

Foreword

Now the second volume of "endless" has been completed.

Like its predecessor, it contains exclusively patterns that can be enlarged in length and width so that you can fill large areas.

This time there are not only suggestions for scarves and table runners but also curtains, cushion covers and especially triangular scarves are included.

The principle has also become more varied. In addition to the popular "meander technique", you will now also find "modular systems". Here, small cards are placed next to each other like puzzle pieces. You can now also make bobbin lace in layers to enlarge the work, e.g. with the

"christmass greetings" or the "16-corner". The meandering piece on the "children of the sun" is also a novelty; here the lower corner solution is not at right angles.

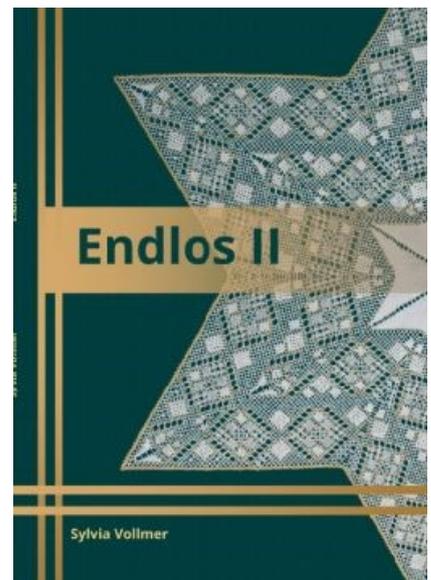
The large areas that are created invite variations. In general, many of the templates can be arranged in very different ways. The suggested design ideas are only examples. Let your imagination run free!

I would like to thank the ladies of the Langenlonsheim bobbin lace group and Mrs Elflein-Gerstner for their work. Thanks to all their patience and ingenuity, not only the production but also many their ideas have been incorporated into the designs. Thanks also to Mrs Koch for her critical review of the documents.

More than ever, the templates are only meant as suggestions and are waiting to be modified, supplemented and reinterpreted by you! You can also find more information and pictures on my homepage. I look forward to your feedback and also to photos of the finished works!

Well, it is not "quick stuff" that is offered to you here. Nevertheless, I hope that the fun of lace-making will not be lost and I wish you many enjoyable hours at the pillow and much pleasure with the finished work!

Windesheim, March 2021



No. 1 "Rustling leaves"

Material: 10 pairs for a single layer + 4 pairs for the straight edge at the upper meander. At the outer edge you need another pair or 2 if you want to work a braid there. At the lower curved edge add another pair.

Linen Nel 23/3 in shades of green (Bettina Lorenz).

With this new grid, the arcs have the same radius on the inside as on the outside, so you can put as many strips next to each other as you like. The lace is worked as a meander and you have the choice between a meander with a straight edge and a meander with a slightly curved edge! The

4-pair ground can be worked as desired. In the technical drawing, I chose the virgin ground because the course of the thread is more complex due to the half stitches crossing before and after.

Chevrons in cloth stick can of course also be worked in half stitches, but then they look less dense and do visually not stand out as much.

The other pair for the bowed edge remains after each finished bow together with the edge pair; both are taken up again for the next bow.

Inner seams: One pair seems to be missing on the way there. Place the runner around the pin, Twist 2-3X (= turquoise in technical drawing); then sew in on the way back (light olive in technical drawing).

Suggestions for the design: Like in the example as a curtain with a straight edge at the top and a curved edge at the bottom, or as a stole with curved edges on the right and left.

You can also arrange 2 strips in opposite directions and fill the almond-shaped spaces as desired, see suggestion below left.

.1 Right: Technical drawing for the middle part of the triangular shawl.

The two side stripes meet at an angle of 30° to each other

.2 Below: Insert a pair of weavers (1S) in a different shade. At the end let a magic thread run along for a few rows (yellow in the technical drawing). This should be loose at the turnarounds. Then you can gradually pull one thread of the weaver back onto the other, securing the ends before cutting.

Page of the Pricking:

Curtain: right-angled meander at the top and curved meander at the bottom.

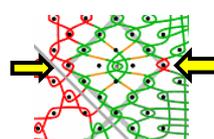
Centre part for the triangular shawl

No. 2 "Jeans"

Material: 32 pairs of merino wool from Zürcher & Stalder, double wound. For the dark blue structuring pairs 4 times wound! These are in navy blue, the threads for the ground are medium blue. The pricking can - as in the photo above - also be made without meander in the whole width and with double the number of pairs.

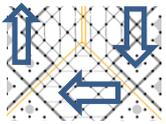
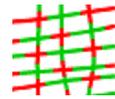
If you like: 8 more pairs for a frame in cloth stich, but the border pairs are omitted so totally 6 more pairs.

The pattern is worked very quickly on a blue pairs are real pairs (=structuring changing direction, therefore, use stitch - pin - whole stitch " to ensure the drawing this is highlighted in grey.



10 mm grid. Note that the navy pairs) and not gimps. When turning stitches or "whole correct course; in the technical

The 4-pair grounds can be chosen as desired; likewise, the filling of the diamonds is completely arbitrary. Here I have chosen the "armour ground" and the diamonds in the half stich, but the "pearl ground (see right)" or - as in the technical drawing - the half stich can also be chosen very well!



.1 In the meandering part, the direction of the rose ground changes.

Page of the Pricking:

Enlargement for double wool: approx. 175%.

No. 3 "The Dirndl Set"

Material: 29 pairs, plus 12 pairs for the frame in cloth stich along the outer edges. Schappe silk (in 2 shades of blue; the finished cloth with a long side of 110 cm weighs 45g including fringes).

The shawl is worked in stripes running parallel to the long side (= working direction 2). Independently of this, a continuous frame in darker blue is worked.

The pattern of the shawl only runs along the edges, in the middle (part F) a variation of the rose ground is executed.

Start at the top with part G by first beginning with the frame up to the arrow in working direction 1. Add the required pairs for a stripe there. finish this stripe in working direction 2, then the lower frame part in working direction 3. The threads of the first stripe can be secured there; I recommend pulling them back with magic threads.

Now continue to the frame in working direction 1 until you can add 29 pairs again. Then work the 2nd stripe (parts D and E) in working direction 2 and finally finish the frame for this piece.

To match the shawl, there is also a small medallion, which is made with divided silk schappe (1-thread!).

The pricking at the top left still needs to be reduced to fit your pendant.

I have also provided a pattern for the bottom edge of a matching apron.

Page of the pricking:

Enlargement for schappe silk: approx. 150%.

Two patterns of different widths for the apron

The medallion has to be reduced to fit the frame.

In the original I worked with split schappe silk yarn.

The frame is made as a braid or cloth stich, needed pairs are added into it and put down again at the end. You can also use them there for 2 rows as weavers (see upper edge at no. 9).

No. 4 "Butterflies"

Material: 26 pairs + 4 pairs for the upper and side edges, Ackermann "Rasant", No. 30

The charm of this interpretation lies both in the way the motif ends in a point and in the filigree intermediate piece, which you can fill with torchon ground or pearl ground, any 4-pair ground or even with free grounds.

Variations: Push the pieces close together so that the intermediate piece disappears.

Also add the meander to the lower part in a staggered way, so you get a stole.

You can also place spiders inside the motifs instead of rose ground!

The individual motifs can consist of 2, 3 or more diamonds.

Attention: If you let the pieces end into a point - as shown here - you have to secure and cut off all the threads at the point and add them again on the way back. Only at the upper, straight edge there is a meander!

No. 5 "Children of the sun"

Material: 16 pairs for the filling + 6 + 7 pairs for the upper and side edges respectively, tussah silk.

After some fiddling I can offer you the pricking of a diagonal meander at an angle of about 30°. The pairs meet there at an angle and the rose ground can unfortunately not be executed quite cleanly along the diagonals. If larger holes are threatening, I recommend the trick with a pseudo pair (see left). However, you can also work a twisted pair back and forth; the technical drawing shows 2 thin yellow lines at these points. Be sure to work completely into the diagonal line (grey in technical drawing), only then turn the work.

This also applies to the small wedge (red here) right at the beginning!

Only at the end will a pair be free, which you will need later.

The 16th pair is inserted a little later (★ in the technical drawing).

The chevrons with "sun star" may have to be worked mirrored. Their orientation changes at the centre back seam, so please do not work symmetrically.

.1 For the main pattern I have provided the large star ("sun star"), bordered by a chevron in cloth stitch.

Variations: Change the main Pattern like diamonds as you like, for example by filling them completely or work a complete frame with 4-pair grounds.

The rose ground can also be changed to another ground, then you can use the empty pin dots within.

The foot side can be worked in a bow or with a straight border.

For a stole, of course, you will have to do without the 30° meander and use the upper, right-angled on both sides.

.2 The "pseudo pair": One thread of each pair is crossed with a thread of the other pair, looping around each other and running back again. This simulates a twisted pair in a gap (see thread drawing or technical drawing below).

Page of the pricking: Enlargement 175%

No. 6 "Christmas greetings"

Material: For each layer 30 pairs of linen 40/2 (Köck) and 4 gimps (cordonet no. 10 gold, Hartmann & Deffner additionally 2 pairs and 3 gimps for the outer edge ("little ladder"). It is interesting that the middle part of the star can completely be worked in lace. In the same way, you can of course sew in a matching fabric, especially if you decide to work only the 2nd layer, for example, and the inner part is thus larger.

The design for this intricate star is inspired by Gravenmoer lace. And so there is also the typical gimp and some special grounds. But that doesn't mean you have to stick to it exactly. It is your work and you choose the stiches! For example for the "diagonal half stitch", the course of the threads is quite demanding.

Gimps are caught by 3 Twists; parallel gimps lie close together (see thread working diagram on the far left).

At the head side there is usually a twisted picot.

The outer border in this large star was made by Mrs Elflein-Gerstner in a cloth stich with 1 pair of white linen thread and 2 pairs of gold, one of them as a pair of weavers. The gimp should not be chosen too thick, as it lays twofold or triple in various places. On the right you see the star with only one layer and gold-coloured weaver in the inner part.

.1 Fixing the gimp with 3 Twists

.4 Top: Head side design as "little ladder": Each connection in the twisted hole ground.

.3 Below: "Duitse Plaatje": Each connection in the cloth stich; before the row leads to the right, 2 pairs are connected in cloth stich. Twist the pair twice around the pin. Above: Typical 4-paired ground in cloth stich.

.4 Below: The "Schuine Netslag" : work each connection in half stitch; the weaver always goes down in diagonal rows and remains behind the pin. The side pins are only closed in the following diagonal row. Twist 2 X around the pins.

Pricking: Six prickings form a star.

In the original enlargement (grid = 5 mm, enlargement by approx. 160%) it measures approx. 90 cm in diameter with 2 layers!

No. 7 "Corner snail"

Material: 16 pairs + 1 edge pair, linen thread Hirschfelder Nm 18/2

Here I present a sampler and experimental pattern. As with design no. 8, you can assemble the whole pricking according to the building block principle. Here, there are 4 diamonds that you can line up as you like. You can also combine the four of them to form a large diamond and generally give free rein to your imagination.

You start in the centre and work your way outwards in a snail shape - hence the name. The dominant motif is the group of 4 diamonds in the cloth stitch. Of course, you are free to choose one of the many 4-pair grounds see last page. Why don't you try the bias ground? In her interpretation, Mrs Koch has made sure that the patterns are arranged mirror-inverted on both sides of the seam.

If you don't want to use it only as a sampler, however, you should hold back and use only a few different elements, I have enclosed some examples with the pricking.

Page of the pricking: Top right: Basic elements.

Top left: Pricking to the technical drawing, here a 1/4 doily

Left: Design ideas for the spaces in between.

Bottom right: Design idea for a table runner, the middle part is placed next to each other more often.

.1 All elements have an empty diagonal, which means you can easily get around the corner.

If you want to use the "snail system", you have to get to the next layer at the end of a round. (see below) This creates a straight edge there, which must be sewed in into at the end of the accrual layer. If there is only torchon ground, you have no problem. Other elements, however, will show a seam. It requires some (previous!) fiddling and magic threads to make the transition appealing.

You should therefore insert magic threads *) at the transition points to the next level (red diamonds).

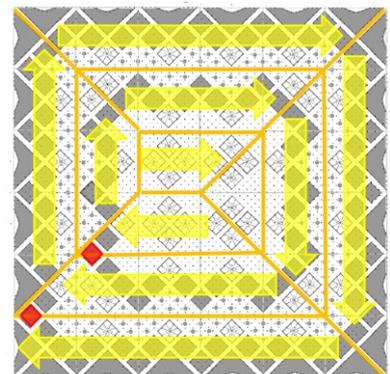
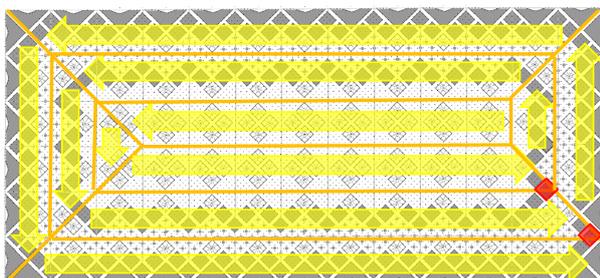
In the technical drawing below, I have taken the fiddling out of your hands for this design suggestion.

.2 *) A light olive coloured line represents miracle loops. So, for each missing pair, use two loops of thinner yarn, which you mount on top. Then finish the diamond in the cloth stitch as usual. At the end of the layer unwind the incoming threads and pull them through the connections already made using the loops.

.3 *) One line in light olive colour stands for 2 magic threads. So for each missing thread, wind 1 loop of tear-proof yarn per bobbin and add it above. Then finish the diamond in the cloth stitch as usual. At the end of the layer, unwind the incoming threads and - with the help of the loops - pull them through the already existing connections

.1 Insert new magic threads

You can find more clever ideas for using magic threads in Martina Wolter-Kampmann's book "Invisible".



No. 8 "Montana home"

Material: 18 + 2 pairs for the braid in the space in between (linen, similar to Goldschild Nm 20/3)

Here you see a rustic runner, which is again completely modular according to the building block principle.

Each building block is 8 X 10 grids, respectively the corner pieces are 8.5 X 8.5 grids. The beginning or end piece (C) is 8.5 grids long.

In between there is a small area in torchon ground, which visually separates the parts. Mrs. Andres has used her imagination and developed the specifications further, partly extending the "building blocks" (8 X 21 grids), she also has used two more passive pairs to have even more possibilities of pattern variations.

Work this object in serpentine lines. You need the two corner pieces (A) and (B) at each turn, in between you can distribute the elements as you like and, if necessary, also develop new ones from the empty element.

Note that a braid is led between the blocks, which can also alternate to form a tally. Decide for yourself the position and frequency of these elements! This braid has to be added in freshly for each space and is connected to the band of "building blocks" by the weaver pair.

Page of the praiocking: The table runner was worked on a grid of 8.6 mm with thicker linen of unknown origin, roughly corresponding to Goldschild Linen Nm 20/3, the indicated material.

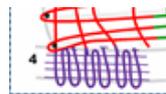
No. 9 "Song of the Volga river"

Material: 26 pairs and 4 passive pairs for the foot side. (" Shibui", linen yarn). . Choose a relatively sturdy yarn if you use the proposed half stitch, as there are long tension threads.

Vertical stripes of different length are placed next to each other.

They start at the connecting piece (A)

Arriving at the foot side, the threads to be



sewed, become the weavers of the edge for a short way.

Variations:

- For a stole, put 3 or 5 stripes together, all ending in the point.
- The convex shapes can also be worked completely in double stitch or « pearl ground »

- Choose your favourite ground within the frame of cloth stitch or alternate!
- The almond-shaped center can be left open or filled with false braids or twisted pairs; then crochet at the crossing points.
- The two weavers of the frames in the linen stitch can be chosen in a different colour.

No. 10 "The threads of Ariadne"

Material: 10 pairs + 2 x 4 pairs for the inner and outer edge, silk from neumannsparadiso.de, grid for the original material approx. 5.4 mm

The basic idea of this design is a frame for a scarf or a runner where the ends are wider than the sides. In fact, you can make this pattern with only 10 + 2 * 4 pairs for the selvedge.

However, this is paid for with a lot of sewing. Start the frame at the diagonal of any corner, the beginning of the filling is in the middle. If you want to sew in fabric, you should add an inner border instead of the Pearl ground (lighter grey area in the pricking, page 43), staggering the outermost dots by 1/2 grid,

With this natural white silk shawl, a frame with wider front sides was designed. An inner and outer border of 4 pairs each with cloth stich has been added. Some of the motifs extend over several stripes!

Variations:

- ↔ Here you can achieve any width by using symmetry axes. The height of the pattern can also be extended by mirroring. You can adjust the length by using as many side prickings as you like.
- ↔ You can also work the inside of the scarf instead of sewing in a fabric; here the "pearl ground" is provided. I have drawn the course of the weavers into the pricking.
- ↔ You can also extend the individual side pieces as you wish. This way you can accommodate symmetrical rose grounds. On the other long side of the shawl, these irregular parts must then be repeated, of course.

Page of the pricking:

.1 Parts of the pricking are delimited with different colours to facilitate the overview.

Orange: horizontal parts (5 X 11 grid)

blue: vertical parts; we need these for the bend in the meander (5 X 10 grid).

Green: parts for the narrow frame; also 5 X 10 grid; but with grid dots staggered.

Red: Transition from the surface to the frame: 5 x 10.5 or 5 X 9.5.

At the transition from the surface to the frame, half a grid is cut off at the beginning, at the end half a grid must be added to the lower part. So you need one block each of 5 X 9.5 or 5 X 10.5 grid(red). As the two front sides are identical but turned 180° to each other, it is sufficient if one brick is on the left and the other on the right.

In the pattern of the photo, I have worked a border on the outside and inside with one weaver pair and 1 edge pair and 2 passive pairs each. Otherwise, a single pair or a braid must be added to the outside and inside.

The (green) side pieces can be designed quite variably, they always meet in the centre of a diamond. These can also be designed very variably, e.g. as a frame in half stitch with a spider or densely filled. The diagonals of the meander parts are marked in yellow.

There are several stripes to choose from, which can be arranged in many different ways. With the help of the corner and the meander parts, areas of any size can be filled. Be careful, it is a real labyrinth!

Enlargement to approx. 110 % for the original material.

No. 11 "Blooming star"

Material: 7 pairs per layer, of which the weaver can be coloured differently. On the inner and outer layer with the paddepootje (toad leg, french fan) or the small scallops you need up to 4 more pairs (Goldschild NM 50/3).

They are actually two different stars that can be worked larger and larger in layers. Both are made on the identical grid and so the stripes can be mixed and matched as you like. On the left hand you can see a suggestion for this with the matching pricking.

One star is worked very densely with predominantly cloth stitch, the other airy with lozenges in half stitch. There the central part is worked in one piece with 18 pairs in the pearl ground.

The grey lines delimit the actual layers and do not represent a pair. Here these stripes are sewed together (light olive in the technical drawing).

Variations: If you are working two layers at the same time, you can work little spiders at the connecting seam.

The bias ground can be executed in cloth stich or half stich.

If you wish, you can also cross the pairs in the spaces between the biases in half stich (see the upper technical drawing).

Another variation are the scallops and compact forms in half stitch and at the edge an additional, thicker (structuring) pair with "pin after 4" (see right small technical drawing).

.1 Top left: Middle section in the "pearl ground" - technical drawing.

The line with grey background corresponds to the course of the weaver.

.2 right: Border with the "French fan"

Arrow: There is a pair missing an you can use the "pseudo-pair"

Pricking:

44.1 Magnification to approx. 280 % for the indicated material

Centre in the pearl ground:

The weavers follows the gray line. The joining of two pairs is done in torchon ground.

Right page: Design suggestion for the technical drawing page 26

No. 12 " Calendula - the 16-corner"

Material: 10 pairs per layer plus 1 edge pair (here Ackermann "Rasant" no. 30).

You can't enlarge a circle with the same pricking, because the bend changes with each layer. With the 16-corner, on the other hand, we always have a corner at an angle of 22.5° and straight pieces in between. These become longer by 2 grids from layer to layer, which then also allows a greater variation in the pattern. Each layer is worked separately and sewed. Of course you can also work 2 layers with a double number of bobbins at the same time!

Variations: The complete "16-corner" is more or less like a round tablecloth; a large semicircle can be worn like a triangular shawl; 2 semicircles with straight pieces in between form a runner. Juxtaposed, opposing bends make a winding scarf.

Here we present a small curtain consisting of a semicircle and an additional straight piece, which allows a meandering technique. The upper edge with a trail is then worked at a right angle to it (start at B) and sewed to it.

As desired at the outer edge of the quasi semicircle, the dots are shifted slightly outwards to suggest a rounding (see orange line in the pricking). Start at A in the left-hand diagram, i.e. in the inner area!

.1 Design suggestions: Above: "Snake scarf", right: Fan

.2 For the centre seam, Ms Midgett has devised an airy, distinctive variation of a star. Here 3 threads are placed around the pin.

.3 technical drawing of the meander (below) and the 16-Corner (above)

.4 way of progression, start at A.

.5 3-paired connection

Last pages:

Ideas for filling diamonds with 8 pairs

2-pair ground

4-pair ground