

## Umrandungen II - Edgings II

### Preface

Special thanks to the members of the work group of bobbin lace who have done the elaboration of the lace. Specially to Kerstin Alex who manufactured quite a lot of the laces and to Jutta Koch for the electoral reading.

These patterns have been designed – like also in the first book- for Crochetmates of Coats and Zweigart.

Some but not all of them are still available. So, on the last pages, I propose some ideas to attach the lace to a fabric of your choice.

This is the second edition with some new prickings on the last pages and the numbers 8, 15, 16.

Where to begin, differs very much from the way you want to finish your work and secure the threads. So what you see here in the colour coding is just a proposal.

We had a lot of fun creating the laces and again some are rather easy to work and suitable for beginners others are on a higher level and need more time to be finished: a true heirloom.

I wish to all of you wonderful hours at the bobbin pillow.

**No 1** 13 pairs Nel 16/2 when you use an enlargement of 200 %

15 pattern repeats build up the large circle. Ø 7.3 inch

12 pattern repeats for the small circle Ø 4.6 inch, Nel 50/2 in original size. On page 40 you'll find a pricking for the straight lace with 2 different corners. In the colour coding diagram the armour ground is proposed, but any other 4-pair ground is possible.

### No.2 Variations with bias ground

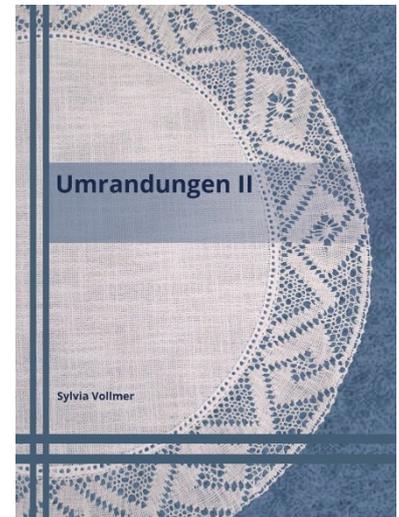
Material: 17 pairs of linen thread Nm 35/2 or Nel 50/3 (circle) and hand dyed cotton (square).

3 biases are arranged parallel and form a block. These blocks alter in direction. That bias is worked in half stitch or cloth stitch with entering pairs being crossed or straight. One corner of the rectangle needs more pairs. This gives an interesting look to a rather uniform pattern. Add and drop the pairs at the light green lines. Look pricking for the circle is on page 41.

### No.3 Triangle

Material: 15 pairs of linen thread Nel 50/2

The design is easy and fast to work with many possibilities for variations. Here you'll find the 4-paired triangle ground alternating with a diamond in cloth work and a 12 -legged spider.



## No.4 Blossom

Material: 13 pairs of linen thread Nel 50/2

A similar pattern but designed for a thinner yarn was published in the first book.

## No.5 Four-leaved-clover

Material: 17 pairs of linen thread Nel 50/2

If you use a preshaped crochatemate, it might be necessary to adjust the pricking to the fabric before starting.

To do so, you cut along the axes of symmetry in the corners "A" or "B" and rearrange the parts in the right position. Attention: Both corners differ a little bit. Start your work along the arches in cloth work, e.g. "C". The main elements of design are the large arches in cloth work and the areas in between with any 4-pair ground such as the armour ground and the triangle ground.

## No. 6 "Art Deco"

Material: 24 pairs of linen thread Nel 50/2

12 pattern repetitions are necessary to create a circle with inner  $\emptyset$  of 9.4 inches. So you need 2 copies of this side. The Ground is armour ground (green in the colour coding diagram). There is a pricking for a straight line on page 42.

## No. 7 "The round dance"

Material: 5 pairs of linen thread Nel 50/2       $\emptyset$  = 11 inches      38 pattern repetitions

You only need 5 pairs because you work in the "meandering system". So you change the working direction perpetually. Stich colour code: Light olive-green: On the forward run you twist the worker twice and put it around the pin and sew in on your way back. The curved shapes at the head side can be worked in half stich, double stich or cloth stich. On page 42 you find a pricking for a circle with 25 repetitions; there, linen thread Nel 16/2 was used.

## No. 8 "Carnation"

Material: 22 pairs of linen thread Nel 50/2

The long, curved bias in cloth work needs 1 or two additional pairs to give a dense look. They should be inserted at "+1" in the colour coding diagram.

## No. 9 "Pagodas"

Material: 16 pairs of linen thread Nel 50/2 or Nel 35/2 to be denser.

circle: 36 repetitions = 3 copies,  $\emptyset \approx 7.8$  inches, square:  $\emptyset \approx 7.8$  inches

It's an easy to work pattern with an interesting contrast of dense cloth work and the open spaces only filled with twisted pairs.

## No. 10 "Crenellation"

Material: 14 pairs of linen thread Nel 50/2

Fast to work with few dense areas. Pay attention, some parts are smaller, so changing the work direction ( $\Rightarrow$ ), at "B" you drop respectively put in 3 pairs (highlighted in greenish colour in the small diagram).

⚙: On the forward run you twist the worker twice and put it around the pin and sew in on your way back. At "A" you drop 1 pair respectively put it in again.

### **No. 11 “Almond”**

Material: 20 pairs of linen thread Nel 50/2 + 2 gimps of linen thread Nel 16/2

The lace has a slight irregularly curved foot side. The inner part is designed to use honeycomb ground. The selvedge is worked quite unusually: I continued to perform honeycomb stich (half stich + 1 additional twist). Of course, you can use only double stich or work a traditional inner selvedge with cloth work and an additional pair.

### **No. 12 “Placemats”**

Material: 24 pairs of linen thread Nel 50/2 + 4 gimps of linen thread Nel 16/2

2 of the gimps are used as the edge pair on the head side, the other 2 gimps are to be inserted at “2K”. You find the same pattern in a circular shape on page 44.

In the elaboration shown on page 29 we used only one gimp instead of a pair, but it probably will be better to use 2 gimps as a pair like suggested in the colour code diagram.

### **No. 13 “The Norwegian star”**

Material: 22 pairs of red linen thread Nel 50/2 + 4 gimps of dark green linen thread Nel 16/2 (Vävlin), 2 of them being used as the edge pair (to be hung at “1S”). The gimps themselves are 2 twisted threads of Vävlin put together to be a bit larger. Pricking on page 45; inner  $\varnothing \approx 12$  inches, outer  $\varnothing \approx 9.7$

Small colour coding: Diamond in half stich. Work the 4 sides of the diamond in order of the numbers or the shades of green, starting with the darkest.

The design is inspired by a traditional Nordic knitting- and weaving pattern, we have executed in “Christmas colours” green and red. You might have difficulties to fit exactly the crochatemate - to wet and iron it can be helpful. Perhaps you must adjust the pricking, then choose the inner corner to do so. There are some hints at the end of this text.

### **No. 14 “Filigree star”**

Material: 12 pairs of linen thread Nel 70/2 + 4 gimps of pliable metallic thread, 2 of them being used as the edge pair (to be hung at “1S”), inner  $\varnothing \approx 17.7$  inches.

On page 46 you find a pricking for 2 different circular shapes with the same pattern. The thicker metallic yarn forms a nice contrast to the delicate thread. Here we made a double thread picot at the head side.

### **No. 15 “Diamond shape”**

Material: 15 pairs, pricking designed on a slightly distorted grid.

Both prickings must be enlarged to fit to the crochatemate of  $\approx 7.25 \times 12.4$  inches.

Upper pricking: linen thread Nel 18/2 (Vävlin or 3-plyed Barkonie Nel 50/2), enlargement 238 %

Lower pricking: linen thread Nel 50/2, enlargement 148 %.

To get other sizes, you can use any amount of pattern repetitions; the corners will stay the same. At the pointed corner depending of the material, you need perhaps to change or add some pins to achieve a dense look.

### **No. 16 “Aurora”**

Material: 22 pairs of linen thread Nel 30/3

The pricking consists of 3 pattern repetitions ( or 6, pricking on page 47). Choose your favourite ground, here you see the “amour ground”. Small colour coding in the left bottom of page 39. The original Piking I

designed fits a crochatemate with  $\approx 4.6$  inches. If you decide – as I did - to skip the inner selvedge, you need an enlargement if 108% to get this size.

### Supplement

Newly designed prickings of the patterns of this book. You find some corners or circular shapes to existing patterns. Most of them have yet not been elaborated; so no photograph exists.

**No 1:** Straight lace with 2 versions of a corner.

**No 2b:** 25 pattern repetitions to a complete circle. Work everything in half stich besides the edge pair (double stich). You are free to work an inner selvedge in cloth work with one or two additional pairs.

**No 6b:** Material: linen thread Nel 50/2 in the original size.

**No 7b:** Inner diameter  $\approx 7.8$  inches, linen thread Nel 40/3, 25 pattern repetitions.

**No 12c:** Material: linen thread Nel 60/2. Circular shape with 8 pattern repetitions.

**No 13:** Pricking of the “Norwegian star” page 33.

**No 14 b and c:** 12 respectively 25 pattern repetitions. Material: linen thread Nel 50/2 up to Nel 70/2 to get a more delicate result.

**No 16 b:** This edging needs 6 pattern repetitions; linen thread Nel 50/2 in the original size. To use a crochatemate of 7.8 inches in diameter you have to enlarge it with 124% and best use linen thread Nel 66/3.

### Changing the size of a pricking ( page 42)

You can easily get the multiplying factor (MF) by

$$\text{MF} = \text{wanted size} / \text{actual size} * 100 \%$$

Bsp.1: You need a gmarid of 6 mm, but the pattern has only one of 5 mm.

$$\text{MF} = 6/5 * 100 \% = 120 \%$$

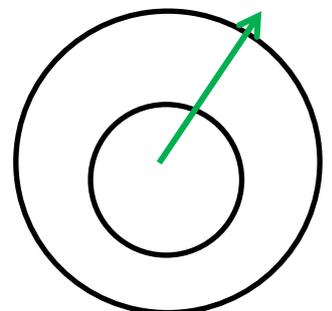
Bsp.2: Calculation of the diameter or the length of an arrow:

Actual: 15 inches; wanted : 12 inches (downsize)

$$\text{MF} = 12/15 * 100\% = 80\%$$

When measuring the grid, please do it in diameter direction (green arrow)

In rounded edgings the horizontal grid changes, the vertical not.



**Technical advises page 48 ff.**

### **To think about before you start**

The foot side is preferably worked in a different manner depending of the fabric.

If you want to sew the lace on your own fabric, a dense, cloth work selvedge is a good idea.

If you use crochatemates, the foot side should be more elastic, so you should prefer only one pair with double stich and pin after 4.

### **You use a crochatemate with eyelets at the head side.**

The prickings are designed to fit to these doilies. The problem is that the cloth often turns out to be warped in some way and you have to adjust the pricking to the crochatemate. Also, you have to get the exact size. Here are some hints that might be helpful:

- Copy the complete pricking and glue the parts together before starting.
- The pricking should be a little larger than the crochatemate, because the lace will shrink once taken off the pins. (Abb.1 = fig. 1)
- No shrinking, if you starch the lace still on the pillow
- You can copy the pricking with 99% or 101% to alter the size.
- To large is better than to small, you can slightly gather (crinkle) le lace when sewing on the fabric.

The pricking is symmetrical not always the crochatemate.

- You can try to iron the wet crochatemate.
- Put the pricking on the pillow, some transparent plastic material on it and pin the damp crochatemate on the pricking by putting it into the right form. Leave it to dry.
- Cut the corners or points of the stars diagonally to rearrange the pricking

### **Attaching the lace**

1. You may sew the lace to the crochatemate with simple over-cast stiches. So it is easy to take the lace off and wash the crochatemate separately.

Buttonhole stiches are very beautiful to attach the lace permanently. (Abb. = fig. 3d).

2. Attaching the lace by crocheting is a good idea if the lace is a little bit too large. (Abb. = fig. 3e)  
The selvedge can be covered with the thread.

### **Sew on the lace to any fabric**

You will not have all those difficulties adjusting the lace to the existing crochatemate, if you are prepared to use any other fabric and sew in the lace. The problem there is how to serge the fabric.

3. Work at the foot side of the original pricking an additional, separate ribbon about ¼ inch large. (Abb. = fig 3a). This forms a perfect fitting facing ribbon that will cover the border of the fabric.

3.1 According to the pricking, draw a pattern for the fabric.

3.2 Cut the fabric + ¼ inch allowance.

3.3 Purl the fabric with zig-zag stiches or use "Fray-Check".

3.4 Work the additional ribbon and put the fabric between the two layers of bobbin lace (blue)and the

ribbon (orange Abb. = fig 3b).

3.5 Sew through all layers at the position of the arrows (Abb. = fig 3b).

In fig 3c you clearly see the lace, the fabric and the additional ribbon.

4. You are free to sew in the lace with dense buttonhole stitches

5. Or just attach it by zig-zag stitches, which is quite fast and easy but less beautiful.

6. A very neat solution is the Idea of Gabi: She cuts the fabric twice with small allowance. Then she puts right side to right side and sews the two plays to another sparing some space to turn the fabrics. Then she irons and stitches the two fabrics at the border. The lace is attached manually with small over-cast stitches.

7. Interesting is the old art of inserting by hand (“Incrusting”). Your fabric should not be woven to tightly. Iron the cloth in fabric grain direction and cut it with some liberate seam allowance. Attach the lace with basting stich

One of many possibilities of hand-sewing is shown in fig. 4:

Use 2 horizontal, 1 diagonal and 2 vertical stitches. Pulling lightly the thread in the horizontal stitches, you create a little eyelet. Repeat stiches 2 to 6. You can skip the vertical stitches but later on have to neaten the fabric in some way.

I recommend exercises before you start to obtain some regularity. Marking the points of insertion (3 - 6 mm space depending of the thickness of fabric and thread) with a ruler and soluble ink might be helpful.

## Colour coding

Colour coding		explanation
		Cloth stich (purple)
		Double torchon ground, double stich, cloth stich and a twist (red)
		Torchon ground (half stich, green)
		Dieppe ground, similar to torchon ground with one additional twist (orange)
		Torchon ground with an extra twist(brown). Similar to Dieppe ground with one additional twist round the needle.

		Equal to a cloth stich with a pin in between (cross – twist- pin- cross). No additional twists before and after but existing twists must be conserved (pink*).
		<b>Speciality</b> * like changing the worker, sewing, 3-Pair-crossing .... (light-olive*)
1S	1K	Starting with (1S = Pair with structuring thread; 1K = 1 bobbin with a Gimp)
		Pair with special thread (highlighted grey*)
		<b>Optional points you can use for a variation of realisation</b> (grey*)
		<b>Points that are used several times (e.g. Paddepootje)</b>
		<b>Additional point needed</b>
		<b>Pair with 1 twist</b> (red)
		<b>Pair with 3 or more twists</b> *) ( e.g. legs of spiders (turquoise)
		<b>Pair with 2 twists</b> *) ( orange)
		2 or more pairs e.g. plait or tally ( blue )
		Gimp-single tread (yellow)
		Cross only, no <b>additional</b> twists before and after but <b>existing</b> twists coming from or leading to other stiches must be conserved (pink*)
		point ground (turquoise*)

In my diagrams I use the international colour-coding. Additionally there are some more colours to show specialities. These colours are indicated with a star \*).