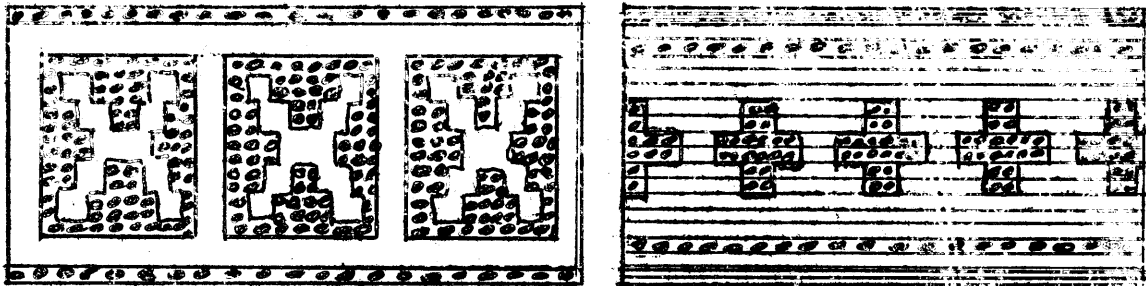


FOLIO 6

LACE WEAVES

Osma Gallinger Tod, 319 Mendoza Ave., Coral Gables, Fla.

FOLIO OF LACE WEAVES WITH DIRECTIONS AND SUITABLE DESIGNS



Lace textures are popular today. They contribute to attractive touches of home decoration when applied to draperies and sun-curtains. They make colorful room dividers, admitting some light, but also giving privacy.

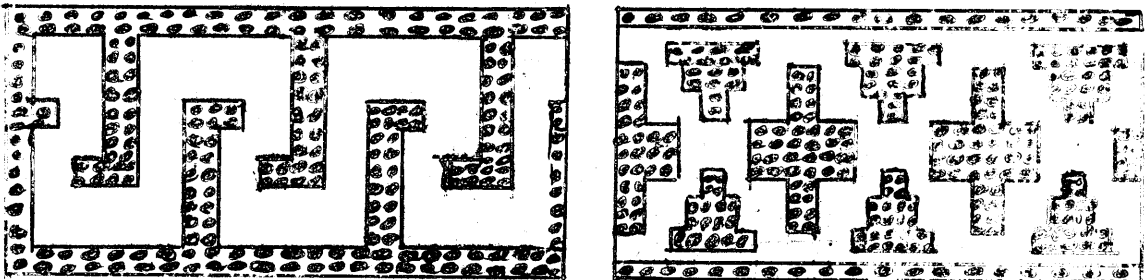
Their use for linens is extensive. Lace tablecloths or doilies are beautiful, especially on wood-toned tables, and they add richness to one's table service.

Lace textures are also used for sheer dress materials, or to add borders to evening bags. They are more than useful as well as suitable for soft wool baby blankets or couch throws.

One of their most valuable uses is for evening stoles and delicate shawls. Here one may add touches of glossy or metallic texture threads to an all-over lace fabric or to lace borders only.

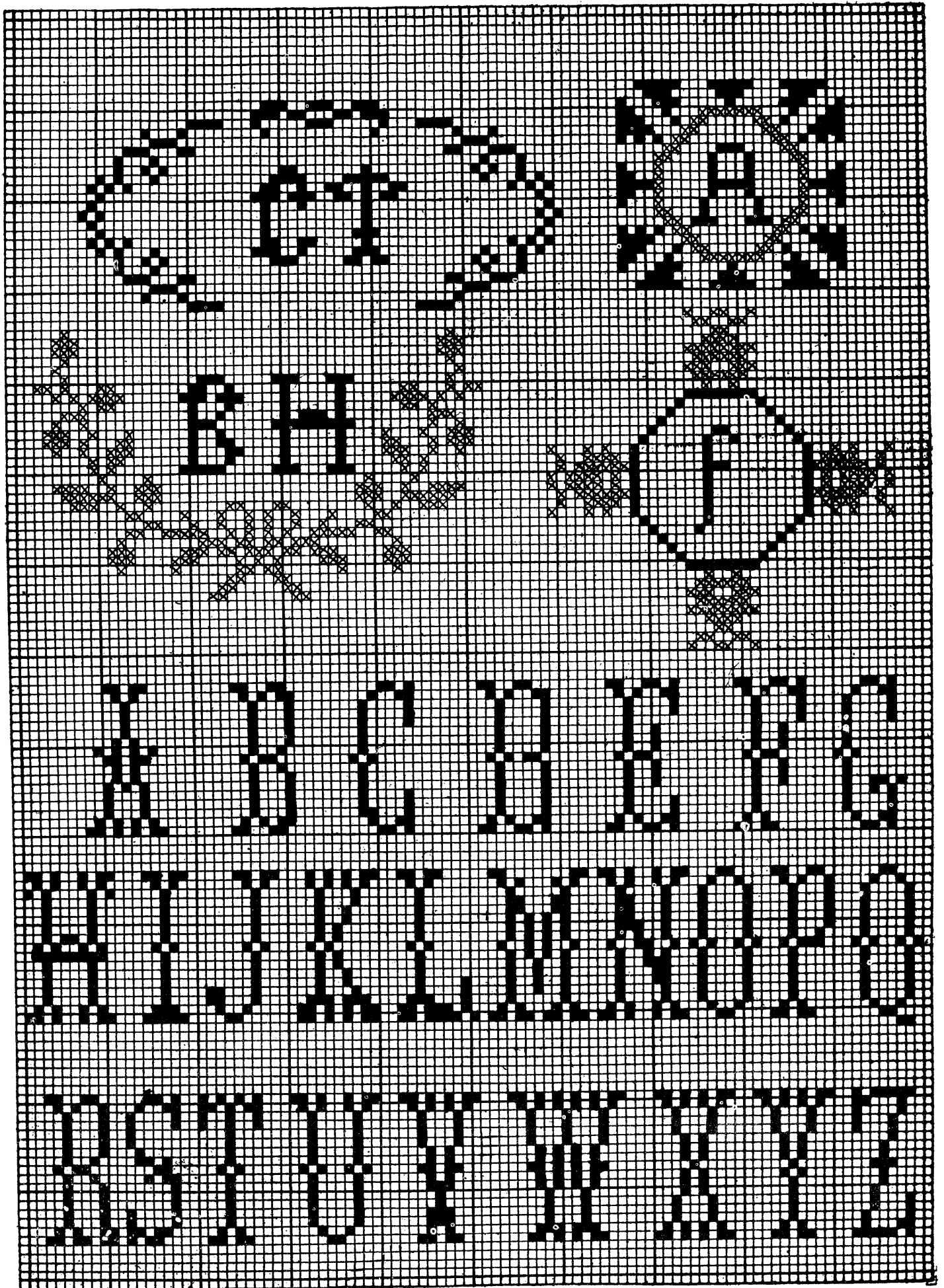
Lace weaves offer an intriguing form of handweaving. Whether one twists together groups of warps for Leno with a pickup stick, or counts off certain threads to encircle with a pointed throw-shuttle, it is quite fascinating to fabricate free lace designs or follow a cross-stitch pattern for any of the methods shown.

This folio gives a variety of lace weaves wrought by hand on a plain-weave background. Brooks Bouquet is published separately, 75¢. Bronson Lace and its many variations are found in "Lace and Lacey Weaves" M. Snyder, \$3.50. Both are available at this office.



LACE INITIALS AND DECORATIVE FORMS

Each Square Equals One Lace Unit



Mexican Lace Stitch is used for table linens, runners, lace drapes, etc. Since the warp shows as part of the openwork, it should be of round linen or firmly spun long-staple cotton. For a mercerized texture, use Perle 10 at 24 to 30 per in; for a heavy linen texture, use 18/2 linen at 16 to 18 per in; for finer linen texture, use 30/2 at 20 to 24 per in.

THREADING: Thread as a Twill, 4, 3, 2, 1. This brings the warp up in pairs, making it easy to twist pairs around each other, as at A. Use left hand to pull threads at right across those coming from left.

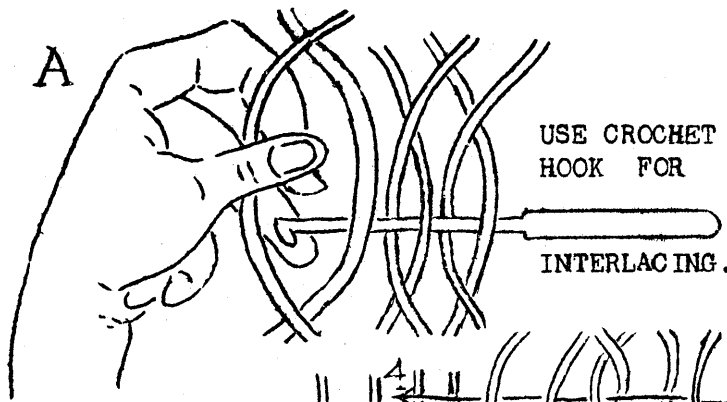
SINGLE LACE STITCH: Leave 1/2" to 1" at sides, and weave with tabby. For the left side, B, continue with last weft thread. For right side, add a new thread. For this openwork, twist adjacent warp threads around each other, holding them with a crochet hook; then draw weft through. Keep threads that were over during last row of weft at C, also over weft row of openwork, as at arrows, C; and keep those that were under at last row, under for this row also. In between, interlock them as shown. After the openwork row, fill up side margins again with tabby weave. Take regular weft thread for one side; add extra thread at other side. Make same number of weft rows above openwork as below it to make 1st row of solid weaving interlock properly through the warp threads.

DOUBLE LACE STITCH. This stitch is made by interlocking pairs of threads. It is most effective. A single row of the interlocked pairs makes a complete border, D, and one may close with tabby directly above it. However, the double threads may be separated into single warps, as in row E, and the SINGLE LACE STITCH be made as shown between two rows of the Double, D, F.

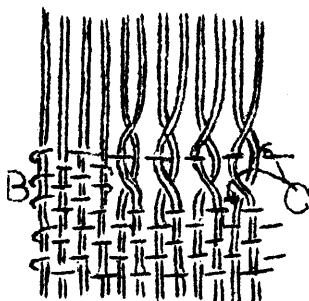
To weave the DOUBLE LACE, leave 1/2" to 1" for margins, G. Use last weft thread numbered 1, to make tabby at left margin, finishing as shown. Start 2d weft at right weave right margin, and use this weft for openwork row, D. Carry 2d thd. to margin at left and finish here. Start 3rd thread just above openwork row at right, go across in single lace, finish at left. Start each new thd. in this way at right, use for openwork row, finish at left.

For DOUBLE LACE, D, start by bringing 3 thds. down, as at H; continue under 2 and over 2. Make up each pair from thds. in same shed, i.e. thds. that were over in last row of tabby make a pair and stay over through openwork.

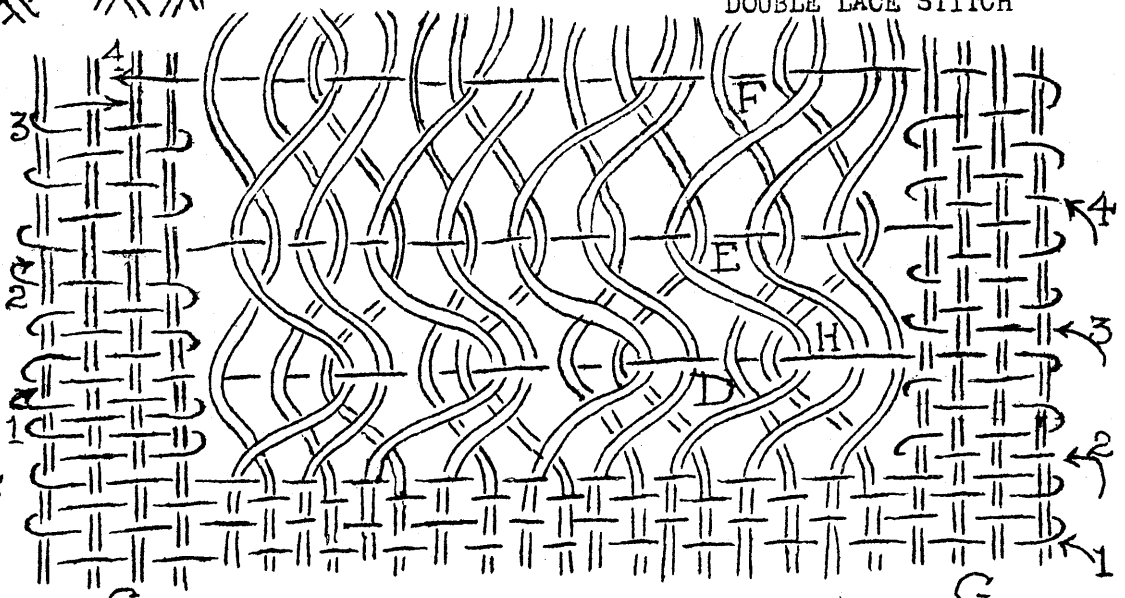
Above center, for SINGLE LACE, E, again put pairs that were over in row D, over weft in row E. For row F, which is double again, follow same rule, putting thds. that were over, over; those that were under, under. Close openwork into tabby above all lace, with same number of margin rows above F as were below D.



SINGLE LACE STITCH



DOUBLE LACE STITCH



LENO WITH A HALF TWIST FOR SCARVES AND DRAPES

It is possible to interlock the warp threads on your loom so that they will make a lace texture similar to that of Marquisette, the warp being twisted in leno-like turns between the rows of weft. Some of us know how to make these twists with the fingers for rows of a "lace leno", but this leaflet tells how to set one's loom so that the twists of the warp will occur automatically between weft rows, thus providing a leno texture which can be produced with much greater speed than by the hand method. Use it for drapes, scarves and stoles.

This type of weaving texture is excellent too for openwork luncheon cloths. In executing the stitch it is necessary to run part of the warp threads through additional half heddles, which the weaver makes by hand. These are raised at times to make the desired cross. They are called half-heddles or "doupes".

WARP PLAN, Course

Warp: 8/4 Carpet warp
or Crochet Cotton
Weft: The same size.
Threads per in. 8,
2 in every other
dent of 8-d.reed.

WARP PLAN, Medium

Warp: 12/3 Cotton or
16/4 Egyptian.
Weft: Same size.
Threads per in. 12,
2 in every other
dent of 12-d reed.

MAKING DOUPES: Use carpet warp for making doupes (the half heddles for 1st harness) and cut off lengths of it around a piece of cardboard, as at A. Each doupe should measure 3/4" longer than distance of heddle between B and C. Tie ends with a square knot. Make half as many of the doupes as the number of threads.

LENO THREADING FOR A DIAMOND TEXTURE: Tie the 4th harness down to bar above lams, or to bottom bar of loom frame. Run doupes on top heddle rod of 1st harness. Thread warp as in draft, with successive threads through Hs.3,2,2,3. Repeat.

SLEYING THE WARP THREADS: This is very important in the Leno Weave. Follow diagrams at right. Pass thread marked (c) from its heddle on H.2, straight through reed. Take Thread (a) on H.3, which occurs just before (b); pass (a) under (b) and between (b's) heddle and reed; bring it forward through a doupe as shown; then pass it through same dent of reed as the thread it crossed under, i.e. (b). Leave next reed dent empty.

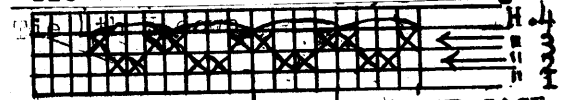
Skip thd. (c); take up thd. (d); cross it under (c); between (c's) heddle and reed; thread it through a doupe and into next dent of reed. Now take thd. (c), bring it forward through same dent as (d). Threads that are crossed must always go through same reed dent, otherwise they will not be free to cross. Repeat for each 4 threads

WEAVING PLANS: 1. Openwork; Diamond Formations: Hs. 1-2; then 1-3; then 1-2, 2-3, 1-3, 2-3. Read to right. Repeat all. One weft only.

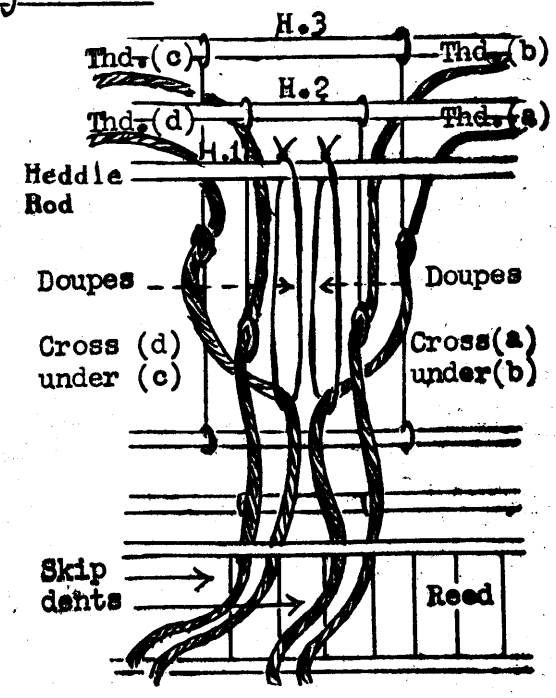
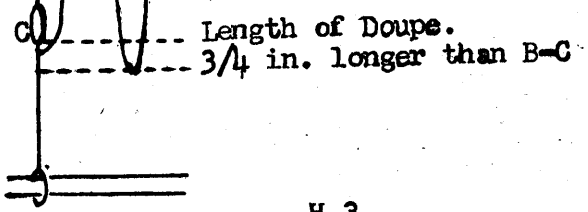
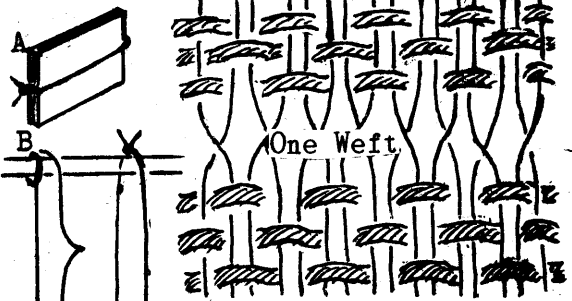
2. Alternate Openwork: One weft. Repeat: Hs.1-2; 1-3; 1-2; 2-3. Then 1-2,1-3,1-3,2-3.

THREADING DRAFT. Keep repeating.

Tie 4th harness down; omit it.



Use H.1 for Doupes. **DIAMOND LACE**



WEAVING PLANS, Continued.

3. Tabby Texture: Hs.1-2; 1-3. Repeat. then Hs. 2-3, 1-3, Repeat.
4. Madras: Leno Background; Laid-in Design Threads: Hs.1-2, tabby weft; Hs.1-3, both design thread & tabby; Hs. 2-3, tabby; Hs.1-3, design & tabby thds.

DANISH MEDALLION STITCH

The Danish Medallion is one of the simplest types of lacework weaves to execute, yet one of the most effective. Just a single complete row of the weave is effective at the ends of a doily, and combined with other types of openwork, such as Mexican, it may be worked up into quite elaborate borders. One can picture it in rather coarse texture at the base of heavy linen or perle curtains.

WARP PLAN FOR FILMY LACE DOILIES

Warp: 30/2 linen or Egyptian Cotton 24/3
 Weft: Ibid for tabby; floss linen or Crochet Cotton for design threads.
 Thds. per in: 20 to 24
 Threading: 4,3,2,1, to be woven as tabby, 1&3, 2&4.

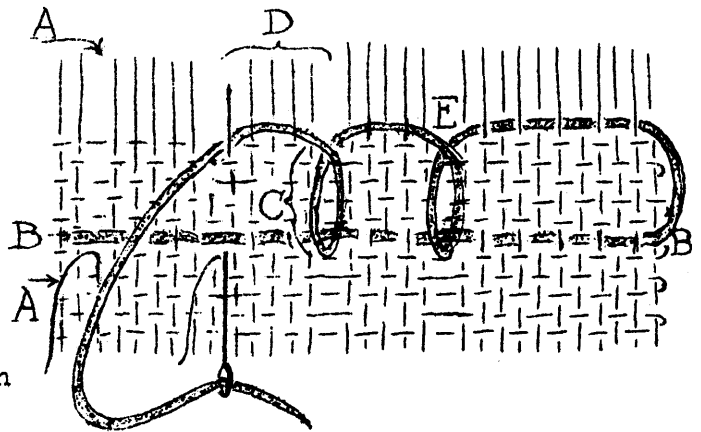
WARP PLAN FOR CLOSE TEXTURE

Warp: 10/2 perle Cotton.
 Weft: Ibid for tabby; Perle 5 for design threads.
 Thds. per inch: 30
 Threading, 4,3,2,1 woven as Tabby.

HEAVY LINEN TEXTURE Use 18/2 at 16 per inch. Weft: Ibid; Design, Floss.

CHARACTER OF THE WEAVE

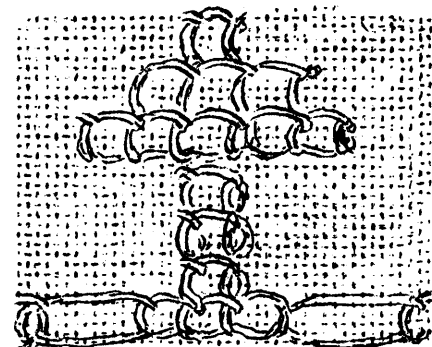
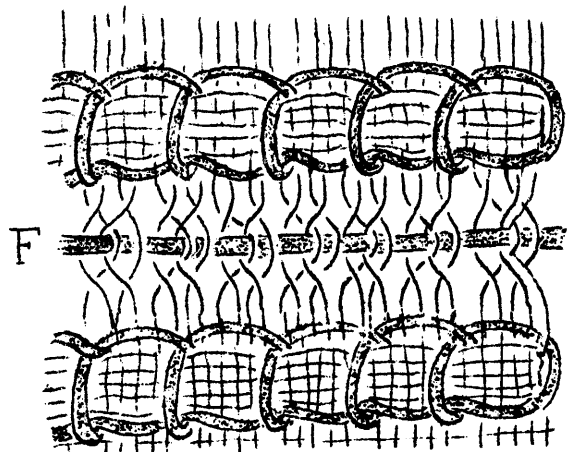
The background of the weave is Tabby. The design thread which executes the Danish Medallion Stitch, takes stitches similar to button-holing over groups of the warp threads; and the rounded character of the stitch is enhanced by pulling out the warp threads at the points of the button-holing, as shown at A in sketch. One may take the stitches at regular intervals, or plan a design with medallions covering planned spaces that are unequal, as in sketch at lower right. The area covered by the stitch may thus represent a design,—a conventional flower, animal, etc.



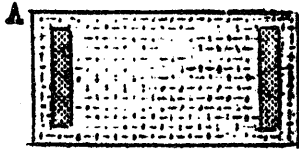
DIRECTIONS FOR MAKING MEDALLIONS

To make nodes for the button-hole stitches, take out warp threads at regular or irregular intervals, as at A. In the 30/2 linen, with 20 threads per inch, a good spacing would be 5 threads to a stitch, skip 1, leave 5, etc. This would give a stitch about 1/4" long. In the closer texture with Perle 10 warp, leave 7 threads, take out 1, leave 7, etc. In the heavy linen, leave 4, take out 1, leave 4, etc.

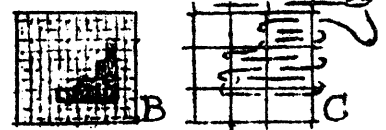
For the design thread use a different color or a heavier thread to bring out the outline. For base of stitch, weave several rows of tabby, then add a row of the design thread through the next tabby shed, B. Now weave several rows with the regular tabby thread, making height of stitch, C, equal to its width, D. Next bring design thread around selvage edge, make next shed, lay it through up to first opening, and take first button-hole stitch, E, passing down over the basic row of the design thread, B, around it and up under its own thread. Continue, going through tabby, taking stitch around the basic row, etc. Mexican Openwork may also be used next to Medallions, as at F.



Stand Covers



Adding designs



This lovely openwork stitch is used in borders of table linen or for entire sections framed within large woven pieces. The stitch resembles openwork squares of filet, and like this is planned as a background texture for designs darned in by hand after removing from the loom. The buratto mesh itself is woven into warp and weft threads. Openwork spaces are made between weft rows, leno-fashion, by twisting each two adjacent warp threads together.

The word, "buratto", is doubtless of the same origin as the word, "bureau", one of the most interesting words in our language. It comes from French, "bure", meaning a coarse woolly covering for a stand. The word later came to be applied to the stand which the "bure" covered. Hence our European Buratto seems to mean a coarse mesh fabric suitable for a table covering.

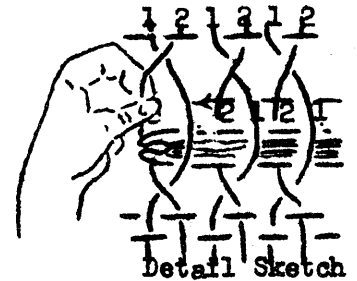
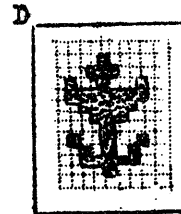
Designs for the mesh-work may be planned along any rectangular formation; and designs for filling in the mesh are made on squared paper like cross-stitch. Several rows of the Buratto make an effective border across the ends of a doily, as at A. Monograms may be darned into this. Designs may be planned at corners in various square or rectangular effects, as at B. The designs are darned in as at C, usually three rows being enough to fill one mesh-square. On larger pieces, effective panel designs may be worked through the mesh background, as at D; or borders may go along a large expanse of woven mesh-squares, as at E.

METHOD OF WEAVING THE BURATTO MESH Warp: Use heavy linen 16/2 or 18/2 at 15 or 16 per inch. (Substitute: Cotton Perle 5 or Crochet Cotton). Weft: Same as warp or a bit heavier, linen floss, (or Cotton Perle). Use a flat stick shuttle to weave with. Plan your design with woven sections, F and G at selvages, to act as a framework around openwork. Build 1st side up with thread on stick-shuttle, F; build 2d side up with an extra length of weft, G. Weave to left on harnesses 1-3; to right on 2-4.

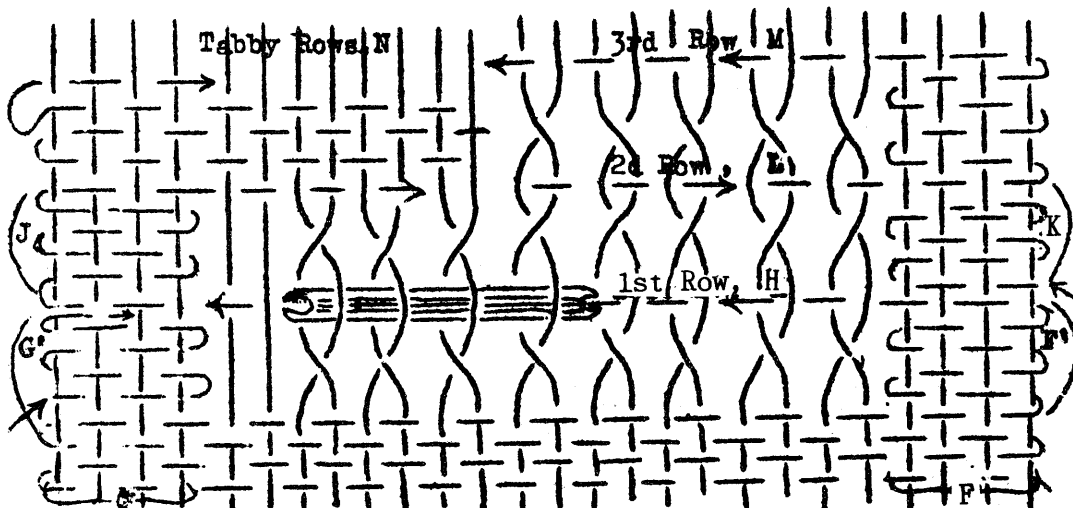
When ready for 1st row of lace, H, make 1-3 shed. Call threads that are up, No. 2. those that are down, No. 1. Now take right warp thread, 2, of each pair, and with left hand, lift it over thread at its left, as in sketch. Slip stick through from right to left, through one pair at a time. Repeat across loom. Now build section J at left with shuttle thread, section K at right with extra thread. Make 2&4 shed; warp threads untwist, while you weave next 2d row of lace, L, left to right.

Repeat with more mesh rows, M, or continue with tabby, N.

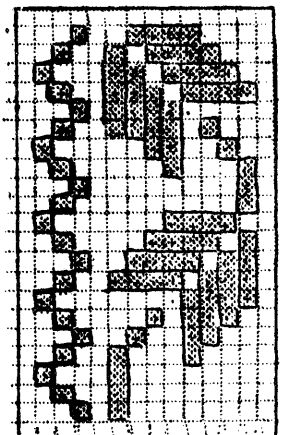
Weave mesh first; darn design in afterwards.



Detail Sketch



E Finished Design



Interesting texture variations are acceptable today. With mercerized cotton, or a linen warp threaded to tabby, and with an occasional warp thread of a heavier weight or different texture threaded in, one can achieve interest lengthwise of the material. However, even with a simple tabby warp, all one texture, one may add weft threads of larger size or mubby quality along with the regular tabby thread, and evolve very stunning, simple yet rich-looking table doilies. See A for such simple effects, usually in self-tones.

Still more effective are single rows of openwork at each end of a woven towel, runner or dresser scarf, the lacey effect achieved by twisting the warps with the fingers or a crochet hook, as shown at B.

Again, a double border of lace-work may be connected with sections of laid-in worked in different shapes, as at C. The ends of such pieces should be hand-sewn, with a single over-and-over stitch, as at D, or a reversed over-and-over, as at E.

WARP PLANS: Heavy Material: (For very heavy, use Perle 3 at 12 per inch. Weft: Same.) Warps: Linen 20/2 or Art. 114 (Lily) Floss; or Art. 214 (Lily) 10/4 or 12/4; all at 16 per inch. Weft: Perle 5 or 5/2 (Bernat's or Lily's) or any thread same size as warp. [inch. Texture Weft or Added Warp Threads: Perle 3, or warp used double.

Medium Material: Cotton 16/4 (Lily) or 16/3; or Art. 714, "Frostone" or Tulip 20/6; all at 20 per inch; or linen 30/2 (Fawcett's) at 24 per inch.

Weft: Same as warp or same size.

Texture Weft: Perle 5; or Art. 114, Floss; or 10/4; or warp used double or triple.

A. LAID-IN WEFT THREADS IN ROWS OR COLUMNS

To make the vertical columns, proceed with tabby weaving. When ready for laid-in design, make 1st shed, carry heavy thread through; without changing shed add regular tabby. Make 2d shed, carry heavy thread through, one warp thd. to the left of previous row; without changing shed add regular tabby. Continue thus, weaving heavy yarn to the width desired, as at A-1.

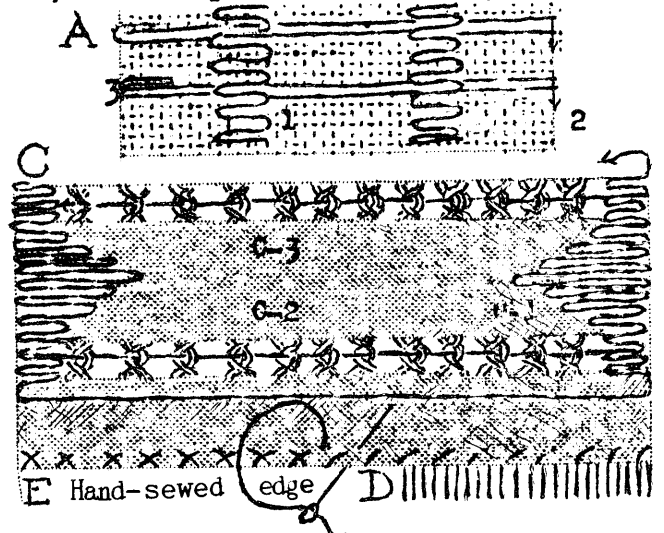
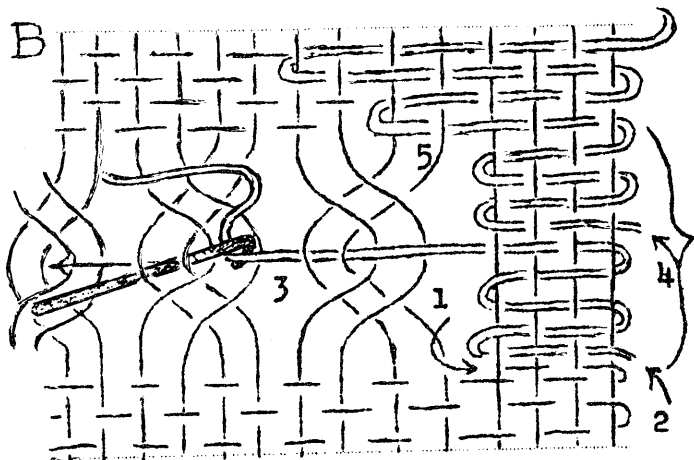
For long horizontal rows, carry heavy thread through sheds, entire width of material. Clip heavy thread flush with selvage, A-2; or split in two and turn half in, A-3. (Clip other end off.

B. SIMPLE ROWS OF OPENWORK

Weave regular tabby until ready for openwork. Fasten tabby back into last row, B-1. Insert heavy thread as at B-2. Weave solid section at sides to width desired, to provide for space taken up by lace, see bracket. Twist warps in pairs with fingers or hook, hold with pick-up stick, then weave heavy weft through, see B-3. Use this same heavy weft at left for upper part of side column. Insert new end at right, B-4.

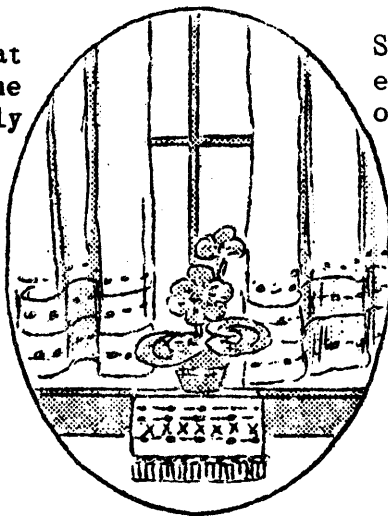
C. LAID-IN FIGURES BETWEEN OPENWORK:

For sections of laid-in made with the heavy weft, do not fasten off heavy weft, but continue laying in along with regular weft, over warps desired. See B-5; C-1. Openwork borders are shown at C-2 and C-3.



While the saying goes that "There is nothing new under the sun", and this is especially true in weaving. We of the present add little to the intricate stitches of the past, - the simple little stitch shown here has appeared but seldom. It is its description because of its many exquisite effects. In one of its forms, this stitch is known as "Brooks Bouquet", due to the splendid efforts of Mrs. Brooks.

The stitch consists in making nubs or weft "turn-arounds" at intervals in a weft row, and with the use of a fairly heavy weft.



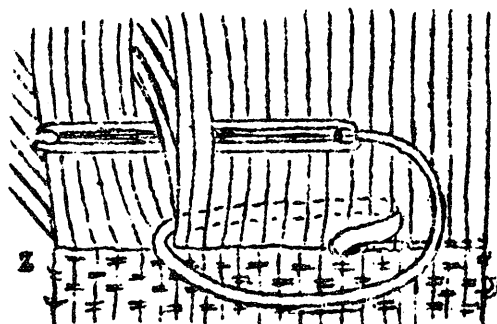
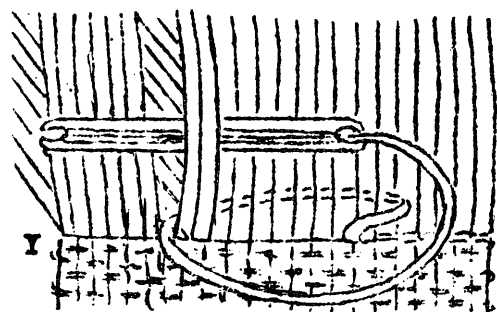
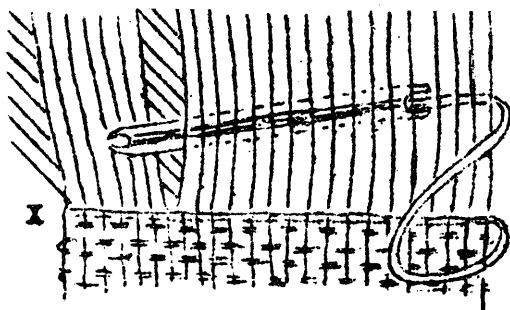
HOME TOUCHES OF LACE
Sun curtains, runners,
bureau scarves, mats.

SPACING: The nubs may be spaced at even distances along a row, as at A, or groups of two or three may occur in succession with spaces in between the groups, as at B. The nubs in successive rows may be directly above those in previous rows, as at C, or staggered, as at D. One can follow cross-stitch patterns and make designs.

The best effects are obtained by using a finer tabby than the special weft that makes the nubs. It is the contrast between the background and lace that gives the appeal. Use 10-2 warp at 20 per in; tabby the same, design thread, Perle 3 or Floss; or Linen 40-2 warp and tabby, design thread linen floss or 20-2.

DRAPES AND SUN CURTAINS

The rows are quickly woven. For heavy drapes, use 16-3 or 16-4 cotton at 20 per in. same for tabby. textured rows, 4-strand filler on Perle 3. For sun curtains, use 20-2 or 24-3 cotton set at 24 per in. with Perle 5 or 10-3 for texture. One can use colored texture threads, but best effects come from the use of self-tones, such as ivory warp and tabby, tan texture; or natural and gold, etc. Sneer aprons are nice in this method

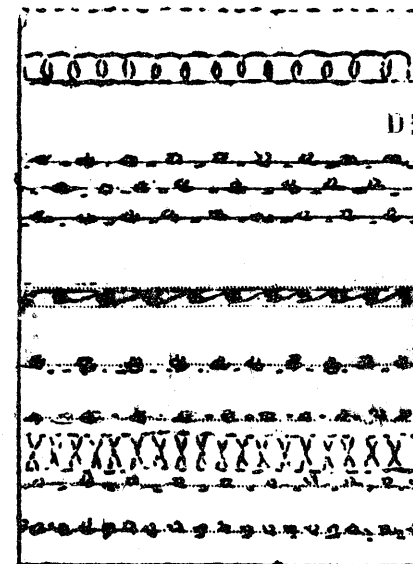
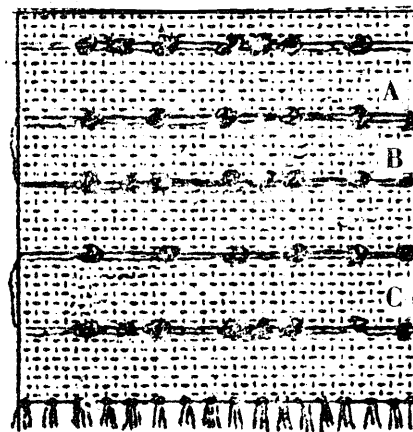


CHOICE LINENS, RUNNERS

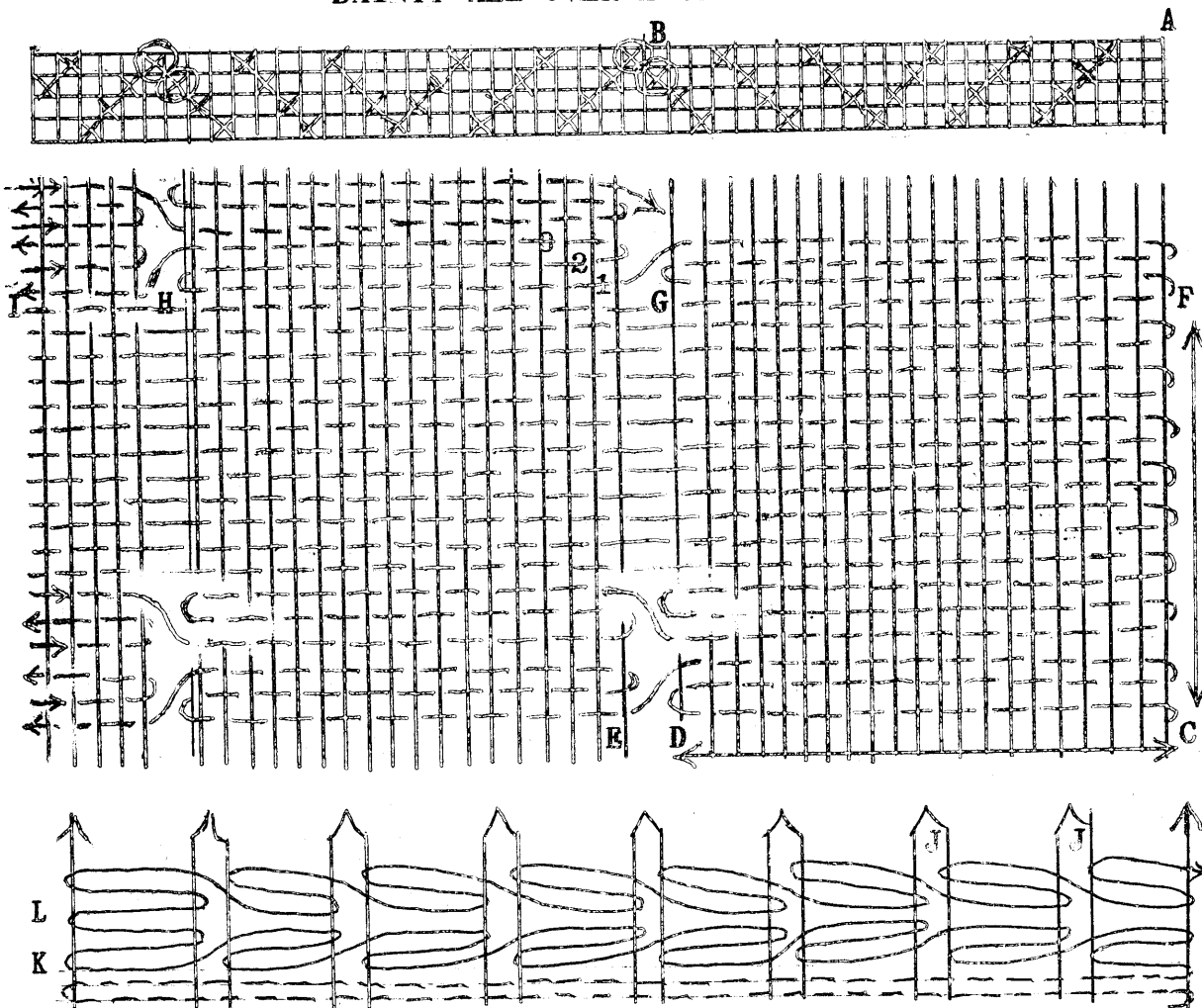
Use 40-2 linen warp and 20-1 weft; texture, linen floss, or 20-2, or several strands fine linen wound as one. Self tones are effective, and gray or tan and white, lovely. One can weave designs or initials from cross-stitch patterns, letting nubs occur at crosses.

HOW TO WEAVE THE ROWS

The nubs or knots resemble back-stitch embroidery. Carry the thread for the design through shed, leaving regular tabby unused; then bring texture thread out and up, as at X. Carry it back over number of warps desired, and count warps in upper shed only; make nub on upper layer, as at Y. One can also dip down and encircle all warps, both sheds as at Z. This gives one a heavier nub, but shed must be first closed then open.



DAINTY ALL-OVER LACE DOILIES

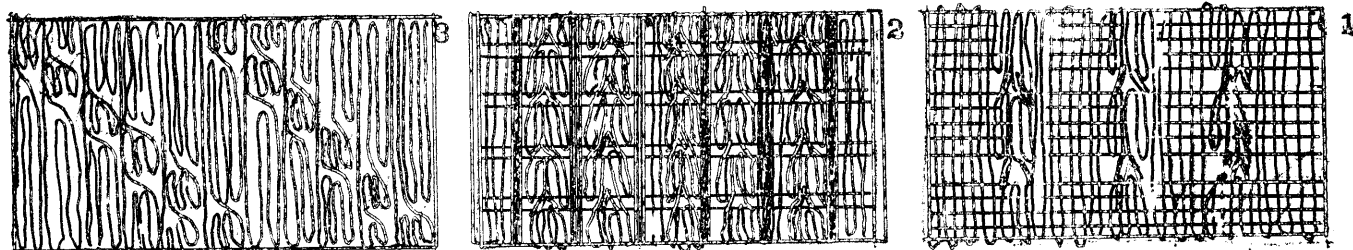


The Spanish Openwork Stitch is usually woven over short areas, but there is no reason why one cannot plan large motifs separated by lace nodes. If spaces occur in the warp, the reverse points made in weaving the sections are still more marked and effective. In No. 1 below, note design of large squares of plain weaving by lace nodes; in No. 2, the warp spacings and the nodes are closer; in No. 3 reversings occur only once in each section, but in successive sections are staggered so as to make a diagonal design.

To weave mat No. 1, thread warp in either Twill or Herringbone AB. Take 2 warps out at intervals shown, (in circles) and leave dents empty at these points. Roll them up on bobbins and let hang from back of loom to replace when desired to have warp all in. Warp is now composed of groups of threads, CD separated by open spaces DE.

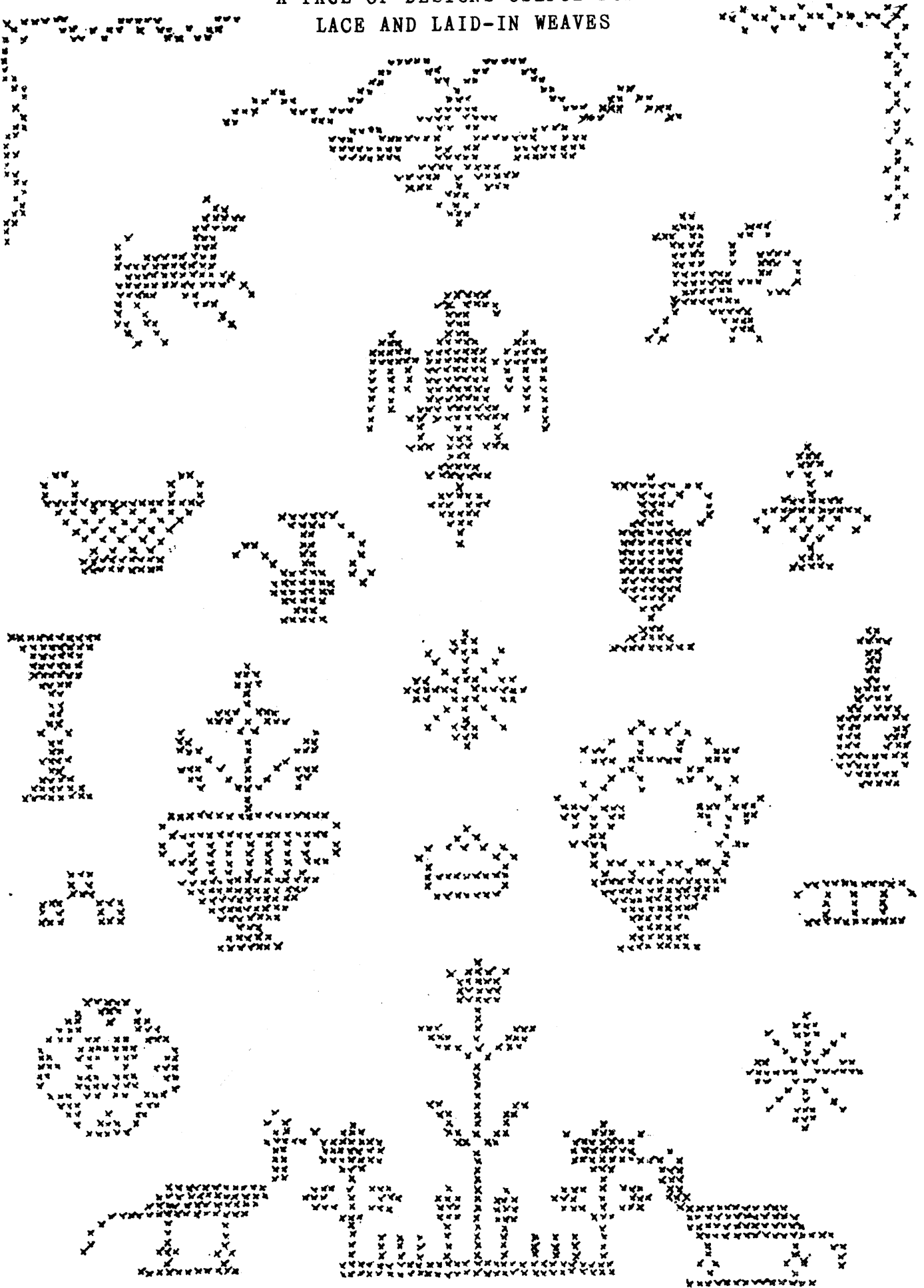
Weaving Plan: Leave 2 in. for fringe or hem. Weave distance CF equal to width CD, as plain weave, Hs. 1-3; 2-4. For section of openwork weave from F to G Row 1 but only across to first space G. Make next shed, weave back to F row 2. Make other shed and weave back right to left to G and still further to next space H, namely across two sections of plain weave.

At H, repeat the process, going left to right on next shed across one section only to G, then forward across two sections to H and also one section beyond, I. See lower sketch, spacings J, with reversings across warp to K. Here reverse weave 5 rows more across last section L, to fill in. Continue to right, reversing at same nodes.



Note: See Spanish Openwork Folder, \$1.25. Osma G. Ted., 319 Mendocino Ave. Coral Gables, Fla.

A PAGE OF DESIGNS USEFUL FOR
LACE AND LAID-IN WEAVES



BACK AND CAPTION

FOR CHRISTMAS CARDS

Wreath

Christmas Wreath

Star

Tree

Bell

Candle holder

Finest Christmas Tree

Ice

Candle

