

Sylvia Vollmer Sterntaler II

Preface

You are holding the second volume of Sterntaler in your hands. This time, however, we are not working in torchon but on a grid for tulle lace.

But there are other differences to the first volume besides the grid. The different grid also means different strokes - mainly tulle strokes and twisted hole strokes. Whereas here it is a real gimp that goes intricate ways between the pins, in volume 1 there were mainly structure pairs, pairs with thicker material that were properly bobbin lace and structured the star by their course. Last but not least, there are quite different shapes and a wide range of needed bobbins; in the first volume I limited myself to only one basic shape with 13 pairs. Some of the patterns are quite large and thus form a link to my book with dream catchers: "Klöppeln im Ring".

To achieve star-shaped grids, you can use various techniques. Here you will find designs on a distorted grid, whose edge shape is gently curved, as well as those that are more distorted to emphasise the star shape even more. Another principle is the central axis, the pairs are successively taken up to the widest point, then put down again. This principle makes it possible to get by without distorting the grid. Only in the very pointed designs there was some trickery in the centre. There are several copies of many shapes so that you can also produce small series.

Then there are the large "folding stars", which achieve a large area with surprisingly few pairs and are 3-dimensional.

And finally, my secret darlings, the "minis" or "rag collectors". Here you can use your yarn scraps, try out a new combination of materials or just make a quick little piece of bobbin lace.

This book is intended to offer new patterns to the experienced lace maker; it is not intended to teach tulle lace! The technical drawings are only a suggestion of how an elaboration can be imagined. As always, there are ideas for variations, but these have not yet been realized.

My thanks go to Mrs. Elflein-Gerstner and especially to the ladies of the Langenlonsheim bobbin lace group, both the "old hands" and the "newcomers". They have all worked diligently again and ensured that this book has the necessary illustrative material. They went through their yarn supplies and unearthed some treasures. Almost every star was executed differently. Find to yourself the yarn that suits you and the desired size of the grid!

I would also like to thank Ms Donsbach and Ms Koch for their critical review of the manuscript.

I look forward to your feedback and also to photos of your finished gems. Have fun with the elaboration!

Sincerely

Sylvia Vollmer

Windesheim, in the winter 2021/22

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Series A: gentle arches

The grid is somewhat distorted towards the edges of the rays.

No. A1

Small drawing: Alternative beginning

Material white star: 15 pairs of linen Nel 50/2 (Barkonie); 4 gimps, 2 of them at the edge in cloth stitch grid height: approx. 4 mm.

Blue star: 15 pairs sewing thread (Mettler-Amann Silk-finish Cotton), grid height: approx. 4 mm, 4 gimps, 2 of which at the edge in cloth stitch Madeira Glamour No. 12, 2-ply on the outside.

Variations: In the centre, the honeycomb stitch can be replaced by a cloth stitch, the bias can be worked in half stitch or tulle ground; tulle ground is possible at the edge.

No. A2

Material: 15 pairs of linen Nel 40/2 (Bockens, 2-3 gimps, inside: "Blinky Ribbon" (Bart & Francis), outside: Madeira Glamour No.8. Grid height: approx. 4 mm

Notes: Ms Donsbach worked picots at the edge and used picot pins both here and in the honeycomb stitch. The two gimps at the edge were worked in linen stitch. With the relatively thick normal yarn, only a single twist was made at the edge towards the two gimps. Tulle ground can be worked along the diagonals, so please also note the remark from page 39!

Variations: In the centre the large window can be replaced by honeycomb stitch (see small drawing), a linen diamond or even a spider.

No. A3

Material: 15 pairs of silk (Gütermann S303), grid height approx. 4 mm

4 gimps, 2 of them at the edge in the linen stitch Schappeseide single-wound

Variations: The bias can be worked e.g. in cloth stitch or completely in the tulle ground; for this you can work the tulle ground as an chevron with cloth stitch. The "Copenhagen Hole" can also be replaced by a spider, tulle ground or a diamond with cloth stitch (small drawing). The two gimps at the edge are also to be worked in cloth stitch.

Pricking on page 44

No. A4

Material: 15 pairs of linen Nel 50/2 (Barkonie)

3 gimps, 2 of them at the edge in cloth stitch (schappe silk in brown with copper-coloured metallic accompanying thread.) Grid height 4 mm

Variations: Tulle ground outside the honeycomb stitch. The small diamonds central with cloth stitch can be worked in half stitch, as a spider or also with honeycomb stitch.

No. A5

Material: 11 pairs cotton 34/2 (Venne)

4 gimps, 2 of them at the edge in cloth stitch Schappeseide 1 ply with accompanying thread Madeira No. 40 colour 37 (blue-turquoise) Grid height 5 mm

Variations: Tulle ground can be replaced by Twisted Torchon Ground, honeycomb stitch by small diamonds in cloth stitch .

No. A6

Material right star: 11 pairs cotton 20/3 (Frank's); grid height 5 mm

5 gimps, 2 of them at the edge in cloth stitch Madeira Metallic No.10

Variation: Work the inner part in half stitch!

For the red star on the left, the two outer pairs and gimps were omitted and the grey pin holes were also used on the new edge (see small technical drawing). **Material:** 9 pairs of linen Nm 50/4 (Barkonie); 2 gimps: same yarn, 4-ply. Grid height approx. 7 mm, enlarge the pricking to approx.140 %.

No. A7

Material: 11 pairs of metallic (Madeira No.15) 3 gimps, 2 of them at the edge in cloth stitch (schappe silk, 2-ply), grid height 5 mm

Variations: Any spider or 4-pair star are possible, but also virgin ground or cloth stitch. Pricking on page 48

No. A8

Materia: 15 pairs of linen Nel 50/2 (Barkonie) 3 gimps Anchor Arista, grid height 4 mm.

Variations: Any spider or 4-pair star (see page 36) are possible at the edge, but also virgin ground etc. Otherwise an eye or tulle ground can also be executed, in the pricking at the edge the pin holes are still visible. The inner area can be filled by half stitch. Pricking on page 44

No. A9

Material: 10 pairs of linen Nel 50/2 (Barkonie) at a grid height of approx. 5 mm

3 gimps, 2 of which as cloth stitch at the edge made of schappe silk with Madeira accompanying thread.

Variations: Why not work the bias or the spider in cloth stitch?

Original size of the pricking for the red star

Material: 10 pairs of linen Nel 50/2 (Barkonie) with a grid height of approx. 4 mm (approx. 80 % zoom) 3 gimps of schappe silk and accompanying thread Madeira Metallic.

Series B: Pronounced arches. The grid is strongly distorted towards the edge of the rays.

No. B1

Variation: Half of the ground can be replaced by cloth stitch, as in the greenish star. There, too, only part of the honeycomb stitch was executed. The inner gimp runs slightly differently.

Material Top: 15 pairs of Mettler-Amann Silk-finish Cotton, 4 gimps: Madeira Glamour no. 12, 2-ply on the outside. Grid height 3.8 mm, original size
Below: 15 pairs linen Nel 50/2 (Barkonie) 4 gimps Schappe silk, grid 5 mm enlargement to approx. 130 %. Pricking on page 45

No. B2

Material: 15 pairs of linen Nel 50/2 (Barkonie), 4 gimps (Jewelry line 0,5mm)
Mrs. Alex experimented with a selection of different spiders. The procedure for the "Sun Star" can be found in the technical drawing below and also on my homepage under "Anleitungen" (=Instructions).

Mrs. Alex has worked the spiders as large as possible - with 8 pairs. This means that the threads are stretched directly across the diagonal and should be supported by an temporary pin (red in the small technical drawing).

Pricking on page 45, grid height 4 mm

Bottom left: Technical drawing for the Sun Star for 6 pairs, bottom right for 8 pairs.

Pink: When two pairs meet in a pink connection, the pairs are only crossed, no additional twist.

Material violet star: 15 pairs basic yarn Alterfil S25 colour 33533, optional: of which 2 weavers Madeira Metallic violet No.10; 3 gimps of golden Lamé by Woll-Rödel.
grid approx. 5 mm, original size

The weavers of this distinct star consist of metallic material. It must occasionally be kept on its path by turning stitches; furthermore each gimp was inserted twice.

A sumptuous star that lives entirely from contrasts! In the picture, the tulle lace of the technical drawing has been replaced by Twisted Torchon Ground. Furthermore, 6 gimps were used and 2 of each were worked with cloth stitch, also inside the motif. Towards the centre of the star, the gimps run separately (see small photo).

Variations: Instead of the "Copenhagen hole" you can work a diamond with half stitch, a spider or filigree tulle ground (see turquoise star) the necessary pin holes are still visible. Replace the cloth stitch with half stitch!

No. B3

Material for the lower star: Basic yarn: Cotton 30/4 (Barkonie) Gimp: Madeira Glamour No. 8 Reduce to approx. 72%, grid height approx. 4 mm.

Reduce pricking to approx. 80%

Variation: The hole was replaced by tulle ground, Another gimp leads from the centre to the outside and backwards.

Arrow in the drawing: At the beginning put the thread around the pin, at the end crochet in with the weavers of the cloth stitch area. Please also note the hint on page 39 regarding the diagonals of the tulle ground.

No. B4

Material: 15 pairs cotton no. 30 (Barkonie), 3 gimps (OnLine in gold), 2 of them at the edge as linen stitch; grid approx. 4 mm

Tulle stitch was replaced by the Twisted Torchon stitch in this design.

The second pricking has mirrored elements, but is otherwise identical. The effect, however, is completely different!

Variations: Replace the cloth stitch with half stitch or a variation of the pearl ground (small drawing).

No. B5

Material: 15 pairs of linen Nel 50/2 (Barkonie) 3 gimps Madeira Glamour No. 8, 2 of which are 2-ply (wound 2-fold) at the edge as linen stitch. The gimp inside is 3-ply, grid height 4 mm

Variations: Work the "Copenhagen hole" or tulle ground instead of the linen-stitch or -like Mrs Alex - replace tulle stitch with twisted hole stitch in some places. Pricking on page 46

Grey arrow: The pair catches the gimp, is turned 3 x, placed around the temporary pin and then catches the gimp again.

No. B6

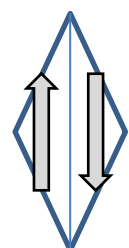
Material: 15 pairs cotton no. 30 (Barkonie) 3 gimps artificial silk (Marlitt), 2 of them at the edge in cloth stitch. Pricking on page 46, grid approx. 4 mm.

See also page 39 for pin points along the diagonals.

Series M: centre seam

Here the grid is not distorted. The working direction (arrow) changes along the diagonal as well as the seam.

No. M1



Material: 12 pairs of cotton sewing thread (Amann-Mettler)
4 gimps, 2 of them in the border as linen stitch (embroidery twist, divided), grid 4 mm.
Pricking on page 47

A tricky pattern with an extra pair makes it possible to make a 5-pair "sun-star". For the smaller 3-pair star please use the drawing at the lower right. The one on the left explains the meeting of a pair with the braid, these places are shown in light olive in the technical drawing; blue stands for a braider and marks the passing through of the additional pair.

Variation: The pricking can also be braided without the additional pair. Then perhaps choose a cloth stitch or a spider instead of the 5-pair star?

You can find further hints for the stars on my homepage under "Instructions"
The English translation of that PDF is at the end of this document.

No. M2

Material: 12 pairs polyester (Alterfil S35)
4 gimps, 2 of them in the edge as cloth stitch, Lamé (Woll-Rödel 1- ply); grid 4 mm.
Variations: Half-stitch instead of linen stitch; tulle loft along the edge.
Pricking on page 47

No. M3

Material: 11 pairs of linen yarn Nel 50/2 (Fresia) 4 gimps, 2 of them as linen stitch at the edge. left: Lamé gold, right: Anchor Arista, grid height just under 4 mm
Variations: At the right star, the gimp was not led to the centre - the result is a very different picture! Here you can also see very well the effect of picots. The outer pair and the outer gimps can be omitted, the star becomes slightly smaller.
Pricking on page 48

No. M4

Material: 9 pairs cotton 20/3 (Frank's) 3 gimps Lamé (Woll-Rödel) Grid: 4 mm
At the edge, the two gimps can also be worked at linen stitch.
Variation: inner part in tulle ground, see small drawing

Series "pointed stars" At the centre seam some incoming pairs are placed around the pin (★) and led back. On the way back, add in with a sewing (light olive in the technical drawing). The grid in the middle section is slightly distorted.

No. S1 / S2

Material for S1 and S2: 7 pairs of linen Nel 50/2 (Fresia), grid height 5 mm
2-3 gimps. No. S1: Crochet thread (Online Gold 20)
No. S2 Embroidery twist "Muline MEZ"

S2: Mrs Koch has omitted the outer gimp and the picots here.

S1: The inner gimp can be omitted, as in the photo.

No. S3

Material: 12 pairs Nm 34/2 cotton (Venne), 3 - 4 gimps 2-ply (Schappe silk) with accompanying thread (Madeira metallic No. 40 in copper) and gimp (Köck) 5 mm grid, enlargement to approx. 125 %.

In this finish, instead of the tulle ground of the technical drawing, mainly the Twisted Torchon Ground and 2 gimps in cloth stitch as well as picots were executed at the edge. In addition, for reinforcement a thin Gimp of wire (brown in the thread drawing) was added parallel to the outermost gimp.

No. S4

Material: 7 pairs of linen Nel 50/2,

2 gimps embroidery twist (MEZ) and accompanying thread Madeira Metallic silver. Thin wire for reinforcement at the edge, grid height 5 mm

Variations: Instead of the bias in the half stitch, there can be used twisted hole stitch (small technical drawing) or linen stitch - as in the photo.

The gimp in the centre of the star can be omitted.

No. F1 - Small folding star

Mrs. Donie folded the segments of the star at the axis as shown in the diagram above, 6 of them upwards (green) and 6 of them downwards (red). The 6 points each were then loosely tied together with a thread and the seam (blue) was provisionally closed. If you undo the seam, the star can be folded and easily stored (photo below).

You can also fold the star like the Star F2, folding each segment of one side upwards and each other segment downwards. The star then will be less deep.

Material: 8 pairs of Bockens 35/3; 3 gimps of schappe silk; at the edge we work cloth stitch with two of them. The outside is additionally reinforced with 0.3 mm wire. Starch strongly while your work is progressing.

Page 48, grid height 7.5 mm, enlarged to approx. 150 %.

The rays differ; decide which side should be sewn inwards!

Ø approx. 33 cm, depth approx. 7 cm.

Small Photo: Side view of the star lying down

No. F2 Large folding star

Here is the biggest star in the book with a diameter of almost 40 cm.

Material: 11 pairs of linen Nel 50/2 (Barkonie) 4 gimps: Anchor Arista, grid approx. 4 mm, original size. Wire reinforcement: stainless steel 0.315 mm (red in the sketch). Starch applied 2 times and blow-dried.

Start as drawn or along the centre seam of the short side. For reinforcement, Mrs. Alex has included a wire along the edges and additionally across (insert at 1D). As the outer edges are joined or rest, no picots were worked. In the pricking, the areas for tulle ground are slightly tinted. The short sides can be stitched together after completion or - as in the photo - left open. If you only sew the star together provisionally, it can easily be stored in a folded way.

The star consists of 12 rays on each side = 6 x this pricking.

The "Great stars"

No. G1 "Layer - work"

Material for the large star: 9 or 6 pairs of silk 40/3 (Gütermann), roughly equivalent to Frank's cotton 20/3). 2 gimps each Lamé Gold from Woll-Rödel. Grid height approx. 5 mm

The layers are executed separately here and can be attached to a thread so that they can turn freely inside each other. To avoid the pieces to stick together hanging, do not work picots on the inside!

Variations: I executed the 4-pair connections as "sun-stars" (see small technical drawing as well as thread drawing on the left), but any spider, the honeycomb stitch or even the virgin ground are possible. In the photo only 3 layers were worked.

You can, of course, work the individual layers in one piece using more bobbins or crochet them to each other while you work the layers, then insert the pin between the two dense points (red in the diagram above right).

No. G2

Material: 21 pairs of linen Nel 50/2 (Fresia), grid height: approx. 4.5 mm, original size 4 gimps, 2 of them at the edge in cloth stitch, (Lamé yarn by Rödel).

Variations: The filling can be completely executed in honeycomb stitch or as a half stich, tulle stiches can be completely replaced by Twisted Torchon Ground. The star-shaped gimp on the inside can also be omitted, but it makes it easier to tie off neatly. The outer parts in the bottom of the honeycomb can be completely or partially replaced by linen stitch (small technical drawing).

Above: The working direction changes at the diagonals (grey line). If you work tulle ground here, the pairs will be passed diagonally. You can compensate for this by

piercing the pin holes to the right and left of the seam a little deeper (red in the drawing).

Original size

No. G3

Where tulle ground is provided, the pricking is slightly tinted orange.

A coloured background can also be helpful for all other bobbin lace prickings.

You can use a highlighter to mark certain areas before applying the foil.

Variation: Work parts of the honeycomb ground in half stitch or cloth stitch (small technical drawing above).

Material: 27 pairs metallic (Madeira No.12) 2-thread wound, grid height approx. 5 mm
5 gimps, two of them at the edge in the linen stitch. The gimps consist of single threads with linen (Barkonie) Nel 50/2, as well as Madeira No.15 Gold. At the edge, 3 single threads with Madeira and 3 single threads with Barkonie form a gimp. In the centre it consists of 4 single threads of Madeira and 4 single threads of Barkonie.

Series L - "Ragmen"

"Minis" with a few pairs - ideal to use up yarn remnants.

L1

Material: 7 pairs cotton 34/2 (Venne)

2 gimps, same Material, 5-ply. Grid height: approx. 5 mm, original size

L2

Material: 7 pairs of cotton sewing thread (Amann- Mettler),

2 gimps; schappe silk, wound 2-ply, grid height: approx. 4 mm

The star has a height of 6.3 cm. For this material reduce to approx. 80%.

L3

Material: 7 pairs cotton 34/2 (Venne) 3 gimps, same material, 8-ply, inside 6-ply grid height: approx. 5 mm, original size

L4 (with centre axis)

Material: 7 pairs cotton 20/3 (Frank's), grid height: approx. 5 mm, original size 2 gimps

Anchor Arista, wound 2-ply.

Some hints:

Along the diagonals of the tulle ground, the pairs are passed diagonally due to the change of working direction. You can compensate for this by stitching the pins a little deeper than indicated aside the seam. See page 39

The **working direction** is always parallel to the outer edge.

In the samples shown, we use the tulle technique in a very pragmatic way and by all means also complement it with foreign elements. For example, when passing the gimp through, we often leave out a twist so that the appearance is not too dense. This also depends on the material used, a thicker thread needs more space than a thin one. Typically, there are picots at the edge of tulle lace, but these have often been omitted, spiders etc. are rarely found in tulle lace.

It is also not usual to pass a pair of two gimps in linen stitch at the edge, but it gives more strength than a single inserted gimp and also looks a little wider, as with a frame. Likewise, we have often replaced the tulle ground with twisted Torchon stitch to give the structure more strength. Tulle stitches along a gimp do not pull so well. One possibility is to make a whole stitch with a twist (red in the technical drawing). How often you turn depends on the space you have.

Beginning and end: The easiest beginning is along the diagonal. Hang the bobbins on, 1 pair at each pin. But then you have to accept that when finishing, the knots will still be visible. That's why I recommend starting as close as possible to a gimp. There you can easily hide the knots when you store them later. The small ends of the thread are cut very short after starching.

There is another wonderful trick to bring the starting points close to the gimp; use it on those pairs that do not start close to a gimp: Start there with bobbins, on each of which a loop of sturdy, finer yarn is wound. The loops are pinned a few cm above the beginning. Now make the necessary stitches as usual. As soon as a provisional thread reaches the gimp, it is exchanged for a real one. At the end of the work, use the loops placed there to pull the incoming threads to the gimp, where they can be knotted in a barely visible way.

I don't recommend knotting the gimps, it will always be visible. It is better to keep the ends parallel by tucking them or pulling them through with a magic thread.

Other hints: The prickings should be taped with foil before starting. Place an absorbent cloth under the pricking. The starch likes to flow down through the pinholes, so you prevent your lace cushion from sticking.

Strengthen at the end with "hat starch" (blow-dried) or diluted wood glue.

If the technical drawings are too small for you, you can photograph them with your smartphone (for your own use only, of course!) and enlarge them when you view them.

Gimp: Many times we wind more than one thread to the bobbin to make the gimp thicker. I refer to it as 2-ply etc.

I like gimps that are about 5-8 times thicker than the ground yarn.

Enlargements:

One cannot use one size of grid with all the different yarns. Each yarn needs its own size of grid, depending of the thickness of the thread, the appearance you prefer and the stitches you use. That is why I have informed you of the height of the grid we used. The patterns can be enlarged or reduced within certain limits. If, for example, you want to enlarge from a grid height of 4 mm (= left column) to 5 mm (top row), then read in the intersection: 125 % - this will then be used to enlarge the pricking.

This also increases the diameter by 125 %. Then choose a yarn that is approx. 25 % wider.

Mrs Wolter-Kampmann has measured and published the cross-section of all common yarns *). The information is given in "dD", which corresponds to the diameter of a yarn in mm x 100. You easily can compare the different yarns.

*) Bobbin lace threads / Lace threads in dD".

Addition to the working method:

The working direction is always parallel to the outer edge.

In the samples shown, we use the tulle technique quite pragmatically and by all means also supplement it with foreign elements. For example, when we pass the contour thread through, we often leave out a twist so that the appearance is not too dense. This also depends on the material used, a thicker thread needs more space than a thin one. Typically, there are picots at the edge of tulle lace, but these have often been omitted. It is also not usual to pass a pair of two contour threads through the edge in a linen twist, but it gives more strength than a single inserted contour thread and also looks a little wider. It thus provides the structure with a frame.

Spiders etc. are also rather rare in tulle lace.

At each needle point along the diagonal, a pair changes sides.

Here no or only short cross stitches have been drawn on the letter. This is to make it easier for you to work one segment completely finished first before starting the next!

As the working direction changes along the seam, the pairs are passed diagonally for tulle joints. If you want to avoid this, then on the way back, - while picking up the laid down pair of the way there - pull its needle out briefly, push the pair up a little and put the needle back in immediately. You can also pierce a little deeper at the points along the seam (see page 39 Sterntaler II).

In general, you can also lace the twisted hole punch (brown in the TZ) at the points along the seam.

Tulle stitches along a contour thread do not pull so well. One possibility is to bobbinlace a whole beat (red in the TZ). Whether you then still turn 3 X is decided by the space you have.

Beginning and end:

The easiest start is along the diagonal. Hook 1 pair at each needle point.

But then you accept that later on the points where you knot off will be visible. That's why I recommend starting as close as possible to a contour thread. There the knots can be easily hidden when you store them later. The small thread ends are cut very short

after starching. You can also pull the ends of the thread into the contour thread, if it suits the colour.

There is another wonderful trick *) for bringing the later knots close to the contour thread; use it on those pairs that do not start along the contour thread:

Start there with bobbins, on each of which a loop of sturdy, finer yarn is wound. The loops are pinned a few cm above the beginning. Now make the necessary bobbins as usual. As soon as a provisional pair reaches the contour thread, it is exchanged for a real pair. The loops are now waiting for the end of the work. Use them to pull the ends of the incoming threads towards the contour thread, where it can be knotted barely visible.

*) Martina Wolter-Kampmann "Invisible".

I don't recommend knotting the contour threads, it will always be visible. It is better to keep the ends parallel by tucking them or pulling a magic thread through them. To do this, run a loop on the bobbins in addition to the contour threads at the beginning. Strengthen at the end with blow-dried hat starch or diluted wood glue.

If the technical drawings are too small for you, you can photograph them with your smartphone (for your own use only, of course!) and enlarge them when you display them.

Preparation: The letters should be covered with foil before starting. If this is reflective, you can rub it matt with a pot scraper or dirt eraser. Place an absorbent cloth under the letter.

Gladly the starch will flow down through the pinholes, this will prevent your lace pad from sticking.

I often also mark the areas in colour with a highlighter before taping. For example, where I want to work tulle ground. Similar to how the letter in the large folding star is already coloured. It makes the work a lot easier if you can see immediately which stroke is necessary.

About the material:

The classic material for the tulle lace is black silk that has not been de-basted. This, together with the 6-7-ply contour thread, gives a great effect, especially when the pieces are worn on light, shimmering silk.

But there are also historical works with natural coloured silk, the so-called "Blonde". Here, a thicker runner strongly emphasises the areas in the full work. And in fact, people were already experimenting with coloured silk and metallic yarns well over 100 years ago. It was during this Art Nouveau period that the so-called Courseulles laces were created in Normandy.

There was a lot of experimentation in this book. Many of the stars were made with very different yarns. Not every material turned out to be optimal. See for yourself which combinations you like best! The patterns are made on different enlargements; pay

attention to the grid height. Since the grid of some stars is distorted towards the edge, it is best to measure the height at the innermost diamond. Exceptions are the pointed stars, here the inside has been cheated.

Thread length: How much should I wind?

This is not so easy to answer. I calculate about 7 times the diameter per bobbin. But then there must not be a larger line beating surface in between, the barrel pair swallows considerably!

Also at the edge the picots need considerably more yarn.

If you are working woven hole beating: This stays on its radius and needs less and less yarn towards the centre.

When measuring the outline thread, I put pins in the turning points of the thread of half a picot. Then I lay the yarn around and multiply the required length x 12. (for 6 prongs).


Folding stars:

Before starting, I recommend making a paper pattern. Then you can test the different possibilities of folding.

By the way, you can work out and fold every star in 3-D. To do this, however, you have to make more than the 6 points in one piece (e.g. 1.5 times the area of the star) and then fold it towards the centre like a fan.

Indications relatives au dessin technique

J'utilise ici les couleurs valables au niveau international. En outre, d'autres teintes non officielles sont introduites pour représenter des particularités. Celles-ci sont marquées

		Passée (violet)
		Fond Bruxelles , passée tordue (rouge)
		Fond Torchon, demie-passé (vert)
		Fond Épingle close. (marron).
		Le dessin correspond à une passée avec une épingle au milieu *) (C T C)
		Fond nid d'abeille, (marron).
		Points de la trame qui ne sont pas utilisées au moment ou qui sont ajoutés supplémentaires (épingle auxiliaire)
		Points importants ou utilisés plusieurs fois (Paddepootje, accrochement)
1S, 1K		Ajouter une paire structurante (1S = pair avec matériau différent) Ajouter un cordonnet (1K= 1 seul fil épais)
		Paire avec une torsion (rouge ou vert*)
		Paire avec deux torsions (Fond Dieppe, orange, marron)
		Paire avec trois torsions (tulle, pieds d'araignée *)
		Deux paires en tresse ou point d'esprit (bleu)
		Picot, pointon (rouge)
		Fil simple ou Cordonnet (jaune)
		seulement croiser
		Specialité (point de retour, accrocher, Liaison de 3 Paires olive clair*)
		Fond clair (turquois *)

