

A CLASSIFICATION OF ANTIQUE EAST MIDLAND LACE BOBBINS FOR COLLECTORS.

Brian Lemin. September 2016

Introduction.

By nature, I am a very disorganized person. Not that I am untidy in my personal daily life. I like living in an organized household, I like to be able to find things when I need them, but I seem to lack the discipline required to achieve these things in areas that I especially require them.

Sure, it is easy to have my wardrobe and drawers quite well organized. Doing the same for my workshop requires another level action which is rarely achieved, but at the end of every project some semblance of order return to the bench and shelves.

However, I admit to total procrastination to tackle a difficult and complex problem that I meet almost every day, but do absolutely nothing to rectify it. It is the overwhelming problem (to me) of how to organize my digital collection of about 3000 bobbin images, currently in 84 folders. So I hunt and peck to find a picture, rely on a less efficient memory that I once had, or just give up only to find what I wanted 2 or 3 weeks later.

This came to a serious climax during the compilation of a lace bobbin dictionary in recent times. I had to do something about it, but again, I did nothing until pretty well all of the dictionary was complete.

So with this article I am laying down what I, as an individual bobbin collector, thinks how an English antique lace bobbin collection should be organized. Others may do it differently and that is fine, but this is how I am going about organizing my collection. Please add, subtract, reorganize it as you will for your personal collection.

I need to say that my starting point is the classification by Charles Freeman (Pillow Lace in the East Midlands. Luton Museum) His book and classification started me on my journey and until comparatively recently I did not know that others had developed classifications of their own. Ms. Jenny Baker took on board the classification of her father's collection of bobbins (probably the finest in existence during my lifetime) He used the basis of the Knight

Huetson collection for his own collecting. The collection appears to have the taken on the name of the Baker, Knight, Huetson collection. Ms. Baker, in the forward of her catalogue talks about many of the problems that I had been trying to solve over many years. I have since been in contact with her and realize that she has a sharp and intellectual mind, coupled with skills in data base management. I would be silly not to draw upon her work with a wonderful bobbin collection.

Appendix A could be of interest to keen readers. Appendix B will only be of readers who want to put the classification on their PC computers.

The Classification of English Antique Lace Bobbins.

Materials: Bobbins can be made of wood, bone, horn, metals, glass, jet, rarely ivory. This classification will describe the types and offer names for bobbins, regardless of the materials they are constructed from. The collector themselves can easily sub divide their collection of bobbin types by materials used for construction.

Types (by function)

Other than the ordinary everyday lace bobbin there are the following functional bobbins:

Quills. Bobbins on which the whole of the gimp is wound

Trolly. for gimp thread and have loose pewter rings, "jingles" so that they can easily be distinguished.

Tallies. used for the net ground of many Point Laces which appear to have four small plaits. "The bobbins used to make these were distinguished by having tin bands around them."

Yak. Large and heavy to take woolen thread for worsted lace. More recently to wind a full skein of thread on its neck. Has double head and no spangles

Gold Lace. Large wooden bobbins, single neck section forming a reel to hold the metal thread used in making gold thread lace

Types by geographical areas.

SOUTH BUCKS.

Heavy bobbins, usually with no spangles, single head, usually good wood nicely turned sometimes called BODGERS. They were made of leftover pieces of wood from chair making.

DOWNTON BOBBINS

They are not unlike Honiton bobbins having a single head, but a fatter shank which is characteristically tapered to a point from the widest part of the shank which is approximately 3/4 inch from the bottom of the shank. The overall length of the bobbin can be from 3 inches to 3 1/2 inches. They are plain or variously decorated with a wide range of geometrical and artistic styles or designs

MALMESBURY

The bobbins are similar to Honiton bobbins in length and diameter and though most have a distinct, almost decorative collar to the neck, some bobbins do not have distinct neck at all. The shank is parallel and is squared off at the bottom of the shank. They have a single neck and on the whole they are plain. The most decoration they have is of a few inscribed rings and sometimes a short turned concave design just below the neck.

WADDESDON BOBBINS

These bobbins are not particularly distinctive from many East Midland bobbins. They are always wooden, somewhat thicker and appear quite "chunky". I need to advise you to consult the Springetts book for further information (see below)

SUFFOLK BOBBINS

These look very much like Flemish bobbins with a large olive like bulb at the bobbins

The remaining bobbins are described by their decoration, shape, plainness or other characteristic, and comprise the main part of this classification.

ADAPTED

An article, not a bobbin, adapted for use as a bobbin or; a bobbin from another geographical area adapted for use in another area.

DUMPS OR BOBTAILED BOBBINS.

Historically, it would appear from the above that the terms "dump" and "bob-tail", "bobtail" can be used interchangeably.

It is a small, light, wooden bobbin, usually single necked, unspangled. Its shape is somewhat slim, with a narrow throat. At the base there is often (but certainly not always) a small knob reminiscent of a rabbits "bobtail." They can also be double necked and some writers suggest they are the earliest type of bobbin the East Lace makers used as they moved from the continental type of bobbin to the current East Midland style. Some can now be found that have been subsequently spangled.

BITTED BOBBINS.

A bobbin, usually of wood but occasionally bone, that has decorative inlays of contrasting colour wood ("bits") occasionally bone, in various designs, e.g. lines curves, "ticks", fingernails, etc.

The reader should be aware of the difference between: "bitting" and "splicing", as it is just possible that a beginner could confuse the two. Splicing is when the bobbin is cut right through and another piece (or pieces) of wood is sandwiched between the two parts which is then re-glued together.

Bitting is the letting in of slivers of another kind or colour of wood (usually) into an opening that is sawn into an intact bobbin.

The types of bitting are as follows:

Crosshatch

Curved overlap

Dots

Fingernail

Inset panel
Sectioned
Slash
Tick
Vertical
Other (describe)

BEDFORDSHIRE TIGERS.

A wooden or bone bobbin, that not unduly fancy turned, that has rings or narrow bands of pewter or lead encircling the shaft of the bobbin. There may be many or few bands and may also have other types of decoration. i.e. wire banding, coloured dots etc.

BEDFORDSHIRE LEOPARDS

A bone or wooden bobbin that is not unduly fancy turned, that is studded with "spots" of pewter. The spots mostly go right through the bobbin, but can occasionally be inlaid into the side of the bobbin. Spots can be both flush with the shank or protruding. There may also be some other forms of decoration. see above.

BEDFORDSHIRE-FLY

Sometimes known as a butterfly. A wood or bone bobbin, not unduly fancy turned that has a pewter decoration on its shank that reminds the user of butterfly wings. This decoration can more easily imagined as an arrow pointer, or a crow's foot or even a parallel winged broad arrow. The "wings usually exit the ring symmetrically (as a pair of wings) but a single "wing" can often exit one side of the ring or the other. There may also be other kinds of decoration on the bobbin.

OLD MAID BOBBINS.

A plain turned, slender wooden bobbin. It will have a plain turned shape, but no turned decoration.

MOTHER-IN-BABE GENRE

There are considerable differences in how this term is interpreted. The following are the definitions I have adopted.

Mother in Babe. A bobbin that has window-shaped cuts which contain a small bobbin (Babe)

These are described by the number of tiers and babes present. Certainly up to 6 tiers. Sometimes there are single babes (usually), twins, triplets, quads in one or more of the tiers (chambers). Often they are empty either by design (Church Window) or loss of babe because of time.

The babes can be wood or bone, plain, coloured, fancy turned, brass, even wire spiraled.

Some babes have a babe inside it. These are known as:

Three in one (3 in 1) or grandmothers and require a category of their own.

Sometimes the tier can be wound around with fine wire giving the appearance of a:

Birdcage which should be a separate category of bobbin.

If the mother in babe has a single tier situated in the middle of the shank, then the category for this type of bobbin is:

Bird in the Bush and should be a separate category.

Church window. A bobbin that has window-shaped cuts that you can see straight through i.e. there are only two slots, they are opposite each other and the slots are empty.

Historically, we must accept that the term church window became a generic term for bobbins that were pierced, contained small bobbins or other objects, or were empty; but historical accuracy does not require us to live with confusion and that, it certainly does.

Lantern with or without Other inserts. A bobbin that has window-shaped cuts which contains inserts other than a small bobbin or insert of that shape.

The following are sometimes confused with the above category of bobbins. I reproduce my definitions here for comparisons

Jack in the Box; A hollow bobbin that contains a small loose bobbin that can only be seen by dis-assembling the bobbin. i.e. unscrewing it or pulling it apart. (Huetsons, Baby Bobbin; Springetts, Secret Bobbin

Cow in Calf; A hollow bobbin that has a small bobbin inside that is revealed only when dis-assembled by pulling it apart or unscrewing it. The small bobbin is attached and not loose and may be attached to either the top or the bottom of the two parts

Church window.

A bobbin that has window-shaped cuts that you can see straight through i.e. there are only two slots, they are opposite each other and the slots are empty. Sometimes these can be found tiered. The key is that there are only two opposing slots for each tier.

Lantern with or without Other inserts.

A bobbin that has window-shaped cuts which contains inserts other than a small bobbin or insert of that shape. They too are described by tiers and the "other insert" noted in a similar manner to Mother in Babe above. Often these inserts are missing.

TROLLY OR BEDFORDSHIRE TRAILERS GENRE

BEDFORDSHIRE TRAILERS. Sometimes known as a trolley A fat, bulbous bobbin, nearly always wooden that is distinguished by having pewter rings that fit loosely in grooves around the shank. These pewter rings are called "gingles" but are sometimes spelled "jingles" there may be up to nine gingles but five or seven are the usual maximum.

HUNTINGDONSHIRE TROLLEY. Much as the above but a small double head.

COW AND CALF OR JACK-IN-THE-BOX GENRE

JACK IN THE BOX;

A hollow bobbin that contains a small loose bobbin that can only be seen by dis-assembling the bobbin. i.e. unscrewing it or pulling it apart

COW IN CALF;

A hollow bobbin that has a small bobbin inside that is revealed only when dis-assembled by pulling it apart or unscrewing it. The small bobbin is attached and not loose and may be attached to either the top or the bottom of the two parts. The opening can be via the top or the bottom of the shank, but not both.

HUGUENOT

Sometimes known as thumpers. A large, rather bulbous, single necked bobbin. Plain turned but sometimes has wooden domino spots inserted. Un spangled

WIRE BEADED BOBBINS

Sometimes known as beaded, or bead decorated bobbins. Tiny beads threaded on brass wire and wound around the shank in spirals or patterns in grooves in the same way as the plain wire. Occasionally the whole shank was covered in this way. These can be subdivided as follows:

Chevron

Crossover, cross gartered

Diagonal

Spiral

Vertical

Candy wire (double spiral)

BIRDCAGE BOBBINS

Shank hollowed and cut into openwork compartments each containing a miniature bobbin or beads kept in position by wire coiled around the shank to form the bars of the cage

PLAIN SHANK

A plain turned bobbin of "normal" diameter. i.e. is not as slim as an Old Maid bobbin

TURNED SHANK

Sometimes referred to as ornamentally, ornamental, baluster turned. Decorative turning as opposed to plain turned better named as Fancy Turned. See appendix below for depiction of turning terms.

Grandfather bobbin

Chessman

Bees knees

Tomato sandwich

Screw thread

Bead shank / Caterpillar

Button bead shank

Ball shank

Waisted

Waisted and belted

TURNED AND CARVED (Spiral)

Usually referring to a carved spiral which cannot be turned on a lathe. A description of other carvings on a bobbin is acceptable.

INCISED DECORATION.

A bobbin decorated with, dashes/slashes, or other incised ornamentation. Usually the incisions are coloured.

DOTTED.

A bobbin where the dots (usually coloured) are considered the predominant design decoration.

DOMINO SPOTS.

A dotted design that reminds you of a domino tile of however many dots.

COLOUR BANDED.

Decorated with coloured bands. Can also be

WIRE BANDED

PEWTER BANDED

COLOURED.

The term "coloured" may be applied when the whole of the shank or the whole of the bobbin is coloured. If it is coloured in part, then other descriptions should apply i.e. coloured bands.

Probably "dyed" is better or is certainly an alternative to coloured.

***Bedfordshire method
Applied colour***

MOTTLED

Staining with aqua fortis (Nitric Acid)

SPLICED.

Made by two different coloured woods being spliced together, usually diagonally, but may be horizontal or vertical. Sometimes wood and bone were spliced and occasionally metal riveted. Splicing was also a method of repairing a bobbin. It can also be used to sandwich a number or a single different coloured wood etc. to form an attractive design.

SECTIONED.

Made in sections of contrasting woods. These sections are usually horizontal as opposed to a diagonal splice.

TINSEL GENRE

Also known as tinsel, tinsel and wire, tinsel inlay, tinsel spiral. A bobbin inlaid with tinsel (cut from thin sheets of metal, often coloured) in narrow grooves or in wide bands around the shank. The term used to apply to any gaudy item that was bought from a fair, or a present brought home from a fair. Many bobbin makers sold their bobbins at such events. The name for such bobbins is a:

FAIRING. Collectors may care to add other sub divisions (above) to suit their needs. Basically these are pretty (gaudy?) bobbins

Candy Wired

Double fairing

ADAPTED TYPES.

Bobbin from other English or foreign lace making districts were sometimes provided with spangles and used by East Midland workers. Sometimes a bobbin is made from another similar shaped item, i.e. a paper knife handle.

NATIVE TYPES

Bobbins being copied by natives of other countries where lace making was introduced by missionaries and others. had characteristics of art from that country.

DOMINO.

Tiny indentations are made on the shank of the bobbin (mainly on bone bobbins) with the point of a fine drill and these are then filled

with colour. red, dark blue and black being the colours generally used.... they do in fact very much resemble a domino

PEWTER INLAY GENRE

A generic term to embrace all types of pewter inlay or to cover designs of pewter inlay that do not have a specific name. The specific names are:

PEWTER INLAY

Compound Two or three different recognized designs (i.e. have a name) on the same bobbin

Leopard

Leptig (not an historical name)

A "poor" pour (bad outcome from the pewter pour)

Spiral

Tiger

Cross garter

Special (describe it)

PIN SPOT INLAY.

Sometimes known as brass pin inlay, thorn inlay. Pins or thorns, are driven into the shank and cut of level with it. The design either forms a name (usually), initials, or a pattern.

Metal

Thorn

Wood

Protruding pin

BOUND BOBBINS.

Sometimes known as wired, spiral wire, brass bound, bound. A bobbin bound with fine wire. Occasionally the whole shank is covered with close windings, but more often it is but a small section and / or an open spiral design along its length that are so treated. The wire is recessed slightly into the bobbin so that it is level or just below the surface. Brass wire is almost always used.

Tight Full shank

Spiral full shank

Separate bound sections

Separate bound sections joined by spirals

Top half of shank

Bottom half of shank

POCKET KNIFE GENRE

Sometimes known as shut knife, pocket knife, clasp knife, jack knife, Hand carved.

Better named:

WHITTLED

Made and shaped by hand as distinct from those turned on a lathe.

ODDITY.

I am happy to use the term "oddity" but probably the catch all of miscellaneous would be just as good.

BALUSTER.

Better named as fancy termed

SOUTH BUCKS.

Heavy bobbins, usually with no spangles, single head, usually good wood nicely turned sometimes called BODGERS. They were made of leftover pieces of wood from chair making.

CHIP CARVED.

Decoration not turned on a lathe but carved with a knife or chisel in geometric patterns. The chips are usually small triangles, but other shapes can be seen.

SCREW THREAD

A very tight spiral groove running up the shank.

SPIRAL.

Spiral decoration may follow a right or left hand direction.

SPIRAL WIRE AND SPOT

BEAD SHANK.

A number of glass beads mounted on thick wire to form part of the shank.

BEES KNEES.

The shank is decorated with "a series of steps or "knees". it is suggested that this traditional bobbins resemblance to the bee's leg or "knee' gave its name."

WIRED LOOSE RING.

Loose rings run upon a center spindle which had been decorated with a spiral of wire and tinsel looking like a miniature barber's pole.

DOUBLE FAIRING.

A right handed and left handed spiral groove each filled with coloured tinsel and crossing one another regularly, creating a plaid form of pattern.

INLAID BOBBINS, SOLID CENTERS AND CONSTRUCTED CENTERS.

Good close-grained wood is used for the top and tail and a more attractive material displayed between them. These can be solid such as burrwood and plastics or constructed e.g. Tunbridge mosaic.

CANDY WIRED.

A parallel pair of parallel wires snake around the bobbin body.

CATERPILLAR.

A most descriptive name for a bobbin whose decoration creeps lumpily up the body. Each small decoration may be decorated with a drilled dot or left plain as one chooses. It is a bead followed by a narrow ridge all the way up the shank.

TWO START DOUBLE FAIRING.

A bobbin with a left and right hand spiral fairing intersecting regularly along the shank.

ARROWS.

A coloured decoration of opposing arrows. Each row of arrows is going in an opposite direction.

CHEVRON BEADED.

A left and right hand spiral is cut into the shank and a beaded wire is wound around the shank with beads dropped off in each groove to form a chevron design.

SPIRAL WIRE AND SPOT.

The wire spirals around the shank and dots (usually pewter) follow the lines between the wire.

GLASS

HORN

METAL

Collectors might like to divide their collection into bone and wood.

I have added the section elite as I have a special place for those bobbins that I particularly like:

ELITE

Collectors might like also to have examples of the bobbins from various makers. Those who wish to do this are advised to purchase the book, Success to the Lace Pillow, by Christine and David Springett (self-published) In it they give a detailed methodology and examples of the identified historical makers. Frankly, all collectors should have a copy of this classic "Lace Bobbin" book.

MAKERS

I owe this information to C & D Springett, who have done a great deal of work on this subject.

Maker Number 1. Characterized by lettering of election slogans; a distinctive tail-end comprising around or oval bead with a line inscribed around its widest part; the head has a squashed bulb surmounted by a very triangular top section; collars of his tapered bobbins are heavily ridged.

Maker Number 2. Known for his distinctive pewter designs which were both complex and attractive; the condition of the pewter is generally poor; the top of the bobbin is frequently dyed; above the last ring he puts two grooves leaving a ridge between the grooves.

Maker number 3. Specialized in bitted bobbins of a most intricate and attractive nature; longer than average collar; unusually long short neck.

Maker number 4. Fine elaborate bobbins, but made simple ones too; a long tapered neck and generous sized bulb; tall short neck that suddenly flares out; to a distinctive rim.

Jesse 1793 - 1857 and James 1824 – 1889 Compton. From Deanshanger. Jesse father, James son; distinguished by their spiral inscriptions; the slighter bobbins of Jesse; shape of the bulb and length of the neck.

Bobbin Brown. 1793 - 1872 Cranfield. Bold neat spiral inscriptions, tail has a shallow pint; bulb like rim.

Archibald Abbot. 1815 – 1885 Bedford. Stamped his name on many of his bobbins, known for his screw thread decoration.

Joseph, 1779 - 1855 David 1819 and Robert Haskins. Leighton Buzzard. These too made fine bobbins each of these makers had differing characteristics. Josephs were finely turned and lavishly decorated, arguably the best of the bobbin turners whose work we have today. David's have a

distinctive tapered neck and generous bulb. Robert was the lesser of this family of makers. His bobbins were somewhat fatter and had a limited range of decoration.

Samuel, (a pillow maker) and Arthur Wright 1857 -? seems to have learnt his bobbin making skill from Bobbin brown as his bobbins have similarities. Both were from Cranfield.

Blunt End Man, mid-19th century. Characteristic for his roughly cut blunt ends.

Other recorded makers.

Research by the Springetts was only able to identify a certain number of makers. Some collectors have noted maker characteristics in their bobbins, that allows them to make a reasonable assessment that they are all made by the same maker. These are not published assumptions and they have not been able to name their makers; however, they are useful observations that can be applied to their collection.

The makers below are recorded in publications or genealogical research discoveries.

Richard Adams. Stoke Goldington.

William Johnson. 1798 Olney.

Richard Kent early 1700s Olney.

George Limbis. Renhold.

John Underwood born 1802 Rushden

Paul Neal. Hanslop.

William Pridmore. Elstow.

Risley. Elstow. Sold his bobbin around the villages from a dogcart.

Thomas Sparke Brayfield.

Percy Keech 1930s Stevington

Les Green. (20th C) Olney. Heads had a strong V on a flat bulb.

Saunders. Waddeston. (20th C) Ran a factory producing chunky bobbins with heads that have a distinct V section on top of a squashed bulb.

Harris and Son, Cockermouth. (20th C) Made various lace making equipment and a variety of rather poorly finished bobbins heads and bulbs that differ little on top of each other.

E.P. Rose. (20th C) Made a variety of lace equipment. They are best identified by looking at their catalogue, which Springett reproduces.

A classification of INSCRIPTIONS on Antique East Midland Lace bobbins.

With regard to inscribed bobbins, most collectors have followed Charles Freemans classification (heavily influenced by Wright). My practical experience of this is that the classifications are quite academic and require, in some instances, a fairly detailed knowledge of, and being able to interpret, some technical English grammatical terms. Here is a test!

If you know what an APOPHTHEGMS is, without looking up a reference book. Then use Freemans classification by all means! ☺

Inscriptions can be horizontal, spiral, one letter in each section, immensely complicated- fully filled bobbin (hard to read) I suspect that bone inscriptions are mostly collected, because in general, they are fuller and thus more interesting, but collecting inscriptions on wooden bobbins can be quite fulfilling. A study of the printing styles of various known makers can be most interesting and useful.

Meanwhile here is the classification used by Jenny Baker in cataloguing her father's bobbin collection.

Names

Name and Occupation

Full names

Christian names

Names and Date Name and Place (possibly with date too)

Group Inscriptions

Relationships (familial)

Memorials for:

Births

Births and deaths

Other memorials

Deaths

Pious

Prayer

Coming of age

Engagement

Wedded bliss

Date

Gifts

Endearment

Historical events

Famous People

Sentimental

Request

Gift

Invitation Refused

The bashful lover

Sarcastic

The spinsters secret (entangled, scandalous)

Advice

Flirt

The Boisterous Lover

Aspiration

Love in a hurry

Declaration

Proposal

Satisfied love

Constancy

Absence

Rift in the lute (unfaithfulness)

Blighted Love

Salutation

Joy

Blessings

Miscellaneous

Couplets

Famous persons

Political – Election

Royalty

Occupations

The Services

Commemoration

Popular songs

Hanging

Puzzle (cryptic)

Alphabets

Initials or pairs of

Multi bobbin inscriptions

Unclassified

The above is taken mostly, from the catalogue by Jenny Baker of her father's excellent bobbin collection. It is a simple and quite complete classification on the inscriptions on Antique English Lace bobbins.

Should the collector have a wider interest than bobbins from the East Midlands, a fascinating collecting experience can be had by becoming interested in the bobbins from **East Devon (Honiton bobbins)** I can recommend this area of interest. I will probably develop a classification system for them in the future.

Conclusion

Nothing about this classification is set in stone. I have decided that it is a "work in progress". Collectors can manipulate it to their hearts content to meet their needs and their collections. Collectors can isolate any one of these classifications and just collect those.

I just hope that this might be helpful or at least a start. Your ideas will be welcomed.

Appendix A

PARTS OF THE BOBBIN.



I have included two pictures here, so that between them you will see that there are discrepancies (i.e. shank and shaft) but the basic picture is that whatever words we use we will be able to interpret them within reason. Let us start at the top and work down.

BULB< SHORT NECK<HEAD

These comprise the parts where the thread is wound around to anchor the bobbin in place. This collection of turnings can be described as "large;

bulbous; narrow, long, short" all of which are fairly subjective to the person describing the bobbin.



For example, I would describe the above as; *"bulbous, with a very narrow small-neck, curving gracefully but sharply to a head a little narrower than the bulb."*



This is what I would call *"squat with an extremely short, short-neck"*



This I would describe as *"flat bulb with sharp chamfer to the short-neck and small conical head"*.

The "LONG NECK".

Well the long neck can be *"short"*; *"long"* or *"conical"*. If the neck is normal length, then it does not warrant a description. The bobbins in the picture below are "double necked".



Possibly the bottom neck is short, then normal then long, but the long can be much longer too! The middle neck is clearly conical, so too are the others to some extent, but many necks are parallel.

A DOUBLE NECKED BOBBIN has the long neck and the short neck

A SINGLE NECKED bobbin has just the long neck and the head.

SHANK/SHAFT/BODY.

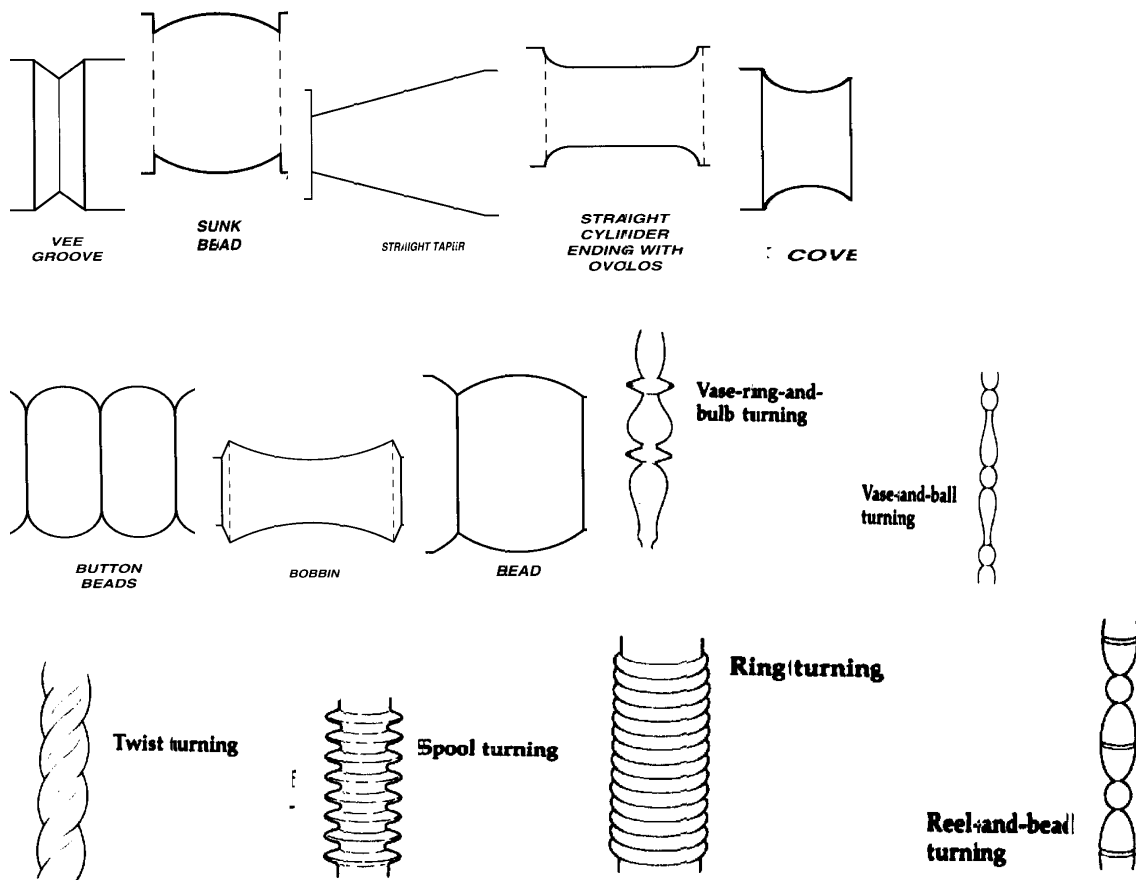
I prefer shank.

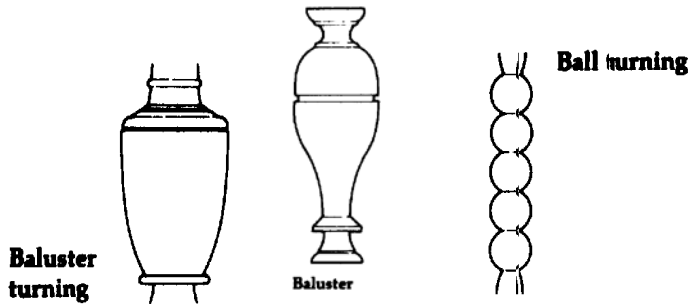
TURNING TERMS

We now become totally embroiled in the hundreds of differing turning shapes with their variations; we add to that the specialties of bobbin makers (i.e. mother and babe etc.)

Firstly, I start at the top of the shank (usually) and move down to the tail. Often you will see that the shaft can be described in thirds, or possibly halves and often the whole shaft. The top of the shaft is the neck, so this is where I start.

Here are some bobbin turner's shapes that may be appropriate to your description.





You don't have to be accurate, for example I use the word "Grooves" to mean a number of technical terms that are included above. Please do not get yourself bogged down by the above. They are there for you to use if you really want to.

You can call the mother and babe chambers (best) /cages/lanterns/windows.

If there are more than a single chamber you can call the tiers (ie three tiers)/chambers (i.e. 4 chambers)

A "waist" is almost always in the top third.

APPENDIX B

Should the reader want to have these headings as folder list in their PC computer (not Mac iPad etc) It will save you a considerable amount of time to:

- 1: Copy the folder list below and paste it into Notepad. Save it with a name a location that you will remember.
2. Head to the internet and download the programme, Text 2 Folders, [<http://skwire.dcmembers.com/wb/pages/software/text-2-folders.php>] then unzip it and open it.
3. In your folder list create a main folder so that the programme will recognize it.
4. Follow the prompts in the programme, and low and behold you will have a folder list created for you. It will be in alphabetical order, not as in this article, but they will appropriately grouped.
5. I suggest you create a "Read me first" folder in that classification folder you have created and save this article in it for quick reference (well sort-of)

Here is a snip of the folder list I created.

