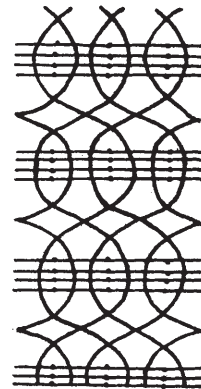
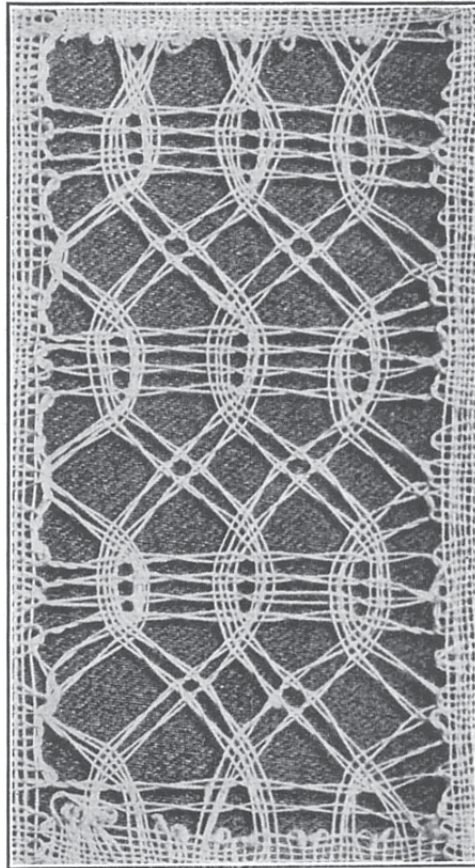


**LINE E, COL. 13—Continued****Point de Tresse with Knotted Picots.**

Another rule is, just to twist and cross after making the left and right picots the same as for an ordinary one, and to twist before making a picot. The author prefers this method.

When interweaving the braids through each other, one should make a cloth-stitch, using two bobbins as though they were one and supporting the joint by a pin.

LINE E, COL. 14,  
 Italian Spiders with 4 Twisted, Horizontal Bars.



The wavy, upright lines of the spider are made of four pairs, untwisted in the spider-body itself, though each pair is twisted once between intersections in the open part of the pattern. All the joints are linen-stitched. The two pairs coming from the upper left cloth-stitch in consecutive order through those coming from the right, and a pin is placed to support the upper apex of the spider. Then the horizontal pairs weave through the body, and the spider is closed by repeating in the reverse direction the process just outlined for beginning it. The base of each spider is supported by a pin, and the horizontal pairs are also supported by pins where they cross in the center of the spider. Through the body proper run four horizontal bands or pairs. These are twisted once between spiders and once in the open center of the spider, forming a river or

**LINE E, COL. 14—Continued****Italian Spiders with 4 Twisted, Horizontal Bars.**

open eye. They are not, however, twisted as they weave through the upright, wavy pairs.

The open part of the pattern between upper and lower rows of spiders is formed by each of the lower right-hand legs of an upper left-hand spider being twisted once and linen-stitched in consecutive order through the lower left-hand legs of an upper right-hand spider, which should also have been twisted once. But one must not forget to twist those legs again after they have completed one linen-stitch and before they begin another, so that each side of the little square is twisted once. After this square is completed, each leg is twisted once before beginning new spiders.

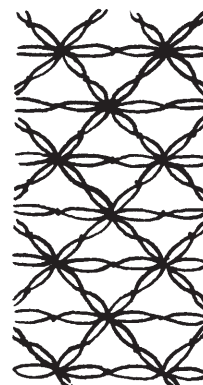
LINE E, COL. 15,  
**Marguerites à Six Pétales (one sided joint).**



No. 1



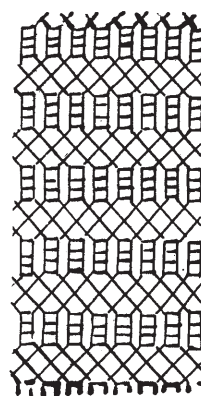
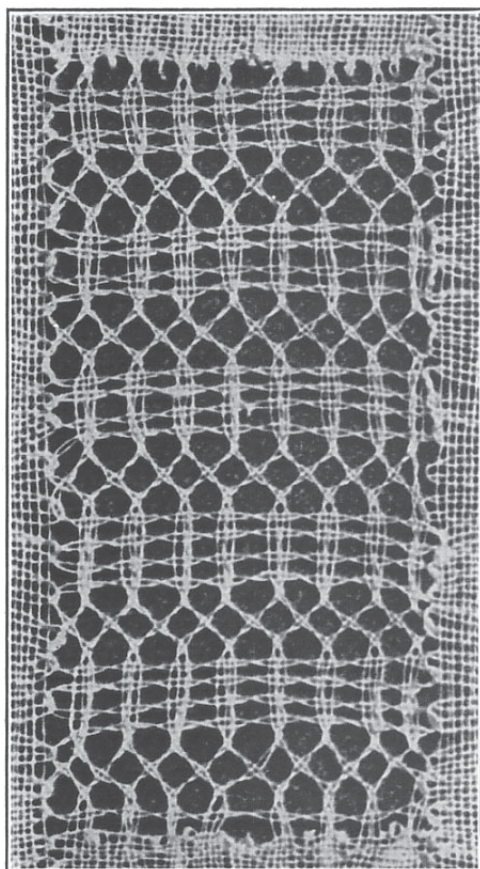
No. 2



Each leaf is made of four threads;—six radiating leaves making one “Marguerite.” These may be supported by pins here and there at the end of one petal and before commencing the next or wherever else it is found convenient.

These six-leaf joints are necessarily one-sided. The two upper petals being finished, cloth-stitch through each other, each pair being used as a single thread. Here, if the horizontal petal comes from the left, it cloth-stitches through the left-hand four threads which come from the right-hand upper petal. Then a pin is placed. The four horizontal threads now cross-stitch again through the same four threads they intersected before, which closes the pin. The horizontal pairs now form the left-hand lower leaf. The other two pairs which come from the right-hand upper leaf, linen-stitch through the remaining two pairs which come from the upper left-hand leaf and which now form the lower right-hand leaf. When the horizontal leaf comes from the right-hand side, the method of procedure is exactly reversed, as shown in this diagram. The centers of these daisies should be raised by holding the pairs next the pin higher than the outer ones and by pulling these latter tighter than the inside ones.

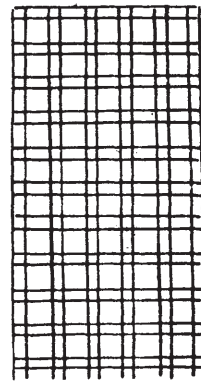
LINE E, COL. 16,  
 Trade "K" Ground (original) (American).



This ground is similar to those illustrated and explained under Column 16, Line D; Column 16, Line G; and Column 16, Line F. The working pair cloth-stitches all the way through each band of fish from the right to the left, then back, making four trips altogether. The workers are twisted once between bodies, as are also the oblique, passive pairs between linen-stitches: but the weavers are not twisted in passing through the actual fish. Not counting the heads and tails of the fish, the oblique pairs cloth-stitch through each other once between fish, forming one open square below the tail of one fish and the head of another. The fish are placed directly below one another. Where the diagonal pairs meet to form a fish—that is, at their heads—they linen-stitch and are twisted once, the stitch being supported by a pin. The same procedure reversed is used to form the tails; that is, the pairs are twisted, a pin is placed and a linen-stitch made.

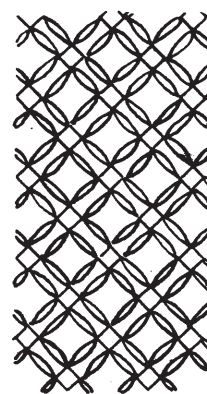
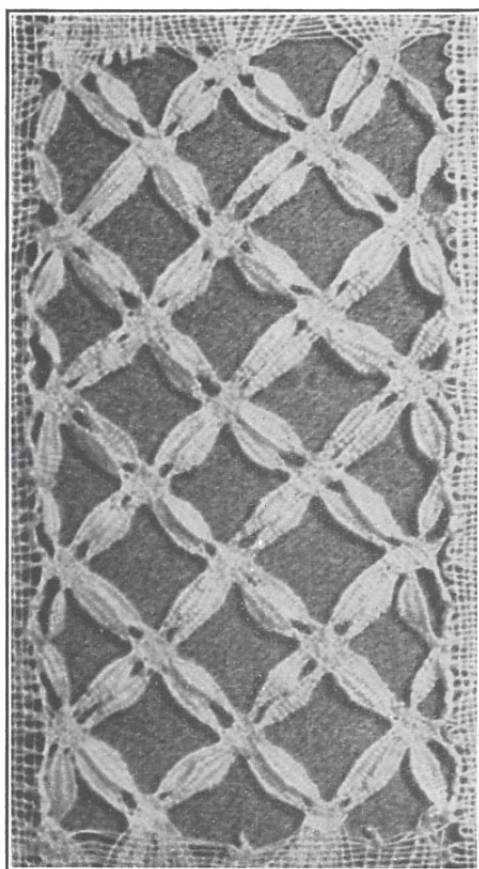
LINE E, COL. 17,

?



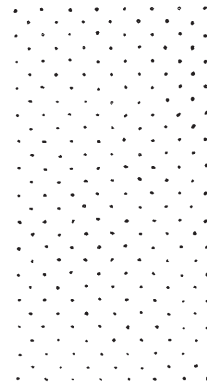
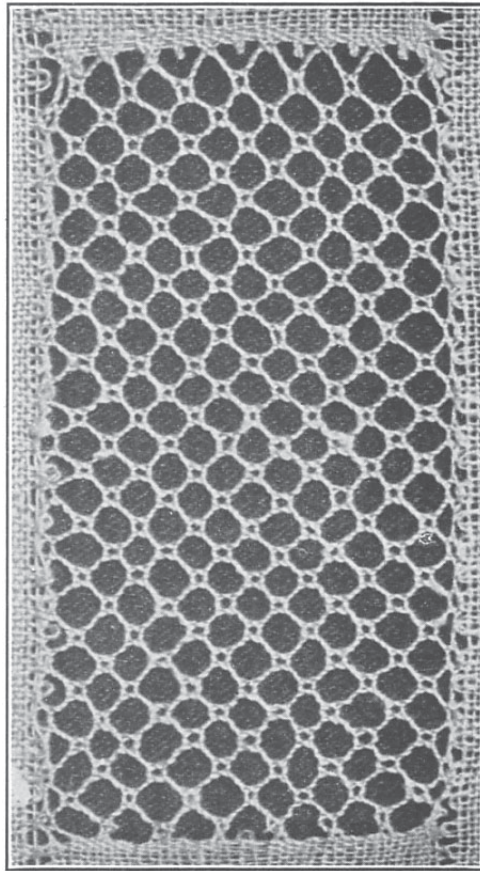
Each line on this sample represents two threads. In the long spaces, they are twisted four times: in the short spaces, once. The joints are made by cloth-stitching. A pin is placed in the center of each joint to keep the lines straight: but is taken out and used again in the next lower line as soon as that is made, to prevent pin gaps. All threads should be pulled taut.

**LINE E, COL. 18,  
Marguerites à Centre de Toile.**



Four threads are required for each leaf, and four leaves enter each "Marguerite" or daisy at the top, two at the left and two at the right. After making the long, slim petals, the eight left-hand threads cloth-stitch through the eight right-hand threads, forming a small square placed on the diagonal. The four threads making their exit at the lower right-hand side of the square become the two lower right-hand leaves of this particular linen square, and at the same time the two upper left-hand leaves of the square obliquely below. The remaining eight threads are woven into two lower left-hand petals, becoming in turn the upper right-hand petals of a square diagonally below. Pins should be placed at the lower ends of the leaves to keep them from unravelling until the little square dots are finished. However, when these pins are removed, all holes and loops must be carefully pulled out before new petals are commenced. A supporting pin should be placed below the lower corner of the square to hold it in place. None of these pins are closed.

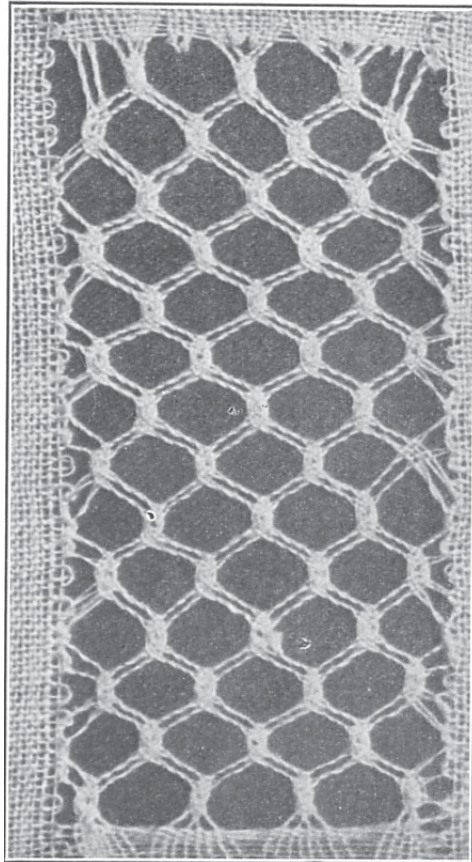
LINE F, COL. 1,  
 Redina, Maglia di Spagna.



This net is obtained by twisting three times and crossing, placing a pin, twisting twice only and crossing to close. This mesh is made diagonally, and is similar in effect and strength to Tulle Double, though slightly more open.



**LINE F, COL. 2,  
Les Mille Pattes.**

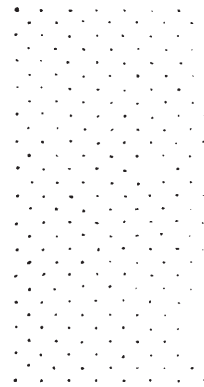
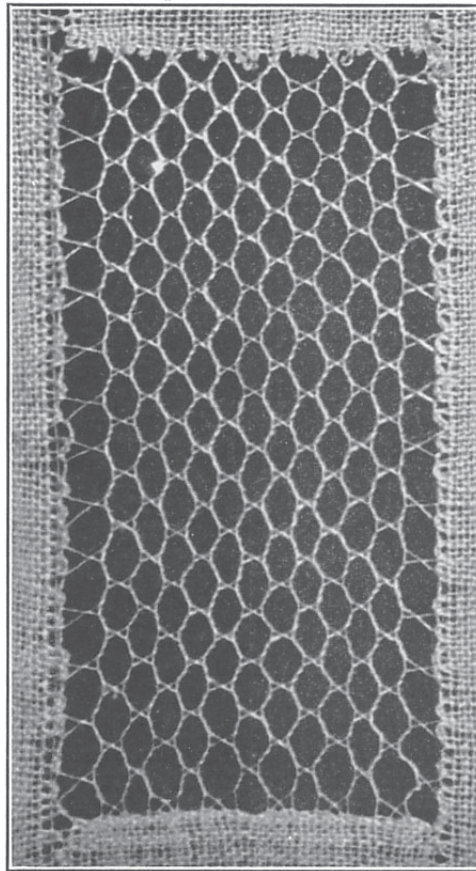


This is a series of spiders made with four pairs of bobbins, each pair twisted three times. The pairs coming from the upper left linen-stitch in consecutive order through those coming from the upper right. A pin is placed and closed by repeating this process in the reverse direction: so that the upper left-hand legs of the spider are also its lower left-hand legs, becoming the upper right-hand legs of a new spider on a lower line. To raise the centers of the spiders one should hold the innermost pairs of the joint somewhat up in the air against the center pin, pulling the outer pairs especially tight in closing them, so that the inner pairs cannot sink down into them.

See Line E, Columns 4 and 2.

LINE F, COL. 3,

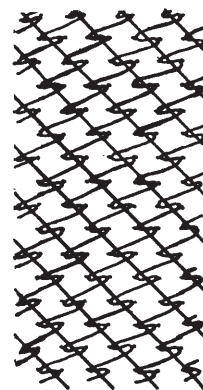
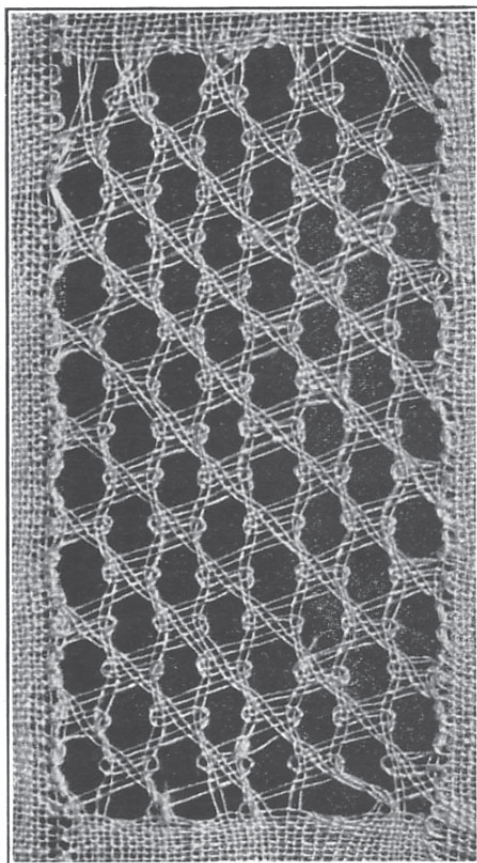
**Tulle Ground, Lille, Filoche, Fond Clair, Fond Simple, Point de Brabant, Trolley Net, Töndern, Arras, Marche, Point de Hollande, Dutsche Slag.**



See Line E, Column 3.

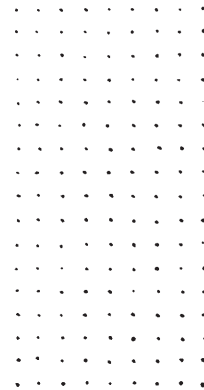
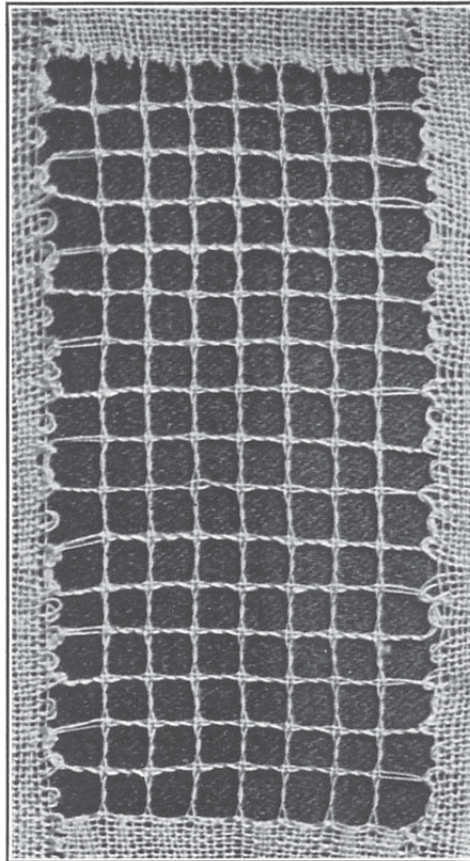
This ground is made by twisting the sides of the meshes three times each ; then crossing the inner thread of each pair, placing a pin beneath this joint to support it, and again twisting three times the pairs formed at the right and left.

**LINE F, COL. 4,  
Potten Kant, Flemish, Antwerp.**



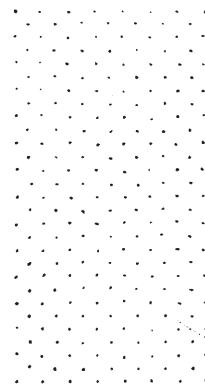
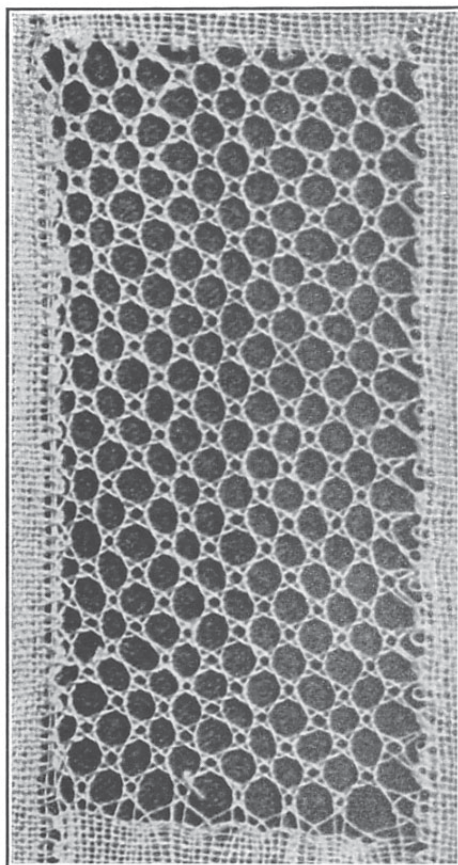
This ground requires four pairs to each mesh, two entering at the left and two at the right, and two correspondingly leaving at the lower left and two at the lower right. The two upper left-hand ones cloth-stitch through each other before entering the main square of the design: but those at the right have already linen-stitched in finishing the preceding square. The conductor or weaver comes from the right-hand, cloth-stitching through the two left-hand pairs. A pin is placed here at the left of the middle of the side of the solid square. The weaver should be twisted once around the pin and cloth-stitch back through the two pairs that came from the left; but in addition, through the one waiting at the right. Another pin is placed at the right of the square opposite the first pin. The conductor is twisted, returns towards the left without pinning and finishes the square. Each square requires two pins directly opposite each other, causing the weaver to run a little uphill in returning from the left toward the right. The solid squares follow each other diagonally, the workers always travelling from the right towards the left, and one pair always working from the left towards the right, cloth-stitching through the vertical pair at the beginning of each solid square.

LINE F, COL. 5,  
Un Fond Hollandais, Filet.



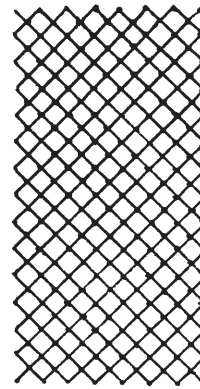
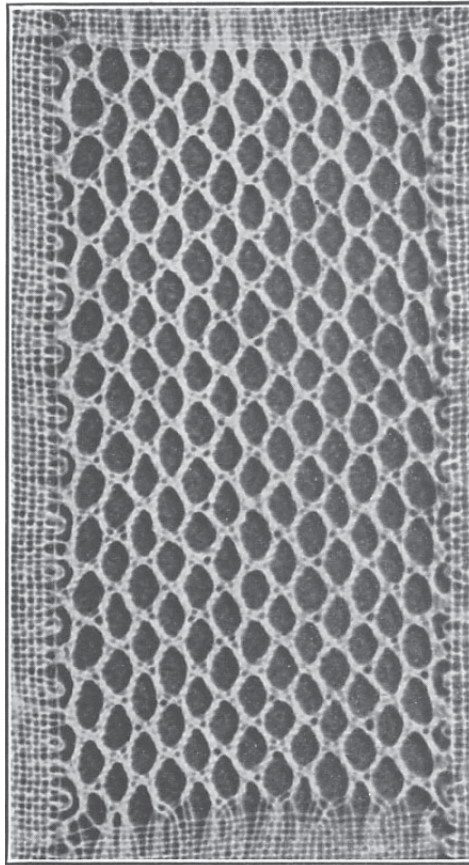
This filet was made with seven, hanging pairs and a working pair. Each pair is twisted twice between joints. The joints are made by cloth-stitching. Pins are placed under the joints to keep them in place; but an upper line of pins is removed as soon as a lower line is reached in order that no gaping holes may be left.

LINE F, COL. 6,  
Lächerschlag.



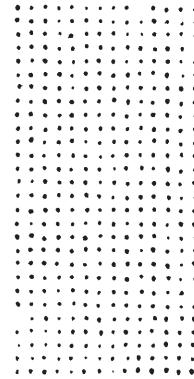
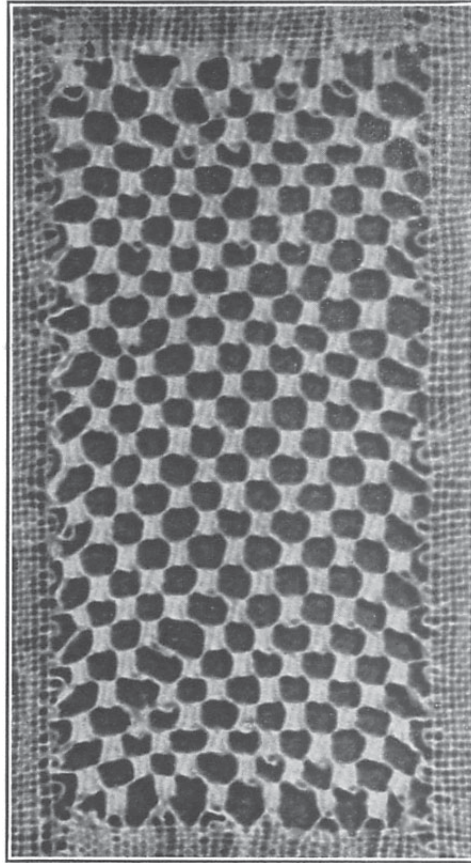
This plain, but pretty ground, is procured by twisting once, crossing, pinning, twisting twice, and then crossing to close. It is made on the oblique.

LINE F, COL. 7,  
Valenciennes Mixte.



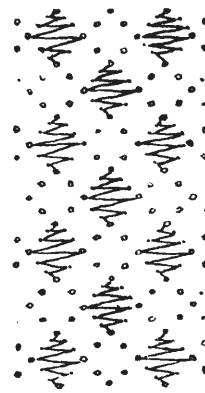
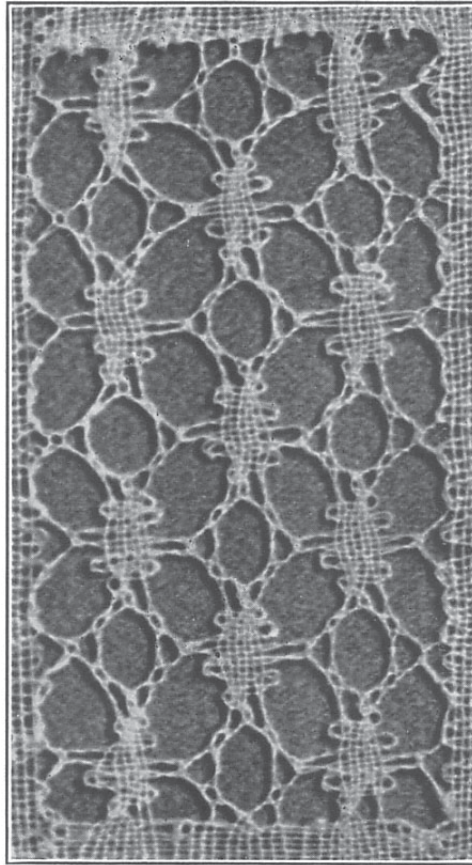
The making of this ground is similar to that of the square-meshed "Vals": see Line A, Column 7. After the braided sides have been made, one should weave the linen-stitch as in the square-meshed "Val," not twisting these two pairs before cloth-stitching; but twisting them both once after the linen-stitch is made, before beginning the new braid. The outside, or pendent pairs, are twisted once as in the square-meshed Valenciennes.

**LINE F, COL. 8,  
Devonshire Swing Filling, Spot Stitch, and no Pin.**



As A. Penderel Moody says, "Either name refers to the working of the stitch, no pins are necessary, and the same worker is swung from each cutwork to the one below." Although Moody's book on "Devon Pillow Lace" suggests making this stitch from the right to the left, it seems perfectly easy to follow the general rule of making it from the left to the right, except, perhaps, in some peculiarly formed space. The weaver would then always come between the lower right of an upper cutwork and the upper left of a lower cutwork. In working from the left, the two left-hand or skeleton threads of a cutwork are secured with the following stitch below or to the left of it in order to give a firm foundation against which to pull, for one cannot pull the weaver of a working pair without misshaping the cutwork. This is, perhaps, what Penderel Moody means by working from the right to the left, as the work would progress in a diagonal line slanting that way. The weaver itself should always be left long to distinguish it, and the same one should be used in each successive cutwork to avoid ever pulling it unduly. The pairs should be twisted three times between points d'esprit.

LINE F, COL. 9,  
A Lille Jour.



This is made on the basis of Point du Mariage, but each second motif alternates and is cloth-stitched. The pricking is on the diagonal. At the bottom of the Point du Mariage motif where the solid part begins, the two center pairs linen-stitch; a pin is placed, the pairs are twisted twice and the pin is closed. The weaver then works towards the right, working through the right-hand *mariage* pair, which should first be twisted twice; here the pairs again cloth-stitch; another pin is placed; the pairs around it are twisted twice and weave towards the left. Here at the left, the pair hanging from out the *mariage*

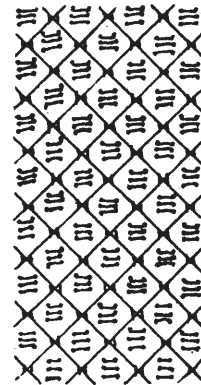
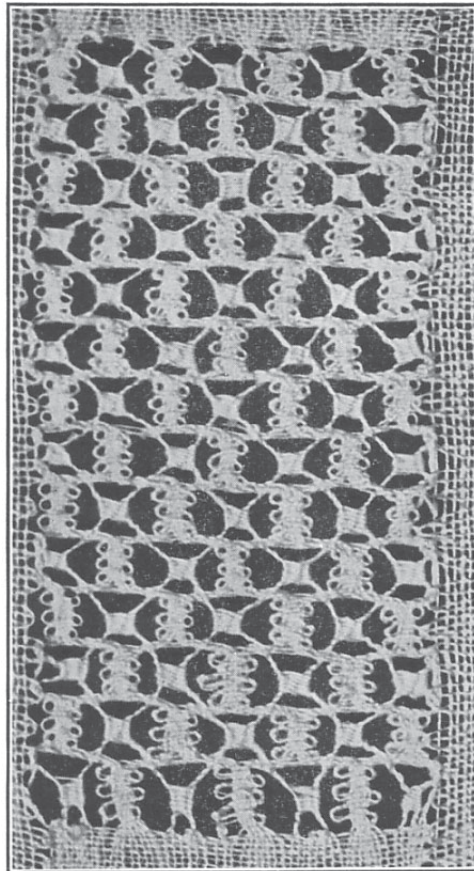


**LINE F, COL. 9—Continued****A Lille Jour.**

motif, must also be twisted twice. At the center left and right of the solid motif, the weaver cloth-stitches through the *mariage* motif at its side; pins are placed and closed. The worker here in the space between the two motifs, is twisted only once, in order that the solid part may not be pushed back, but remain as wide as possible. At the bottom of the solid motif, the two center pairs cloth-stitch; a pin is placed: but here one recommences the *mariage* stitch.

Point du Mariage or Tulle Double is described under Line C, Column 4. At the sides where the *mariage* motif meets the weaver of the solid spot, the *mariage* pair should be twisted twice before and twice after the intersection.

LINE F, COL. 10,  
Devonshire Toad-in-the-Hole.



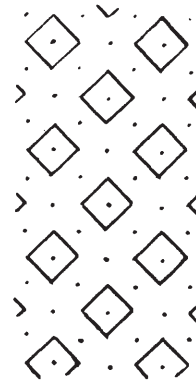
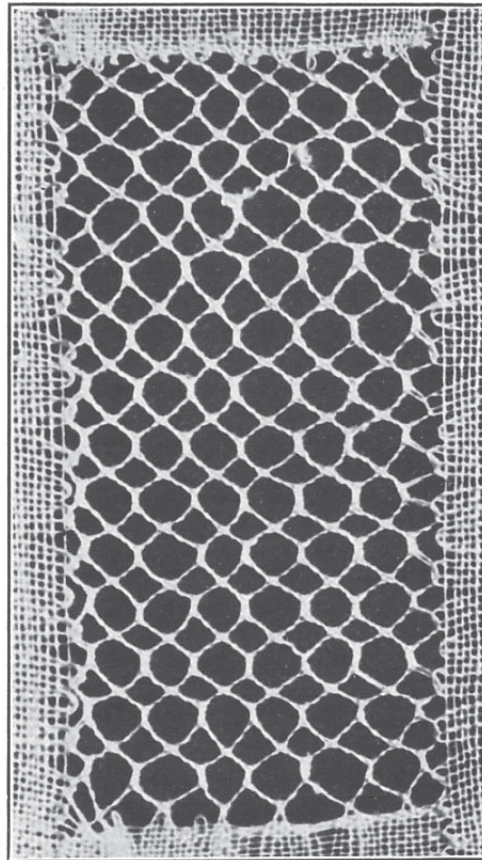
The little cutwork toad is guarded by four cloth-stitch walls; each wall requires four pairs, and each cutwork two. This pricking is made on the diagonal. Each cutwork pair is twisted three times; then the cutwork is made and the weaver and its mate are looped together once to avoid unnecessary pullings. The weaver should be left longer than all the other threads, that it may always be distinguished and not inadvertently pulled. In all cutwork fillings, one should work from the left to the right; then starting again at the left, so as to secure the two left scaffold or foundation threads of the cutwork with the next stitch before weaving the point d'esprit worker into its succeeding stitch. After the cutwork and the looping are finished, a supporting pin is placed below the leadwork and both cutwork threads are again twisted three times. These leadworks should come exactly in the middle of each square. The cutwork pairs are

**LINE F, COL. 10—Continued****Devonshire Toad-in-the-Hole.**

now ready to cloth-stitch downwards, each couple on its respective side through the four threads on each side that are going to make the wall directly below. This done, the cutwork pairs are again twisted three times and are ready to make new points d'esprit, the same weaving threads being used throughout from upper row to lower row as workers.

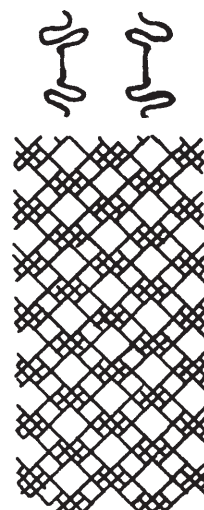
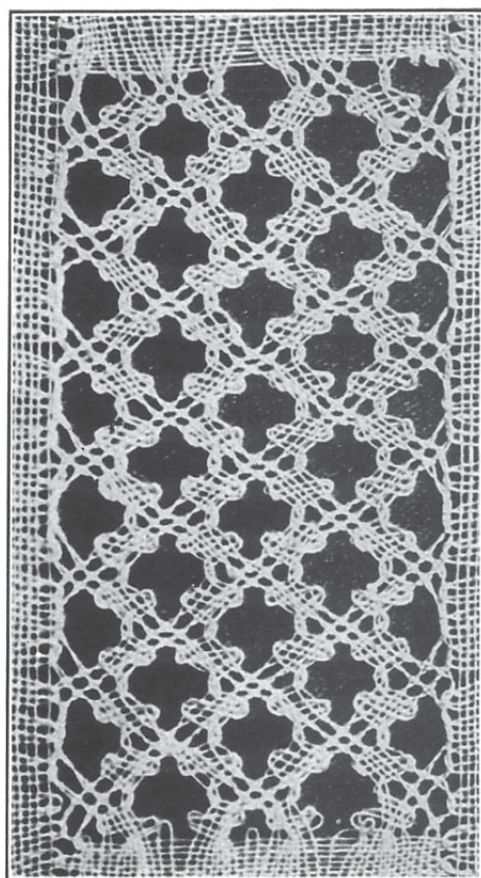
Before starting a wall one must cloth-stitch the two upper left-hand pairs and the two upper right-hand pairs; when the right-hand inside couple becomes the weaver, working through the remaining pairs at the left, so that the first pin is placed at the upper left. At the edge of the wall, the workers are twisted three times around the winkle pin and woven back into the wall. When the last of these wall holes has been reached, the bobbins are again divided into two sets; the two wall pairs at the lower right, after having been intersected by the weaver, cloth-stitch through each other and pass towards the right; the weaver and the remaining left-hand pair linen-stitch together towards the left. These two sets are now ready to intersect the descending, diagonal, cutwork pairs. When the wall sets thus divide, they run horizontally.

LINE F, COL. 11,  
 Trade "F" Ground (original) (American).



Each shield in this design is made of four threads; two coming from the left and two from the right. The pins are placed directly below each other and the pricking is on the square; that is, vertical and horizontal. The pins are placed above the joint to hold it down. The sides are braided four times and the tops and bottoms are twisted twice, crossed and twisted twice. This mesh loses its shape in washing.

**LINE F, COL. 12,  
A Fancy Zeccatello.**

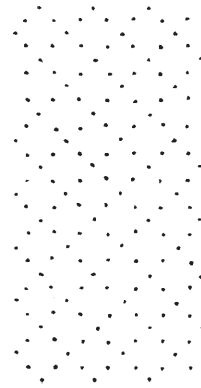


Each linen-stitch spot is made up of eight threads, and each complete motif requires four linen-stitch spots with an open, twisted cross between. All joints are made by cloth-stitching. A weaver and a pendant pair enter at the top of the linen, left-hand, upper square. Here a pin is placed and closed. Then one weaves towards the left corner of the square, places a pin and closes it. Then to the right-hand lower corner of the same square, where another pin is placed and closed, then to the bottom, where a pin is placed and closed, the threads then entering the square directly below. The upper, right-hand, linen square of the motif is made in the same way, but reversed; that is, a pin is placed first at the top, then at the right-hand corner, then at the left, then at the bottom. The other two pairs, which enter at the tops of these two linen spots, after cloth-stitching through their centers, emerge below, coming towards each other,

**LINE F, COL. 12—Continued****A Fancy Zeccatello.**

ready to intersect and form the open cross in the center of the motif. Each pair is twisted once, cloth-stitched, twisted again, cloth-stitched through the second, opposite pair and again twisted once. In finishing the two lower blocks, one is really starting new ones below to the right and left; the right-hand lower square becoming the left-hand upper square of a succeeding motif. The grill-like, twisted, center threads are now cloth-stitched into the lower blocks to form their bodies. It should be remarked that these squares are not exactly opposite:—the *uppermost* pair in leaving a higher square, crosses through the grilled center and enters the *middle* of the lower square to the other side: the pair coming from the *middle* of the upper block crosses and enters at the *lower* part of the side of the square below.

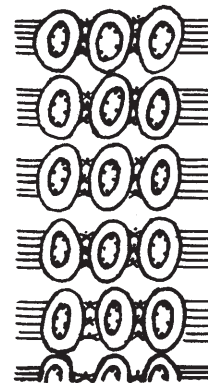
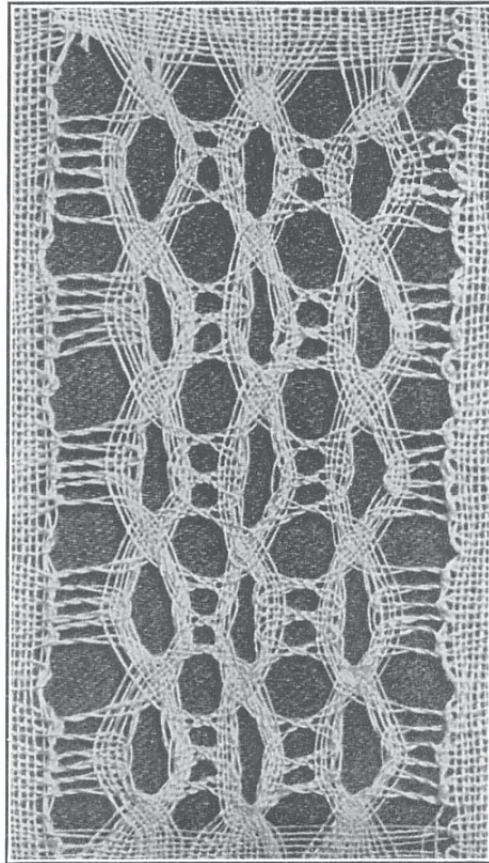
**LINE F, COL. 13,  
Valenciennes Picots.**



These plaits are braided in the usual manner, and the linen-stitch joints are made as in Lines D and E, Column 13.

The right-hand pair is here used to make the picot. It is twisted three times and followed by an ordinary picot as explained under Line E, Column 13. To complete it, one crosses the two threads of the pair, takes the exterior thread alone and places it in the reverse direction over and around the pin. One then twists the pair three times, and having twisted the waiting, unused pair of the braid, recommences plaiting.

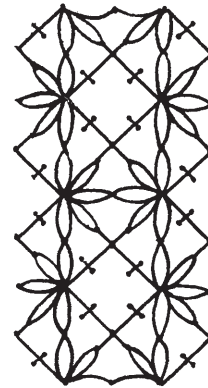
LINE F, COL. 14,  
Italian Open-eyed, Cable-like Spiders.



Eight threads enter at each side of the top of every spider, cloth-stitching in consecutive order through each other. Each spider is closed in the same way, but reversed, at its base. At the upper left of the spider inside the innermost pair, a pin is placed and then this pair linen-stitches through its mates towards the left. Once outside the spider, this pair is twisted once. Here it meets a corresponding pair—also twisted once—coming in the opposite direction from the spider next to the left. These two now cloth-stitch and the joint is supported by a pin, each pair being twisted once after the joint. These pairs therefore exchange, each one working towards the opposite spider, linen-stitching through it till it reaches the inside, where in the same way that a Bohemian edge is made, the newly-entered pair becomes the inside spider pair and the former inside spider pair exits around a pin by linen-stitching outwards through the other pairs and doing as was done before, just above. In all, there are three such exchanges on each side of every spider, so that three pins are placed between spiders and three pins on the inside of each side of every spider.

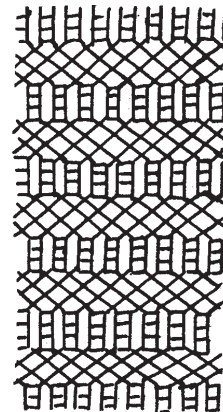
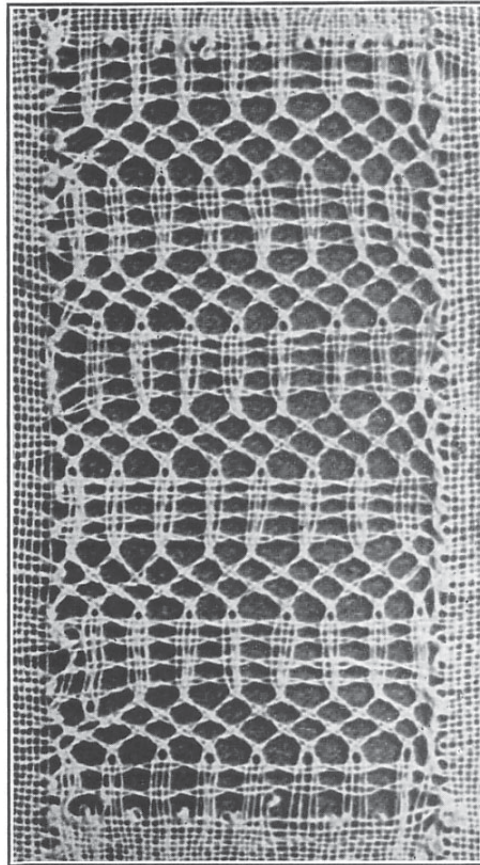


**LINE F, COL. 15,  
Demi-Marguerites.**



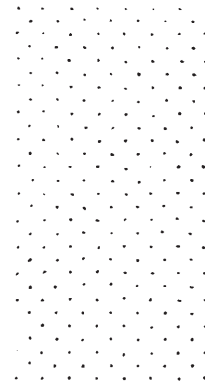
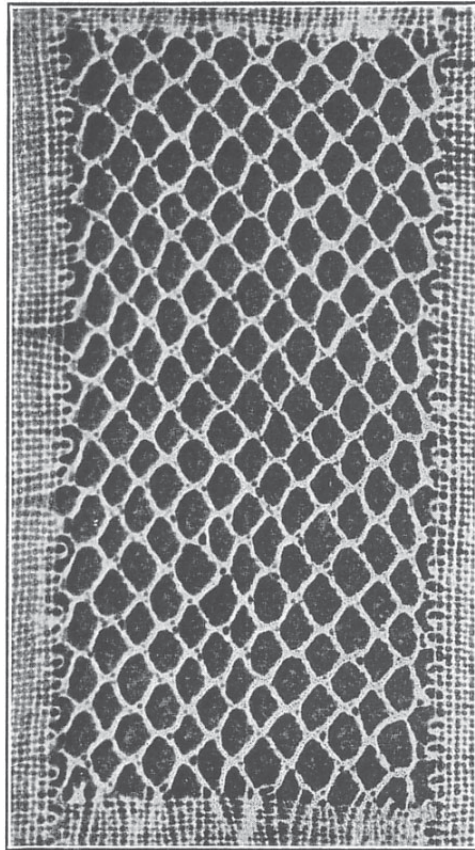
These half-daisies alternate with braids that are ornamented with a picot on each side of the middle of their long sides. The centers of the marguerites should stand up as has been described elsewhere under Line F, Column 2. Pins are placed at the beginning or end, as it may be, of each petal, at the point where it joins a braid. The horizontal leaves have to be added at either the left or the right, according to which marguerite is ready first or according to one's preference of direction in weaving: have to be added in the air; that is, cloth-stitched through an incoming braid, using two threads of the braid as one thread, before the center of the daisy is made, in order that the new pairs may be well anchored. The centers should be made in this case the same as in an eight-leaved daisy. See Line G, Column 15.

LINE F, COL. 16,  
Trude "L" Ground (original) (American).



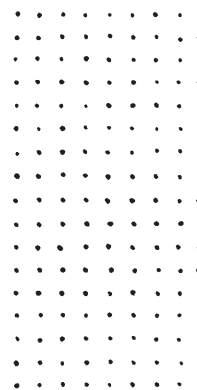
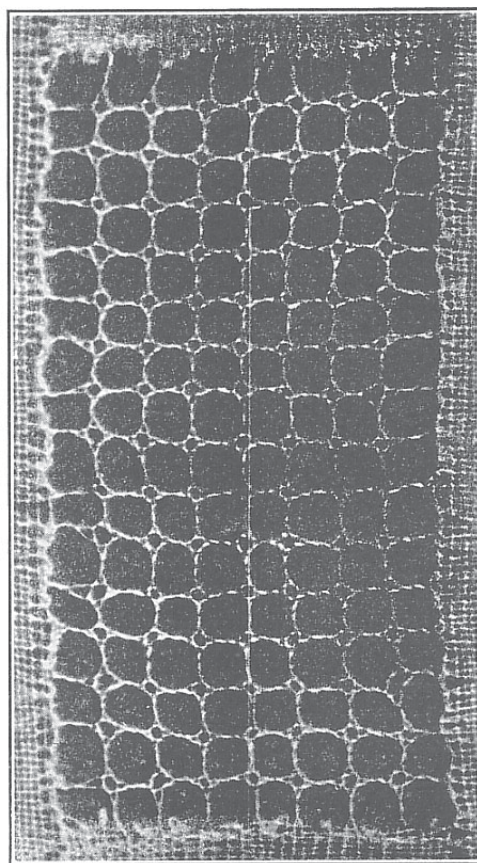
See Column 16, Line E, and Column 16, Line G. The method of working is similar to that of Trude "K" Ground, but the bodies of the fish are placed alternately below one another instead of directly below each other as in Trude "K" Ground; and instead of the diagonal pairs passing through each other only once—not counting their exits and entrances into fish—they, in this case, cloth-stitch through each other twice between tails and heads; and are twisted once between stitches. The horizontal workers are also twisted once between fish, but not while working through the bodies; and the fish pairs themselves are twisted once at the head and tail, where pins are placed before finishing each body with a cloth-stitch.

LINE F, COL. 17,  
Dieppe Three-Thread Valenciennes.



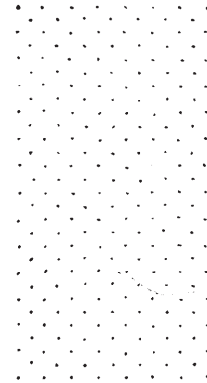
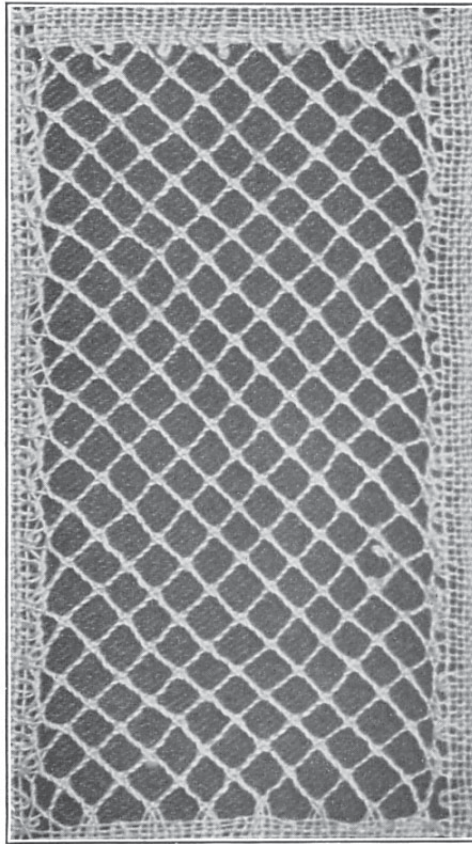
Each braid requires three threads and should be made by placing the right-hand thread over the center thread; then the left one over the center one. This should be done three times with each braid between intersections. The joint is made by cloth-stitching the four threads nearest the center, placing a pin below the linen-stitch to support it and avoid confusion. Meanwhile one thread should be left idly dangling each side of the joint. These idle, side threads are again taken up and braided after the joint is finished. The braiding is recommenced in the same way as before, by placing the right thread over the center, then the left one over the center.

LINE F, COL. 18.  
Tulle Double Done on the Square.



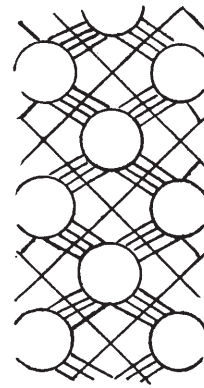
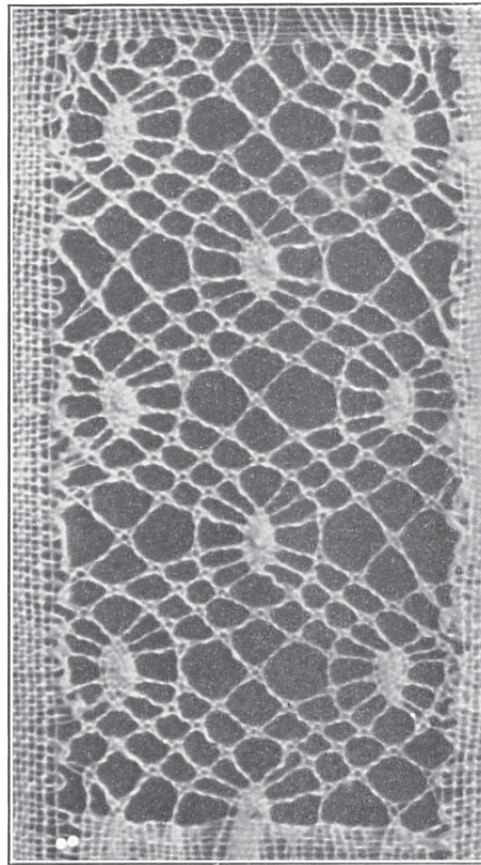
This ground is made in the same way as that described under Line D, Column 1, except that the pricking is not on the diagonal, and the threads run vertically and horizontally instead of obliquely: the horizontal threads being used as the weavers, working from left to right on one line and from right to left on the succeeding one; in other words, alternately.

**LINE G, COL. 1,  
Tulle de Vienne, Genre Valenciennes.**



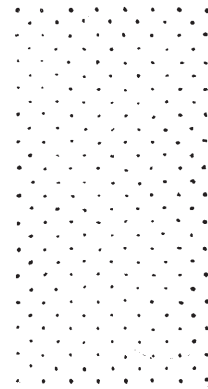
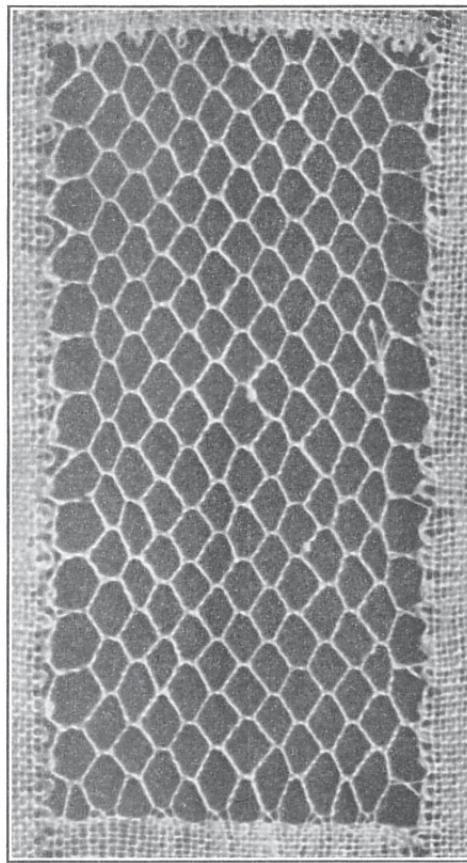
Pins are used in this net only to sustain the joints, but are not closed. The two pairs, one from the left and one from the right, are each twisted three times; then crossed, twisted and crossed to form the joint.

**LINE G, COL. 2,  
Round Spiders in Twice-twisted Hole Ground, les Arraignées Rondes.**



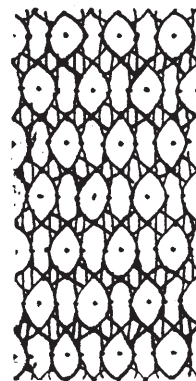
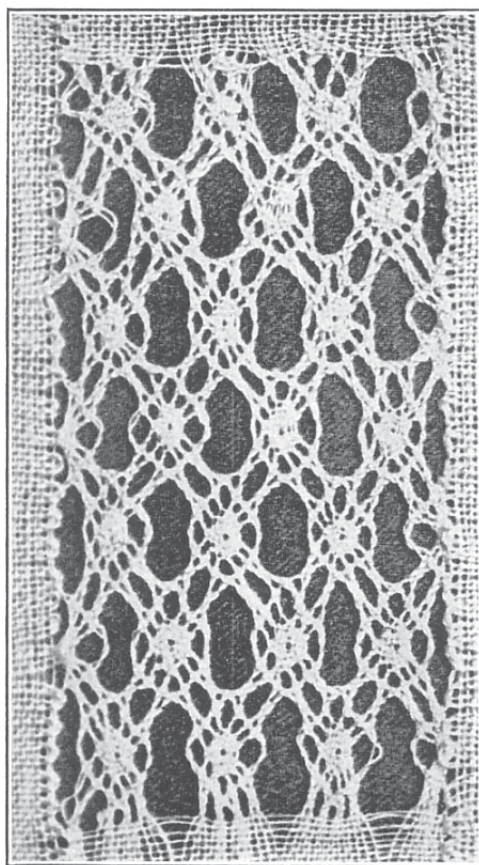
Each of these spiders requires six pairs to form the legs, three at the upper right and three at the upper left. Two more pairs are needed to form the circle around the spider, and another two pairs to form the square around the circle. The spiders themselves are made in the usual way; as, for example, in Line H, Col. 2; the legs twisted three times: but the circle around the spider is made, if the pairs have not already been twisted, by twisting them twice and crossing, placing a pin, and crossing to close it. The square outside of the circle is made in the same way.

**LINE G, COL. 3,  
Tulle (5 twists).**



The principle of this mesh is the same as that described under Lines E and F, Column 3; except that the sides are twisted five times, making it appear less even and well-balanced than the ground of Line F, Column 3.

**LINE G, COL. 4,  
Round, Open-eyed, Brabant, Binche Spiders, Oeil de Perdrix, Réseau Rosacé,  
Point de Flandre.**

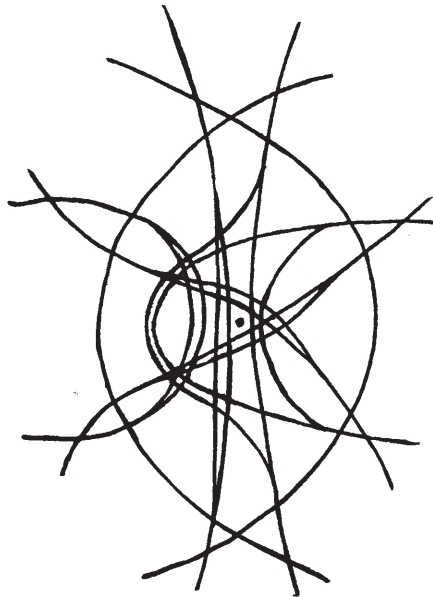


Eight pairs are needed to make this very pretty, but somewhat complicated spider. Six pairs for the body proper; three entering at the upper left, inside of the circle; and three at the upper right, inside of the circle. At the top of the circle, the inside, or first two pairs which meet, are cloth-stitched through each other, the joints supported by a pin, partly to avoid confusion. These two encircling pairs then cloth-stitch through the spider legs, being twisted once between stitches. At the bottom of the spider they meet again and once more cloth-stitch through each other, the joint being supported as before by a pin. Each spider leg is twisted twice. In order to make this body, the prominent part

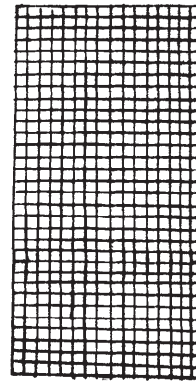
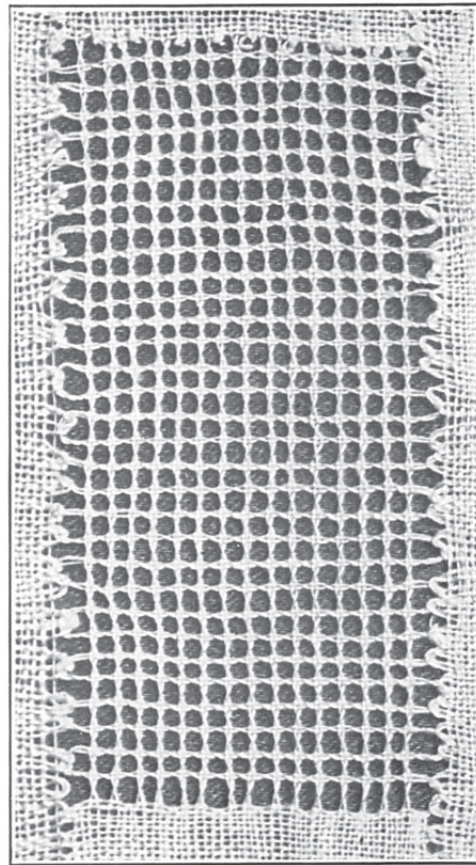


**LINE G, COL. 4—Continued****Round, Open-eyed, Brabant, Binche Spiders, Oeil de Perdrix, Réseau Rosacé, Point de Flandre.**

of which is the open eye at the center, so made that it cannot close, because the pairs pull away from each other, some of the pairs have to be split or separated, one thread from its mate. The top, center or first, upper, right-hand pair passes continuously from the top to the bottom of the spider, cloth-stitching through whatever pairs it meets: but keeping to the right of the pin. The second, upper, right-hand leg does likewise; the third, upper, right-hand leg cloth-stitches through whatever pairs it meets; but keeps above the pin and passes from the upper, right-hand side of the spider to the lower, left-hand side of the spider. The first, upper, inside, left-hand leg separates, its left-hand thread lying idle until there is another separate thread to take for its mate, when it cloth-stitches through the pairs it meets, keeping to the left of the pin. Its right-hand thread does likewise, but passes to the right of the pin, around it, below it, and back to its original mate. The second, upper, left-hand pair splits in the same way. In fact, its two threads become respectively the mates of the two preceding threads. After passing around and under the pin, the original pairs rejoin each other. The third, or lowest, left-hand, upper leg does not separate; but keeps on the underside of the pin, passing from the upper left to the lower right of the spider. In this way, there are six threads to the left of the central pin and six to the right. Each spider leg is twisted twice just inside of the circle, outside of the spider body, as noted above. The pairs outside of the circle are each twisted once and in couples cloth-stitch through each other, making crosses; are again twisted once, and are then ready to pass into another circle. The top and bottom center legs combine with the wheel or circle: the other two legs crossing each other.

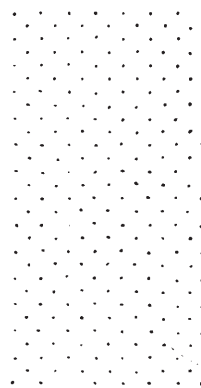
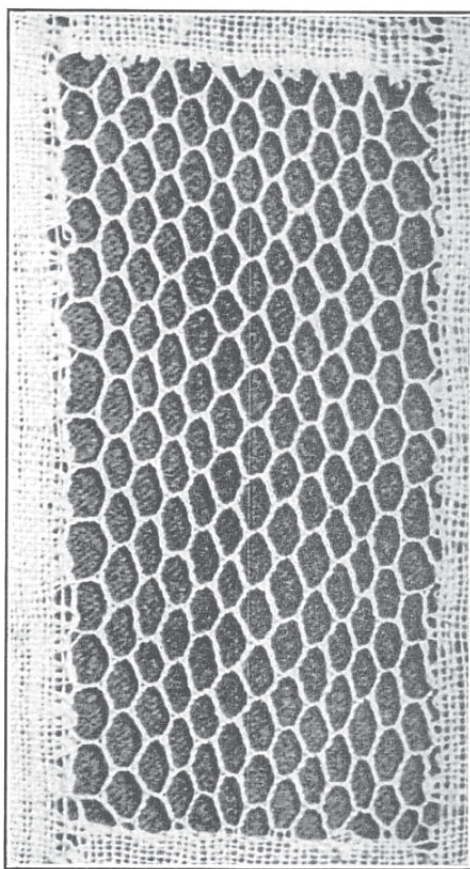


**LINE G, COL. 5,  
Bohemian Ground.**



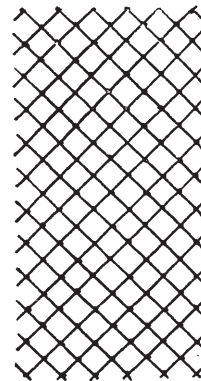
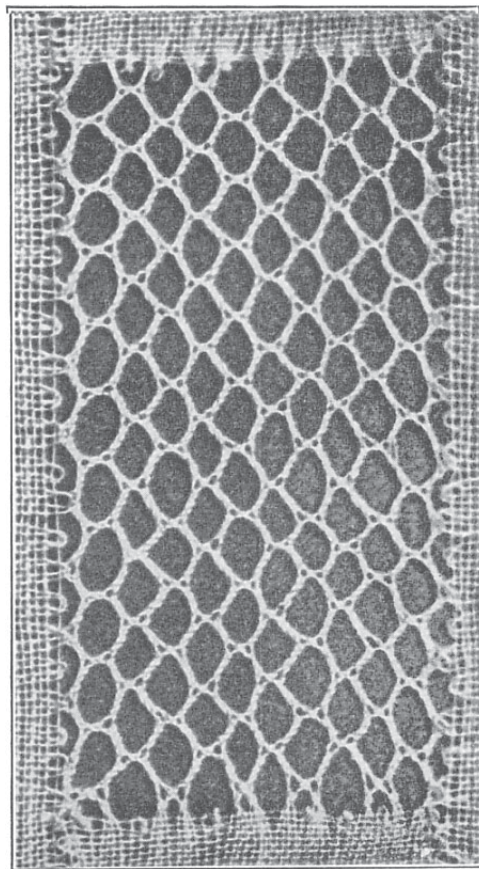
This is a very simple filet mesh, every pair being twisted once between joints, the joints being made by linen-stitching, and the horizontal pair being used as weaver, working from left to right on one line and from right to left on the next lower one. The joints should be supported here and there by pins in order to retain the alignment: but the pins should not be left in long or they will spread the threads and so leave ugly gaps.

**LINE G, COL. 6,  
Réseau Simple, Analogue à Celui de Lille, d'Arras, de Marche, de Töndern,  
de Buckingham.**



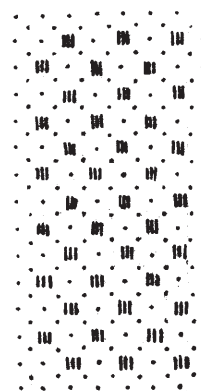
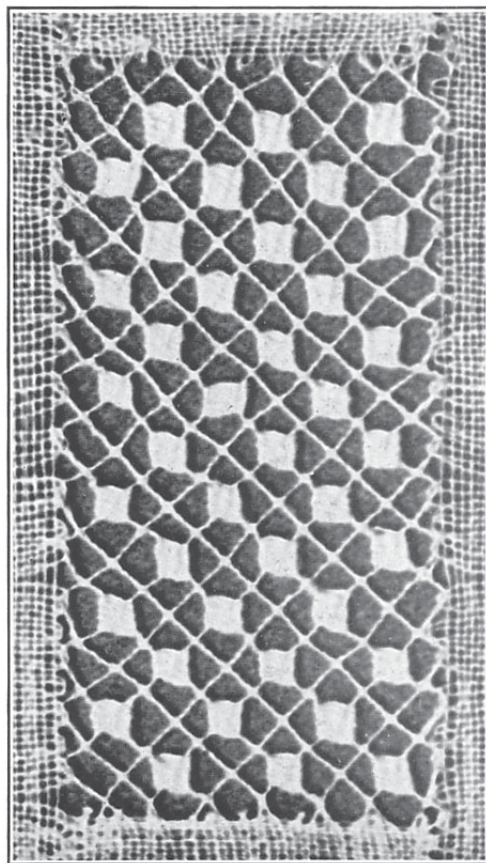
Two pairs are required to make this stitch and they should be twisted three times between joints. In making the joint, the left-hand thread of the right-hand pair passes under the right-hand thread of the left-hand pair, coming out above it and falling forward and downward, now forming a new left-hand pair. The other joint-thread passes forward and downward towards the right, forming a new right-hand pair. A pin should be placed below this knot to sustain it. This is an exceptional stitch in bobbin lace making, as the passing of the bobbin through the loop really forms a loose knot.

**LINE G, COL. 7,  
Round-meshed Valenciennes (singly twisted joint, centuple braid)  
(Bruges has triple braid).**



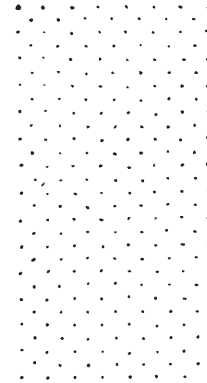
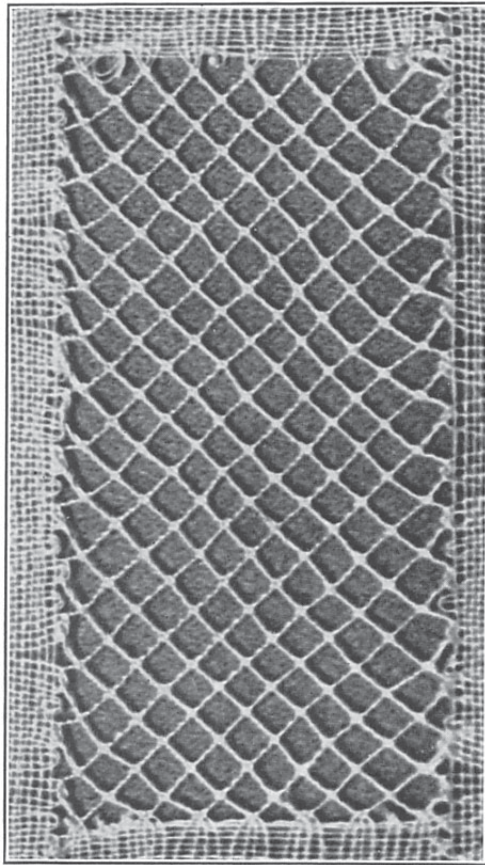
See Line A, Column 7 and Line F. Column 7. The sides of the meshes in round Valenciennes are made in the same way as those of square or mixed Valenciennes, but the joints are more open and weaker. The sides of this particular ground are braided five times. The joint is made by twisting each of the two inner pairs once after finishing the braid and before cloth-stitching, and twisting once the pair coming towards the left after linen-stitching: but not the pair going towards the right, before beginning the new plait below. The outside hanging pairs should be twisted once between braids.

**LINE G, COL. 8,  
Devonshire Cutwork Net.**



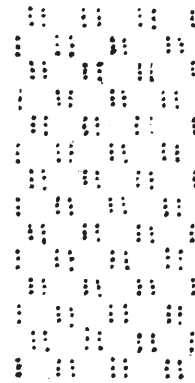
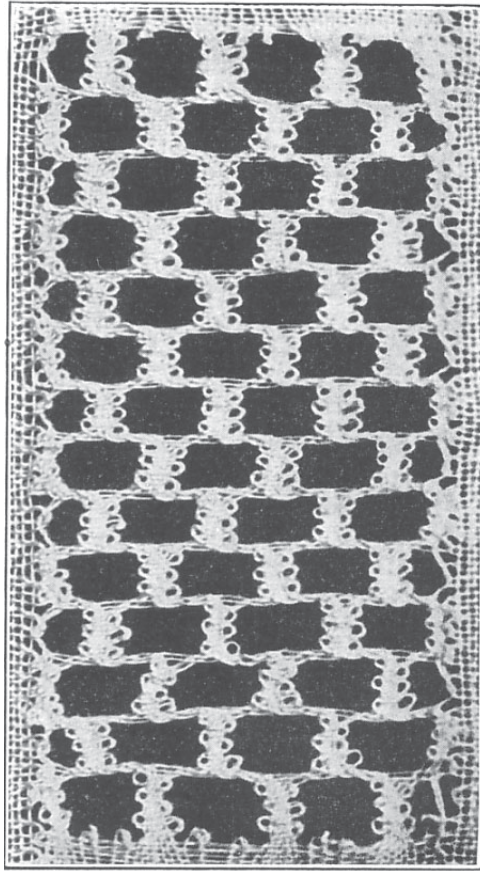
This net is much more regular in appearance than Point d'Esprit Net. It should be worked from the left towards the right in order that the left-hand or foundation pair of the cutworks may be pulled into shape and secured with adjoining stitches; as the weaver of the right-hand pair cannot be pulled, but must be left especially long so that it can always be recognized. Any dragging on the part of the weaver would spoil the shape of the point d'esprit. When the cutwork has reached the desired size, the weaver is passed through a loop made by its mate; and pulled gently into shape, a pin being placed under the leadwork to support it. The cutwork pairs are now twisted twice and the weaver can be placed carefully aside, temporarily out of the way. The cutwork pairs are now ready to cloth-stitch through the plain net pairs on each side of them. These plain net pairs are twisted three times between joints and linen-stitched through each other wherever they meet, which is directly above and below the cutwork and to the left and right of it. After passing through the square net, the cutwork pairs are twisted twice before a new leadwork is commenced.

**LINE G, COL. 9,  
Devonshire Wire Ground.**



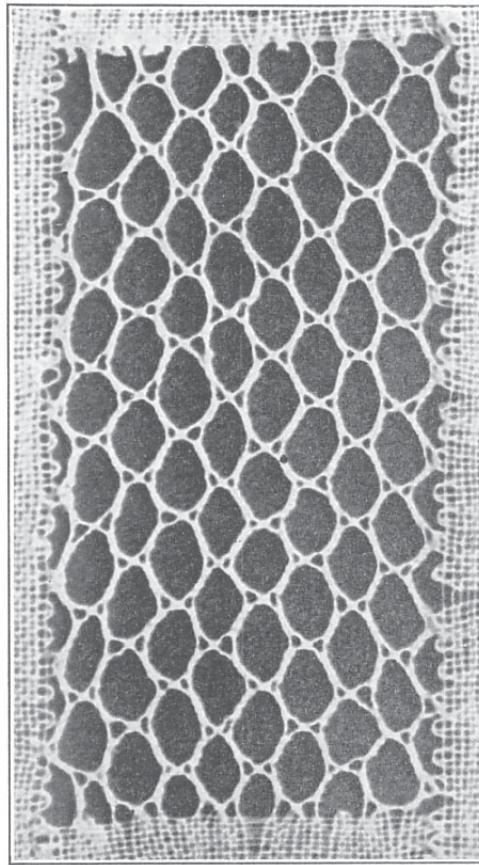
The pairs in this case are always twisted four times between joints; the joints are made by cloth-stitching and are supported by pins; but the pins are not closed.

**LINE G, COL. 10,  
Devonshire Wall Filling.**



Eight threads are required for each wall. The weaver starts at the upper right, cloth-stitching to the upper left, and is twisted three times around the winkie pin. There are three pin holes to each side of the wall. At the bottom of the wall, after the lowest right-hand pin has been placed, the weaver cloth-stitches again to the left and with the left-hand hanging pair, passes over into the top of the left-hand, lower wall, cloth-stitching once en route through the pair it picked up. The two, right-hand pairs coming out of the upper wall at its base now cloth-stitch through each other and pass into a lower wall at the right. The weaver for this lower wall is the weaver that came from the wall above it, to its right.

**LINE G, COL. 11,  
Round-meshed Valenciennes of Harlebeke, Bruges, Courtrai, Bailleul  
(braided 4 times) (often twice, Dentelle épiscopale).**



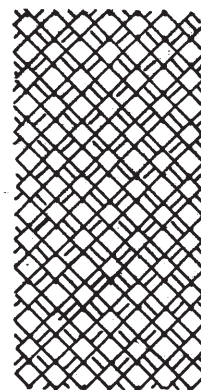
The sides of this Valenciennes each require four threads and are braided four times. When the sides are braided only twice, the lace is called Dentelle épiscopale.

The joints are quite open, giving the effect of a round Val with two little open dots between the larger holes. The vertical, pendant pairs which hang outside of the joint, are each twisted twice between upper and lower braids, and the interior pairs of the braids which cross each other by means of a linen-stitch between braids, are each twisted twice both before and after the cloth-stitch.

See Line A, Column 7.

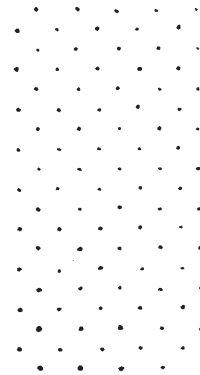
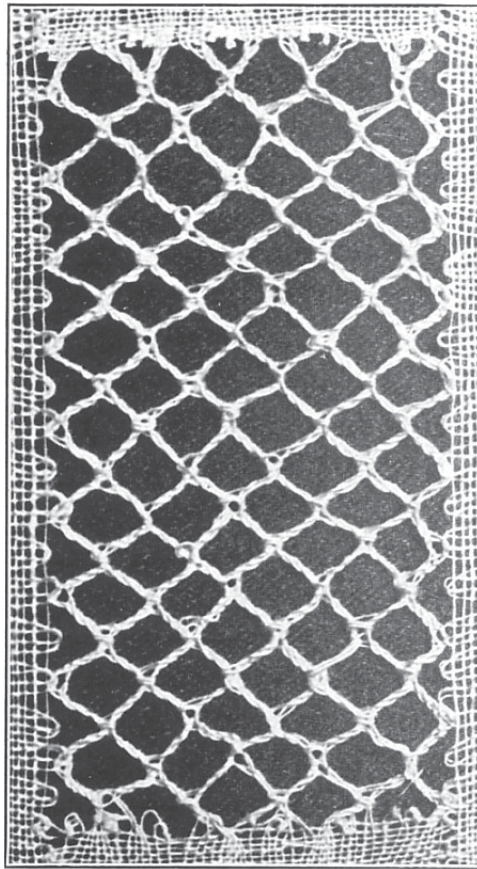


**LINE G, COL. 12,  
Zeccatello.**



Three pairs twisted twice, enter each solid spot at the upper left; and three pairs twisted twice, at the upper right. The two central pairs of each of these sets, intersect with a linen-stitch, and after a pin is placed at the top of the little, linen-stitch square, are closed. A similar stitch is made at the bottom of the little square. No pins are used elsewhere.

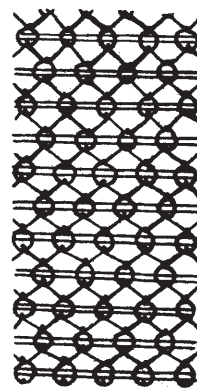
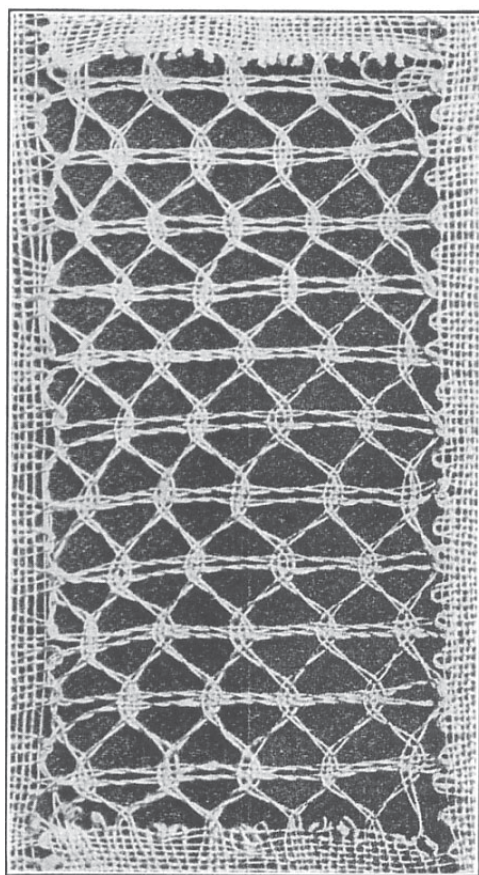
**LINE G, COL. 13,  
Irish Ground.**



The braids are made in a horizontal zigzag, the downward points held down by pins until a lower line joins and holds them. The braids should not be made too long. When one reaches the second line or lower row, one should pull one pair of the second line bobbins by means of a crochet-hook under and around the downward point of a preceding line; passing the other pair of the second or lower line into the loop of the two hooked-up threads, pulling the knot thus made well on top of the joint into plain sight. One is then ready to braid again.

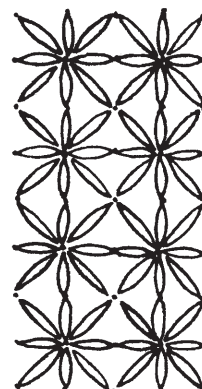
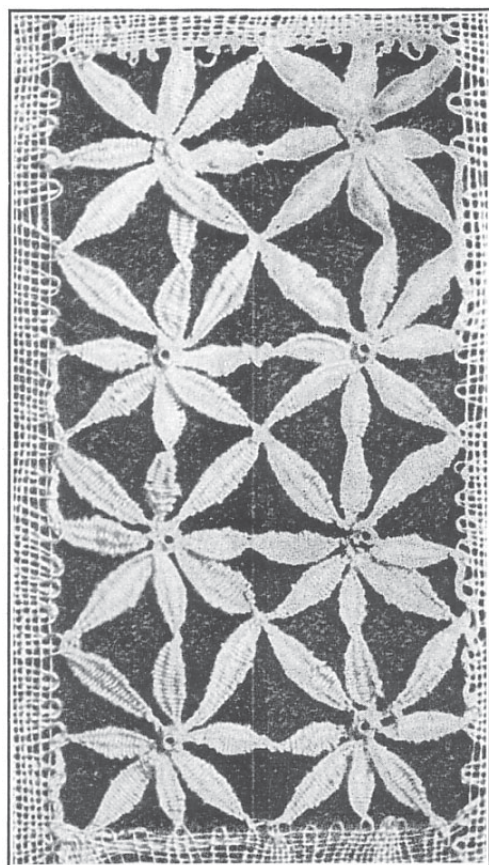
This ground is supposed to look slightly rough and clumsy, giving to the mesh a rustic appearance.

**LINE G, COL. 14,  
Italian Spiders with 2 Horizontal Bars.**



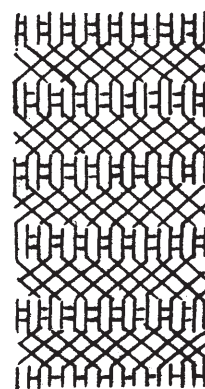
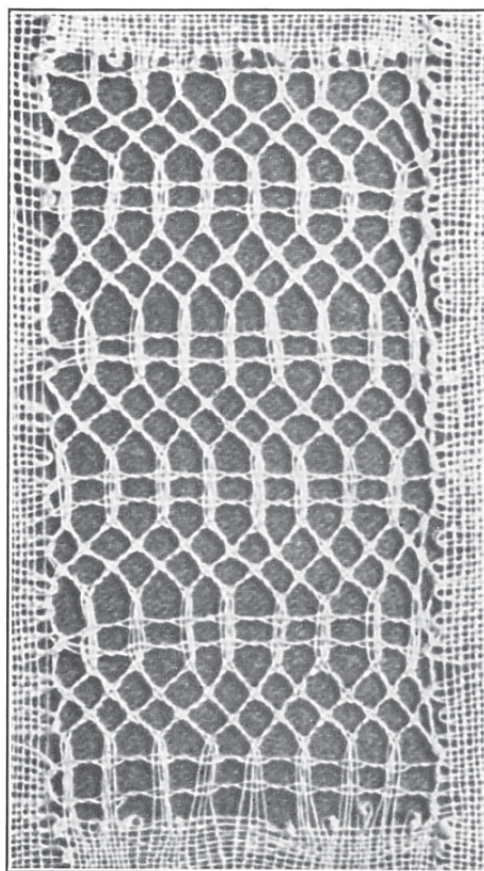
This easy ground requires a horizontal weaving pair and two pairs for each spider. The upper left-hand spider pair cloth-stitches through the upper right-hand spider pair, the joint being supported by a pin. Then the working pair runs from left to right, cloth-stitching through the two spider pairs, being twisted twice between spiders, and immediately returns from right to left through the same spiders in the same way. Each spider pair is twisted once between spider bodies. The spiders are terminated in the same way that they are begun, only by the reverse process.

LINE G, COL. 15,  
Marguerites Centres à Huit.



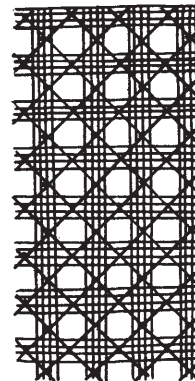
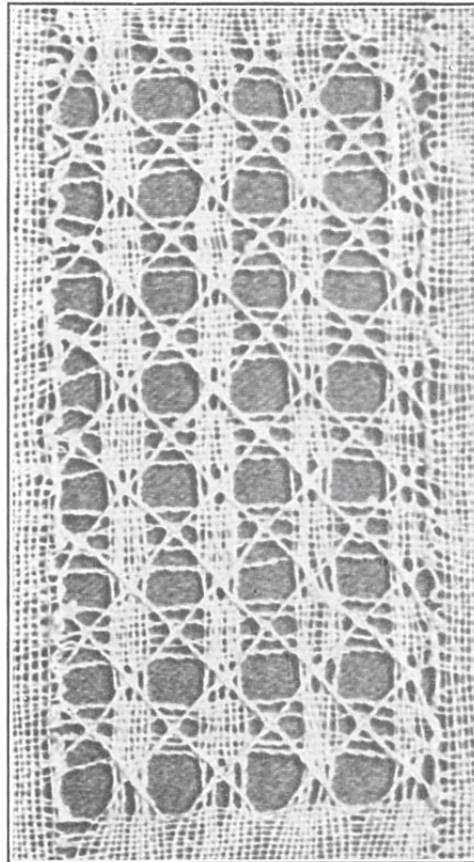
This firm, attractive ground is easy to execute—provided one enjoys the making of leaves. Each pair can be considered as one thread or each thread can be worked individually. The two left-hand petals cloth-stitch consecutively through the top and upper right-hand petals. Here a pin is placed and closed, the center being arched in the way described under Line E, Column 4. Should one prefer, one can work from right to left instead of from left to right: the idea in either case being to linen-stitch the two, upper petals through two, other, upper petals. Where the horizontal petals meet each other, a pin should temporarily be placed, but removed before the second petal is entirely woven in order that the threads may slip up and fill the hole left by the pin. Between daisies, where the petals form a cross, they linen-stitch through each other and the joint is supported by a pin.

**LINE G, COL. 16,  
Fish with 2 Horizontal Bars.**



The weaver or horizontal bar passes twice through each so-called fish. The weavers and all other threads are twisted twice between fish and between other stitches, but the body of the fish is not twisted after the two pairs which form it, have cloth-stitched together at the top, nor until after they have cloth-stitched together at the tail. The fish are placed alternately below one another. Between bands of fish—that is, below one band and above the next—the passive or oblique pairs cloth-stitch through each other twice, not counting the exit and entrance into the fish bodies. Any pins used as supports, should soon be removed to avoid leaving unsightly gaps behind.

LINE G, COL. 17,  
 Trude "R" Ground (original) (American).



This mesh is strong, but rather confusing to make. The under or lower ground runs vertically and horizontally, each band having four pairs, twisted four times between the line-stitch squares. No pins are used in this part of the work except to hold up the weaver, which working back and forth from one side of the lace to the other, forms the horizontal lines.

The superimposed design runs diagonally, two pairs twisted four times between intersections, weaving through each other by means of a cloth-stitch, made just over or above the twisted parts of the under-ground.

To connect the two grounds, one should lay one thread of the diagonal over-mesh between two threads of the under-mesh, following the direction in which both are travelling, taking care to keep the diagonal threads on top. One ought

always to connect the first, two appropriate pairs which meet, so, when travelling

from right to left:—   so, when travelling from left to

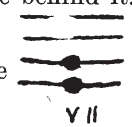
right:—   When working over the horizontal bars, 



the top or next to the top horizontal weaver is twisted once before it connects with a diagonal super-band, then it is twisted three times. The diagonal strand is twisted three times before and once after its connection when it meets the top or next to the top weaver-band of the under-mesh, here for example:—




Then one cloth-stitches this diagonal pair with its mate, placing a pin below the cross-joint in the center of the linen-stitch to support the joint. This pin should be removed before much work has been done, so as not to leave a hole behind it.


When the horizontal weaver returns to this spot on the next lower line the first diagonal pair it meets should have one thread passed through it to steady the structure, thus:—





 or, thus:—  according to the

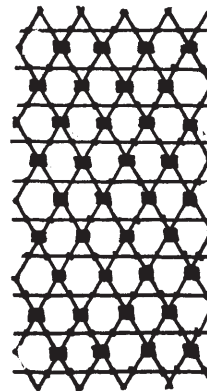
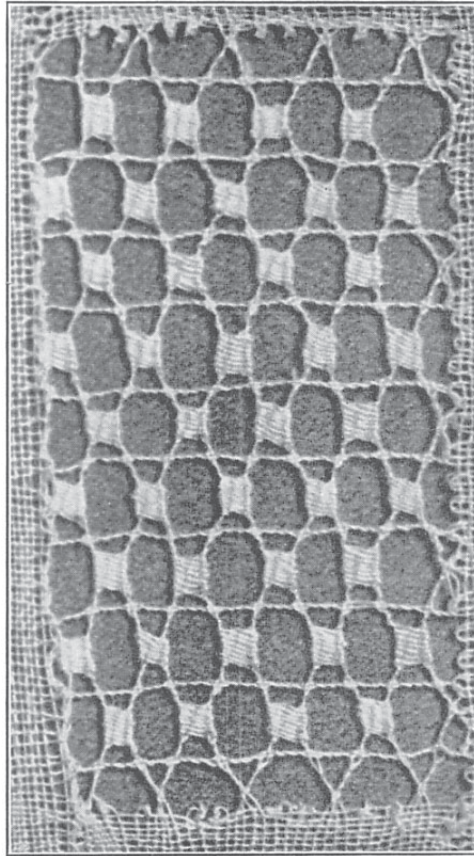
direction in which the weaver is travelling. This prevents the super-structure from slipping up or down. Over the vertical twists,  the diagonals are similarly attached to prevent their slipping sideways, thus:—



thus:—  These black dots indicate connections, or slipped-in threads, not pin holes. The pins used are placed at the center of the diagonal joints

thus:—  

LINE G, COL. 18,  
 Trade "T" Ground (original) (American).



This sample requires ten pairs, four for each cutwork, and a weaver. The cutwork should be separated by a horizontal weaver bar running from left to right and vice versa, fastened at each end to afford a little firmness. The same design worked with several vertical bars is less satisfactory on account of less stability while working, besides its requiring more threads.

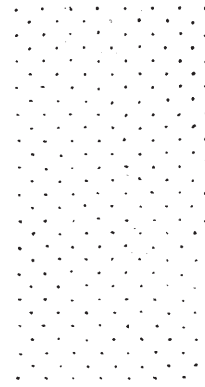
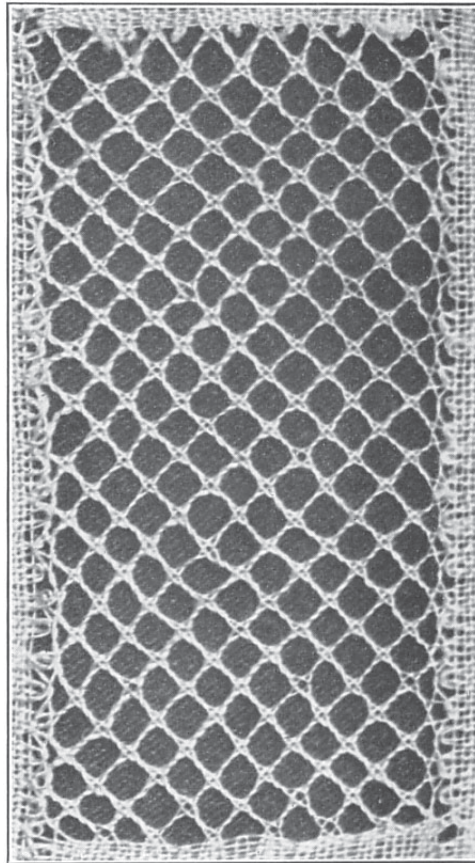
Each pair is twisted three times between encounters or intersections. Pins should be temporarily placed below the cutwork weaver, and between the other cutwork threads while pulling these gently into position. The left-hand cutwork pair should be adjusted first, and the weaving pair knotted once before



**LINE G, COL. 18—Continued****Trude "T" Ground (original) (American).**

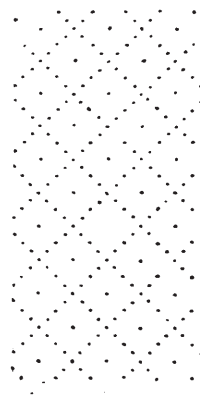
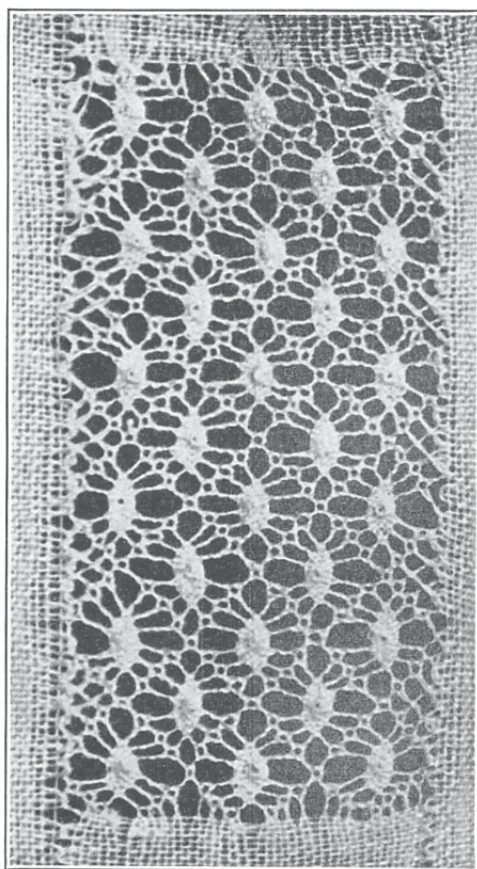
twisting it three times. The weaving pair should be kept on the right hand, and the weaver itself longer than its mate. This same weaver must be used as the conductor on the cutworks below, so as never to use it as a side thread and thereby pull it too hard. After the three other threads are pulled out smooth, the weaver is pulled, and if necessary its knot is slightly lifted up into place close under the cutwork or point d'esprit with the help of a long sharp pin, the weaver's mate being firmly held meanwhile. The pins should be left in place until ready to start a new cutwork. Then the two right above the point d'esprit should be removed to prevent leaving loops behind. Other pins that are in one's way, may be pushed down, but not quite all the way in, that they may be easier to grasp and later remove by means of fine embroidery tweezers.

**LINE H, COL. 1,**  
**Twice-twisted Hole Ground, Dieppe Ground, Hole Stitch with Twice-twisted**  
**Thread, Löcherschlag mit Zweimal gedrehten Fäden.**



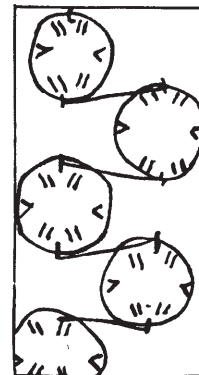
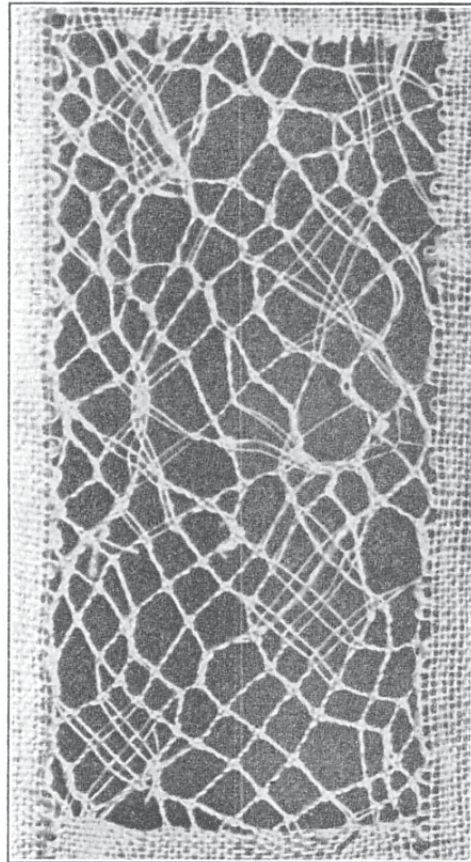
This Twice-twisted Dieppe Ground is slightly easier than the regular, French Tulle de Dieppe, as it is twisted twice instead of three times between joints. The joint itself is made in the same way; that is, by crossing, twisting and crossing, placing a pin and closing it by crossing, twisting and crossing.

LINE H, COL. 2,  
 Les Araignées Carées en Tulle Double.



Each spider requires six pairs, three entering at the upper left and three at the upper right; these pairs or legs are each twisted three times, above and below the spiders. The spider bodies are made in the usual way. That is, the three upper, left-hand legs cloth-stitch through the three upper, right-hand legs. A pin is placed in the center; the inside pairs are held high in the hand and the outside pairs are pulled specially tight in closing this spider, so as to make a little prominence at the center of the body, and the pairs on the left are cloth-stitched through those on the right to close the pin. The little row of open squares between spiders is made at the points of encounter between three right-hand legs of an upper spider, coming down to meet three, upper, left-hand legs of a lower spider; and at the center, top, bottom, left and right of the square, which frames the spider. At these points, the pairs which meet, if not already twisted, are twisted twice and crossed. Here a pin is placed and closed by twisting twice and closing. This is Tulle Double.

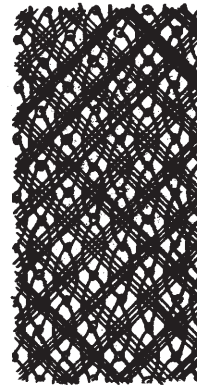
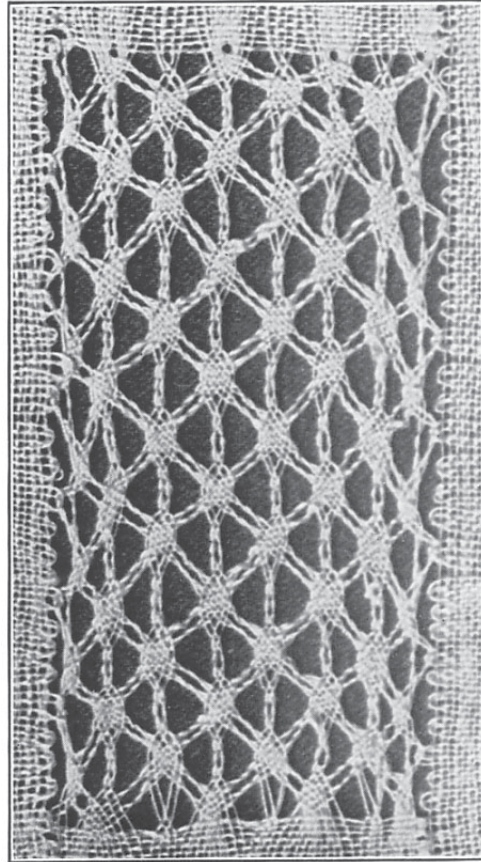
LINE H, COL. 3,  
Fond de Brides.



The scrolls and figures of bobbin lace were at first made to touch or overlap in order to hold together. Later they were held in place by twisted, braided or fancily worked cross-bars of thread, known as "brides." The throwing across or arrangement of these "bridges" became more and more regular as lace-making advanced, until they suggested network and led to the making of established and recognized grounds.

There is no real rule for the making of Fond de Brides, except that it should be so twisted, braided, or otherwise entwined as to form a more or less equal and evenly spread out amount of open and solid, of light and dark, of evenly arranged, equally large pseudo meshes.

**LINE H, COL. 4,  
Eyeless Spiders, Fond de Neige.**

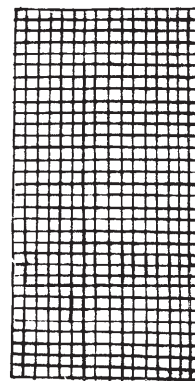
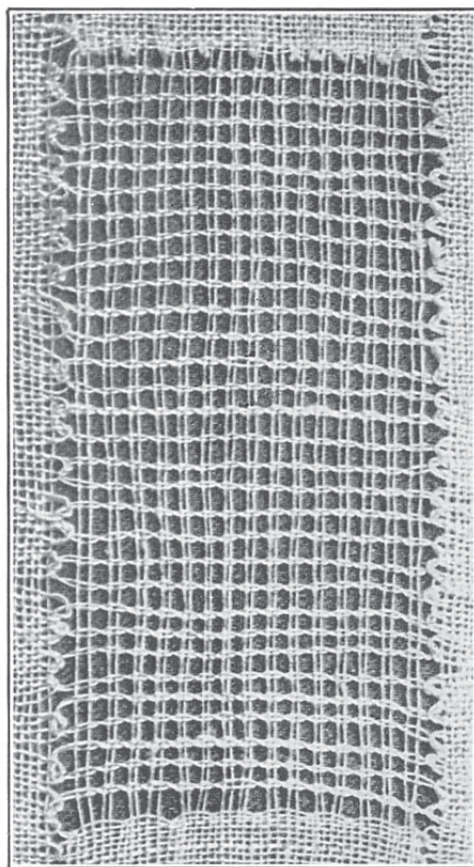


These eyeless spiders; that is, spider bodies without pin or other holes in the centers, are made with six pairs to each spider. The pairs or legs, entering at the upper left and upper right and leaving at the lower left and lower right, are twisted twice each between spiders; also the two legs entering at the top and leaving at the bottom. But these last, vertical pairs cloth-stitch through each other at the top of the spider having a pin placed above; and then spread out, cloth-stitching through the legs entering at the upper and lower left and upper and lower right, so as to form a circlet or wheel around the body of the spider, thereby squeezing the center of the body more compactly together. At the bottom of the spider, these encircling pairs cloth-stitch again through each

**LINE H, COL. 4—Continued**  
**Eyeless Spiders, Fond de Neige.**

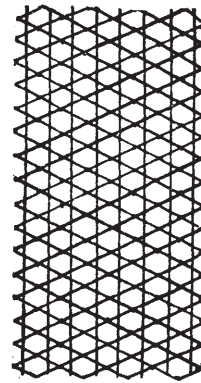
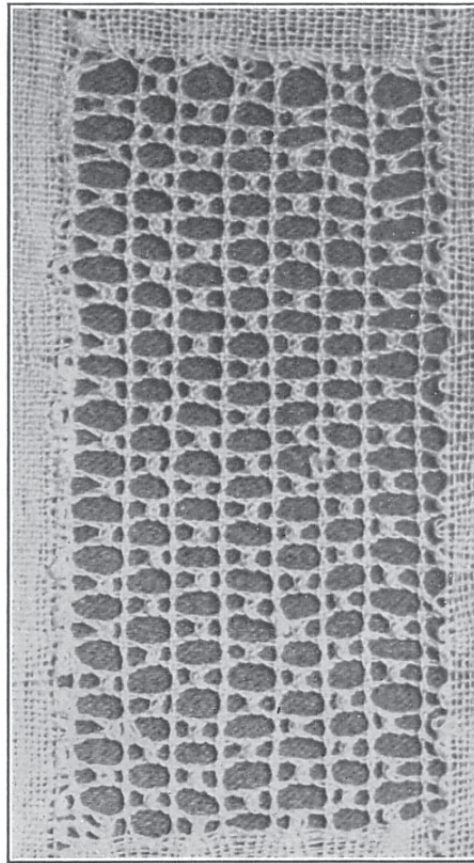
other, have a pin placed below the joint and are twisted twice. They are then ready to cloth-stitch again and enter the top of a lower spider. Inside of this wheel, the two, upper, left-hand legs cloth-stitch obliquely through the two, upper, right-hand legs and become the two lower, right-hand legs and are twisted twice and are ready to enter a spider below at the right. The upper, right-hand legs become the two, lower, left-hand legs, are then ready to enter another spider below to the left. No pin is placed in the centers of these spiders.

**LINE H, COL. 5,  
Genoese, or Reticella Mode.**



This ground somewhat resembles Buratto, a textile ground usually woven on a loom and embroidered similarly to the usual filet. The mode here described has a horizontal weaver, twisted once between pairs, which works from left to right and then back, et cetera; cloth-stitching through untwisted, vertical pairs. These joints should be supported by pins in order to preserve a true alignment.

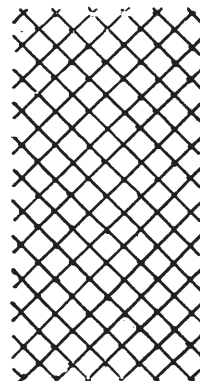
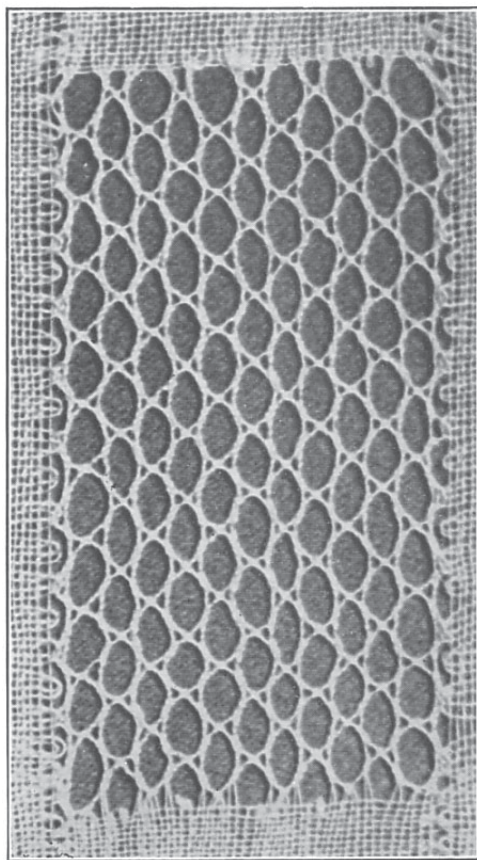
**LINE H, COL. 6,  
Lock Stitch or Du Puy Point de Paris Variation, Torchon Mode.**



See Line C, Column 5 and Line A, Column 5. Four pairs are required for each stitch, two of them hang vertically, the other two work back and forth obliquely. Every pair is twisted once between stitches. At the point where the two verticals meet each other, a cloth-stitch should be made, and a pin placed and closed by another cloth-stitch. Where the diagonal pairs traverse the vertical ones, a linen-stitch should be made without pin or closure.

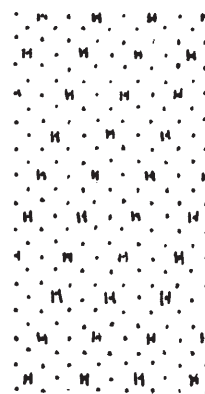
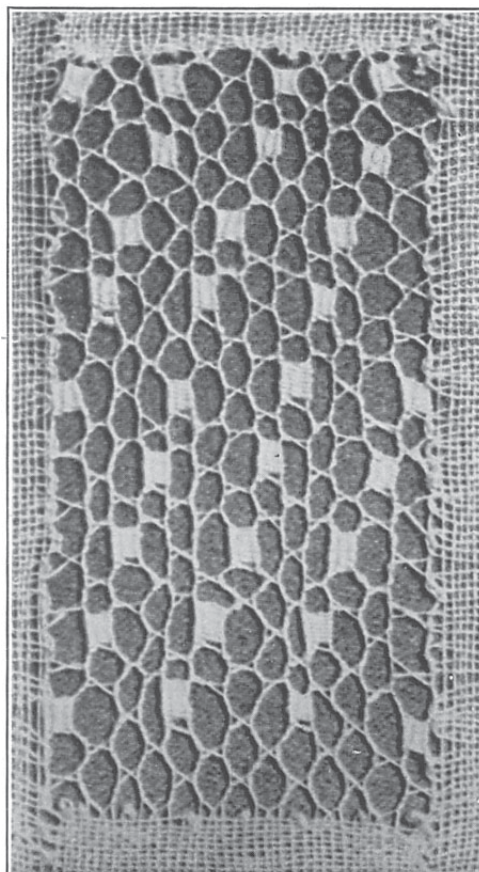


**LINE H, COL. 7,  
Round Valenciennes (doubly twisted joint, triple braid).**



See Line G, Col. 7. The sides of these meshes are plaited three times: the inner joint pairs are twisted twice before and twice after the linen-stitch: the idle, outside pairs are also twisted twice between tresses. It may be interesting to compare this ground with that under Line B, Column 5.

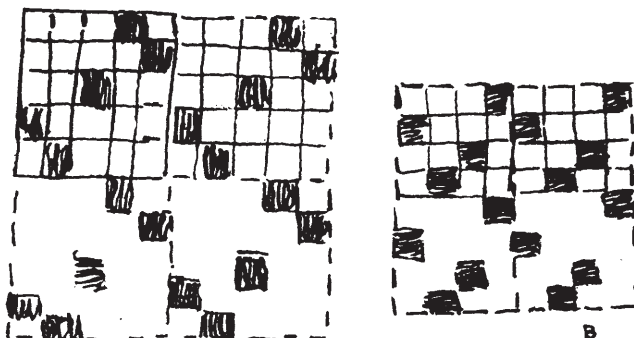
**LINE H, COL. 8,  
Devonshire Point d'Esprit Net.**



This higgledy-piggledy net requires very little explanation for the making and must be left partly to the eye of the maker regarding the distribution of the spots. One suggestion is to work the first row alternately with net stitch and spot; the next row all net, and the third again alternated, placing the lower cutworks a little to one side of those above them. The net is made by twisting three times and crossing. Pins should be used to support these crosses. When the maker wishes to form a cutwork, instead of an open, net mesh, the pairs should be twisted twice before beginning the spot. Otherwise there will be an ugly gap at the top of the leadwork, showing an isolated, bridging thread. At the end of the cutwork it is imperative to loop the weaver and its mate before proceeding.

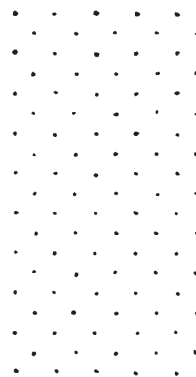
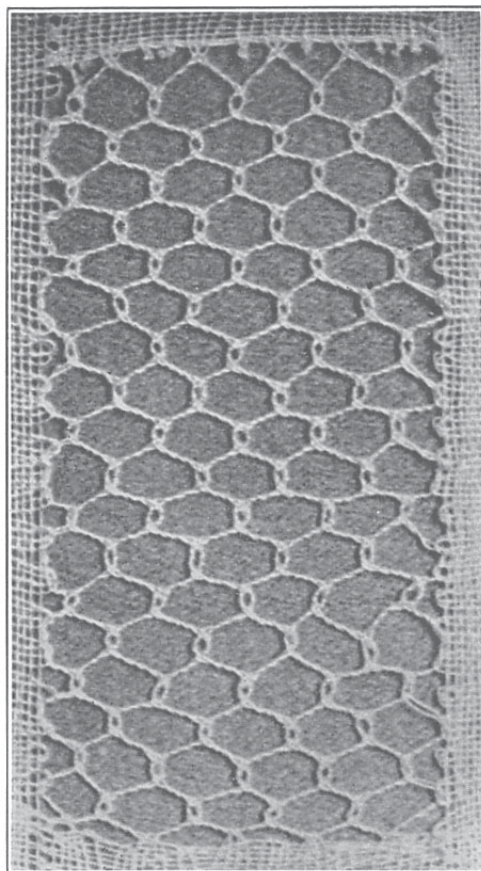
A simple designing method called Spot Repeat presents an easy way of

**LINE H, COL. 8—Continued**  
**Devonshire Point d'Esprit Net.**



distributing the cutworks in Point d'Esprit Net. One draws a square and divides it vertically and horizontally into four, five, six or seven equal sections or smaller squares. If the original square be divided into four, there will be sixteen little sections, and upon these one places four dots—representing cutworks. No two of these dots should be in a vertical or horizontal line from each other, but always to the right or the left, above or below, so that only one spot appears in each vertical and horizontal space. Arranging them is as much fun as playing a game. When one large square is finished, one places a duplicate—dots and all—adjoining one side of it; and two others, one below each of these, thus forming a still larger square unit. One can now get the effect of their sprinkling of dots, and see whether these chance to form unexpected and objectionable bands or zigzags. When one cuts a square into five sections each way, one places upon it five spots; if into six divisions, then six dots, and so on. As the prickings for circular nets in bobbin lace are founded upon squares placed diagonally instead of vertically and horizontally, one should turn the cross section or quadrille paper upon which one has distributed one's dots, in an oblique position.

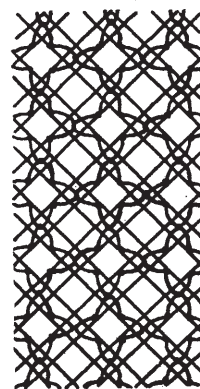
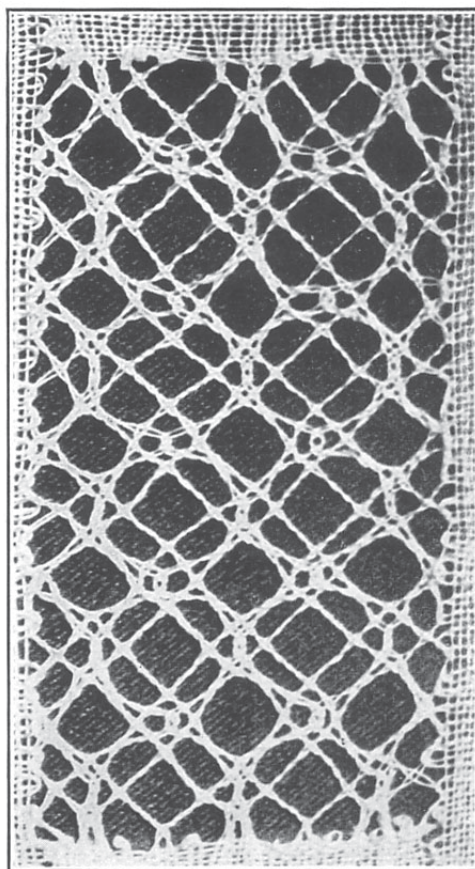
**LINE H, COL. 9,  
Flemish Filling.**



This is an easily made, strong ground. Each pair is twisted three times. One coming from the upper left and one from the upper right, cloth-stitch. A pin is placed, the pairs are again twisted three times and the pin closed by cloth-stitching.

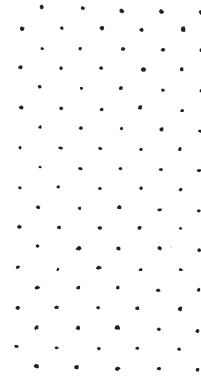
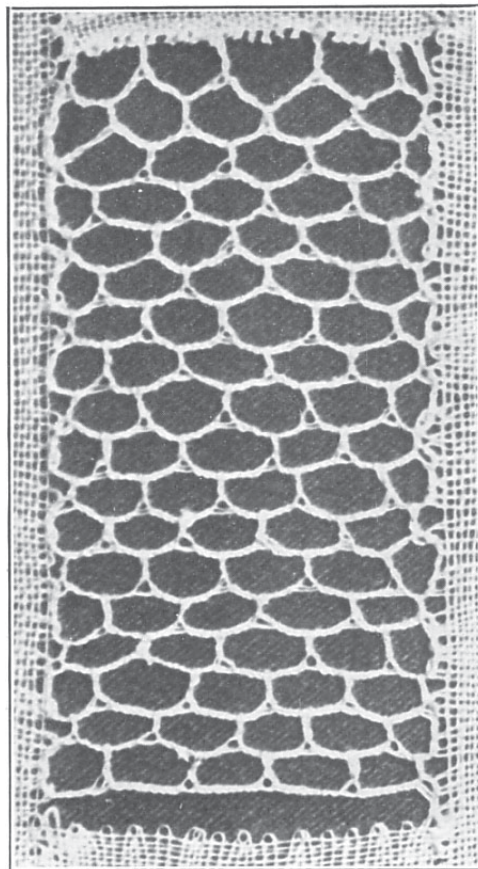
## LINE H, COL. 10.

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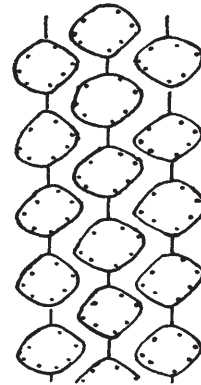
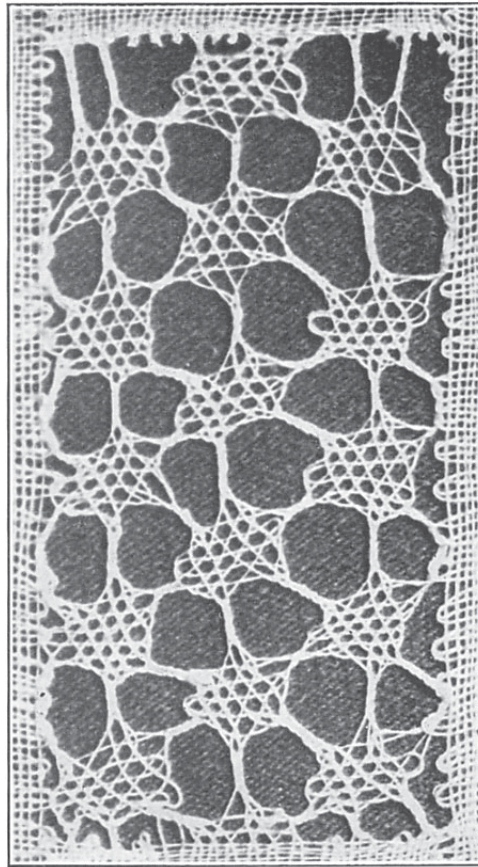
This ground has a sort of double-lattice background, each pair of which is twisted three times on its long, uninterrupted sides and twice on its short sides, where the little squares are formed. Interwoven through this is a fancier mesh which meets in the center of the little squares, cloth-stitching and closing around the central pin. The pairs that make this joint are twisted once around the pin, but are not twisted afterwards until they have cloth-stitched out through the center of the sides of the little square (between its two twists). Now being out, they are twisted once and then cloth-stitch through the once-twisted side of the big square just encountered, which here exchanges to form the fancy mesh in the center of the succeeding little square, each pair being twisted once after the cloth-stitch, which is supported by a pin. Thus the centers of the big squares are empty.

LINE H, COL. 11,  
Five or Six Sided Milanese Mesh.



This sample requires only four bobbins altogether, and is worked from one side to the other; the lower row sewing or crocheting into the one above. The pricking is made on the diagonal. A pair should be braided twelve times between joints. Here the two lower pairs are left untwisted; one of the upper threads is hooked over and above the preceding row, and its mate put through the loop, when one twist is made and these two threads looped or sewed once around each other. A pin is placed below this joint between the two pairs, and braiding is recommenced.

LINE H, COL. 12,  
"Sunspots."



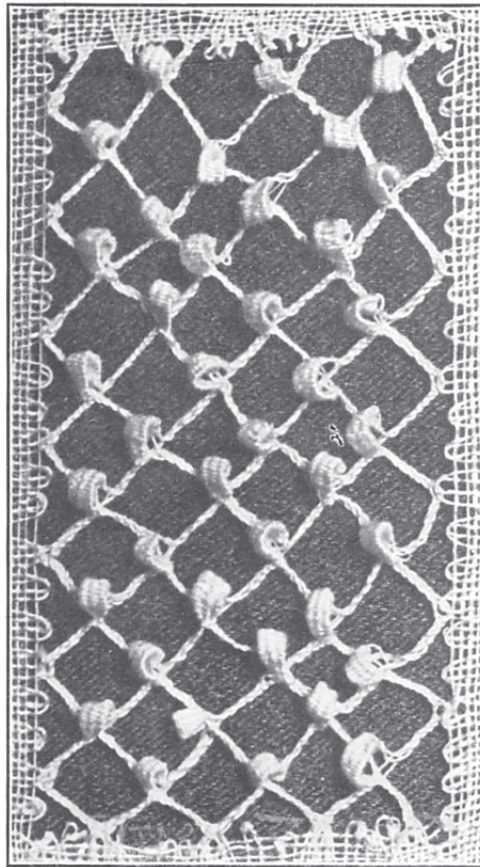
Twelve threads grouped into three braids enter near the top of each "Sunspot" and leave towards its base. The left-hand pair of the right-hand braid becomes the weaver. It half-stitches through the right-hand pair of the center braid. A pin is then placed and closed. The work is continued towards the left, taking in the two pairs of the left tress. Another pin is placed and closed, the work now going towards the right, taking in the last right-hand pair. Here it pins, closes, and works to the left. After closing here, one pair makes its exit. One then works again to the right, pins and closes, where another pair makes its exit. Again towards the left. Here, after closing, one pair exits. These two left-hand pairs are now braided and enter at the right of the "Sun-

**LINE H, COL. 12—Continued****“Sunspots.”**

spot” to the lower left. One then works back towards the right and here, after closing, makes a plait that will enter the lower right-hand “Sunspot.” The two remaining pairs at the bottom are then braided without closing and enter the top of the “Spot” almost directly below. These “Spots” are intended to be a trifle irregular in shape, and the tresses to slope a bit. The spots should be a little smaller than the ink lines on this pricking indicate. A cordonnet or gimp outline can be used and worked through the vertical top and bottom braids.

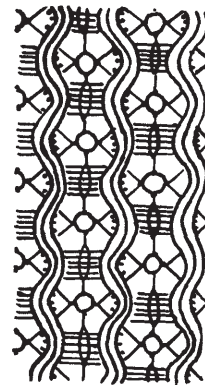
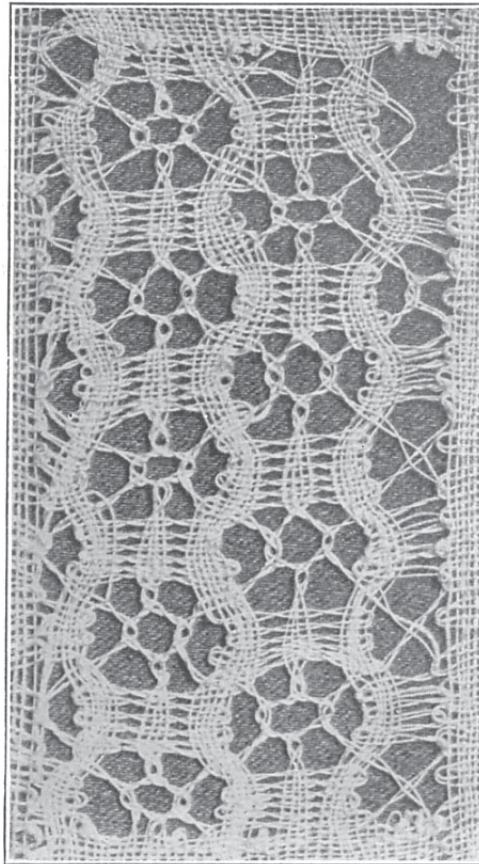


**LINE H, COL. 13,  
Medici, Florentine, Byzantine Knots.**



Two pairs are used on each side to make the braids, and the two center ones used after the braid joint is made, to make a small leaf or petal (the size of the petal should be in proportion to the size of the mesh made by the braids). Before a petal is started, a pin should be placed above the joint to hold it downwards. After the petal is finished, a simple granny knot is tied with the weaver and its mate—the right-hand, leaf thread. Then a pin is placed below the joint to hold the petal up, and the braiding is continued, plaited especially tight just around the joint.

LINE H, COL. 14,  
**Italian 6 Legged Spiders with Ribbons.**



Starting at the apex of the little open square, one twists two pairs, makes a cloth-stitch with them, places a pin, twists, closes and twists. One of these pairs now works towards the left and one towards the right. The left-hand pair cloth-stitches with the once-twisted pair now entering at the upper left—that is with the upper left-hand leg of this little, open, spider square. A pin is placed here and the pairs twist, close, twist. One should do likewise at the right-hand with the right pair and right leg. Again the same at the bottom with the two remaining central pairs, for the two legs that enter at the upper left and right exit at the lower left and right. The two center pairs now cloth-stitch six times untwisted down through a twisted weaver and then commence another spider similar to the one just described. But it is well to be careful that the weaver

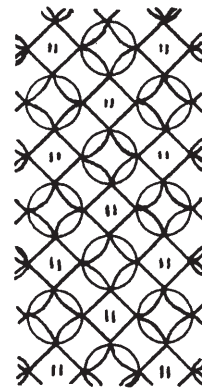
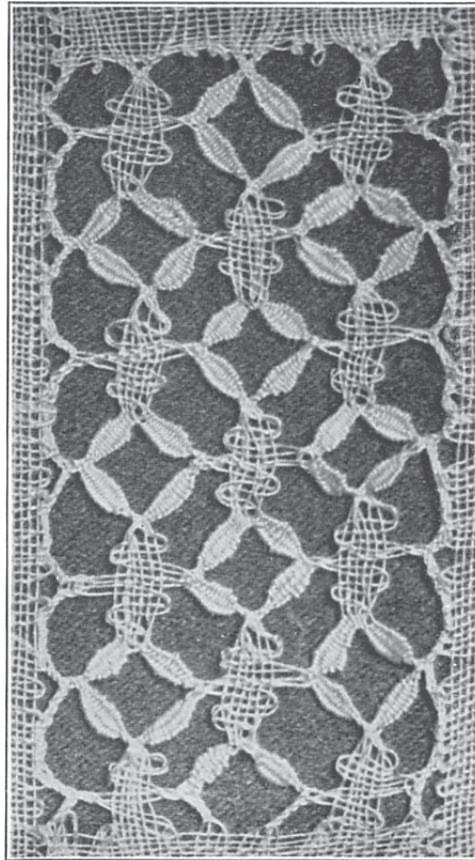
**LINE H, COL. 14—Continued****Italian 6 Legged Spiders with Ribbons.**


really does make six horizontal trips. This worker is twisted once each side of the pendant legs of the spider, between them and the wavy ribbons, but is not twisted in weaving through the legs.

A wavy, cloth-stitch, three-pair band or ribbon separates one column of spiders from another. Opposite a spider on one side of the upright, wavy border, come six weaver crossings on the opposite side, then another vertical, waving ribbon; then again a spider.

Where the weaving pair of the ribbon meets the diagonal leg of the spider, it should be noted that it weaves through the ribbon once above the leg and downward through the leg and then drops to the position of a passive pair. The inside, passive pair on the other margin of the ribbon now becomes the new worker, cloth-stitching once through the descending leg, and linen-stitching through to the other side of the ribbon.

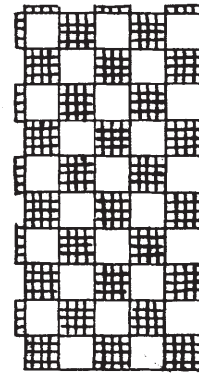
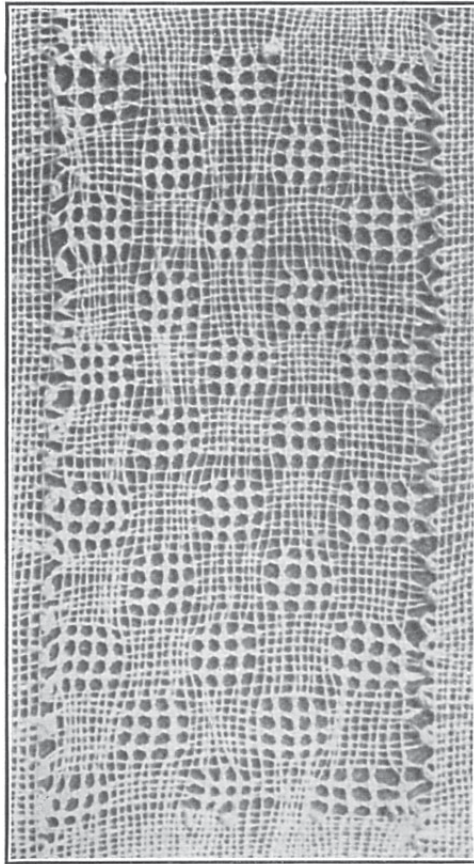
LINE H, COL. 15,  
 Trude "J" Ground (original) (American).



Each leaf requires four threads, and two leaves make a spot. At the top of the spot, where two leaves meet, one coming from the left and one from the right, they are cloth-stitched through each other, each pair being used as one thread. The next right-hand pair then becomes weaver, and works toward the right through the right-hand pair, where a pin is placed to the right, just below the top of the spot.  The edge is made Winkie Pin fashion,

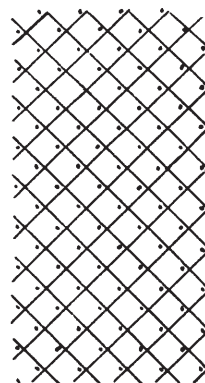
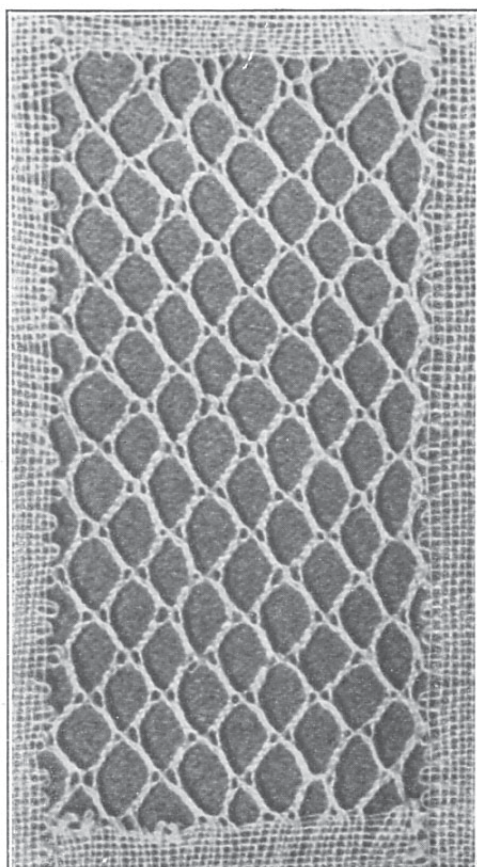
without twisting around the pin. At the two central, side, pinholes, two other leaves touch. The nearest pair to the incoming or approaching petal is used as a new weaver, and exchanges with the old one which goes out into the side petal. A pin is placed at the base of the spot, where the two, left-hand pairs are cloth-stitched together and the two, right-hand pairs together. The pin is then closed by linen-stitching the two, inner pairs.

**LINE H, COL. 16,  
Abruzzian "Point and Flat."**



Five pairs are required for each little square: but the fifth or outermost pair of one square is also the fifth or edge pair of the adjoining check—being shared between them at the top and bottom and both sides, and being worked without twisting whether it is a pendent, vertical pair or the weaver. At the corner of each check, in the center of the stitch, between the threads, a pin should be placed to keep them in line as well as to avoid confusion. Every other square is made of linen-stitch, and the alternate ones are grilles: the threads in each direction being twisted once between encounters.

LINE H, COL. 17,  
Tresses with Open Hooked Joints.



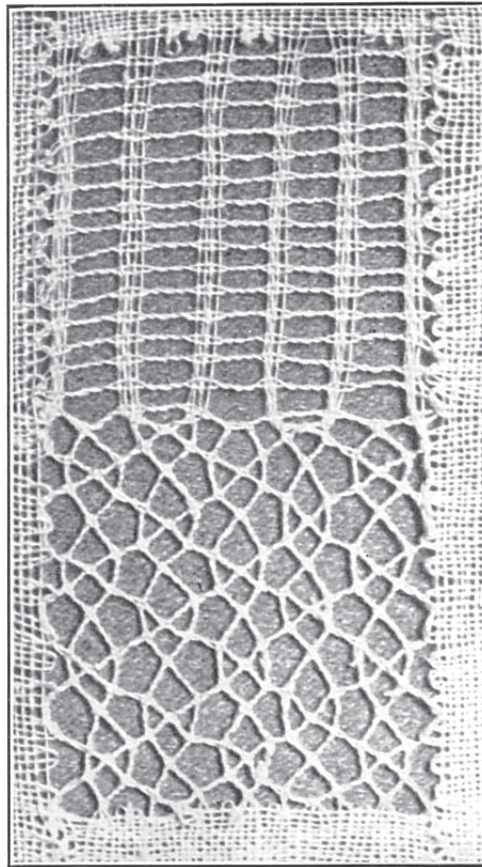
A quickly, easily made stitch. This sample can be done in either of two ways:—by weaving several parallel, upright braids, or by making one horizontal plait, running first in one direction, then returning below in the opposite direction. This sample was made by the first of these two methods, which places the two holes of the joint side by side between the upper and lower braids:—the second method would place these two, little holes one above the other. There should be four threads to the braid and four braid stitches tightly done between joints. The actual joint will pull a little to one side of the pin hole, as the pin of the preceding plait or braid is removed when the joint is made, and the second braid of the joint pulls the first one towards it. No pin is needed to hold the joint in position.

The first braid is plaited four times, then each of its pairs is twisted

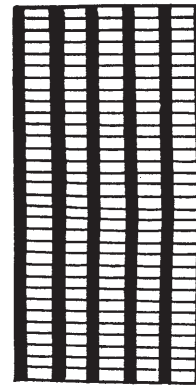
**LINE H, COL. 17—Continued****Tresses with Open Hooked Joints.**

twice and a pin is placed in the opening between the two twists, and the braiding is continued another four times, when this braid makes a joint with the one preceding it,—unless it happens, of course, to be the first braid, either topmost or farthest to the left. A joint is made where a later braid in its zigzags meet a preceding one. Then the pair in the second braid nearest the first plait, is twisted once, and one thread is hooked into the former pin space while the mate is passed into this crochetage loop. The threads are pulled up smoothly, the working pair twisted once, and the idle, hanging pair twice. Then regular braiding is recommenced. In making the first two, tress stitches after the joint, the braid should be held in a line continuous to its direction before the joint was made, as this helps to pull out the preceding braid more smoothly.

LINE H, COL. 18,  
? ?



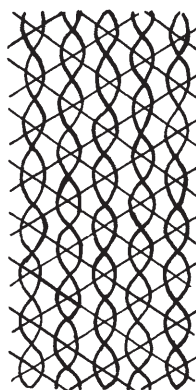
Upper Half.



This sample requires twelve, vertical pairs and a weaver.  
Two horizontal threads, twisted four times between the flat, spread-out, vertical bands, act as a conductor, weaving from one side of the lace to the other and back, cloth-stitching through the four, untwisted, vertical threads. No pins are necessary, except as occasional supports to keep the lines straight and in plumb.



**LINE H, COL. 18,  
Lower Half.**



This sample requires fourteen, twisted pairs.

The sides of the ellipses are twisted three times between stitches to keep them open, and each section of the cross inside of the ellipse is twisted three times to round out the ellipse. Supporting pins are placed under, but not inside of the joints to support these crosses. The bars between one ellipse and another should be twisted only once.

## BIBLIOGRAPHY

This list was started soon after the author left school. Unfortunately, she then had no definite object in keeping it: but did so simply because anything to do with lace, appealed to her. She therefore noted books and articles so connected when she saw them in museums, public libraries, private collections, catalogues, books, magazines, newspapers or at sales: but she did not always keep an account of where she had come across the works. The descriptions of the many different editions of the Vinciolo and Vecellio pattern books, are largely quoted from Mrs. Bury Palliser, whose splendid "History of Lace" is well worth perusal or consultation. Although the following bibliography has been compiled from many sources, thanks are particularly due to the Needle and Bobbin Club for kindly allowing its list to be reprinted; to the author's friend and schoolmate, Miss Ruth S. Gran-niss, Librarian of the Grolier Club; to Miss Frances Morris, Assistant Curator at the Metropolitan Museum and Vice-President of the Needle and Bobbin Club; and to Mr. William M. Ivins, Junior, Curator of Prints at the Metropolitan Museum. As it is practically impossible to see personally every book described in a list of this sort: but it is nevertheless desirable to make such a bibliography as nearly complete as possible in order that it may be of the greatest service, the author has included books which she, not having already come across herself, found listed elsewhere; or she added to her own nucleus of information, items that seemed desirable. But feeling that the compilers of such matter, should have the credit for the fine detailed work they have done, the author has used only such parts of their descriptions as are essential to the identification of the different volumes. It has also seemed more accurate not to translate the descriptions given by others. In cases where the differences between the two books are very slight, both volumes are noted, as without in each instance seeing the actual work, it is impossible to decide which annotation is the more exact. Readers are referred especially to the catalogues of the South Kensington Museum, Mrs. Bury Palliser, Mr. E. F. Strange, Mr. Emmanuel Bocher, and Professor Eugene van Overloop.

Mr. Edward F. Strange in the VIIth Volume of the Transactions of the Bibliographical Society gives the following interesting and enlightening account:

The earliest known Lace-book now appears to be that of Jörg Castel, of Zwickau, *Ein New Modelbuch*, etc., 1525, a copy of which has recently been added to the collection in the Königliche Kunstgewerbe Bibliothek, Dresden. This furnishes the originals, of which six plates in the book of Pierre de Sanete Lucie, *Dict Le Prince*, successor to Claude Nourry, of Lyons (1530-1533) are copies. Its title page shows it, however, to have had at least one earlier edition; and others followed in 1527 and 1529.

Next in order of date seems to come the publication of Peter Quentell, of Cologne, *Eyn ney Kunstlich boich . . . Gedruckt tzu Collen up dem*

*Doemhoff dwrch Peter Quentell. Anno MDXXVII.*<sup>1</sup> In the same year, and at the same town, appeared *Liure nouveau et subtil touchant lart et sciēce tant de brouderie fronssures, tapisseries . . . . En primere a culoge* [Cologne] *par matrepriere quinty deupre leglie de iii roies*. Then come two rare volumes, of which copies, said to be unique and hitherto undescribed, were offered for sale by Rosenthal, of Munich, a short time since: *Ein new Furm büchlein* (c. 1528-29, with 32 plates, said to be entirely original) and *Ein new getruckt model Büchli; auff nehen vnnd bortten wircken ynn der laden vnnd lanngenn gestell. Ganntz gerecht nach abteilung der Feden tzal.* (1529. Forty-five cuts of needlework and lace.) It appears, however, to be an edition of Gastel's book. [The last two are now (1918) in the Metro. Mus., N. Y. Gertrude Whiting.]

The earliest Italian book of which a record exists is A. Paganino's *De rechami . . .* (Venice, 1527). Then comes an edition dated 1528 (noted by Brunet and Merli), of Giovanni Antonio Taglienti's *Opera nuova che insegna a le Dōne a cuscire*, the edition of 1530 being printed at Venice "per Giovan Antonio Tagliente & i Fratelli de Sabbio." Tagliente was the compiler of one of the earliest and best of the writing-books (1524). This publication has a title in red gothic letters; four woodcuts, with women at work. Its contents are of a somewhat fanciful nature, and include several symbols, such as hearts transfixing with arrow and sword, several pages of examples of lettering, designs of animals and vases, a good border of angels on the reverse of Aiiii, and six pages of instructions; from which we see that the patterns were intended to be executed in various coloured and black silks, gold and silver thread, etc., for embroidery, for the use of both men and women. The next is *Esemplario di lavori dove le tenere*, etc.: Venice, "per Nicolo D'Aristotile detto Zoppino MDXXIX," of which a copy is in the Bodleian Library; and in 1531 appears G. A. Vavassore's *Esemplario di lavori che insegna alle donne*, etc. Of this a copy is in the Kunstgewerbe Museum, Berlin. The earliest edition described by Mrs. Palliser, is only dated 1546, but Dr. Jessen has doubtless had good reasons for dating his copy as above, and Professor Kumsch agrees with him. An interesting point in it is, that a design of Orpheus charming the Beasts, which in Tagliente's volume appears in simple line only, is in that of Vavassore shown in squares for making "lacis."

Of the French books, the honour of being the first belongs to a Florentine who published in 1530 *la fleur de la science de pourtraicture et patrons de broderie. Facon arabicque et ytalique. . . . Ce present livre a este imprime a paris par jaques nyverd. Le IV jour daoust. Lan de grace mil cinq cēs XXX. Pour noble hōme messire Francisque Pelegrin de florence*. It is of value as showing how wide was the diffusion of patterns, though these contain neither animals nor other natural objects, and are confined to moresques. Of about the same date is that published by Claude Nourry at Lyons.

(1) Transcribed M.D.XXXVII by Mrs. Palliser. I have not seen a copy, but the mistake, whether hers or Quentell's, is evident, as the earlier date is inserted at the back of the title. [See Egenolff, 1527. Gertrude Whiting.]

So far as the beginnings of our subject in other countries are concerned, we may note *A newe treatys: as cōernynge the excellency of the nedle worcke so playnli made & set tout in portrature, the whiche is difficyll; and natōly for crafts mē but also for gentlewomē & iōge damosels that therein may obtayne greater conynge delyte and pleasure. These books be to sell at Andwarp in the golden Unycorne at Willm Vorstermans.* As W. Vorsterman worked from 1514 to 1542, we have here limiting dates which show the work to have been quite early, and the fact that it was worth while to produce it with an English title is interesting evidence of the closeness of the commercial intercourse between this country and the Netherlands. The first genuinely British pattern-book I have been able to trace was printed at London by J. Wolfe and Edward White for Adrian Poyntz in 1591: *New and singular patternes and workes of Linnen*, etc. It has an interesting "Epistle to the Reader," and dedication:—"To the Right Worshipful Gentlewoman, Mistress Susan Saltonstall, wife to the right Worshipfull Mr. Richard Saltonstall, Alderman of the City of London," both given at full length by Mrs. Palliser. In the latter the author alludes to "certaine paternes of cut-worke and others brought out of Foreign Countries which have been greatly accepted of by divers Ladies and Gentlewomen of sundrie nations and consequently of the common people," and states his hope "to increase and augment with more paternes of work."

It is a surprising fact that no one, so far as I am aware, has yet noted the existence of any Spanish book of the kind, though, as Mrs. Palliser says, "Dominique de Sera, in his *Livre de Lingerie*, published in 1584, especially mentions that many of the patterns of point coupé and passement given were collected by him during his travels in Spain." The Spanish writing-books, though few in number, are among the finest of their class; and one would have expected at least some sets of patterns to have been published in that country, though they would have probably been devoted to gold and silver thread-work rather than lace, the use of which was restricted by ordinances and heavy duties, and the supply derived from the Low Countries and France. The 1597 edition of Parasole's *Studio delle Virtuose Dame* has a dedication in Spanish, to Doña Joana de Aragon y Cardona, a member of the family of the Dukes of Segorbe. Her arms appear on the title-page; and one of its quarterings—the "Moorish King" of the Cordova shield—forms the central ornament of the first cut, with other heraldic devices; and the inscription *Nichil sine ipso factum est.*

## ABBREVIATIONS

B. K. M. . . . .	Berlin Kunstgewerbe Museum.
D. K. S. . . . .	Dresden Kunstgewerbe Schule.
B. M. . . . .	British Museum.
Metro Mus. . . . .	Metropolitan Museum, New York.
S. K. M. . . . .	South Kensington Museum.
V. & A. M. . . . .	Victoria and Albert Museum.

Fuller descriptions of the following early pattern books can be found in the "Manuel des Travaux à l'Aiguille," 1911, by Emmanuel Bocher, in "A History of Lace," 1902, by Mrs. Bury Palliser, or in "Early Pattern Books of Lace, Embroidery and Needlework" by Edward F. Strange in the Transactions of the Bibliographical Society, December, 1904, London:—

Listed in Present Volume as book No.	Listed by Mr. Bocher as book No.	Listed by Mrs. Palliser as book No.	Listed by Mr. Strange as book No.	Listed in Present Volume as book No.	Listed by Mr. Bocher as book No.	Listed by Mrs. Palliser as book No.	Listed by Mr. Strange as book No.
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197.....	52			651.....	21		
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For the facsimiles here noted of early pattern books, see: Amand-Durand, Cocheris, Munster, Ongania, Quaritch, Ricci, Seemann, Wasmuth.

## NOTE

Owing to a re-arrangement made necessary by the inclusion of several new titles, the following numbers have been omitted from the Bibliography:—794, 1055, 1307, 1424, 1456, 1464, 1478, 1479, 1576, 1658, 1883.

For the same reason the following interstitial ones have been added:—747a, 881a, 902a, 1516a, 1756a, 1805a, 1889a, 1949a.

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- 47—Baler, James—The Needles Excellency, a new Booke wherein are divers admirable Workes with the Needle. Newly inuented and cut in Copper for the pleasure and profit of the industrious. Le frontispice représente trois dames, Sagesse, Industrie, Folie, au milieu d'un jardin. Puis viennent plusieurs pièces de vers composées par John Taylor à la louange de l'aiguille et aussi en l'honneur de quelques dames industrieuses telles que la reine Elisabeth et la comtesse de Pembroke. Au-dessous de cette gravure: Printed for James Baler and are to be sold at the signe of the Marigold in Paules Church yard. The 12th Edition in larged Wth divers neue workes as needle workes, purles et others neuer be fore printed, 1640. Pièce de vers intitulée The Fraise of the Needle. Puis commencent les broderies qui ne sont imprimées qu'au recto et qui sont toutes numérotées en chiffres arabes en bas à la pointe, à gauche de la planche. Ces broderies jusqu'à la planche 23, paraissent être des copies de l'ouvrage allemand de Siebmacker. Les autres sont d'un caractère différent. Elles sont au nombre de 29. Donc en tout: le Frontispice, 4 feuillets préliminaires et 29 planches de broderies. In-4° oblong. [See No. 48.] B. M. L.
- 48—Baler, James—The needles excellency, a new booke wherein are divers admirable workes wrought with the needle. Newly invented and cut in copper for the pleasure and profit of the industrious. Printed for James Boler, &c., 1640. Beneath this title is a neat engraving of three ladies in a flower garden, under the names of Wisdom, Industrie, and Follie. It appears the work had gone through twelve impressions. . . From the costume of a lady and gentleman in one of the patterns, it appears to have been originally published in the reign of James I.—(Douce.) From this description of the frontispiece, it seems to be copied from Sibmacher. The Needle's Excellency, or a new Book of Patterns, with a poem by John Taylor, in Praise of the Needle. London, 1640. Obl. 4to, engraved title, and 28 plates of patterns. Another copy of the same date, marked 12th edition,