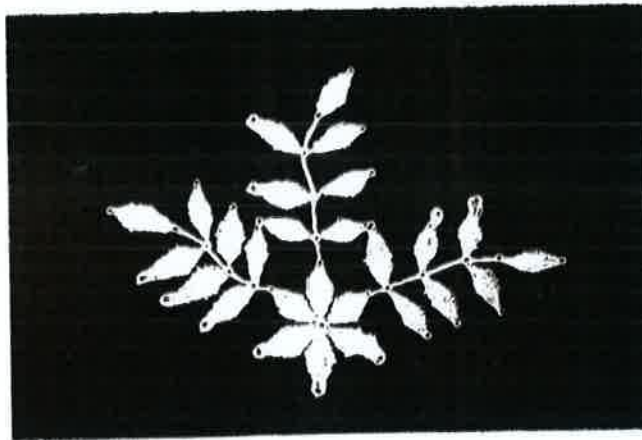
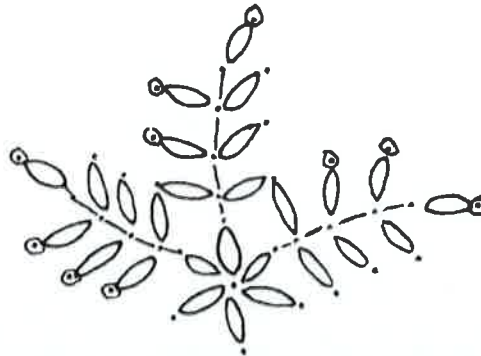


## BEDFORDSHIRE SPRAY

This easy piece of Bedfordshire lace does not use very many pairs, and gives you good practice at leaves. You need to know how to do a windmill and a six plait crossing.  $\odot = 2$  pairs.



# Glasgow Rose

by Jean Leader

Thread: DMC Broder Machine 30, Sylko or similar thread

4 pairs for rose and stalk, 7 pairs for the leaves

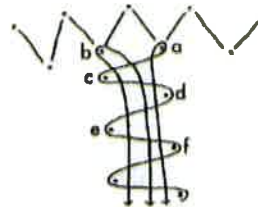
The rose and stalk are cloth-stitch braids. The leaves are also in cloth stitch but a bit trickier as pairs have to be added at the sides.

## Rose

This is worked in two parts: the central section starts at A and finishes at B, the outer section is worked from C to D.

### Starting at A

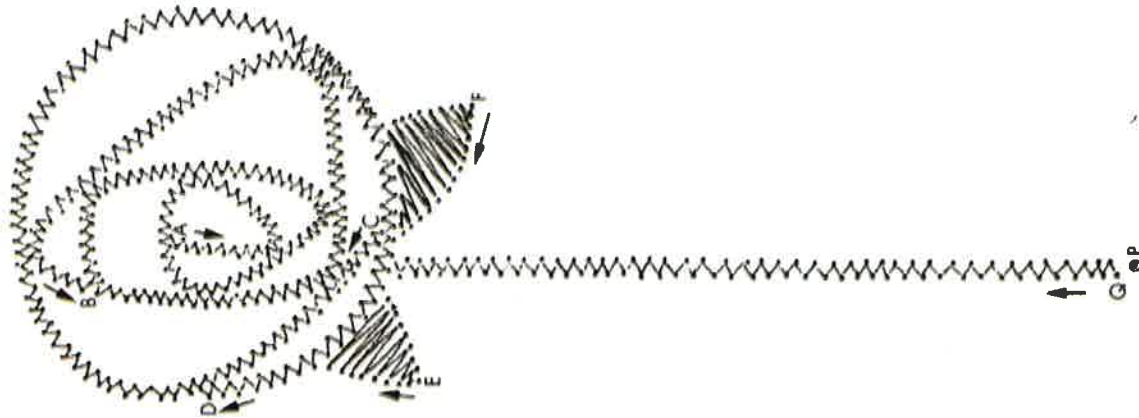
1. Hang two pairs inside one another on both a and b. Twist each resulting pair once.
2. With the right-hand pair at a as the weaver work to the left in cloth stitch through the other pair on a and through both pairs on b. Twist the weaver twice and put in pin c.
3. Work to the right through three pairs in cloth stitch, twist the weaver twice and put in pin d. Continue like this to pins e, f etc. Where pin-holes are common to two braids e.g. at a and b, the weaver of the second braid will make sewings in the loops of the first braid.



### Finishing at B

Sew the weaver and inner passive pair into the loop at m. Sew the other two passive pairs into the loop at n. Tie all the pairs and cut off the bobbins ready to start again.

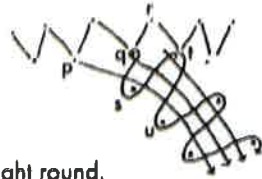




### Starting at C

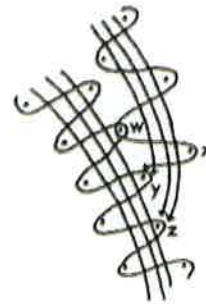
After finishing at B turn the pillow right round.

1. Hang two pairs inside one another at q and twist each resulting pair once. Hang one pair at p and one pair on a support pin at r.
2. With the right-hand pair at q as weaver work to the left through the other pair on q and the pair hanging at p. Twist the weaver twice and put in pin s.
3. Work to the right through the two pairs hanging on p and q and on through the pair hanging from support pin r. Twist the weaver twice and put in pin t.
4. Work back to the left through three pairs, twist weaver twice and put in pin u. Continue in this way. Do not forget to remove support pin r.



### Finishing at D

Make a sewing at w with the weaver pair, work to x and then y. Sew weaver and inner passive pair into the loop at y. Sew the other passive two pairs into z. Tie all pairs and cut off.



### **Stalk**

Hang three passive pairs side by side on support pin P. Hang the weaver pair on Q. Work in cloth stitch and do not forget to remove pin P once you have worked about eight pins. When the stalk is finished sew the pairs into the rose, tie and cut off.

### **Leaves**

Begin the left-hand leaf by hanging three pairs inside one another at E. Twist all three pairs and use the left-hand pair as weaver. Add two pairs on each side as the leaf widens (making a total of seven pairs). Twist the weaver down the centre of the leaf after working the first six or seven rows to keep the passives at the sides. Where the leaf joins the rose sew the pairs into appropriate loops, tie and cut off. The right-hand leaf is worked similarly starting at F with three pairs.

### **The Glasgow Style**

The stylised Glasgow Rose has become particularly associated with Charles Rennie Mackintosh, the designer and architect who worked in Glasgow at the end of the 19th and beginning of the 20th century. He was the centre of a group of artists and craftsmen who developed the Glasgow Style which has been described as Art Nouveau with a Scottish slant.

If you are visiting Glasgow there are plenty of places where you can see the work of Mackintosh and his contemporaries which ranges from buildings to furniture, metalwork and embroidery. In the city itself are the School of Art, Kelvingrove Art Gallery and the Hunterian Art Gallery. A little further afield, there is Hill House in Helensburgh. The house Mackintosh lived in has been reconstructed at the Hunterian Art Gallery and if you go to

<http://www.hunterian.gla.ac.uk/MacHouse/>

you can take a virtual tour.

## ***Basket of Flowers***

***Basket by Irene Tomlinson***

***Flowers by Deborah Robinson***

### **INSTRUCTIONS FOR WORKING THE BASKET.**

Hang on 5 pairs at A, twist the 5 pairs twice and rib to B.\*\*

At B turn the pillow and work a braid from B to C.

At C turn the pillow again and work a rib from C to D. Leave the pairs at D to be sewn into the braid which is to be worked next.

Sew in 5 pairs on the ringed pinholes where the braid is to be started - 2 pairs on the lower pinhole and 3 pairs on the upper pinhole. Using these 5 pairs work the top of the basket until E is reached. At E, sew the worker pair into the two ringed pinholes on the braid which has already been worked.

Continue to work the braid until the finish at the end of the basket handle. Sew out the pairs into the previously worked braid. Sew out, into the braid at D the pairs which worked the rib from the bottom of the basket.

The filling now needs to be worked - this is a series of plaits crossing each other at windmill crossings.

**To work the filling** follow the diagram Hang on 2 pairs on each of the ringed pinholes and work plaits in the direction of the arrows. The upper plait works through two other plaits, is sewn into the braid and then the same pairs are used to work the plait to the bottom of the basket. A windmill crossing is worked wherever two plaits cross. Sew out into the rib or braid when the plaits have been worked.

**\*\*To work the rib.** (There are pinholes on one side of the rib only.)

Ws and twist x3 the two outer pairs on the pinhole side

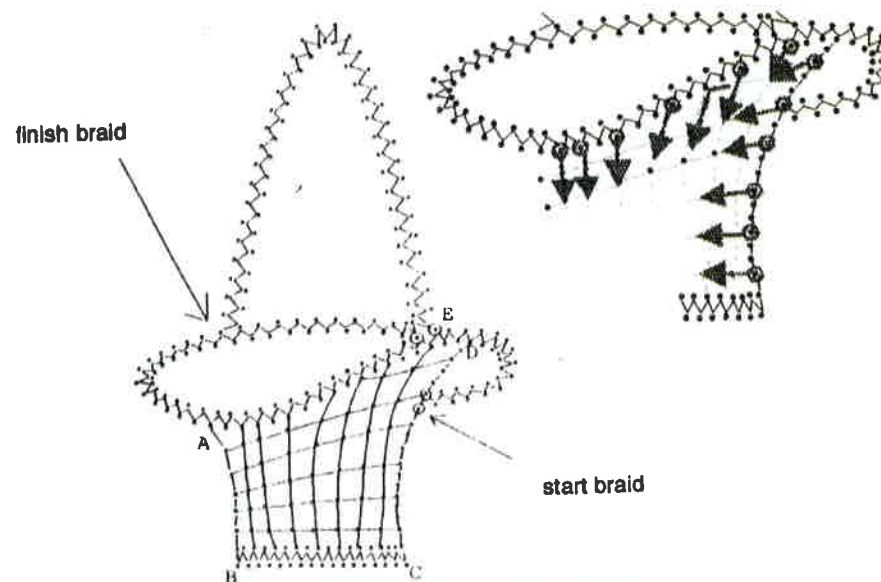
Take the inner of these 2 pairs as workers through the plain (non-pinholed) edge, twist x 1 and leave.

Take the last passive pair worked through back to the outside edge (without any twists).

Twist x3, place the pin underneath, work the edge stitch.

Take the inner of these pairs back to the plain edge, twist x 1 and leave

The last passive pair now becomes the worker pair again (these being the very first pair of workers).



## Daffodil Instructions

by Jacqui Barber

Thread: 50 Cotton

Bobbins:  
for the stem 10 pairs and one pair weavers  
for the petals 3 pairs and one pair weavers

Stitch: Whole stitch

I just started at the beginning of each section and worked my way round in whole stitch until I came to a suitable end and finished off neatly, leaving long threads. I put in the pins as I go so that I can create a 'drawing' effect. Sometimes the pins need to be closer together as you go round a corner and on straight parts the pins can be farther apart — it is up to you — how you would like it to look. Have a go and see what happens

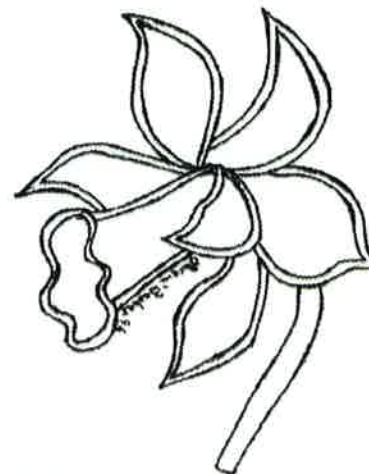
You can also have a go at drawing your own flower, its quite easy if you try.

When I had finished I threaded all the long cottons through a needle and sewed them through the felt backing material. I made mine in white so that it showed up well for this picture but it would look lovely in lemon with a green stalk on a black felt background.

Framed in a gold coloured frame it could make a lovely picture for Mothers Day perhaps.

## DAFFODIL

by Jacqui Barber

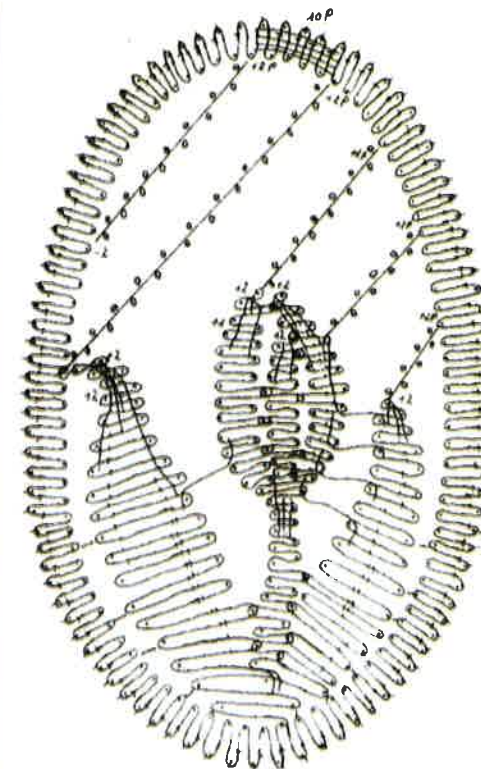
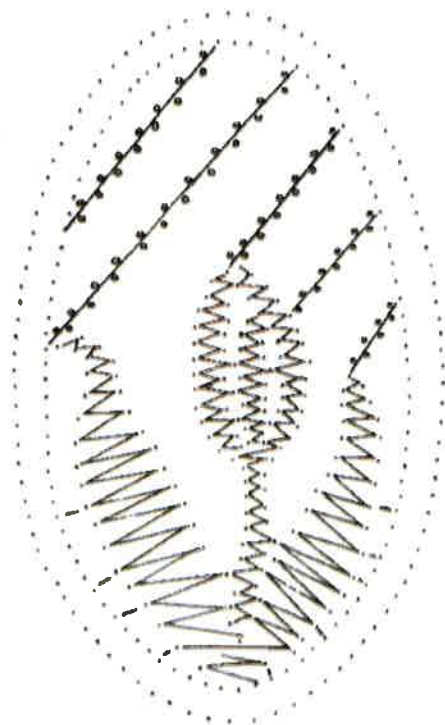


## Spring Rain in May

Kindly donated by Ilske Thomsen

You will need:

- 31 pairs of bobbins
- 50/2 linen thread
- Large pins for the raindrop picots



Ed. If you look on our website you will see some more of Ilske's lace – the colours are beautiful. Ilske lives in Hamburg in Germany and is a friend of Jean Leader, the lady who looks after our website. Together they have arranged for these pieces to be shown to you, the Young Lacemakers readers. Jean also sent the picture of Ilske for us. Welcome to our magazine, Ilske and thank you for sending such lovely lace.

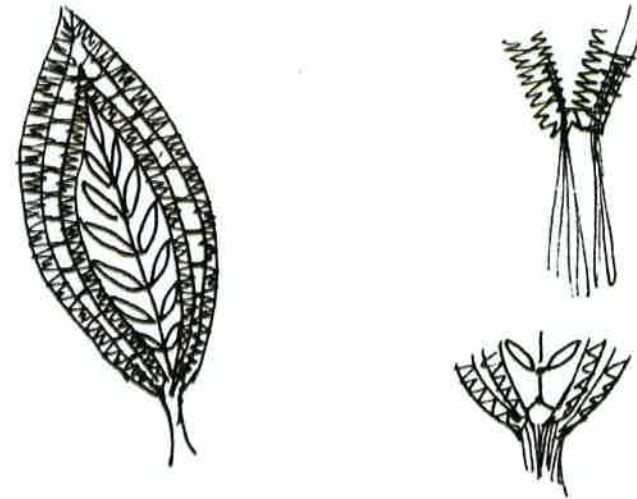
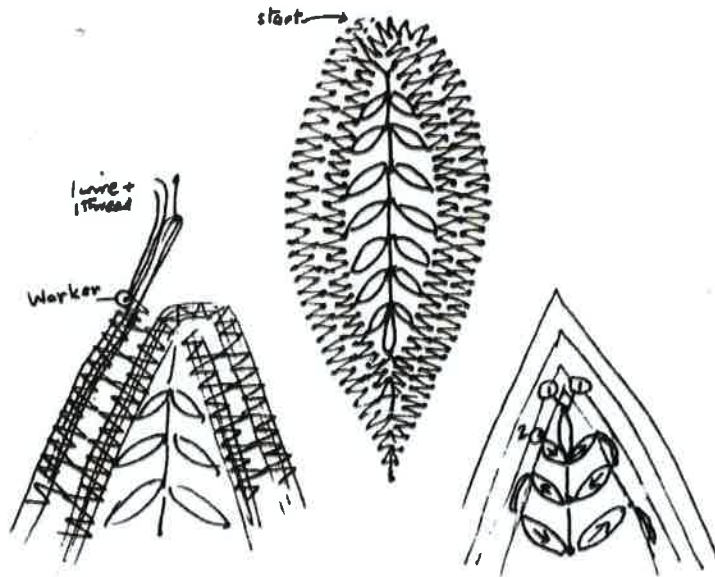
## Bride's Leaf

by Jane Rushworth

Worked in Madeira Sticku Rayon 30  
Workers in dark green and passives light green

Start with 2 pairs light green passives on a pin about 2" above the starting point, plus a single wire with a single thread to make the edge pair. Start the worker pair, using dark green, on the worker pin as marked.

Work in whole stitch all round the 'tape' forming the outer edge of the leaf. Note that every other pin is in the centre of the space between the two tapes, and that the worker will have to be changed temporarily to get round the pinholes at that point.



At the end of the first round of the tape leave out the edge wire and thread and continue to work the inner tape with only two pairs of passives, sewing-in at the pinholes already worked on the first round.

When the tapes are finished the pairs are left hanging at the bottom to go into the stem.

To complete the centre filling hang in one pair from each side (light green) at the top - twist each pair twice - make a whole stitch and place top pin. Make a leaf with two pairs. On the left side hang in two pairs and make a leaf. Cross the two leaves in the centre with a windmill. Work a short length of plait for the central stem and another leaf out to the right edge. Sew the leaf pairs into the edge of the tape and sew them again lower down at the next pin-hole as required for the next leaf to be worked.

Continue in this way with the four pairs.

Finish off the centre stem pairs by sewing-in one pair each side.

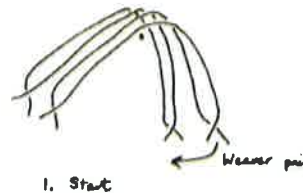


## Flame

by Jean Leader

I worked this simple pattern for a flame with seven pairs of DMC Coton Perlé 8 but any thread of a similar thickness would be just as good. If you used a glittery thread like Gold Rush in red and gold it really would look like a flame. You could use your flames to decorate cards or they would look good hanging on the Christmas tree. If you made the pattern much smaller (why not draw your own?) and used finer thread I think they would make lovely earrings.

Start at the top with four pairs, which are best hung on a single pin as shown in Fig 1. The pairs you end up with will not be the same as the ones you wound but the top of the flame will be neater if you start like this.



Make sure there is plenty of thread on the two right-hand bobbins as these will form the weaver pair. Work in cloth stitch throughout, remembering to twist the weaver pair twice at the end of each row when you put in a pin (the dashes indicating twists are only shown for the first few pins).



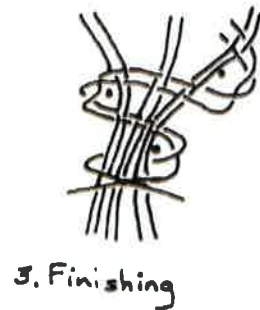
2. Adding a pair

Add three more pairs as the flame widens. The pattern shows where pairs are added. The best way to do this is shown in Fig 2. Hang the new pair round a pin beside the work and lay it down inside the pair at the edge. Work a few rows and then take out the pin and gently pull on the bobbins

until the loop disappears. (Do not pull too hard or you will get a hole.)

As the flame gets wider you could add even more pairs but I decided that seven was enough and tried two different ways of filling up the extra space. In Flame A I twisted the weaver pair after it had worked through the first three passive pairs and gradually increased the number of twists as shown on the pattern (one dash means one twist, two dashes two twists etc). When the flame began to narrow I gradually decreased the number of twists.

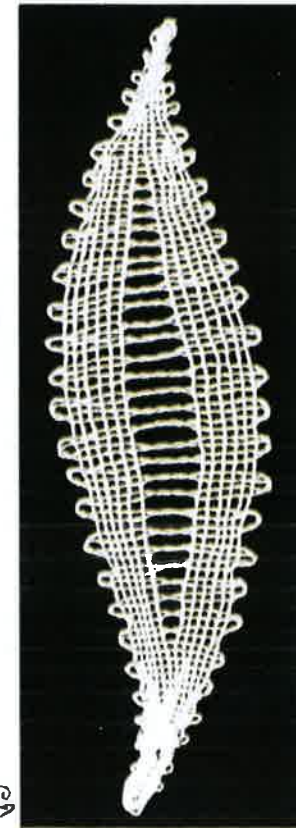
Near the bottom of the flame throw back pairs where indicated (three in all). There is no need to tie them as the cloth stitch will be very tight. After the last pin tie the threads of the weaver pair round the three passive pairs that remain as shown in Fig 3. You could finish your flame with a tassel but I decided that I would like a neater finish. I plaited the pairs, turned the plait back over the work and then tied it down with one of the pairs thrown back earlier.



In Flame B I also twisted the weaver pair as the flame widened but the twists were in different places and I crossed the centre passives over each other at intervals to make a chain down the middle. I have shown where this happened on the pattern. You just pick up the two left-hand centre passives and lift them over the two right-hand passives. No stitches are worked but you need to be careful not to twist

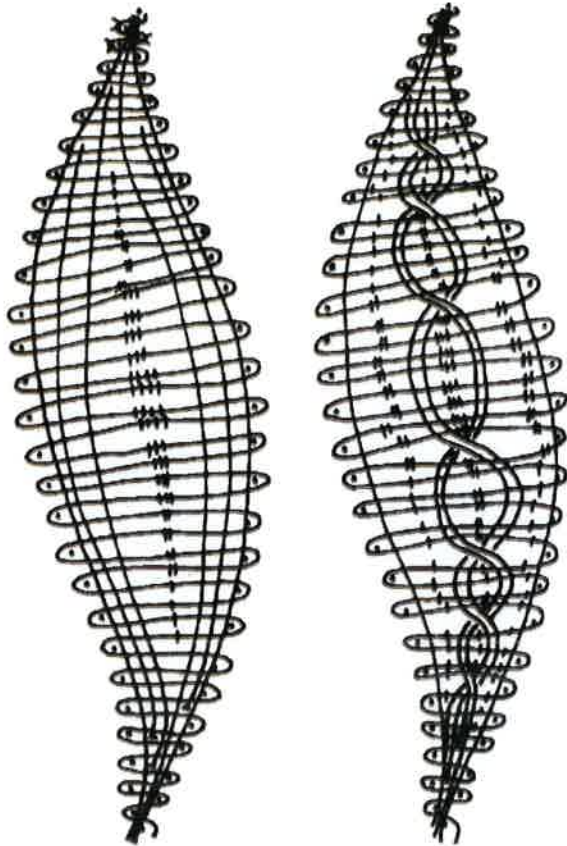
the passives. If you have different colours of passives you can get some interesting effects.

I am sure you can think of other ways of working the flame, for a start you could try adding beads or using other stitches. Why not write and tell us what you do with your flames.



# FLAME

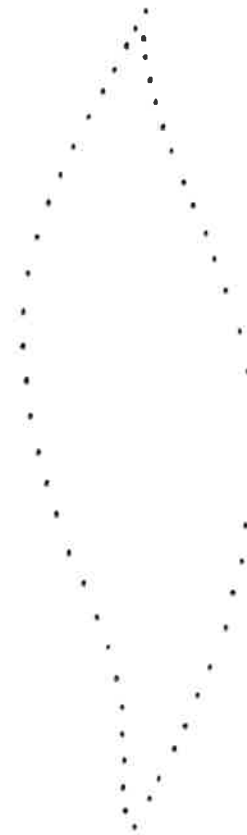
by Jean Leader



Pricking

# FLAME

by Jean Leader



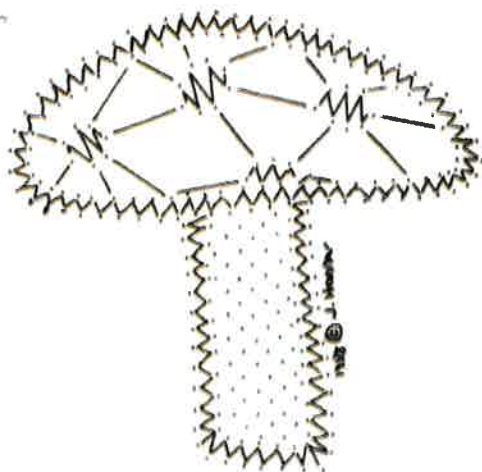
## Things that Grow

### Poisonous Toadstool

In 1989 a very special Exhibition of work by Young Lacemakers was held from 14 April to 6 May at the Gunnersbury Park Museum, London and from 3 to 24 June at the Doncaster Museum Art Gallery, Doncaster, S. Yorkshire.

This was not a competition; work was displayed by young lacemakers, the youngest being 8 years old and the eldest, 17 years. There were 97 pieces of lace on show, some by individuals and some from groups and schools.

I wonder where all these lacemakers are now? If anyone has any memories of this exhibition perhaps they could tell us more about it. If any of the entrants still make lace perhaps they can tell us what they are doing now?

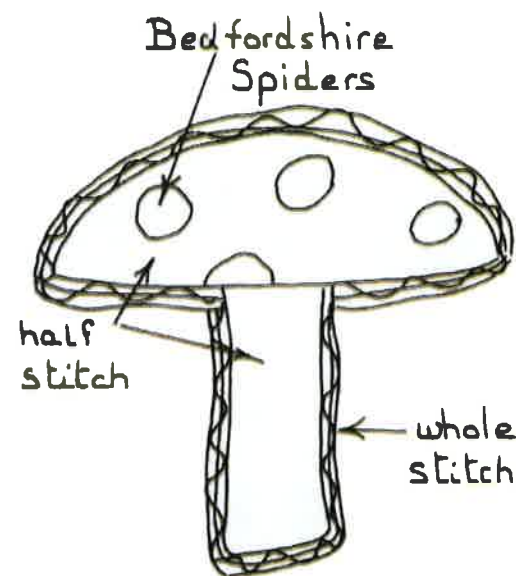


THREAD:- DMC Fil a Dentelle

Young Lacemaker 85

The Logo for this exhibition was this special 'Poisonous Toadstool', designed and made by Jessica Hannar from Littlegarth School then aged 10 years and 6 months.

I wonder where Jessica is now?



### THE POISONOUS TOADSTOOL

by Jessica Hannar  
Littlegarth School  
age 10 years 6 months

Young Lacemaker 85