

Early Days in Lacemaking

2nd Edition 2019



Basic Techniques



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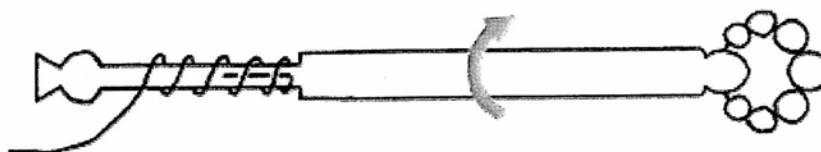
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*These instructions were originally published in various issues of the Lace Guild's magazines **Young Lacemaker** and **Early Days in Lacemaking**. Where page numbers are mentioned within the text, they refer to pages in the original magazine, not this supplement.*



Back to Basics - Winding Bobbins

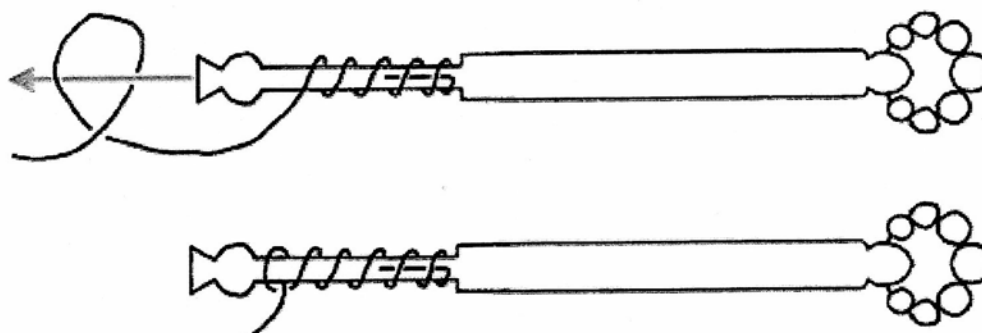
Take the bobbin in your right hand and, holding the end of the thread against the bobbin, pass the thread under the bobbin and back over the top towards you until the end is secure. Then wind on the thread by turning the bobbin away from you.



Look down the bobbin from the top — the thread should be wound clockwise:

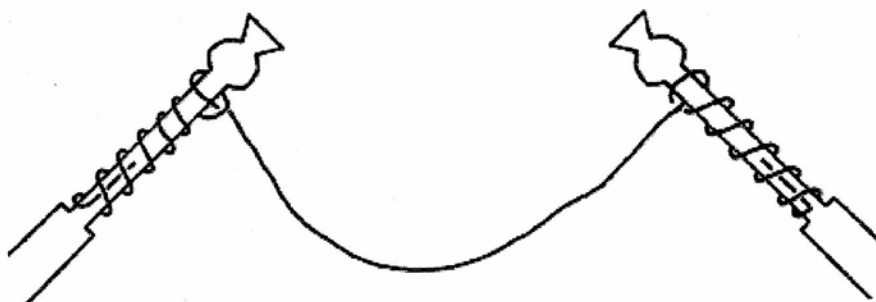


When enough thread is on the bobbin, you need to make a half-hitch to stop it unwinding. Make a loop as shown above, put the head of the bobbin through the loop, and tighten.



Take enough thread from the ball, and wind it onto the other bobbin of the pair in exactly the same way and make a half-hitch. Leave about 20 cm of thread between the bobbins.

Pair of wound bobbins ready to use



The bobbins may look as if they are wound differently, but remember that at the left-hand side you are seeing the bobbin from the opposite side to the one on the right.



Back to Basics – Cloth Stitch



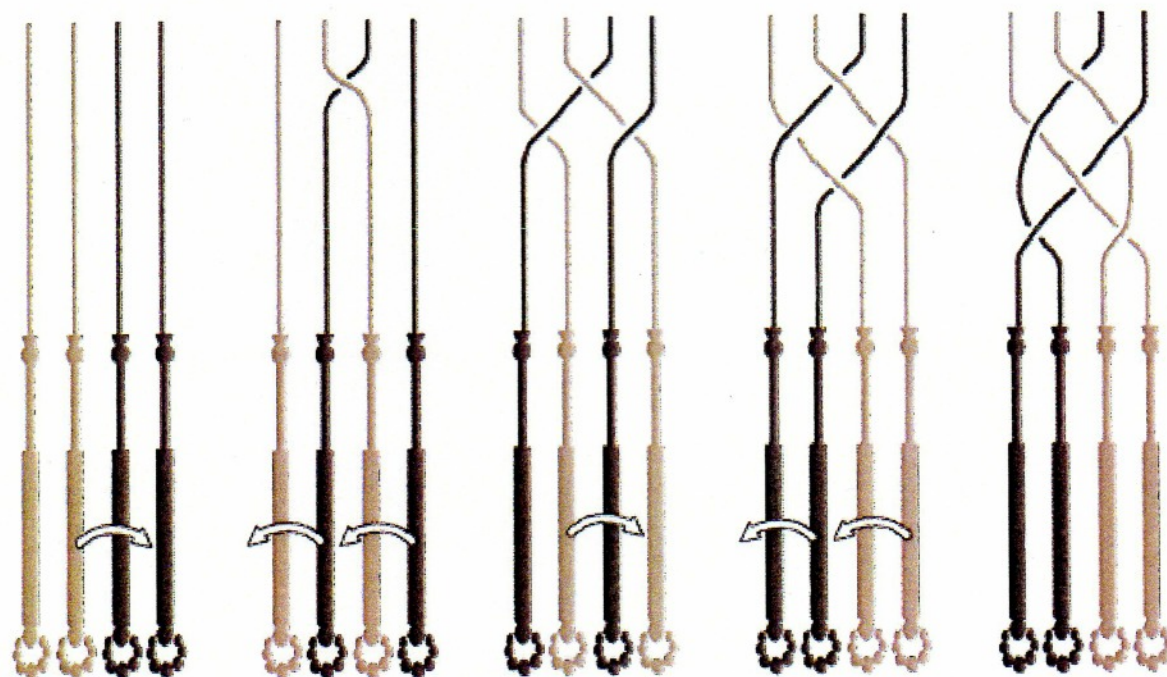
1. Cross centre bobbins left over right

2. Twist right-hand and left-hand bobbins right over left

3. Cross centre bobbins left over right

Cloth stitch: CTC

Back to Basics - Cloth Stitch and Twist



1. Cross centre bobbins left over right

2. Twist right-hand and left-hand bobbins right over left

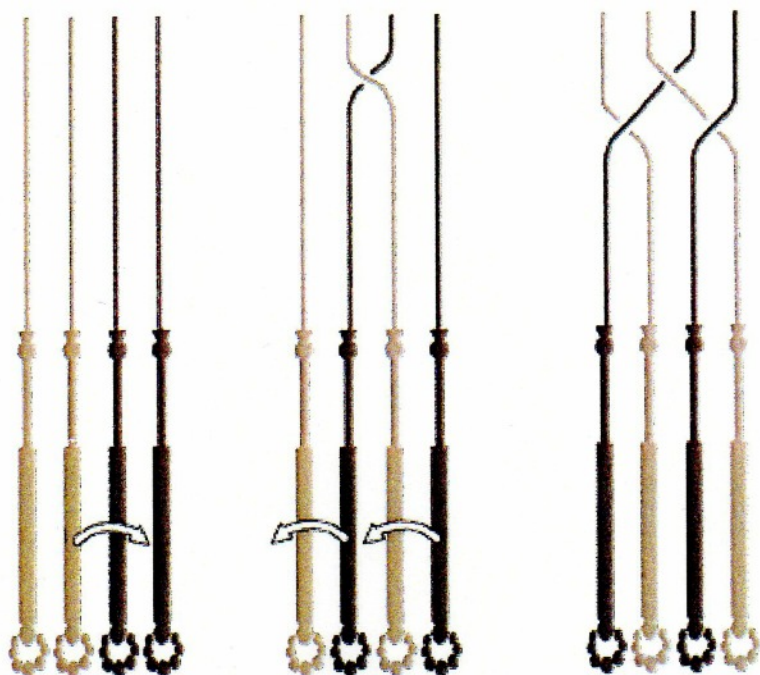
3. Cross centre bobbins left over right

4. Twist right-hand and left-hand bobbins right over left

Cloth stitch and twist: CTCT



Back to Basics - Half Stitch



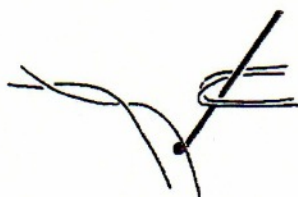
1. Cross centre bobbins left over right

2. Twist right-hand and left-hand bobbins right over left

Half stitch: CT

Back to Basics – Making a Sewing

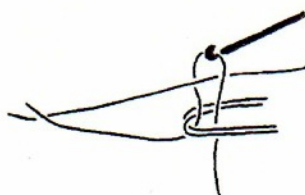
- 1 Make sure that the pair you are about to sew in has an extra twist – this will disappear as you make the sewing.
- 2 Remove the pin from the loop that you are going to sew into.
- 3 Slip the crochet hook through this loop.
- 4 Pick up the right-hand thread of the pair.



- 5 Pull the thread through the loop.



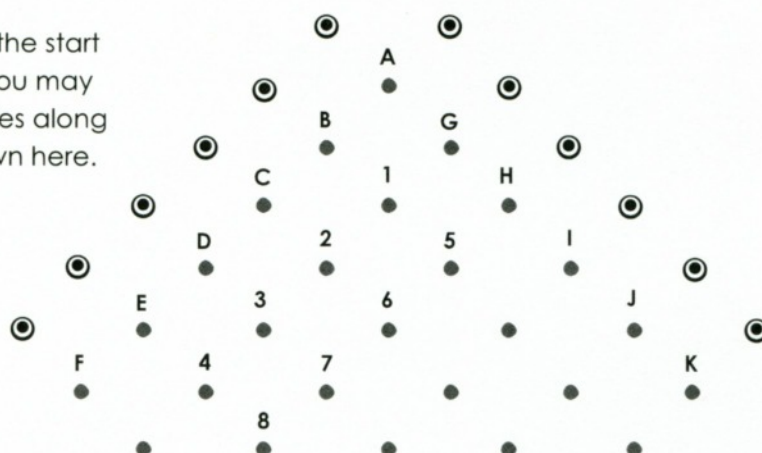
- 6 Pass the left-hand bobbin through the loop on the crochet hook.





Back to Basics – Starting and Finishing a Bookmark

Diagram showing the start of a bookmark – you may have more pin holes along the start than shown here.

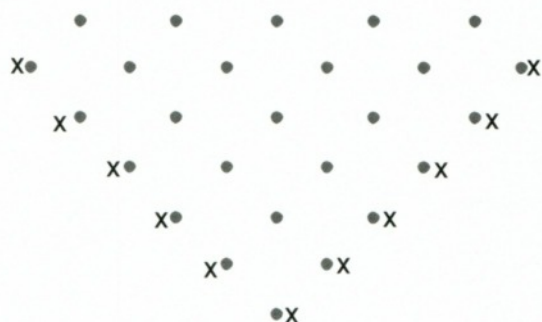


Hang one pair on each of the temporary pins marked . Starting at the top, work a half stitch with the 2 central pairs, place a pin in pin-hole **A**, between the 2 pairs, and work another half stitch to cover the pin. Take out the top 2 temporary pins and ease the threads down around pin **A**.

Using the left-hand pair from pin-hole **A** and the next pair to the left, work half stitch, pin, half stitch at pin-hole **B**. Continue working down the line until you come to the last pin. Either work the edge pin in cloth stitch and twist, pin, cloth stitch and twist or as a footside. If you are working a footside, you will need to hang 2 pairs on the final temporary pin.

Now return to pin-hole **A** and work the lace towards the right, taking each pair in turn and working half stitch, pin, half stitch along the line **G – K**. Remove all the temporary pins, one at a time, and ease the threads down.

Continue working half stitch, pin, half stitch, working pin-hole **1** with pairs from **G** and **B**; working pin-hole **2** with pairs from **C** and **1** and so on. (This is Torchon ground.)



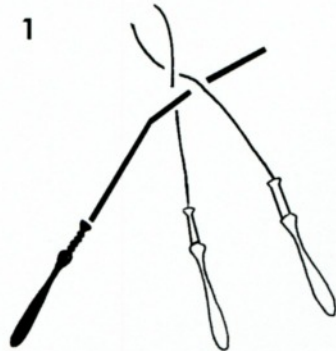
When you reach the bottom of the bookmark, leave out a pair at each of the pin holes marked **X**. These threads will form a tassel. Lengthen the threads from the bobbins to about 10cm. Find the 2 middle pairs and pass each pair under the set of bobbins next to it and then over the top back to the middle. Cross the pairs and wrap them round the bundle a couple of times more, pull them tight and tie them firmly with reef knot and an extra half knot.



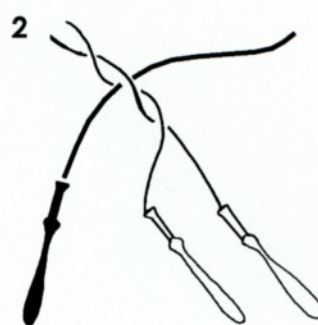
Back to Basics

Working with a gimp

Passing a gimp through pairs coming from the left

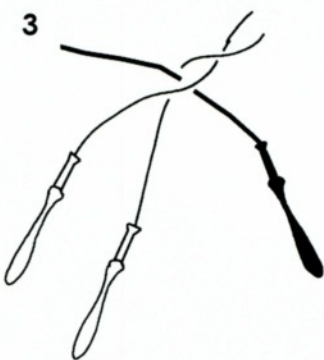


1
Pick up the right-hand bobbin. Pass the gimp thread over the left-hand thread. Lay down the right-hand bobbin in its **original** position.

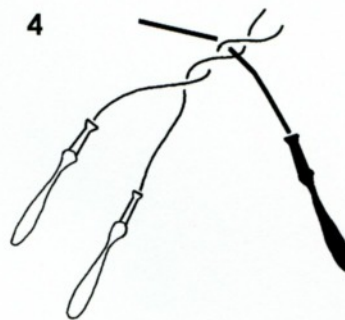


2
Twist the right-hand bobbin over the left twice.

Passing a gimp through pairs coming from the right



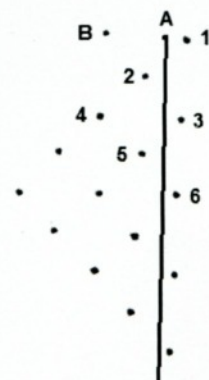
3
Pick up the right-hand bobbin. Pass the gimp thread over the left-hand thread. Lay down the right-hand bobbin to the **left** of the other bobbin.



4
Twist the right-hand bobbin over the left once.

How to work a Torchon footside

Start with two pairs hung inside each other on pin 1 and one pair each on **A** (called the passive pair) and **B**. Twist one of the pairs on **1** twice and work a cloth stitch and twist to enclose the pin. Put one more twist on both pairs and then work the left-hand pair in cloth stitch through the pair from **A**. Twist the left-hand pair once and work a Torchon ground stitch (half stitch, pin, half stitch) at pin **2** with the pair from **B**. The left-hand pair will then work to the left in Torchon ground at pin **4** and the right-hand pair will work back to the edge - cloth stitch with the passive pair, twist twice and then a cloth stitch and twist with the pair at the edge (coming from pin **1**). Put an extra twist on both pairs and put in pin **3** inside both pairs. The inner pair will then work back through the passive pair to the Torchon ground at pin **5**. Note that the passive pair is usually never twisted.





Add a bead

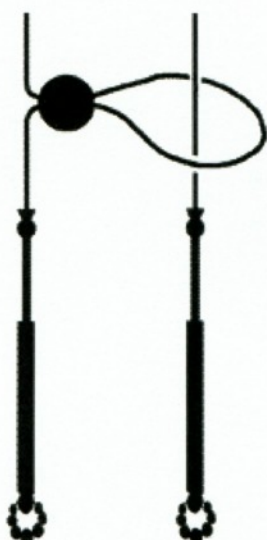
Beads can be added between adjacent bobbins.



- 1 Push a crochet hook through the hole in the bead and catch the thread from bobbin.



- 2 Pull the loop of thread through the bead.



- 3 Place the other bobbin through the loop.



- 4 Pull gently on the bobbins to ease the bead into place.

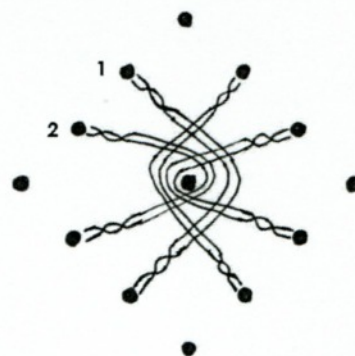


Back to Basics

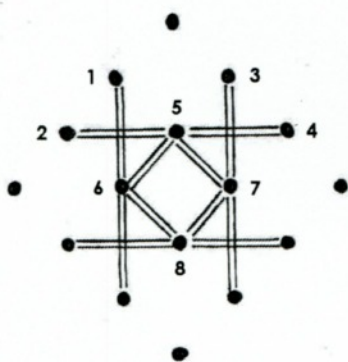
Basic spider

You will have pairs coming into the spider from the left and from the right. Put extra twists in these pairs (if you have two pairs coming in on each side have two twists in each pair, if you have three pairs then have three twists etc).

- 1 Take the pair on the left which is nearest to the middle (**1** on the diagram) and work it in cloth stitch through the pairs from the right.
- 2 Take the next pair on the left (**2**) and work it through the pairs from the right but not through the pair from **1**.
- 3 Continue in this way until all the pairs from the left have been worked through the pairs from the right.
- 4 Pin in the middle of all the pairs and tension all the pairs.
- 5 Repeat steps 1 to 3.
- 6 Twist all pairs the appropriate number of times and pull tight.



Roseground



Cloth stitch and twist (**CTCT**) together the pairs from pins **1** and **2**. Do not put in a pin. Repeat with the pairs from pins **3** and **4**. Take the middle two pairs and work half stitch, pin, half stitch at **5**. Take the left-hand two pairs and work half stitch, pin, half stitch at **6**. Do the same with the right-hand two pairs at **7** and the middle two pairs at **8**. Work cloth stitch and twist with the pairs from **6** and **8** and those from **7** and **8** (no pins).

These instructions are for a single roseground.



Back to Basics

Fir Tree Fan

The fan is worked in cloth stitch and twist (**CTCT**) with an extra twist in the workers at the pins.

Add a fan worker at pin **1** (hang the worker pair on a temporary pin and work cloth stitch and twist, pin, cloth stitch and twist with the pair from pin **2**. Remove the temporary pin and pull the new pair so it lies closely around the pin). Then work through the pairs from pins **3** and **4** and put in pin **5**.

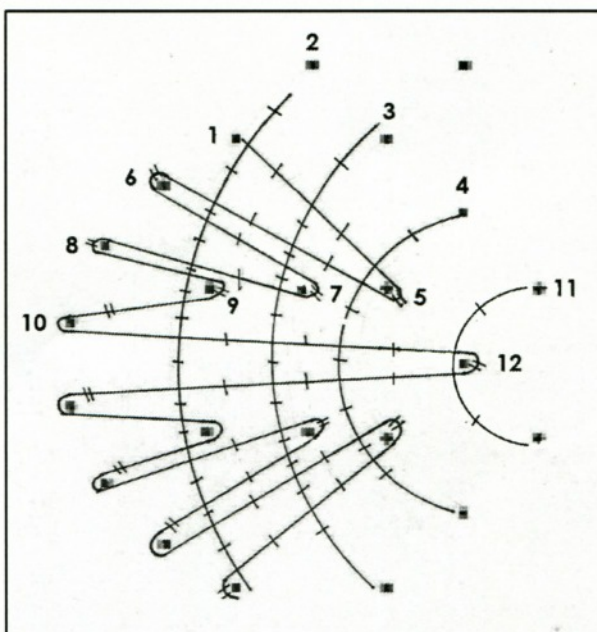
Work back to the outside edge through three passive pairs and put in pin **6**.

Work towards the centre through two passive pairs and put in pin **7**.

Work back to the edge (pin **8**). Work through one passive pair to pin **9** (**NOTE** at this point in a fir tree fan you usually have two passive pairs).

Work back to pin **10** and then work through four passives to pin **12** (you are including the pair from pin **11**).

This is the midpoint of the fan, from here on you will work in reverse with your rows getting longer.



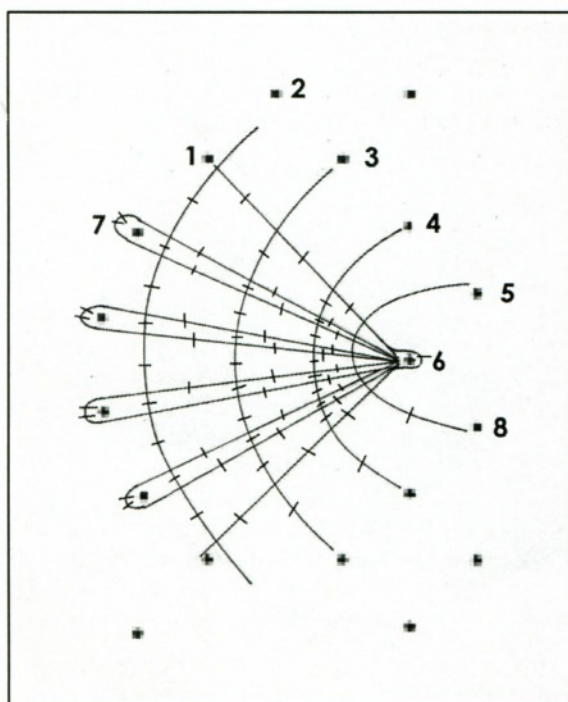
French Fan

Add a worker pair at pin **1** as described for the Fir Tree Fan. Work through the pairs from pins **3** and **4** in cloth stitch and twist (**CTCT**) and then through the pair from pin **5** in cloth stitch (**CTC**). Twist the workers once and put in pin **6**.

Work back to the edge (cloth stitch with the first pair, twist the workers once then cloth stitch and twist with the next three pairs, put one more twist in the worker) and put in pin **7**.

From here to the end of the fan the rows are the same as the first two, the worker is put round pin **6** each time it reaches the middle.

When the fan is complete, twist the passive from pin **6** and work pin **8**. Take out pin **6** and gently pull on the passive to make the threads lie flat.





Back to Basics – Perfect Plaits

Two pairs working a series of half stitches make a plait.



1. Cross the centre bobbins left over right.



2. Twist right-hand and left-hand bobbins over left.



3. Repeat stages 1 and 2.



4. Continue to work in half stitch until the plait is the required length. Tension your work after each cross.

Windmill Crossing

1. Use a windmill crossing where two plaits meet and cross.



2. Treating each pair as a single thread, cross the centre pairs left over right.



3. Twist the outside pairs right over left and pin in the middle.



4. Cross the centre pairs left over right.



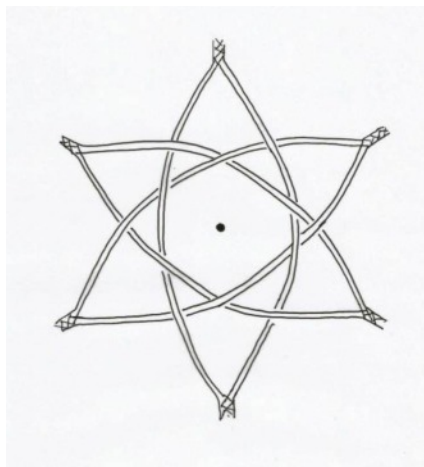
Back to Basics

Six-pair crossing

This is used when three plaits or leaves or a mixture of plaits and leaves meet at a pin. Use each pair of bobbins as though it is a single thread.

There are several ways of describing how to do a six-pair crossing. The first one below explains the method in words. The second is a short-hand version of the same thing.

One



1. Of the two pairs from the middle, take the left-hand one under the pair to its left and the right-hand one over the pair to its right.
2. Twist the middle two pairs.
3. Take the left-hand centre pair under and then over the two pairs to its left. Take the right-hand centre pair over and then under the two pairs to its right.
4. Put in the pin.
5. Repeat moves 1 and 2.
6. Take the left-hand centre pair under the pair to its left and the right-hand centre pair over the pair to its right.
7. Pull the threads tight around the pin.

Two

2 over 3, 4 over 5, 4 over 3
2 over 3, 4 over 5, 2 over 1
6 over 5, 2 over 3, 4 over 5
Put up pin
4 over 3, 2 over 3, 4 over 5



Back to Basics – Leaves

Use two pairs.

When working a leaf, the worker travels under and over the other threads and is tightened at the left and the right. The shaping is achieved by adjusting the distance apart of the two outer threads as the worker is tensioned.

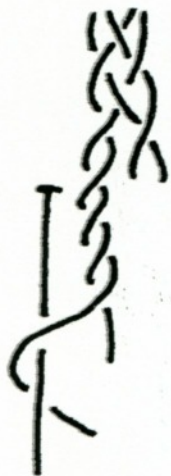
1. Start with a cloth stitch. The third bobbin from the left will be your worker.
2. Keep the weaver (worker) thread long and the other three threads short.
3. Take the worker to the right under the thread and tighten.
4. Continue weaving over and under the other threads as shown in the diagram.
5. Hold the outer bobbins against the pillow when tensioning the weaver.
6. Tension the weaver towards the back of the pillow (this helps to pack the threads tightly).
7. Do not start shaping the leaf to a point too soon (between $\frac{2}{3}$ and $\frac{3}{4}$ down).
8. Finish with a cloth stitch and tie a single knot with the left-hand pairs if you have to leave the leaf.





Back to Basics – Picots - Double

Left-hand Picots



Twist pair 5 times. Take pin under and over left-hand thread from the left.

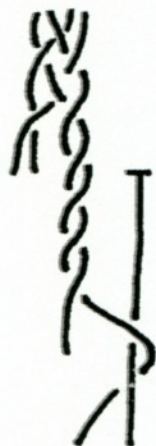


Place pin in pin-hole. Keeping left-hand thread slack, take right-hand thread clockwise round pin.



Pull gently on both threads to tighten the picot. Twist pair once. Continue plait.

Right-hand Picots



Twist pair 5 times. Take pin under and over right-hand thread from the right.



Place pin in pin-hole. Keeping right-hand thread slack, take left-hand thread anti-clockwise round pin.

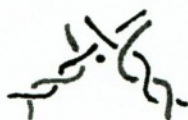


Pull gently on both threads to tighten the picot. Twist pair once. Continue plait.



Back to Basics

Bucks Point Ground

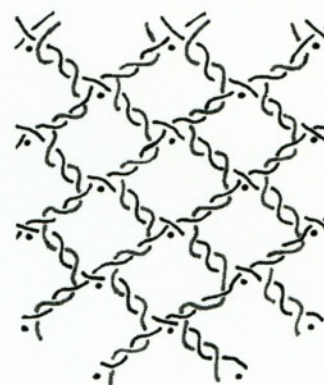


Bucks Point Ground Stitch

half stitch, twist twice, pin

Note:

- The pin is not enclosed.
- Bobbins change partners at each stitch.



Bucks Point Ground

Honeycomb Stitch

Honeycomb stitch: half stitch, twist, pin, half stitch, twist

Working a False Picot



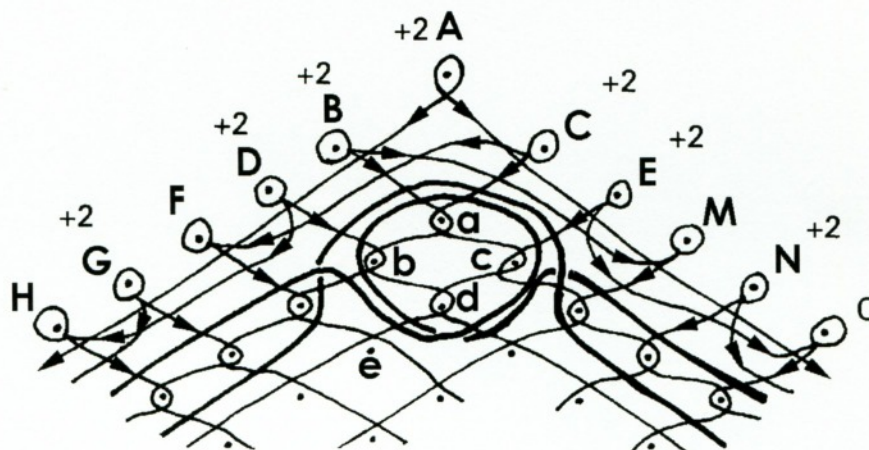
Hang two pairs inside each other on a pin, twist each pair three times, and work a cloth stitch and twist. One pair is usually taken straight into the work, the other becomes a headside passive until needed later.

New to Bucks Point lace and want to learn more? Why don't you buy Jean Leader's book *An Introduction to Bucks Point Lace*, available from The Lace Guild? Cost: £5.45 including P&P



Back to Basics

One Way of Starting a Bucks Point Bookmark using False Picots



Work false picots at **A**, **B** and **C** (see Back to Basics in this issue). Cloth stitch the left-hand pair from **A** through the two pairs from **B**, the right-hand pair from **A** through the two pairs from **C**. Cloth stitch the two centre pairs, then cloth stitch the left-hand of these pairs through the pair to its left, the right hand pair through the pair to its right. This gives two passive pairs on each side.

Hang two gimp pairs inside each other on a temporary pin at **a**. Take the two centre pairs inside both gimps and work a honeycomb stitch at **a**. Work a false picot at **D**. Take the right-hand pair through the passive pairs and inside the gimps, the left-hand pair through the passive pairs only. Work a false picot at **E**. Take the left-hand pair through the passive pairs and inside the gimps, the right-hand pair through the passive pairs only. Complete the four-pin ring with honeycomb stitches at **b**, **c** and **d**. Cross the inner gimps below **d**, take one through two pairs to the right, the other through two pairs to the left; cross with the outer gimps; bring in a pair from the ring – from **b** at the left-hand side and from **c** at the right-hand side.

Work a left-hand picot at **F** using the second pair from the edge. Work the pair from **F** through two pairs and inside the gimp to work the first of the line of honeycomb stitches.

Work a false picot at **G**, take the right-hand pair inside the gimp, the other through the passive pairs only. Continue to work alternately left-hand picots (see Back to Basics issue 107) and false picots to the end. Then work the line of honeycomb stitches within the gimp, followed by the first row of ground stitches from **e**. Move to the right-hand side and work a right-hand picot (see Back to Basics issue 107) at **M**, then alternately false picots and right-hand picots to the end of the line.

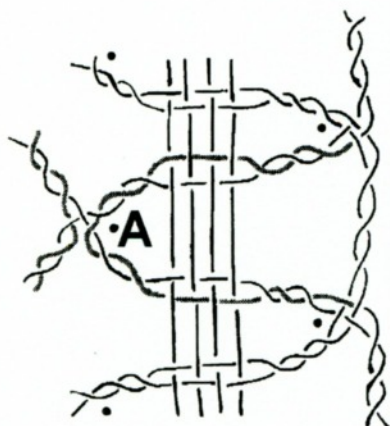
Work the line of honeycomb stitches within the gimp.

Diagram and Instructions taken from *An Introduction to Bucks Point Lace* by Jean Leader.



Back to Basics

Bucks Point Footside and Catch-pin



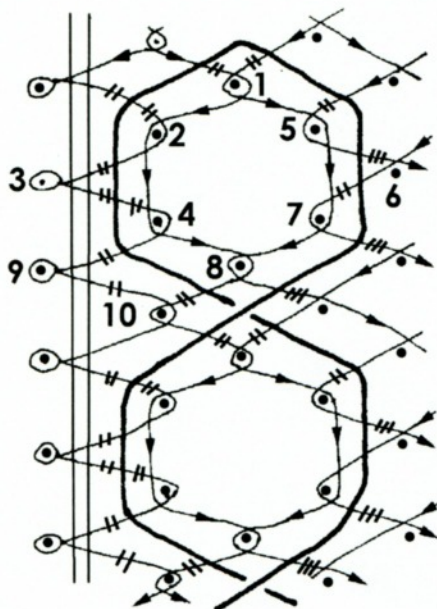
Footside:

- Work through the two passive pairs in cloth stitch and twist three times.
- Work a cloth stitch with the edge pair.
- Twist each pair three times and place the pin to the left of both pairs.
- Leave the outside pair, with the other work back through the passive pairs in cloth stitch.
- Twist the pair three times.

Catch-pin:

At A, work a ground stitch (half stitch, twist twice, pin) and place the pin to the side of the pairs nearest the edge instead of between them. The ground pins beside the passive pairs are known as 'catch pins'. This is where the ground is linked or 'caught' to the footside.

Six-pin Honeycomb Ring



Work the pins in the order shown.

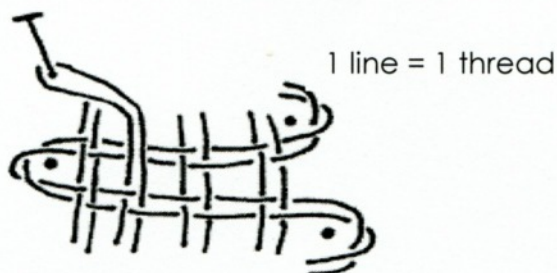
- 1 Honeycomb stitch (half stitch, twist, pin, half stitch, twist)
- 2 Honeycomb stitch
- 3 Take the left-hand pair from 2 out through the gimp and the two passive pairs, work a picot (Back to Basics Issue 109) and bring the pair back through the passives and the gimp.
- 4 Honeycomb stitch
- 5 Honeycomb stitch
- 6 Take the right-hand pair from pin 5 out through the gimp, work a ground stitch (half stitch, twist twice, pin) and bring the left-hand pair back through the gimp.
- 7 Honeycomb stitch
- 8 Honeycomb stitch
- 9 Take the left-hand pair from 4 out through the gimp and the two passive pairs, work a picot and bring the pair back through the passives
- 10 Honeycomb stitch with the left-hand pair from 8 and the pair from 9.



Back to Basics

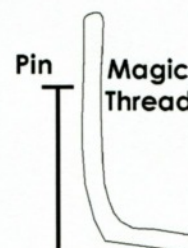
Adding a Pair in Cloth Stitch

Hang the new pair round a pin beside the work and lay it down inside the pair at the edge. Work a few rows, then take out the pin and gently pull on the bobbins until the loop disappears.

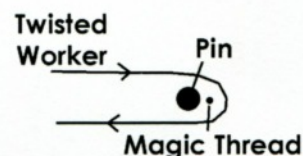
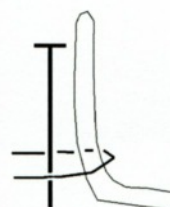


Using a magic thread to help sew several pairs together in the centre of a circle or other shape

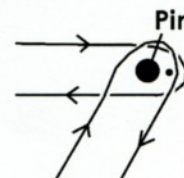
1. When you reach the central pin for the first time, take a length of thread, double it and lay it against the pin. This is your magic thread.



2. Wrap the twisted worker pair around the pin and the magic thread.



3. When you reach the central pin for a second time, wrap the twisted worker pair around the pin and the magic thread.



4. Continue working in this way until you reach the central pin for the last time. Thread one of the worker bobbins through the loop of the magic thread. Holding both cut ends of magic thread and pulling gently, pull a loop of the worker thread through all the threads. Put the other bobbin of the pair through this loop to finish making the sewing. Remove the magic thread. Gently tighten the worker threads and continue with your pattern.



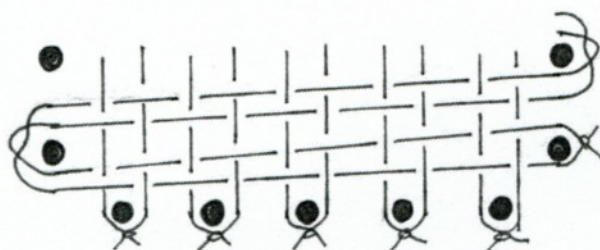
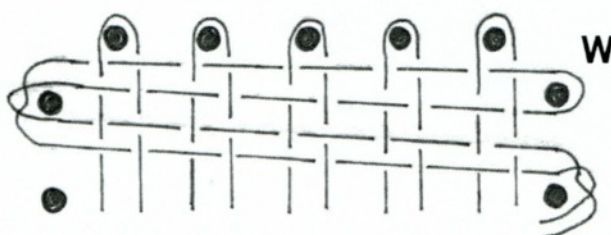
Back to Basics

Starting and finishing on a straight edge

This method is suitable for starting or finishing where you will have rows of cloth stitch or half stitch.

Starting

Put in temporary pins across the top of the work and hang one pair of bobbins from each pin. (If there is not enough room you can use fewer pins and hang two pairs side by side from each.) Hang the workers from the first pin of the work (**W** in the diagram). After working two or three rows, take out the temporary pins and gently pull the loops of thread down.



Finishing

Work to the last pin and tie the workers round it with a reef knot. Put in pins close to the end of the work and tie a pair of passives round each. Cut off all threads close to the knots.

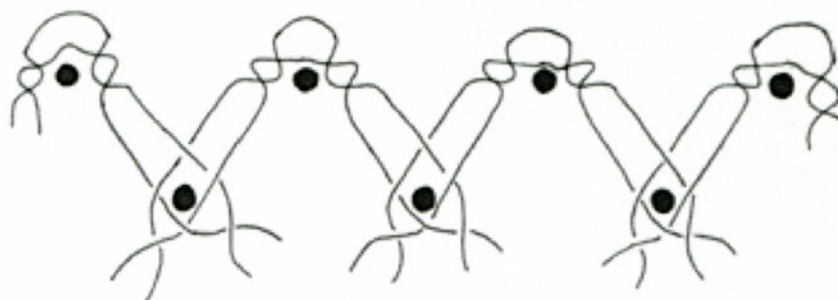


Back to Basics

Starting and finishing on a straight edge (2)

This is one method suitable for starting and finishing when you will be going into Torchon or point ground.

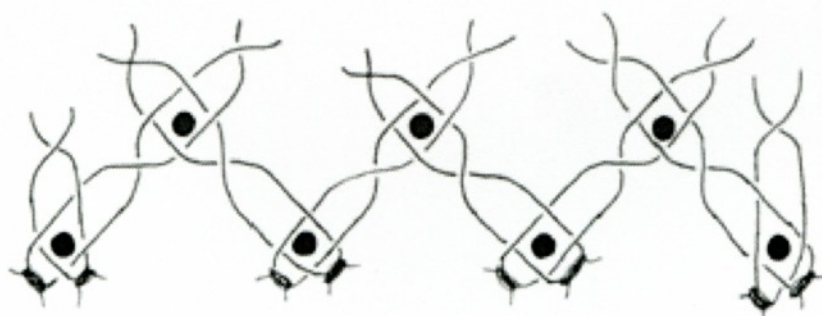
Starting:



Hang two pairs open (one inside the other) on each pin across the top of the work. Twist each pair twice. The pair to the left of the pin will work to its left and the pair on the right will work to the right.

(Note: sometimes there will be a row or two of cloth stitch to make the edge firm but the pairs will still move in the same directions.)

Finishing:



At each pin at the finishing edge work a half stitch, put in the pin and enclose it with a cross (right over left).

Tie off each pair neatly with a reef knot and cut the threads close to the work.

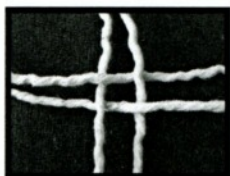


Working Diagrams – Part 1

Adapted from Susan Roberts' articles in *Lace* 136 and 137

They say a picture is worth a thousand words. Diagrams are very logical, but they do take a bit of getting used to; it is worth persevering as it opens up all sorts of possibilities (the world of continental patterns is just the start). Some working diagrams are in black and white, but they are often in colour. Part one of the series concentrates on understanding black and white diagrams. Working diagrams will be included alongside some of the patterns in future issues of *Young Lacemaker*.

The first thing to recognise about diagrams is that what you see in your finished lace will look different to what you see in the diagram. The diagram is a coding. A line represents a pair. A cross is where two pairs come together to make a stitch.



Cloth stitch in lace

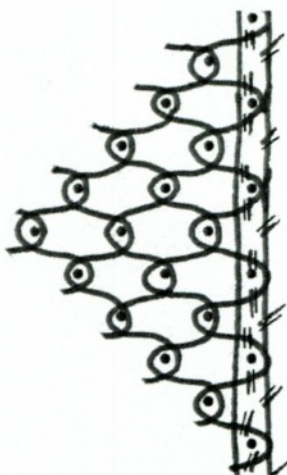


Cloth stitch in a diagram

A line with a dash on it represents a twist; one twist for each dash.



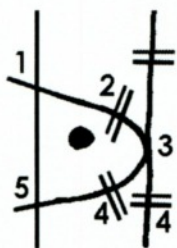
The next stage to understanding your diagram is to split it into sections.



This is a section of ground with a footside. The diagram shows that at each ground pin there is a cross above the pin, a pin, then the same lines enclose the pin with another cross. This represents stitch, pin, stitch on your lace pillow.

(If the actual ground stitch you were working was cloth stitch and twist, pin, cloth stitch and twist your lace would look identical to the diagram. However, if you were using half stitch, pin, half stitch the lace would look different but the diagram is still the same in black and white.)

This footside diagram is telling you to:



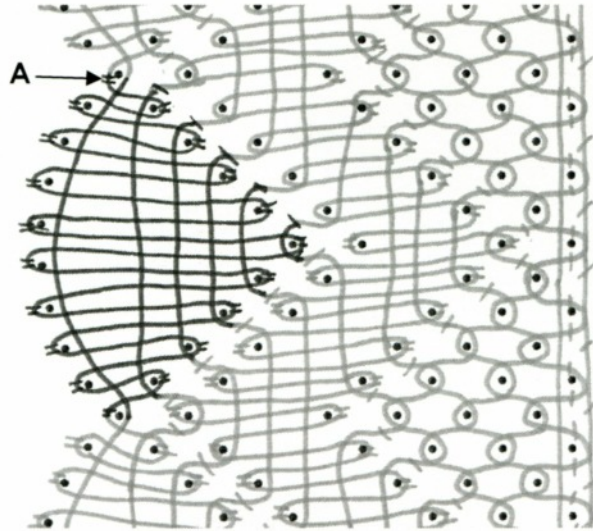
1. make a cloth stitch with the passive
2. twist the right-hand pair twice
3. work a cloth stitch with the outside pair, which has already been twisted twice
4. twist both pairs twice
5. work a cloth stitch with the passive with the left-hand pair



Working Diagrams – Part 2

Adapted from Susan Roberts' articles in *Lace* 136 and 137

In this issue we are going to look at a black and white working diagram for a fan. The diagram below is part of a working diagram for an edging. The lines in **black** are the ones for the fan.



If you look at the fan you can see:

- lines going into the fan as it gets wider; one line entering at a time
- lines coming out of the fan as it gets narrower
- another line working back and forth across and around the pin holes

As the lines all represent pairs, the diagram shows that one pair comes in at each pin hole as the fan gets wider and one pair leaves at each pin hole as the fan get narrower. The line going back and forth and around the pin holes is the worker pair.

Note: the dashes at the pin holes on the worker line (pair) which shows that the worker pair is twisted twice before putting in the pin.

If you start at the top pin hole of the fan (**A**) and count the crosses the working line makes you will count two before the pin, so you work two stitches, twist twice then pin. Following the working line as it continues to the headside pin, you will again count two crosses before the pin, so you work two stitches, twist twice then pin. Again, if you continue the working line as it works towards the trail, you will count three crosses before the pin, so you work three stitches, twist twice then pin. This means you have taken in a pair from the trail.

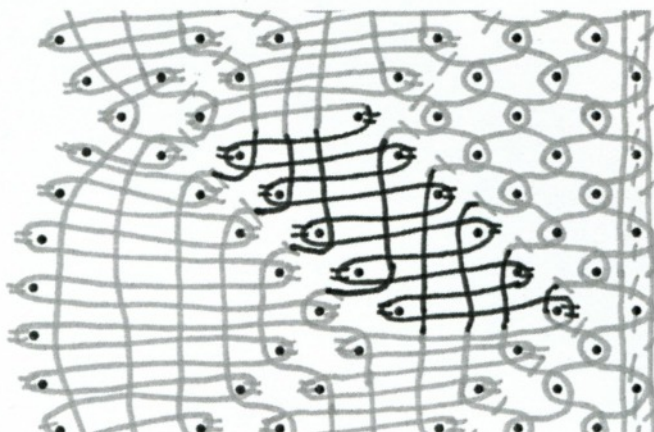
Continue following the crosses the worker makes on each row to find how many stitches you need to work on each row to the end of the fan.



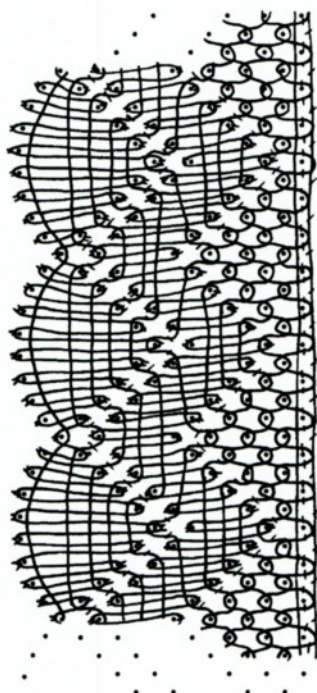
Working Diagrams – Part 3

Adapted from Susan Roberts' articles in *Lace* 136 and 137

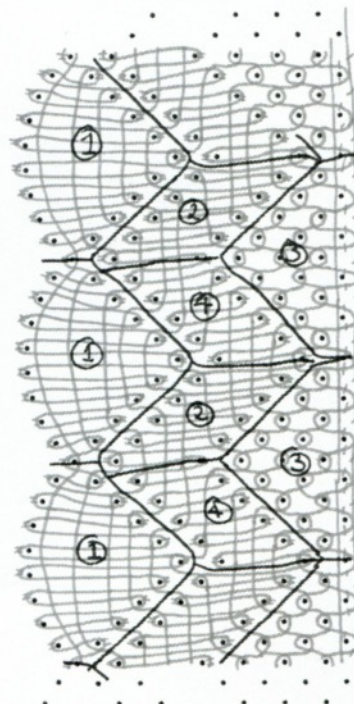
In this issue we are going to look at a black and white working diagram for a trail. The diagram below is part of a working diagram for an edging. The lines in **black** are the ones for the trail.



On the right-hand side lines from the ground travel into the trail on the right and leave on the left, one at each pin hole with a line working backwards and forwards between the pin holes. This is the worker. So in our lace we should take a pair into the trail at each pin hole on the right as the trail moves to the right and leave one pair out at each pin hole on the left.



This is the working diagram for three repeats of the edging. You should now be able to see how it is made up of three main elements – the ground and footside (3), the fans (1) and the trail (2 and 4).



In the next issue we will look at colour diagrams.



Working Diagrams – Part 4












Adapted from Susan Roberts' articles in *Lace* 136 and 137

In the last three issues we looked at how to follow black and white working diagrams. Now we are going to look at colour working diagrams.

There are two main colour codes used, the multicolour Continental colour system and the red/blue system.

Do remember that any coding takes time to learn and get used to, but once you understand the 'language' of the coding it makes perfect sense. Those of you who have studied algebra or learnt to play music will be familiar with this.

As shown in Part 1 (Issue 118, November 2013), a cross of two lines represents a stitch and a dash on a line represents a twist. A cross will always be shown in one colour. The table below shows how the different stitches are represented in the two systems.

Multicolour system	Stitch	Red/blue system
	Cloth stitch	
	Half stitch	
	Cloth stitch and twist	
	Plait	
	Gimp	
	Tally/leaf	

Next time we will look at an actual working diagram for a piece of lace using these systems.



Working Diagrams – Part 5

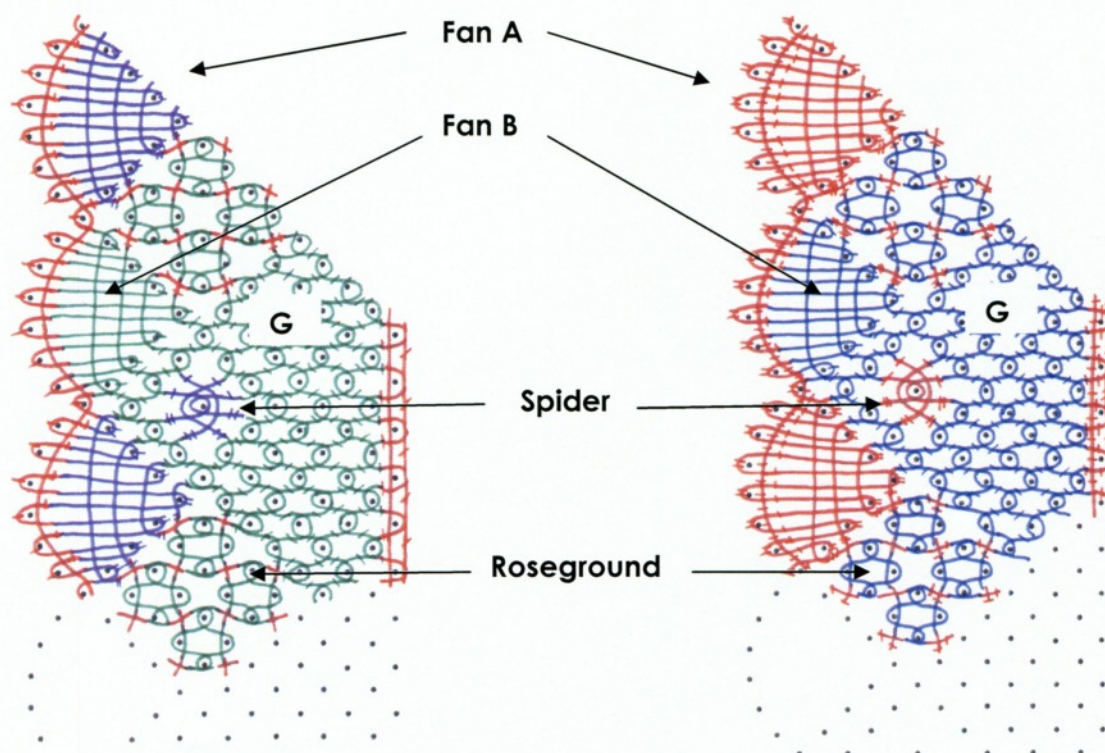
Adapted from Susan Roberts' articles in *Lace* 136 and 137

In the last issue we looked at the two main colour code systems used for working diagrams.

The working diagrams drawn below are part of the pricking for a garter designed by Lynda Brown. The pattern was featured in *Lace* 137.

Multicolour System

Red/blue System



Look back at the codes in Issue 121. From these diagrams you can see that:

- The ground (**G**) is worked as half stitch, pin, half stitch and twist.
- **Fan A** is worked in cloth stitch, with a cloth stitch and twist edge. On the multicolour diagram, the dash on the outside of the pin indicates the extra twist you put on the worker going round the pin. The extra dash on the outside of the pin on the red/blue diagram shows this extra twist as well.
- **Fan B** is worked in half stitch with a cloth stitch and twist edge.
- The **spider** has one extra twist on its top legs and two extra twists on its bottom legs.
- The **roseground** has a no pin cloth stitch and twist at each corner, with the centre worked as half stitch, pin, half stitch.

Look out for working diagrams in future editions of *Young Lacemaker*.



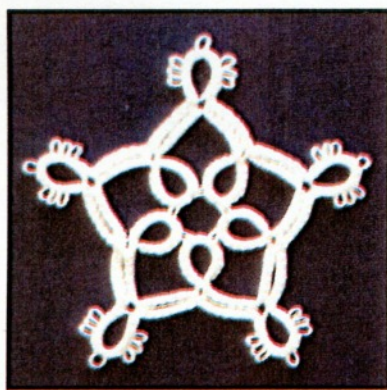
Learn to Tat

Adapted from The Ring of Tatters' Booklet

(Reproduced by kind permission of The Ring of Tatters)



Tatting is a type of lace made using either a shuttle or a needle. It is fun to do and easy to carry around. In this issue there are instructions on how to make the basic double stitch. In the next edition we will show you how to work a picot and how to make a ring. Once you have mastered these techniques you will be able to make the patterns like this bracelet, snowflake and heart.



Getting started

Materials

You will need a tatting shuttle and some thread. To learn how to tat, it is easier to see the how the stitches are made if you use thick threads anti-clockwise (no finer than number 10) and two contrasting colours.

Preparing your shuttle

Tie one of the threads to the shuttle (referred to as the 'shuttle' thread) through the 'posts' (see the picture on the left below), wind on the thread anti-clockwise (see the picture on the right below), then cut from the ball. In the picture a variegated thread has been wound on the shuttle so the colour changes from red through to white.



Turn to pages 6-8 to learn how to make the basic double stitch.



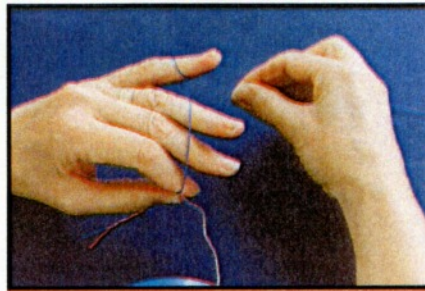
Learn to Tat

1



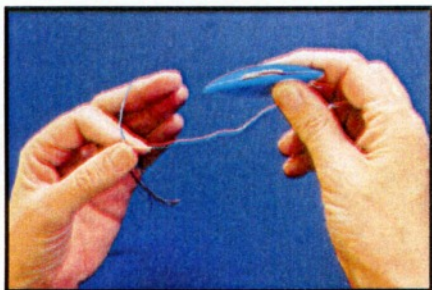
Knot the 'ball' and 'shuttle' threads together.

2



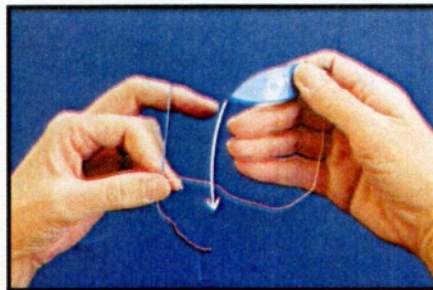
Hold the knot in 'the pinch' and take the blue 'ball' thread over the back of your hand. Hold it in place by winding it round your little finger once or twice.

3



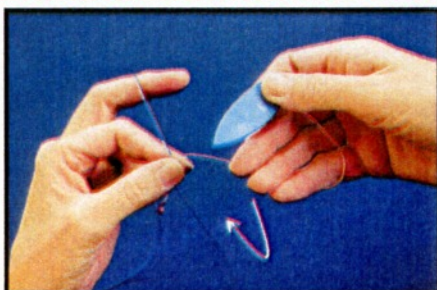
Hold the shuttle gently between your thumb and index finger, with the thread coming from the back of the shuttle.

4



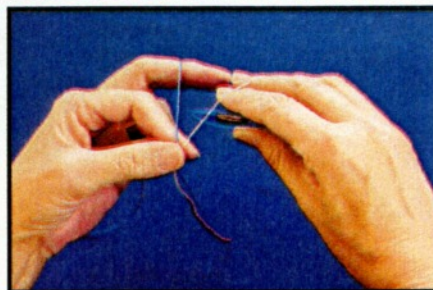
Start by making the first half of a double stitch. Bring the shuttle towards you

5



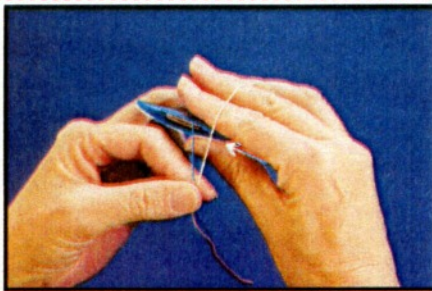
in front of the 'shuttle' thread (making a loop round your right hand), then

6



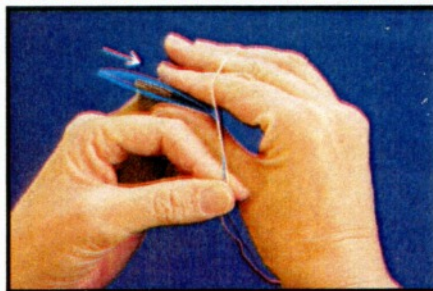
under the two threads (near 'the pinch')

7



take the shuttle right through, under the two threads, letting the 'ball' thread slip between your index finger and the shuttle

8

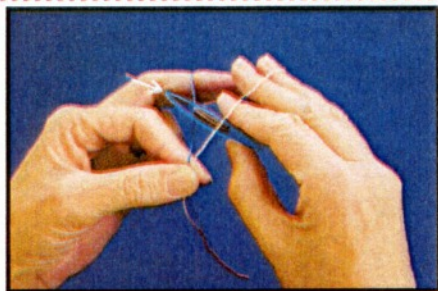


now bring the shuttle back over the blue 'ball' thread, letting this thread slip between your thumb and the shuttle



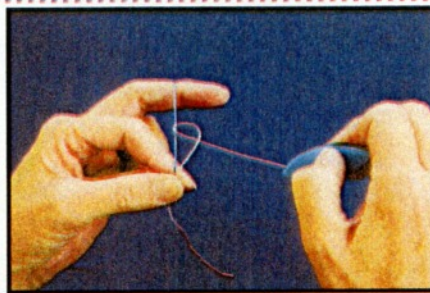
Learn to Tat

9



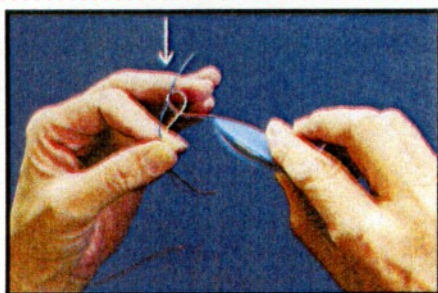
continue bringing it under the 'shuttle' thread.

10



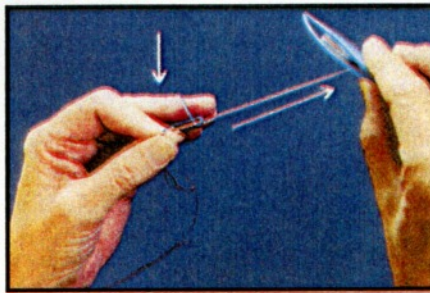
You will now have a 'blanket stitch'.
For tatting to work, this stitch has to be transferred to the other thread; to do this

11



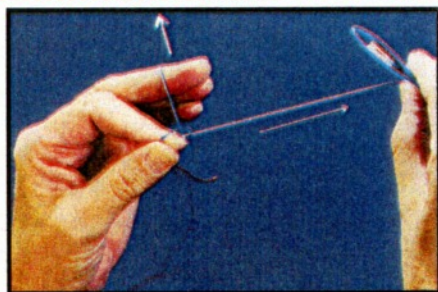
lower the second finger of your left hand

12



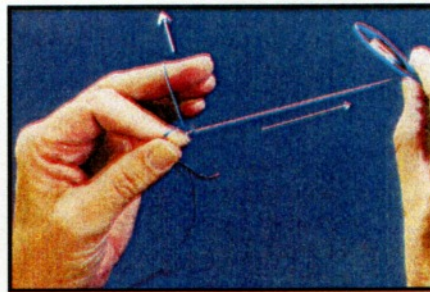
take the shuttle to the right, straightening the 'shuttle' thread between 'the pinch' and the shuttle, and the stitch will transfer (turn/flip) to the blue 'ball' thread.

13



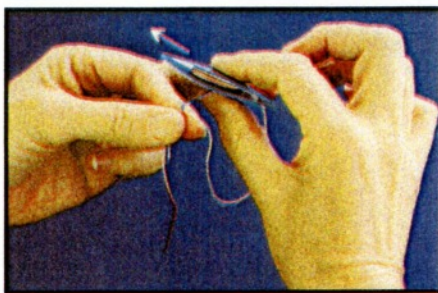
While keeping the 'shuttle thread taut', raise the second finger of your left hand to close the stitch

14



continue so that the stitch moves up close to the 'pinch'. While you are still learning, hold this newly made stitch in 'the pinch' until the second half of the double stitch has been worked.

15



To work the second half of the double stitch, pass the shuttle over the blue 'ball' thread, letting it slip between the shuttle and your thumb ...

16

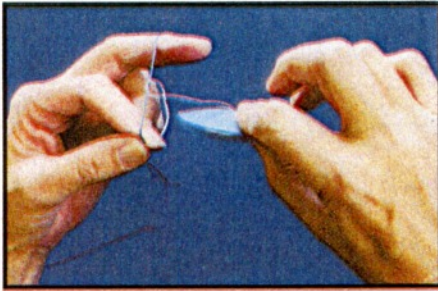


then bring the shuttle back under the blue 'ball' thread letting the thread slip between your index finger and the shuttle.



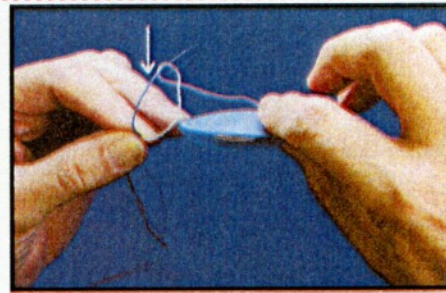
Learn to Tat

17



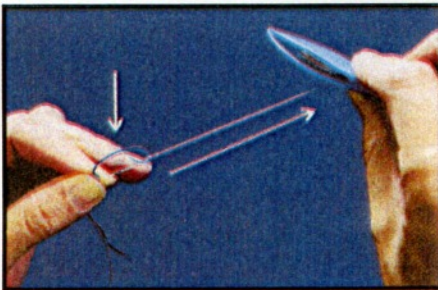
You will now have a blanket stitch in the 'shuttle' thread which, (like the first half of the double stitch) has to be transferred to the thread round your hand

18



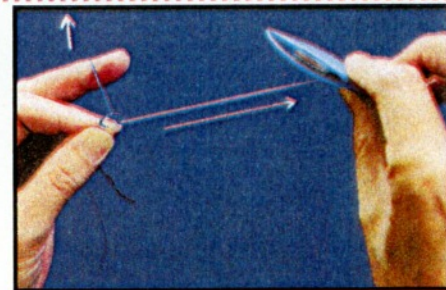
lower the second finger of your left hand

19



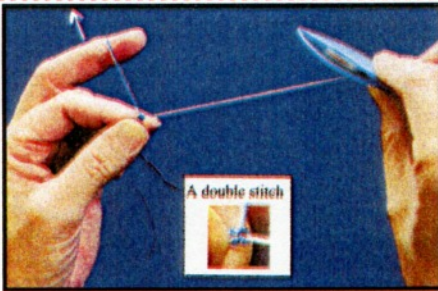
then pull the 'shuttle' thread to the right. Make it taut and the stitch will transfer (turn/flip) to the thread round your hand.

20



While keeping the 'shuttle' thread taut, raise the second finger of your left hand to close this stitch

21



continue so that the stitch moves up close to the first half of the stitch. These two stitches make the 'double stitch' as shown in the small picture.

22



A double stitch

Instructions to make this lovely bracelet will be in the next edition of Young Lacemaker.





Learn to Tat - Continued

Adapted from The Ring of Tatters Booklet

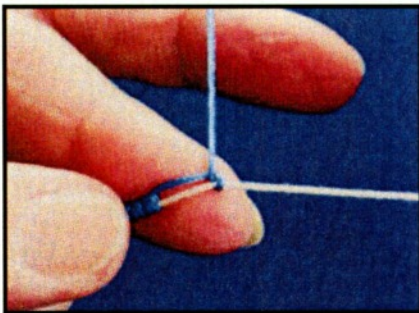
(Reproduced by kind permission of The Ring of Tatters)

In the last issue of Young Lacemaker we showed you how to make the basic double stitch. Now you have mastered that technique, it is time to learn how to make a picot and a ring and how to make joins. Then you can make the lovely bracelet on page 8.



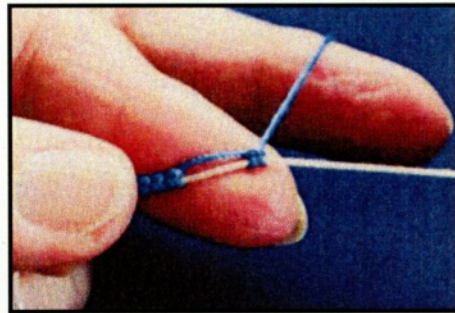
How to make a picot

1



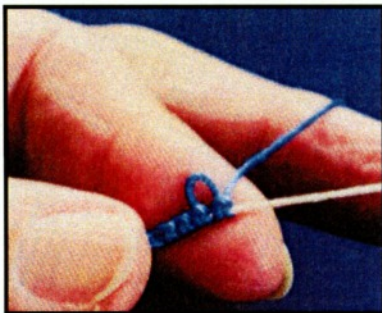
Work the first half of the stitch, 'transfer' it but leave a space between it and the previous stitch.

2



Work the second half of the stitch and move it up next to the first half.

3



Move the double stitch up next to the previous stitch – and the thread in the space between the double stitches makes a loop which is called a picot.



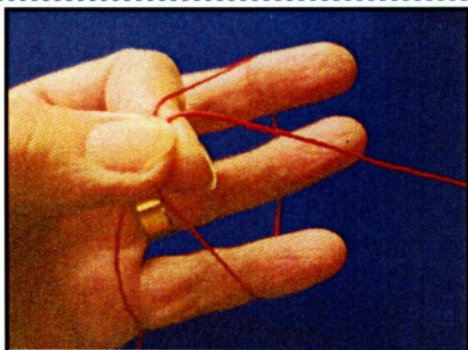
Now learn how to make
a ring.



Learn to Tat – Continued

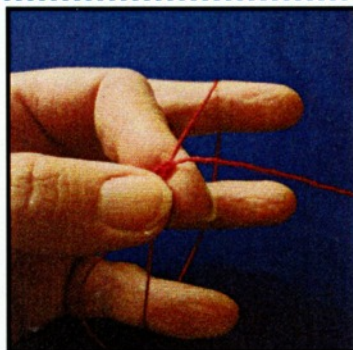
How to make a ring

1



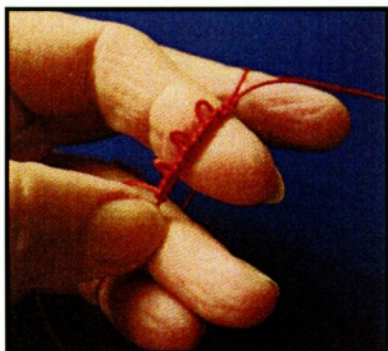
Use the 'shuttle' thread; take the thread from 'the pinch', round the back of your hand and back up into 'the pinch' again.

2



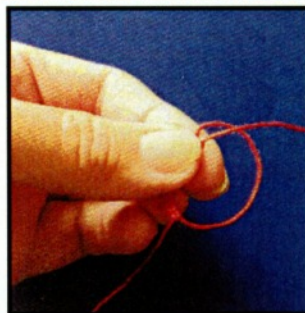
The stitches are worked in the same way as for the chain, but note that the thread round your hand is now the same colour as the thread from the shuttle.

3



Work the number of double stitches and picots following the pattern.

4



Take the tatting off your hand. Hold the last stitches that you worked with your thumb and first finger

5



..... then pull the shuttle thread close to the 'ring'.

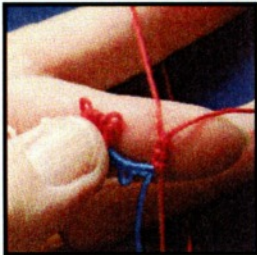




Learn to Tat

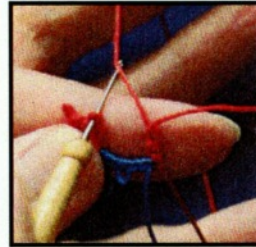
Joining

1



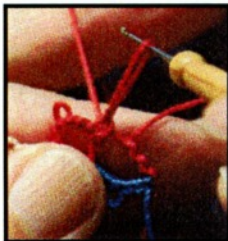
Follow the pattern as far as the point where the join is to be made.

2



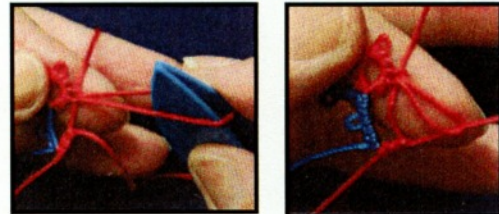
Put your crochet hook through the picot to which you want to work the join. Use the hook to catch the thread that is round your hand.

3



Pull the caught thread through the picot to make a loop.

4



Pass the shuttle through this loop.

5



Adjust the threads to bring the picot up close to your last stitch.

6



Work the second half of the stitch – the join and the second half of the stitch make one double stitch.

7



Complete the ring following the pattern.

You are now ready to make the bracelet on page 8.

Look out for more tatting patterns in future editions of Young Lacemaker.



Back to Basics

Moving lace up a pricking

Catherine Brown

Before you start to move your lace up the pricking you need:

- Plenty of time as moving lace is not to be attempted in a hurry!
- Lace that has 'set' on the pillow overnight
- A cover cloth (usually already under the bobbins on the pillow)
- A method of securing the bobbins in order (e.g. spring stitch holders)
- A roller for the completed length of lace (or a clean drinking straw)

1



Secure the bobbins in order (spring stitch holders were used in this example).

2



Stack them in the centre of the lower cover cloth.

3



Remove the pins holding the lower cover cloth to the pillow. Bring the lower end of the cover cloth up over the bobbins to enclose them.

4



Fold both sides of the cover cloth on top of this.

5



Pin the layers of cover cloth together, creating a pocket holding the bobbins.

6

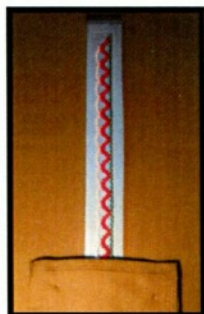


Lift the pocket towards the lowest pins in the pricking, to remove the tension from all the bobbin threads. Pin the pocket to the pillow in this new position.



Moving lace up a pricking

7



Carefully remove the pins from the lace, starting from the top of the lace. Once finished, gently wiggle the lace to check that all the pins have been removed.

8



Roll up the new length of lace to keep it clean and tidy. Use a wooden roller (or a clean drinking straw). Unpin the pocket of bobbins from the pillow.

9



Carefully lift the pocket and the rolled lace up to the top of the pricking. Position the last two repeats of the lace over the first 2 repeats of the pricking.

10



Pin the pocket with the bobbins in the new position, ensuring that the bobbin threads are not under tension.

11



Take your time and carefully pin the last two repeats of the lace into their correct pinholes at the top of the pricking. All the pins need to be inserted correctly in this section of lace. The last few pinholes (nearest to the pocket of bobbins) may be more difficult, so just leave them unpinned for now.

12



Unpin the pocket of bobbins from the pillow. Remove the pins making the pocket, and unwrap the cover cloth to reveal the bobbins. Pin the cover cloth across the pillow as usual.

13



Unstack the bobbins and spread them out ready to begin making lace again. If any pins were too difficult to position in the lace, unwork the very end of the lace to reach the last pins inserted. Rework the lace, adding these pins.

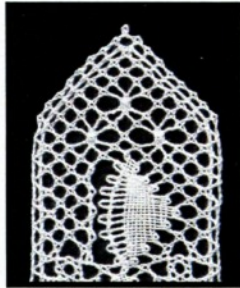
Your lace can now be continued...



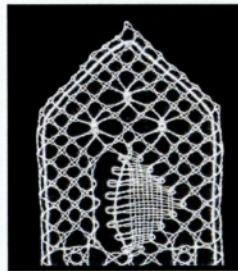
Back to Basics

Which Thread?

It is sometimes difficult to decide what thickness of thread to use for a particular pricking.



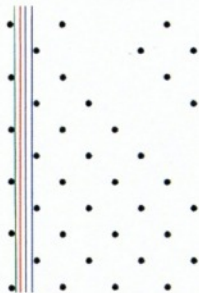
If you use a thread that is too thick, you can tell quite quickly as the lace will look crowded and be difficult to work.



If the thread is too thin, it may look OK on the pillow, but when the pins are removed it will be limp and distort easily.

How to work out which thread to use depends on the type of lace you want to make.

Torchon and Bucks Point Lace



Take your thread and lay four strands side by side between the footside pins on your pricking. If they fit snugly **between** the pins, the thread should be suitable.

Bedfordshire and Braid Laces

Find a straight length of braid on the pricking and work out how many passive pairs you will need for that part of the pattern. Lay the correct number of strands of thread side by side along the length of the braid. (Remember that you need two strands for each pair.) If the thread is the correct thickness you should be able to fit the strands in easily between the pin holes. In braid laces you can usually add in extra pairs if it looks too skinny and take out pairs if it is looking lumpy.

Top Tips

If you start a piece of lace and you don't like the way your thread is working, don't be afraid to start again with a different yarn. You will be much happier with the finished piece than if you continue with unsuitable thread.

If you are going to make a large piece of lace with lots of bobbins, just wind a few bobbins with your chosen thread and work a small sample to check you are happy with it.



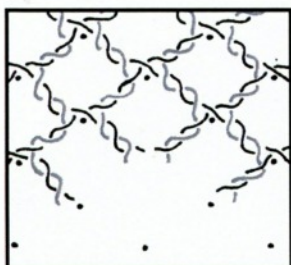
Back to Basics

Tallies in Point Ground

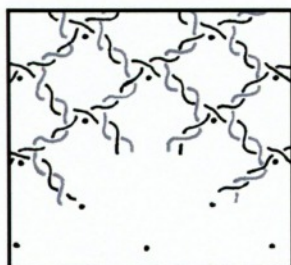
Tallies in point ground step by step

In the diagrams black lines are bobbins that move diagonally through the ground, grey lines are bobbins that move more or less vertically.

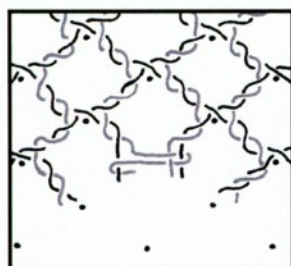
1. Work as much ground as possible before starting the tally.



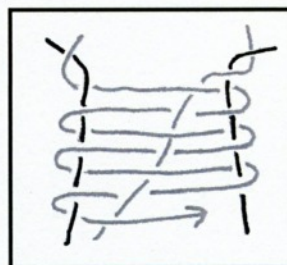
2. Remove one twist from each of the two pairs that will make the tally.



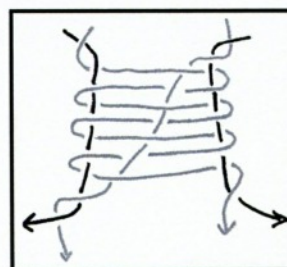
3. Use the second bobbin from the left to weave the tally. The edge bobbins will be ones that have moved diagonally through the ground.



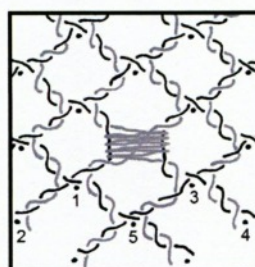
4. Make the tally and finish with the weaving bobbin second from the right.



5. Twist the two left-hand bobbins and the two right-hand bobbins twice.



6. With the pair **without** the weaving bobbin, work pins 1 and 2. With the pair that includes the weaving bobbin, work pin 3 (the weaving bobbin will be left behind in the left-hand pair), then work pin 4. The edge bobbins in the tally will move diagonally through the ground. Pull gently on these bobbins to 'tighten up' the tally. Work pin 5 below the tally taking care not to pull on the weaving bobbin.

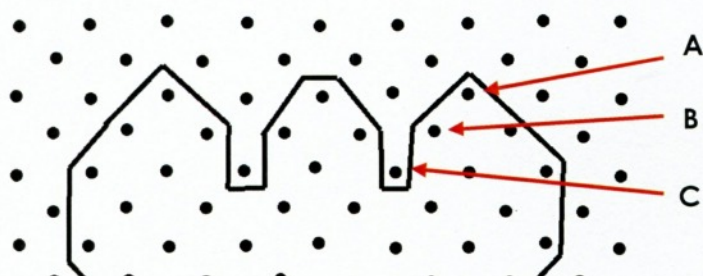




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Loopy (Australian) Gimp

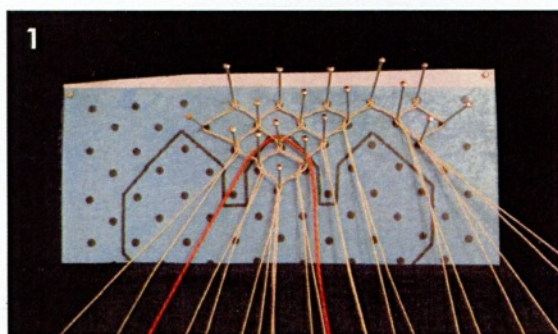
If you look at the pricking below, you will see that it looks impossible to work the gimp. You need to work pins **A** and **B** before pin **C**, but the gimp has to go round pin **C**, which, therefore, needs working before **A** and **B**! However, the answer is to use a loopy gimp, sometimes called an Australian, gimp.



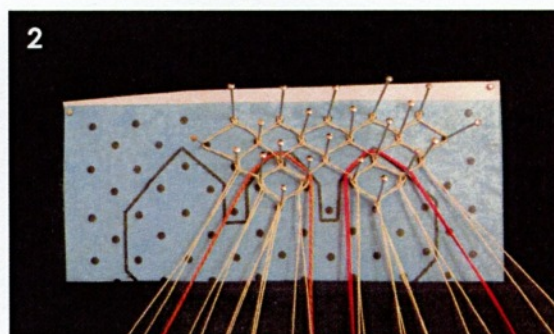
Note:

Only part of the lace has been worked in the instructions below.

There are several ways of working a loopy gimp, but I think that the one shown below is the easiest method. Before you start, wind your bobbins as normal, including your gimp pair (the orange thread in the photographs below). Cut a length of thread of similar thickness to your main thread, but a different colour, if possible. Double the thread and tie a knot to make a loop. Attach each end of the loop to a separate bobbin using a lark's head knot – see page 5. This temporary gimp thread is shown in red below.



Work the ground and the gimp as far as you can.

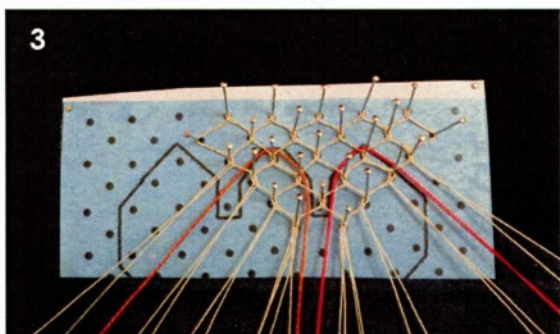


Lay the temporary gimp in place, making sure the bobbin with the knot in the thread is on the right-hand side (the opposite side to the normal gimp). Work pins **A** and **B** and as many other pins as you can.



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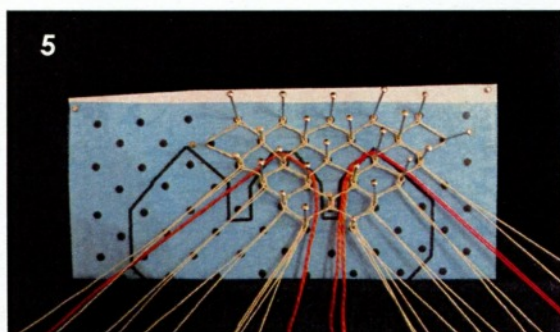
Loopy (Australian) Gimp



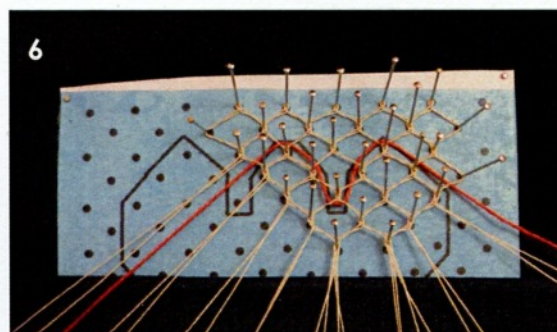
You can now work pin **C**.



Unwind the gimp thread from its right-hand bobbin. Unhitch the temporary gimp thread from its left-hand bobbin. Feed the gimp thread through the loop of the temporary gimp.



Using the right-hand bobbin still attached to the temporary gimp, gently pull the gimp through the lace.



Remove the temporary gimp thread and rewind the right-hand gimp thread onto its bobbin.

To work the other side, just reverse the instructions.

How to make a Larks Head Knot

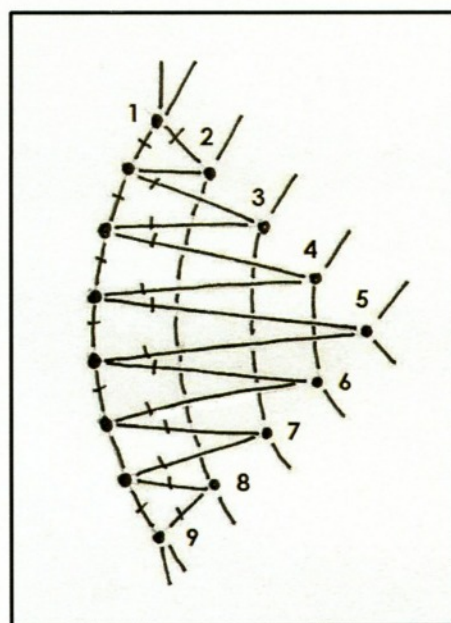




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How to Make a Simple Fan

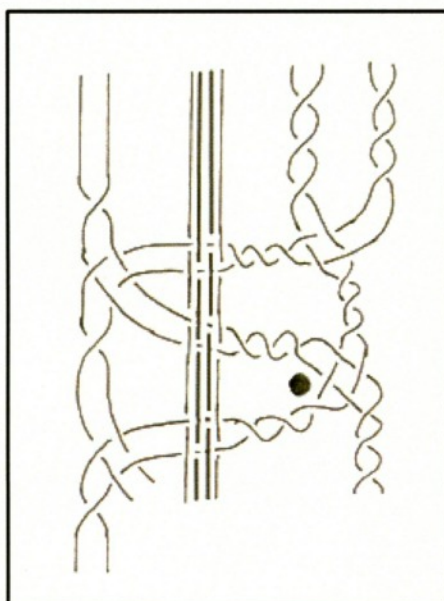
Start with two pairs entering at pin 1. Work a cloth stitch and twist (**CTCT**), pin, then another cloth stitch and twist. The right-hand pair becomes the worker and works to the right with a cloth stitch (**CTC**) with the next pair. Put in pin 2. Work back to the edge with a cloth stitch, twist the worker once, then cloth stitch and twist with the edge pair. Work to pin 3 with a cloth stitch and twist and two cloth stitches (you have brought in another passive pair). Continue to work in this way bringing in a new pair at pins 4 and 5. As the fan narrows leave out a pair at pins 5, 6, 7 and 8. You will be left with two pairs at pin 9 which will be the first pin of the next fan.



You can also make a fan in half stitch (**CT**) but work a cloth stitch and twist with the edge pair.

This covers Bronze techniques A09 and A10.

Ten-stick (Rib)



Twist the right-hand two pairs three times and then work them together with a cloth stitch and three twists. *Take the left-hand of these two pairs and work it to the left in cloth stitch. When it has reached the edge twist it once and leave it. Take the last passive pair that was worked and work it to the right in cloth stitch. Twist three times before working the left-hand pair with cloth stitch and three twists. Put in the pin inside the last two pairs.

Repeat from * until the rib is the required length.

NB. Ten-stick can be worked with more or less passives.



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How to work a pin hole more than once

By Ann Gurr

This technique is also called a back stitch or gaining on a pin.

In Cloth Stitch

Work to the inside edge of the curve through all pairs except the last. Put in the pin outside this pair and take the worker pair over the edge pair, round the pin and back under the edge pair. If you have a twist inside the edge pair, put one in, otherwise work straight back to the other edge. On the next row take your worker over the inner edge pair, round the same pin and back under the edge pair.

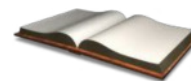
If you are going to use the pin many times it is a good idea to take out the pin after a few repeats and gently pull on the edge passive to make the loops settle smoothly into the curve.

Continue until the curve is complete then settle the loops as described above.

In Half Stitch

This is done in the same way. Work through all pairs except the inner edge pair in half stitch. Then take the worker pair over the inner edge pair, round the pin and back under the edge pair. Put an extra twist in the worker and then complete the rest of the row in half stitch.

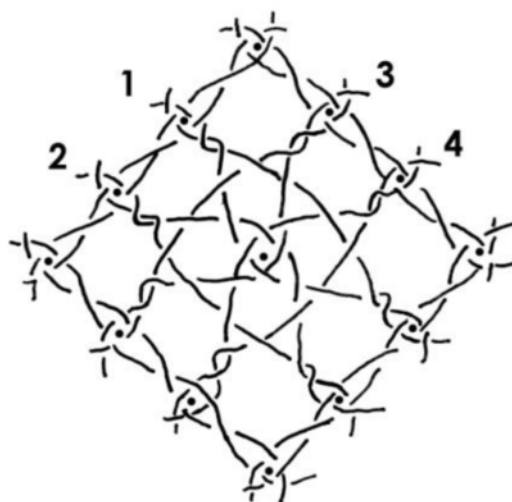




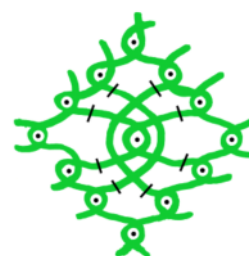
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Half Stitch Spiders

You will have pairs coming into the spider from the left and from the right. Put extra twists in these pairs (if you have two pairs coming in on each side as in the working diagram on the right, have two twists in each pair, if you have three pairs then have three twists etc).



- 1 Take the pair on the left which is nearest to the middle (**1** on the diagram on the right) and work it in half stitch through the pairs from the **right**.
- 2 Take the next pair on the left (**2**) and work it through the pairs from the **right** in half stitch but not through the pair from **1**.
- 3 Continue in this way until all the pairs from the **left** have been worked through the pairs from the **right**.
- 4 Pin in the middle of all the pairs. Tension well.
- 5 Now for the other half of the spider. Take the pair on the **left** which is nearest the pin (middle) and work it through the pairs hanging from the **right** of the pin in half stitch.
- 6 Take the next pair on the **left** and work it through the pairs hanging from the **right** of the pin in half stitch.
- 7 Continue in this way until all the pairs from the **left** have been worked through the pairs from the **right**.
- 8 Twist all pairs the appropriate number of times and tension.

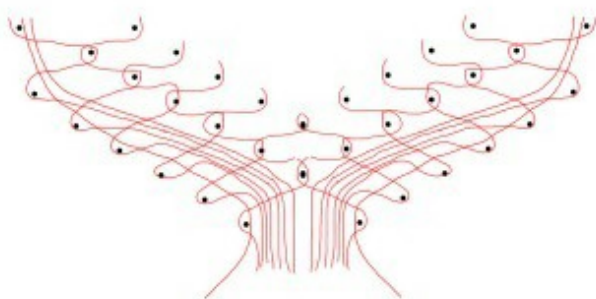




Two Alternative Methods Of Finishing A Bucks Point Bookmark

by Christine Cooper

1. 'Bunch' the pairs down towards the point



Each worker pair makes a picot on the bookmark edge, then weaves through just the first passive pair, to become a passive pair itself.

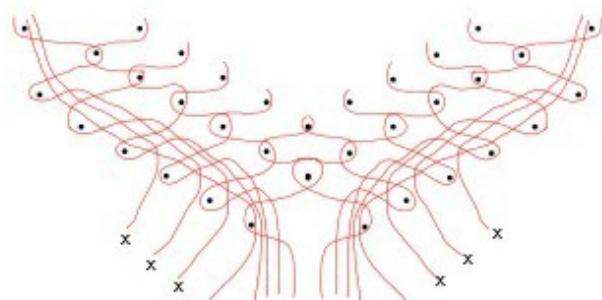
Once you have four passive pairs along the edge, the next worker pair weaves through the first passive pair it encounters. The next two (middle) passive pairs are passed between the two bobbins of the worker pair. The worker pair then weaves through the last passive pair, makes a picot, weaves through the nearest passive pair again, and joins the bunch.

You now have five passive pairs along the edge. The next worker pair weaves through the first passive pair it encounters. The next three passive pairs are passed between the bobbins of the worker pair. The worker pair then weaves through the last passive pair, makes a picot, weaves through the nearest passive pair and joins the bunch.

Continue to the point of the bookmark, and tie off the ends in a tassel or tuft.

This method of 'bunching' can also be used for the extra passive pairs which occur when working a scalloped edge. When one of these is required for the pattern again (as it widens) take the pair second from the outside. The outside pair should always remain in its position.

2. Drop pairs out while approaching the point



This method uses a slightly different approach. The worker pair weaves through the two passives, makes a picot, and then weaves back through both passives. It then becomes a passive pair itself.

The next worker pair weaves through the three passives, makes a picot, and weaves back through all three passives. It becomes a passive pair.

Meanwhile, the second passive pair from the outside is lifted out and discarded. After unpinning, the threads will be cut close to the lace.

The process is repeated with the next worker pair. Each new passive pair moves closer to the outside of the bunch, and is discarded. The final tuft or tassel is small and thin.

Both these methods can easily be adapted for torchon bookmarks.



How to Add and Discard Pairs Along an Edge

by Christine Cooper

Adding Pairs

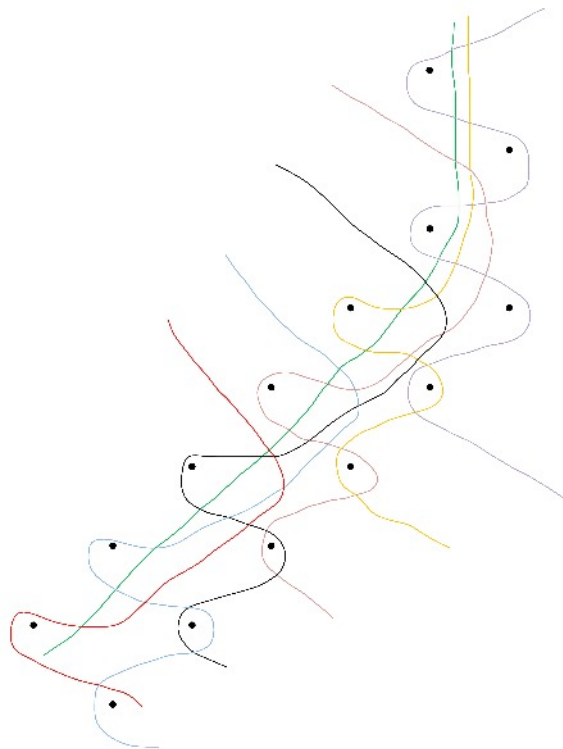
This technique is used when you are adding just one pair in, or when you are adding reused pairs which are knotted together at the top.

The diagram (right) shows each pair in a different colour.

Add the extra pair **BEFORE** you think you need to do so! This means that it is worked through the other pairs several times before it is worked round an edge pin and into the design.

Do not work it through the outer edge passive pair, it jumps that pair and starts being worked by the second passive pair.

After finishing and unpinning, the tail with the knot can be cut off close to the fabric.



Discarding Pairs

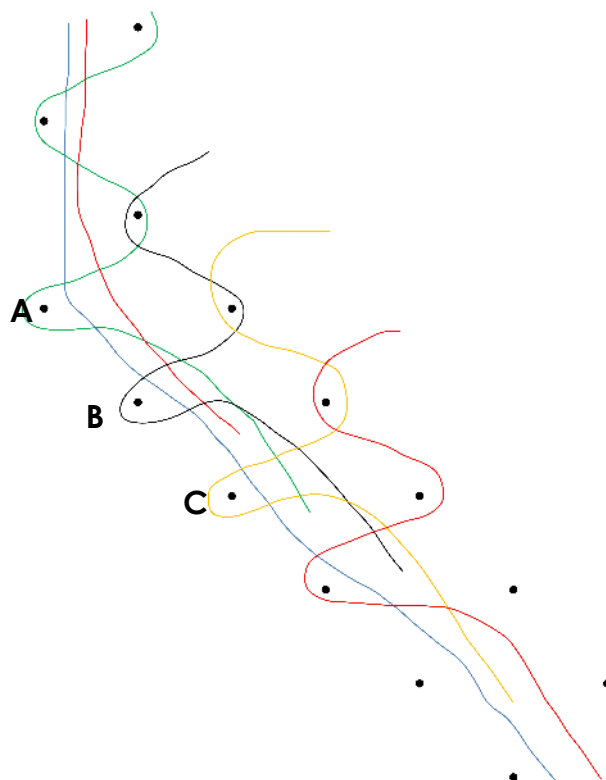
This method relies on keeping no more than 3 passive edge pairs going at once, during the discard process.

In the diagram, right, the green pair works around pin **A** and is then surplus to requirements. But it needs to be worked through a few more stitches so that pin **A** doesn't come undone.

It works through the two passive edge pairs and then becomes a third passive edge pair.

The black pair then works through all three passives, round pin **B**, and back through all three passives. The red pair (the second passive pair) is then thrown out to one side, leaving a tail.

The green pair then takes the place of second passive pair, and the black pair becomes third passive pair. The yellow pair works through them, round pin **C**, and back through them again. Then the green pair is discarded.



This technique is used in the last pattern in this issue, the *Bucks Point Corner*, where 3 extra pairs have to be added in for the corner, and then discarded.