

A LACE GUIDE  
*for*  
MAKERS *and* COLLECTORS

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*for*  
MAKERS AND COLLECTORS

WITH BIBLIOGRAPHY AND  
FIVE-LANGUAGE NOMENCLATURE

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*Profusely illustrated with halftone plates and key designs*

*By*  
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## DEDICATION

MINNEWASKA, NEW YORK, August 31st, 1917.

MY DEAR MISS BURT:

Most of us must put aside costly pleasures now that America is fighting by the side and under the tutelage of the fine, old, lace-making countries; offering them willing hands, keen eyes, and much besides; ready to succor and nurse them until they can again clothe fair lands with rich artistic skill; ready among other things to bring home something of the old world's mellow charm, that the joy of beauty as well as practical ability and high morale may be instilled in American boys and girls. America is eager indeed to encourage art; that is, the harmony of the material, a link drawing the physical towards the spiritual, and adding to the utilitarian a simple grace, an uplifting charm.

But in spite of the sacrifices necessary to aid and save our elder sisters and to develop the best that is in us, we shall not have to forego love and friendly fellowship and gratitude. So the costs of war (and doctors) cannot take from me either the pleasure of association with you or gratitude for your freely given afternoons, helping me to mount these illustrations for the printer when my arms were too lame to work, and for your unselfish patience and encouragement. Having unruly arms and other ailments, is truly worth while when it points the way to generous hearts and kind, new friends!

Sincerely,

GERTRUDE WHITING.

To Miss Juliet Burt,  
Cincinnati, Ohio.

## CONTENTS

	PAGE
DIAGRAM OF SAMPLER . . . . .	In back cover pocket
DEDICATION . . . . .	5
CHAPTER I—By Way of Introduction. . . . .	13
POEM—The Lace Maker. . . . .	19
CHAPTER II—Suggestions . . . . .	22
CHAPTER III—Explanations and Nomenclature . . . . .	35
NOMENCLATURE . . . . .	37
CHAPTER IV—Rules. . . . .	69
CHAPTER V—Bibliography . . . . .	243
INDEX OF BOBBIN LACE GROUNDS AND FILLINGS . . . . .	403

## LIST OF ILLUSTRATIONS

	PAGE
The Lace Maker, by Pieter van den Bosch .....	18
Old Bobbin ( <i>From the Author's Collection</i> ) .....	21
Adjustable Easel-like Stand for Spanish Lace Pillow .....	24
Long, Spiral Spring in Place .....	25
Showing Bobbins Couched Between Bands of Ribbon .....	27
Placing One End of Skein Over the Left Thumb .....	30
Laying the Other End of the Skein Around the Little Finger.....	31
Bobbins Can Be Easily and Quickly Wound .....	32
Old Rhode Island Whale-Ivory, Reel, Winder, or "Swift" ( <i>From the Author's Collection</i> ) .....	34

A LACE GUIDE  
*for*  
MAKERS *and* COLLECTORS

## CHAPTER I

### BY WAY OF INTRODUCTION

“‘In time of war prepare for peace.’ . . . . . For there will be a future. And in that future there will be emulation, if not rivalry, among the peoples of the earth. And the victor’s wreath, as well as more substantial fruits will be given to those who can produce most cunningly the things that peaceful people desire—such as chairs, tables, beds, clothing, utensils, adornments, jewelry, and all things of use or ornament that make men comfortable and tend to make them joyous.

“‘Then . . . the nations whose workers in dusty factories transform earths into clumsy dishes for common use will get . . . a modest or a decent living; but the nations whose skilled artisans, guided by gifted and trained artists, turn those same materials into forms of grace adorned with lines of beauty, will receive fame and fortune, and set their children’s feet on those broad plateaus where knowledge and power and enjoyment are to be had.’”

—*Bulletin of the Metropolitan Museum of Art.*

This little manual is the outcome of six summers’ work under the encouragement of the lace director of the Metropolitan Museum. Realization of the fact that in 1912 the museum had few examples of meshes except such as appeared in scattered bits throughout the delightful collection of berthas, trains, fichus, et cetera, that it was difficult to compare the effects of these stitches worked in different sized threads, in designs and spaces of varying forms, and at different ends of the rooms, and that the few mesh specimens the galleries had, were more or less scantily named, the suggestion arose that a comparative, indexed sampler of bobbin lace grounds and fillings be made. It is hoped that it may prove of use to students of stitchery in general,—or of bobbin lace in particular,—to see how certain meshes are woven; that it may aid those planning to produce lace, either by hand or machine, in comparing and judging effects, in advance, and that it may assist collectors and classifiers to identify lace: for after all, it is the actual stitch which finally determines a variety, only certain meshes being used in a lace of pure type. As different authors and localities use diverse names for the same thing, several appellations have been indicated for many of the samples. The index down the two sides of the sampler should be used as one given with a map:—tracing down from the number noted at the top, and inwards from the letter at the side: the point of junction showing the lace in question.

At first an attempt was made to grade and assort the different kinds of stitches; but this was found impracticable, for as the work grew, meshes found here and there, in the country, in the city, on a gown, in a book, were incor-



porated. Nor were all by any means exhausted: but some limit had to be chosen so it was decided to stop when an even gross of samples, or a half-dozen seasons work had been completed. The two extra meshes illustrated over and above the twelve dozen, are the bobbin-made bands which frame and connect the whole, and one little sample made at the very end for fun, partly because the extra pattern was already drawn, and partly because of a dislike to show preference to one little mite, consigning the other to the waste paper basket—though many ought doubtless to be there.

Perhaps a word of explanation should be said about the twenty Trude Grounds. They are fancies of the maker's imagination, thrown in for whatever they may be worth; perhaps out of pique, just to show that, rudimentary as they may be, America has at least the beginnings of an ability to originate her own lace.

A. Penderel Moody writes, "Fillings should be to the lace-maker what a jewel is to the goldsmith. The choice of each for its particular setting will call for the exercise of equal taste and discretion. These stitches are known as 'modes,' or 'jours,' in the great outside world, of which the village worker knows so little; needless to say such terms are unknown in the West Country, where as often as not, we talk of them as 'villins.'

"The fillings enrich the work, and also by judicious arrangement break up the monotony of a repeating design.

"The individuality, if one may so express it, of a piece of lace, is enhanced by these small changes, and while the foundation remains unaltered, each repeat is slightly different, emphasizing the fact that it is not machine-made.

"The space to be filled will often vary greatly in shape and size. Here it rests with the worker to decide which is the most suitable stitch to use, and the best point at which to hang on.

"It will often happen that by starting at one particular point, some bobbins may be cut off on the one side in time to allow their being used again for the widening of the pattern elsewhere. Naturally, this is a saving of trouble, but the worker must bear in mind when pricking her filling that if, to avoid the use of extra bobbins, she works at a wrong angle, the effect of her work is spoilt."

The illustrations of stitches in this book are taken from the sampler, the patterns or prickings are the ones made and used in connection with it, and the text is an attempt to describe how to weave these nets and modes. "Architects' tracing-cloth can be laid over the designs in the book, the cloth moved along two inches at a time until as long a pattern as desired has been traced. Black, waterproof ink is the best for this purpose. The tracing need not be mounted, but can be laid upon Bristol or press-board for greater strength, the same pins holding both board and tracing-paper in place.

At first glance the mesh-making instructions will seem bewildering: but if each one is read entirely through just before using it, and then is followed step by step, the making of the lace will unfold without real difficulty. Several of the fillings are complicated and one is apt at the start to forget some detail and have to undo; but after about one inch of lace has been successfully made, these

tricky points will have become impressed upon the mind, and thereafter cause no annoyance. The descriptions are not intended for the absolute beginner; but, on the contrary, presuppose a little knowledge of how to handle the bobbins; and of how to adapt or transfer a coveted groundwork to the lace in which it is to be used, or to make of it a plain, solid, insertion by simply adding an appropriate edge or finish. However, the privilege has been taken of adding a few general remarks and instructions that it is hoped may not be considered too irrelevant; particularly as they are the result of only limited, personal experience. The more the author studies, the deeper she inquires, the better she realizes the possibilities and complexities of her subject, and the likelihood of error and confusion. There are several books of manual instruction for bobbin-lace beginners, among them:—

“The Priscilla Bobbin Lace Book.”

“Pillow Lace” by Elizabeth Mincoff and Margaret S. Marriage.

“The Art of Bobbin Lace” by L. and R. Tebbs.

“La Dentelle” by Mme. Marguerite de Brievvres.

“Manuel de Dentelles aux Fuseaux” by Mme. H. H. de Juillien.

“D. M. C. Library Encyclopedia of Needlework” (translated into all principal languages) by Thérèse de Dillmont.

“Bibliothek D. M. C.—die Klöppelspitzen, 1te Serie.”

A book giving elementary instruction, unexplained by cuts: but also advanced rules and stitches with illustrations: and one that is recommended in connection with “A Lace Guide for Makers and Collectors” is:—

“Devon Pillow Lace, Its History and How to Make It” by A. Penderel Moody.

In an article written some years ago, Mrs. Florence G. Weber says, “At Burano in the Royal Lace School under Queen Margherita’s patronage, I found splendid conditions. The girls work from nine to twelve, and from two to four. The patterns are all dark colors. They wear clean cotton dresses and *dark* cotton aprons. Take note, feminine reader, you who put on a dazzling white apron when you sit down to fine work! It was my good fortune to see the girls come out at noon. They wear a cotton kerchief pinned over the head to keep their hair clean. Their shoes are simply a sole of wood held on by a leather strap over the instep. At every step, the wooden sole clicks on the street. As the girls poured out of the shop, the noise of their shoes reached us a block away, until the whole three hundred pairs of wooden soles clicking over the stone pavement produced in me much the same feeling as the musical rattle of hundreds of lace-bobbins. When I hear it blended with the soft voices of my girls, it suggests at once the combination of industry and the joy of youthful content. I was full of theories when I went to Europe: my experience with the girls in our shop had been that lace-making first of all is a joy to the worker. It is a pursuit so refined, so ennobling, that this fact alone is a plea for our industry in Boston. In Europe, my theories proved true. In the lace-making villages, the women are of superior type. They are never idle. Their manners and voices are gentle. Their work is a constant joy. Never did I find one who admitted it a strain

upon the eyes. Do not believe all the constantly published paragraphs about lace-makers going blind in factories! The lace is no longer made under painful conditions—in damp cellars. Good lace-makers are valuable to their employers and skill is to be treasured, not abused. They do not work in dark rooms at all, but in upper stories of well-lighted and well-ventilated buildings. Personal cleanliness is essential at all times.”

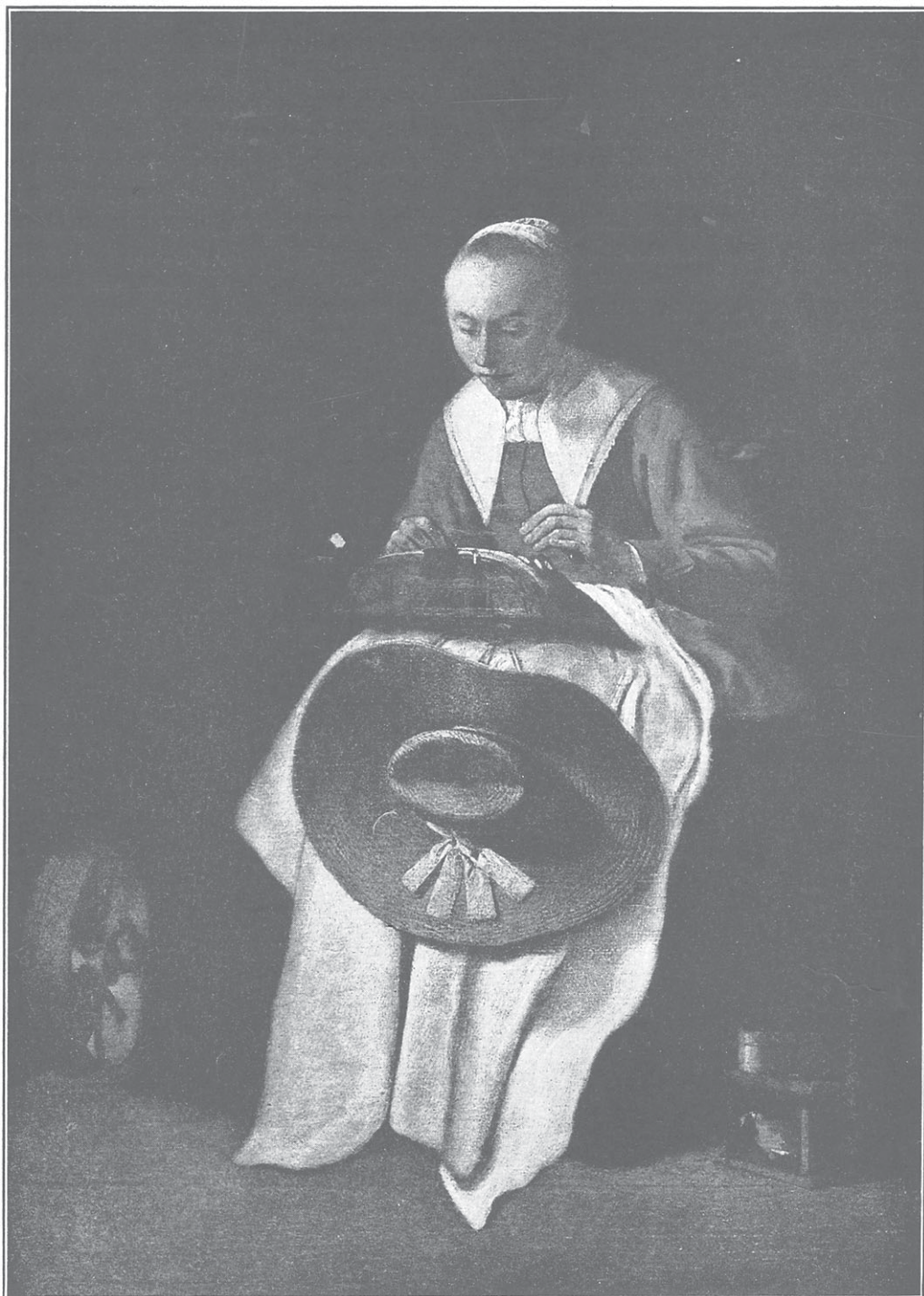
The following paragraph from “Lace-Making in the Midlands” by C. C. Channer and M. E. Roberts gives us another glimpse into the life of the lace-maker, showing us that in England as in Italy “there is a freemasonry between lace workers which, once formed, is very strong; a feeling of kinship which is not easily understood by those outside”—the “spell that lace seldom fails to throw over its devotees.”

“There are hundreds of women between sixty and ninety years of age quite unfit for any other kind of work who keep themselves by it in independence; any lace-buyer can count up a large number who keep their husbands as well—husbands past work, crippled, or blind, or bedridden. The old mother living in the son’s or daughter’s house, past being any assistance in the housework, feels the delight of not being a burden on the hard-pressed children. She can sit at her pillow part of the day and earn the four or five shillings a week which keeps her. Perhaps to the aged the occupation is almost as great a boon as the earnings, and this accounts for the intense pleasure with which the work is almost always spoken of. When sons and daughters are all grown up and gone away, the long days may be unspeakably dull to the old couple, but the wife can always make herself happy turning over the bobbins. We went to see a widow, over eighty years old, living all alone, and tried to buy some of her beautiful lace. ‘When my husband was alive,’ she said, ‘he didn’t care for me working at it, so I put it on one side; but now he’s dead, I couldn’t do without it, I should be so dull.’ She could not sell us any of her work, she had orders that would keep her busy for months to come.

“But it is not only the aged who are glad of the work; the mother of the family finds it a great help. When the housework is done, and the children are all away at school, she can sit down and work for a couple of hours, and the week’s earnings will be a comfortable addition to her man’s wages, especially when there is a large family. There is no other industry so convenient for the home. It is clean work and needs cleanliness, for lace must be spotlessly white if the worker is to get her full price. It creates no litter and no untidiness. The pillow stands by the window with a cloth thrown over it and the chair ready before it. When baby is put to sleep, the mother has but to lift the cloth and begin her work: there is no getting out of material and implements, and no putting away and clearing up when the children come home to tea. Where certain other work is taken at home, the littered floor and whirring machine make an unpleasant contrast to the tidiness and quietness of the bobbins with their little subdued rattle so pleasant to the ear. Lace-making is not tiring, nor in any way trying; given suitable spectacles for the old women, it is not at all trying to the eyes—indeed, an expert worker on a lace she knows well, looks at it no more than a needlewoman looks at a long seam. ‘I could do it with my eyes shut’ is a phrase one often hears of lace-making, but we take that statement for

what it is worth. It is not monotonous work, for even in the simplest lace the pattern creates a variety of motion and sufficient occupation for the mind. 'My mother always said that to sit down to her pillow was the best rest she could have after her work,' we have been told by the daughter of a famous lace-maker."

"Art gracieux, travail bienfaisant", wrote M. Engerand. "Sa nature même se concilie avec les obligations de la vie rurale; on le quitte et reprend sans dommage. C'est l'idéal d'un travail féminin, peu fatigant, presque récréatif, distingué, s'exerçant à la maison; dans la belle saison, en plein air ou sous les pommiers; procurant aux enfants un salaire presque immédiat, permettant aux vieilles de gagner quelque argent jusqu'à la mort. Est-il vraiment beaucoup d'industries plus touchantes, plus intéressantes, mieux adaptées aux nécessités de la vie des champs?"



THE LACE MAKER.  
By Pieter van den Bosch.

THE LACE-MAKER.

When in doubt, when in dread,  
When her sky's overblown,  
To the plier of thread—  
Gentle artist unknown—  
Comes the blessing of work,  
Of her fine, quiet work.

Her poor form can relax  
As with pillow she sits,  
Deftly weaving the flax  
That is wound on her sticks,  
On her bobbins is wound,  
To their spindles is bound.

Oh, such merry tools these,  
Quaintly carved and turned,  
Tinkling, trying to please  
With the lullabies, learned  
As they twist, mingle, toss  
In life's take, give and cross!

As the rhythmic repeat  
Of their come and their go  
Soon becalms by its beat,  
By its cadences, so  
Her resistance it smoothes,  
It uplifts and it soothes.

From her fingers is shed  
By the exercise light  
All the nerve-poison bred  
Through her worrisome plight;  
It unconsciously slips,  
As it were, from their tips.

Not, perhaps, sensing how :  
Yet her sore troubled mind  
"By the sweat of the brow"—  
The work's light though in kind—  
Has ceased fretting, grown clear,  
Forgot self, forgot fear.

Unpreoccupied, free  
And receptive at last,  
Like the heart of a wee  
Little child, unharrassed,  
Is the thread worker's soul,  
Ay, her patient-grown soul.

She can now hear the voice—  
That "still small voice" of God's—  
That leads all to rejoice,  
Fills their souls with the Lord's  
Inexpressible peace;  
Peace which never need cease

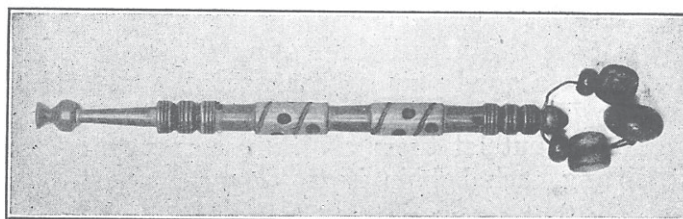
E'en midst tumult and war,  
If our part therein's just  
And we seek nothing more  
Than the duty we must  
Carry out and with cheer,  
Carry on without fear.

Thus her struggle so true  
That her heart's very beat  
Has rung upward and through  
To the Heavenly Feet:  
Yea, her effort sincere  
To do right, persevere,

Has brought insight and cheer,  
Taught her lace-maker's skill—  
Skill so oft without peer—  
Taught her faltering will,  
To work on, not to slack,  
To "look forward, not back":

That God helps us to cope  
With our troubles, if we  
Will keep on and but hope,  
Will but lowlier be,  
Not obsessed by dismay,  
Not obstructing the way:

Taught her hands and her mind  
Nimbly forward to fly,  
Spinning each in its kind,  
And with patience to ply,  
Weaving fabrics of worth,  
Adding grace to the Earth.



(From the Author's collection.)



## CHAPTER II

### SUGGESTIONS

*“Who would believe,” said the weaver of braid one day to his neighbor the lace-maker, “that 1 ell of thy lace should be worth more francs than 10 ells of 2 carat gold galloon?”*

*“Thou oughtest not be surprised,” she answered, “that my merchandise should have a value so greatly above thine; that is because Art is worth more than Matter.”*

—From *Thomas de Yriarte, 1750. Teneriffe.*

In the chapter on Tools in “Pillow Lace” by Elizabeth Mincoff and Margaret S. Marriage, the writer says:—

“Here I should like to protest against the hide-bound conservatism that rules—sad to say—especially in women’s handicrafts. Why should we so illiberally cling to some traditional way of holding the hands in our work as the only correct one? Why cannot we recognize the fact that our hands are shaped differently, the strength of our muscles balanced differently, that some are stronger in the wrist, some in the fingers, and so can never use their force to best advantage by all trying to pose themselves in some one accepted traditional way?

“In many parts it is traditionally correct to hold a great number of bobbins in the hands while working. It is possible in this way for some to economize the time they would spend in taking up and setting down the pairs in use. But that is no reason why the beginner should feel herself clumsy and amateurish because she can work better with only two pair in hand at a time. This is much less confusing, and I have known a fairly experienced worker to waste more than the time she gained in having the bobbins so close at hand, by being obliged to undo a good part of her work because she had got hold of the wrong pairs. The Flemish lace-makers, who work very fast indeed, retain no bobbins in the hands, but let them all lie in a row on a stiff card fastened across the pillow, lifting each bobbin in turn over the next.

“Work in the way that comes natural to you. There is no need to follow slavishly the rules laid down in this or in any other book, in order to become expert. If the instructions given here appear precise and dogmatic, it is because to give a choice of methods confuses and worries the beginner, not that only one road ‘leads to Rome.’ Later on, the worker, gaining experience, will find short cuts and ways of her own.

“Take pains to find the most comfortable pose for working, the best heights for table, stand, and chair, so that you do not have to bend over your work, nor fatigue your arms with raising them unduly. These details, un-

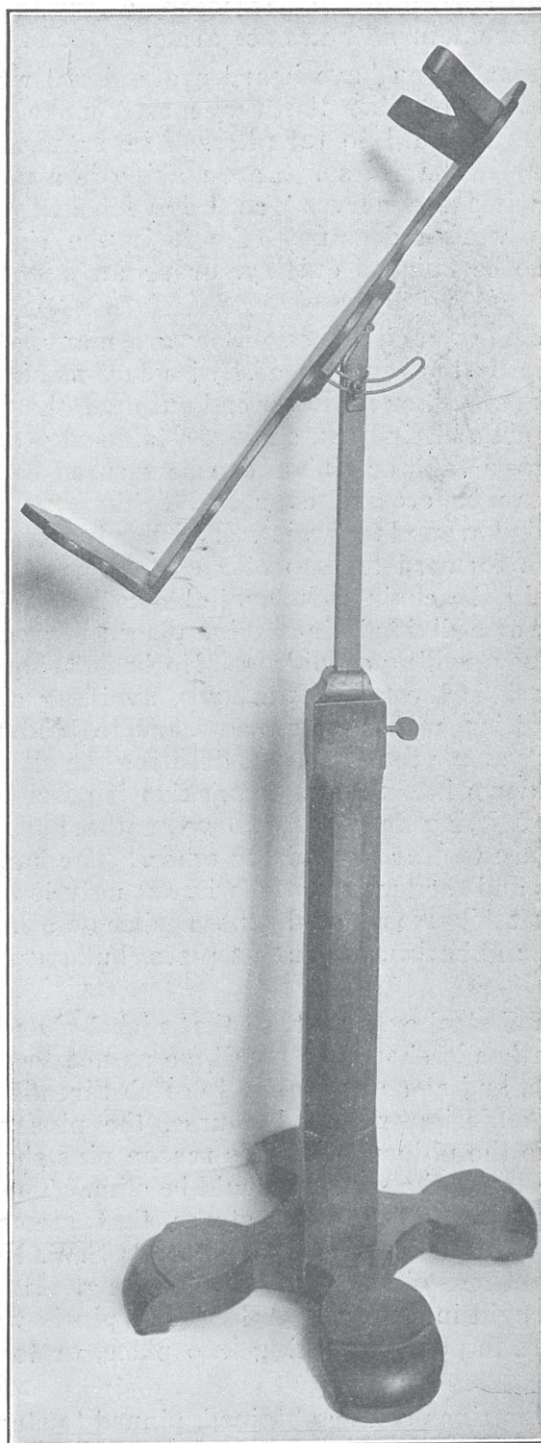
noticed at first through absorption in the work, afterwards make themselves most unpleasantly apparent in stiff neck or arms.

“Do not hurry because you have heard professional workers clicking their bobbins at a great rate; remember that they mostly make one pattern day after day. The amateur has no need to turn herself into a machine, and cannot expect to work as fast as if she did so. Lace-making is a pleasant and soothing employment; if it ‘excites the nerves,’ as I have heard German ladies complain, it is because the worker does not take it in the right spirit, either regarding it as a task to be finished quickly, or as an opportunity of ‘showing off.’ ”

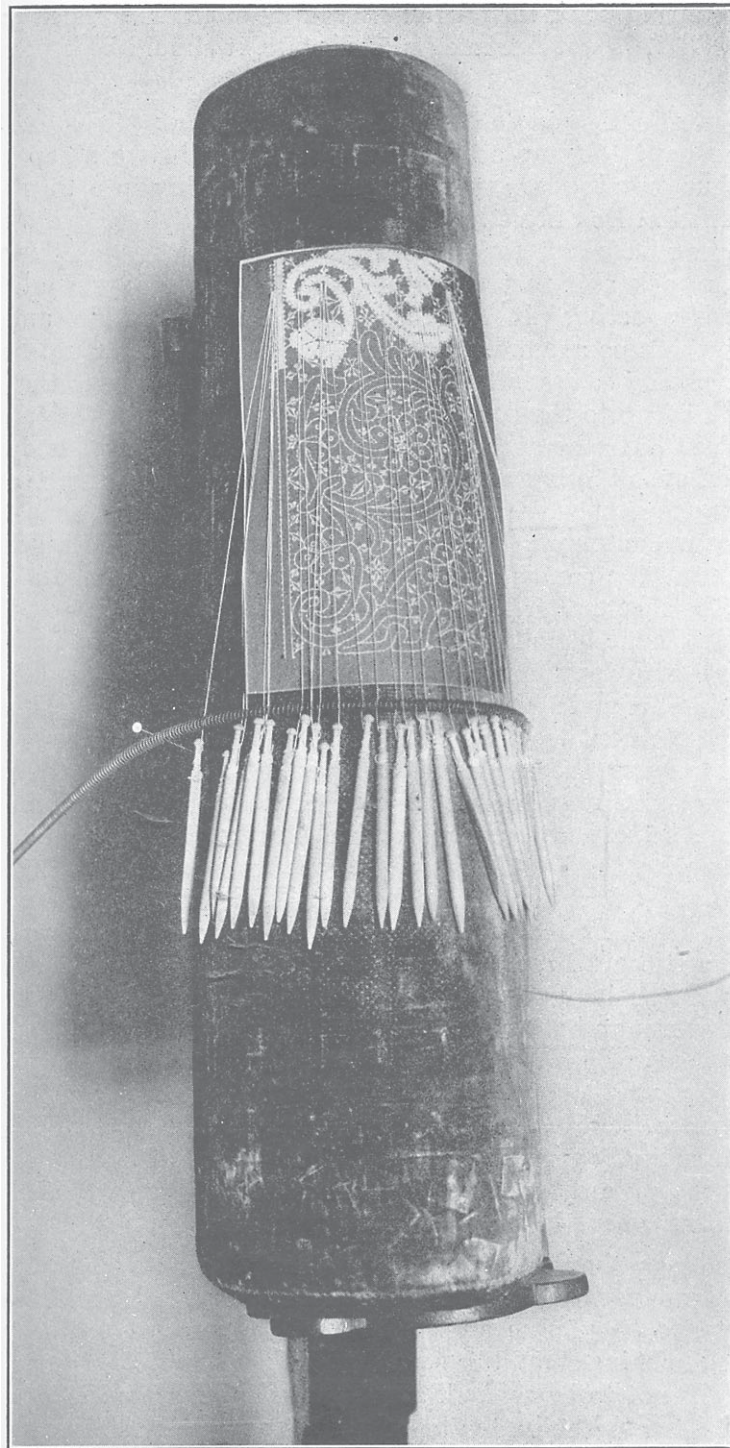
The advantages of the Spanish, lace pillow are many. This upright, cylindrical pillow, used also by the revivors of Swiss lace-making, can be placed in an adjustable easel-like stand, or its lower end put upon the worker’s knees, while the upper end leans upon a chair-back, against a table-edge or wall; or should the lace-maker be outdoors, a tape or ribbon can be secured behind the pillow by a pin, then this band can be crossed over and behind the worker’s shoulders, brought forward and tied around the waist. The disadvantage of this last method is that when one leans forward to inspect a certain point, the pillow tips forward with one. Should the chair-backs available be rounded up instead of being scooped, a soft pillow, or a divided air-cushion placed between cushion and chair will keep the former from rolling or sliding. No basket, box, table or foot-stool is necessary. The work is level with the eyes, avoiding a bent-necked, stooping, hollow-chested position, making it unnecessary to hold the arms in a tiresome, spread-eagle way above the work, but allowing the elbows to fall naturally, for the bobbins hang down into the hands, making it possible to manipulate sixteen at once, instead of lifting one slowly above another; or in an effort to hurry, throwing one out of place too far beyond the other. The hanging of the bobbins keeps the threads taut and the lace smooth, without ugly loops. Suspended bobbins do not slip out of their nooses as do those lying on a horizontal pillow, nor can they roll sideways and backwards out of place, but naturally remain on the front of the cushion.

Brass pins bend and steel ones rust, so that nickel-plated tin seem to be the most all-around. The heads should be small, so as not to obstruct the view of the work beneath them, and so as not easily to catch threads when one is making a serpentine or tape-like design, when, of course, the pins are supposed to be pushed all the way into the pillow. For this reason pins should not be too long, and on account of fine laces, the shanks should be slim. The ordinary pin found in nearly all large American department stores that seems best to fulfil all these requirements, is Kirby, Beard and Company’s S.W. Ne Plus Ultra, Solid Head, Smooth, Adamantine Points,  $\frac{3}{4}$  of an inch long. However, special lace-makers’ pins can be bought in Europe. A long fine pin is very useful in reaching in among the others to push something into place, or to assist in untying a knot.

Long, spiral, steel springs can be obtained, pinned to stand out straight horizontally against the cushion, or wrapped around it and hooked behind, at a height or level just above the heads of the bobbins, so the threads will fall between its meshes and remain in place. To prevent having to lift each thread out from



ADJUSTABLE EASEL-LIKE STAND FOR SPANISH LACE PILLOW.



LONG, SPIRAL SPRING IN PLACE.

a deep cleft between spirals, the spring should be of small diameter; say a quarter of an inch. If it is not brass or nickel plate, it should be kept carefully free of rust.

One can conveniently couch hundreds of bobbins or sticks in the order in which they are used by laying a broad tape or ribbon between superimposed layers of them, thus keeping an upper layer from falling into those beneath. A long tape is pinned at its centre to the middle of the pillow, and the right-hand end forms a zigzag back and forth from the centre to the right-hand edge. The left end zigzags back and forth between the left-hand layers of bobbins. Of course, a large supporting pin has to be placed in the middle and at each end to turn or wrap the tape around. The outer edge bobbins should be placed first, the left-hand ones way to the left, the right-hand ones way to the right. Then both sides are filled up to the centre pin, pair by pair. Now the tape, starting at the middle, is laid flatly over this first layer of bobbins, each end of the tape in its own direction over the big end pins. Starting at the centre from where one left off, adhering to respective sides, another layer of bobbins is couched until one reaches the two outer pins; when the tape going around these pins, returns to be folded around the centre support, so that more bobbins can be added; and so on. When the lace-maker is using the bottom-most bobbins at the left of the lace, the other left edge bobbins are laid in the same orderly fashion upon the right-hand ones—with tape between, of course. Thus, first the left is laid upon the right-hand pile, then vice versa; and if done regularly, the bobbin next wanted will generally be the next to hand. Long stiff pins can be ranged fan-like to separate pairs, or to hang successive pairs upon. This avoids confusion, broken threads, knots, eye-strain and loss of time. Some schools teach that it is advisable to adhere to a fixed, orderly method of starting lace, and on account of the securing of cutworks, the left side has proved the more advantageous to begin from. Therefore, by first couching the right-hand bobbins, the left-hand ones come nearer the top. In many cases, however, it is just as easy to begin weaving at the centre without first unpling the bobbins. To unpile, one lays the top left-hand layer of bobbins upon the top right-hand layer, doubles back the right-hand tape once more, and so forth until the bottom or edge left-hand bobbins are exposed, ready for working. One then works layer by layer towards the centre. A pillow should never be put aside without first securing a ribbon firmly over even the top layer of bobbins and pinning it down tightly, so nothing can slip and no one can inadvertently upset the work. Time is not then lost in recommencing later on. And the pillow, first swathed in a roll of clean, washable linen or silk, can be safely taken about in a shawl-strap or steamer-rug roll.

This inside cover should be kept around the pillow even at home, to prevent dust or insects from settling upon the lace, and to lay under and behind the cushion when in use, to keep pins on the back of it from scratching wall or furniture. Cover and bobbins should be scrubbed before starting a new piece of work; but bobbins ought not to be soaked, as they are liable to warp. Should a creamy lace be desired, it would be better to rely upon unbleached linen, than upon the discoloration that comes from careless handling, for this of course, rots the thread and lessens the value of the product. Moreover, should the work become more tawny than intended and so require washing, there is risk of spoiling the original



SHOWING BOBBINS COUCHED BETWEEN BANDS OF RIBBON.

charm of its delicate and perishable web. A damp washcloth can be kept in a rubber sponge bag or pocket at one's side and used whenever the hands feel sticky. Or those who suffer from moist hands, can use some of the various toilet preparations on the market; keeping the hands soft, nevertheless, by the use of some soothing balm or lotion.

When tape laces are made on the Spanish or Mexican pillow, a stiff felt not quite half an inch thick and about ten inches square, is attached to the pillow by one or two pins and turned or tipped from side to side as the serpentine design progresses. The bobbins therefore, always hang in the normal position and do not entangle themselves helter-skelter by catching in pins behind them in the work already completed. Such felt can be procured at a harness shop; or better still, at a felt manufacturer's.

In making long continuous strips of lace, when the lower part of the modern Swiss pillow is reached, a ribbon is laid under all the bobbins, and in tying, the outer bobbins are lifted upward and inward. This bunch is held in one hand while the last inch of work and pins are removed from the pattern. These pins should be laid over the corresponding part of the pattern on the upper part of the cushion, the bobbins so supported that the threads will not pull, and the pins pushed into their new places, thus firmly securing an inch of lace from which to work. In moving, the pins ought not to be pulled out of the lace, but only out of the pricking. The ribbon can now be removed and weaving continued.

Art needlework departments and fancy work shops keep pointed and blunt ended tweezers, which save one's nails and fingers a good deal of damage in removing pins.

The cylindrical pillow is about 26 inches long by 7 inches in diameter. Long clean straw is tightly tied together, some of the heads of the straw placed alongside some of the stalk ends to assure even thickness. If the cushion is thin and slight in diameter, there is less width of surface upon which to spread the bobbins. When the desired diameter has been obtained, the ends of the straw are chopped off to the correct length. A heavy roll of ticking or denham is sewed tightly over the straw and two circular ends are sewed on.

Short or long pattern-prickings can be used upon this upright pillow, and two or three different pieces of lace can be in the making at once on different sides of the cushion, thus varying the work and relieving possible monotony. Two exactly similar, short patterns can be used on no matter what type of cushion, by placing one alternately below the other, and when the first one is all worked and the pins removed, placing that in turn below the one which was previously below it. It is easier to see and work on a dark pattern with light lines than on a light pricking with black lines, as white threads stand out more distinctly against a dark background.

Bahrenburg, 401 Lafayette Street, New York City, sells a soft, light green "Mytho" Bristol board No. 533, 20 by 32 inches, that is light enough to show ink marks clearly, dull enough to rest the eyes, and is interlined with muslin to prevent tearing; an excellent material for bobbin lace prickings.

If one sits with a window or lamp directly to the right or left, one side of the thread is in the light, the other in the shadow, thus showing more plainly than when the light comes over the shoulder making all the threads dead white, not

outlining one against the other. Splendid adjustable lamps now come, throwing their light in four directions. The three direction lamps are not fully adequate, and the addition of a movable blinder is a great help. The three directions in which many lamps move, are a sliding up and down motion, a swinging to the right and left, and a tilting to the right and left. They should also *tilt* or turn up and down as well as slide, just as a snake-necked lamp will; for the light should not shine downwards through the lace pins, casting shadows onto the working space, but upwards through the working place in among the pins, so the work just finished can also be observed. And the light beams should not flare out sideways into one's eyes. There is a modern theory that one should not look through a layer of darkness into a band of light, as this might cause a contradictory contraction and expansion of the pupil of the eye. But to execute lace in a diffused light is certainly very trying. The happy medium might be to place oneself in a broad, general light and then add a concentrated light directed solely upon the work. In this connection it may be interesting to note that in European lace-making communities, each worker has a bottle or jar of water tinted blue which she places in front of a candle or lamp to concentrate yet soften the light thrown upon her pillow.

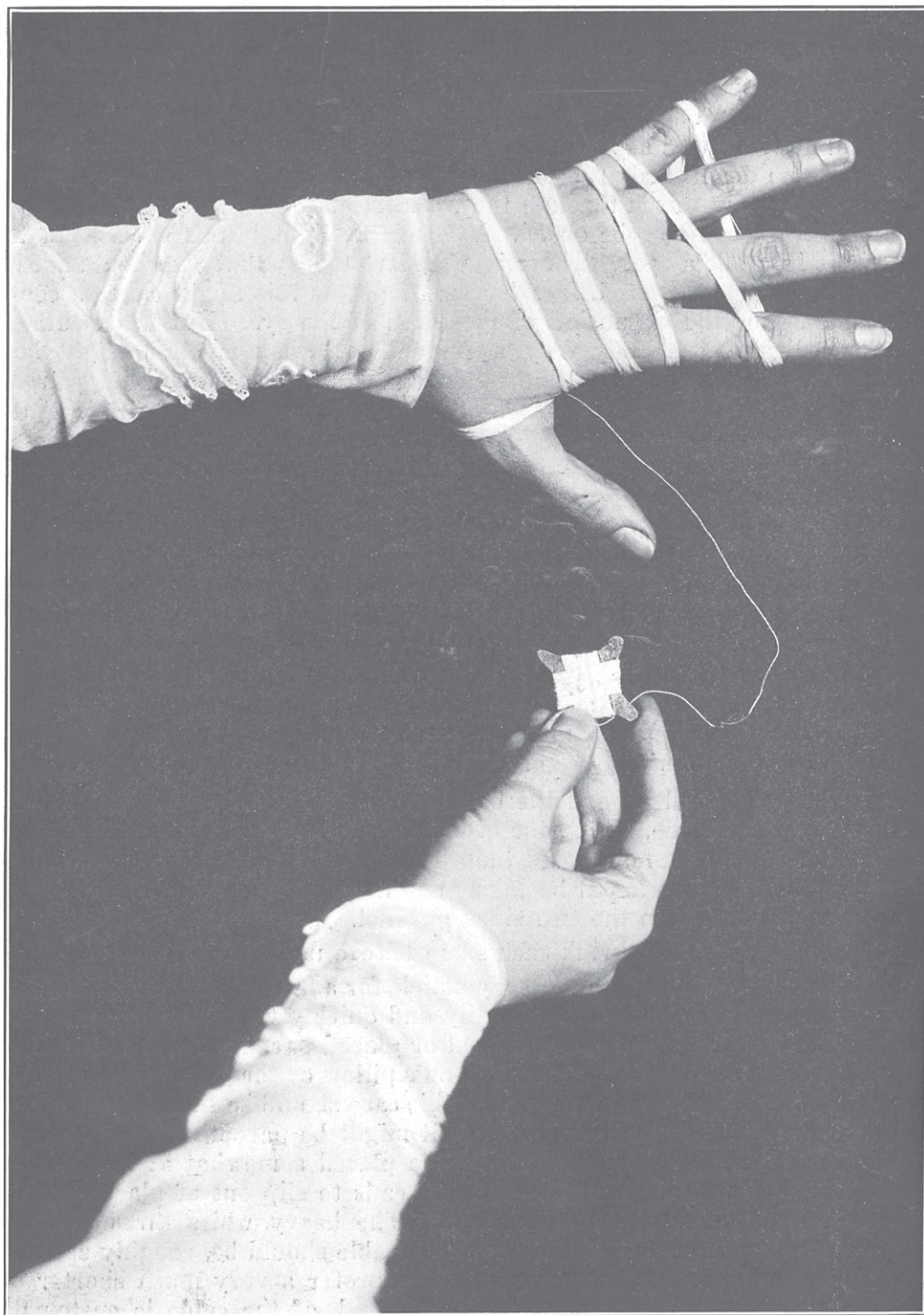
In weaving wide lace, also in using fine thread, or for the so-called Italian method (that is, sewing or crochetage), slim, pointed Devonshire bobbins will be found to take up much less room, and their pointedness and lack of protruding flanges (the thread space is indented) allow them to slip easily through a loop. See the illustration in the lower right-hand corner of the sampler diagram.

A reel or yarn winder, though convenient, can be dispensed with, as a skein of thread can be held around the left hand and wound onto a spool or bit of cardboard in the right hand, by just placing one end of the skein over the left thumb, bringing the skein across the inside of the hand and around, across the back; again over the palm and around the back a second time; then across the inside of the fingers a third time, laying the other end of the skein around the little finger. The fingers and thumb should then be stretched apart to keep the thread from slipping off. Care should be taken not to twist one strand of the skein over the other, but to keep the two sides parallel.

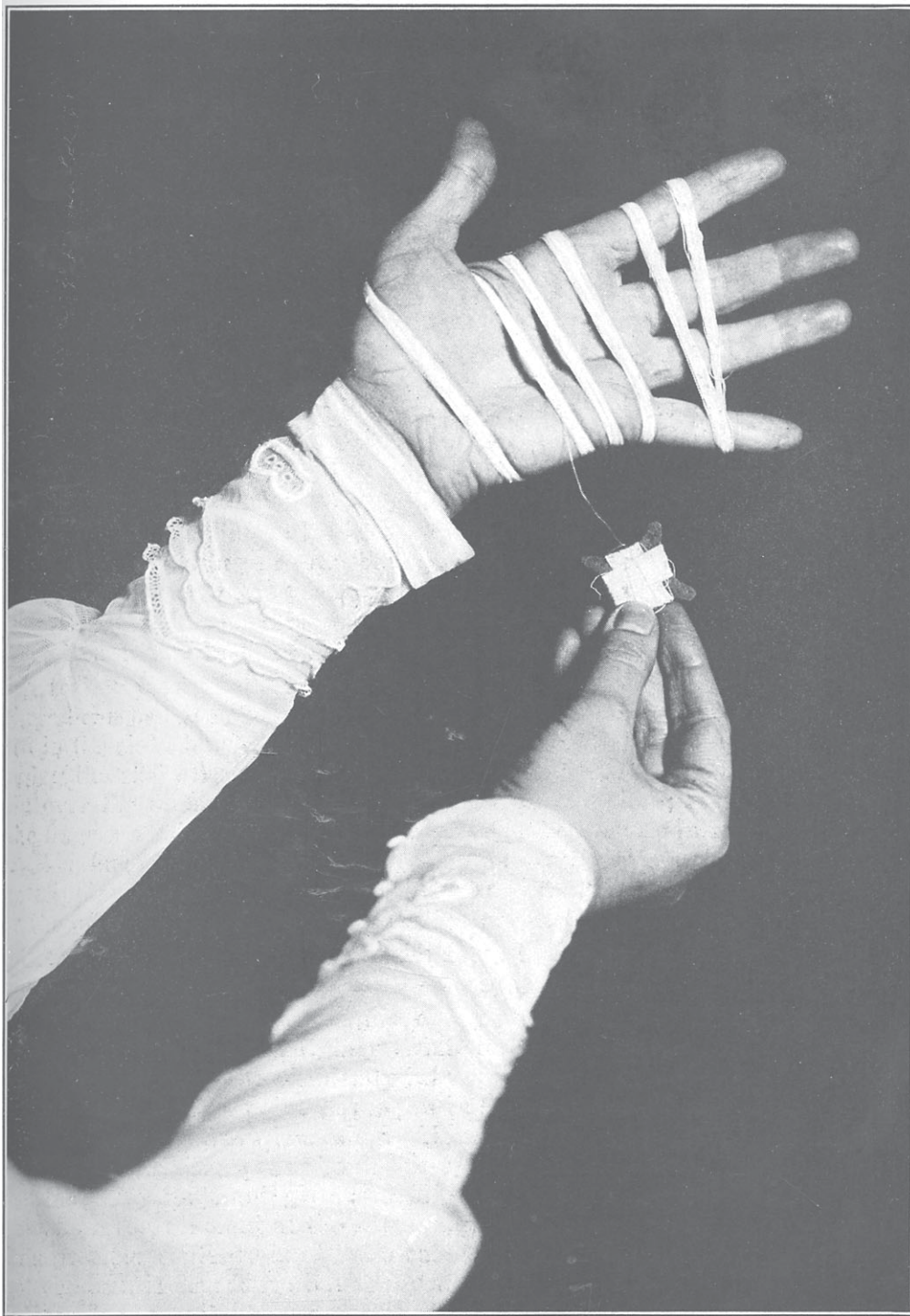
Some people prefer to shrink each skein before using it.

A bobbin winder is an unnecessary article for a lace-maker to store or carry about with her, as the bobbins can be easily and quickly wound by tying a heavy white thread, preferably a tightly twisted or glazed one, single or doubled, to a long pin, and sticking the pin firmly into one's pillow or the upholstered arm of a convenient chair. The point of the pin in this case should be slanted towards one to anchor the work, as in hemming. Here it might be parenthetically said, that in bobbin lace-making, pins should always be placed somewhat at this angle in order that they may not give and allow threads to slip out of place; but they should, however, all slant at the same angle. The heavy white thread referred to in a previous sentence is called a cable. A cable should be, roughly speaking, about eighteen inches long: but many workers prefer a very much shorter one. The loose, lower part, not necessarily the very end, of the cable is customarily held firmly by the left thumb twice around the forefinger of the left hand, coming up in front of it. To secure the lace thread to the bobbin, an end should

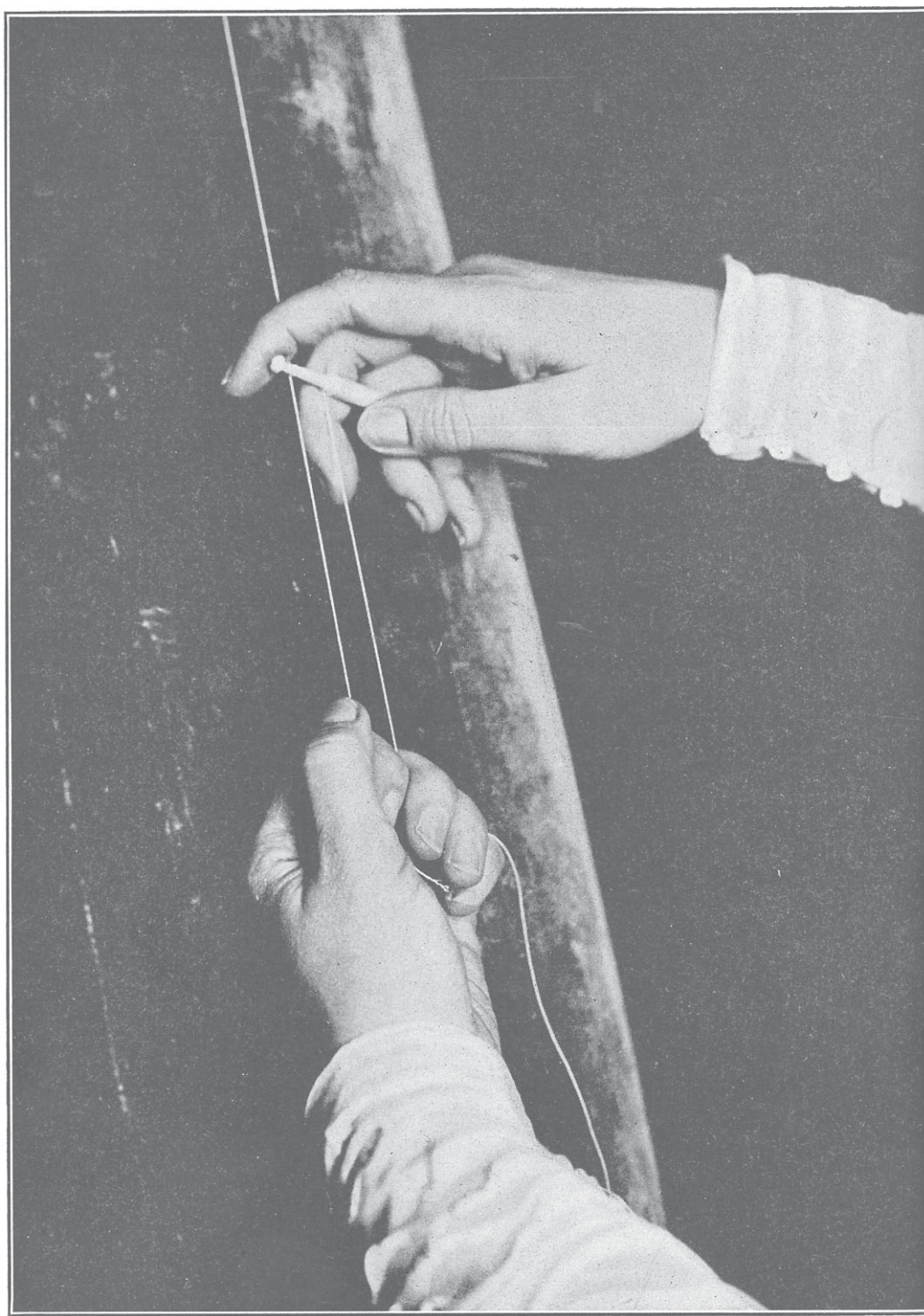




PLACING ONE END OF SKEIN OVER THE LEFT THUMB.



LAYING THE OTHER END OF THE SKEIN AROUND THE LITTLE FINGER.

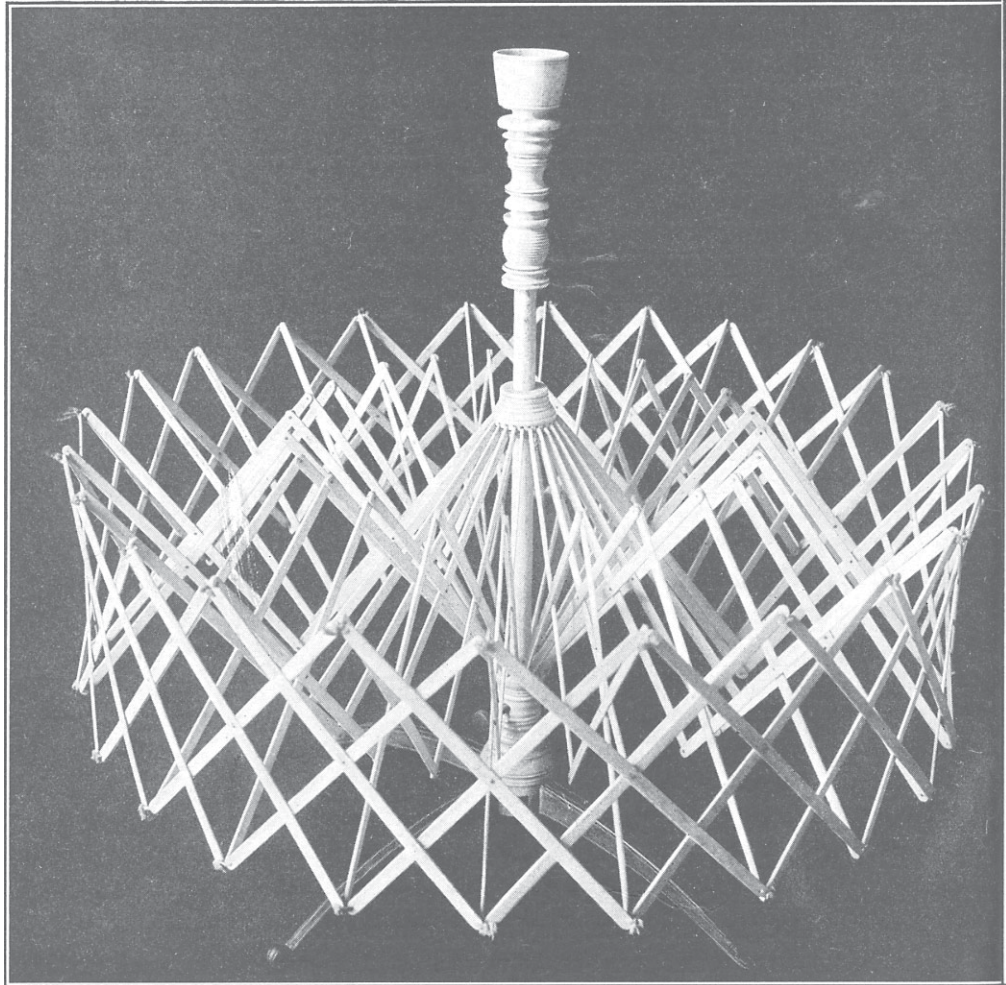


BOBBINS CAN BE EASILY AND QUICKLY WOUND.

be placed towards the right across the handle flange at the lower end of the spindle and held there for a moment by the right forefinger. Then winding the thread twice down behind the back and up around the front of the spindle, one turns the thread end back towards the left across these two twists, using the left thumb and forefinger, replacing the right-hand finger to secure the reversed end, while one continues to wind three or four rounds of thread on top of it. The worker can then begin using the cable, in the meantime replacing the first right-hand finger by the second if necessary. The lace spool or thread holder is laid in one's lap or somewhere else just below the left hand, and the lace thread comes up to the bobbin on which it is to be wound, behind the little and forefingers, in front of the two center ones of the left hand. This permits of an adjustable tension. The bobbin is held horizontally in the right hand with its head towards the left, the handle sloped slightly to the right to make the thread wind nearer the handle end than the cable end of the spindle. The thread groove around the head of the bobbin or upper end of its spindle just next to the spreading head flange, is laid in front of and against the cable. The lower end of the cable is then brought up in front of, over the bobbin, and down behind it, making one loop around—without a knot. The bobbin should slip or slide up and down in this loop, so the loop ought not to be kept too tight or the bobbin cannot move. If, however, the cable is too loose, the bobbin will slip out. Practically the whole trick lies in this tension: but that this is easily and quickly mastered, is shown by the fact that some little four-year-old, meningitis patients learned it without difficulty. The cable must be around the stick only, not in with the thread, or the bobbin cannot turn. The two first fingers of the right hand are placed above and down behind the bobbin to the left of its handle-flange, the other two right-hand fingers are similarly placed: but to the right of the flange: the forefinger to the left of the cable, the other three to the right, one over the thread or spindle part, two over the handle. This keeps the bobbin properly centered, and these fingers are used to push or slide the bobbin down the cable, allowing the stick to roll. The thumb of the right hand is placed below the bobbin to the right of the cable and handle-flange, in what is the slender part of most bobbin handles, thus leaving a clear view of whether the thread is winding smoothly; and pushing the stick upwards on the return movement without the bobbin's rolling. To prevent its rolling, the thumb, of course, grips it more tightly for the moment. Once this simple trick is mastered, it seems very easy and is great fun; in fact, one feels as though one were playing a game rather than really working.

If the bobbins are wound on the two ends of the same thread, winding the first from the spool or ball, then measuring and cutting off what one wants for the second stick, no knot appears at the beginning of the lace. Knots, of course, have to be avoided in the midst of fine work, when one is adding an extra pair astride the weavers right in the middle, where there is no seam or pin. Beginners find it easier to knot two threads together around a pin at the start of a new piece: for otherwise until a little lace has been woven, securing the threads, one bobbin of a pair, when pulled, pulls up its mate on the other end of the thread. To wind sticks in advance and keep them until needed without tangling, one can

wind each bobbin right up to the middle of the thread, there making the usual slip-noose, bringing the second stick close up to the first, with not more than a half inch of loose thread between them. Should one wish, an elastic band can then be slipped over the two handles.



OLD RHODE ISLAND WHALE-IVORY REEL, WINDER OR "SWIFT."  
(From the Author's collection.)

## CHAPTER III

### EXPLANATIONS AND NOMENCLATURE

*“The most perfect must by reason of its very perfection lack the impression of life which the very faults and irregularities of human handiwork can alone produce.”*

There are two general definitions of lace:—one, that it is any fancy work which consists of more or about as much open space as solid part, including such products as drawn-work, reticello, cutwork, punched-work, darned net or tambour work, and Carrickmacross, which is the application of muslin onto net;—the other, that lace is evolved entirely from a simple length of thread, without the foundation or addition of linen, net or any other fabric. Such laces are netting, macramé, needle-point, bobbin lace, knitting, crochet and tatting.

Carità says: “The following words of Charles Blanc very graphically convey the pleasure that will assuredly result from attempting to work out the many intricate and clever stitches handed down to us through the ages.

“‘When we see these traceries so skilfully plaited in which straight lines and curves intermingle, cross, branch out, disappear and recur, we experience a high pleasure in unravelling a puzzle which at first perhaps appeared to be undecipherable, and in acknowledging that a latent arrangement may be recognized in what at first and at a distance seems an inextricable confusion.’”

### TERMS

By twisting is meant, placing the right-hand bobbin over the left of the same pair.

By crossing is meant, placing the left-hand bobbin of the right-hand pair under the right-hand bobbin of the left pair.

By sewing, racrochage or crochetaige is meant, hooking one thread of a pair through a small opening, usually a pin hole, by means of a fine crochet hook or pin: then passing the other bobbin of the pair through this loop, and closing the loop by pulling up the first bobbin.

By closing is meant making the same stitch after placing a pin, as one made just prior to placing it.

By half-stitch is meant twisting, crossing.

By cloth or linen stitch is meant crossing, twisting, crossing.

By whole or double stitch is meant the half-stitch repeated.

By Winkie Pin is meant an edge where the weaver comes out (sometimes twisted, sometimes not) around a pin and returns to its former work. This edge is made up of many tiny loops.

By Bohemian Edge is meant an edge where the weaver comes out from its work and (generally after being twisted) is woven through an outside, hanging,

waiting pair; which then becomes the new weaver, going around a pin back into the work proper, while the former weaver hangs idly awaiting the next similar edge operation. The pin is not closed. In this way an extra pair is required, as the weavers alternate in their work. The edge formed has a solid outline.

“Wincken” is the Dutch word for a quick movement, hence the English word “wink.” A winkie pin edge can be made in less time and with fewer pairs than a Bohemian edge with its outside couples and extra twisting.

Just here it should perhaps be added that different authors use various terms for the same stitch or instrument, as indicated in the following five-language, lace nomenclature. Moreover, teachers vary in their instruction for forming even the elementary half, linen and whole stitches. For example:—

The “Priscilla Bobbin Lace Book” says:

Half throw—twist, cross. Whole throw—twist, cross, twist, cross.

The “D. M. C. Library Encyclopedia of Needlework” says:

Half passing—twist, cross. Double passing—twist, cross, twist, cross.

“Pillow Lace” says:

Half stitch—twist, cross. Cloth or whole stitch—cross, twist, cross.

“Die Klöppelspitzen” says:

Halbschlag—twist, cross. Ganzschlag—twist, cross, twist, cross.

“A Text Book on Cluny and Torchon Laces” by M. E. Woodward, says:

Half point—cross, twist. A point—repeat the preceding.

Point matte—cross, twist cross.

“The Art of Bobbin Lace” says:

Half stitch—cross, twist. Cloth stitch—cross, twist, cross.

“Devon Pillow Lace” says:

Half stitch—cross, twist. Whole stitch—cross, twist, cross.

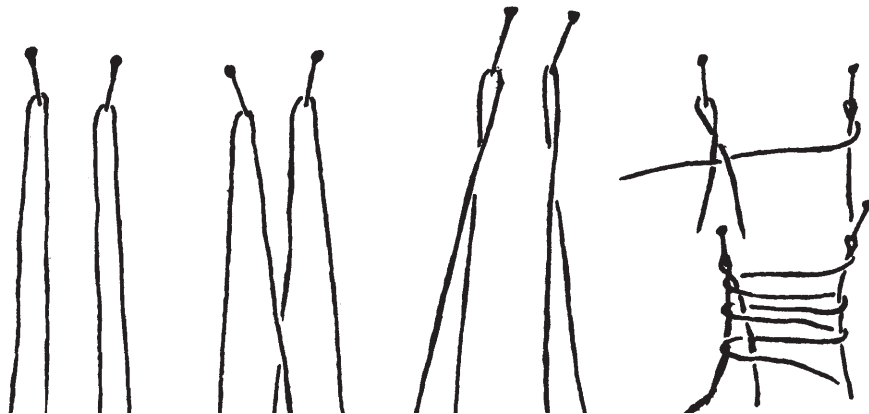
The Torchon Coöperative Lace Company, formerly of Chicago, says:

Half throw—cross, twist. Linen ground—cross, twist, cross. Whole throw—cross, twist, cross, twist.

The “Manuel de Dentelles aux Fuseaux” says:

Demi-point—twist, cross. Point entier—cross, twist, cross.

I have, therefore, chosen the system which appealed to me as the more logical and thorough, although either method uniformly and consistently followed, will give the same result.



*Note: In the book, the drawings above are upside down. That has been corrected here.*

In describing the following meshes, the author has often stated that it requires so and so many bobbins for the making of a certain stitch. In this case, however, for the sake of making the explanation clear, the stitch has been isolated and described as though it were going to be woven all by itself. Should the maker wish to have several continuous lines or columns of any such mesh, not so many bobbins would be required as might at first appear. That is, if the description says that one mesh requires eight bobbins and one is about to make six such stitches side by side, it will not be necessary to use six times eight bobbins, for there is more or less give and take between pairs; that is, the strand which forms the left edge of one mesh also forms the right-hand border of an adjoining stitch.

### A LACE STUDENT'S NOMENCLATURE

*“A small thing may make Beauty,  
Yet Beauty is no small thing.”*

*—Michelangelo.*

The following lace vocabulary or, more correctly speaking, nomenclature, can be largely supplemented and improved by readers who are linguists or who have studied abroad. There are spaces where missing or more appropriate words can be inserted, giving to each volume an added and individual value. In addition to the knowledge of terms gained by the author in studying lace-making and its history in different European countries, many—very many—dictionaries and technical books have been used in checking and counter-checking, and a number of foreign authorities consulted.

The names of stitches and varieties of lace are not included. See the index for a partial list of these: but the nomenclature applies to knotted, knitted, crocheted, needle, bobbin, run, applied and mixed lace: not, however, to the machine-made. Designing, laundering and historical terms also are given; as well as the names of those articles frequently made of lace or trimmed with it, and the tools, materials, et cetera, used in making it.



ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
— — A — —				
Ability, dexterity, deftness	l'habileté, la dextérité, l'adresse	l'intelligente	la dexteridad, la habilidad	die Fähigkeit, die Fertigkeit, die Geschicklichkeit
Adapt, to, reconstruct, to	adapter, ajustar, reconstruire	adattare	adaptar, ajustar	anpassen
Admirer: see <i>Amateur</i>				
Agate: see <i>Puff iron</i>				
Agent, commission agent, middleman, collector, buyer, factor	la factrice, le facteur, la koopvrouw, la factresse, l'intermédiaire	l'agente, il fattore	el factor, el agente	die Käuferin, die Kommissionärin, der Geschäftsträger
Alb	l'aube	il camice	el alba	das Chorhemd
Album	l'album	l'album, il libretto dei ricordi	el album	das Musterbuch
Aloe (tree)	l'aloès	l'aloè	el áloe	die Aloe
Alpaca: see <i>Mohair</i>				
Altar-cloth, cerecloth	la nappe d'autel	l'altare	la sabanilla	das Altartuch, die Altardecke
Altar-hangings, altar-curtain	le parement d'autel	il paramento	la colgadura de altar	der Altarbehang
Amateur (beginner, not professionally trained)	le commençant, la commençante	l'incominciato	el aficionado	der Anfänger
Amateur (lover, fancier, admirer)	l'amateur, l'amatrice	il dilettante	el aficionado	der Amateur
Amber	l'ambre	l'ambra	el ambar	der Bernstein
American (adj.)	américain -e	americano	americano	amerikanisch
Angel	l'ange	l'angelo	el ángel	der Engel
Aniline, anilin: see <i>Dyestuff</i>	l'aniline	l'anilino	la anilina	die Anilin
Antimacassar: see <i>Tidy</i>	l'antimacassar, la pommadière, le dessus de fauteuil	l'antimacassar	el antimacassar	der Schorner, die Schutzdecke, die Sofadecke zum Schutze gegen Haaröflecke
Antique (adj.)	antique	antico, vetusto, antichico	antiguo	alt, antik
Apparatus: see <i>Tool</i>	l'appareil, l'ustensile, l'outil	l'apparecchio	el aparato	der Apparat
Applier (of lace)	l'appliqueuse	l'applicatrice	la aplicadora	die Auflegerin
Apply, to, onlay, to: see <i>Setting</i>	appliquer	applicare	aplicar	auflegen
Apprentice	l'apprentie	l'apprendista	el aprendiz	der Lehrling, das Lehrlingmädchen
Apprenticeship	l'apprentissage	il tirocinio	el aprendizaje	die Lehrzeit
Apron	le tablier	il grembiale	el delantal	die Schürze
Arabesque	l'arabesque	l'arabesco	lo arabesco	die Arabeske
Arrangement, disposition	l'arrangement, l'agencement, l'ordonnance	l'ordine	la disposición	die Anordnung
Artist	l'artiste	l'artista	el artista	der Künstler
Asbestos, amianthus, amianth	l'amiante	?	el asbestos	der Asbest
Assemblage	l'assemblage, le point de raccroc, le rucroc	il redunamento, la commessura	el conjunto	das Zusammensetzen
Attach, to: see <i>Tie, to</i>				
Auction, sale: see <i>Fair</i>	la vente, l'enchère	la vendita	la subasta pública, la almoneda	die Versteigerung, die Auction, die Gant
Authority: see <i>Connoisseur</i> : see <i>Expert</i>	l'autorité	l'autorità	la autoridad	die Autorität

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
— —B— —				
Backed (cloth or linen) (adj.) Background: see <i>Ground</i> .	monté -e	montato	apoyado, sostenido	verstärkt
Back-stitch	le point arrière	il punto in dietro	el punto-atrás, el pespunto	der Steppstich
Backwards, the wrong way, against the grain	à rebours	in dietro	contra pelo, al revés	rückwärts
Bag	le sac	il sacco	el saquito, la bolsa de mano	der Beutel, der Sack
Ball, clew: see <i>Bottom</i>	la boule, la pelote, le peloton	il gomitolo, la gomitata	el ovillo	der Knäuel, der Ball
Band: see <i>Stripe</i> : see <i>Row</i>	la bande	la striscia, la lista, la benda	la venda	das Band
Band (for cap)	la passe	l'ala	el ala, la banda	das Haubenband
Bangle: see <i>Yarn-holder</i>				
Bar, rod: see <i>Pearl-rie</i> : see <i>Stripe</i>	la barre	la barra, la stanga	la barra, la varilla	der Stift
Barker, decoy	le raccoleur	?	el reclamo	der Marktschreier, der Werber, der Schreier
Baste, to, tack, to	faufiler, bâtir	imbastire	hilvanar	reihen, bastan
Bath - mantle, bath set	l'équipage de bain (descente de bain, sac à odeurs, serviettes, peignoirs, garnitures de bain avec volant)	l'équipage di bagno	el equipo de baño	der Bade-mantel
Bead	la perle	la perla	el abalorio	die Perle
Bead edge, beading, narrow edge finish: see <i>Edging</i>	la dentelle étroite	il orlo	el encaje estrecho	?
Beading, seaming, spacing: see <i>Insertion</i>	le trou-trou, l'entre-lac, l'entrelas	la passa nastri	el borde, la pestaña	der Kettenzug, der Einsatz
Beautiful (adj.): see <i>Pretty</i>	beau, bel-le	bello	bello, hermoso	schön
Bedsread, counterpane, quilt	le couvre-lit, la courte-pointe, le couvre-pied, la couverture, la couverte de parade	il coltre, la coperta	la colcha, la sobrecama, el cobertor	die Bettdecke
Bee	l'avette, l'abeille, l'apette	il circolo di cucire	la colmena	das Nährkränzchen
Beginner: see <i>Amateur</i>				
Belgian (adj.)	belge	belgica	bélgico	belgisch
Bertha, fall	la berthe, le godet	la ciotola, il scodellino	la berta	der Spitzenkragen
Bias, on the bias	en biais	sbieco, sghembo	al sesgo	die schiefe Richtung, in schiefer Richtung, schräg
Bib	la bavette, le bavoir	il bavaglio	el babero	das Lätzchen
Binding off: see <i>Casting off</i>				
Black (adj.)	noir	nero	negro	schwarz
Blade	la lame	la lastra, la lama, la laminetta	la hoja	die Klinge
blind pin: see <i>Fal-se stitch</i>				

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Blonde, flaxen, silken: see <i>Silk</i> : see <i>Cream colored</i> : see <i>Ecreu</i>	la blonde, la bisette	il merletto di seta	el encaje o la blonda, hecho de seda	die Blonden
Blue (adj.)	bleu -e	turchino, azzurro, cilestro	azul	blau
Blunt, obtuse (adj.)	émoussé, épointé, contondant	ottuso, grossolano	embotado	stumpf
Blunt (needle) (sub.)	?	l'ago contundente	la aguja embotada	?
Bob: see <i>Crown</i>				
Bobbin, stick	le fuseau	i fuselli, i piombini, i piombi, il mazzette	los palillos	der Klöppel, der Spitzenklöppel
Bobbin lace, bobbin work, pillow lace, bonelace, pinwork	la dentelle aux fuseaux, le plat	la trina a fuselli, il merletto a piombini	el encaje hecho con palillos	die Klöppelspitze, die geklöppelte Spitze
Bobbin winder: see <i>Winding machine</i>				
Bodkin: see <i>Stiletto</i>	le passe-lacet, l'aiguille à passer	l'argi per passe nastro, l'infilaguaine	la agujeta ó aguja de jareta	die Durchzienadel
Bone (fish) (animal)	l'arête, l'os	l'osso, la spina	la raspa ó espina, el hueso	die Gräte, der Knochen
Bonnet: see <i>Hood</i>	le bonnet, la calotte, la cornette	la berretta	la gorra, el gorro	die Haube
Book	le livre	il libro	el libro	das Buch
Boot-tops, knee-scarfs	les canons, les bas? de bottes	la sorta d'ornamento a merletti che si metteva ai gambali delle brache sotto Luigi XIV	parte alta de las botas	das Spitzenbesatz am Knie, das Schenkelstrumpf, das Hosenbein
Borax	le borax	il borace	el bórax	der Bor
Border: see <i>Edging</i>				
Bottom, foot	le bas	il fondo	el fondo	das Ende
Bottom (of thread) see <i>Ball</i>	le peloton	la pelot, la gomita	el globo, la pelota	der Knäuel
Boudoir cap	la cornette	la cuffia da notte	la gorra ó el gorro de gabinete	die Morgenhaube
Bout (knitting), round	le tour	la turna	la vuelta	?
Bracelet: see <i>Yarnholder</i>				
Braid: see <i>Plait</i> : see <i>Tape</i>				
Bran: see <i>Excelsior</i>	le son	la crusca, la simola	el salvado	die Kleie
Branch, flower	le ramage, le rinceau	il ramo	la rama, el ramo	der Zweig
Brass, latten	le cuivre jaune, l'airain, le laiton	il rame, il bronzo	la calamina, el latón	das Messing, das Erz
Bridal (adj.)	nuptial	nuziale	nupcial	hochzeitlich
Bride: see <i>Pearl-tie</i>				
Bristol-board, pasteboard, press-board, cartridge paper	le carton fin	il cartone	la cartulina	die Pappe
Bronze	le bronze	il bronze	el bronce	die Bronze, die Glockenspeise
Brush	le pinceau	?	el cepello	der Pinsel
Bud	le bouton	il bottone, il germoglio	el botón, el capullo	die Knospe, der Keim
Bullion	la cannetille, la frisure, la bisette, le clinquant	la canutiglia, il orpello	el canutillo	der gekräuselte Goldfaden, das Rauschgold

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Burl, to	ébouler, rabattre, corriger les inégalités	appianare, spianare	desnudar	noppen
Burler	l'ébouleuse	?	el que quita los nudos en el paño	die Nopperin
Burling, flattening	l'éboulage, l'affaissement	?	la desmotación	das Noppin
Burnisher: see <i>Puff iron</i> .				
Butterfly	le papillon	la parafalla	la mariposa	der Schmetterling
Buttonhole, to	faire le point noué, de boutonnière, de feston	fare la festone	ojalar, hacer ojales	mit Knopfloch-Stich ausbogen
Buttonhole stitch, close stitch	le point de boutonnière, le point de feston, le point noué	l'occiello, il punto a feston, il punto serrato, il punto a festone	el punto de ojal	der Knopflochstich
Buttonholing (raised,) outlining: see <i>Gimp</i> : see <i>Outlining thread</i> , see <i>Finishing</i>	la brode	?	el bordeado o el ribeteado con punto de ojales	Art Alençonner Spitze
Buy, to, purchase, to	acheter	comprare	comprar	kaufen
Buyer	l'acheteur, l'acheteuse	il compratore	el comprador	die Käuferin, der Einkäufer
— — C — —				
Cabinet	le cabinet	il gabinetto	el gabinete	das Sammlungscabinet
Cable	le câble, le grelin	la gomena, il gherlino	el cable, el cordón	die Schnur
Candle-board, pole-board, candle-block	le guéridon	il candelabro	el portavela	der Leuchterstuhl, das Leuchtergestell
Canopy, tester, ceiling	le baldaquin	il baldacchino del letto, il baldacchino	el cielo de cama	der Baldachin, der Betthimmel
Canvas, scrim	le canevas	il canavaccio, il canovaccio	la lona, el cañamazo	die Stickgaze, die Gitterleinwand, der Kanevas
Cape	la pèlerine, le manteau	il mante, la pellegrina	la manteleta	der Rad-mantel, der Kragen
Cap-string	la bride	la legaccio, la nastria d'una cuffia, d'un cappellino	la cinta	das Bindeband
Carbon, autographic, transfer paper, colored tracing paper: see <i>Tracing cloth</i>	le papier autographique, le papier bleu de calque, le papier lombard	la carta azzurro	el calco, la copia hecha en papel transparente	das Kopierpapier, das Kohlenpapier, das Lombardpapier
Care cloth	?	? nuziale	?	eine Decke, die der Braut während der Trauung über der Kopf gehalten wurde
Carnation	l'oeillet, l'oeillet-giroflée	il garofano	el clavel	die Nelke
Cartoon	le carton	il cartone	el cartón	die Muster-Vorzeichnung
Case: see <i>Needle-case</i> : see <i>Sheath</i>	l'étui	l'astuccio, la busta, la custodia	el estuche	das Etui
Cassock, cloak (worn over a cuirasse)	la cotte, la casaque	la casacca	la cota de armas	der Waffenrock
Casting off, binding off, chain of stitches	la chafne de mailles	?	el ribete de costura, la cadena de mallas	das Abnehmen

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Casting on	le montage, monter la chaîne, ourdir	rimontare	tramar	anzetteln
Caul: see <i>Filet</i>				
Celebration, jubilee: see <i>Fair</i>	la célébration	la festa	la celebración	die Feier
Celluloid	le celluloïd, le celluloid	il cellulòide	el celuloide	das Celluloid
Centre, middle	el centre, le milieu	il centro	el centro	der Mittelpunkt
Centrepiece	le centre de table	il centro di tavola	el centro de mesa	das Mittelstück
Century: see <i>Period</i>	le siècle	il secolo	la centuria, el siglo	das Jahrhundert
Chain stitch	le point de chaînette, la maille en l'air, la maille chaînette	il punto a catenella	el punto de cadena	der Kettenstich
Chalice cover, paten cover: see <i>Pall</i>	la pale, la palle, la voile de bénédiction	la patena	la cubierta de plato, la cubierta de cáliz	der Kelchdeckel
Chasuble	la chasuble	la pianeta	la casulla	das Messgewand
Cheap (adj.)	bon marché	buon' mercato	barato	wohlfeil, billig
Chemical, chymical (adj.)	chimique	chimico	químico	chymisch
Chemise, shift	la chemise	la camicia, il camisciole	la camisa de mujer	das Hemd
Chenille	la chenille	la ciniglia	la felpilla	die Chenille
Chest, linen chest	le coffre, le coffret	la cassa, la forziere	el arca	die Truhe, die Lade
Chinese (adj.)	chinois -e	chinese	chinesco	chinesisch
Christening, baptismal clothes, bearing cloths	les robes de baptême	la gonneletta di battesimo, la vesta di battesimo	el vestido bautismal	die Taufkleidung
Chronogram	le chronogramme	la cronogramma	el cronograma	das Chronogram, die Zahlbuchstabeninschrift
Chronological, chronologic (adj.)	chronologique	cronologico	cronológico	chronologisch
Church	l'église	la chiesa	la iglesia	die Kirche
Circular (adj.)	circulaire	circolare	circular	kreisrund, kreisförmig
Clamp, vise, hemming-bird, clip: see <i>Weight</i> : see <i>Screw</i>	le crampion, la clampe, le pince-notes	il rampone	el tornillo	die Schraubzwinge, der Papierhalter, die Klammer, der Schraubstock
Class	la classe	la classe	la clase	die Classe
Cleaning, cleansing	le nettoyage, le nettoyage	il nettamento	la limpiadura	das Reinigen
Clew: see <i>Ball</i> : see <i>Bottom</i>				
Close, to, cover, to, shut, to, repeat, to: see <i>Closing stitch</i>	fermer	fermare, chiudere, serrare	cubrir	nadelschiessen
Closing stitch: see <i>Close, to</i>	le point final, le dernier point	il punto di ferma	el punto de remate	der Schlussschlag
Cloth stitch, linen stitch, clothing work	le point de toile, le point mat, le toilé	la punta tela	el punto de tela	der Leinenschlag
Coarse (adj.)	gros -se, grossier -e	grosso, grossolano	grosero, basto	grob, rau
Coffee	le café	il caffè	el café	der Kaffee
Coffin	le cercueil	la bara, il cataletto	el ataúd	der Sarg
Cogwheel, notched	la roue dentée, la roue à crans, le tournant	?	la rueda dentada	das Zahnrad
Coif, cap	la calotte, la coiffe	la souffia, il cappellino, il berrettino, la scazzetta	la cofia	die Haube
Cold (adj.)	froid -e	freddo	frio	kalt

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Collar, wimple, gorget, whisk: see <i>Falling collar</i> : see <i>Standing collar</i> : see <i>Yoke</i>	le col, le collet, le collier	il collare	el cuello	der Kragen
Collecting (stitch)	?	?	el punto de recogida	?
Collection: see <i>Museum</i>	la collection	la collezione	la colección	die Sammlung
Colored, coloured (adj.): see <i>Dye-stuff</i>	colorié	die colore	colorado	farbig
Combing cloth: see <i>Razor-cloth</i>	le peignoir	il accappatoio, il mantellino	el peinador	der Puder-mantel
Companion piece: see <i>Mate</i>				
Company, corporation	la compagnie, la corporation	la compagnia	la compañía	die Gesellschaft
Compass	le compas	il compasso	el compás	der Kirtle
Connoisseur: see <i>Expert</i> : see <i>Authority</i>	le connaisseur, la connaisseuruse	il conoscitore, il esperto, il istrutto	el perito, el cono-cedor	der Kenner
Contraband	la contrebande	il proibito	el contrabando	die verbotenen Waaren, die Schmuggelwaare
Contrast	le contraste	il contrasto	el contraste	der Contrast
Convent, nunnery	le couvent	il convento	el convento	der Convent, das Kloster
Conventionalized	rendu -e, conventionnel -le	?	hecho convencional	stilisirt
Cope (choir)	la chape	la pianeta, la cappa, il piviale	la capa pluvial	der Chorrock
Copper	le cuivre	il rame, il calderone	el cobre	das Kupfer
Coptic (adj.)	cophte, copte, coph-tique, coptique	coptico, cofto	cóptico	Koptisch
Copy	la copie	la copia	la copia	die Copie
Copy, to	copier	copiare	copiar	copiren, abzeichnen
Cord (fancy), draw-string, band, string: see <i>Gimp</i>	la ganse, la corde, le lacet	la corda, la stringa, il lacciuolo	el cordón, la pre-silla	die Schnur, das Schnürchen
Cork: see <i>Excelsior</i>	le liége	la sughera	el corcho	der Kork
Corner	le coin	il cantone, l'angolo	el ángulo	die Ecke
Cotta	le rochet	il rochetto	la cota, el sobrepelliz	das kurze Chor-hemd
Cottage (work)	à domicile	a domicilio, in casa sua	trabajo hecho a domicilio	das man nach Hause nimmt
Cotton, gossypium	le coton	il cotone	el algodón	die Baumwolle
Couch, to, tack, to catch down, to: see <i>Baste, to</i> : see <i>Outlining-thread</i>	coucher, bâtir	posare, collocare, coricare	ribetear	aufnähen, flach nähen
Couple, to: see <i>Join, to</i> : see <i>Tie together, to</i>	accoupler, coupler	accoppiare	parear, juntar	zusammenkuppeln
Court	la cour	la corte	la corte	der Hof
Covering cloth: see <i>Sheath</i>	la housse	la coperta	la cobertura, la funda	die Decke
Cravat, Steinkirk: see <i>Frill</i> : see <i>Jabot</i>	la cravate	la cravatta, il faz-zoletto	la corbata	die Halsbinde, die Kravatte
Cream (colored): see <i>Blonde</i> : see <i>Ecrú</i> : see <i>Isabel</i>	couleur café au lait	beige, crema	crema	die Rahmfarbe
Crease, pucker	le pli, le godet, le faux-pli	la piega, la cattiva	el pliegue, la plegadura	die Falte

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Crescent	le croissant	la luna crescente	el creciente	der halbe Mond
Crochet, to	crocheter	ricamare a uncinetto	hacer crochet	häkeln
Crochet-hook, Shepherd's Hook	le guipoir, le crochet	l'uncinetto	la aguja de gancho	die Häkelnadel
Crochet - knitting, Tunisian knitting, Victorian knitting	le crochet-tricot, le crochet tunisien	?	el crochet de Túnez	der tunische Häkelstich
Crochet thimble: see <i>Thimble for crochet work</i>				
Cross, to	croiser	incrociare	cruzar	kreuzen
Cross-section paper, point paper	le papier quadrillé	?	el papel con líneas cruzadas	das rechnen Papier
Cross-stitch	le point croisé, le gros point	il punto croceato, il punto lungo, il punto croce	el punto cruzado	der Kreuzstich
Crown	la couronne	la corona	la corona	die Krone
Crown (of a bonnet), bob	le fond de bonnet	la forma	la coronilla	der Boden
Crowns, pin work, spines, thorns: see <i>Rosettes</i>	les couronnes	i ornamenti	el ornamento	das Kronenwerk
Cuff, wristband: see <i>Ruffie</i>	la manchette, le parament, le parement (turn-over)	il manichetto	el puño, la boca-manga	die Manchette, die Handkrause
Curtain: see <i>Window shade</i>	le rideau	la cortina, il cortinaggio	la cortina	der Vorhang, die Gardine
Curve	la ligne courbe	la linea curva	la curva	die Krümme Linie, die Krümmung
Cushion (sofa): see <i>Pillow</i>	le coussin, le carreau	il cuscino, il guanciaiale	el cojín, el almohadón	das Kissen
Cut, to	couper	tagliare	cortar	schneiden, abschneiden
Cutwork	le point coupé	il punto tagliato	la obra de bordado	die durchbrochene Arbeit
Cutworks, lead-works, lead works: see <i>Tuft</i>	les points d'esprits	le punta armeletta	?	die Karos im Formenschlag, der getupfte Tüll
Cylinder	le cylindre, le rouleau, la boule tournante	il cilindro	el cilindro	der Zylinder
— —D— —				
Dalmatic	la dalmatique	la tonicelle, la dalmatica	la dalmática	die Dalmatika
Damask	la toile damassée, le damassé, le damas	il damasco	el damasco de hilo	der Damast
Dampen, to, moisten, to: see <i>Wet</i>	humecter	umettere	mojar	befeuchten
Danish (adj.)	danois -e	danese	dinamarqués, danés	dänisch
Darn, to	broder en reprise, repriser, passer-filer	rammendare, filo supra punto	zurcir	stopfen
Darner (needle)	l'aiguille à passer	l'infila cappio	la aguja de zurcir	die Stopfnadel
Date	la date	il giorno	la data	das Datum
Dealer, trader	le commerçant	il mercante	el interventor, el comerciante	der Händler
Decorative	décoratif -ve	decorativo	decorativo	decorativ, zieren
Decrease, to, intake, to, diminish, to, take in, to, narrow, to: see <i>Reduce, to</i>	diminuer, rétrécier	diminuire, scemare	decrecer, disminuir	vermindern, abnehmen

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Decree, mandate, ordinance, edict	le décret, l'édit	il mandato	el mandato, el decreto, el edicto	das Decret, das Gesetz, die Verordnung
Denim, denham	?	?	la tela basta y resistente de algodón	eine Art grobes Baumwollenzeug
Design: see <i>Subject</i>	le dessin	il disegno	el dibujo, el trazo, el diseño	die Zeichnung
Designer	le dessinateur, la dessinatrice	il disegnatore	el dibujante, el diseñador	der Zeichner
Devil's Broth: see <i>Starch, to</i>				
Dexterity: see <i>Skill: see Execution</i>				
Diagonal: see <i>Oblique: see Slanting</i>	diagonal -e, oblique	diagonale	diagonal	schräg
Diagram: see <i>Draft</i>	le plan, la figure	il piano, la pianta	el diagrama	das Diagram, der Abriss
Diamond: see <i>Lozenge</i>				
Diamond shaped	en carreau, en losange	a rombo, romboide	de figura romboide	rautenförmig, rhombus
Dicky-pot	?	?	?	?
Difficult	difficile	difficile	difficil, dificultoso	schwer, schwierig
Dilettante: see <i>Amateur</i>				
Dimension: see <i>Size</i>				
Dip, to, soak, to	plonger, tremper	bagnare, tuffare, immergere	sumergir, bañar	eintauchen, einweichen, tunken
Discoloration	la décoloration	il scoloramento	el descoloramiento	das Verschiessen, die Verfärbung
Disengaging, detaching, loosening, releasing	le dégagement	lo scioglimento distacco	la desatadura, la separación	die Ablösung, die Trennung
Disentangle, to, untangle, to: see <i>Undo, to</i>	démêler	strigare	desenredar, desenlazar	entwirren
Doilie, d'Oyley	le sous-bol, le dessous de vase, la petite nappe, le napperon, la serviette de dessert	la tovagliuola, mantilette	la servilleta pequeña	das Deckchen
Dollar	l'écu	? dollare, l'ecu	moneda de los Estados Unidos y el Canadá, el escudo	der Thaler
Dot, tear-drop, polka dot: see <i>Drop, to</i>	le pois, la larme, le point	la gocciola, il punto lagrima, il pisello	la gotita	der Tupfen, der Punkt
Double (adj.): see <i>Turn, to</i>	double	doppio	doble, doblado	verdoppelt, zweifach
Double faced: see <i>Reversible</i>	à double face	doppio faccia, due visi	de doble cara, de dos caras	mit zwei Seiten
Dozen	la douzaine	la dozzina	la docena	das Dutzend
Draft, plan: see <i>Diagram: see Laying out</i>	le brouillon, l'esquisse, l'ébauche, le plan	il disegno, la copia	el diseño, el plan	der Entwurf
Drawing pin: see <i>Thumb tack</i>				
Drawn-work	le point tiré, à fils tirés	il punto tirato, la sfilatura, il desfilato	los calados	die Auszieharbeit
Drawn-worker, drawn-work maker	la tireuse de fil	il filatore	la perfiladora, la caladora	die Fadenzieherin
Draw out, to, pull out, to	tirer	tirare	tirar	ausziehen



ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Dress	la robe	la gonna	el vestido	das Kleid
Dressed pillow	le coussin préparé, apprêté, disposé, dressé	il cucino fatto per incominciare	la almohadilla lista para comenzar	das Klöppelkissen fertig zur Arbeit
Dressing, stiffening, sizing	l'apprêt, l'empois	l'approccio	la cola	der Leim
Drop, to (a stitch): see <i>Dot</i>	lâcher, laisser tomber, laisser couler	lasciar caseare	perder (un punto)	fallen lassen, abgleiten
Dry (adj.)	sec, sèche	secco	seco	trocken, dürr
Dutch (adj.)	hollandais -e	olandese	holandés	holländisch
Duty, tax	le droit, l'impôt	il dazio, la gabella	el derecho, el impuesto	die Taxe, der Zoll
Dyeing, coloring	la teinture	la tinta, la tintura	la tintorería	das Färben
Dyestuff: see <i>Colored</i> : see <i>Aniline</i>	la teinture, le teint; le coloris	la tintura	el tinte	der Farbstoff
— —E— —				
Eagle	l'aigle	l'aquila	el águila	der Adler
Easy (adj.)	facile	facile	facil	einfach, leicht
Ecclesiastical, ecclesiastic, sacerdotal (adj.)	ecclésiastique, sacerdotale	ecclesiastico	eclesiástico	ecclesiastisch
Ecreu, unbleached (adj.): see <i>Blonde</i> : see <i>Cream</i>	écru -e	crudo -a	crudo, que no ha sido lavado	ecru
Edging, border: see <i>Sevage</i> : see <i>Bead Edge</i>	la dentelle, le bord, le passement	il pizzo, il orlo	la orla, el ribete	das Börtchen, die Randspitze, die schmale Spitze
Effigy	l'effigie, l'image	l'effigie, l'immagine	la efigie	das Bildniss
Eighteenth (adj.)	dix-huitième	diciottesimo, diciottavo	décimo octavo	achtzehnt
Ell (45 inches, 1¼ yards)	l'aune, l'avant-bras, 1.85 mètres (74 inches)	l'anna, la canna	la ana	die Elle
Ellipse	l'ellipse	l'ellissi	el elipse	die Ellipse
Embroiderer, embellisher, embroidery worker	la brodeuse	?	la bordadora, la ricamadora	?
Embroidery	la broderie	il ricamo, la ricamatura	el bordado, la bordadura	die Stickerei
Emery, corundum	l'émeri	il smeriglio	el esmeril	der Schmergel
End, extremity	le bout, l'extrémité	la fine estremita	el cabo, el fin	das Ende
English (adj.)	anglais -e	inglese	inglés	englisch
Enlarge, to: see <i>Increase, to</i>	agrandir	aggrandire	agrandar	erweitern, vergrößern
Enrich, to, adorn, to, embellish, to: see <i>Light up, to</i>	enrichir, orner, embellir, parer	fatte richo	enriquecer, adornar, embellecer	ausschmücken, bereichern
Entertainer: see <i>Reader</i>				
Epoch: see <i>Period</i>				
Establish, to, found, to	établir, fonder, instituer	stabilire	establecer, fundar	etabliren, gründen
Excelsior, stuffing: see <i>Bran</i> : see <i>Sawdust</i> : see <i>Cork</i>	le papier à copeaux d'emballage, la tontisse ligneuse	l'ecelsore	la madera en hebras y virutas delgadas para empaquetar y rellenar colchones	die Holzwolle
Execution, workmanship: see <i>Skill</i>	la façon, l'exécution, le travail	la fettura, l'esecuzione, il lavoro, la fattura	el trabajo	die Ausführung, die Arbeit
Expensive, dear, costly (adj.): see <i>Valuable</i> : see <i>Rare</i>	cher, couteux	dispendioso, caramente, a gran prezzo	costoso, caro	teuer, kostspielig

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Expert: see <i>Connoisseur</i> : see <i>Authority</i>	l'expert	l'esperto, il sperto, il sperimentato	el experto	der sach Verständiger
Eye (of a needle)	le chas, le trou	la cruna	el ojo	das Nadelöhr, das Ohr
Eyelet	l'oeillet	il spiraglio	el ojete	das kleine Loch, das Schnürloch
— —F— —				
Factory: see <i>Work-room</i>	la fabrique	la fabbrica	la fábrica, la manufactura	das Fabrikgebäude
Fair: see <i>Auction</i> : see <i>Celebration</i> : see <i>Festival</i>	la foire	la fiera, il mercato pubblico	la feria	die Messe der Jahrmart
Falling collar, falling band, fall: see <i>Collar</i>	le col rabattu, le rabato, le rabat	il collare	el cuello caído	der Umlegekragen
False stitch, false pinhole, blind pin: see <i>Omit</i> : see <i>Repeat</i>	?	il punto false	el paso falso	?
Fan	l'éventail	il ventaglio	el abanico	der Fächer
Fancy, fanciful, ornate (adj.)	façonné -e, orné -e, de fantaisie	di fantasia, affazonato, adornato	de capricho, de gusto fantástico	geschmückt, verziert
Fancy work	la tapisserie, la broderie	il ricamo	la obra de fantasía	die weibliche Handarbeit
Fan-shaped (adj.): see <i>Scallop</i>	en éventail	a ventaglio	en forma de abanico	fächerförmig
Fascinator, head-wrap: see <i>Mantilla</i>	la fanchon	la ciarpa	el pañuelo de cabeza	das Kopftuch
Fasten off, to, make fast, to, secure, to: see <i>Tie together, to</i>	arrêter	arrestare, fermare	atar, asegurar	festmachen
Felt, baize	le feutre	il feltro	el fieltro	der Filz
Festival, jubilee: see <i>Fair</i>	la fête, le jubilé	la festa	la fiesta	das Jubileum, der Festtag, das Jubeljahr, das Jubelfest
Fichu: see <i>Kerchief</i>				
Fifteenth (adj.)	quinzième	quindicesimo	décimoquinto	fünfzehnte
Filet, netting, caul lace	le filet, le lacis, le point conté, la résille	il lavoro di maglia, il punto a maglia quadra, il modano, il punto a maglia quadrata	la red cuadrada	die Netz Arbeit, das Filet, der Gittergrund, das Netzwerk, das Filett
Filigree	le filigrane	la filigrana	la filigrana	die feine Drahtarbeit
Fisher in of point	la remplisseuse	la rimendatrice	la insertadora de puntos	die Spitzenflickerin, die Spitzenstecherin, die Spitzenausfüllerin
Filling, plaiting, band work	le mode, l'ajour, le jour	al giorno	el modo	die Fülle, der Eintrag, die Füllung
Filling maker: see <i>Maker</i>				
Fine (adj.)	fin -e	fino, delicato	fino, delicado	fein
Fine drawing	la reprise perdue	?	el punto perdido de zurcido	?
Finger	le doigt	il dito	el dedo	der Finger
Finger (4½ inches)	le doigt (18 millimètres)	il dito	la longitud del dedo, del medio	der Mass von 4½ Zoll

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Finger-shield, tailor's thimble	le dé ouvert, le doigtier	il ditale aperto	el apoyados, el dedal de sastre	der Schneider-Fingerhut
Finisher, refiner: see <i>Repairer</i> : see <i>Ironer</i>	l'affineuse	la ricamatrice, l'affinatrice	la perfeccionadora, la afinadora	die Vollenderin
Finishing: see <i>Buttonholing</i> : see <i>Mending of faults</i>	l'achèvement	la ripassatura	la última mano, el perfeccionamiento	?
Firmly, steadily	fermement	fermamente	firmemente	fest
Fish-shaped (adj.)	pisciform	?	pisciforme	fischförmig
Flange	le rebord, la saillie	la sponda, il risalto, l'orlo	el realce	die Flansche, der Rand
Flat (adj.): see <i>Smooth</i>	plat -e	piano, piatto, spianato	llano, plano	flach, ohne Relief
Flax, linum usitatissimum, fine Levantine flax	le lin, l'afioume	lino, sorta di lino dell'Egitto	el lino	der Flachs
Flax comb: see <i>Heckler</i>				
Flaxen: see <i>Blonde</i>				
Flemish (adj.)	flamand -e	fiammingo	flamenco	fämisch
Floss-silk, sleine, sleided silk	la soie plate, la floche	la seta crudo, la zattera	la seda floja	der Floss
Flounce, furbelow, robing: see <i>Frill</i>	le volant, le godet, la tournante	il volante, la falbala, la balza	la falbalá	die Falbel, das Gebräme
Flower	la fleur	il fiore	la flor	die Blume
Flute, to, gaufer, to, crimp, to	tuyauter, gaufrer, froncer, goudronner, goderonner, gaudronner, créper	piegare, saldare a connoneinli	rizar, plegar	goffrieren
Fluting, goffering, quilling: see <i>Quille</i>	le tuyautage, le gaufrage, des Turgaux	l'impressione sulle stoffe	el rizado	das Goffrieren, die Rüsche
Fold, set: see <i>Plait</i>	le pli, la pince	la piega	la doblez, el pliegue, la plegadura	die Falte
Foliated (adj.): see <i>Scroll</i>	en feuilles, feuillé -e, à feuillages	a fogliami	batido en hojas	mit Laubwerk
Footing, bead edge, heading, beading: see <i>Selvage</i>	l'engrêlure, le pied, le bord, la bisette	il merletto ordinario	el ribete	der Kantensaum
Forked (adj.)	fourchu -e, en fourche	biforcato, forcuto	horcado	gabelförmig
Form, shape, contour	la forme	la forma	la forma, la figura, el contorno	die Form
Foundation	la fondation	il fondamento	el fundamento, la fundación	der Grund
Fourteenth (adj.)	quatorzième	quattordicesimo -a	décimocuarto	vierzehnte
Frame (embroidery): see <i>Hoop</i>	le métier à broder	il telaio da ricamo	el bastidor	der Stickrahmen, der Nährahmen, das Tamburin
Fray, to: see <i>Ravel, to</i>				
French (adj.)	français -e	francese	francesa	französisch
Fresh, clean (adj.): see <i>New</i>	frais, fraîche, propre	fresco	fresco, nuevo	frisch, rein
Fretwork: see <i>Grille</i>				
Frill, cascade, jabot: see <i>Flounce</i> : see <i>Cravat</i>	le jabot	la gola, la digiuna	la chorrera	der gefaltete Busenstreif
Fringe	la frange, l'effilé	la frangia	el fleco	die Franse
Fuller's earth, Whiting	la terre à foulon, le blanco d'Espagne	la terra da digrasare o da purgare	la tierra de batán	die Walkelerde, die Tünche

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
— — G — —				
Galloon, Orris, Arras	l'Arras, le galon	il gallone, il fregio	el galón, el ribecillo	die Tresse
Gather, to, pucker, to	froncer, coulisser	increspate, piegare, raggunzare	fruncir	faltan, in Falten legen
Gauge: see <i>Mesh-stick</i>	la jauge, la mesure	la misura staza	la vara	das Mass
Gently	doucement	leggermente, dolcemente	dulcemente	sanft
Geometric (adj.)	géométrique	geometrico	geométrico	geometrisch
German (adj.)	allemand -e	tedesco	germánico, alemán, tudesco	deutsch
Gimp, rib, trolly, cordon: see <i>Buttonholing</i> : see <i>Outlining thread</i> : see <i>Raised</i>	le cordonnet, la nervure, le fil de crin, le guimp, la brode, le cordon	il cordoncino	el cordón	die Gimpe, der Umrissfaden, das Bändchen
Gingles, jingles, beads	la cliquette, la perle de verre	il peso che si attacca alle fuselli	el peso que se une a los palillos	die Glasperlen
Glazed, shiny, glossy, lustrous (adj.): see <i>Smooth</i>	glacé -e, lustré -e, luisant -e, vitré -e	lustrato, lucente	lustroso, glaseado	glänzend, schimmernd
Glove	le gant	il guanto	el guante	der Handschuh
Gold	l'or	l'oro	el oro	das Gold
Gothic (adj.)	gothique	gotica	gótico	gothisch
Grille, fretwork, lattice	la grille, la grecque, la treillis	la rete, la reticella	el calado	das Gitterwerk
Groove	la ramure, l'entaille	l'antro profondo, la scanatura	la ranura	die Rinne
Ground, grounding, field, background: see <i>Net</i>	le fond, le champ, l'entoilage, le treille, le fondement	il fondo	el fondo	der Grund, der Spitzengrund
Grounder, maker of grounds, groundworker	la foneuse, la gazeuse, la gazière, la réseleuse, la fondeuse	colui o colei che fabbrica veli	el que hace los fondos	die Spitzengrundmacherin
Guimpe (child's): see <i>Wimple</i>	la guimpe	la guimpa	el camisolín de mujer, el canesu	das Lätzchen
Guipure	la guipure	il ghipur, il merletto in rilievo	la puntilla de hilo fuerte en que los dibujos enlazados forman el tistú sin fondo	die Guipure
Gum Arabic	la gomme arabique	la gomma arabica	la goma arábica, el agua de goma	das Gummi Arabicum
Gusset, mitre	le gousset, la mitre	quadratelli	el escudete, el inglete	der Zwickel, die Inful, die Mitra
— — H — —				
Hair, locks, tresses: see <i>Horse-hair</i>	les cheveux, les tresses	la treccia di capelli, il capello, la ciocca di capelli	los cabellos, la trenza	die Haar-Locke
Hairpin (for crocheting)	la fourche	la forca, il bidente	la horquilla	die Haarnadel
Half stitch, half throw, half pass	le demi point, la passé de filet, la grillée	il mezzo punto	la semi puntada	der Halbschlag, der Gypenschlag, der Netzschlag
Hand	la main	il mano	la mano	die Hand
Handkerchief	le mouchoir	il fazzoletto, il mocichino	el pañuelo	das Taschentuch
Handle, holder	le manche, la poignée, l'anse	l'impugnatura, il manico	el mango, el puño	der Griff
Handmade (adj.)	fait à la main	fatto a mano	hecho a mano	mit der Hand gemacht
Handsome: see <i>Rich</i> : see <i>Beautiful</i> : see <i>Pretty</i>				

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Hangers: see <i>Passive pairs</i>				
Hang up, to	pendre, suspendre	sospendere	colgar	aufhängen
Hank	la botte, la poignée, la pantine	la matassa	la madeja	der Strang
Head	la tête	la testa, il capo	la cabeza	der Kopf, die Spitze
Head-dress, tower, head, Fladdal, fallals	la fontange, la commode	l'acconciatura di capo	el tocado	der Aufsatz, die Bandschleife auf dem Kopfe
Heading: see <i>Foot-ing</i>				
Head worker, supervisor	la maitresse-ouvrière, le chef d'atelier	la capo-maestra, il capo bottega	la primera oficiala de un taller de mujeres, la encargada	die Vorsteherin, die erste Arbeiterin
Heart	le coeur	il cuore	el corazón	das Herz
Heaviness, dullness: see <i>Showy</i>	la matité	il cattivo	la pesadez, la estolidez	die Schwerfälligkeit
Heckler, flax comb, hatchel	le seran, la serancoie, l'affinoir	il pettine da lino	el rastrillo	die Hechel
Hem	l'ourlet	l'orlo	el ribete	der Saum
Hemp	le chanvre	la canapa, il canape	el cañamo	der Hanf
Heraldic (adj.)	héraldique	araldico	heráldico	heraldisch
Hexagonal (adj.)	hexagonal -e, hexagone	esagonale, esagono	hexágono	sechseckig
Holder: see <i>Handle</i>				
Hole	le trou	il forame, il buco, il pertugio, la bucca	el agujero, el agujerito	das Loch
Honeycomb	le gâteau de miel, la rayon de miel	il faxo, il fale	el panal	die Wachsscheibe, die Honigwabe
Hood: see <i>Bonnet</i>	le capuchon, la capeline	la bauta, il cappuccio	la toca	die Haube
Hook	le crochet, le guipoir, le croc, la croche	l'uncine, l'uncinetto	el gancho	der Haken, das Häkchen, das Häkelhaken
Hoop, tambour: see <i>Frame</i>	le cercle, le tambour	il tamburo, l'ordigno da ricamare	el bastidor, el aro	der Reif, das Tamburin
Horizontal (adj.)	horizontal -e	orizzontale	horizontal	horizontal
Horn (adj.)	de corne	di corno	de cuerno	aus Horn, hornen
Horsehair: see <i>Hair</i>	le crin	il crine di cavallo	la crin de caballo, la crin	das Rosshaar
Hot (adj.): see <i>Warm</i>	chaud -e	caldo	caliente	heiss
Housewife, kit	le nécessaire	la cassetta da viaggio	el costurerito	das Nähkästchen
Hunting	de chasse	di caccia	de caza	Jagd (spitzen)
— — I — —				
Imbricated: see <i>Overlapping</i>				
Imitation	l'imitation	l'imitazione	la imitación	die Nachahmung
Inch	le pouce	il pollice	la pulgada	der Zoll
Increase, to, add, to; see <i>Enlarge, to</i>	augmenter	aumentar, ampliare	acrecentar, alargar, aumentar	vermehrern, vergrößern
Index finger	l'index	l'indice	el dedo indice	der Zeigefinger
India ink	l'encre de Chine	l'inchiostro di China	la tinta de la China, la tinta China	die Tusche
Indian (adj.)	indien -ne	indiano	indio	indisch, indianisch
Initial	l'initiale	l'iniziale	la inicial	der Anfangsbuchstabe
Ink	l'encre	l'inchiostro	la tinta	die Tinte
Insertion: see <i>Beading</i>	l'entredeux, la bande	la trina, l'inserzione, l'entemelle, il passamano	el entredós	der Einsatz

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Instrument: see <i>Tool</i>				
Insular (adj.)	insulaire	isolano	insular, isleño	insularisch
Interlace, to, en- twine, to	entrelacer, accoler	collegare, intrecciare, intralciare, frammettere	entrelazar, entremezclar	durchflechten, durchweben
Interline, to	entredoubler	?	entretelar	zwischenfüllen
Intersect, to	entrecouper	intersecare, attraversare	entrecortar	durchschneiden, durchkreuzen
Introduce, to	introduire	introdurre	establecer, presentar	vorstellen, bekannt machen, einführen
Inventory	l'inventaire	l'inventar	el inventario	die Inventur, das Inventarium, das Bestandsverzeichnis
Irish (adj.)	irlandais -e	irlandese	irlandés	irisch, irländisch
Iron, to	répasser	stirare, soppressare	planchar	plätten, bügeln
Ironer: see <i>Finisher</i>	l'affiqueuse	la stiratrice	la planchadora	die Plätterin, die Bügelerin
Isabel (adj.): see <i>Cream colored</i> : see <i>Ecreu</i>	isabelle, de couleur isabelle	isabella, sauro	de color isabelino, amarillo parduzco	isabellenfarbig, isabelfarbig, misfarbig
Italian (adj.)	italien -ne	italiano	italiano	italienisch
Ivory	l'ivoire	l'avorio	el marfil	das Elfenbein
— — J — —				
Jabot: see <i>Cravat</i>	le jabot	la gola	la gola	?
Japanese (adj.)	japonais -e	giapponese	japonés	japanisch, japanesisch
Join, to: see <i>Couple, to</i>	raccorder	accordare	enganchar	zusammenstücken
Joiner of lace (person)	la raccrocheuse	l'accordatrice	el enganchador	der Aufhänger, der Anhänger, der Verbinder
Joining-stitch: see <i>Sewing</i>				
Jubilee: see <i>Celebration</i> : see <i>Festival</i>				
— — K — —				
Kerchief, fichu: see <i>Fascinator</i>	le fichu, la fanchon, la marmotte, le couvre-chef	il fisciu, il fazzo- letto di capo da donna	el pañuelo	das Brusttuch
King Knee - scarfs: see <i>Boot-tops</i>	le roi	il re	el rey	der König
Knife	le couteau	il coltello	el cuchillo, el cor- taplumas	das Messer
Knit, to	tricoter	lavorare all'ago, lavorare a mag- lia	hacer media, tejer	stricken
Knitter	le tricoteur, la tricotense	il calzettato	el calcetero, el te- jedor	der Stricker, die Strickerin
Knitting-needle	l'aiguille à tricoter, la broche	il ferro da calza, il ferro da calzetta	la aguja de hacer medias ó de malla	die Stricknadel, der Strickstock
Knitting pin, needle end, knitting-sheath, support, knitting shield	l'affiquet, le porte- aiguille	il cannello pei fer- ri da calza	el palillo sujeto a la cintura para apoyar la aguja de hacer calceta	die Strickscheide, die Stricknadelhalter, das Stricknadelrohr, das Nadelholz
Knot: see <i>Noose</i> : see <i>Tie, to</i>	le noeud	il nodo, il groppo, il gruppo	el nudo	der Knoten
Knotted work: see <i>Macramé</i>				

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
— — L — —				
Lace, pearlin, pearling	la dentelle, le pas- sement	il merletto, la trina (narrow) (cuts, pinkings, pinch- ings) il pizzo (tips, peaks), il passamano, il fimboice, gli mer- li (little turrets, battlements), il tarnete	las puntillas, el en- caje	die Spitze
Lace-bark tree, La- getta Lintearia (vegetable lace)	le bois dentelle, le laget	?	?	?
Lace-maker, lace- worker	la dentellière	la lavoranta in merletti	la encajera	der Spitzenklöp- pler, die Spitzen- macherin
Lace turn: see <i>Winding machine</i>				
Lace up, to	lacer	allacciare	lacear	schnüren
Lacing, string, cord: see <i>Cap- string</i>	l'entrelac, la ficelle, le cordon	il groppo	el cordón de enlace	die Schnur
Lamb	l'agneau	il agnello	el cordero, el bor- rego	das Lamm
Lambrequin, man- tle-cloth: see <i>Tidy</i>	le dessus de che- minée, le man- teau de cheminée	il fregi d'intaglio	el emantelete	die Kaminbeklei- dung, das Zacken oder Bogen Be- hänge, die Bek- leidung als Zim- merschmuck.
Lapel, revers	le revers	la mostra d'un abite	la solapa	der Aufschlag
Lappet, tab, pinner	la barbe	la falda, la bandel- la	las caídas de toca	der Zipfel, der Haubenflügel
Layette	la layette	le fasce, i pannol- lini	los pañales	die Ausstattung für ein kleines Kind
Laying out: see <i>Outlining</i> : see <i>Setting</i> : see <i>Lay out, to</i> : see <i>Draft</i>	le trace	la traccia, la mo- stra	la traza	das zur Schau le- gen, das Heraus- legen
Lay out, to; block out, to; stake out, to; mark out, to; appor- tion, to: see <i>Laying out</i>	jalonner	abbozzare, indicare, piantar delle bif- fe	marcas los contor- nos	verteilen, die Richt- punkte aufstel- len, auszeichnen, abstecken
Leaf, paddle, seed, grain, wheat ear, lozenge: see <i>Tuft</i>	le pétale	l'armelletta, il fo- glio	la hoja, el pétalo	das Blatt
Leaf-stitch, mat- ting-stitch: see <i>Tuft</i>	?	la punta armeletta	el empalletado	der Formenschlag
Learn, to	apprendre	imparare, appren- dere	aprender	lernen
Left (adj.)	gauch -e	sinistro, mancino	izquierda siniestra	linke
Length	la longueur	la lunghezza	la longitud	die länge
Lesson	la leçon	il lezione	la lección	die Aufgabe, die Lehrstunde
Letter	la lettre	la lettera	la carta	der Buchstabe
Light, illumination	la lumière	la luce, la lume	la luz	das Licht
Light, fluffy (adj.)	léger -ère	leggero	ligero	leicht
Light up, to; lighten, to; in- crease the high lights, to; set off, to; enhance, to: see <i>Enrich, to</i>	éclairer, décharger	balenare	alumbrar, aligerar	erleichtern, aus- laden

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Line: see <i>Row</i>	la ligne	la linea	la línea	die Linie
Linen apparel, lingerie	la lingerie	la biancheria del corpo, i panni lini	la ropa blanca	die weisse Wäsche
Linen chest: see <i>Chest</i>				
Linen closet	l'armoire à linge	la guardaroba	el armario	der Leinenschrank
Linen cloth: see <i>Napery</i>	la toile de lin, le linon	la tela di lino	la tela de lino, el lienzo	die Leinwand, das Leinen
Linen house, white goods house	la maison de blanc	la casa di biancheria	la lencería	die Weisswarenhändler
Linen press: see <i>Press</i>	la presse	il strettoio	la prensa	die Leinenpresse
Linen-stitch: see <i>Cloth-stitch</i>				
Linen thread	le fil de lin	il refe	el hilo de lino	der Leinenfaden
Linen trade	la toilerie	il commercio di biancheria	el comercio de lienzos	der Leinwandhandel
Lint	la charpie	il filaticcio	el lino	die Charpie
Little finger	le petit doigt, l'auriculaire	il dito mignolo, il dito auricolare	el dedo meñique	der kleine Finger
Livery	la livrée	la livrea	la librea	die Livree
Lobster claw: see <i>Puff iron</i>				
Long (adj.)	long -ue	lungo	largo	lang
Long, column or treble stitch	la bride	il punto lungho	el punto largo	das Stäbchen
Loom	le métier à tisser	il telaio da tessere	el telar	der Webstuhl
Loop: see <i>Pearl</i>	la bride, la boucle, la ganse, la bouclette	la maglia	el lazo, el rizo	die Schlinge, die Oesen, die Ösen
Loop-maker, ringlet-maker	la boucleuse	la cordoncinatrice	el que hace el rizo	der Oesenmacher
Loop row, first row	?	?	la primera línea de aros	das Aufschlag
Loose, slack (adj.)	lâche	lento, allentato	suelto, destado	los
Lozenge, diamond	le losange	il rombo	el rombo	die Rhomboide, der Rhombus
— — M — —				
Machine net	le tulle mécanique, le tulle fait à la machine	il tulle, il tulle meccanico	el mecánico	das Maschinen Netz
Macramé, knotted work, filet de Carnasière	le macramé, l'entrelacs, le filet de Carnasière	il punto a groppo	el encaje Moresco	die Knüpfarbeit
Maker of modes or jours, filling maker	la modeuse	la giornotrice	el hacedor de puntos de fantasia	die Füllungsmacherin
Making, working	l'exécution, la confection	il costruzione	la hechura, el trabajo, la ejecución	die Vollziehung, die Ausführung
Making of: see <i>Pricking of</i>				
Maltese (adj.)	maltais -e, de Malte	malteze	maltés	malthesisch
Mantilla: see <i>Fascinator</i>	la faille, la mantille	la mantilla	la mantilla	die Mantille
Mantle	le manteau, la mante	il sopraveste, il soprabito, il mantello	el manto, la capa	der Mantel
Manufacturer	le fabricant, le manufacturier	il fabbricante, il fabbricatore, il manifatturiere	el fabricante	der Fabrikant
Mark	la marque	la marca	la marca	die Marke, das Mal, das Merkmal
Mark out, to: see <i>Lay out, to</i>				



ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Marking out, dividing, laying out, indicating, staking, staking out	la jalonnement, la division	il divisione	el señalado	das Abstecken, das Markieren
Mask	le masque, le loup	la maschera, il lupo	la máscara	die Maske
Mate, companion-piece	le pendant	il riscontro	el compañero	das Gegenstück
Materials, furnishings	les matériaux, les fournitures, l'outillage	le forniture, li materiali	los avios, los materiales	die Materialien, das Arbeitsmaterial
Matting-stitch: see <i>Leaf-stitch</i>				
Measure: see <i>Tape measure</i> : see <i>Mesh stick</i> : see <i>Ruler</i>	la mesure	la misura	la medida	das Linead zum gleichmässigen Einstecken der Stecknadel
Medallion, inset: see <i>Square</i>	l'incrustation, l'applique	l'incrostatura, l'incrostamento, gli pezzi da incastare, gli pezzi da intarsiare	el embutido, el medallón	das Spitzen-Medallion, der Spitzen-Einsatz
Mediaeval, medieval (adj.)	du moyen age	il medio evo	de la edad media	mittelalterlich
Mend, to	raccomoder	raccomodare	remendar, reparar	ausbessern, flicken
Mending of faults: see <i>Repairing</i> : see <i>Finishing</i>	le régilage	?	el corregido de faltas	die Ausbesserung mangelhafter Spitzen
Mercerised (adj.)	mercerisé -e	lucido	lustroso	mercerisiert, merceriert
Mesh	la maille	la maglia, la maglia di rete	la malla	die Masche
Mesh-stick, mold: see <i>Gauge</i> : see <i>Measure</i> : see <i>Ruler</i>	le moule, l'ais à faire des filets, la planche à faire les filets	il asse, la tavola di legno	el molde	der Strickstab, der Strickstock
Metallic (adj.)	metallique	metallico	metálico	metallisch
Mexican (adj.)	mexicain -e	messicano	mejicano	mexikanisch
Middle: see <i>Centre</i>				
Middle finger	le doigt majeur, le médius	il medio, il dito medio	el dedo del medio	der Mittelfinger
Mirror: see <i>Penelope</i>				
Mitre: see <i>Gusset</i>				
Model	le modèle	il modello, il esemplio	el modelo	das Muster
Modern (adj.): see <i>New</i>	moderne	moderno	moderno	modern
Modesty piece: see <i>Tucker</i>	la garniture de corsage	la garnitura di corsaggio	el encaje de costilla, una blonda que se pone á los vestidos en la parte superior del pecho	der Streifen an einer Schnür
Modify, to	modifier	modificare	modificar	abändern
Mohair, alpaca	le mohair, l'alpaga	l'alpaca	la alpaca	das Haartuch, der Mohr
Moisten, to: see <i>Dampen, to</i>				
Monogram	le monogramme	il monogramo	el monograma	der Namenszug
Moon	la lune	la luna	la luna	der Mond
Mosaic, tessellated (adj.)	en mosaïque	mosaico	mosaico	mosaikartig
Mother-of-pearl	la nacre	la madre perla	el nacar, la madre perla	die Perlmutter
Mount, to: see <i>Transfer, to</i>	monter, entoiler	montare un lavoro	montar	aufziehen
Mummy wrappings	les draps de momie	?	la ropa de momia	das Mumiengewand
Museum: see <i>Collection</i>	le musée	il museo	el museo	das Museum
Mythological (adj.)	mythologique	mitologico	mitológico	mythologisch

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
— — N — —				
Nail: see <i>Tack</i> : see <i>Thumb tack</i>	le clou	il chiodo, il chiovo, il aguto, il chia- vello	el clavo	der Nagel
Nail (2¼ inches)	?	il ottavo (misura)	la medida de dos pulgadas y cuar- to, ó la diecisei- sava parte de una vara	das Mass von 2¼ Zoll
Name	la dénomination, le nom	il nome	el nombre	der Namen
Napery, linengoods: see <i>Linen cloth</i>	la napperie, la nap- pe	la biancheria da ta- vola	la mantelería	das Tafelzeug, das Leinzeug
Napkin	la serviette	la salvietta, la to- vagliuola	la servilleta	die Serviette, das Teller Tuch
Narrow (adj.)	étroit -e	stretto	estrecho, angosto	enge, schmal
Naturalistic (adj.)	naturaliste	naturalista	naturalista	naturalistisch
Needle	l'aiguille	el ago, il aco	la aguja	die Nadel
Needlecase, needle book: see <i>Case</i>	l'étui à aiguilles, le porte - aiguille, l' aiguillier	il agoiaio, il agoia- ulo, il buzzo	el alfilerero	die Nadelbüchse, das Nadelbuch
Needle ends, pro- tectors	?	?	el porta-agujas	die Strickstiefel
Needleful, a	une aiguillée	el agugliato	la hebra	eine Nadel-Voll
Needlepoint lace	la dentelle à l'ai- guille	il trino ad ago	la punta	die Nadelspitze
Needle threader, threader (instru- ment)	?	?	el ensartador de agujas	die Nadel Einfas- serin
Needle-work	l'ouvrage à l'aigui- lle, la tapisserie, l'ouvrage de da- mes	il lavoro ad ago	la labor de aguja, la costura	die Handarbeit, die Nadelarbeit
Net: see <i>Ground</i>	le réseau, ? dros- chel, le rézel, le rézeuil, le raz- zeuil, le tulle	il rete, il redexelo	el rete	das Netz, der Netz- grund
Netting-needle	la navette	il spillo di fare rete	la aguja de tejer redes	die Netz-Nadel
Network, darned netting, spider work: see <i>Spid- er</i>	le lacis, le filet bro- dé, le point conté	il lavoro di maglia, il punto a ma- gliata	la obra de malla	das Netzwerk
New (adj.): see <i>Fresh</i> : see <i>Mo- dern</i>	neuf, neuve, nou- veau, nouvelle	nuovo	nuevo, nuevecito	neu
Nightcap	le toquet	il berrettino	el gorro de dormir	die Nachtmütze
Nineteenth (adj.)	dix-neuvième	diciannovesimo, de- cimonono	décimonono	neunzehnte
Noose, slip-knot: see <i>Knot</i>	le noeud coulant	il nodo scorsoio	el lazo	die Fadenschlinge
Norwegian (adj.)	norvégien -ne, de Norvège	norvegio	noruego	norwegisch
— — O — —				
Oblique (adj.): see <i>Diagonal</i>	oblique	obliquo	oblicuo	schräg, schief
Oblong (adj.)	de forme oblongue, de figure oblon- gue	oblungo, bislungo	oblongo	länglich, oblong
Ochre, ocher	l'ocre, l'ochre	il octa, l'ocria	el ocre	der Ocher, der Oker
Oil	l'huile	l'olio	el óleo, el aceite	das Oel
Oil cloth, wax cloth	la toile cirée	la tela incerata	el encerado, la tela encerada	das Wachstuch, die Wachsleinwand
Olive (adj.)	d'olivier	d'oliva	de oliva	oliven

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Omit, to, skip, to: see <i>False stitch</i>	passer, omettre, sauter	omettre, trascurare	pasar por alto, omitir	überspringen
Open (adj.)	ouvert -e	aperto	abierto	offen
Openwork	l'ouvrage à jour, l'ouvrage à claire-voie	il lavoro a giorno	calado	die Durchbroch-Arbeit
Organdie, organdi-muslin	l'organdi, l'organ-dis	l'organdi	el organdí	der Organdi
Ornament	l'ornement	il ornamento, il adornamento, il fregio	el ornamento	die Verzierung
Orphrey, clavi	l'orphroi	?	la clava	die Keule
Outer pairs	les paires extérieures-	?	los pares exteriores	die Drehpaare
Outline, to: see <i>Outlining</i> : see <i>Wheel</i>	cerner, scillonner, border, échelonner, bâtir	bastimentare	perfilear	in Umriss zeichnen
Outlining: see <i>Outlining thread</i> : see <i>Buttonholing</i> : see <i>Laying out</i> : see <i>Setting</i> : see <i>Gimp</i> : see <i>Outline, to</i>	l'entourage	l'orditura	el contorno, el perfil	der Umriss
Outlining thread, outline: see <i>Gimp</i> : see <i>Buttonholing</i>	le fil de trace, le fil de contour, le bâti	il filo di traccia	el hilo de perfil	der Umrissfaden
Over, above, upon	au-dessus, sur	sopra, di sopra, oltre, sulla	sobre	über, auf
Overcast, to, whip, to, over-sew, to	surjeter, faire un surjet à	cucire a sopraggitto	hilvanar	übernähen, umschlingen
Overlapping, imbricated (adj.)	imbriqué -e, imbriqué -e, enchevauché -e	imbricato	imbricado	dachziegelförmig
Overs	le jeté	?	el punto por encima	das Umschlagen

## — —P— —

Padding	le bourre, l'ouate	la borra	la guata, la borra	das Unterlegen
Pair	la paire	il paio	el par	das Paar
Pall, cloak	le pallium	il pallio	el palio de arzobispo	der Bischofsmantel, der Talar, das Pallium
Pall, covering: see <i>Chalice covering</i>	le poêle, le drap mortuaire	il coltre, il panno da morti	el paño de ataúd, el paño mortuario	das Pallium, das Leichentuch
Panel	le panneau	el assicello	el cuarterón	das englische Stück
Parallel (adj.)	parallèle	parallelo, equidistante	paralelo	parallel, gleichlaufend
Parasol, sunshade	le parasol	il parasole	el quitasol, el parasol	der Sonnenschirm
Parchment, vellum: see <i>Pattern</i>	la cartisane, le parchemin	la pergamena, la cartapeccora	el pergamino, la vitela	das feine Kalbsleder, das Pergament, das Velin
Passementerie	le passement, la passementerie	il passamano	la pasamanería	die Passementerie
Passive pairs, passives, hangers	les paires pendantes, les paires de chaîne	?	el par pasivo	die Risspaare
Paten-cover: see <i>Chalice cover</i>				
Patronage	le patronage	il patronazgo	el patrocinio, el patronato	das Patronat, die Begünstigung
Pattern, diagram: see <i>Parchment</i>	le patron, le tracé	la mostra, il campione	el modelo	das Muster, das Spitzenmuster, der Spitzenmodell

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Pattern maker	la patronneuse, le patronneur	la zoccolaja	el hacedor de modelos	die Musterzeichnerin
Pearl: see <i>Loop</i>	le picot, la boucle	la smerlatura, il dentello, l'orlatura di ricamo	la puntilla, el picuillo	das Picot
Pearl-maker	la picoteuse	la smerlatrice	la picadora	die Oesermacherin
Pearl-tie, bar, strand, bridge, coxcomb, leg, pearl, half-wheel, tie, bride: see <i>Bar</i>	la bride	la bride	la ligadura, los hilos que conectan las varias partes sólidas del encaje, hecho de dos o más cabos que son o bien como cordones o cubiertos con puntos de remate o bordes	das Bindeband, das Schösschen
Pearl-tier	la brideuse	la bridetrice ?, la legatrice	la aseguradora	die Festigmacherin von Alençonner Spitze
Peasant	la paysanne, le paysan	il paesano, il contadino	la aldeana, el aldeano, el patán, el labriego, el campesino	der Bauer, der Landmann
Peddler, hawker	le colporteur, le camelote	il merciaiuolo	el buhonero, el baratillero	der Hausirer
Peg, plug	la cheville, l'épingle de bois	la caviglia, la cavicchia, il piulo, il brocco	la estaquilla, la clavija	der Pflock
Pen	la plume	la penna	la pluma	die Schreibfeder
Pencil	la crayon	il pennello	el lápiz	der Pinsel
Penelope mirror	le miroir Pénélope	lo specchio di Penelope	el espejo de Penelope	der Penelope Spiegel
Period, epoch: see <i>Century</i>	l'époque	l'epoca	la época, el período	der Zeitraum, die Periode
Petticoat	le jupon	la gonnella, la gonnellina	la falda bajera o de barros	der Unterrock
Pewter	l'étain	il peltro, il stagno	el peltre	das vermischte Zinn
Photograph	la photographie	la fotografia	la fotografia	die Photographie, das Lichtbild
Pick up (a stitch), to	relever, reprendre	rialzare	recoger (un punto)	wieder aufnehmen
Pillow (lace): see <i>Cushion (sofa)</i>	le coussin, le carreau, le métier	il tombolo, il cuscino, il guancialino	la almohadilla para hacer encajes	das Kissen, das Köppelkissen, der Klöppelsack
Pillow lace: see <i>Bobbin lace</i>				
Pillow sham	la manche de parade ?, le cache oreiller	?	la cubierta de adorno para almohada	die Kissendecke
Pillow slip, pillow case, pillow-bier, pillow-beer, pillowebere	la taie d'oreiller	la fodera, la foderratta	la funda de almohada	der Kissenüberzug
Pin	l'épingle	la spilla	el alfiler	die Stecknadel
Pin, to: see <i>Stick in, to</i>	mettre une épingle, piquer une épingle, poser une épingle	pungere	prender con alfileres, asegurar	stecken
Pincushion	la pelote à épingles	il guanciallino da spilli, il torsello	el acerico	das Nadelkissen
Pinhole	le trou d'épingle, la porte	la bocca da spilli	el agujero	der Stecknadel Punkt
Pink, to	faire des oeilletts, trouer, percer un étoffe, découper suivant un dessin, chequêter	foracchiare, buacchiare una stoffa a disegno	ojetear, picar	auszacken, ausschneiden

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Pinner: see <i>Lap-pet</i>				
Plain: see <i>Simple</i>				
Plait, braid, tresse: see <i>Fold</i>	la tresse, la natte	la treccia	la trenza, el cordoncillo	der Flechtenschlag, die Flechte
Plait, to, braid, to	tresser, natter	intrecciare	trenzar	flechten
Plaiting: see <i>Filling</i>				
Platform of pillow	la planche, la plateforme	l'assa, la piattaforma	la plataforma	das Klöppelbrett
Plume, tuft, panache	le panache	il pennacchio	el penacho	der Federbusch, der Helmfederbusch
Ply (single), strand	le pli	la piega	la doblez	einfach
Point, vandyke: see <i>Scallop</i>	la crête	la cresta, il dente	el cuello de encaje Van Dyke	die ausgezackte Spitzen, das Zäckchen, die Spitze
Poking stick (iron), setting-stick, strut (wood or bone): see <i>Puff iron</i>	la broche, le bâton à plisser les fraises ou les manchettes, le compositeur, le potelet	?	el instrumento de hueso o madera que se usa ajustando los pliegues de una lechuguilla	das Stäbchen
Polish, to	polir	pulire, lustrare, lisciare	polir (aguja)	poliren, glätten
Polychrome (adj.)	polychrome	policroma	policromo	bunt
Position	la position, la pose	la posa, la posizione, il posizione	la postura, la posición	die Lage, die Stellung
Pound sterling	la livre (25 francs)	la lira sterlina	la libra esterlina	das Pfund Sterling
Press: see <i>Puff iron</i> : see <i>Linen press</i>	le lisseur	el lisciatoio	el satinador, el lustrador	? Weissshöler, die Glattmaschine
Pretty (adj.): see <i>Beautiful</i>	joli -e	leggiadro, gentile, vezzoso	bonito, lindo	hübsch
Price	le prix	il prezzo	el precio	der Preis
Pricker, marker (instrument): see <i>Stiletto</i>	la pointe, l'aiguille à piquer	il ago da forare	el punzón	die Pickiernadel
Pricker, marker (person)	la piqueuse, la piqueuse	la chi cuce, che chissia di strapunto	el que pica, el marcador	die Punktierin, die Musterdurchpau-serin, der Löcher-stecher
Pricking, parchment, down, each	le piqué, le carton-guide, le passement	il pizzicore, li pizzilli, il cartone	la picadura	der Klöppelbrief, das Muster, "die Aufwinde"
Pricking or making of	le piquage, la piquère, le picage, le piquetage	il frastaglio	la picadura	das Durchstechen, des Musters auf Pergament
Professional (adj.) see <i>Expert</i> : see <i>Authority</i>	professionnel -le, professionnelle	professionale	professional	berufsmässig
Prong	la dent de fourchon	il rebbio	la punta	die Zinke
Pucker: see <i>Crease</i> : see <i>Gather, to</i>				
Puff iron, lace awl, polishing iron, agate, raiser, lobster claw, bur-nisher: see <i>Poking stick</i> : see <i>Press</i>	l'oeuf, le fer à canonier, le fer à coque, l'alésoir, la pince, l'aficôt	il puffiture, le branche dei gamberi	el esponjador	der Puffer, das Bü-gel, ? Kobben, der Glättstahl, der Glätter, die Hummerschere
Pull, to	tirer, serrer	tirare	tirar	ziehen
Pull over, to: see <i>Slip off, to</i>	rabattre, rabattre les mailles	abbassare, scemare	cruzar	verschränken
Pupil	l'élève	il scolare	el discípulo	der Schüler, die Schülerin
Puppet, doll, manikin	la marionnette, le Courrier de la Mode, la poupée	il manichino	el maniquí	die Puppe, die Marionette

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Purl, to; seam, to, reverse, to	tricoter à l'envers	far la calza a maglia a volta	perfilar	links stricken
— — Q — —				
Quality	la qualité	la qualita	la calidad	die Qualität
Quatrefoil	les quatre-feuilles	le quatro foglio	el cuadrifolio	das Vier-blatt
Queen	la reine	la regina	la reina	die Königin
Quick (adj.)	leste, vite	lesto, snello, spedito	veloz, acelerado, ligero	schnell
Quille: see <i>Fluting</i>	la campane, la houppes, la touffe, la ruche	la frangia, il merletto piegato en forma di arnia	el pliegue en forma cilindrica	die Troddel, die Quaste
Quilling: see <i>Fluting</i>				
Quilter: see <i>Stitcher</i>				
Quilting: see <i>Wadding</i>	la piqué, le matalassé	la stoffa così detta, l'imbottir, il trapunto	la cajera, el picado	das Steppen
Quincunx	le quinconce	la quinconce	el quincunce	das Quincunx
Quiver, sheath	le carquois	la faretra	el carcaj	der Köcher
— — R — —				
Raised, embossed (adj.): see <i>Gimp</i>	en relief, bombé	in rilievo, rose, rilevato	en relieve	erhaben
Raiser: see <i>Puff iron</i>				
Rare (adj.): see <i>Expensive</i> : see <i>Valuable</i>	rare	raro	raro	selten
Ravel, to; fray, to; unravel, to; reave, to; reeve, to; unweave, to	effiler, effiloquer	sfilare, sfilacciare	deshilar, desenlazer	auftrennen, aufziehen
Ravellings	le parfilage, la parfilure, l'effilure	gli filacce	la hilacha	Ausgezupptes, ausgezogene Fäden
Razor-cloth: see <i>Combing cloth</i>	le linge à barbe	il cencio da barba	el babadero, el babador	das Bart-Tuch
Reader, lay-sister, entertainer, non-worker	la béate	il leggitore, il mantentitore	la lectora	?
Realistic (adj.)	réaliste	realista	realista	realistisch
Reduce, to; lessen, to; diminish, to: see <i>Decrease, to</i>	reduire	ridurre	reducir	vermindern
Reel, to; wind, to	dévider	addipanare	devanar	haspeln, aufwinden
Refiner: see <i>Finisher</i>				
Removing, loosening, detaching: see <i>Rip, to</i>	l'enlevage	il levare	el soltar	das Wegnehmen
Renesance, rebirth	la renaissance	il risorgimento, il rimascimento	el renaciniéto	die Renaissance
Repairer of breaks and faults: see <i>Finisher</i>	la régaleuse	la regalatrice	el reparador, apisonador	der Ausbesserer
Repairing, reparation: see <i>Strengthening</i> : see <i>Mending</i>	le ravaudage, le remaillage	il racconciamento	la reparación	die Ausbesserung, das Ausbessern
Repeat, to; see <i>False stitch</i>	répéter	ripetere, ricominciare	repetir	wiederholen
Reticular, retiform (adj.)	rétilorme	rete	reticular	netzförmig
Reversible (adj.): see <i>Double faced</i>	à deux endroits	rivocabile	que admite posición ó direccion opuesta	umkehrbar

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Rib: see <i>Raised</i> : see <i>Gimp</i>				
Ribbon: see <i>Stirrup</i>	le ruban	il nastro	la cinta de seda	das Band
Rice	le riz	il riso	el arroz	der Reis
Rich, handsome (adj.): see <i>Beautiful</i> : see <i>Pretty</i>	riche	ricca	rico	reich
Right hand side	droit -e	destro	derecha	rechts
Right side, front	l'endroit	il ritto	el lado derecho	die Rechterseite
Ring	l'anneau, le rond, le cercle	il anello	el círculo, la cera, el anillo	der Ring, der Kreis
Ring finger	le doigt annulaire	il dito anulare	el dedo anular	der Ring Finger
Rinse, to	rincer	sciacquare	enjuagar	auswaschen, aus- spülen
Rip, to	découdre	scucire	rasgar, hender	auftrennen
Rococo (adj.)	Rocaille, Barocco, Roccoco, rococo	rococo	churriguersco	rococo
Rod: see <i>Bar</i>				
Rolling, whipping	le point roulé	il arrotolamento ?	el enrollado, el en- rollamiento, el arrollado, el arol- lamiento	der Rollsaum
Rose	la rose	la rosa	la rosa	die Rose
Rosette (general use), rose	la rosette, le noeud	la rosetta, la gala	la rosa, la roseta	die Rosette
Rosettes (minute thread works): see <i>Crowns</i>	les couronnes, les fleurs volantes, les rosaces	le cornea	la rosa, la roseta, el rosetón	die Rosetten, die Rosette
Rough (adj.)	rude, ébouriffé -e	rozzo, rude, abba- ruffato	erizado, encrespado	rauh, roh, uneben
Row: see <i>Line</i> : see <i>Band</i>	le rang, le tour	l'ordine, la fila	la fila, la línea, la hilera	die Reihe
Royal (adj.)	royal -e	reale, regio	real	königlich
Rubbing: see <i>Trac- ing</i>	l'impression	l'impressione, l'im- pronto	el frotamiento	der Abdruck
Ruff	la fraise, la roton- de	il collare alla spag- nuola	la lechuguilla	die Krause
Ruffle, hand ruff, parte: see <i>Cuff</i>	la manchette, l'en- gagéeante, la pa- gode	il manichino, il manichetto	la vuelta, el puño	die Manschette, die Handkrause
Ruler: see <i>Tape measure</i> : see <i>Mesh-stick</i> : see <i>Measure</i>	le tire-ligne, le rè- gle, le réglet, la réglette	il stecche	la regla	das Lineal
Runner: see <i>Ta- blecover</i>	le chemin de table	la striscia	el tablero	der Tischläufer, der Läufer
Russian (adj.)	russe	russo	ruso	russisch
Rust, to	rouiller, se rouiller	arrugginare, arrug- ginarsi, irruggini- re	enmohecerse	rosten, verrosten
— — S — —				
Sacramental (adj.)	de bénédiction	de benedizione	sacramental	sacramentlich, sa- cramentarisch
Saint Ann	la Sainte Anne	Sabbia Anna	Santa Ana	die Heilige Anna
Salary	les appointements, le traitement, les honoraires	l'onorari, la sportu- la, la ricompensa	el salario	die Besoldung, das Gehalt
Sample	l'échantillon	il campione	la muestra	das Muster
Sampler, sam cloth	l'exemplaire	l'esemplare	el ejemplar	das Modelltuch, das Musterblatt, das Sticktuch
Sand	le sable	la lazanta	la arena	der Sand
Sawdust: see <i>Ex- celsior</i>	la sciure, la sciure de bois	la segatura	el serrín	das Sägemehl
Scale, proportion	l'échelle	la scala, il propor- zioni	la escala	der Masstab

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Scallop: see <i>Point</i> : see <i>Shell</i> : see <i>Fan-shaped</i>	le feston	il festone	la recortadura	der Bogen, die Zacken
Scalloped (adj.)	dentelé -e, festonné -e, en écailles	a festoni, scaglia di pesce	festoneado	ausgezackt, ausgekerbt
Scarf: see <i>Tidy</i>	l'écharpe	la sciarpa, la ciarpa	la banda	die Schärpe
School	l'école	la scuola	la escuela	die Schule
Scissors	les ciseaux	gli forbici	las tijeras	die Schere
Scraps, remnants	les restes	il avanzo, il resto	los restos	der Abfall, die Kleinen Stücke
Screen	le paravent	il paravento	la pantalla, el biombo	der Schirm
Screw: see <i>Clamp</i>	la vis	il vite	el tornillo	die Schraube
Scroll (spiral): see <i>Foliated</i>	l'enroulement, l'enjolivement, le rinceau	il avvolgersi, la voluta, il incartocciarsi	el encaracolado, el adorno en espiral	der Schnörkel
Seal	le cachet, le plomb	il piombo, la marca	el sello	das Siegel
Secular, lay (adj.): see <i>Reader</i>	séculier -e, laïque	secolare, laico	secular	weltlich
Sell, to	vendre	vendere	vender	verkaufen
Selvage, selvedge: see <i>Edging</i> : see <i>Footing</i>	la lisière	la cimossa	la orilla	das Salbende, die Kante
Serpentine, vermiculate (adj.)	serpentin -e, en serpent, tortueux -se, vermiculeux -se	serpentina	serpentino	schlangen-artig
Set	la parure, l'assortiment, la garniture	il assetto	el juego	die Garnitur
Setting: see <i>Outlining</i> : see <i>Laying out</i> : see <i>Apply, to</i>	la sertissure, le sertissage	la incastonatura	la engastadura, el engaste, la montadura.	die Einfassung
Setting-stick: see <i>Poking-stick</i>				
Setting up (of loose petals)	?	?	la montadura	das Aufsetzen
Seventeenth (adj.)	dix-septième	diciassettesimo, decimosettimo	décimo séptimo	siebzehnte
Sew, to	coudre	cucire, cusire	coser	nähen
Sewing, joining (lucky stroke?), accroaching	le crochetage, le raccrochage, le point de raccord, le point de rucroc, le point de rucroc	la cucitura, il cucito	el cosido, el enganche	das Heften, die Zusammenhäkelei, das Zusammenhäkeln
Shade: see <i>Window shade</i>				
Shaded (adj.)	ombré -e, nuancé -e	digradato	sombreado	schattiert
Shape: see <i>Form</i>				
Sharpen, to; grind, to; whet, to	aiguiser	affilare, aguzzare	amolar, afilar	schärfen
Sharps	?	?	la aguja de coser de forma más larga y más delgada	?
Shawl	le châle	lo sciallo	el chal, el pañolón, el pañuelo grande	der Shawl, der Schal
Sheath: see <i>Covering cloth</i> : see <i>Case</i>	l'étui, la gaine, le fourreau, la noquette, la feuille de corne, la trousse	il astuccio, la custodia, la busta	la vaina, la cubiertá	das Besteck, das Futteral, die Scheide
Sheet	le drap	il lenzuolo	la sábana	das Bettuch
Shell: see <i>Scallop</i>	la coquille de St. Jacques	la chiocciola, la lumaca	la concha	die Muschel



ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Shift, to	changer	cambiare	cambiar	wechseln
Short (adj.): see <i>Squat</i>	court -e	corto	corto	kurz
Showy, for display, ostentatious (adj.): see <i>Heaviness</i>	d'apparat	di pompa, ostentazione	ostentoso	prunkhaft
Shrink, to	se rétrécir, se rapetisser, rétrécir	scorciare, ritirarsi, diminuire	encogerse, acortarse, disminuir	sich zusammenziehen, einschrumpfen, zusammentrecknen
Shuttle	la navette	la spola, la spuolo	la lanzadera	das Weberschiffchen, der Schütze
Sicilian (adj.)	sicilien -ne, de Sicile	siciliano	siciliano	sizilianisch
Silk: see <i>Blonde</i>	la soie	la seta	la seda	die Seide
Silver	l'argent	il denaro	la plata	das Silber
Simple, plain (adj.): see <i>Easy</i>	simple	semplice, senza ornamenti, senza fasto	sencillo -lla, simple	einfach
Single (adj.)	seul -e, simple	solo, sola, semplice, unico	único, solo	einfach
Single faced (adj.)	à simple face	semplice	de una cara	einseitig
Single stitch, small close stitch	la petite maille serrée, la chaîne serrée	il semplice piccolo punto	el punto sencillo	das einfache Stübchen
Sitza	? sitza	? sitza	? sitza	? sitza
Sixteenth (adj.)	seizième	sedicesimo	décimo sexto	sechzehnte
Size, dimension	la grosseur, la grandeur	l'estensione, la grossezza, la grandezza	el tamaño, la dimensión	der Dicke, die Grösse, die Stärke
Sizing, stiffening: see <i>Dressing</i>				
Skein	l'écheveau	la matassa	la madeja	die Strähne, die Fitze
Skill, dexterity: see <i>Execution</i>	l'habileté, la dextérité	la destrezza, la desterita	la habilidad	die Geschicklichkeit
Skirt	la jupe	il gonne, la gonnella	la falda, la saya	der Rock
Slab	la plaque	la tavola	la plancha	die Platte
Slanting (adj.): see <i>Diagonal</i>	de biais, en biais, incliné -e	a sghembo, a sbieco, a schiancio	inclinado, sesgado	schief
Slashed, paned (adj.)	crevé -e, à crévés, fendu -e	staffilato, tagliato, sfregiare, (apertura nelle maniche per mostrare la stoffa al disotto)	acuchillado	geschlitzt
Sleeve	la manche	la manica	la manga	der Aermel
Slider	le glissoir de corne	che sdrucchiola, la passante	la plancha corre-diza transparente	der Schieber
Slip, to	glisser, passer, une maille -un point pour le reprendre le tour suivant	sdrucchiolare, scivolare	perder un punto para volver a cogerlo	gleiten
Slip off, to: see <i>Pull over, to</i>	glisser, couler, lâcher, retourner	colare, lasciare	deslizar	verschränken
Slit, opening, line, band	la rivière	l'aperto	la abertura	der Schlitz
Slow (adj.)	lent, lente	lento	lento, tardío	langsam
Smock, shift, shirt	le sarrau	il pastrano, il gabano	la blusa de obrero	der Kittel
Smooth (adj.): see <i>Flat</i> : see <i>Glazed</i>	lisse, uni -e	liscio, piano, unito	liso, llano, iguel	eben, glatt
Smuggling	la contrebande	il contrabbando	el contrabando	der Schleichhandel, des Smuggeln

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Soak, to	tremper	bagnare, animolare	remojär	durchnassen, in der Weiche liegen, einweichen
Soap	le savon	il sapone	el jabón	die Seife
Soda	la soude	la soda	la sosa, la soda	die Soda
Soft (adj.)	mou, mol -le, délicat	molle	blando	zart
Soil, to	souiller	imbrattare, ingrozzare, macchiare	ensuciar	beschmutzen, besudeln
Song, verse, tell	la chanson, le chant	il canto, il canzone, la canzonetta	la canción, la cantinela	das Lied
Spanish (adj.)	espagnol -e, d'Espagne	spagnuolo	español	spanisch
Spider: see <i>Network</i>	l'araignée	il ragno, il aragno	la araña	die Spinne
Spin, to	filer	filare	hilar	spinnen
Spindle	la broche, la bobine, la casse	il fuso, la bobine, il contraforte, l'ifornapana	el huso	der Strickstock, der Stengel, die Spindel, ? Spille
Splice, to	épisser	?	empalmar	splissen
Spool	la bobine	il rocchetto	la canilla, el carrete	die Spule
Spray, shoot, tendril, sprig: see <i>Tack</i>	la vville, le brin, la brandille, le rinceau	il viticcio, il capreolo	la ramita, el pimpollo	das Reis
Sprinkled, sown, powdered, strewn (adj.)	semé -e, moucheté -e	seminato, spargurato	goteado	sprenklich, sprenkelig, fecken
Square: see <i>Medalion</i>	le carré	il quadrado	el cuadro, el cuadrado	das Viereck, das Quadrat
Squat, dumpy, truncated (adj.) see <i>Short</i>	trapu -e	atticiato	truncado	untersetzt
Stake out, to: see <i>Lay out, to</i>				
Stamp out, to; round out, to: see <i>Puff iron</i>	affiquer, bosseler, refouler, faire ressortir	lavorar d'incavo, fare risaltare	dar figura redonda, realzar	aufstechen
Standing collar, Medici collar, standing ruff: see <i>Collar</i>	le collet montant	il collare Medici	el cuello de Médici	der Medicikragen
Star	l'étoile	la stella	la estrella	der Stern
Starch, to (Devil's Broth — early name for starch)	amidonner, goudronner, empesser	insaldare	almidonar	stärken
Steel	l'acier	il acciaio	el acero	der Stahl
Steeping, maceration	le rouissage	il macerazione	la mojadura, la maceración	das Tunken, das Tauchen
Stencil	le patron, le poncif, le poncis	il modello	el patrón o moddo calado para estarcir	die Schablone
Steps, in (adj.): see <i>Zigzag</i>	en échelons	per iscaglionli	escalonado	staffelweise, staffelförmig
Stick in, to; put up, to: see <i>Pin, to</i>	enfoncez, mettre, planter	affondare, fissare	picar, punzar	einstecken
Stiff (adj.)	raide, empesé -e	duro, inflessibile	tieso	steif
Stiffening: see <i>Dressing</i>				
Stiletto, punch: see <i>Pricker</i>	le poinçon	il punteruolo	el punzón	die Pfrieme
Stirrup: see <i>Loop</i> : see <i>Ribbon</i>	?	la staffa	el estribo	der Bügel
Stitch	le point, la passée	il punto, la puntura, la maglia	la puntada, el punto	die Masche, der Spitzenstich, der Schlag, der Stich
Stitcher, quilter, coucher	la piqueuse	la piatrice, il materalassaijo	el colchonero	die Stepperin

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Stomacher	le corsage lacé	il corpetto, il busto, la pettiera, il gustacuore	el peto, el corpiño	der Latz
Straight (adj.)	droit -e	ditto	derecho	gerade
Strand	la mèche, le cordon	il cordone, il cor- doncello, il cor- doncino	el cabo, la hebra	die Ducht, die Kar- desle, die Schnur eines Strickes
Straw	la paille	la paglia	la paja	das Stroh
Streaked, striped, scored, striated (adj.): see <i>Stripe</i>	strié -e, rayé -e	strisciato	estriado	streifig
Strengthening, re- inforcing, back- ing: see <i>Repair- ing</i>	le rentoilage, le renforcement, l'action de forti- fier	il rinforzamento	la ribeteadora, la cosedora	das Verstärken
Stretch, to; give, to (intr.)	prêter, s'élargir, s'étendre	cedere	estirar	sich dehnen lassen
Stretch, to; pull, to (trans.)	étendre, tendre	stendere	extender, estirar	spannen
Stripe: see <i>Band</i> : see <i>Line</i> : see <i>Streaked</i> : see <i>Bar</i>	la raie, la rayure	la riga	la raya	der Streifen
Stroke, to; dispose, to	striquer, régula- riser	rendere, regolare	alisar, igualar los pliegues con la aguja	ausrauhem
Stroke	le trait	il tratto	el toque	der Strich
Studio: see <i>Work- room</i>	l'atelier	lo studia	el taller	das Atelier
Study, to	étudier	studiare	estudiar	studieren
Stuffed (adj.)	rembourré -e	imbottirato	llenado, relleno	gestopft, voll ge- pfropft
Style, fashion	la mode, la vogue	il modo, la voga	la moda	die Mode
Style, m a n n e r, taste	le style, le ton, le cachet, le gout	il tuono, il stile, il gusto	la manera, el gusto, el tono	der Styl, die Man- ier, der Ge- schmack
Subject: see <i>De- sign</i>	le motif, le sujet	il soggetto, il mo- tivo	el motivo, el sujeto	das Motiv
Sumptuary laws, Office of Pomp	les lois somptuaires	le legge suntuaria	el arreglo suntuario	die Aufwandsge- setze
Sun	le soleil	il sole	el sol	die Sonne
Surplice, stole	le surplis	?	el sobrepelliz	die Stola
Swaddling band	la bande d'emmail- lottement	la fascia	la m a n t i l l a, el pañel	das Wickelband
Swiss (adj.)	suisse	svizzero	suizo	schweizerisch
Symbol	le symbole	il simbolo	el símbolo	der Sinnbild
Symmetrical (adj.)	symétrique	simmetrico	simétrico	symmetrisch, eben- mässig, gleich- mässig

## — — T — —

Tablecloth	la nappe	la tovaglia	el mantel	das Tischtuch
Tablecover: see <i>Runner</i>	le dessus de table, le tapis	la tavolina	el tapete	die Tischdecke
T a c k, sprig, flat nail: see <i>Nail</i>	la semence, la bro- quette	la bullettina	la tachuele sin ca- beza	der Stift
Tailor's thimble: see <i>Finger shield</i>				
T a l i t h, tallith, praying s c a r f, mantel	le taled	il taled	el talid	d e r Gebetmantel, der Talar
Tambor: see <i>Hoop</i>				
Tambor-work	la broderie au tam- bour	il tambur	el tambor	die tamburirte Ar- beit
Tangle, to; snarl, to	emmêler, entortiller	scompigliare, im- brogliare	enredar	verwirren
Tape, braid	le ruban de fil, la rivièrre de toile	il nastro di filo, di lino, di cotone	la cinta de lino o algodón	das Zwirnband, das Bändchen

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
<b>Tape measure, line: see Ruler: see Measure</b>	le mètre en ruban	la misura	la cinta para medir	das Bandmass, das Rollmetermass
<b>Tassel: see Tuft</b>	le gland	la nappa	la borla, el borlón	die Quasta
<b>Tatting</b>	la frivolité	l'occhi	el encaje de hilo hecho á mano con lanzadera	das Occhi, die Frivolitäten
<b>Tatting pin and ring</b>	?	?	el alfiler y anillo usado para hacer encaje de hilo con lanzadera	?
<b>Tawdry, trashy, poor, ordinary, common (adj.)</b>	vilain -e, ordinaire, pauvre, maigre, misérable	comunaio	sin elegancia	geschmacklos geputzt, flitterhaft, wertlos, unnütz
<b>Tea</b>	le thé	il te	el té	der Tee
<b>Teach, to</b>	enseigner	ammaestrare, istruire, insegnare	enseñar	lehren, unterrichten
<b>Teacher, instructor</b>	l'institutrice, l'instituteur	l'istitutore, l'istitutrice	el maestro, el preceptor	die Lehrerin, der Lehrer
<b>Thick (adj.)</b>	épais -se	grosso, fitto	espeso	dick
<b>Thickness</b>	l'épaisseur	la grossezza	el espesor	die Dicke
<b>Thimble, thummel, thumb-bell, fingerling</b>	le dé	l'anello da cucire, il ditale, il ditali chiuso	el dedal	der Fingerhut
<b>Thimble for crochet work, crochet thimble</b>	le dé pour le crochet sur métier	?	el dedal para hacer crochet	der häkel Fingerhut
<b>Thin (adj.)</b>	mince	sottile, leggiero	delgado	dünn
<b>Thread</b>	le fil	il filo, il refe	el hilo	der Faden, der Spitzenzwirn, der Zwirnfaden
<b>Threader: see Needle threader</b>				
<b>Thumb</b>	le pouce	il pollice	el pulgar	der Daumen
<b>Thumb tack, drawing pin: see Tack: see Nail</b>	la punaise	?	la tachuela	der Reissnagel, der Reisszwecken
<b>Ticking</b>	la toile à matelas, le coutil	il traliccio	el terlíz	der Zwillich
<b>Tidy, chair-back: see Scarf: see Antimacassar: see Lambrequin</b>	le dossier pour fauteuils, etc.	l'antimacassar	la funda para muebles	das Schutzdeckchen, der Schoner
<b>Tie together, to; attach, to: see Couple, to: see Fasten off, to: see Knot</b>	attacher, lier	attaccare, legare, legate	atar, ligar, unir	zusammenbinden
<b>Tight, taut (adj.)</b>	serré -e, tendu -e	stringato, teso	tieso, bien cerrado	straff, gespannt
<b>Tighten, to</b>	serrer	stringare	estirar	fester machen, spannen, anziehen
<b>Tin, white metal</b>	l'étain, le ferblanc	il stagno, la latta, il ferro stagnato	el estaño, la lata	das Zinn
<b>Tippet</b>	la pèlerine	la pellegrina	la esclavina	der Halskragen, der Palatin
<b>Token, coin</b>	le jeton, le gage	la fiscia, il gettone, il pegno	la medalla	das Zeichen
<b>Tool, instrument: see Apparatus</b>	l'instrument	l'istrumento, l'ordigno	la herramienta, el instrumento	das Werkzeug
<b>Top</b>	le haut	l'alto	el encabezamiento	das Obereteil
<b>Torn, rent (adj.)</b>	déchiré -e	squarciato, lacerato	rasgado	zerissen
<b>Tow</b>	la filasse	la stoppa di canapa	la estopa	der Werg
<b>Towel</b>	l'essuie-main	l'asciugamano, la salvietta	la toalla	das Handtuch
<b>Towel sham, throw-over</b>	le cache linge	il ciocche spende sopra	la cubierta de adorno para toalla	das Überhandtuch

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Trace, to; calk, to; rub, to; pounce, to	tracer, calquer, faire une impression	calcare, punteggiare un disegno, copiar un disegno passando una punta sui tratti	trazar, calzar, hacer una impresión	nachzeichnen, kalkiren, durchpausen
Trace through, to	tracer, buriner, calquer	tracciare, calcare, copiare	delinear, trazar, calcar	pausen
Tracer	la traceuse, le traceur	il tracciatore	el trazador	die Vorzeichnerin der Umrisse
Tracing: see <i>Rubbing</i>	?	il punteggiare un disegno	calcar, copiar en una placa transparente	die Pause
Tracing cloth, paper: see <i>Carbon paper</i>	le papier de calqué, le papier transparent, la toile à calquer, le papier végétal, le papier gelatine, la toile d'architecte	la tela d'architetto	el papel de calcar	die Pausleinwand, das Pauspapier
Transfer, to: see <i>Mount, to</i> : see <i>Carbon paper</i>	transférer, remonter	trasferire, rimontare, reprovvedere	transferir, remontar	übertragen
Transfer paper: see <i>Carbon paper</i> : see <i>Tracing cloth</i>				
Trash, camlet	le camelote	la cattiva mercanzia, l'opera di poca entita	la mala mercancía	der Kamelott
Tray	le casier	lo scompartimento	el cajoncito	der Fachkasten
Trefoil	le trèfle	il trifoglio	el trébol	der Klee
Tresse: see <i>Hair</i> : see <i>Plait</i>				
Triangle	le triangle	il triangolo	el triángulo	der Dreieck
Triangular (adj.)	triangulaire	triangolare	triangular	dreieckig
Trimming, guarding	la garniture, la passementerie	il guarnizione	la guarnición	der Besatz, die Verzierung
Triple, treble (adj.)	triple	triplo, triplice	tríplice, triplo	dreifach
Trousseau	le trousseau	il corredo	el equipo	die Aussteuer
Truck system, payment in kind	le paiement en nature	il pagare in natura	el pago en la misma forma	der Lohnzahlung in Waren
T-square	l'équerre	la squadra, la norma	el cartabón, la escuadra	das Winkelmaß, das Winkeleisen, das Winkelholz
Tucker: see <i>Modes-ty piece</i>	la collerette, le tour de gorge	il collaretto, la gala	el escote	der Bruststreifen
Tuft (raised), Byzantine, Medici or Florentine cutwork, over-stitches: see <i>Tassel</i> : see <i>Cut-works</i> : see <i>Leaf</i> : see <i>Leaf stitch</i>	le point d'esprit dessus, la touffe, la mouche, la houppie	la macchia, il fiorini, il fiocco, la nappa	el copete	der Halsstreifen, die Musche
Tulip	la tulipe	il tulipano	el tulipán	die Tulpe
Turn around or back, to; reverse, to: see <i>Double</i>	tourner, retourner	girare, volgere	girar, volver	umkehren
Tweezers	les pincettes	il pinzette, le mollette	las tenacillas	das Zängelchen
Twist, to; simple twist, to	tordre, tortiller	torcere	torcer	drehen
Twisted (adj.)	cordé -e, tordu -e	attorto	retorcido, torcido	verschlungen
Twister (machine)	le croise-fils	?	la maquinilla para retorcer hilos	?

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
— —U— —				
Under, beneath, below	au-dessous, sous	sotto, di sotto, inferiormente	debajo, abajo	unter
Undo, to	défaire	disfare	deshacer, desatar	auflösen
Unemployment	le chômage, le chômage	il sciopero, il sciopro, il tempo che se passa senza lavorare	el desocupado	die Feierzeit
Unravel, to: see <i>Ravel, to</i>				
Untie, to	dénouer, détacher, délier	sciogliete	desligar, desatar, soltar	aufbinden
— —V— —				
Valance	la pènte	la balza, il pendaglio, il drappellone	la gotera	der Bettkranz
Valuable (adj.): see <i>Expensive</i> : see <i>Rare</i>	de grande valeur, précieux -se	di gran valore, prezioso	precioso, que vale mucho	wertvoll, kostbar
Variety, sort, kind	l'espèce, la variété	la specie, la varietà	la variedad	die Gattung, die Art
Vegetable (adj.)	végétal -e	vegetale	vegetal	pflanzenartig, vegetabilisch
Veil, fall	la voile, la faille	il velo	el velo	der Schleier
Veil (hanging) (for the Host)	le vélum	il velo, la bandinella	el velo	der Vorhang
Veined (adj.) (raised)	veiné -e	venato	venoso, veteado	geadert
Vertical (adj.)	vertical -e	verticale	vertical	senkrecht, vertikal
Vestment	le vêtement, l'habillement	il vestimento, l'abbigliamento	la vestimenta	das Gewand, das Kleid
Victorian (adj.)	victorien -ne	Vittoria	victoriano -a	victorisch
Virgin	la Vierge	la Virgine	la Virgen	die Jungfrau
— —W— —				
Wadding: see <i>Quilting</i>	l'ouate	l'ovatta, la bambagia, l'imbottitura	el entreferro	die Wattierung, die Baumwollwatte, die Füllung
Waist	la blouse, le corsage	la blusa	la blusa	die Taille
Warm, tepid (adj.): see <i>Hot</i>	tiède	tiepido, tepido	cálido, tibio	warm
Warp, chain	la chaîne (fils tendus)	l'ordito, la catena	la urdimbre, la tela, la cadena	der Weberzettel, die Kette
Wash, to	laver	lavare	lavar	waschen
Water	l'eau	l'acqua	el agua	das Wasser
Watering place, spa, summer resort	la ville d'eau	l'acqua, i bagni	el balneario	das Spaa
Waves, undulations, overlapping loops, ripples, folds	des flots	l'anella	la onda, la ondulación	die Kräusel
Wax	la cire	la cera	la cera	der Wachs
Wax-cloth: see <i>Oil-cloth</i>				
Weaver, worker, runner	le trameur, le conducteur, la paire de remplissage	il tessitore	el tejedor, el trabajador	das Schusspaar, der Weber
Web	le tissu, la toile	il tessuto, la tessitura	el tegido, la tela	das Gewebe
Weight: see <i>Clamp</i>	le poids, le plomb, la pelote lourde	il peso, el piombo	el peso	das Gewicht

ENGLISH	FRENCH	ITALIAN	SPANISH	GERMAN
Wet (adj.): see <i>Dampen, to</i>	mouillé -e	bagnato, umido	mojado, húmedo	nass
Wheel: see <i>Outline, to</i> : see <i>Winding machine</i>	la roue	la ruota	la ruedecilla, la rueda	das Rad
Whip, to: see <i>Overcast, to</i>				
White (adj.)	blanc, blanche	bianco	blanco	weiss
Whole stitch, double pass, whole throw, gimp, mat, math	le point entier, le point matte, le toilé, la double passée	il punto finito	el punto completo	der Ganzschlag, der Doppelschlag, (2 Halbschläge)
Width	la largeur	la larghezza	la largueza, la largura	die Weite
Wimple (nun's), gorget: see <i>Guimpe</i>	la guimpe, la barrette	il soggolo, la gorgiera, la benda	la toca, el grifón	der Brustschleier, der Wimple, das Brusttuch
Wind, to; hank, to	pelotonner	aggomitolare	devanar, reducirlo á ovillo	knäuelen bilden, wickeln, aufwickeln
Winder, reel	le dévidoir	l'arcolaio, il guindolo	el aspa	die Garnwinde, die Garnhaspel, der Haspel, die Zwirnwinde
Winding	l'enroulage	l'aggomitolare	el ovillar	das Wickeln
Winding machine, bobbin winder, lace turn, wheel	le dévidoir, le bobinoir	il guindolo, il arcolaio, il avolajo di fuselli	la enrolladora para palillos	die Wickelmaschine
Window shade: see <i>Curtain</i>	le store	la persiane, il parasole, il legno	el transparente	der Fensterschirm
Wood	le bois	il legno	la madera	das Holz
Woof, weft (shuttle thread)	la trame	la trama	la trama	das Gewebe, der Einschlag, der Eintrag der Warf
Wool	la laine	la lana	la lana	die Wolle
Work, opus	l'ouvrage	il lavoro	la obra, el trabajo	die Arbeit
Work bag	le sac à ouvrage	il sacco	el saco de labor	der Arbeitsbeutel
Work basket	la corbeille à ouvrage	la paniera de lavoro	la cesta, la canasta	der Arbeitskorb
Work box	la boîte à ouvrage	l'astuccio da lavoro	el costurero, la caja de labor	die Arbeitsschachtel, das Zwirnkästchen
Worker: see <i>Weaver</i>				
Workroom: see <i>Factory</i> : see <i>Studio</i>	l'atelier, l'ouvroir	il laboratorio, la bottega da lavoro, l'officina	el taller	die Werkstatt
Worsted, yarn	le fil de laine, la laine filée	la lana filata	el hilo de lana	das wollene Garn
Wrongside, back	l'envers	il rovescio	el revés	die Rückseite
— —Y— —				
Yak	la yack	l'iaco	el yak	? Yack
Yard	le mètre (39 English inches)	la jarda	la yarda	die englische Elle
Yarn-holder, bangle, bracelet	le bracelet	il smaniglio, il braccialetto, il anello da polse	el brazelete para hilo de lana	die Spange, der Garn Haspel
Yoke, chemisette, dickey, gorgias: see <i>Collar</i>	l'empiècement	l'empiecement, il davanti d'una blusa	el peto de blusa, el frente de blusa	das Achselstück
— —Z— —				
Zigzag: see <i>Steps, in</i>	le zigzag	il zigzag	el ziszás, el zigzag	der Zickzack

## Chapter IV

### RULES FOR MAKING

*“The whole value of lace as a possession depends on the fact of its having a beauty which has been the reward of industry and attention. That the thing is itself a price—a thing everybody cannot have. That it proves, by the look of it, the ability of the maker; that it proves, by the rarity of it, the dignity of its wearer. . . . If they all chose to have lace, too, if it ceases to be a price, it becomes, does it not, only a cobweb? The real good of a piece of lace, then you will find, is that it should show, first, that the designer of it hath a pretty fancy; next, that the maker of it had fine fingers; lastly, that the wearer of it has worthiness or dignity enough to obtain what is difficult to obtain, and common sense enough not to wear it on all occasions.”—Ruskin.*

#### LINEN OR CLOTH STITCH JOINING BANDS.

The rule for making linen stitch or cloth stitch is:—cross, twist, cross.

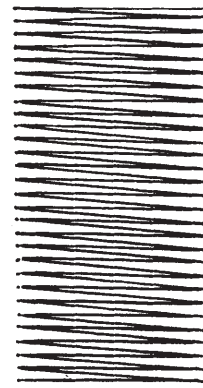
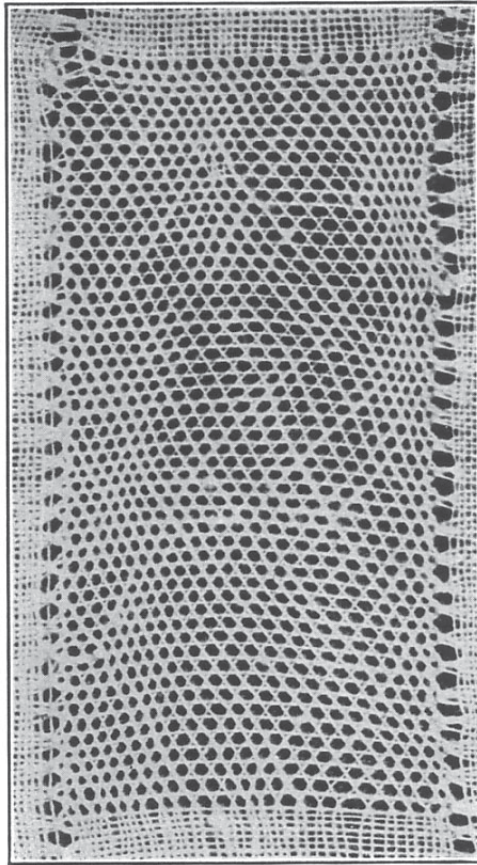
The quarter inch bands in this sampler are made of six hanging pairs and a weaver.

The half-inch bands are made of twelve pendant pairs and a weaver.

The one inch bands are made of twenty-four pairs and a weaver.



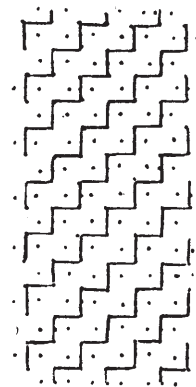
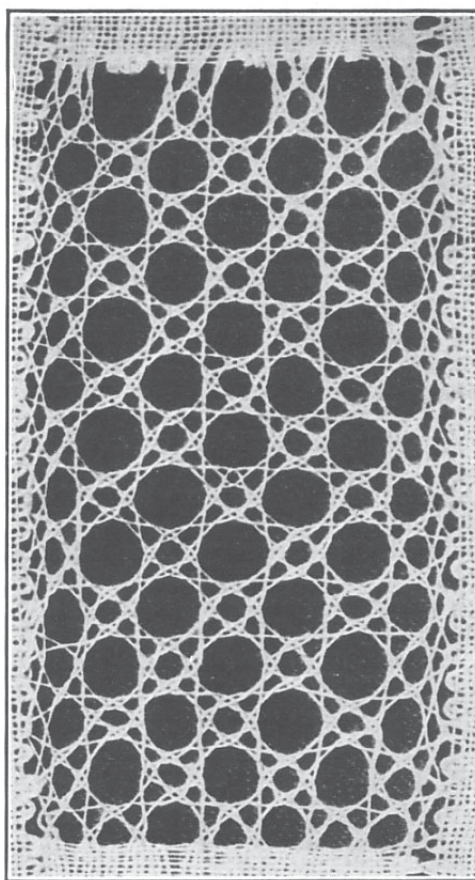
**LINE A, COL. 1,**  
**Net Stitch, Lattice Ground, Demi-Point, Toilé Ouverte, Point Réseau.**



For this first sample twenty-four pendant bobbins and a weaving pair are needed. It is made entirely of simple half-stitch, for which the rule is twist, cross. This operation is repeated from left to right across the top row, then from right to left across the one below, and so on until one reaches the bottom. By making the same stitch a second time at each edge; that is, by repeating it after placing the edge pin, before starting the next row below, the edge can be made firmer.

LINE A, COL. 2,

Virgin Ground, Pin Check, Pink Check, Ornamental Ground, Binche, Cinq  
Trous, Point Carré.



This is the Variation of Virgin Ground, generally known as Cinq Trous, belonging originally to Binche Lace. Each motif or block requires four pairs, two of which enter at the upper left-hand corner, two at the upper right. To make the upper left-hand ornament, twist and cross. The upper right-hand ornament is made in the same way. Two center pairs, one coming from the left and one from the right, are twisted and crossed. A pin is placed at the

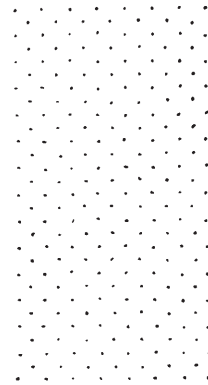
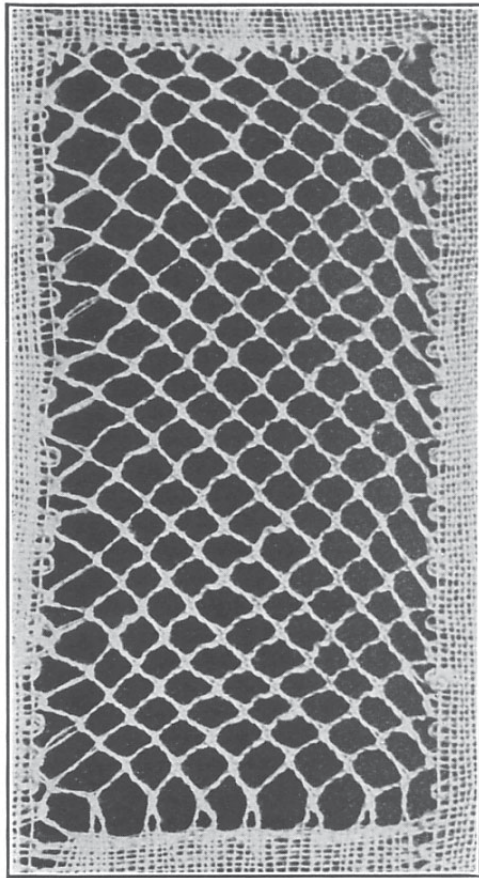
**LINE A, COL. 2—Continued,****Virgin Ground, Pin Check, Pink Check, Ornamental Ground, Binche, Cinq Trous, Point Carré.**

center top and is closed by twisting and crossing. This is repeated at the center left, center right and center bottom. The ornaments at the lower left and lower right are now made as they were above by twisting and crossing without pins. At the edge of the lace, the ornament is made before tying the threads or entering a cloth-stitch band, and is again made after coming out from the cloth-stitch band. If the above instructions are followed, every pair will have been twisted once before it intersects another pair.

The essential difference between Cinq Trous and Virgin Ground is that the ornaments of the former are more open, making the corner holes more prominent, as they are only twisted and crossed, while the Virgin Point ornaments are twisted, crossed, then again twisted and crossed.

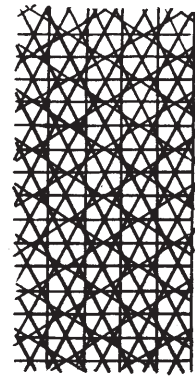
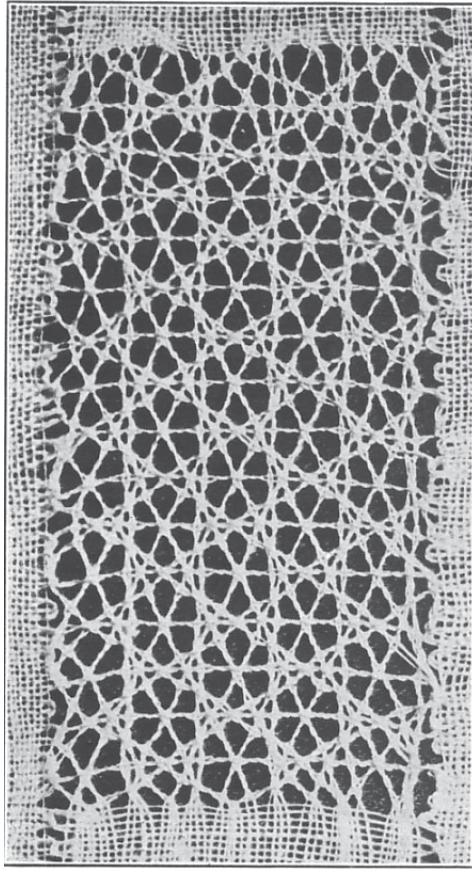
Another method of making Cinq Trous is that of following a zigzag line running downwards from right to left, the points of which occur at the middle top and center base of each little solid block of Cinq Trous filling, the maker using only two instead of four pins; that is, omitting the two side ones. At the beginning of each zigzag, after having twisted the threads and made the cloth-stitch, one places a pin without closing it. To descend one step of the zigzag stairway, one makes a half-stitch with the two left-hand pairs, a similar half-stitch with the two right-hand pairs, next twisting the threads and making a linen-stitch with the two pairs now lying nearest the center. At this point one places the next or second pin without closing it. To remount a step, one puts aside the two pairs at the right of the pin, taking up two new pairs at the left, and with these two new ones and the two directly left of the pin, one repeats what one did in descending the stair. One leaves two pairs aside only at the foot of a step. At the base of the whole stairway, after having finished the stitch and having placed a pin, one again makes a complete stitch without removing the pin or using another, to finish off; exactly as though one were about to redescend; and it is well to see that the big bars or bands of solid and open Cinq Trous are parallel in both directions.

LINE A, COL. 3,  
 Malines, Mechlin, Ijsgrond, Fond de Glace, Eisgrond.



It requires eight pairs to make a Malines mesh, two pairs on each vertical side of the mesh braided three times. The two innermost pairs, one from each braid, are now twisted twice each and coming together, form a new braid for a lower or succeeding mesh. The meshes thus formed are six-sided, having two braided sides and four twisted ones.

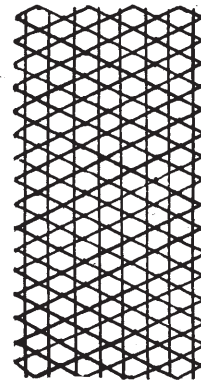
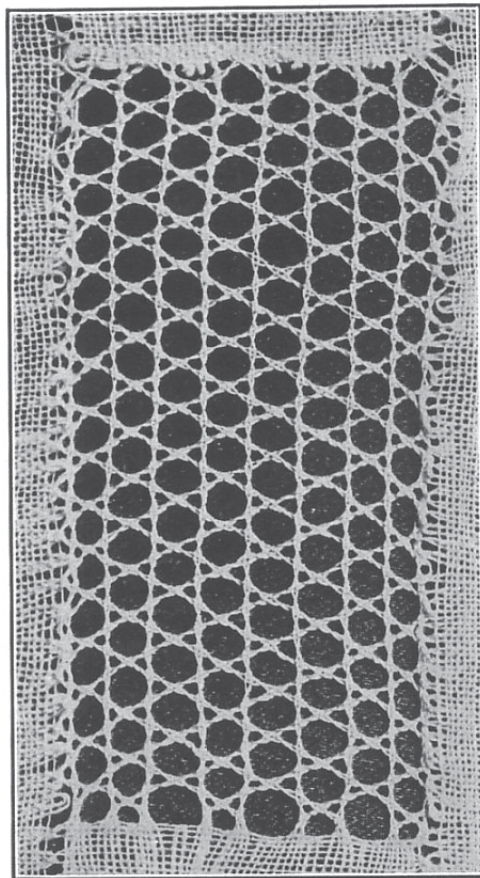
LINE A, COL. 4,  
Trude "A" Ground (original) (American.)



Each mesh requires seven pairs. One should always cloth-stitch with the two pairs that descend, no matter from which direction they come, before passing or laying them—without cloth-stitching—between the two threads of the pair that traverses the lace horizontally. A pin should be placed between the two descending threads under the horizontal pair to sustain the joint and avoid confusion. Every pair should be twisted once between stitches, except in the center of the large open star, where each bar or ray of the star should be twisted twice.

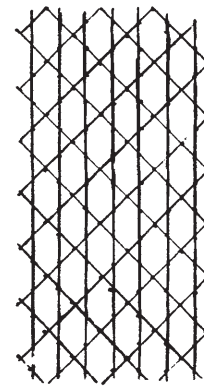
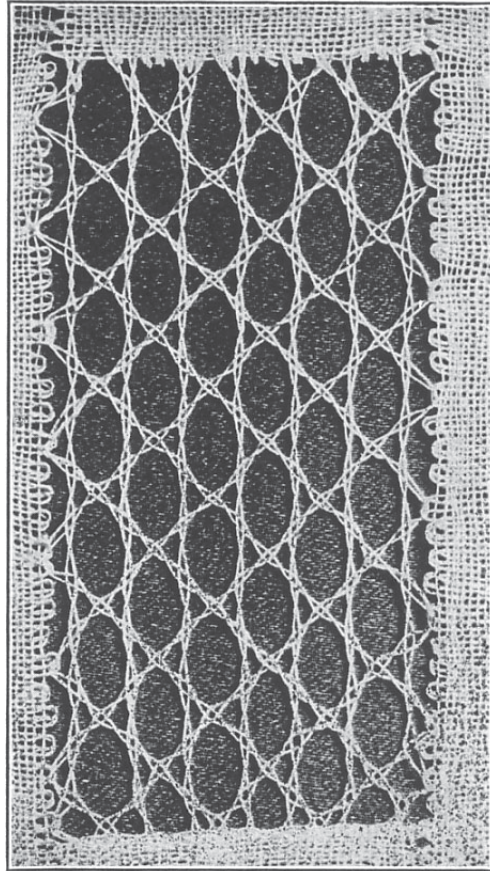
LINE A, COL. 5,

Star Mesh, Double Ground, Point de Paris, Point de Six, Eternelle, Point Double, Trenne, Chantilly, Fond Chant, Engelsche Grond, Dentelle de Grammont.



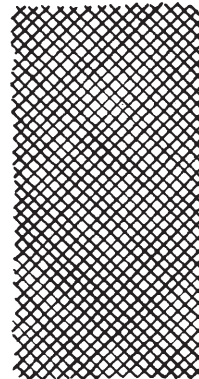
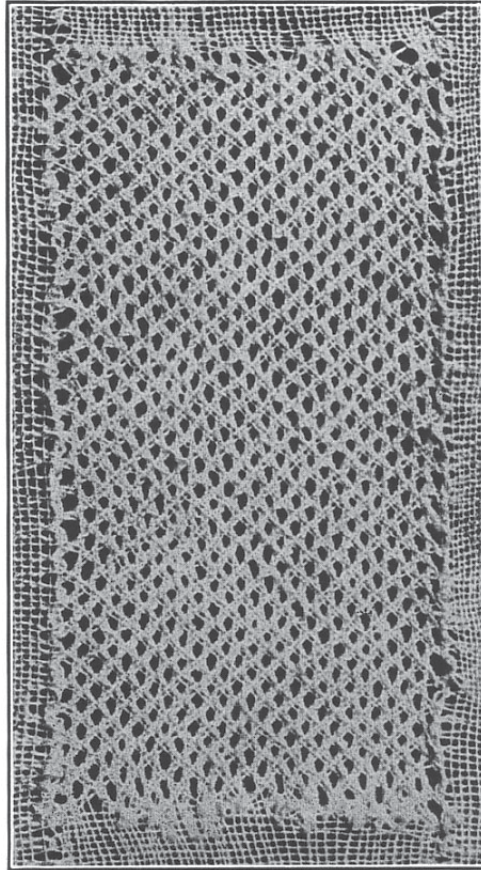
This pretty and durable stitch is made in the same way as that described under Line C, Column 5, except that each pair is twisted once before every encounter, and a pin is placed beneath each cross to support it. The actual stitch is a linen-stitch.

**LINE A, COL. 6,  
Point du Mariage fait à la Torchon au Demi-Point.**



Each motif in this case requires two parallel, vertical pairs and two intersecting, diagonal pairs. The point of their intersection comes between the two parallel, vertical lines. Each time that the worker, coming from the upper left-hand, traverses another pair, whether a vertical or another diagonal, it and its mate are twisted and crossed once. A pin is placed and they are twisted and crossed to close it. The weaver coming from the upper right-hand, and the two parallel pairs, do likewise wherever they encounter other pairs. The pins should not be removed until the work is finished, as the threads pull easily. This mesh is quickly made; but does not wash well. See Line A, Column 5.

LINE A, COL. 7,  
**Square-meshed Valenciennes of Honfleur (braided 1 or 1½ times).**



Each mesh requires four threads to a side. These threads are braided once between joints. The two pairs which, after the tressing, are at the inside next each other, now cloth-stitch and the joint is supported by a pin. The right-hand one of the pairs is twisted once after the joint, but the pair going towards the left remains untwisted before entering the new plait. The two outside, hanging pairs of the braid are, however, twisted once before they enter into the new braid below, which is the beginning of a new mesh. Thus only the interior pairs linen-stitch, and the two outside pairs, which are twisted once, hang idly while the cloth-stitch is made. This joint is spoken of by some writers as being braided once, and by others as being braided one and a half times; the discrepancy of description being caused by an extra cross in the braiding, for

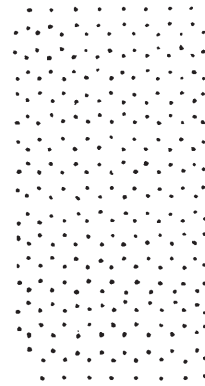
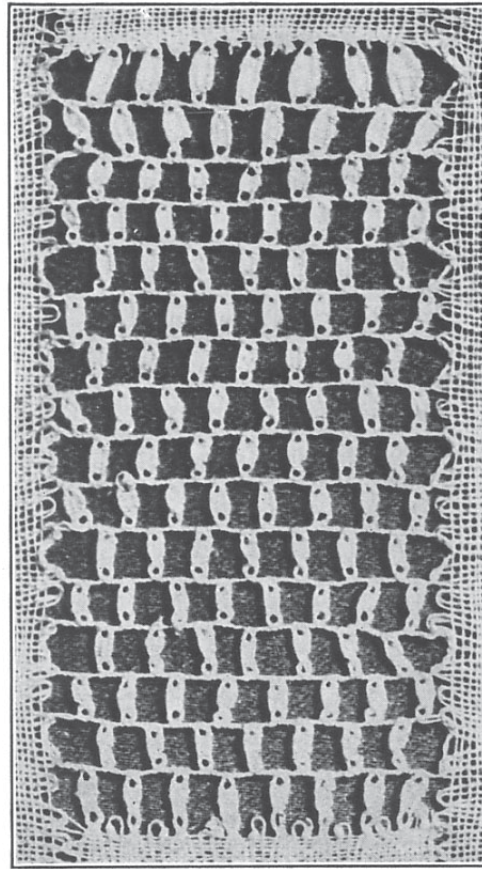


**LINE A, COL. 7—Continued,****Square-meshed Valenciennes of Honfleur (braided 1 or 1½ times).**

immediately after and immediately before each joint, there must, in square Valenciennes, be a cross. If one braids by crossing, twisting: then the cross must be added at the end. If one plaits by twisting, crossing: then a cross must be made at the beginning, after the joint is finished. It is less confusing to work across the lace in a horizontal line. One can make the right-hand braid which is about to enter into the joint, placing the right-hand pair astride a pin to keep the plait from coming undone: then making the left-hand tress, and with these bobbins in the hand, finish the joint. This method can be reversed when one is working in the opposite direction. Then holding the two center pairs firmly in hand, one can detach the right-hand pair, pull all into shape and place a pin.

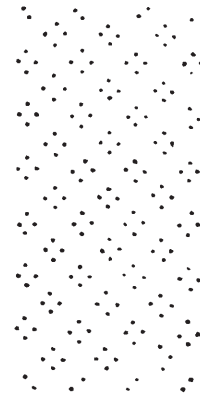
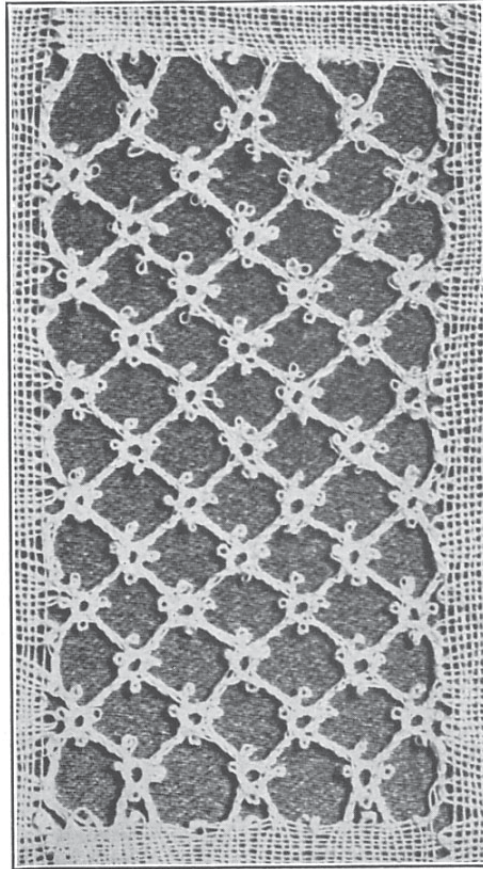
This Valenciennes is strong, clumsy and very slow to make.

LINE A, COL. 8,  
Devonshire Pin Filling.



This is an easy, pretty jour. The cutworks are placed alternately below each other. At the bottom of a cutwork a pin is placed, when the pairs are twisted three times, cloth-stitched through each other, and again twisted three times going in opposite directions, but horizontally, towards the tops of other points d'esprit or leadworks. At the top of a new cutwork, the pairs entering it cloth-stitch. Here a pin is placed and the pairs, after being twisted three times, are ready to form the new leadwork, which must be made long enough to reach the pin hole below.

**LINE A, COL. 9,  
Devonshire Four Pearl Filling.**

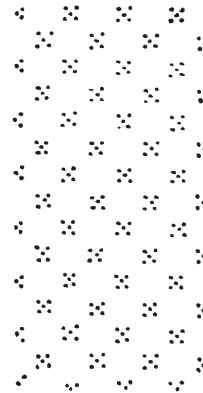


This filling is worked diagonally in sets of four pearl pins joined by four braided bars. Each bar requires two pairs, and should be made long enough to reach from the bottom of one set of picots to the top of the next set. At the top of one of these motifs, one takes the inside couple on the left, twists it three times; puts up a pin in the top hole; passes one of the weaver threads around the pin from the right to the left; and its mate from the left to the right; then twists the pair once and closes the pin by making a linen-stitch with the outside couple. The two central pairs, one from the upper left and one from the upper right, now cloth-stitch and twist once. The two right-hand pairs linen-stitch

**LINE A, COL. 9—Continued,  
Devonshire Four Pearl Filling.**

and another picot is made at the right-hand pin hole in the same way as at the top, and the pin is closed by cloth-stitching the picot pair with its mate and twisting them once. The left-hand pearl pin is made in the same way. Then the two center, bottom pairs, each one already twisted once, linen-stitch. Next the two right-hand pairs cloth-stitch and the inner pair of these two makes the fourth picot. These two pairs continue downwards toward the right, braiding until they meet the next motif. The two left-hand pairs are also plaited until they meet another set of pearl pins at the lower left.

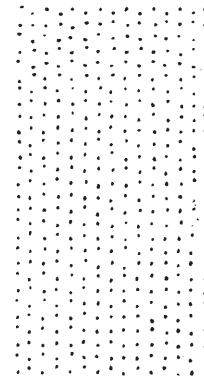
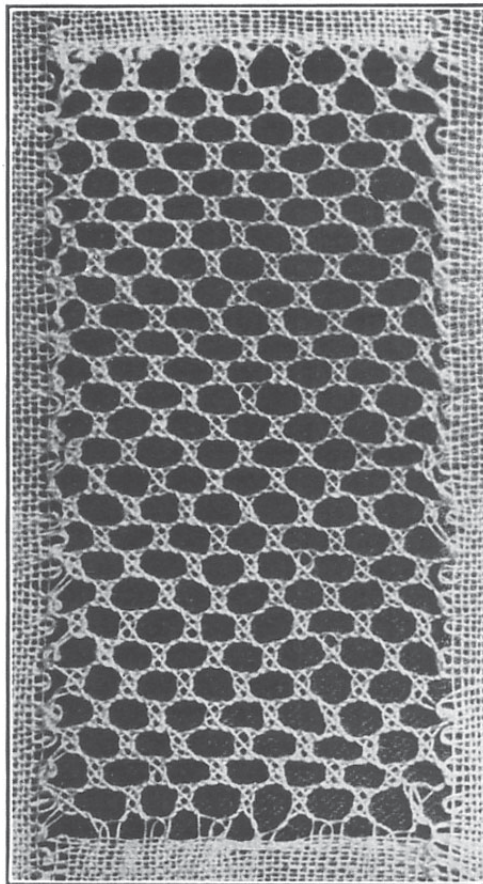
**LINE A, COL. 10,  
Devonshire Diamond Filling.**



After finishing the oblong cutwork, each pair is twisted three times and each cutwork is supported by a pin placed in the two upper of the four holes. This division leaves a pair of bobbins outside of each pin with two couples together in the center. These two upper, inside pairs linen-stitch through each other, and a pin is placed between them to support the joint, when they are twisted three times. They then continue downwards in their respective directions; one to the right and one to the left; and here each one linen-stitches through the pair it meets coming from the cutwork above, when each pair is again twisted three times. The two pairs now at the center, cloth-stitch through each other and are twisted three times. Here the two lower side pins are placed.

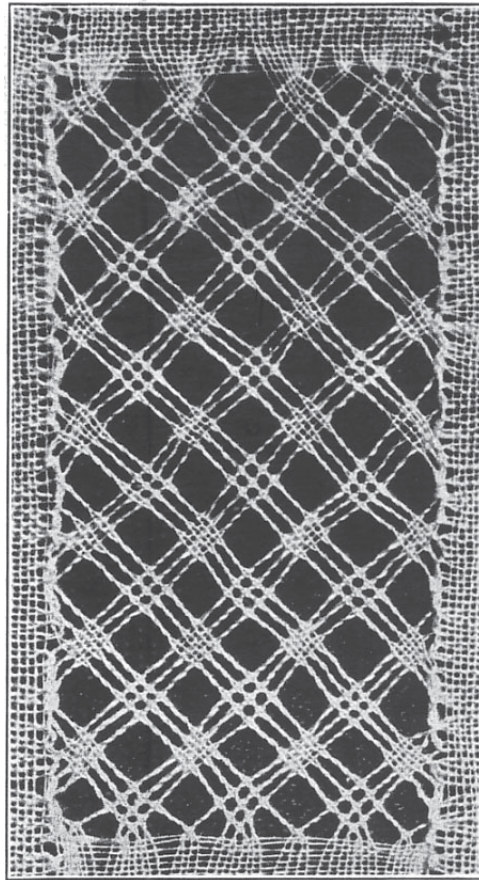
One is now ready to make the long, rectangular point d'esprit, diagonal bands between the attractive, middle five hole, diamond openings. These cutworks are made in the usual way: but are about twice as long as the standard square point d'esprit.

LINE A, COL. 11,  
 Trude "D" Ground (original) (American).



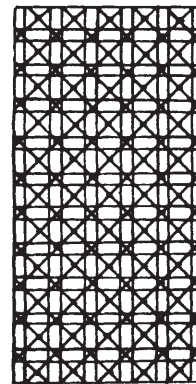
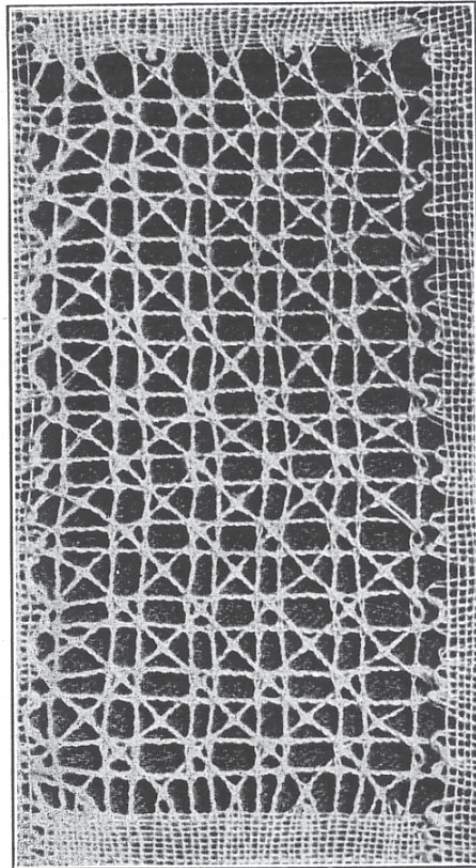
Two pairs to a joint are required for this pattern, which is made on the diagonal, with two pins placed right below each other forming a double joint. The two threads coming from the upper left-hand are twisted twice and those coming from the upper right-hand are twisted twice. The two center bobbins are crossed and a pin placed below. The pairs are again twisted and crossed, and another pin placed, which is closed by twisting and crossing.

LINE A, COL. 12,  
 Trude "G" Ground (original) (American).



Three pairs or bars enter at each upper side of the diagonally tipped squares. Each of these six bars is twisted three times between squares. Every other square is made of cloth-stitch, and every other one is griled instead of being solid, each pair twisted once between the linen-stitches. The squares are thus alternated. A pin is placed below each one to sustain it: but no others are used.

LINE A, COL. 13,  
 Trade "I" Ground (original) (American).



Twenty-one pairs were used in making this sample, the horizontal pair going from left to right, then back, and so on, as a weaver. Each line on the pricking represents two threads twisted. The long diagonal, vertical and horizontal pairs are twisted four times; the short vertical and horizontal pairs are twisted once. The vertical and horizontal threads weave through each other with a linen stitch each time they intersect.

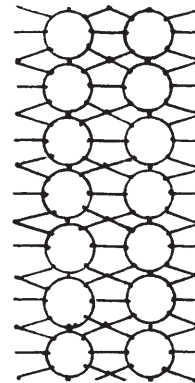
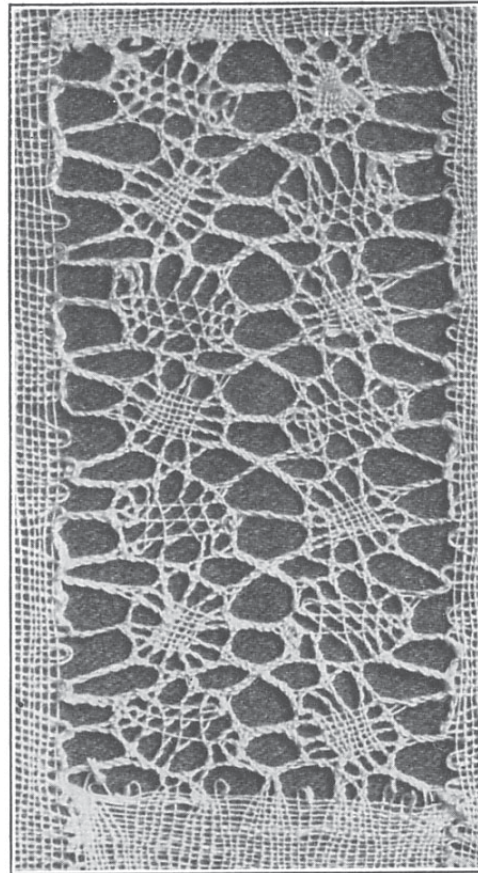
The diagonals in the small squares are not twisted, as the former twisting holds over. The diagonal threads entering the small squares at their right-hand upper corners are placed *under* the vertical and horizontal pairs without a stitch. The diagonal threads entering the small squares at their left-hand upper corners are placed *over* the vertical and horizontal pairs without a stitch.



**LINE A, COL. 13—Continued,****Trude "I" Ground (original) (American).**

At the bottoms of these tiny squares, the diagonal threads that enter at the left, leave at the right by passing *under* the other threads. The diagonals that come from the right go out *over* the vertical and horizontal ones without a stitch, so as to prevent their slipping either up or down or from left to right. At the centers of both the large and small squares, the two diagonal pairs intersect and weave through each other with a linen stitch. These intersections should be supported with a pin.

LINE A, COL. 14,  
Trentino



It requires two pairs to make each wheel or roue, and eight pairs more to fill each spider. Linen-stitch and half-stitch spiders should be alternated. The wheel pairs are twisted twice between the pairs they cross, and each pair just inside of the wheel, or just outside of the body of the spider, is twisted twice. Two spider legs enter at the extreme top, two at each upper side, and two at *one* side. Two legs leave horizontally at the opposite side from which the two pairs enter, two leave at each lower side, and two at the bottom. In the linen-stitch spider filling, the two top spider legs enter and leave in the opposite direction from the two pairs entering at the side, so that four pairs weave towards the right through the four pairs that weave towards the left, making an even square. In the half-stitch spider body, the upper pair entering at the