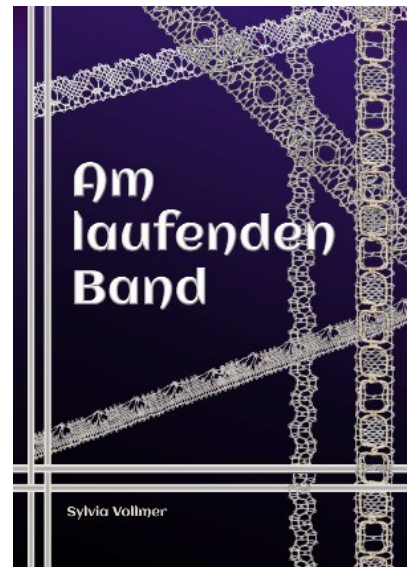


Foreword

Back to the roots!

The oldest evidence of bobbin lace making are laces for dresses. In the many decades that have passed however, the art of lace-making now includes a lot more decorative areas. Actually, the existing range of lace-making should be sufficient, and who still needs handkerchiefs today?

Well, a few years ago my first grandchild was born and I wanted to sew a small white bib with a narrow bobbin lace edge. It was not so easy to find a pattern and so I came up with the idea for this book: a collection of narrow lace for every purpose.



Here you will find them, proven and tested, modified and also some new ideas.

In order to make the designs comparable, the same material was used. Prickings and illustrations are nearly always shown in their original size. The aim was always to use as few pairs as possible. In the technical section you will also find suggestions on how to make the inner edge a little wider. In general, my aim is to encourage you to experiment and try things out. Therefore, please regard the technical drawings as suggestions only. If you prefer to do one twist more or less, you should go for it! Try other yarns and other sizes. If lace has to be washed later, it is advisable to reduce the size of the pattern slightly or to choose thicker yarn.

This book is intended to offer the skilled lace maker new patterns but perhaps some beginners will also enjoy some simple exercises. But be careful, not all of the patterns are really trivial!

Some of the illustrations have been digitally edited, for example to give a better overall impression of a short test piece.

My thanks go to the many hard-working hands who helped me with the production of the samples, the names can be found on the photographs. My special thanks go to Mrs. Donsbach, Mrs. Koch and Mrs. Midgett who did the proofreading. The lace makers have not only contributed their skills and labor but also added many creative ideas during the execution! I would have liked to show even more variations of the patterns, but space is limited and some pages are already full to bursting. I plan to add more pictures and ideas on my homepage. Why don't you take a look from time to time? In any case, I look forward to receiving your comments and perhaps a picture of your lace.

No. 1

Material: 6 pairs of linen Nel 50 /2 (Fresia)

1a: See tip 48.2 / 1a-1c: Variations of cloth stitch and half stitch

No. 2:

Small variation for 5 pairs. Every third prong is shorter, the upper passives are interwoven in cloth stitch.

No. 3

Material 7-8 pairs of linen Nel 50 /2 (Fresia)

Version 3a in half stitch / Version 3b in "pearl ground" / Version 3c and 3d with changing stitches

No. 4 / No. 5

Material: 5 or 6 pairs of linen Nel 5072 (Fresia)

Two small laces in the Schneeberg style. Typical are the strongly twisted weavers and the braid on the head side. No. 5 Pricking on page 7

Small drawing No 4: Change of weavers on the selvedge pin after four

No.6

Material: 7 pairs of linen Nel 50/2 (Fresia)

No.7

Material: Linen Nel 50/2 (Fresia) from 4 pairs

No. 8

Material: 4 pairs of linen Nel 50/2 (Fresia)

Suggestion: The ribbon can be designed very variably, e.g. with a further pair and in half stitch.

No. 9

Material: 8 pairs of linen Nel 50/2 (Fresia)

Variations: This small lace can also be made with only 6 pairs and a one-sided braided edge. The ribbon can be designed very variably, e.g. completely in half stitch

No. 10

Material: 7-8 pairs of linen Nel 50/2 (Barkonie)

On both edges a selvedge pin after four is possible so a small frame is formed and the lace becomes slightly wider. However, you will also need an additional pair in each case.

No. 11

Material: 10 pairs of linen Nel 50/2 (Barkonie)

Instead of the Torchon ground, you can also use the twisted Torchon Ground or you can use different fillings, e.g. spiders or diamonds in cloth stitch or half stitch with selvedge pin after four (like No. 12b), an additional pair could be carried on each side in cloth stitch.

Fig. center: Material: Gütermann, machine quilting thread Cotton multicolor

No. 12

Material: From 6 pairs of Linen Nel 50/2 (Barkonie), The lace can be made in a variety of ways, e.g. only in double stitch or with an additional edge pair and selvedge pin after four, as shown in the broad piece on the right.

No. 13

Material: 10 pairs of linen Nel 50/2 (Barkonie)

12 pairs with an additional pair on the right and left edge.

Let your imagination run wild! You can choose between half stitches, double stitches and cloth stitches. An additional edge pair in double stitch with selvedge pin after four widens the lace even further.

No. 14 Material:

6 pairs of linen Nel 50/2 (Fresia)

Variations: At the edge, a thicker pair can be used in cloth stitch or you can add an

additional pair there, see no. 15

Of course, the lower "mound" can be executed in cloth stitch (as in suggestion 14b) or the pointed one in half stitch (as in 14c). / 14 a Colour code matching the photo. /

14b-c **additional versions**

No. 15 Material:

7 pairs of linen Nel 50/2 (Fresia)

Compared to motif no. 14, the arcs are slightly different in the finish and require an additional pair. You can make any 4-pair connection instead of the asterisk (red circle in the colour code). There are various spiders; you can also add the edge pair and make a 5-pair connection. See also page 49 for more ideas.

No. 16 /No. 17

Material: From 5 pairs of linen Nel 50/2 (Barkonie)

Both pricking only differ in the shape of the arc and can be executed the same way.

18 / No. 19

Material: From 6 pairs of linen Nel 50/2 (Barkonie)

Variants: The scallop itself can also be made in half stitch. The original pin holes of the grid were retained so that, for example, a virgin ground can be made there. In the photograph, some spiders were also executed in cloth stitch.

No. 20 / No. 21

Material: From 5 pairs of linen Nel 50/2 (Fresia)

The opposite scallops are worked here exclusively in a double stitch. The longer threads can be twisted twice.

Variation: The double stitch can be replaced by a half stitch. A "toad leg" (French fan) instead of the shell is also conceivable.

No. 22

Material: 14 pairs of linen Nel 50/2 (Fresia)

You will find further ideas for the filling on page 49. There is also a large star for Christmas using this design on page 46.

Here, lace no. 20 is mirrored with a spider in between.

No. 23

Material: 7 pairs of linen Nel 50/2 (Barkonie)

The two designs on the right and left differ only in the shape of the scallop: classically convex or - as in "San Franzisko" - concave.

No. 24

Material: 7 pairs of linen Nel 50/2 (Barkonie)

Mrs Midgett has formed two small frames from the lace. Each one with a different corner. Large frame: All connections were made in half stitch.

Small frame: The scallop was made with double stitch. If necessary, place a supporting pin at the tips of the scallops

No. 24b: Colour code for an interpretation with linen stitch and inverted corner

No. 24a Large frame - completely in half stitch

No. 25

Material: 6 pairs of linen Nel 50/2 (Fresia)

Small shell / 25b asterisk / 25c: pricking enlarged to about 115%

No. 26

Material: 8 pairs of linen Nel 50/2 (Fresia)

The 4 original pin holes around the spider have been preserved so that, for example, virgin ground can be used as in the small sample.

No. 26c: In the foot the pair in double stitch can easily be replaced by 2 pairs in cloth stitch and a selvedge pin after four. In addition, another pair at the head side was added (= 11 pairs totally). Enlarge the pricking to approx. 130%

No. 27

Material: 5 -8 pairs of linen Nel 50/2 (Fresia)

This lace with the "Toad leg" (see page 49) is available with 5 pairs and when mirrored lengthwise with 8 pairs. The "toad leg" can be made in cloth stitch or double stitch as desired, the ground in between as Torchon ground or double Torchon ground

No. 28 Material: 5 pairs of lines Nel 50/2 (Fresia)

Due to the different heights of the "toad leg", the course of the weavers are somewhat more complicated than it appears at first glance. The weavers of the large "toad leg" start at the upper edge, those of the small one are first placed around the centre pin (green arrows in the drawing 28c).

Sew in the corner (olive in the colour code);

Pull the double stitch very tight. Enlarge the pricking by 5-10% if necessary.

Suggestion 28b: Variant in which the double stitch is partially replaced by half stitch (without execution.) / 28c: Detailed drawing



No. 29 / No. 30

Material: 4 pairs or 6 for the large "Eternelle" No. 30, linen Nel 50/2 (Barkonie)

Variations on No. 30: Any other spider or asterisk in the centre is possible (see page 49). For both patterns, you could also use 2 pairs in cloth stitch on each edge (see 29b)

No. 31

Material: 8 pairs of linen Nel 50/2 (Fresia)

Variation: Both triangles can also be filled with cloth stitch (31b) or with the "bead ground" like suggestion 31c (without execution).

No. 32

Material: 8 pairs of linen Nel 50/2 (Fresia)

The two prickings No 32 and No 33 differ slightly in the distance between the hearts.

No. 33

Material: 8 pairs of linen Nel 50/2 (Fresia)

Doily: 7 pairs of Nel 50/2 (Barkonie) and 2 pairs of Gold (Madeira No 6), If there is an edge pair in different colour, make a turning stitch at the junction of the hearts.

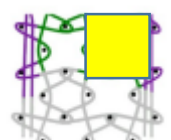
The small circle No. 33b has another row of pin holes on the inside, so that another pair is needed when you choose to use it.

No. 34 / No. 35

Material: From 6 pairs of linen Nel 50/2 (Fresia)

At the edge, either one pair can work double stitch or 2 pairs connect with cloth stitch

Variations: Basically, instead of the virgin ground, any 4-pair connection is possible. See page 49



Tip for No. 35: Complete a block of 4 pins (yellow in the drawing at the right) before you start the next block

No. 36 / No. 37

Material: From 7 pairs of linen Nel 50/2 (Fresia).

For the wider pattern (No 36) you need 10 pairs.

You will also find small Easter eggs and a cross in the same "pagoda pattern" on pages 44 and 45. The small example (36b) was worked in half stitch,

No. 38

Material: 6 pairs of linen Nel 50/2 (Fresia), 4 gimps of Coton Perlé embroidery thread

Where 2 gimps lie parallel, treat them like a single cloth stitch.

No. 39

Material: 4 pairs of linen Nel 50/2 (Fresia), 4 gimps (Coton Perlé embroidery thread)



No. 40

Material: 7 pairs of linen Nel 50/2 (Fresia), 3 gimps (Silk Schappe, two-fold)

No. 41

Material: 4 pairs of linen Nel 50/2 (Fresia), 2 pairs with Schappe silk at the head side (insert at 1S), 1 pair of Schappe silk, two fold for the diagonal (insert at 1S in the middle)

The course of the 3 pairs with silk is highlighted in light grey in the colour code.

A technically simple lace, perfect for practising "spiders"! See also page 49

No. 42

Material: 7 pairs of linen Nel 50/2 (Fresia)

Variations: In the small work No. 42b, the pinholes on the upper edge were moved slightly upwards to the bluish line, every 2nd area was filled in half stitch and some spiders were executed in double stitch.

No. 43

Material: 6 pairs of linen Nel 50/2 (Fresia)

No. 44

Material: 7 pairs of lines Nel 50/2 (Fresia)

In the grid, the pairs on each section are twisted twice (orange in the colour code) and placed around the edge held by support pins. Sew once in the diagonal of the corner (light olive). This filigree lace should be starched and/or framed.

No. 45 / No. 46

Material both: 7 pairs of linen Nel 50/2 (Fresia).

There are slight differences between the two versions. In No 46, 2 pairs are crossed before and after the block with cloth stitch (pink in the colour code). See note on page 48.

For the single-sided version No 45, the suggestion is to use the pin hole there and make cloth stitch -pin - cloth stitch to emphasise the asymmetry. The choice is yours!

No. 47

Material: 8 pairs of linen Nel 50/2 (Fresia) and 2 gimps of white Schappe silk, two fold.

A pattern with a 60° grid.

Both samples were created on the same pricking, but look like positive and negative.

In the version No 47 you can also work double twisted Torchon ground (brown in the colour code) instead of the double Torchon ground (red).

No. 48 Material: Linen Nel 50/2 (Fresia), gimp Schappe silk

48a : 7 pairs and 2 gimps (4-fold)

48b: 6 pairs and 1 gimp (two fold)

48c: 8 pairs and 2 gimps (two fold)

Here the pricking is enlarged 10 approx. 110% and the lower row of pin holes was also used.

No. 49

Material: 7 pairs of linen Nel 50/2 (Fresia), 4 gimps (Schappe silk, two fold)

At the inner edge, 2 gimps are treated like a single cloth stitch. You can of course also use 2 pairs of the basic yarn in cloth stitch.

No. 50

Material: 6 pairs of linen Nel 50/2, 2 thicker gimps Coton Perlé embroidery thread

Cloth stitch can also be used instead of half stitch.

Page 44: Easter eggs

Material: 7-10 pairs of linen Nel 50/2 (Barkonie), starch

The patterns are identical to "Kyoto" or "Saigon"

Instead of the edge pair in double stitch, 2 pairs can be made in cloth stitch.

Page 45 Cross , size reduced

Material: 7 pairs of linen Nel 50/2 (Barkonie) / 1 gimp gold metallic stitch.

The pagoda pattern is identical to "Saigon"

At the edge 2 pairs can be used in cloth stitch instead of one single pair in double stitch

Sew at √ = olive in the colour code.

Page 46 Star "Vienna"

Material: 7 pairs of metallic lamé, starch

If you use this material, enlarge the pricking to approx. 130 %.

The pattern is identical to "Vienna". The inner part can be omitted or worked in the same slide; you will then need 4 more pairs.

Alternative: Instead of half lace, work the prongs completely in full lace.

Page 47 "Vienna" brooch

Material: 6 pairs of machine embroidery thread in 2 different colours (Anchor 50) and 1 thicker thread, starch

The thicker thread (yellow in the colour code) is only inserted into the loop at the inner edge, similar to the "toad leg". It is used to simply gather the lace after completion. When sewing onto a pin, a bead can also be attached.

The two orange pairs of the brooch are highlighted in grey in the colour code.

Page 48 Technical informations

48.1 Changes: In order to work with as few pairs as possible, I often used only 1 pair with double stitch at the inner edge. If you want a wider ribbon, you can replace this by 2 or 3 pairs in cloth stitch (+ 1 pair). Do you want a selvedge pin after four? No problem, this works on both the inner and outer edge. You will need an additional pair in each case, the lace will be slightly wider.

New rows of pins can also be added to the inner edge and a simple pattern can be created there, e.g. torchon ground (green in colour code).

48.2 Additional crossing: If two pairs arrive from different directions, that should then run parallel in cloth stitch, there is often a gap showing between them in the first rows. This gap is reduced, if you simply cross the two pairs before the weavers pass. This also ensures that the 4 threads of the passive pairs are evenly distributed. This applies to the mirror image **at** the end of a surface in cloth stitch, too. Examples are the asterisks on page 49 or cloth stitch block of the lace No. 1a on page 6.

48.4 The beginning: Besides those shown, there are often other ways to start wisely. Where you start also depends on how you plan your finish and whether you want to close the lace to a frame. I generally choose a position where the pattern changes or along a block in cloth stitch, e.g. to pull the ends in using magic thread.

48.5 In the "toad leg" (or French fan), the weavers are looped several times around the identical central pin. The inner pair is not worked in a common stitch, but its two threads are laid parallel into a loop formed by the weavers.. The loops then lie close together and tend to stack up and become larger. Make sure that the last loops do not use more thread than the others, otherwise the "toad leg", will be a little crooked! Therefore, as soon as the "toad leg" is finished, pull the centre pin and adjust the inserted pair by pulling carefully. Keep the weavers taut while doing this! The loops no longer sit on top of each other, but close together.

The "toad leg" is both worked in double stitch or in cloth stitch.

49.1 Ideas for 4-pair connections

Ideas for filling a diamond of 6 pairs see page 12

49.2 Interpretation of the colour code in this book:

The lines represent the course of the pairs. Crossing two lines means interlacing two pairs. Necessary twists of a pair are represented by colours, not by horizontal lines!

1 × twist: red or green (as with half stitch or whole stitch)

2 × twist: brown or orange (as with the Twisted Torchon Ground (CTpCT) or Dieppe ground (CTpCTT))

Cloth stitch: violet, no twist

Braid or plait: blue

Single thread: yellow (e.g. gimp)

In addition to these internationally valid colours, I also use the following colours for special interlacings

Pink: the two inner threads of the two pairs are crossed. There is only an additional twist if the neighbouring connections require it.

Turquoise: point ground (net ground) or triple twist of the pair (e.g. for spider legs)

Light olive: Special feature, e.g. 3 or 4-pair connection, sew, turning stitch, etc.

The following applies: if a line changes colour, as many twists as the colour with the most twists are required. The twists do not add up!

E.G. : Change from cloth stitch to double stitch: The line is partly purple, partly red => 1 turn. Change from cloth stitch to Dieppe ground (violet-orange) => 2 twists.

Double stitch to Honeycomb ground (red-brown) => 2 twists.

Crossing followed by a cloth stitch (pink to violet) => no twist








































Crossing followed by a half stitch (pink to green) => 1 twist, as the half stitch requires this.

Two twists on the outer edge of a cloth stitch are executed naturally, even if they are not coloured separately. Cloth stitch blocks are connected to the neighbouring block by a twist (line turns red for a short time, orange with 2 twists).

Inner joins: A pair appears to be missing on the way out. Place the weavers around the pin, twist 2-3 times, insert the pin. On the way back, sew into the loop (light olive in the colour code).

Information on the technical drawing

Here I use the internationally valid colours. In addition, other, non-official colours are introduced to show special features. These are marked with *)

Colour code	Thread	Explication
		One single twist (red or green like Torchon ground)
		Two twists (like Dieppe ground, orange - Twisted Torchon Ground (CTTpCTT), brown)
		3 or more twists (point ground or spider legs, turquoise*)
		2 pairs, (braid or tally, blue)
		One single thread, gimp (yellow)
		Those pairs are not twisted that are completely purple or pink *).
		Cloth stitch (purple)
		Half stitch (green)
		Double stitch (red)
		point ground (turquoise *)
	multiple	Special features such as turning stitch, sewing or 3-pair crossing
		The two inner threads of the two pairs are crossed. An additional twist is only performed if adjacent stitches require it (pink*).
		Brussels stitch ground, double torchon ground (red)
		Torchon ground half stitch (green)
		Dieppe ground : 2 twists between the pins, only one twist around the pins (orange).
		Twisted Torchon Ground (brown)
		Cloth stitch with pin inside (pink-red*)
		Honeycomb stitch (brown)
		Unused dots of the grid or additional or supportive pins (grey*)
		pin used several times (toad leg, French fan) or important pin
1S 1K		Add a structuring pair (= yarn made of different material, or color or thicker yarn) Add a gimp (single thread)
		Picot, nook pin