



# Teneriffe Lace

By CORA ANDERSON

SOME charming examples of Teneriffe lace are shown on this page and will surely delight the eye of every one interested in the making of beautiful laces. Those who have taken up this kind of work will find these designs very useful, and those who are not yet familiar with the art can easily learn the way of working from the accompanying illustrations. No more fascinating employment can be found for idle moments, and, as the materials require little space,

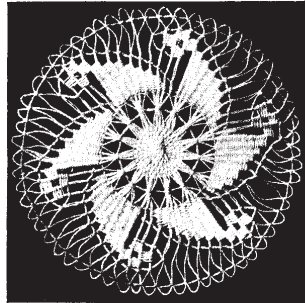


FIG. 1. DETAIL OF WHEEL IN FIG. 3

the work will often be found more convenient than a large piece of braid lace. The necessary requisites are a cushion, plenty of sharp-pointed pins, long, pointless needles of a size to suit the thread to be used, some mercerized cambric, good linen thread, and a compass. If a compass can be found in which ink can be used in one of the points, the drawing of patterns for Teneriffe wheels will be much simplified.

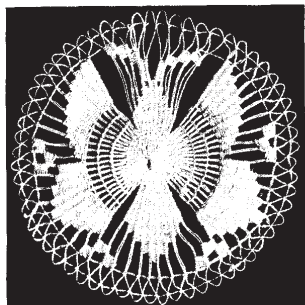


FIG. 2. DETAIL OF WHEEL IN FIG. 3

The best cushion to my notion should be made round (out of any good firm cloth) and stuffed very tight with fine sawdust. It is best to have a small cushion on which to make small wheels and a larger one for the larger wheels. The cushions will need to be restuffed occasionally, as after using awhile the filling becomes packed, making it too soft to work on. Take a piece of the cambric and pin it on over one side of the cushion; use plenty of pins, stretch the cambric as tightly as possible, and pin very even and firm. A cover could be made to slip on over the cushion, but does not give as good satisfaction as the



FIG. 3. COLLAR AND CUFF IN TENERIFFE LACE. SEE FIGS. 1 AND 2

former method, as the cambric needs to be put on very tight. Decide on the size wheel to be made, set the compass and draw a circle on the piece of cambric pinned over cushion. Divide the circle in six parts, using the compass as set for circle. Draw a straight line through centre of circle, make smaller circles inside for a guide. The number of circles depends on the design to be made. Three inside circles should be made in Fig. 1, five in Fig. 2, two in the small wheels of Figs. 5 and 6, and three in the large wheel of Fig. 6. The pins ought to be stuck in the outer circle and pushed down to within one-quarter of an inch of the heads and an even distance apart. Here is where it will be found convenient to have the outer circle divided into sixths, as if sixty pins are used, place a pin on each dividing point and nine in each space. If one wishes to divide the circle in twelve parts, it will be easier to place the pins correctly in a large circle. Have the thread at the line drawn through the centre, wind around pin on line, cross over to opposite pin, go back to the second, cross over to the second pin on the other side of cushion and continue until the pins are all wrapped. If an even number of pins are used and the thread is started right, it will always come out even. Push pins

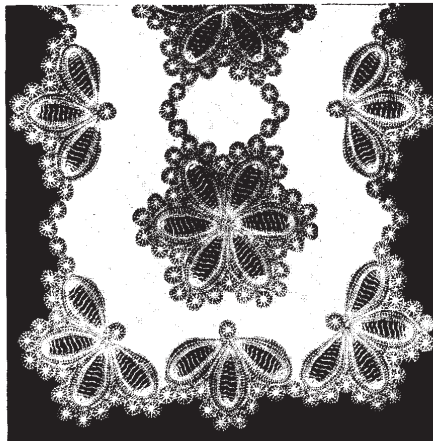


FIG. 4. SCARF IN TENERIFFE LACE. SEE FIG. 5

down close and tie the threads securely in centre, leaving a long length to use in the needle, which is now threaded. Darn around over the double threads as in drawn-work, over one and under one, going over two when around, to make the change. Three rows of darning is usually enough. This is the foundation for all Teneriffe wheels, as all, no difference what the size or design, are alike up to this point.

The windmill design shown in Fig. 1 is in full size and may be easily copied from the illustration. Four rows are darned in the centre, and in the knotted row four pairs of thread are taken in each knot. One thread from first pin, second, third, and fourth pairs and one thread from fifth pin are knotted together. Work around in this way, pass thread out to place for next row and knot each pair of threads separately. Now begin weaving one of the little sails over nine pairs of threads, weave three rounds, then weave three rounds over eight pairs, then three rounds over seven pairs and continue in this way to point of sail. Weave the little block, leaving the centre open, and lead the knotted thread from lower corner of block and knot up and around to base of sail. Start in weaving next sail same as first and continue in this way until all are done. Pass thread out to pins and work last row of knots, taking one thread from one pin and one thread from the next and knotting together. When this

row is completed, the wheel is ready to be removed from the cushion, which is done by taking out the pins, thus releasing the work.

Place pins back in same holes for another wheel. All wheels have tiny picots around the edge as a finish.

The joinings of thread in Teneriffe wheels is best done in the solid woven parts, as the ends and knots are easier concealed in this way.

An open lacy braid is used to edge collars and cuffs, and Point de Bruxelles lace stitch is used for the background.

The number of pins will depend in almost every case on the design to be worked. Some designs need to have the foundation threads divisible by four, others by six, eight, ten, or twelve, to make the design come out even.

The scarf shown in Fig. 4 is quite showy and can be easily copied from the detail, Fig. 5. The centrepiece, Fig. 7, is a very dainty and attractive piece of work. The detail at Fig. 6 shows perfectly the oval-shaped wheel in the centre of medallion and the row of small wheels surrounding it, of which the border is composed. Figures 4 and 7 are imported laces, being made by the natives of the island of Teneriffe. The designs are not particularly elaborate, but the arrangement is novel and pretty and will give many excellent ideas for developing Teneriffe work. In doing this work endeavor to keep the stitches as even as possible, for much of the beauty of the lace is lost if the work is uncertain and not in perfect shape. In working keep the thread pulled tight and do not take too long a thread, as if this is the case, it is apt to get rough and uneven. At the same time it is advisable to have as few knots as possible, and under no circumstances allow a knot to show in front of the work, always keep them at the back. A square knot is best, as it never slips.

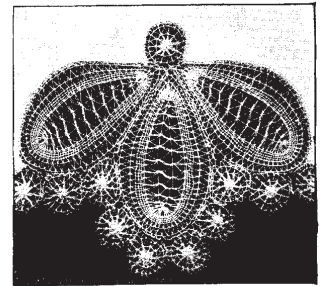


FIG. 5. DETAIL OF SCARF, FIG. 4

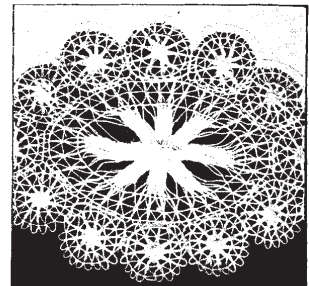


FIG. 6. DETAIL OF CENTREPIECE, FIG. 7

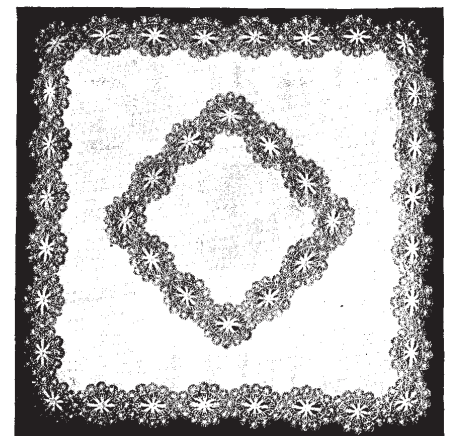


FIG. 7. CENTREPIECE IN TENERIFFE LACE. SEE FIG. 6