

Preface

Endless?

Yes, lace-making is endless!

Which of us does not sit endless hours above work?

Who of us doesn't dream of the next project while still sitting on the previous one?

Who of us could say that she has mastered all the technology and couldn't learn something new?

Well, the title refers to these points but also to the patterns in this book. Even if they are offered as scarves, the width and length can be changed by half a pattern or a whole pattern. The scarf quickly becomes a stole, a curtain, a table runner or a pillowcase. The patterns are partly designed for the meandering technique. You can make as large a lace as you like, no more pairs will be needed!

In order to accommodate as many ideas as possible, I had to save space, so the prickings are not all printed in original size. Enlarging should no longer be a technical problem today.

My great thanks go to the ladies who executed the works. Without these diligent hands the publication date would probably have moved into "endless" distance. They are Mrs. L. Elflein-Gerstner and the members of the Klöppelgruppe Langenlonsheim with whom I have been friends for many years: S. Donie, M. Fieberling and S. Scholz. They all contributed their own ideas for the execution and made the scarves a priceless unique specimen, also through the choice of materials. Thanks also to Mrs. Koch for the review of the manuscript.

As always, I also have an indication of the execution of each design. Consider this technical drawing only as a suggestion of how you could make a lace. There are very often very different solutions. Please also note the paragraph about the kink on page 47. I have kept the drawings in the internationally valid colour code but have introduced even more colours for special situations. You will find an overview at the end of the book.

In the last years a lot has changed in the choice of materials. The first scarves were all made of schappe silk; now there are wonderful lace yarns in silk, fine wool or mixed fibres. An Eldorado opens up! The patterns should be suitable for any thinner yarn, it is best to make a sample with a piece of linen twist to find out the appropriate enlargement.

Please do write me an e-mail if you are not quite familiar with the explanations. On my homepage I have provided further pictures and additional information. I would also like to display pictures of your execution as well as suggestions for additions and improvements.

I hope that you will enjoy working with this book and that it will take you a little bit along your "endless" path of a lace-maker.

With cordial greetings

Sylvia Vollmer

Windesheim in July 2019

No. 1 "The playground"

On this playground you can let your imagination run wild. Each diamond shape has been filled differently! Material for the meander version: 24 pairs, 9 of them in dark blue.

Material for the straight version: for every diamond you need 14 pairs each in different red-orange tones and 2 pairs in dark blue. For the outer edge there are 6 more blue pairs, all in silk Schappe. Here with $3\frac{1}{2}$ patterns width: $3,5 * 14 = 49$ red-orange and $3,5 * 2 + 6 = 13$ in blue.

I have added a few examples for the fillings on the left and on pages 34 and 48.

The right one of the small technical drawings corresponds to the ground of Mrs. Ulrich, which I present on page 49. Technical drawing for the meandering version, pricking on page 34

1-15: Adding an structuring pair and a normal Pair

Below: Technical drawing for the beginning without meander with a width of 3 grids.

Use the same pricking, but ignore the grey diagonals!

Left: Technical drawing for the beginning and the course of the meandering technique. Pricking on page 34.

No. 2 "Armada"

For any 4-pair ground you need an odd number of grids in the vertical one, for honeycomb net an even number. Therefore I have added a pattern for honeycomb net. So pay attention! The length of the patterns are different! Also this design is to invite you to experiment, each form filled differently?

Material: schappe silk for grid 6 mm, 2 or more different colours

22 pairs are required per strip. Of these, the two middle pairs (= running pairs) and on the right and left edges are 3 pairs each in the frame colour and 17 pairs in the basic colour. For the middle stripes only the two pairs are in the frame colour and 20 in the ground colour.

For three stripes: $(3 + 2 + 2 + 2 + 3) = 12$ pairs of frame color and $(17 + 20 + 17) = 54$ pairs of ground colour.

B: The strips can be worked separately and attached together later. Then work with only 22 pairs.

The small diamonds of course cannot be filled at the same time and have a centre seam. At the top in the technical drawings you can see different options.

Technical drawing lower left: " Wild or chaos ground ", work in horizontal direction, half a grid down at the edge and back in the other direction!

No. 3 "Virginia"

Magnification for schappe silk = approx. 120 %.

Material: 56 pairs for this scarf in schappe silk

- For each extension with one pattern repeat + 36 pairs

- This pattern is not symmetrical!

- With this scarf the repeat in the middle has been removed.

In order to guarantee a uniform look, I decided on a single ground, namely the delicate "Armure of Binche".

Technical drawing: At the pink marked connections please cross only the two inner threads of both pairs, so no additional twist as with the half stitch. This will ensure A more uniform spacing of the passive pairs.

#For this scarf I have an explanation on page 46 how the pattern can be widened or narrowed. Of course, you can push the individual shapes together or lengthen them as you like.

No. 4 « Mykonos »

This design can be worked with only a few pairs using the meander technique. It was designed without front side quasi seamlessly as a loop or "Möbius Loop" in 35 -38 inch length. At the edge you work a braid, which is Integrated with a 3-pair connection.

At the beginning you can insert magic threads, this helps when sewing together.

General information about the meandering technique: With relatively few pairs you mainly work in horizontal stripes. At the seams (greenish in the lower scheme) you have to sew; that means, on the forward run the outermost pair is turned 3 times (turquoise in the technical drawing) and placed around the pin at the middle seam; on the way back you sew there (light-olive in the technical drawing). The working direction always changes at the diagonals at the edge (here grey).

Depending on the design, the initial half triangle (at A in the lower scheme) can have its own working direction or be integrated into the horizontal strip.

No matter by how many pattern repeats you enlarge the pricking, you don't need any more pairs!

No. 5 "Chinatown"

Material: 60 pairs of schappe silk

(passive pairs in 2 yellow shades, runners in royal blue and fuchsia)

For each pattern repeat you need 22 pairs of basic colour, 2 pairs of royal blue and 4 pairs of fuchsia, plus 4 pairs for the edges in any colour.

This colourful scarf is also worn like a loop or "Möbius scarf". The pricking can be widened or lengthened by half a pattern repeat. The additional points at the edge of the pricking might be a help, if you wish a firm border in cloth stitch.

Occasionally a turning stitch (light-olive in the technical drawing) must be worked so that the blue pair of runners (F) is led back.

The course of the red or blue weavers is highlighted in grey. At 1+1F add one pair each in yellow and blue, at 2S 2 pairs each in red.

No. 6 "Mare≈ mosso"

A maritime scarf in 2 shades of blue and meander technique. The pattern reminds somehow of moving waves.

Material: 28 pairs in schappe silk by Zürcher-Stalder, 16 pairs for the border and 12 pairs for the meander itself. 10 pairs are in darker blue (No. 2529) for the frame and the weavers

Attach them to 2F (2 pairs). 1-1F means one lighter and one darker pair each. The lighter blue has the colour number 2527. You need 4 spools each for a scarf of 1.9 m length. You can also make the edge a bit firmer by adding another pair for each side.

Here, too, the lace is made on a contorted grid using the meander technique. Change the working direction on the grey, curved diagonals. However, the 8 pairs on each side do not follow the rotation. The horizontal stripes are worked with only 12 pairs. The course of the weavers is indicated by thicker line.

As a variation you can also add spiders instead of torchonground, but this cancels out the effect of the contorted grid a little bit.

No. 7 „Marrakech“

Material: schappe silk in 2 colours. You need 28 pairs per pattern repeat plus 6 pairs at the edges, 2 pairs light and 4 dark pairs for the side weavers. In addition there are 2 dark pairs for the serrated front side. Here in the technical drawing there are 64 pairs in total, 18 of them in dark colour.

The darker colours for the weavers are added at 1F. In the technical drawing they are thicker and shown in a darker violet.

At 4F you add 4 dark pairs, 2 of them go down as braids, the others form the teeth of the front side with 2 further dark pairs. 2 pairs of these can be continued later as braided edge. The other two are kept and cut off. This edge is therefore made independently of the actual scarf and the pending pairs are attached into it.

Mrs. Donie has varied some areas here and instead of the 4-pair grounds *) she has executed large spiders in half stich (above in the technical drawing).

*) In the technical drawing you will also find a suggestion for the virgin ground and a twisted torchon ground (brown). In the end, everything can be done here that you can also use with No.1, the "playground". This grid is however strongly distorted and thus a completely new impression develops.

No. 8 „Semiramis“

Material: 90 pairs, of which 40 pairs for each pattern repeat, 2 pairs at the inner edge and 8 pairs for the frame. (Traumseide from Atelier Zitron).

Variations: You can use for the biases cloth stich or half stich as you wish. The spaces in between can also be filled with various spiders or stars. The weavers could be given a different colour.

You can generally omit the edge in cloth stich and only use one braid instead.

You have 2 possibilities to choose and arrange pattern repeats.

With repeat 1 (red frame in the pattern) you get a symmetrical appearance, with pattern repeat 2 (green frame) the diamonds run in a diagonal row. Here the parts of the pricking must be arranged offset from each other.

No. 9 „The tomboy“

Material: 34 pairs mix of schappe silk (1 1/2 thread wound) and tussah silk.

In 2 colour circles of cold pink and cold grey as well as warm pink and warm grey.

This motif is an interlaced meander, which of course works especially with different colours, but can also be worked with a single one.

The clappers run on both sides of the olive-green marking of the pricking within their colour circle; in the area of this marking the different colours meet. Here, please make sure that the colours remain on "their side" by turning stitch or using other suitable combination of stiches. The pricking is primed differently for better distinction.

There are connections which automatically return the colours to their correct side (e.g. ws-p-hs, or spiders in cloth stitch). You don't have to worry about the diamond shapes in cloth stitch either. Otherwise, it is advisable to work with a turning stitch when the two colour circles meet for the first time.

Beginning: At the diagonals of a corner 17 x 2 pairs one of each color circle are to be added. The warm tones run in one direction, the cold ones in the other, until they later lie parallel.

At the end, the threads are finished again at the diagonal and pulled back into the parts of cloth stitch using the magic thread.

The pattern repeat here runs in a zigzag between the blue diagonals (see diagram on the left with a enlargement by one pattern repeat).

Variations: Here you have countless possibilities to let your creativity play. Almost all the grounds that went through my mind have been incorporated. Only the diamond shapes with cloth stitch remained as a uniform element. Occasionally a quartz bead was crocheted in as well.

No. 10 "Flamenco"

Material: 27 pairs, of which 2 pairs (optional) in a different colour, here red wool, insert at 1S, where you start the work. The second colour corresponds to the two weaver pairs. At critical points they have a grey background in the technical drawing

Start: First work the 3 spikes in half stitch (Arbeitsrichtung = working direction 1). Then insert the remaining pairs. At * turn the cushion by 90° and continue until the grey line in the diagonal.

Technical drawing: Turquoise at the seam: twist the pair 3 times around the pin, sew in the way back (light-olive). Small grey arrow: A pair of weavers is guided downwards.

You can fill the elements with any 4-pair ground; at the seam the virgin ground is provided.

If you want to work in 2 colours, you will have to use turning stitches at the points marked light-olive as well. The two weavers are drawn thicker or highlighted in gray.

In the detail picture on the right you can clearly see how a red weaver is led to another position.

No. 11 "Maharani"

Material: schappe silk. Each pattern repeat requires 36 pairs, 4 of which are structuring pairs with thicker thread.

This pattern is very variable, you can set the boundary lines very flexibly and thus e.g. provide a straight front side. The pattern can be enlarged by half a pattern repeat.

In this filigree interpretation of the original, no solid work at all was used and the lace was mainly made on the Brussels stitch ground. Mrs Fieberling, for example, added 3 different spiders to each motif to loosen up the surface. So you have the choice whether you want to fill the grey areas in the cloth stitch as a clothwork (lower technical drawing) or use the inner points drawn to work a ground.

You can also wind the weavers (add at 1F) in the same colour as the structuring pairs (add at 1S).

These must then be guided through the ground for a short distance. Turning stitches are necessary.

The course of these pairs I have marked in a brownish shade.

Inside the motives, honeycomb net or any 2-pair grounds as well as spiders are possible. What you should not do without are the thicker pairs (2 to 3-fold wound yarn) which structure the design.

These are held on their way with occasional turning stitches, but depending on the chosen ground they lie differently and are therefore not marked.

★ Alternative solution at the edge: A new pair is inserted for the short distance. For storage, briefly carry it along in the braid (red-blue line).

No. 12 "Serenade"

Material: 16 pairs of with 4 pairs for the braid edge (wool-silk blend Manos del Uruguay Lace yarn).

The scarf was worked as Möbius scarf or loop, so there is no actual front side. In the technical drawing on the left I have included a braid, which can be omitted if the piece is sewn together to a loop. Then instead of adding 4 pairs at (4) only add 2 pairs at (2).

The pairs at the later seam are laid around a pin (see right drawing) and later sewed together. Bottom left: Connection with the braid; right: Inserting new pairs.

No.13 "The double Lottie"

(Title from a 1949 novel by Erich Kästner, about separated twins who find each other again.)

Material: 36 pairs of merino wool 30/2 from Zürcher and Stalder, double-wound in 3 colours.

Again, this is a pattern which - like No. 9 - was also designed as an interlaced meander. Here, however, you will find a clear arrangement of the motifs. All pending pairs have the same colour in this version, but the weavers are different. Of course, for each strip here you can also select passive pairs in a different colour. But then at the transition of the surfaces you have to use a turning stich so that the colours remain on "their" side. What if you were to choose the colour of the weavers of one strip as the colour for the passive pairs of the other strip and vice versa (see figure below)?

In contrast to the technical drawing, in the triangles at the edges I have used the armour ground. For the middle parts, however, I recommend the virgin ground, as it can be sewed very well along the seam.

If you use different colours for the crack pairs: The clappers run on both sides of the olive-green marking of the pricking within their colour; in the area of this marking the different colours of the crack pairs meet. Please make sure that the colours remain on "their side" by reversing or using suitable stiches

Attention! It is a very long repeat, because the nested meander has to repeat itself!

Below: Colour example. For the specified material please increase to 190 %!

No. 14 "The treasure hunt"

Material: 5 pairs each strip in tussah silk, weavers also in schappe silk and mulberry silk

The patterns of the "gemstone" motives can be distributed arbitrarily according to your conceptions.

The technical drawing for taking in the pairs works if the flower-shaped point of the pin comes to a point where two stripes meet. This scarf is especially attractive if you add 2 differently coloured weavers. These are then stored again at the end; e.g. by sewing them with the magic thread.

Cloth stich is a good choice to use at the frame.

The motifs are an invitation to experiment. The technical drawings are only suggestions for the design. Below: Insertion of two additional weavers.

Left: Mrs. Elflein-Gerstner also varied the longitudinal stripes by using partially half stich or occasionally twisting the passive pairs. It is an interesting feature and also prevents to tear the threads from tightening too much.

p. 34 Enlarge the pricking to approx. 115 % for schappe silk. In the lower part I have added some ideas for fillings. The field with the blue points is for the ground of Mrs. Ulrich (see page 49).

P. 38/39 Längsrichtung = longitudinal direction / Original size for schappe silk

p. 40 Original size for or suitable for schappe silk

p.41 Magnification to 140 % for the specified material. In 100 % it is suitable for schappe. Line in olive green: Both strips are worked at the same time, be careful at the intermediate points, if necessary work a turning stich. Yellow lines: Seam un your way back

p. 42 Enlargement 135% to fit schappe silk. The 6-pair star, drawing of the course of the threads far right. Only 1 thread is laid at a time, and the principle "one thread over, one thread under" must be applied consistently. Start at the top left. If everything is right, then the matching threads will end up as a pair on the other side. This star can be used like a spider.

p. 44 Original size for or suitable for schappe silk

p.45 When assembling the prickings, A-A or B-B should be next to each other. For the specified material, please increase to 190 %; the width of the scarf should then be approx. 10.6 inches.

p. 46 Resizing

In principle, you need another copy of the pattern for each desired pattern repeat.

A) Using a pencil and a ruler, draw a thin straight line lengthwise in the extension of the arrow furthest from the edge. B) Now cut a copy apart along this line. C) Place this sheet on top of the other so that the cutting edge lies on top of the other arrow. D) Now you have the repeat twice within the edge. E) Proceed in the same way for further widening.

To narrow, push the two edge parts (F) towards each other so that the repeat disappears (G).

p. 47 The crux with the kink

Each diagonal stripe can be worked more or less densely. You decide at the start with the choice of the weaver (right or left pair).

If you start in the transverse direction of the strip, it will be worked looser ("short way"). If you start in the longitudinal direction, one more pair is picked up per row and it appears denser ("long way"). You should use this specifically in order to achieve a desired effect, which is stronger the narrower the strip is.

However, if the strip changes direction at a "kink" or bend, the direction of the running pair also changes. This can be very attractive because the lace becomes more "exciting".

However, if you want equally dense, symmetrical surfaces, you can make one of the following changes:

Method 1: Double the inner pin point (still "short path") or skip it (still "long path"). This is the simplest way and is the one I mainly suggest.

*) Doubling the pin point at the tip is also possible, but not necessarily very appealing.

Method 2: You change the weaver on the first outer pin point after the kink. This works very well with half stich, but is unfortunately visible with cloth stich. Instead of CTC- P - CTC, it helps to work C- T - T - P - C and if necessary to hold the threads close to the actual pin with auxiliary pins. In pattern no. 3 you will find examples of all three techniques!

CTC=cloth stich / C = cross / P=Pin / T = twist

p. 48 Making fringes

Fringes are a safe but no fast way to finish your work.

I proceed as follows: Cut the ending threads to about 1.5 -1.8 times the length of the later fringes. Mark the line on the pricking to which you later want to attach the knots of the fringes.

Each 2 pairs form a fringe. In addition I insert at least one further thread (grey in the photo).

A) Now turn half of the threads to the right until they curl.

B) Then I pin them to the pillow by inserting a pin at the lower end across it.

C) Turn the other half of the threads in the same direction.

D) As soon as this strand also "curls" I pull out the attached threads under the pin without the windings dissolving. I hold both thread bundles tightly next to each other. Now they have the tendency to connect by turning to the left. If necessary, I turn them together in this direction.

E) If all the fringes are twisted, you can cut them off or each one gets a knot to be on the safe side. I hold this one open with a stable pin until I have found the right position, prick on the prepared line and then pull the knot tight. This way all fringes can be cut to the same length.

With the scarves in meander technique, however, the threads end at the side, Those must be secured with ribs of knots or by pulling back with the magic thread. I recommend the wonderful manual by Mrs. Wolter-Kampmann: "Invisible" with many tricks.

p. 48 Fillings and grounds:

All my designs have areas that can be filled individually.

I have given some ideas, but many surfaces are left free for your own ideas. I would like to ask you to experiment! There are an infinite number of classical and modern grounds, which I cannot list here all and which I am not allowed to list partly for copyright reasons.

The first pattern in this book, the "playground" was created as a personal collection of fillings.

p. 49 For advanced learners:

Here is a modern idea for a 4-pair ground, strongly inspired by No. 2086 from Uta Ulrich's book. This filling is especially loveley with a slightly finer yarn.

I would like to thank the author for her permission to publish this book!

Please note that the outer points of a group are moved up and down. I have drawn these in blue to distinguish them.



Execution:

The 2 Inner bobbins of the 2 pairs All 4 bobbins

Black pin point: C- C- C- C- T-C-T-T-C-P-T-T-T-T-C, tighten!

Blue (shifted) pin point: T-C-P-T-T-C. Attention: After the last crossing, No more turn so that the threads are pulled downwards diagonally!

Work in horizontal rows, first the black pin points, then half a step backwards to the blue ones. Those can only be processed when the adjacent black points are finished.

Technical drawing:

Pink= cross only. Existing twists from the half stich are retained.

If you also want to go on a "ground hunt", then have a look at these books:

"Viele gute Gründe - Many good reasons" by Ulrike Löhr

"Torchon in Bewegung" by José van Pamelén-Hagenaars

"Gründe mit System" by Uta Ulrich

