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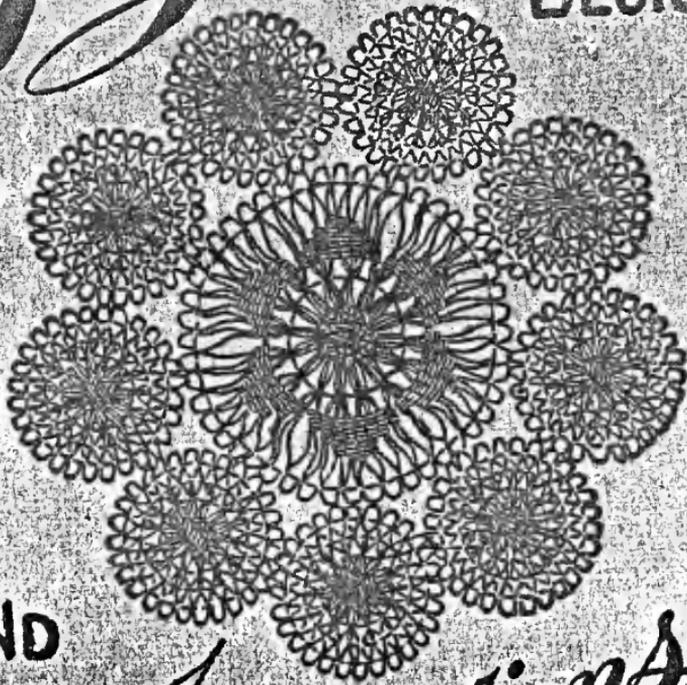


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Price, Fifteen Cents

# Temeriffe Face

DESIGNS



AND

# Instructions

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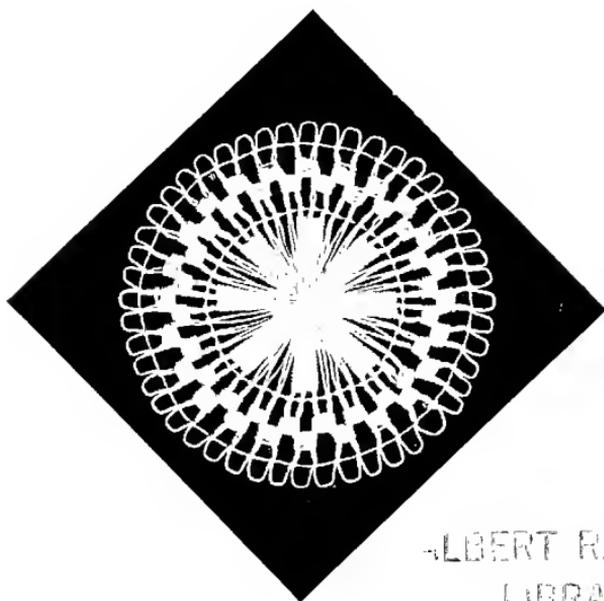


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# *Jeneriffe Lace*



ALBERT R. WALKER  
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*Designs and Instructions*

# Teneriffe Lace



**T**HE making of Teneriffe lace wheels, or medallions, is accomplished by several methods; the crude and original way being to arrange a circle of pins on a cushion, using the pin heads to loop the thread upon for the ground work, which is laid like the spokes of a wheel; after which the pattern is woven and knotted.

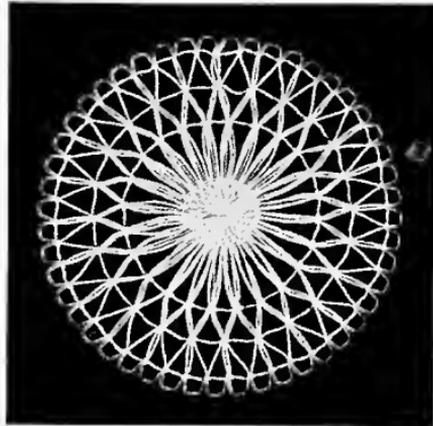
Different devices have since been invented on which to do the work—some with guides for pins, others with teeth to lace the thread upon, the purpose with all being to simplify the work, making it easy and more interesting.

In working and arranging these designs and instructions, a device has been used having teeth at its edge, each tooth taking the place of the head of a pin. They will, therefore, be referred to as teeth.

A starting point is always indicated, and a point directly opposite or half way round the circle on which the first strands are laid.



## Design No. 1



The above illustration is taken from what is probably the best known pattern in Tenerife lace wheels.

It is a very popular design and will be recognized at once by any one at all familiar with the work, or articles decorated therewith. While attractive and tasteful, it is at the same time a very simple pattern to execute, the skill and knowledge necessary being acquired in a remarkably short time by the merest novice.

The instructions for laying the ground work and making this wheel are in the two following pages. They will give a general idea of how all Tenerife lace is made, the principal difference being in arranging distances and laying out the pattern, a mere change in the number of threads taken up in knotting often imparting a distinctive character.

## Instructions for laying the ground work and working Design No. I

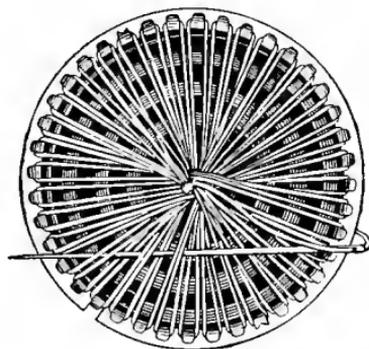


Fig. 1

Lay the foundation thread as follows, and in doing so be careful in starting not to overlap a thread already laid with one following. If jumbled up, it greatly impedes the work, but if care is taken to carry each thread in its own space, the working of the pattern is very easily accomplished.

First make the thread fast either by pinning or in the manner provided by the device you are using. Carry the thread across the circle passing to the right of marked tooth or pin toward you and loop it round the marked tooth directly opposite which is half way round the circle, loop it from left to right, return to marked tooth toward you and loop it from right to left, cross again to tooth at right of marked tooth, loop as at first and return, continue until all the teeth are looped. Break the thread leaving about three feet, thread a needle with this and knot both ends firmly in centre—it will then appear as shown in Figure I.

Should a circle of pins be used on a cushion, take an even number, using black headed ones to mark the half-way stations, a number which is a multiple of four being preferable on which to work the wheel.

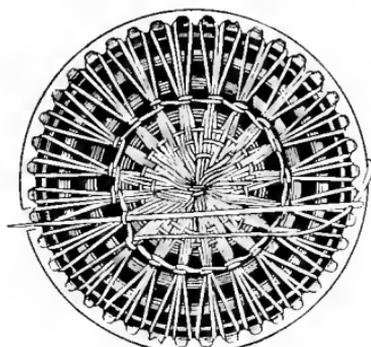


Fig. 2.

The foundation being ready for weaving and knotting, darn three times around the centre, darning the first row rather firmly, taking up two threads at a time as shown in Figure I. In order to alternate the rows of darning, take up four threads instead of two at the beginning of each new row, then continue to take up two at a time; having finished third row of darning, fasten the beginning thread in the centre and then pass the needle through to opposite side to make the darning firm before commencing to knot. The darning of the centre is the first process in working all patterns.

For the first circle of knotting bring the thread a short distance from the darning as shown in Design 1, take four threads, two from each tooth, and finish row as shown in Figure II, draw thread through first knot and pass to next circle of knotting, take four threads, two from the last lot and two from the next to form a cross as in Figure III. For third and last row, take two threads, one from each tooth, knot as close to edge as possible, Figure III.

The side toward you while working is the back of the wheel and shows all imperfections which will not appear when wheel is reversed.

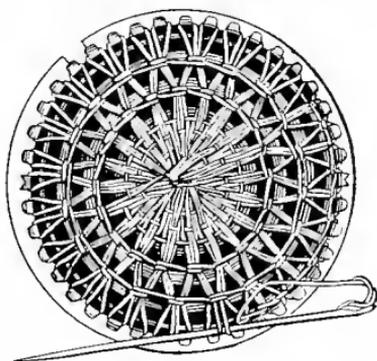
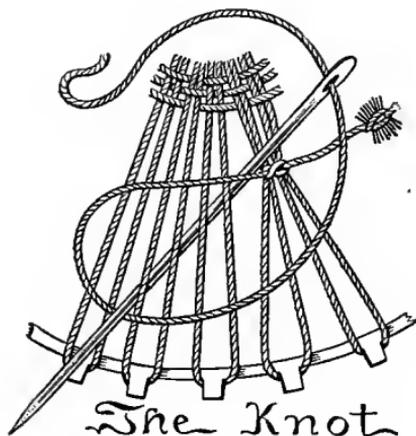
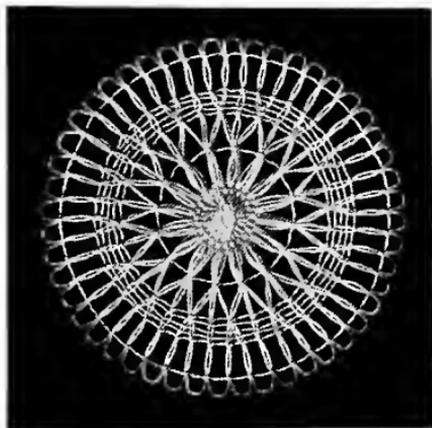


Fig. 3



To make the knot, cast the thread in a loop across the threads laid for the groundwork of the wheel as shown in the illustration. Hold the edge of the loop down with the thumb of the left hand, insert needle beyond the far edge of the loop to the right of threads to be knotted, count off the number required according to the design being worked and bring the needle out through the loop. Draw the thread taut and slightly toward the last knot made. It is found preferable to work on the side of the wheel toward, rather than on the far side, always keeping it turned in this position.

## Design No. 2



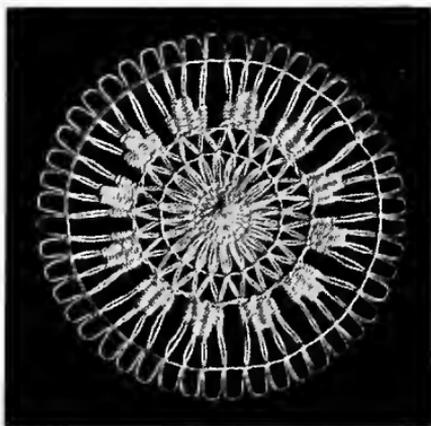
A slight variation is here shown of simply knotting the wheels, three rows of loose weaving having been added to the second row of knots and a row of knotting outside to hold them in place. The design is finished by a row of knotting near the edge. It is easily

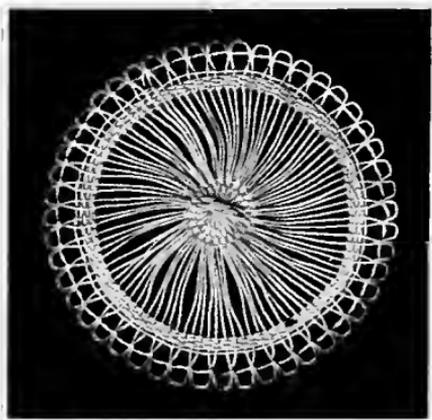
copied by observing the number of threads taken up for each knot.

## Design No. 3

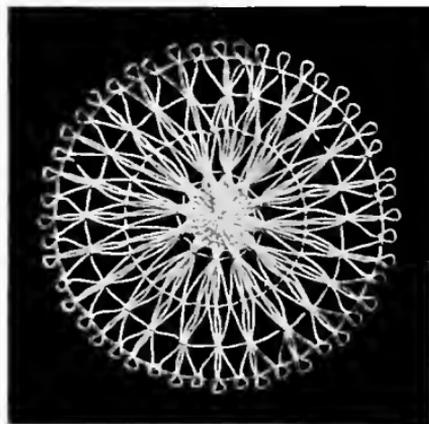
By these small blocks of weaving an otherwise simple design is transformed into one having the firmness of the more solid patterns and still retaining a lace like delicacy in appearance.

Make two rows of knotting before commencing to weave the blocks. In finishing a block carry the thread to line of knotting and fasten, sew the thread around connecting thread and commence the next block. Finish wheel with row of knotting near the edge.



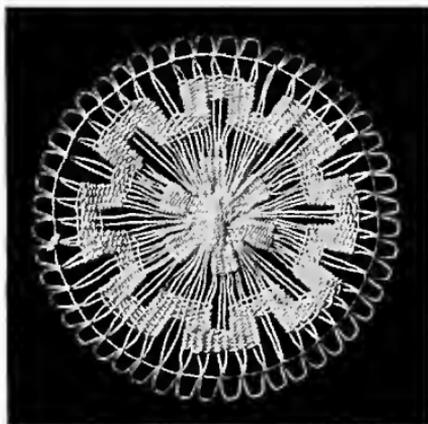
**Design No. 4**

A beautiful lace effect is here obtained which is enhanced when a number of these wheels are used together. Care should be taken to darn the centre into an even circle, a row of knotting is then made a short distance from the outer part of wheel, each thread being knotted separately; to this is added six rows of weaving. Finish design by knotting outer row.

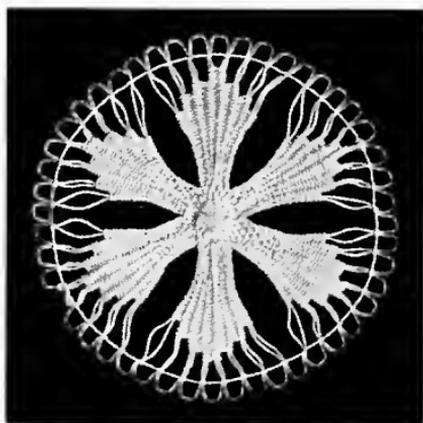
**Design No. 5**

It will be noticed in design No. 5 that the outer edge of loops is varied from those preceding it. In this instance the two threads knotted for the finishing row are taken from one tooth. The first row of knots is commenced as near as possible to the darning in centre.

### Design No. 6

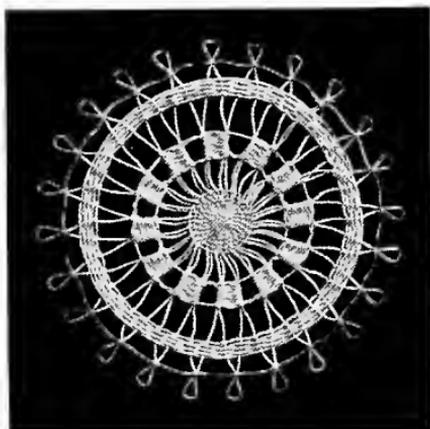


**The Grecian Border.** After darning centre, weave the short sections, taking two threads at a time. The border is woven one thread at a time, ten strands being woven for the tops of squares and two omitted for each recess. This is in a wheel made of 96 strands. In a wheel made of 80 strands, twelve should be taken for the length of square and four omitted in each recess.

**Design No. 7**

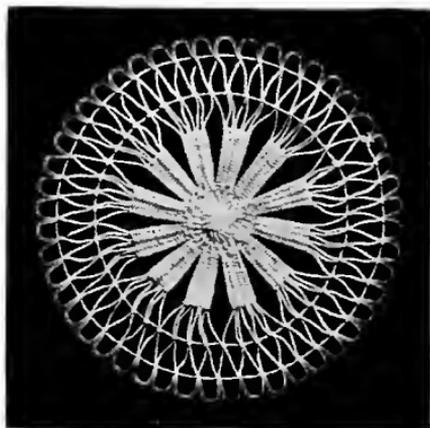
One of the most popular designs in solid weaving is here shown—it may be varied by changing the number of sections, thus making the arms either broader or narrower, but always see before starting to weave that the threads are divisible by the number of arms or sections contemplated.

Darn the centre three times around, then count off the number of threads for each division or section, weave section, taking two threads over and two under, continue until desired length is woven before dropping two threads on either side. For shaping the end, continue a short distance and drop two more on either side; this is repeated until block is finished, return to centre and fasten thread before commencing next block.

**Design No. 8**

The Pilot Wheel. Use only half the number of teeth laced in the preceding patterns, skipping alternate teeth in laying the ground. After darning, make two circles of knots, two threads to a knot, then weave the small blocks over four threads carrying the thread along the line of knotting in passing from one block to the other. Carry thread out for a circle of weaving, knot each thread of the first or inner row and add six rows of weaving. Finish with a row of knots near the edge, taking both threads from one tooth.

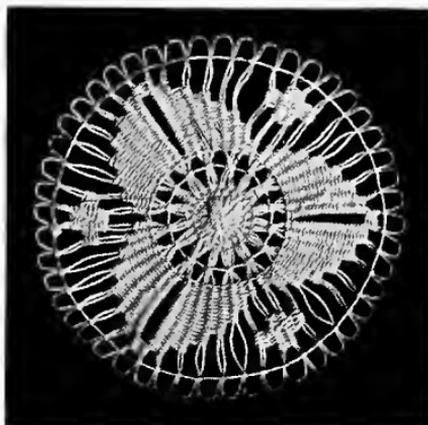
## Design No. 9



In making this design the threads are divided into equal parts after the centre is darned, the number allowing the division of eight to a section.

In making a wheel with fewer threads see that the sections divide equally. Should the wheel contain eighty threads it would be best to divide it into ten parts, having eight to a part, each tooth counting for two threads.

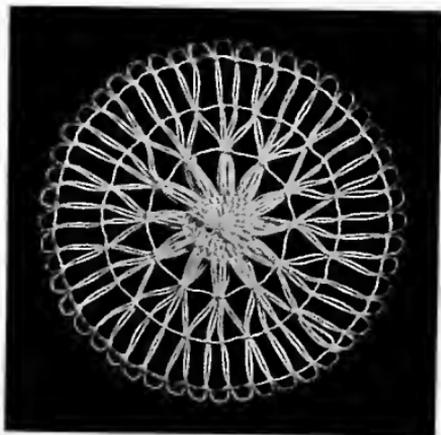
Weave each section back and forth, two threads at a time, until about half way from the centre, carry thread back to centre and fasten, continue with next section. Finish with two rows of knots as shown.

**Design No. 10**

The above design of Egyptian effect is done on a ground whose threads allow of a division into three equal parts. Should a different number be used, it might be necessary to change the number of sections.

A row of knotting is made near the darning; in this instance six threads being taken to a knot. The thread is then carried out as far again as the knots from the last row of darning and a circle of two thread knotting is made; after which the arched wings are woven, care being taken to drop off the outer rows at regular intervals. Always weave from the centre out and finish with a knot. The small blocks are begun and finished with a knot.

## Design No. 11

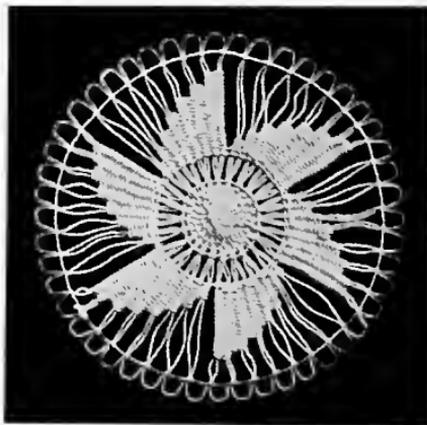


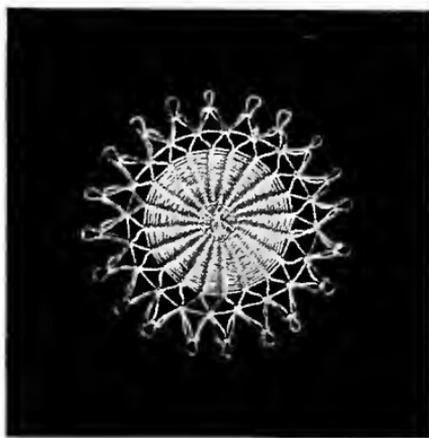
There is but slight difference in the method of working this design from that of Number One, the variation being in the number of threads taken up in knotting. In the first row from darning, eight are taken, in the next row four, then two, twice in succession.

The last or outer row has two threads, one from each tooth.

## Design No. 12

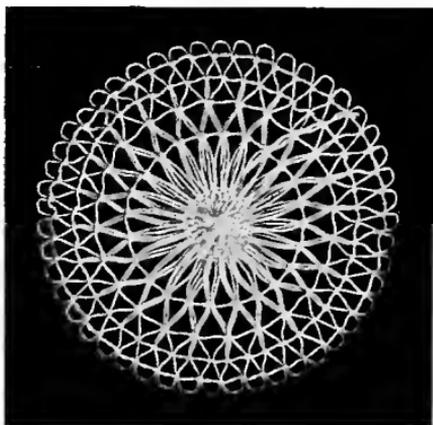
It will be noticed that Design No. 12 is very similar to Design No. 10, the difference being, that the wings are all inclined in the same direction instead of being grouped in pairs. It must be apportioned according to the number of threads in the wheel. In this instance they are divisible by six and that number has been deemed the most effective. Should the wheel contain eighty threads five or eight divisions are possible, five giving the best results.



**Design No. 13**

This design is made on a device having forty teeth, only half of them having been used. Begin by lacing every other tooth, and after darning centre, two threads are taken up at a time, the weaving being carried entirely around them and carried to the next two ; this is continued until the solid centre has reached the desired proportions. Fasten thread and make a circle of knotting, carry thread out to loop the ends, and between each loop carry it back to and through the intervening knot. This design is very effective made in closely twisted silk.

### Design No. 14



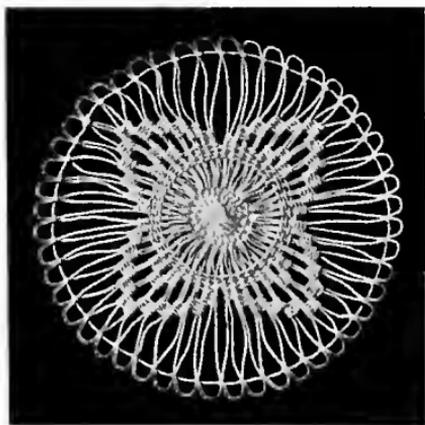
In design No. 14 the effect is shown of making four rows of knotting after darning.

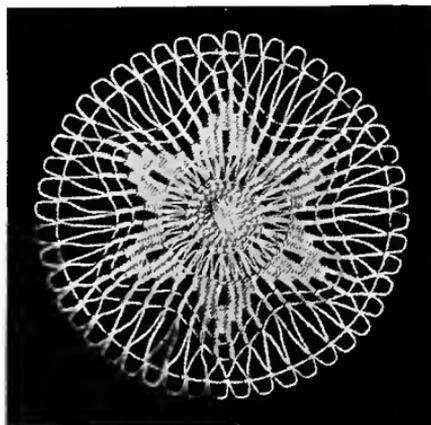
The first row of four threads is made about half way from the centre, the next is of four threads, two from each lot, and the next two rows are

made with only two threads to a knot.

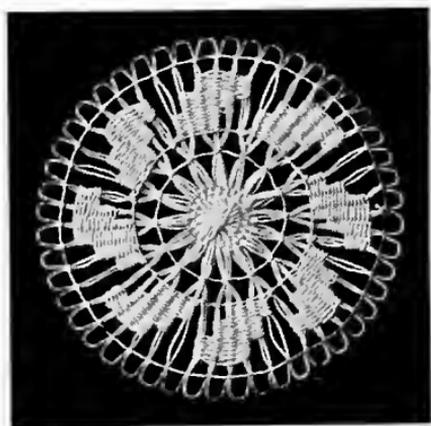
### Design No. 15

In design No. 15, darn the centre three times around, carry the thread out a short distance, make one row of knots and weave three rows. Separate threads into equal sections and weave the arches four threads to a step, drop two and take up two at completion of each step. On reaching the top step of arch return to centre and weave the other side out to connect with it. Fill in with small blocks, and finish wheel with row of knotting.



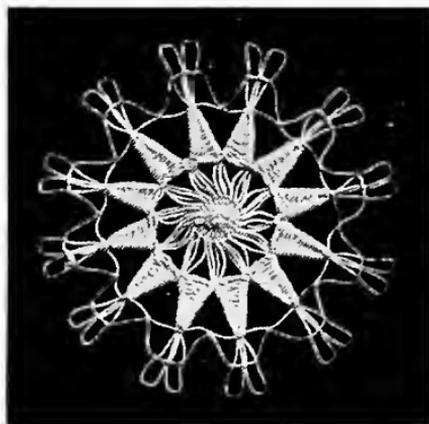
**Design No. 16**

The star in the centre of this design may be made with various numbers of points, but first see that the threads are divisible by the number you wish to make. Darn centre three times and finish with row of knots, eight threads to a knot; move the thread out a short distance and make a row of knots, two threads to a knot as a starting point for weaving. Weave one side of point to height of opening in centre, dropping off two threads on the outside at proper intervals; return and weave other side to same height, then straight across until point is complete. The delicate tracery of knotting surrounding the star may be accomplished with a little care in observing that the points in each section are the same distance from centre as these in the other sections. Some devices are provided with guides for measuring distances, but if the work is done on a pin cushion, it would be advisable to mark the distances off.

**Design No. 17**

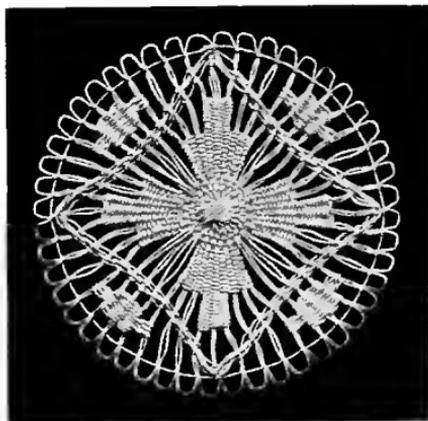
The ninety-six threads here allow of six threads being taken to a knot in the first row. It is just as effective if eight are taken, and sometimes only four are used according to the number of strands in the wheel. The second row is made with but two threads to a knot. Count the threads off into equal spaces and weave the blocks, taking two threads at a time; after weaving several rows to desired height, drop two threads from one side and add two to other; continue a duplicate number of rows and repeat; carry thread back to knotting for next block, passing it through the knot where weaving commences.

## Design No. 18



Design No. 18 is an innovation in Teneriffe lace making. The idea is a broader development of what is suggested in Design No. 13. It is entirely new and shows how extensive a field is open to any one having originality in ideas and taste for needlework. It also opens up suggestions for the use of the work in applied garnishes and trimmings not attempted heretofore in home work. Rich effects are obtained by using closely twisted silks, and ornaments for gowns may be made of fine wool, the ground sometimes being laid in silk of the same color—at other times the knotting being silk.

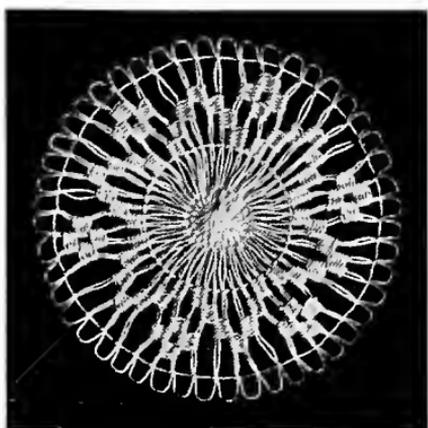
Lay the ground by lacing two teeth and dropping two alternately; darn centre and make two rows of knotting—the first, one-third of the distance from centre, taking four threads; the second, about two-thirds from centre, taking two threads from each lot. Fill in the points of star thus made with weaving. Finish by looping edges with row of knotting, carrying thread back to last row and making fast between each pair of loops.



### **Design No. 19**

Weave three times around centre; then divide threads into four sections and continue weaving over the middle threads of each section. In this wheel, eighteen threads have been woven; weave nearly half way to edge and drop an equal number of threads from each side, and continue weaving, return to centre and repeat in next section; when four are completed, carry the thread to outer edge and make the outside row of knotting, on completion of which, make two straight rows of knotting to points one quarter of the circumference of circle, forming a square; fill in between with two rows of weaving. Finish the design by weaving in the detached blocks.

## Design No. 20

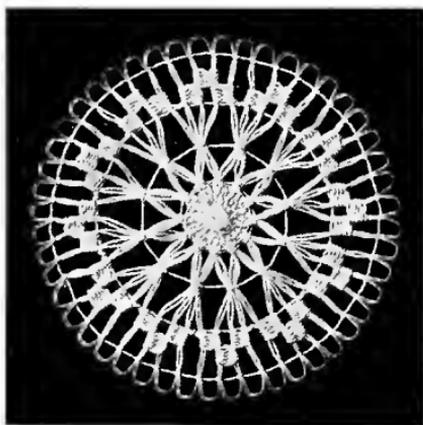


After darning centre, carry thread out and make a row of knotting, taking two threads to each knot; divide threads into equal sections according to number of arches desired, weave arches as in Design No. 16, carry thread

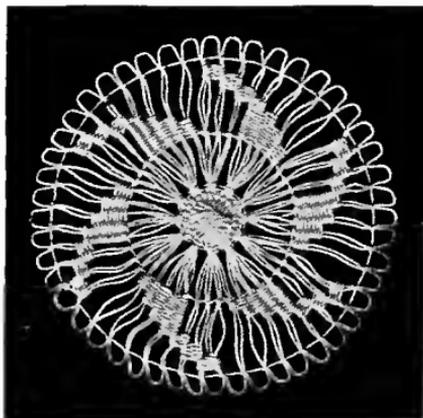
to outer edge and make row of knotting, taking one thread from each tooth. Finish with small blocks of weaving between arches.

## Design No. 21

Darn three rows in centre and knot one row, taking eight threads to a knot, carry thread to next row of knotting, taking four threads from each lot, carry thread to third row, taking two threads to each knot. Weave in the small blocks, first



seeing that your threads divide properly; if more or less threads are used, it may be necessary to vary the number of threads woven. Finish with row of knotting near the edge.



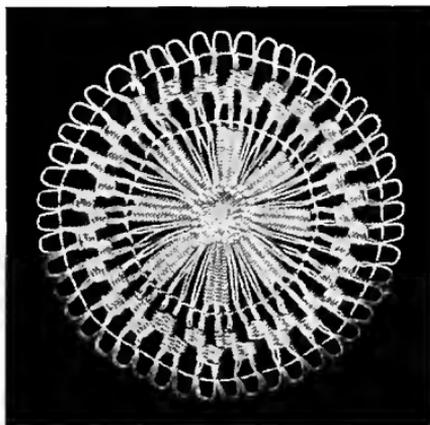
### Design No. 22

In Design No. 22 add a row of knots to the darning in the centre, taking eight threads to a knot; carry the thread out to second row and take two threads to each knot, then divide threads into equal sections.

In a wheel of ninety-six threads, divide into six sections; in a wheel of eighty threads, into five. Weave back and forth over ten threads of section four times, drop the two outer threads and continue four more times, repeat until last four threads have been woven four times, then drop two and add two for each four times until next division of threads is reached. Return to row of knotting and repeat in next section. Finish wheel with row of knotting round the edge.

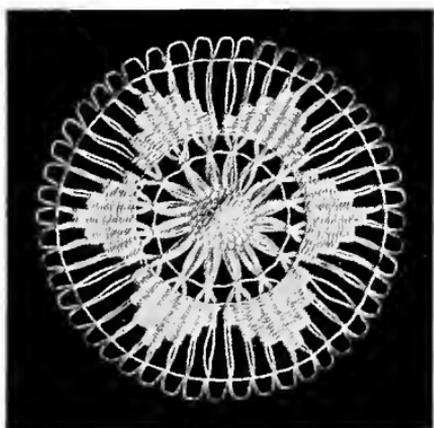
### Design No. 23

Weave the centre three times and divide thread into equal sections; continue weaving over middle threads of first section half way to outer edge, return to centre, fasten thread and repeat; when all sections are woven, make a row of knotting



close to weaving. Next weave the checkered border and finish wheel with outside row of knotting.

### Design No. 24

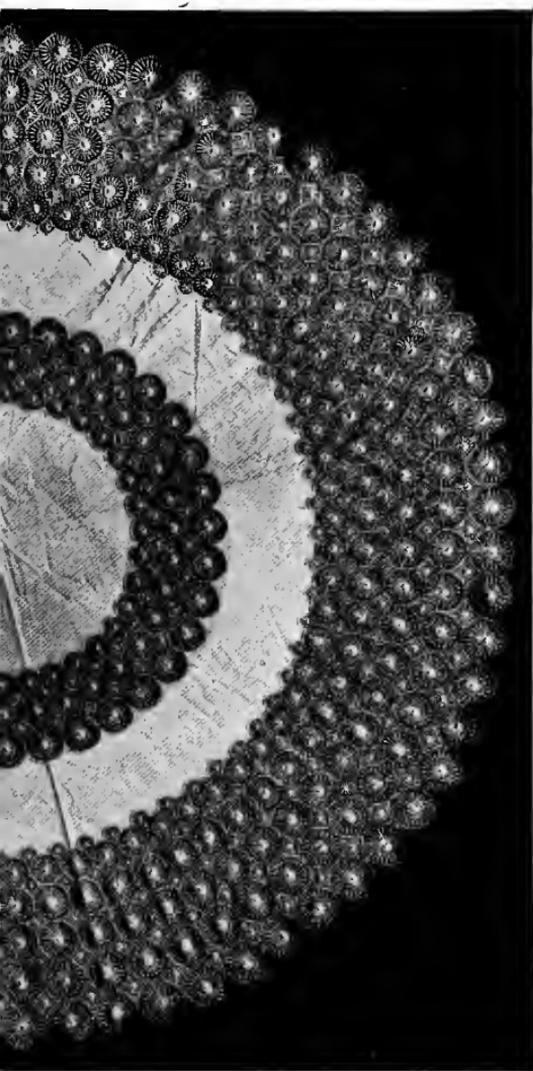


Darn centre and carry thread out, knotting a row of six or eight threads to a knot. Carry thread to next row, knotting two threads to a knot; divide the threads into sections and weave, care being taken to drop outer threads at

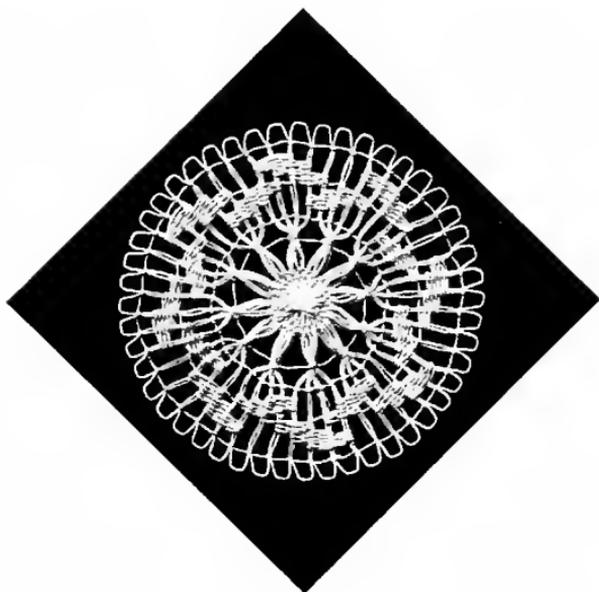
regular intervals. Finish with row of knotting outside.



Luncheon cloth made of linen  
Teneriffe lace



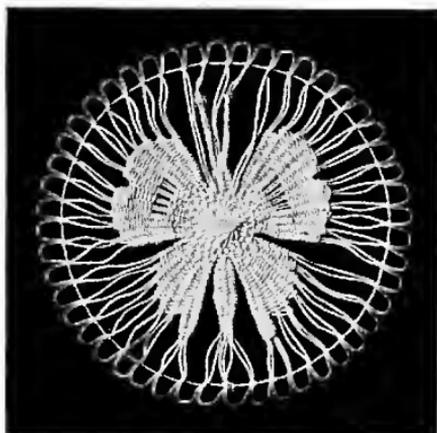
and ornamented entirely with  
the wheels.

**Design No. 25**

After darning the centre, carry the thread out a short distance and make a row of knots, taking eight threads for each knot. Then carry the thread to the next row of knottings, taking two threads to a knot. The flake-like blocks of weaving are added after dividing the threads into equal sections. Weave over all but two threads of each section—after the inner row is thus made, the outer one is easily added.

Finish wheel with row of knotting near the edge.

## Design No. 26



### The Butterfly

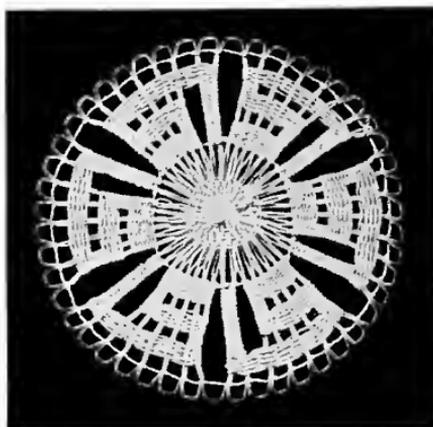
In making this design the chief point to be observed is laying out the threads in proper proportions.

Darn three times around the centre and then six threads, ten times to make the head, drawing the last few rows rather tight; for the feelers, sew over and over two threads, leaving two threads in between and two on each side of the head.

The large wings are made by weaving twenty-four threads four times, then dropping the eight middle ones and weaving the eight each side ten times, then across the whole twenty-four seven times; drop two threads at each side and weave two rows; drop two more on each side and weave four rows, dividing them in centre to shape wing.

For the lower wings weave sixteen threads eight times, drop outer two and weave twice; repeat until four threads are left, weave these ten times, drawing last rows tight.

Weave body last over six threads twenty times. Finish with row of knotting near edge.

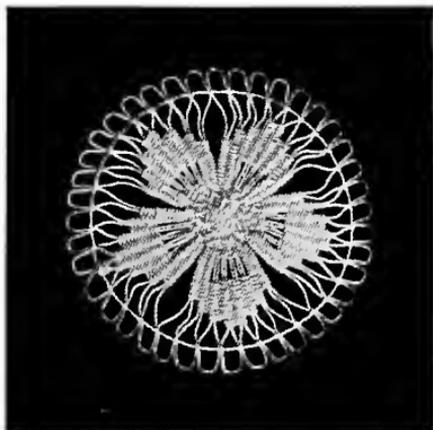
**Design No. 27****Walls of Troy**

The making of this pattern is best accomplished by using care in weaving, pushing the rows together with needle during the progress of the work, and in making the same number of rows in corresponding parts of the different sections.

Commence the wheel by darning the centre; move the thread out the distance shown and make a row of knotting, taking two threads to a knot. Divide the threads into six equal sections and weave back and forth over four threads about forty times, counting for each direction; return to knotting and weave the next twelve threads eleven times; drop the outer eight threads and weave balance nine times, then the twelve eleven times, then the outer four nine times, then over all of the section nine times. These numbers are for a wheel of ninety-six threads.

Finish design with a row of knotting.

## Design No. 28



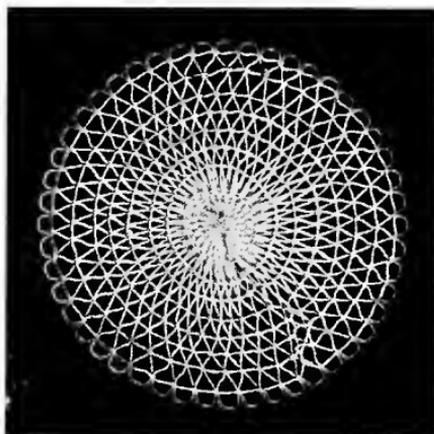
Is made with eighty threads and is about one and one-half inches in diameter.

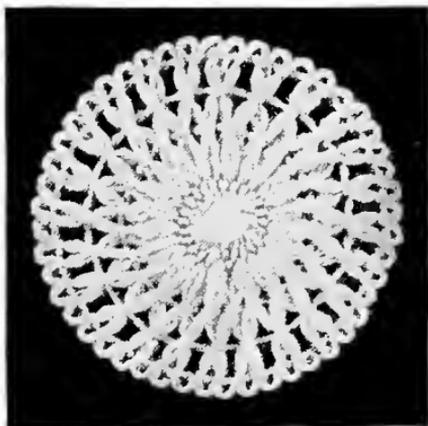
Darn the centre first three times; divide threads into equal sections, weave four outside threads of each section about six times, then weave straight across five

times, drop two threads on each side and repeat. Finish wheel with row of knotting.

## Design No. 29

In this design seven rows of knotting have been made, but two threads having been taken to each knot. Always take one thread from each two of the preceding row.

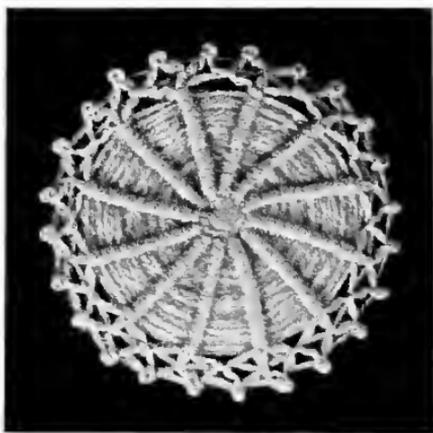


**Design No. 30**

This wheel is made of Saxony wool throughout. Darn centre three times, move to first row of knots, taking four strands to a knot; move to second row, taking two strands from each lot; move to outer row, taking two strands to a knot.

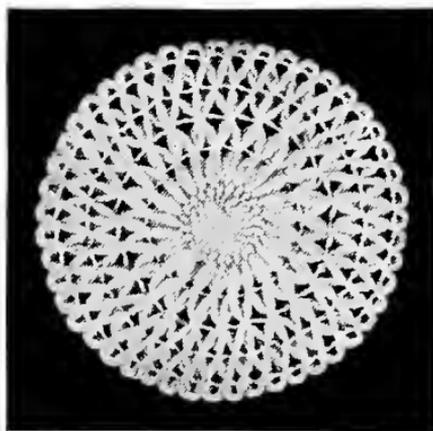
**Design No. 31**

This design is made of Saxony wool and worked on twenty-four pins or teeth, alternate ones having been skipped in lacing; the centre is first darned, then the weaving is accomplished by carrying the thread entirely around four strands and proceeding to the next four. Repeat this until desired diameter is woven;



make a row of knotting two strands to a knot, taking two from the middle for one knot and one from the outside of two lots for the alternate.

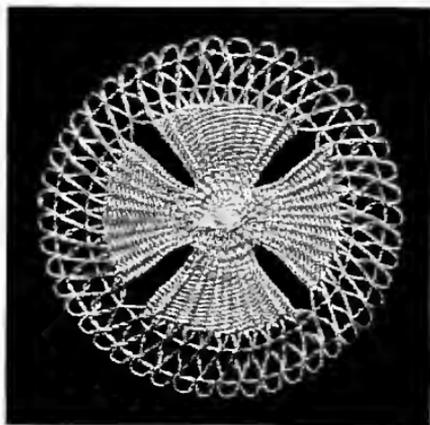
Finish with a row of knotting, taking both threads from the one tooth.

**Design No. 32**

This is a very effective combination of Saxony wool and silk of the same color, the ground being made of wool and the weaving and knotting of tightly twisted silk. This order may be reversed and also the using of matched colors varied, contrasting tints sometimes being adopted as well as the more quiet contrasts of gray and white, etc.

Darn the centre, move to first row of knotting, taking four strands to a knot; for the second row take four, two from each lot; for the third row take two, in one knot, two from the middle, in the alternate, one from each lot. For the outside row take two threads, one from each tooth.

### Design No. 33

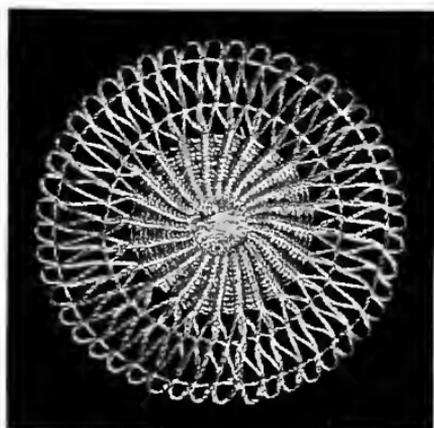


This design is worked with E. E. Embroidery Silk, the solid design in the form of a Maltese Cross having a very rich appearance when worked in this material.

The centre is darned three times, then the threads having been divided into four equal sections; the solid weaving is accomplished by taking two threads under and two over, the length of the section; continue this back and forth until the desired height of arm is woven, return to centre and repeat in the other sections.

Surround the cross with a row of knotting, two threads to a knot, then carry thread out for finishing row.

## Design No. 34

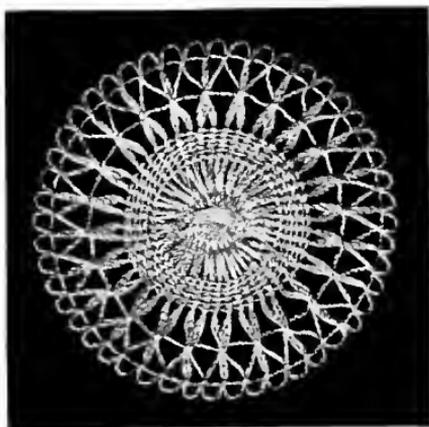


Another design is here shown worked with E. E. Embroidery Silk, the illustration not doing justice to the beautiful effect and lustre of the fabric.

The centre is darned but twice, then a solid block of weaving is accomplished by carrying thread entirely around four strands and proceeding to the next four, continuing this until the desired diameter is reached.

The thread is then carried out for a row of knotting, two threads to a knot, one knot being made from the two centre threads of each group, the alternate from the outside threads of two adjoining groups.

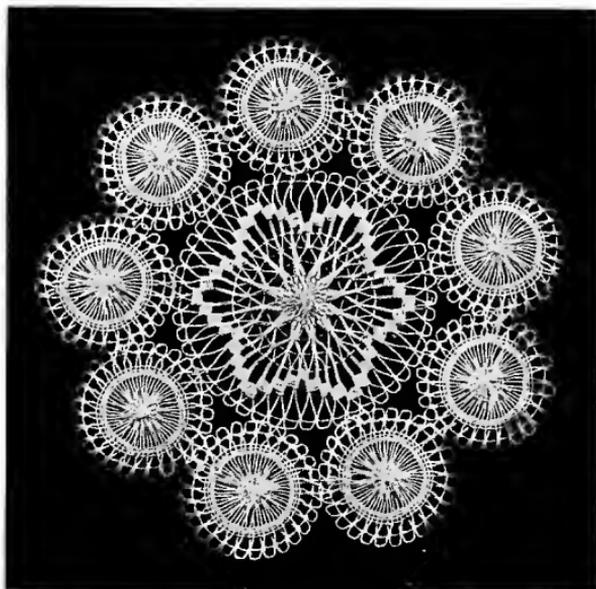
Finish design with a row of knotting near the edge.

**Design No. 35**

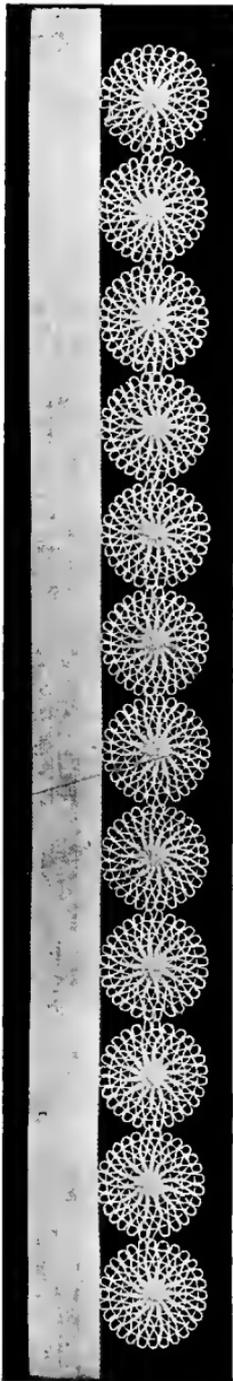
This design is a more open or lacelike pattern in silk and like the two preceding designs it is worked with E. E. Embroidery Silk.

The centre is first darned three times, then the thread is carried out a short distance and a row of knotting is made of two threads to a knot, to this is added four rows of rather open two strand weaving, which is finished with another row of knotting, two threads to a knot.

The thread is then carried out for a row of knotting of four threads to a knot, and the wheel is finished with a row of knotting having two threads, one being taken from each tooth.

**Design No 36.**

A dainty combination is here shown of the wheels described in Design No. 4, but made with fifty-six threads and about one inch in diameter. They are attached to a wheel two inches in diameter, which is made by first darning the centre, then making a row of knotting, eight threads to a knot; the next row has four threads to a knot, one knot taking two threads from each group, the alternate one, four from the centre. The third row of knotting has two threads to a knot, one knot taking one thread from each group, the alternate taking the two centre threads. The arches are made as in Design No. 15. Finish with row of knotting near the edge.



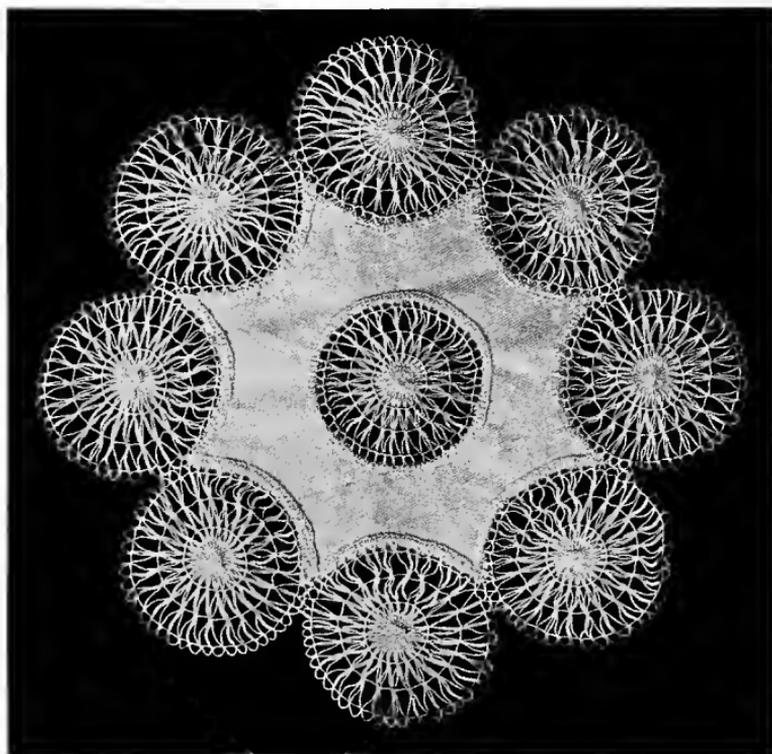
## Design No. 37

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### Stock Collar

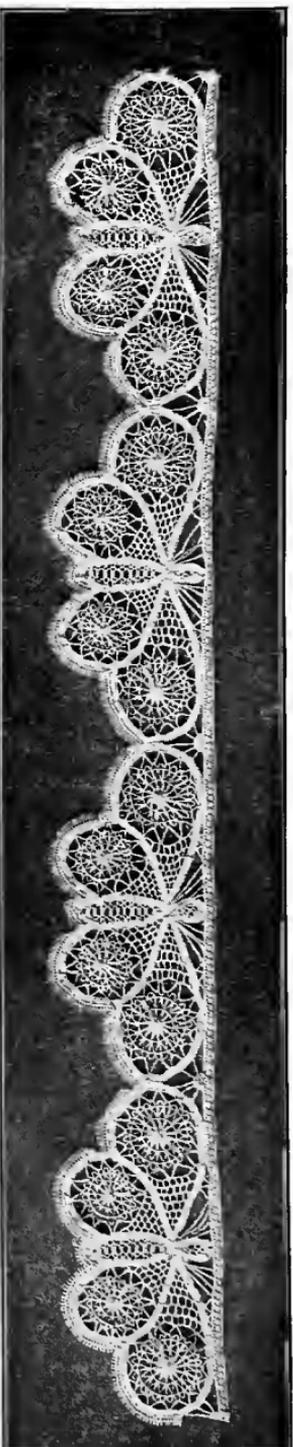
The stock collar here shown is made of twelve wheels about one inch in diameter, joined together and attached to a band about half an inch wide which is intended to be turned inside the collar of dress. The wheels have two rows of darning and three of knotting. The first row is of four threads, the second row is of two threads, one knot being made of two threads from the centre of each lot, the alternate of the two outside threads of adjoining lots.

The last row has two threads to a knot, each from a different tooth.

**Design No. 38**

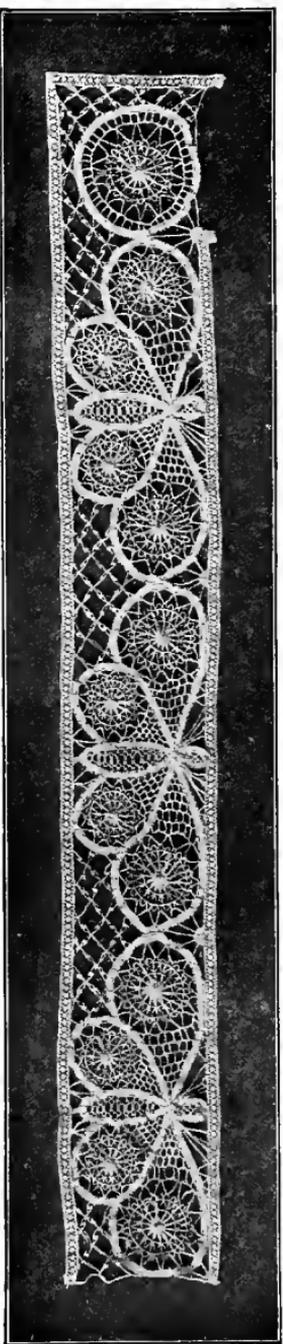
The doily here shown is made of linen, the wheels are the pattern described in Design No. 1, but any design desired may be substituted.

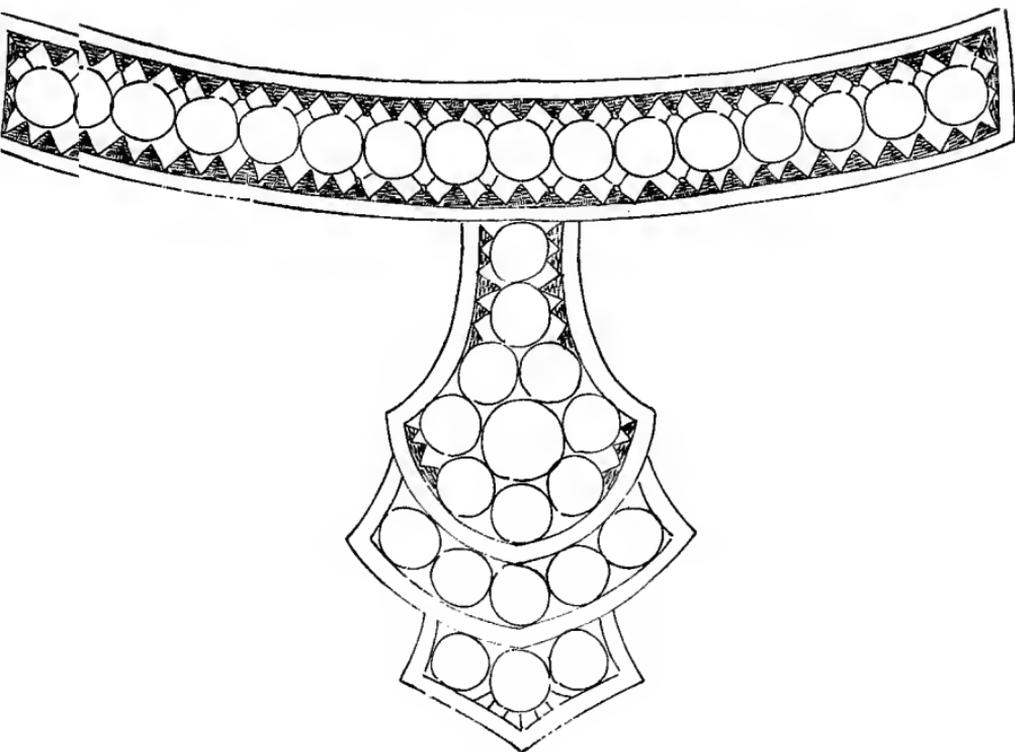
The wheels are attached to the linen with button-hole stitch, and after they are all in place the linen is cut away. Covers, scarfs, and all manner of table decorations of any size or shape may be made in this manner.



**Design No. 39—Bruges Lace**

Illustrations of Bruges lace and Bruges insertion of similar design, made of braid and utilizing Teneriffe lace wheels to fill in the ground work, the balance of the pattern being done with stitches.



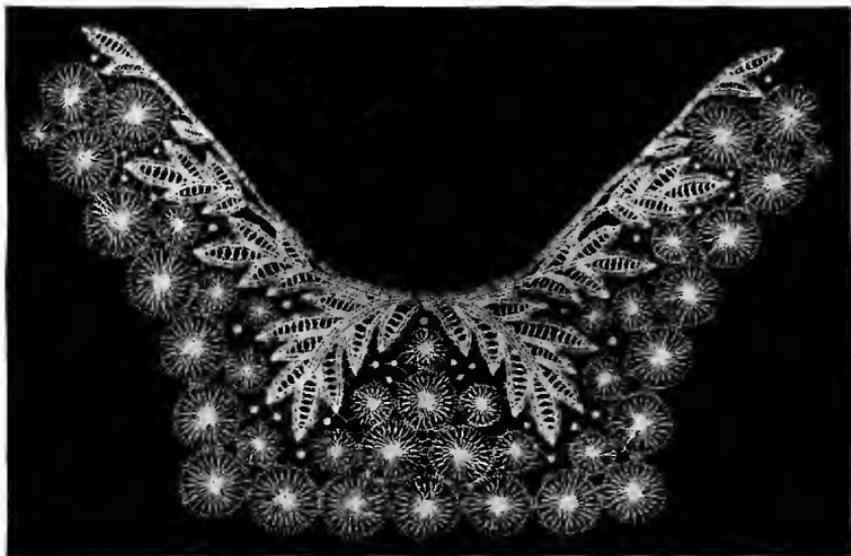


### Design No. 40

A large variety of designs and patterns are printed on blue muslin and may be purchased anywhere that fancy work supplies are sold.

They are outlined for the use of braid and lace wheels in combination, the general design of the article is there, but the design for the lace wheel is left to your own taste and pleasure. The accompanying illustration is a sample pattern, and is intended merely as a suggestion.

## Design No. 41

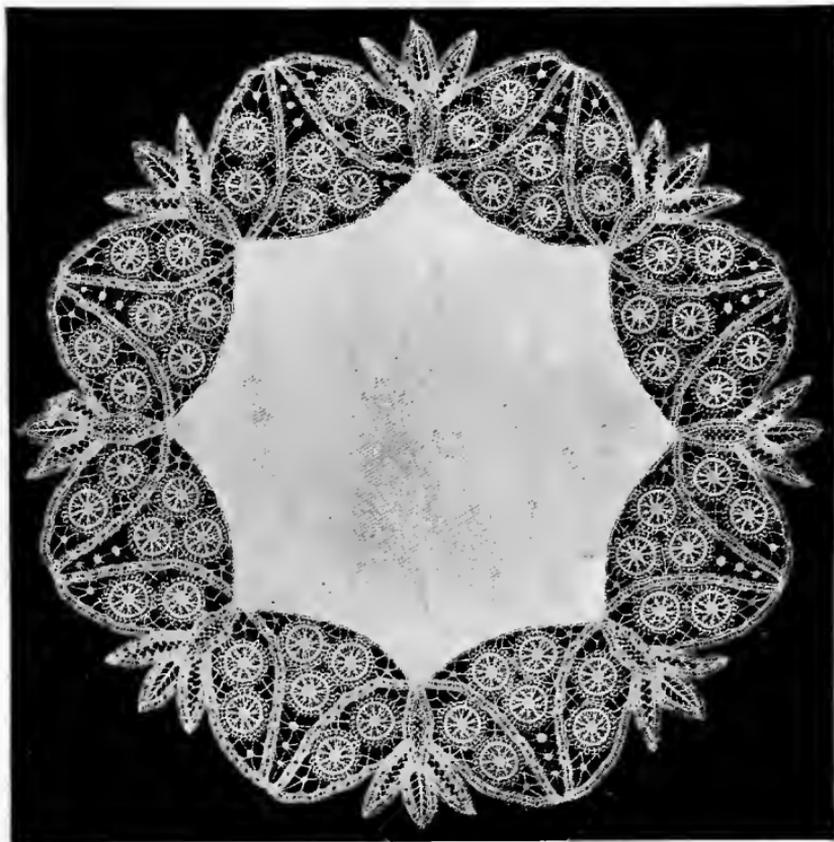


### Sailor Collar

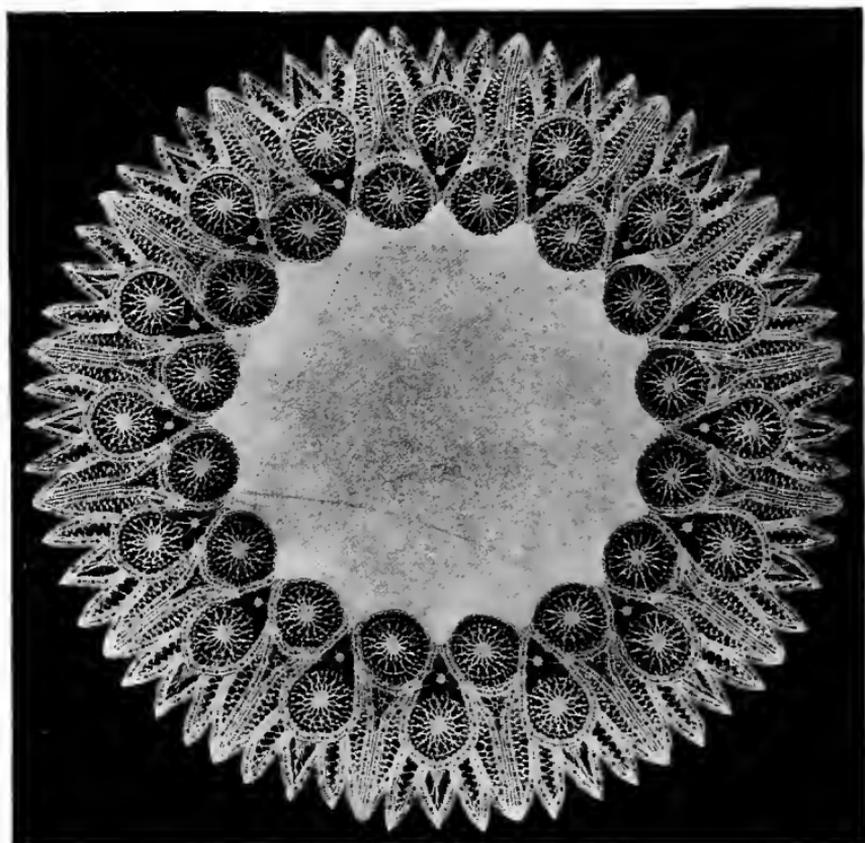
This design illustrates the manner of combining Tenerife wheels with braid to make a sailor collar.

It is advisable to use linen thread in making the wheels for an article of this description and a cambric pattern will be of great assistance in accomplishing the work. In selecting the design for the wheels to be used choose one of the open effects as they will harmonize better with the stitches used in filling in the irregular spaces.

**Design No. 42**



An effective use is here shown of lace wheels in combination with braid, the irregular spaces being filled in with stitching.

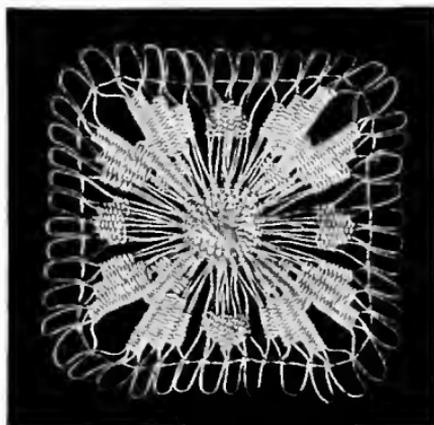
**Design No. 43**

Centre piece of linen, with border of Teneriffe wheels and braid.

**Design No. 44**



Collar with stole, a combination of Teneriffe wheels and Bruges braid.

**Design No. 45**

The above is an illustration of a square Tenerife Lace Medallion and is made the same as the round, for that reason we give no explanation.

Designs and instructions given on preceding pages can all be used.

## Suggestions for the Use of Teneriffe Lace



**T**HE following ideas have been gathered from the best makers of women's apparel both here and abroad; they are taken from work which is being done in constantly increasing amount and are not the mere speculation of what the wheels or medallions might be used for.

A medallion made of fine wool is one of the garnishes for dresses and coats that promises to become extremely popular. A beautiful effect is obtained by doing the knotting in silk.

A ground work laid in white silk and the pattern woven in black; this especially in the close woven patterns, makes a rich ornament for garments of black silken material, and enables one to possess an exclusive trimming which cannot be purchased ready for use.

A trimming for handkerchiefs made of linen thread from the more open or lace-like designs. These may be used in several rows of different diameters or combined with braid in Renaissance designs.

As a border for veils, make the wheels of silk, using a closely twisted silk for the purpose.

Rosettes made of closely twisted silk woven in the more solid designs form a beautiful trimming for evening waists. Irregular outlines may be produced by leaving out some of the threads in laying the ground, as suggested in some of the designs.

Borders are made of lace wheels for cushion tops, doilies, scarfs, centre pieces, tray covers, bureau scarfs, curtains, etc.

FOR A BABY'S CAP.—Baste the wheels on a muslin pattern, and after joining them remove the pattern and sew the crown into the straight front. Finish off the edges with lace.

Rows of small wheels make a beautiful insertion for underwear; and wheels of various sizes are readily adapted to all garments requiring a trimming of lace.

Patterns on blue muslin are procurable in nearly all localities for articles to be worked with braid in combination with lace wheels.

There are patterns of elaborate designs for table linens; pieces for all occasions and services—luncheon cloths, doilies, centre pieces, etc. There are also numerous designs for articles of wearing apparel—such as capes, collars of various shapes and dimensions, yokes, stoles, etc. There are also patterns of borders for gowns, for curtains, bureau scarfs, and some of the prettiest are those for handkerchiefs.

In fact there is scarcely an article for which pattern may not be obtained utilizing lace wheels as the principal element in the design, and in combination with braid and stitches.

Among the articles used in making Teneriffe lace may be mentioned linen thread, crochet cotton, mercerized cotton, Saxony wool, embroidery silk, etc.

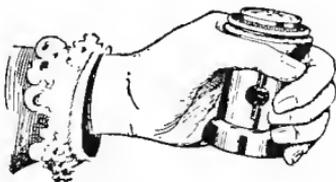
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U. S. Patents 769492, 769555, 769596, September 6th, 1904.

*Round*



*Square*

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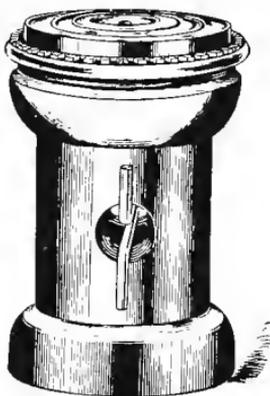
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