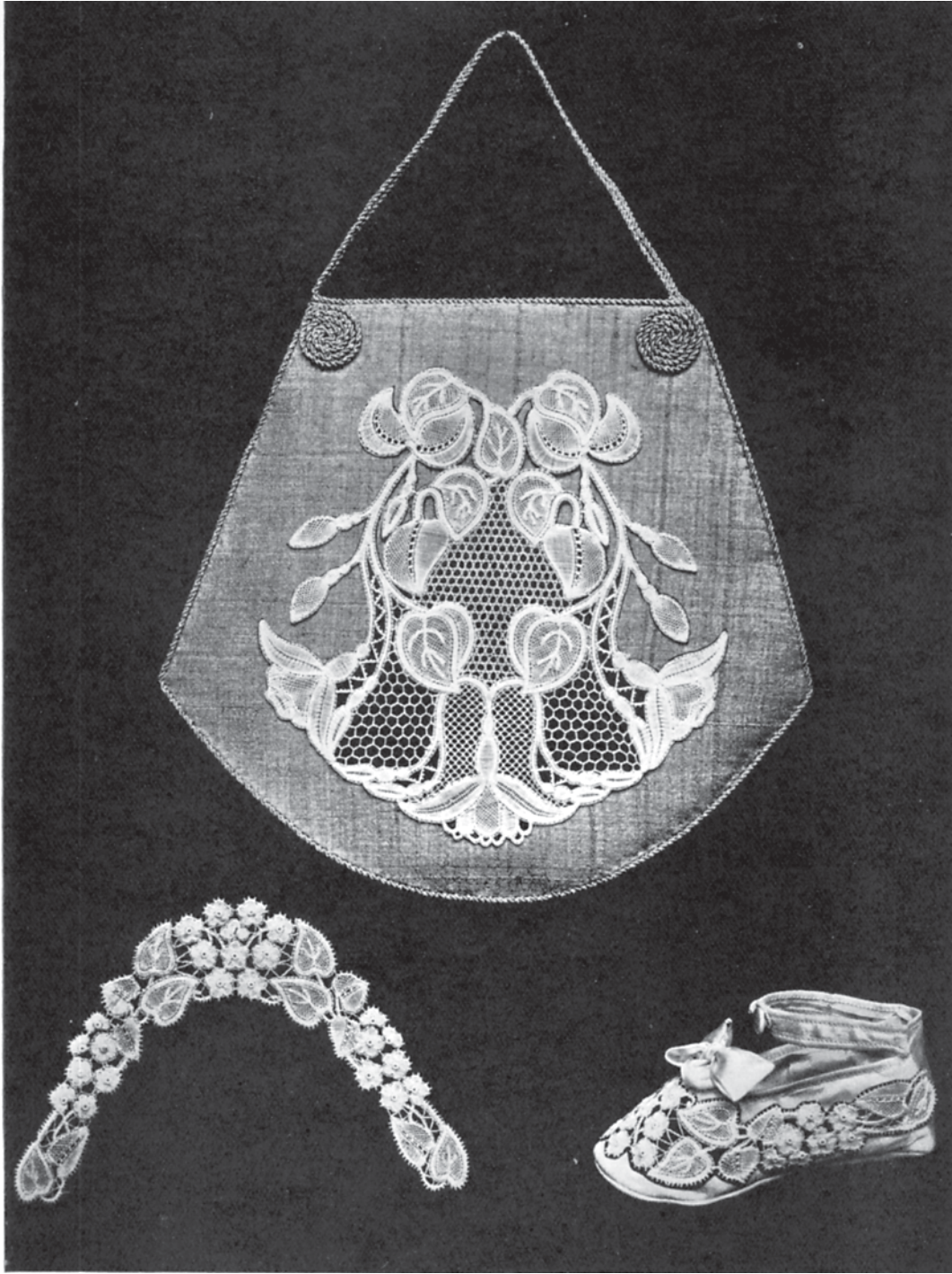
The flounce when finished is appliquéd on to fine Brussels Net, and the little dots powdered over the net are then put in with the needle.

The working of these dots, also the method of transferring the lace to the net, is described on page 7c.

FUSCHIA OPERA BAG IN BRUSSELS LACE

The Opera Bag is of dull Rose Silk trimmed aluminium cord. The Fuschia Lace Motif, size 6 inches across by 7 inches deep, is worked in size 4 thread outlined with Bruges cord to correspond. There is no raised work in this design, which is, therefore, not difficult to execute.

The braid outline of the leaves is worked first, with 6 pairs of bobbins and one outline cord. The veins are worked next with 5 pairs of bobbins in "Stem" stitch (described on page 68). When these are completed the entire leaf is then filled in with "Half" stitch, connecting every row to the edge of the leaf and occasionally to the veins; 10 pairs of bobbins are required for the "Half" stitch in the widest portion of the leaf, decreasing to 5 pairs. The leaves with the "Woven Bars" up the middle are worked as described on page 82, except that there is no raised cord in these leaves. After the bars are made, as described on page 82, a single cord bobbin is



Pair of Baby's Shoes and Opera Bag in Brussels Lace.

added, and one side of the leaf worked "Cloth" stitch, the other side "Half" stitch.

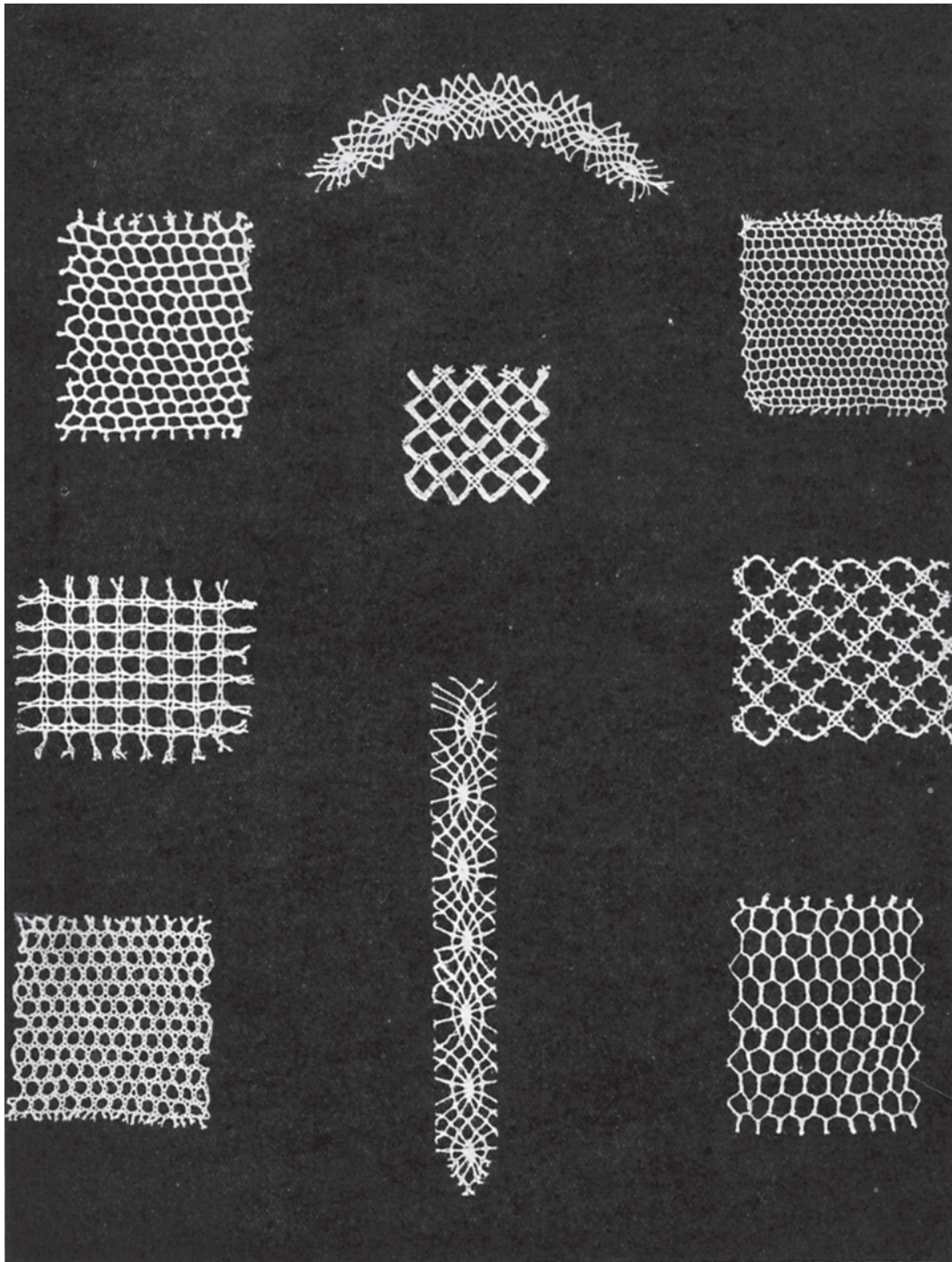
A pair of cord bobbins are used in the buds. The upper part of these are worked in "Half" stitch, the cup or lower part in "Cloth" stitch. No cord is used in the stems. The flowers are also worked partly in "Half" stitch and partly in "Cloth" stitch. The centre fuschia has a double vein of "open"-work in the lower petals, these are worked as follows: Commence with seven pairs of bobbins, stick two pins at the top of the leaf, hang three pairs on the right-hand pin one by one and work "Cloth" stitch with each, twist the two outer pairs twice, take the outside pair round the back of the other pin, hang the remaining four pairs on this pin and work "Cloth" stitch through these with the second pair of the first three pairs, have ready a pair of bobbins wound with cord and pin this down a little way from the top of the leaf, pass the left-hand cord bobbin through the working pair and the right-hand cord through the next four pairs of bobbins; now return to the working pair at the left hand, twist twice, stick pin in front in the same hole as the commencing pin, "Cloth" stitch with this and the outside pair, twist both pairs twice, pass the chord through the inner pair, work "Cloth" stitch right across to opposite cord, pass this

through the working pair, twist twice, stick pin in the same hole as the commencing pin at this side; "Cloth" stitch, twist both pairs twice, pass the cord, "Cloth" stitch across to the opposite cord from this; now take out the three commencing pins, pull all the threads and cords gently into position so that no loops are left, carefully move the left-hand pin to the extreme tip point of the leaf, twist the working pair twice, stick pin in the same hole as the previous pin which you have just removed; "Cloth" stitch, twist twice, pin the cord firmly down at the tip of leaf to prevent this slipping, pass the cord through the working pair; "Cloth" stitch across to the opposite cord, pass the cord, twist twice, pin in front; "Cloth" stitch, twist both pairs twice, pass the cord through the inner pair; "Cloth" stitch across to the opposite cord, pass this, twist twice, pin opposite last pin and repeat until you arrive at the vein, adding one pair of bobbins on each of the next three rows to make 10 pairs. As soon as you arrive at the vein indicated on the working Pattern, start to make the double row of open-work as follows: "Cloth" stitch through 3 pairs, twist the working pair three times, "Cloth" stitch through 1 pair, twist the working pair three times, "Cloth" stitch through 3 pairs; repeat this every row to the end of the vein.

The Fillings employed in this Motif (which can, by the way, be used for a variety of purposes, and makes handsome inlet for Frocks, &c.) are the Fine Honeycomb in the centre, the Hexagon Net and Reseau. The working of these Fillings are described in detail in the book.

BABY'S SHOES IN BRUSSELS LACE

The little May Blossom lace shoes are mounted on pale blue silk. They are worked in size 4 thread, outlined with fine Bruges cord to correspond. Six pairs of bobbins and one outline cord are used for the flowers, which are worked in "Cloth" stitch. The leaves and stems are worked as described in the Fuschia Opera Bag. The lace being perfectly shaped to fit the shoe, it is merely necessary to attach this when completed very lightly to the silk Shoes.



Hexagon Net.
 Old Flandres Stitch.
 Fine Honeycomb Stitch.

Spot Insertion (curved).
 Woven Bar Filling.
 Spot Insertion (straight).

Small Mesh Net.
 Piquè Filling.
 Large Mesh Net.

FANCY STITCHES AND FILLINGS

The directions for working these beautiful and rare Fillings are given in detail in the different Laces in which they are introduced in this book.

All these stitches can be used in a variety of ways and are a distinct addition to the lace, not only in point of interest, but they enhance the beauty and value of the work to a very great degree.

Good taste and judgment, however, must be exercised in arranging the number and position of the different Fillings so as to blend with the character of the Lace and the style of the Design.

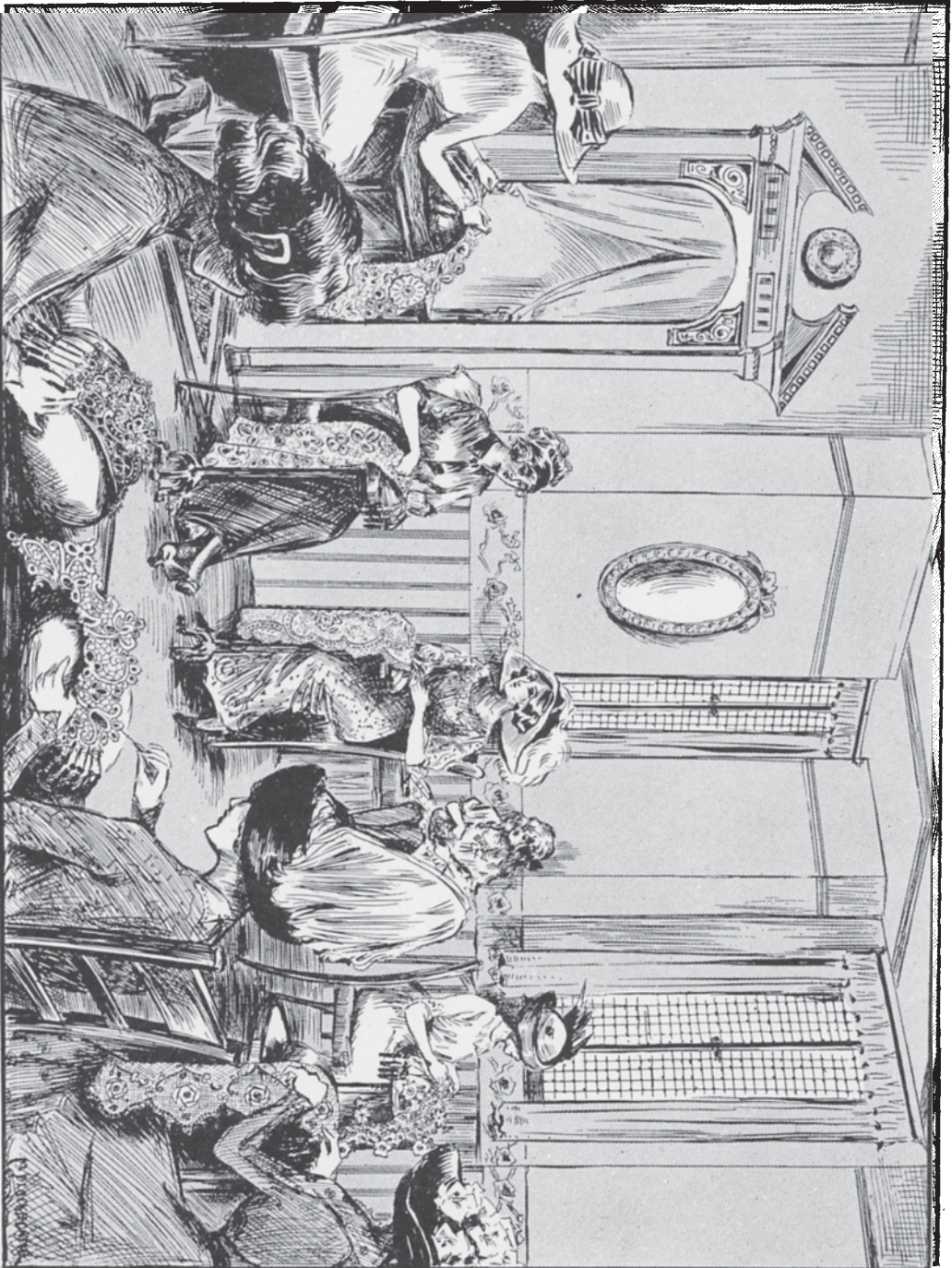
The Fancy Net Stitches, of which we give four varieties, "Reseau" (page 53), "Large Mesh" (page 162), "Small Mesh" (page 163), and "Hexagon" (page 125), are used to fill entire backgrounds, as well as smaller spaces; a blend of two or more different net stitches are very effective for the former.

The "Piquè" Filling (page 157) is a strikingly handsome stitch for bold spaces.

The "*Fine* Honeycomb" (page 150), with its delicately fine effects, is suited for smaller spaces, although, like the "Woven Bar" and "Old Flandres" Fillings (pages 143 and 162), it is equally adaptable to large or small spaces.

The "Spot Insertion" has a most enriching effect on all narrow spaces, straight or curved. The directions given on pages 137 to 143 apply to either shape. This "Spot Insertion" is perhaps the most complicated of all these Fillings to learn, but after it is once mastered it is quite easy to work.

Of course it is understood that the pupil has mastered the simpler but not less beautiful Fillings given in the first volume of 'The Art of Bobbin Lace,' *viz.*, "Reseau," "Honeycomb," "Festoon," "Spider's Web," "Lead," "Diamond," "Double Reseau," and "Rose," before attempting these more complicated Stitches.



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Re-printed from "The Queen."

Grand Award won by Artists in Bobbin Lace and Punto Tagliato Embroidery.

A deserving success has just been scored at the Franco-British Exhibition by two sisters, the Misses Louisa and Rosa Tebbs, 14, Upper Baker Street, London, W., who have been awarded a gold medal both for their skilled and attractive display in the Palace of women's work and their indefatigable efforts in promoting the art of Lace Making and Embroidery in every possible way. This attractive show comprised a choice selection of exquisite specimens of lace and embroidery, partly worked according to the illustrated directions contained in two technical books written by the Misses Tebbs to explain the intricacies of a large and beautiful variety of Bobbin Laces and Punto Tagliato Embroidery, the two specialities of the clever sisters. A touch of pleasing originality is invariably imparted to these novelties by their cunning adaptation to individual taste and unique designs not obtainable anywhere else. At their Bobbin Lace and Punto Tagliato Embroidery School, 14, Upper Baker Street, W., the Misses Tebbs give lessons in all branches of Bobbin Lace and Punto Tagliato Embroidery. Their latest innovation in the teaching department, much appreciated, is the opening of a Saturday morning class, exclusively devoted to the instruction of children. Those who cannot avail themselves of this oral tuition eagerly invest in at least one of the two beautifully-illustrated manuals already referred to, viz., "The Art of Bobbin Lace," price 5s. 4d., post free, teeming with clear instructions for working on the pillow different kinds of lace designed as Italian, Bruges, Flanders, Guipure, Duchesse, Honiton, raised and appliqué, without forgetting the celebrated Brussels. Practical hints on how to clean and repair lace aptly complete this ABC of the lace craft, invaluable to beginners, experts, and collectors alike. The second book (which is the same price) concerns the New Punto Tagliato Embroidery, a species of beautiful, artistic needlework, the result of the clever inventive genius of Miss Louisa Tebbs. This embroidery, which is of quite unique character, is a combination of most wonderful stitchery *en transparence* and appliqué cord. That in a comparatively short time it has been found necessary to bring out a third edition of this fascinating and elegant little book speaks for itself as to the appreciation which the Misses Tebbs' lovely Punto Tagliato Embroidery has met with. The possibilities of this work are endless, and it lends itself to all manner of materials—linen, silk, and velvet. The embroidery usually matches the background, unless carried out in the delicately-tinted Opal Floss, iridescent as a shell, whilst for white linen a special white-boiling floss is used.

Re-printed from "Hearth and Home."

A Royal Road to the Art of making Pillow Lace.

At the great Lace Exhibition lately held at the Horticultural Hall, Westminster, there was round one of the stalls a continual crowd, ever changing, but always there. This little stall possessed a double fascination; for not only were pillow laces of all kinds displayed, made and in process of making, but copies of that now well-known book on lace-making, written by the stall-holders, Misses Louisa and Rosa Tebbs, of 14, Upper Baker Street, London, W., called "The Art of Bobbin Lace." So eagerly was this book purchased that relays of copies had to be brought to the Exhibition day by day, and before the close of the show the whole of the first edition was sold.

It will interest those who were unable to obtain a copy at the Exhibition to know that a second edition is now ready, and can be obtained for 5s. 4d., post free, from the above address, where the Misses Louisa and Rosa Tebbs hold their Bobbin Lace and Embroidery School.

I take it that the greater part of the crowds attending the Exhibition were genuine lovers of lace—those who knew all about it and those who desire to learn. Now the book in question is one that appeals equally to the experienced lace-maker and to the veriest novice. To the former it is replete with suggestions for the evolution of new patterns and fresh combinations of forms and stitches, whilst to the latter it is an absolute *vade mecum* as regards the dainty art.

The beginner is taught progressively, in the clearest and most concise manner, from the very commencement. Nothing is left to intuition, no apparently obvious detail is forgotten. The tyro is not supposed to know anything about art. She is taught how to wind the bobbins and set out the pattern, and is taken step by step from the foundation stitches right through Italian lace, Dentelle de Bruges, Guipure de Flandre, Honiton, Duchesse, and Brussels. This book solves all the difficulties and explains away all the intricacies as no book on the subject has ever done before, for the writer *remembers her own difficulties*. The authors of the book are not only teachers of great experience and lace experts, but also designers who know their subject thoroughly, never suggesting a pattern that cannot with facility be carried out.

The book is full of fine illustrations of beautiful specimens of lace worked by Miss Rosa Tebbs, in collaboration with whom Miss Tebbs is now working a beautiful Brussels bobbin lace flounce. This was in progress at the Exhibition, and aroused great enthusiasm amongst the crowd of ladies who besieged the stall, a great percentage of whom have subsequently become pupils of these clever lace-makers.

Amongst the exhibits on the stall were some exquisite pieces of lace worked by the Misses Tebbs' pupils, as well as several beautifully worked specimens lent by ladies who had learnt to make them entirely from their wonderfully enlightening book.

Extract from "The Ladies Field."

Tempting Display of Old Lace.

Lace lovers and connoisseurs wanting genuine bargains should see the rare collection of choice antique lace at the Misses Louisa and Rosa Tebbs's Bobbin Lace School, 14, Upper Baker Street, W. (next door but one to the Bakerloo Tube, and close to the Metropolitan Railway Station), comprising edgings, insertions, flounces, scarves, berthes, handkerchiefs, fans, collars, fichus, etc., in old Brussels, Mechlin, Honiton, Buckingham, Flemish, Venetian, Point d'Alençon, Point d'Angleterre, and other varieties. The Misses Tebbs receive consignments of antique lace from all parts of the world, and dispose of it almost as quickly as received. Among the lace recently disposed of by them was an exquisite wedding veil, together with a gorgeous flounce, panels and lace for draping the bodice, all of finest old Brussels; also a superb old Honiton scarf, a beautiful old fan of the same lace, and a set of marvellously beautiful collar and cuffs.

Among the variety of lovely old flimsy lace I saw at the Misses Tebbs's establishment I would draw my readers' special attention to two perfectly exquisite Brussels flounces, one 21 in. deep and 5 yds. long, and the other 14 in. deep and $7\frac{1}{2}$ yds. long, and a large pointed shawl of the same old lace of lovely design—veritable treasures; also a beautiful rare old Carrickmacross flounce almost equal in beauty to point de Gaze, and several very beautiful simpler flounces. Ideal for a prospective bride would be a dainty Honiton wedding veil and some exquisite Honiton trimmings, including a large, quaintly shaped fichu that would look charming on a bride's gown. I noticed also a marvellously beautiful piece of old Milanese lace and a fine old Flemish lace berthe, both these pieces of lace being formerly the property of the Duchess of Sutherland, wife of the Ambassador to France at the time of the French Revolution.

Limitations of space forbid me to go into fuller details of these wonderfully fascinating things, but I must mention a specially dainty flounced opera cape or evening wrap of fine needle lace. All these laces, and, indeed, the whole collection, are in perfect condition, and about one-third, or even less, of the price of modern lace, so that buyers have a rare opportunity for investing in the old lace that at present is in such great demand from its becoming scarcer and more valuable every day, and also more difficult to procure. By those unable to visit the Misses Tebbs's a list of special lace can be had on application if a postage stamp be enclosed. Assortments can be had on approval on receipt of deposit for the amount required or banker's and trade reference.

Extract from "The Queen."

To Lace Lovers and Connoisseurs.

Lace lovers and connoisseurs on the look out for bargains should make a point of inspecting the display of choice antique laces, at the Misses Louisa and Rosa Tebbs's Bobbin Lace School, 14, Upper Baker Street, W. Edgings, insertions, flounces, scarves, berthes, fans, and scores of other desirable specimens are included in the collection, in Brussels, Mechlin, Honiton, Buckingham, Flemish and Venetian lace, point d'Alençon, point d'Angleterre, and many other varieties, and prices range from 5s. 6d. to 50 guineas. The Misses Tebbs receive consignments from all parts of the world, and amongst the lace which they have recently disposed of was a superb old Brussels flounce $6\frac{1}{2}$ yards long and 22 inches deep, together with an exquisite Brussels wedding veil, and a flounce of finest old Honiton guipure, 30 inches deep and 3 yards long, originally made to a royal order. All the laces are in good wearing condition, and about one-third the price of modern lace, so that buyers have a rare opportunity for investing in the beautiful commodity, one of the most profitable of all investments, as old lace at present is in such great demand, that it is becoming scarcer, and more valuable every day, and also more difficult to procure.

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HONITON, APPLIQUÉ, AND BRUXELLES*

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BY

LOUISA AND ROSA TEBBS

AUTHORS OF "THE NEW PUNTO TAGLIATO EMBROIDERY," AND PRINCIPALS
OF THE SCHOOL OF BOBBIN LACE, EMBROIDERY AND DESIGN,
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EXTRACT FROM THE PREFACE

ON the charm of Lace it is scarcely necessary to dwell ; it is prized by every woman, and is the only ornament that is always suitable and becoming from infancy to old age, whilst in its unobtrusive elegance it lends a beauty and dignity to the wearer which raises her at once above the ordinary level.

Lace-making may certainly be classed under the Fine Arts, especially when allied to good design, for it must be remembered that, like most of the Fine Arts, design plays a very important part in Lace, and it was mainly due to the lack of good designs that our English Lace Industry diminished so seriously.

A great effort is being made to revive it, however, and when the matter is properly understood, which is merely a question of time, this revival of one of our oldest and most interesting industries will receive the encouragement necessary for its future prosperity. Belgium in particular has set us a good example in this respect, Lace-making in that country being a great national Industry, and no doubt Belgium owes much of her present prosperity to this revived and ever-increasing Lace Industry, whilst in many of the continental towns and villages it is regarded as so useful an accomplishment that the art of Lace-making is taught in the public elementary schools.

Every girl, rich or poor, should be taught Bobbin Lace ; it is most fascinating work, the movement of the bobbins being so different to anything else, and it is neither tedious nor trying to the eyes, a great point.

To the nervous, delicate woman, the making of Bobbin Lace is a restful, soothing occupation, and in these days of stress and strain, it would prove a complete boon if every woman gave a few hours' relaxation daily to this beautiful art, whilst ladies with benevolent intentions would find it a lucrative and suitable occupation to introduce into Homes and Charitable Institutions, especially for crippled children, invalids of either sex, and others requiring a light, interesting occupation, that can be followed with very little outlay and expense.

The term "Bobbin" Lace is a very comprehensive one, there being over fifty varieties, most of them demanding different treatment, for although the three principal stitches commonly known as Cloth Stitch, Half Stitch, and Plait Stitch form the foundation of all kinds of Bobbin Lace, yet in the application of these stitches to the different kinds of Lace, the method varies considerably.

After making a thorough study of the different branches, and analyzing as it were the whole theory of Lace-making, we came to the conclusion that to the *worker* Bobbin Lace may be divided into two *distinct* classes, viz., the "Sectional" and "Continuous," the *former* (which comprises some of the most beautiful species of Lace) being (for reasons which we have explained in this book) the most suitable for beginners, whilst the *latter* variety should be avoided until a certain amount of proficiency is obtained.

We think the reason that most people have such an exaggerated impression of the difficulties of Bobbin Lace, is that they invariably start with these complicated branches first, and in every case that has come under our notice of unsuccessful and discouraging attempts to master this art, we have traced all failures chiefly to this source.

Now, if Bobbin Lace is taught scientifically, any girl or woman of ordinary intelligence can with a few hours' practice daily acquire the art in a very short time, and it may be an encouragement to mention that in our own personal experience as teachers, which is a large and varied one, including students in many grades of life and ages varying from ten to sixty years, we have never known a pupil leave off through discouragement or inability.

It is in a great measure owing to this apparent proof of the simplicity and interest of Lace-making, and to ensure a wider enthusiasm for this beautiful art, that we have been persuaded to write this book, and also to encourage those pupils (whose names are legion) that come to us from long distances and far-off countries, and whose time in many cases does not allow them to learn more than one or two branches, but are very anxious to proceed further, to these we hope it will prove a special benefit as well as to the beginner.

As this book is intended for a practical help and instructor, not only to those taking up Bobbin Lace as an accomplishment, but also to those desiring to adopt it as a profession, we have decided, for the benefit of the latter, to give a general explanation of our own system of teaching, which, after careful study and *remembering our own difficulties*, we have adopted.

In conclusion, we would add that we have endeavoured to select the most helpful and beautiful variety of Laces, which (with one or two exceptions) we have designed specially for the purpose, whilst each specimen has been worked out under our personal supervision, so that everything reproduced is thoroughly practical and correct in each working detail.

EXTRACTS FROM REVIEWS

THE QUEEN.

As authorities on the reviving art of pillow-lace making, the Misses Louisa and Rosa Tebbs, principals of the School of Embroidery and Bobbin Lace at 14, Upper Baker Street, occupy a leading position. The principles of their successful method of teaching are embodied in an attractive volume on *The Art of Bobbin Lace*, recently published by Messrs. Chapman and Hall, which should certainly be acquired by all workers who are either taking up the fascinating handicraft or have made any progress in it. Bobbin Lace the Misses Tebbs divide into two distinct classes, Sectional and Continuous. The writers advocate as much originality as possible in the practice of their art, and consequently for so-called sectional laces advise that pricked patterns should be discarded in favour of designs carefully sketched out and showing all working details, the pupil being trained to regulate her own pin pricks as she makes the lace. "She will thus," it is added, "accustom herself to suit the placing of the pins exactly to her own individual work, which varies a little in every case." Important hints are given as to the materials that will be required, the type of cushion, the styles of bobbins and quality of thread. The instructions for the actual lace making begin with Italian, as the simplest of all the bobbin laces, and the mysteries of "cloth stitch" and "plait stitch," the making of strands and spider webs are explained. The next stage is Point de Flandre (or more correctly Dentelle de Bruges), with the addition of half stitch; then *appliqué* trimming in the same pretty lace, followed by the making of dainty *motifs* such as the lovers' knot, the butterfly, fan, &c. Guipure de Flandre, one of the handsomest laces of its kind, comes next in order, with its endlessly varied "fillings," a vest, yoke, and bolero, excellently illustrated, suggesting satisfactory directions for the work. The chapter that follows is on ornamental lace stitches, reseau, honeycomb, festoon, lead filling, diamond stitch, and many others, for which clearly worded instructions are given, supplemented by diagrams. Next we arrive at Honiton lace in its three branches of Honiton, Honiton Appliqué, and raised Honiton, illustrations being included from antique designs which may well serve as stimulus to the ambition of the modern worker. The course of teaching has now been brought up to the stage at which such elaborate work may be undertaken as the making of the much-prized Duchesse Lace, Brussels, and Brussels Appliqué, the two latter with their inlet needle-made stitches. These varieties are all illustrated by carefully chosen designs, for the working out of which full details are given. The valuable little treatise is completed by a couple of short chapters giving directions for the repairing and cleaning of Bobbin Laces, processes which the worker who has mastered the technicalities of making and has time and patience at command can very well undertake to carry out for herself.

EXTRACTS FROM REVIEWS

HEARTH AND HOME.

Before me lies a new book—a book on the art of Bobbin Lace-making, and straightway am I filled with enthusiastic desire to learn the craft—even I who have hitherto been content to express my decorative ideas with the needle. *The Art of Bobbin Lace*, by Louisa and Rosa Tebbs (Chapman and Hall), is illustrated profusely. The bobbins are depicted, and also the bobbin-winder. We are taught how to wind the thread on the bobbin, and also how to place the bobbin in position in the winder and secure the thread. Next come diagrams of different stitches, showing how the first threads are attached to the cushion, and how the delicate inter-weaving goes on. These diagrams are photographed from the actual work itself and are so clear that one must be almost half-witted not to understand; Miss Tebbs has a facile pen, and possesses the gift, all too rare, of *imparting knowledge*. Indeed, lace-making, which has always impressed me as being one of the most difficult of the minor arts, is greatly simplified in this delightful book. Here is a short paragraph from Miss Tebbs' clever preface: "As this book is intended for a practical help and instructor, not only to those taking up Bobbin Lace as an accomplishment, but also to those who desire to adopt it as a profession (and I believe that there is a good opening for qualified teachers in many parts of England and elsewhere), it may interest and benefit these latter, and I hope it will not be considered presumptuous on my part if I give a general explanation of my own system of teaching, which after careful study, and *remembering my own difficulties*, I have adopted." The italics are the author's own, and give the key to the manner and spirit in which the book is written. Teachers are too prone to "disremember" their own struggles, and to expect what can only be called intuition on the part of their pupils. After the disposal of Italian, Point de Flandre, Bruges Guipure, Duchesse and Honiton, we come to Brussels, which, as Miss Tebbs describes it, seems no more difficult than the laces that have gone before it. At the end of the book there is a chapter devoted to the method of repairing of Bobbin Lace, and another to the cleaning of valuable old lace. Altogether, this is the most concise handbook I have ever read, as well as the most practical. It should take a place in the front rank among books of reference.

WESTMINSTER GAZETTE.

MAKING LACE.—In the introduction to their little book, *The Art of Bobbin Lace*, the Misses Tebbs very rightly say that "Lace-making may certainly be classed under the Fine Arts." With this opinion ever before them, it is not surprising to find the authors quite enthusiastic over the subject of lace and its manufacture. They are of opinion that every girl, rich or poor, should be taught Bobbin Lace, a term which is explained as being a very comprehensive one. There are, it seems, over fifty varieties, most of them demanding different treatment. The Misses Tebbs say that if Bobbin Lace is taught scientifically, any girl or woman of ordinary intelligence can, with a few hours' practice daily, acquire the art in a very short time. For the purposes of their little book the authors have specially designed various specimens of lace (of which pictures are given),

THE ART OF BOBBIN LACE

and gives instruction how to make them. The book, which is published by Messrs. Chapman and Hall, should find many readers, and prove of considerable value to all interested in the subject.

MADAME.

FOR LOVERS OF LACE.—Messrs. Chapman and Hall have just published a comprehensive and practical book on *The Art of Bobbin Lace*, by Louisa and Rosa Tebbs. The book is profusely illustrated with original designs in Italian, Point de Flandre, Bruges Guipure, Duchesse, Honiton, Appliqué, and Bruxelles. The authors also give instructions how to clean and repair valuable lace. The Misses Tebbs' instructions are very lucid, and the book should be in the hands of all who are lovers of lace.

CHURCH TIMES.

The Art of Bobbin Lace. (Chapman and Hall, 5s. net.) By L. and R. Tebbs. To those who have already entered their apprenticeship to the craft, this practical manual should be a welcome aid to the attainment of proficiency. Bobbin Lace is not the least among those minor arts which once flourished in England, and of which the recovery is greatly to be desired. It can be mastered without tedious effort, and it does not overtax the eyesight, while it is capable of the most beautiful results. Wherefore we wish well to the handbook in which these skilled teachers essay to teach their craft to others.

PALL MALL GAZETTE.

The Art of Bobbin Lace. By L. and R. Tebbs. (Chapman and Hall, 5s. net.) Here is a charming present for a girl! In this book of instruction on the making of "bobbin lace" sufficient information may be found to guide a would-be learner. Lace is such an essentially womanly fabric, and the older kinds so dainty and delicate, that it would be a thousand pities if the art of making it by hand should be lost. Nor is it so difficult to make as many imagine. The illustrations include many examples of a great variety of laces. The Misses Tebbs have excellent reasons for their pictures, and their descriptions are in all cases most explicit.

LADIES' FANCY WORK MAGAZINE.

The Art of Bobbin Lace, by Louisa and Rosa Tebbs, will be found a most valuable book to all who wish to learn lace-making, as it explains at the beginning how each stitch is worked, and then leads the student on by gradual stages to more complicated patterns, including Italian, Point de Flandre, Bruges Guipure, Honiton, Bruxelles, etc. It contains some very beautiful designs.

EXTRACTS FROM REVIEWS

HOME ART WORK.

Almost every one who has a penchant for decorative embroidery has heard of Louisa and Rosa Tebbs and of their clever and fascinating book, *The New Lace Embroidery (Punto Tagliato)*, and it now affords us the greatest pleasure to direct attention to Misses Tebbs' most recent publication, the handsome and delightfully practical exposition of *The Art of Bobbin Lace*. It is a marvel this book, a book no one who wishes to handle lace bobbins can afford to pass by, since it will initiate them in the most facile manner possible into the fashioning of such covetable styles of lace as those known as Dentelle de Bruges, Guipure de Flandre, Brussels, flat and raised Honiton, Duchesse, etc. The illustrations which accompany the text are photographs taken from real lace. Many are of full size, and in some cases where this is not possible *motifs* are given, and there are several "samplers" of ornamental filling stitches and groundings, accompanied by working diagrams. We most cordially commend this beautiful volume to those who make lace, those who wish to make lace, and to those who are interested in the revival of the lace industry in country districts.



THIRD EDITION

THE NEW PUNTO TAGLIATO EMBROIDERY

BY LOUISA A. TEBBS

With Thirty-four Illustrations. Cloth Bound. Price 5/- (postage 4d.).

EXTRACTS FROM REVIEWS

"The New Lace Embroidery (Punto Tagliato). Mere words do not do justice to this exquisite embroidery—it seems spun by fairies, and the marvel is, that despite its delicate appearance, it is quite easy to work, and moreover, is not the least trying to the eyes; it grows so easily and smoothly under the needle, every line of the cunning points d'aiguille (wrought in coarse silks) adds to the wonderful effect; it is not only decorative and artistic, but it is work that will be an heirloom to the fortunate inheritor, and however fashions change, it will always be a thing of beauty. In 'all white' this Punto Tagliato Embroidery has the appearance of rich inlaid lace, whilst the opal tints suggest a rainbow seen through the web of a gossamer spider, shell of nautilus and glint of opal, dreams of shimmering daintiness.

"The book is excellently printed on fine glazed paper, beautifully illustrated, and treats of the whole process of its production in a masterly manner."—*Hearth and Home*.

"In The New Lace Embroidery (Pungo Tagliato), Miss Louisa A. Tebbs has indeed evolved a most complicated and exquisite system of beauty whereof one great charm to the worker lies in the fact that it affords openings for the imagination of the individual, who is free to invent as many new stitches as ingenuity allows.

"Into the details of the explanatory volume now under consideration it would be impossible to enter, but the unusual simplicity with which complicated designs and their working out are set forth shows it to be the work of an expert teacher, and from first to last page the enthusiasm of the writer for her beautiful art is breathed in every sentence.

"The illustration and figures for the purpose of direction are from photographs and drawings of quite excellent merit. The book should prove valuable to the lover of embroideries and laces."—*Pall Mall Gazette*.

"All the charm of novelty is certainly to be claimed by the dainty New Lace Embroidery (Punto Tagliato) which has been introduced by Miss Louisa A. Tebbs, and her charmingly illustrated little manual on the subject will be delightfully welcomed."—*The Queen*.

"It is not hard to prophesy success for a delightful little book entitled The New Lace Embroidery (Punto Tagliato), written by Miss Louisa A. Tebbs, whose name is well known as a professional embroideress. The illustrations are reproductions of photographs taken from beautiful specimens of embroidery." . . . "Certainly one of the most fascinating varieties of fancy work that has appeared for some years."—*The Lady*.

"Our opinion is that the New Lace Embroidery (Punto Tagliato) is very skilful and certain to become popular; we can well believe that ladies will turn with delight to this novel and fascinating embroidery."—*Academy*.

"This thoroughly artistic Needlework deserves to be popular." . . . "The book is excellent in every way."—*Arts and Crafts*.

"All lovers of dainty Needlework are sure to appreciate this attractive book. The New Lace Embroidery (Punto Tagliato) is certainly a most fascinating kind of embroidery, and possesses moreover distinctive merit."—*Glasgow Herald*.

"Most delightful work." . . . "The volume is beautifully illustrated, each working stitch being shown in the clearest detail."—*Weldon's*.

LONDON: CHAPMAN & HALL, LTD. 1908.

Specimen page from

“THE NEW PUNTO TAGLIATO EMBROIDERY.”

19

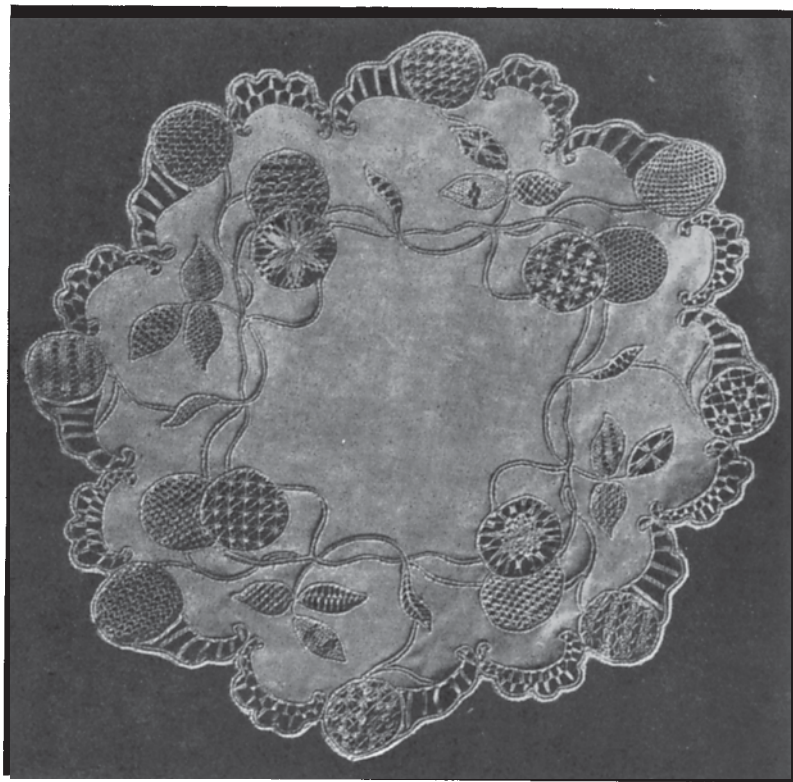


Table Centre on white Linen embroidered in white Boiling Floss, outlined with white Cord.

Specimen page.

DESCRIBING THE WORKING OF SEVERAL OF THE PRINCIPAL
STITCHES USED IN PUNTO TAGLIATO

TUDOR ROSE

FIG. XI.

This is a very handsome filling for large spaces. The foundation is made by laying strands of silk about a quarter

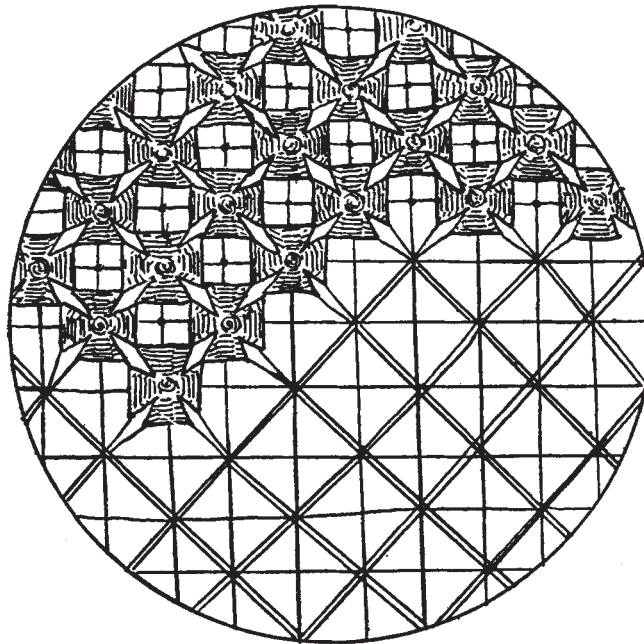


FIG. XI.

Lace Cushions.

Special pattern, light, firm and handy, price 7/6 post free.

Bobbins.

No. 1—Ivory, price 4/6 (set of 18), post free	} See page 2 of Book.
No. 3 " " 3/6 " " "	...	...	...
No. 2—Boxwood, price 2/6 (set of 18), post free	...	...	...

Thread.

Special Lace Thread (Fil d'Ecosse) as used for all the Lace specimens illustrated in The Art of Bobbin Lace and the Supplement.

No 1 and 2 size	...	...	...	6d. per hank, Cream, 8d.
No. 3 and 4 size	...	...	...	8d. per hank, Cream 10d.
Bruges Cord, all sizes	...	...	...	2d. per skein, Cream, 3d.
Honiton Gimp, all sizes	...	...	...	2d. per skein, Cream, 3d.
Heavy Guipure Cord	...	...	...	6d. per hank, Cream 1/-

(If less than 2/6 worth of thread is ordered 1d. extra must be enclosed for postage unless accompanying Prepaid Patterns on any other Post Free goods.)

Winders.

Superior Metal Bobbin Winders never deteriorate and cannot possibly get out of order, will screw on to any table. small compact size (5 inches high by 6 inches across) very handy for travelling, fitted with spring nozzle to hold any size bobbin. Price 9/6 post free.

Pins.

Silvered Lace Pins "Medium" for using with No. 1 and 2 thread, price 4d. packet (postage 1d. extra); 3 packets, 1/2 post free
Silvered Lace Pins "Fine" for using with No. 3 and 4 thread, price 6d. packet postage 1d. extra, 3 packets 1/6 post free.

Miscellaneous.

Transparent Covers also Dark Green Covers (very restful for the eyes), the former (being transparent) are advised for beginners. See page 4 of book. Price 6d. each, post free.

Special Lace Scissors (can be used as ordinary scissors) made with ball point to take the pins out of the lace when finished, or when connecting. Price 1/9 the pair, post free.

Prickers and Crochet Hook combined, a very handy superior instrument fitted with shields each end (specially rounded hook for lace) made in two sizes "medium" and "fine" the latter for very fine work. Price 6d. each post free.

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Please note that full postage must be allowed on ALL FOREIGN AND COLONIAL orders, and goods can only be sent for the amount received, if there is any balance left over this will either be placed to the remitters' credit, or extra materials will be sent as desired.