

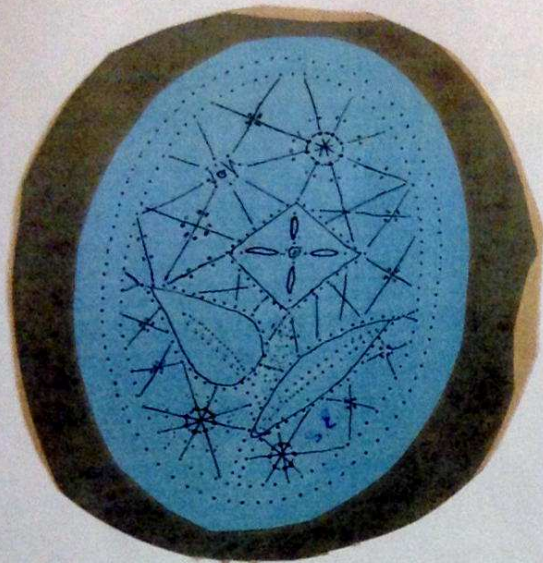
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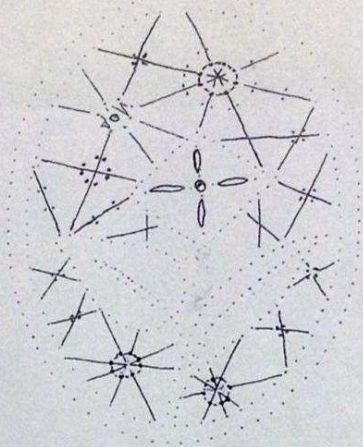
Oval Bedfordshire Pricking

By

Sieglinde Eckstein

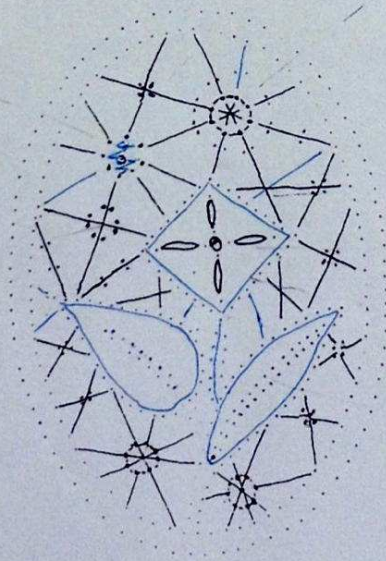


Original Pricking



Alterations to pricking while working it

Final design



Half stitch Bud with a curled raised tally

Windmill crossing + arranged double picots to look like a flower

A leaf worked in 2 halves

Blossom filling

A wheel with 8pt crossing + double picots

6 pair crossing raised tallies (oval) on half stitch
Gimp around the diamond

A vein worked with the Kiss
Wheel with 6pt crossing

new pricking as per worked medallion

I recommend to work it in cotton thread. Silk is very springy + the outer rim does

My Design of Bedfordshire Lace

It is an oval medallion. I tried to bring as many advanced techniques into it as possible. The grid is 20 pin holes per inch.

Material:- threads- Tanne 50 or spun Silk 90/2; & Perle 12 as gimp; up to 39 prs of general bobbins & 1 pr for the gimps. I worked it in spun Silk 90/2 white.

I intended to have 4 curled raised tallies in the diamond as per drawing, but felt later that it may look too crowded & made only 1 curled tally in the centre. The base is h.st, I felt w.st would be too heavy, for the size of the oval. I picked the wrong prs to start the 1st transverse oval tally. I could have prevented the holes on the r. side & the crowded area on the l. side. I also feel it would have been better to have worked only 1 pr at the time into the diamond, to prevent holes, as I let out only 1 pr at the time in the lower section. The gimp around the diamond gives it strength.

The earlier different crossings are part of the flower group. The plaits with & without picots are used as space fillers. Further picots can be added as liked by a worker.

The 8 pr crossing with a hst. centre has a curled tally in the centre. I carried the extra prs for it along the plait from the earlier 8 pr crossing with a circle. I do not like it very much & may work them out in future after finishing the circle, or make a plait out of them in future. Maybe that's why some of the circles of 8 pr crossings in antique prickings have 7 or 9 plaits leading from the circles

The leaves are surrounded by a gimp. The vein of leaf -A- is a kiss st.; the vein of leaf -B- is as medallion 2 of the exercise, the st. does not seem to have a name. I added prs in the Honiton technique & adding prs from a plait as per Cluny & Bedfordshire techniques. This gave the leaf a better shape. After many tries I worked the prs at the end of the leaf -B- out as per drawing.

After working the end of the leaf -B- I felt, that it might have been better, if I had started at the bottom end of the medallion. I would not have been left with so many spare threads to work out (on an even row).

I should have made all the tallies first & worked the shapes over them, so the upper facing side would have been the wrong side, & the worked out threads could have been laying on the work. To correct my mistake, I left the prs to work out under the work

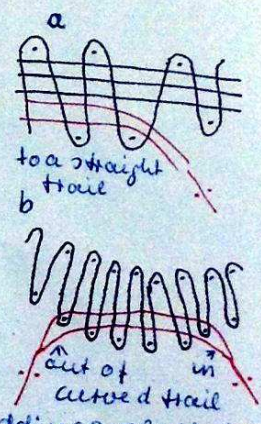
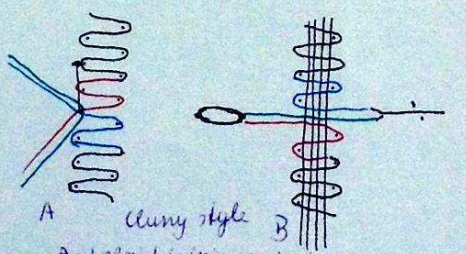
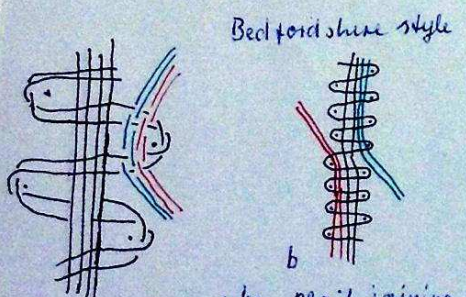
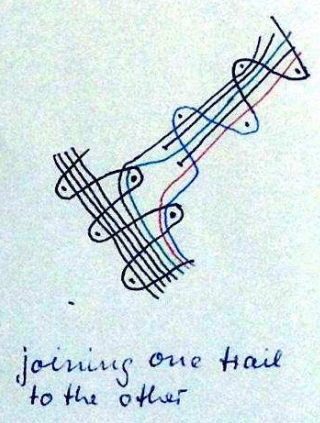
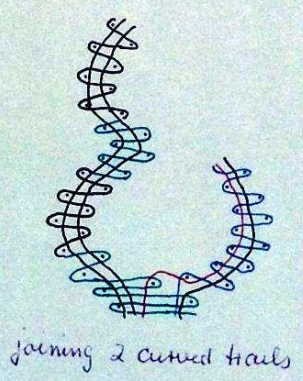
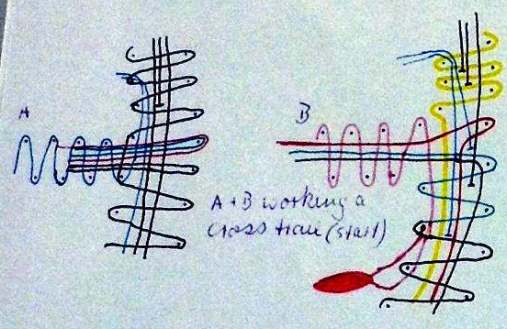
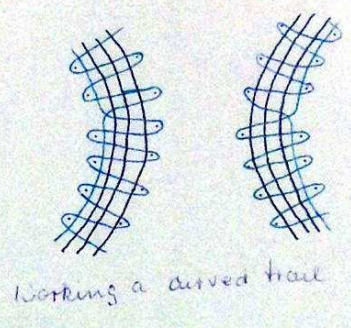
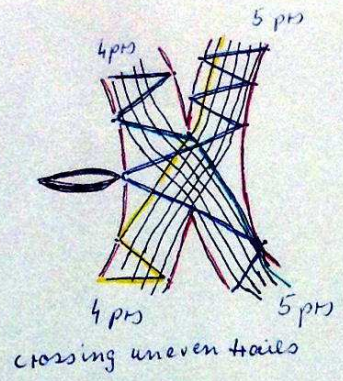
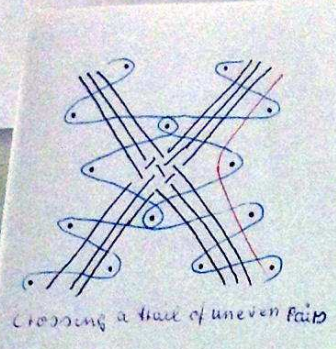
When designing the medallion I felt to put a stem from the diamond to make it look like a flower, would make the

arrangement with the leaves too crowded. After my first try working leaf -B- I had too many spare threads to work out. I had to make a stem using a plait with double picots as thorns, leading into leaf -A- to work out.

Since there were too many prs to work out of at the centre of the bottom of the outer trail, I joined the ends of the trail after 3 plaits of the 8 ring crossing -C- were worked in.

Since I could not work the outer braid together on the right side, I took the work off & re-pinned it down on the wrong side of the pricking, right side down.

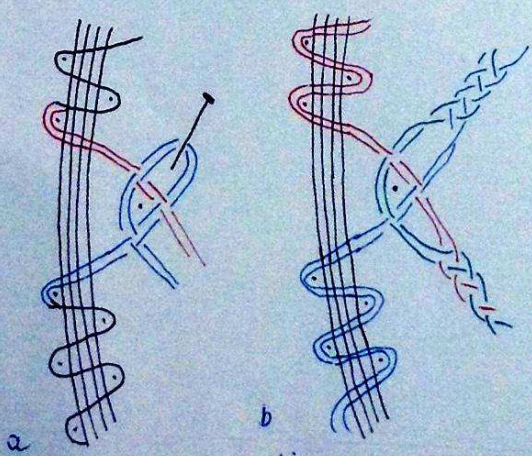
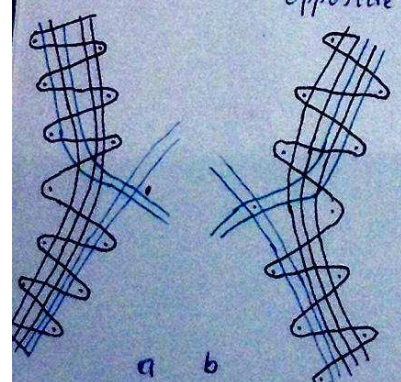
The medallion was mounted on to a lid of a box.



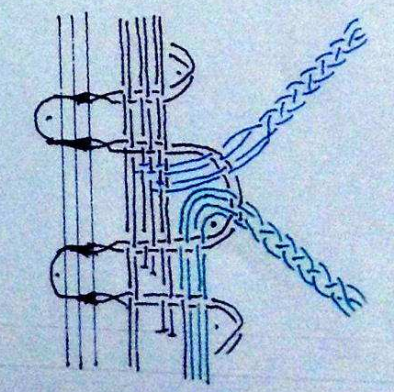
- A plait joining a trail on a pin
b- plait joining a trail on one side + leaving on the opposite

A - 1 plait joining a trail on 1 pin
B - 1 plait joining + 1 plait leaving on the opposite

- adding a plait to a trail



working plait or leaf pts into one pin of a trail or foot side +



Working a tally (wheatears) are described often in earlier modules. The marking in the pattern are 2 pin holes. The tally is worked between them

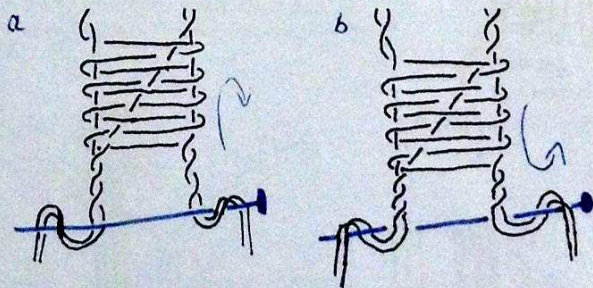
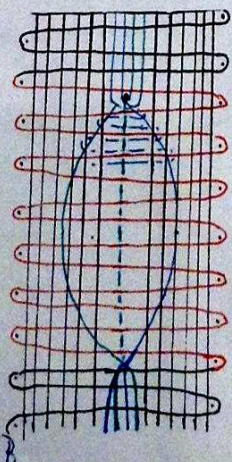
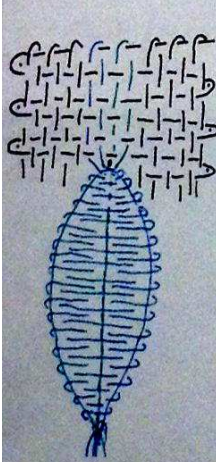
To work a raised (overlaid) flat tally (square or oval):- There are 2 ways to work them. One way is to work the tally first, using the treads from the ground, after dividing as needed (generally equal prs either side); put pin into first pin hole, between prs for tally, work tally 1 1/2 it's width, put 2nd pin between prs after completion of tally; followed by working the ground over the tally. At the level of the end of the tally, work the tally's threads into the ground, it is generally a whole st. or half st. stong ground to show off the tally.

The 2nd methode to work it:- Work the ground to the 1st. pinhole; leaving the 2 prs for the tally out, continue with the ground to the 2nd tally pin hole; place a long glass head pin over the ground, supported by suitably placed pins; now work the tally; on completion of tally, work it's threads into the ground as before.

To work a raised curled tally:- Here a square tally is worked on top of the ground. Work the ground & divide the prs as above, start the tally where the marking of a dot in a circle is; work the tally twice it's width; after finishing off the tally, it's curled. Work the prs from tally back into the ground as above.

There is a curling under backwards & curling forwards, depending where the long pin is placed; place pin over threads, wind lft. hand prs over pin towards the back & lft. side; rt. hand pr backwards to the rt. side; now give both prs a gentle pull; the tally will curl backwards; work prs into the ground as above; keep long pin in position for a little while. This tally is not ment to be pushed through to the other side. I pushed it through, it was more difficult to do, but it looked better.

Place long pin under the prs; wind lft hand pr under & over pin towards lft. side; wind rt. hand pr. over & under pin towards rt. side; gently pull both prs.; the tally will curl forwards under; work threads into the ground as above; keep pin in possiton as above. This tally can be pushed easely through to the other side. It is not as solid & curled as above.

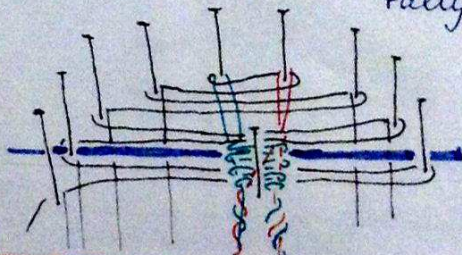


a + b raised curled tally

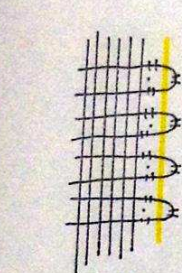
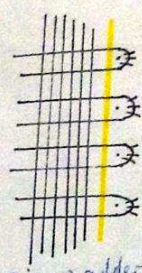
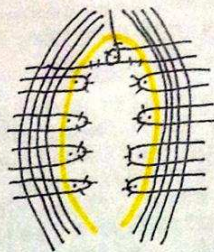
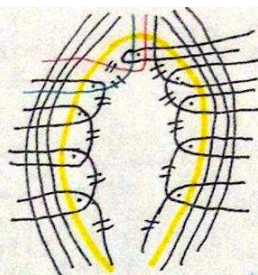
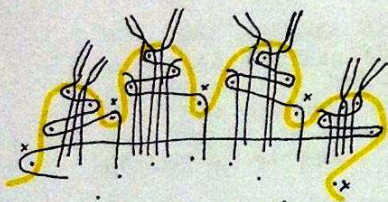
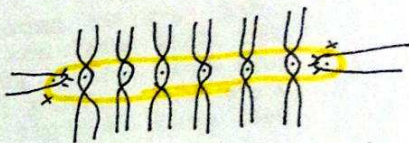
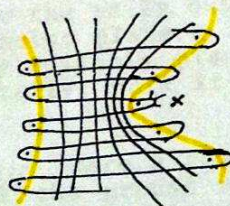
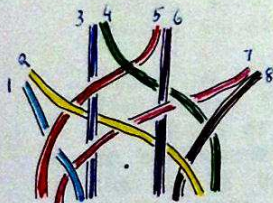
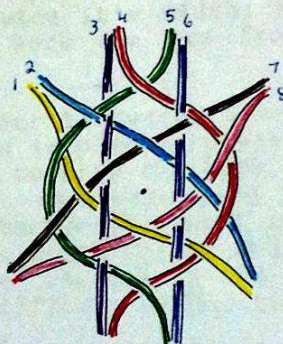
working a raised curled tally



c



+ B raised flat tally
tally worked first } on the wrong
ground worked over it } side
, no... direction right side

gimp before
the pingimp after
the pingimp laid
inside a holea gimp + an extra
pair is carried round
the inner side of the holex hook pins hold the gimp
in positionnook pin holds the gimp
in position at either end of
a horizontal veinfirst stage of an 8 pt crossing
at stage of placing the pinthe 8 pt crossing
completed

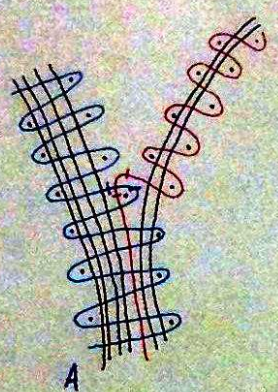
An 8 pr crossing:- 4 plaits or tallies meet at 1 point; now each pr is treated as 1 bobbin; the prs continue in the same direction as before & after completing the crossing; Work $\frac{1}{2}$ st. with the 2 (4) centre prs (3/4,5/6); work $\frac{1}{2}$ st. with the 2 (4) r-hand prs (7/8); work $\frac{1}{2}$ st. with the 2 l.-hand prs (1/2) through 5/3; repeat $\frac{1}{2}$ st with the 4 centre prs; then the 2 (4) r-hand prs; followed by the 2 (4) l.-hand prs; place the pin; work cloth st. with the 4 centre prs (3,4,5 & 6); cross prs 2 over 3 & 6 over 7

How to work in a gimp has been described in earlier modules.

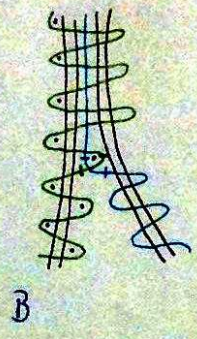
Working the gimp:- Working through different books, I found one can select a technique to ones liking. One technique is to lay the gimp before the pin. The gimp is ankered, use anker threads (of plaits or tallies) as in bucks, or the nook pin. See drawing & leaf sample:-

The gimp can be placed after the pin, no twisting before placing the gimp, only after the gimp has been placed. See vein of leaf sample & drawing:-

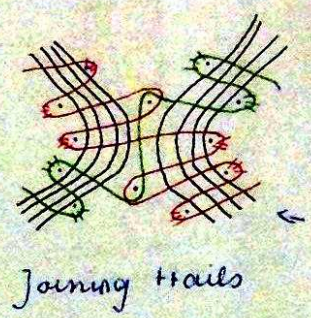
I came across an old piece of Bedfordshire lace from late 1830 or early 1840, where the gimp was raised & padded & formed a pattern, not surrounding a motif. The owner (a speaker on lace) stated that in some old good quality laces, a gimp was at that time padded with horse hair. This was confirmed by an



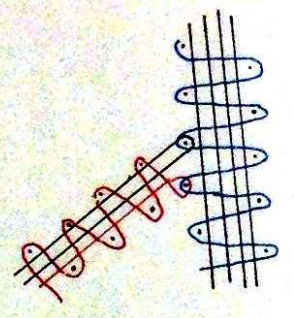
A, joining trails



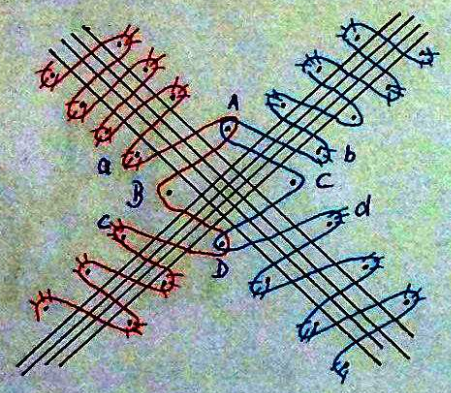
B, Dividing trails



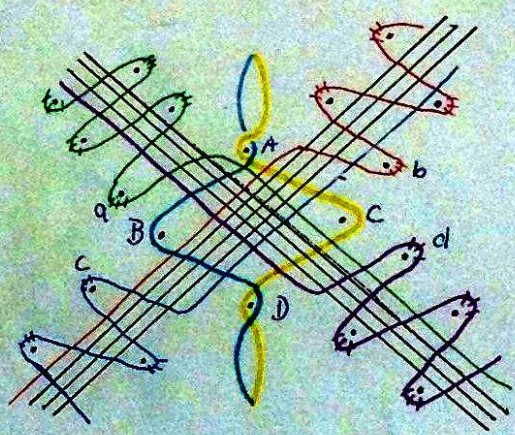
Joining trails



Part of a trail branches off at an angle.



Crossing trails, no parts are taken in at pin A



Crossing Trails
Plait or leaf pts. join the trail at pin A

Autobiography of Sieglinde Eckstein.

I was born in Chemnitz in Sachsen, Germany, & came to England in October 1954 or 1955, as aupair girl from Switzerland, to Garden House belonging to Wallington Hall, in Cambo. I was there when Lord Travillion Died. The Hall belongs now to the National trust.

Following an emergency surgery, 6 months later, my nurses training began. In 1960 I qualified as SRN, twice promoted & ended up a senior ward-sister. A work accident caused me to retire early, in 1984.

Some health problems make it unpleasant for me, to do some crafts & write.

Getting hold of an eight page booklet in 1989; "I want to make lace " set me off.

You need a hard pillow, it said = I have just the one on my settee.

Any thing can be used for bobbins = The centre has 4 inch nails.

Use threads of your choice = I used Purle 5

It said not much about pins= I used my sewing pins, they were blunt ones.

I had a devil of a job, & made a hideous stitch sampler. But I love it.

Not knowing what to look for, my first lace book was all about Duchess lace. The next book was a teaching book for lace. Unable to get any bobbins, they were made by myself. Very soon a class started here & I joined.

The class joined the Northumbria Lace Makers in Aprill 1990. My first piece of lace exhibited was in summer 1990, at The Gateshead International Flower Show. My first group of children I taught were interviewed & photographed by the Gateshead Post in Spring 1991. This got me an invitation to a small crafts fair. I was in trouble. All the laces I had made were given to family & friends as presents. With my cap in my hands & tongue in my cheeks. I knocked on doors, & got a nice collection together. The show was a success. Lots of people had a try. Lace was made for myself for future exhibitions. Discovering, if I work my lace, & have a child help people to have a try, even men have had a try.

I was teaching free of charge. The community centre asked for 0,25pence for a child & £1.0 for an Adult. I asked for 0,25p for material(threads, pins, beads& wire). The pillow, cloths & bobbins belong to The Junior Lace Club

Taking part of the National Lace Day September 14. 1991, organized by the Lace Guild. My place of exhibition was the Dunston Activity Centre, in the Library.

After this, the invitations to work at the Gatesheads Spring & Autumn Flower Shows' arrived. The children where invited by me. We drew crowds & had fun. We did that for 3 years

I attend a Disable Day centre once a week, were I have taught some clients lace making

I was teaching children till 2003. Health problems, after major surgery & changes with our community centre, stop me starting to teach again. We will never know what the future has in store for us. I might start again.

Around 1994 or 1995 it was suggested to me, to take a City & Guilds course. The offer was taken up, I was not bad at it & received a recommendation from the Verifier of part 1. I took part 1 & 2.