



# KNIPLEBREVET

## *Danmark*



Elsa Peterson's  
Lace business

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Pillow with  
Schneeberger Lace

See lace work on page 32



# Dear everyone

I hope the new year welcomed you in good health. Personally, I look forward to the return of light and the harbingers of spring.

In the fall, we participated in the fairs where we had the pleasure of meeting you lacemakers, and in April we participate in the Spring Creative Fair in Års the weekend of 9 to 10 april, and 3 to 5 June we exhibit at the Lace Festival in Tønder.

The Board looks forward to the general meeting in Vejle on 26 March, and among other things we present workshops with Lisbeth Burmølle Knudsen and Anne Scheby-Pedersen. As usual, there will be exhibits and sales.

We hope more members will become candidates to the board. Today we are only six members as opposed to the former seven.

See you all at the general meeting.  
Sanna Askirk, chair

# Written Annual Report for 2021 by the Board

At the annual meeting in 2021, which was held in Ringsted on the first very hot day of the year, only 34 members attended.

We fearfully approached the board election as two members of the board had decided to stop, and only one suggestion for a new member was submitted. Unfortunately, our fears were confirmed. We did not succeed in electing a complete board. And still, we have succeeded in managing the work, but only because everyone has made an extra effort and because several ordinary members were willing to help at the fairs.

We hope, this situation will not occur at the general meeting in 2022.

Unfortunately, Jonna Tarp has decided to leave the board. We are very sorry about her leaving. Jonna is a fantastic person and a very clever saleswoman. During the two years Jonna was in charge of Knipleshoppen, she has increased turn-over.

Again, this year we have two vacancies, and as of now, only one candidate has come forward.

Should we stand in the same situation this year, that we cannot elect a complete board, we unfortunately must consider, if there still is a demand for a national lace association in Denmark.

Already now we know that the editor and pattern coordinator do not run for the board in 2023.

In September we received a wonderful donation from Karen Marie Iversen. She donated a lot of patterns to the association, for free, which we can either sell or publish in the magazine. Once again, thank you for the gift.

During the past year we were represented at Kniplemesse in Viborg, Creative Fair in Års, Creative Days in Fredericia, and the Lace Fair in Slagelse. To be able to be present at the fairs, several of our members have helped. Once again, thank you to Mona Nøhr, Bent Møller Rasmussen, Bente Barrett, Helena Strunge Nielsen, Mette Krebs Haagensen, Karin Holm, and Lotte Zuidendorp. We always appreciate sign up for ad-hoc tasks, even if you are not a board member.

We participate at fairs again in April at Creative Spring Days in Års, and at the Tønder lace festival in June. And not to forget, the fairs in Fredericia and Slagelse at the end of October. We already look forward to meeting you at these fairs.

Our editing team has been busy making a presentable and inspirational magazine four times a year. In addition to articles, each issue contains 10 patterns. The editor still asks you to submit pictures and articles on your experiences in the world of lace. Our contract with graphic designer Lone Frost expired at the end of December 2021. We have asked for bids, and we chose PE Offset that is cheaper. I hope you will like the design and that you don't find the change to a new graphics designer too much.

Every year, with the November issue and the membership fee payment, we receive more resignations than applications. The board has no plans to increase membership fees for now.

We continue to award ambassador pins to members recruiting new members, donating patterns

to Knipleshoppen, to the Julemærkehjem and to our Christmas cards. Those donating a pattern to the magazine, will receive a pin from Christ Parsons in England. Thank you all who donate.

The Association has hosted three open houses, where some of the members came to see our facilities and to talk lace. On 12 February Connie Zlatevski and Jonna Tarp held a miniworkshop on the butterfly from magazine 139.

Selvejg Østergaard Nielsen, Herrested, has designed the pattern for Julemærkehjemmet 2021, a heart with plaits. Till now, the sale of this pattern has generated DKK 9,600. The proceeds have been forwarded to Julemærkehjemmet, who sends their thanks.

The Board has chosen Helle Schultz to manage our website and update as needed. Thank you to Helle Schultz for the effort.

We hope to hold our Annual Meeting on Saturday 26 March 2022 in Vejle, without rescheduling for the third year in a row.

Finally, thank you to all our proofreaders, translators, scrap bookkeeper and other volunteers, who have helped in many ways. Without you, we couldn't do it.

We look forward to seeing you at the Annual Meeting and at the fairs, where we can get new ideas.

Best regards  
The Board

# Observations from Creative Days in Fredericia, 29-31 October 2021

As usual, the event covered three days, this time with extended hours from 09.00 to 17.00.

We were “only” three people to share the shifts, so we were there from opening to closing, some really long, busy days, but so fruitful, cozy and full of learning.

Friday started with Ketty and me stuck in traffic on the motor road due to an accident, and we didn't arrive in Fredericia until half an hour after opening. We were slightly stressed and arriving at our exhibit, what do we see? On Wednesday after finishing the exhibit, we had covered the tables with cloths. They had now been removed and the small candles lit. Birgitte from Hedens Hørgarn stood in our exhibit and had opened for us. We were both surprised and pleased to find such

observant and caring people, and once again, thank you very much for your help.

Lotte Zuijdendorp, who also helped us at the Viborg Fair, came and helped us for the better part of Friday, which was a great help, as we were very busy. Really, it was surprising to see that so many people are familiar with and working with lace. We got the impression that lace making may not be a dying craft, as we sometimes fear.

Saturday and Sunday Ketty and I were accompanied by Kate Møberg Nielsen, and we were no less busy those two days. There were interested people visiting all the time despite the modest display. The Fair in Slagelse was the same two days, so we had to share the laces of the Association.

Many visitors showed an interest in trying the lace pillow, especially young people and children, so we hope to have met the next generation of lace makers. Even though it was primarily the young people and children showing an interest in the lace making, some adults also wanted to try.

Sunday was another busy day, but towards the end of the day we took turns to walk around and see what other creative rafts were presented. I believe that people needed to get out and experience life after a long close down. According to Creative Days web site, more than 20,000 guests visited the fair over the weekend. Our exhibit was very well visited, which pleased us much, and we look forward to the next Fair here in 2022.

# Creative weekend in Messecenter Vesthimmerland, Års

By Ketty Busk

On Friday 25 September Helena Strunge Nielsen (one of our translators) and I met in Nyborg. We loaded the car with everything to the exhibit/sales pitch in Års, and headed north. Three hours later we drove into the hall and started unloading.

In the hall we met Bente Barret (ex-treasurer) who lend us a hand during the weekend. After a couple of hours, the exhibit was finished and the result satisfactory. So now we just had to wait for the events of Saturday and Sunday.

Helena and I drove to St. Binderup Kro where we had reserved rooms. A cozy inn, nice rooms, and excellent food in a pleasant atmosphere.

From the start of Saturday, we were actually busy all day. Pretty good

sales, lots of interest for lace making and contact to a lot of people. At noon Karin Holm (ex board-member) came to relieve Bente, who had other plans.

Last year the creative weekend was cancelled due to corona. At that time Peter Sørensen had arranged a little tour about lace making and dinner. This time it came true. We visited “Danish Contemporary Museum”. It was a fun experience, perhaps most for us elderly, as we recognized a lot from our own childhood. An interesting museum, divided into epochs and special rooms. A visit is hereby recommended.

Now it was time for dinner and social hours at the Kimbrer Kroen before getting back to our inn to rest up for Sunday.

Sunday was as busy as Saturday, and at the end of the day we were told the number of visitors – 5,400 – was a record for Messecenter Vesthimmerland.

A busy but good weekend has passed, lots of good happenings, new ideas and input to remember. We had forgotten all about taking pictures from the museum and the exhibit, but luckily Karin had taken some pictures from the hall.

We hope to come to Creative Weekend in Messecenter Vesthimmerland again in April, and then we must remember to take pictures, and maybe a visit to the museum – with camera.

# Lace festival in Slagelse

By Connie Zlatevski

Finally, the Corona let go of its grip on our country and we were able to meet at festivals again.

The lace festival in Slagelse was held on the last weekend in October, and as usual, *Knipling i Danmark* was also represented.

Only 3 people from our board was present as the fair in Fredericia took place the same weekend. Happily, one of our association's members, Mette Krebs, had offered to give us a hand, which was much appreciated, as none of us had much experience with festivals.

We met Friday afternoon and set up the exhibition. When we go to festivals, we bring patterns, bags, books, magazines and other accessories for sale, and an exhibition of some of the lace, earlier brought in *Kniplebrevet*. This time we also brought a small taste of some of the lace published in the November magazine. As a new thing, we did not bring Christmas cards for sale, as the board finds that it should be for sale after the publication of the November magazine, so that our members are the first ones to receive them.

We said hello to many members, many paid their dues, and new members were signing up.

We found that we had a satisfactory sale of merchandize and was pleasantly surprised over how much interest it was for the patterns supporting *Julemærkehjemmene*.

Fortunately, it was also time to see the beautiful exhibitions in the middle of the hall and to visit the other booths.

Mona Nøhr and Hella Jacobsen showed their big exhibition of squares, and they had also decorated the Christmas tree. They participated in the fair both days where they made lace and willingly answered questions.

The Annual Challenge was a lace bobbin, and there were many interesting solutions.

It was a big exhibition in memoriam of Astrid Hansen, arranged by Astrid's daughter Karne, and Bente Lyngdorf from *Kniplestuen*. Astrid provided *Kniplebrevet* for many years with patterns for "Tønderrubrikken" and on display was her lace pillow sat up with a big Tønder lace, and also several examples of many of her own designs.

Something I always look for on exhibitions where laces are present, are new ideas and tendencies, - new materials, new ideas for using lace or new gadgets "one can't live without".

One thing that caught my attention was Jana Novak's new models of clothing, all basically made in tape lace with attachments. Jana's big knowledge of techniques could not be overseen. The idea of lace for Christmas balls has gained popularity, many stands had Christmas balls for sale this year. Several de-

signers stay with a certain theme, for ex. Lone Nielsen and Kirsten Skov.

If I look a little through the crystal ball, I think that coarser thread, stronger colors and lace for clothing are the topics we will see more of in the coming years.

*Picture 1:  
Knipling i Danmark's stand*

*Picture 2:  
Mona Nøhr next to the decorated  
Christmas tree*

*Picture 3:  
Hella Jacobsen with a small part of the  
"500 squares"*

*Picture 4:  
The decorated Christmas tree*

*Picture 5:  
The Annual Challenge*

*Picture 6:  
Tønderlace*

*Picture 7:  
Circles in lace*

*Picture 8:*

*Picture 9:  
Angel in coarse thread*

*Picture 10:  
Clothing in tape lace*

# Lace from Gotland 2004 – 2021

## **Exhibition on Slagelse lace festival in memory of Agneta Ramnhagen.**

Agneta began to make lace in the end of the 1980's. She taught several lace classes weekly and arranged many tours to the lace fair in Slagelse together with her students.

Berit Bergqvist and her daughter Lisa Bergqvist both learned to make lace from Agneta, and this year they had arranged an exhibition of selective work by her students.

The exhibition was set up beautifully and showed a wide selection of lace, both more traditional

things, but also lace in strong colors, coarser threads and metal thread.

This was an exhibition to see more than once and still be fascinated by the wonderful work.

# Klöppeln zwischen den Meeren

Text and photo: Hanne Rovsing, Farum and Kirsten Skov, Slangerup

Lace fair in Rendsburg on Sunday, October 17<sup>th</sup>, 2021

We left early at 8am. in order to reach Rendsburg in time to set up Kirsten's booth.

But we had forgotten that this was the day when the school's fall brake started and when we reached Kolding, we also found out that it was the weekly brake-up day for summerhouse rentals and the German tourists were on their way home. So, we drove in queue from Kolding until the exit by Rendsburg. The rest of the day went as planned both with setting up the stand and finding the hotel.

We finished setting up the booth on Sunday and said hello to the

other stand holders. We visited the exhibitions with all the exciting, beautiful and creative laces. We saw beautifully framed Honiton lace. The exhibitions were placed between the stand holders and in a glass foyer, where also people were sitting working on their pillows.

There were eight stand holders and four information stands. The stands were exciting: Woodwork, books, patterns, thread, OIDFA Germany, The German Lace Association, Lace Festival Tønder, Kantcentrum Brugge and a stand with LED light installations mounted with lace.

It was a talk by Rosemarie Selm about storage and care of historical textiles in the afternoon.

The number of visitors was on the low side, but ok. The spirit was on top.

We made a stop at Kolding on the way home in order to see "Dronningens broderier" in Koldinghus, which also was a good experience.

We can really recommend a visit to Rendsburg on Sunday, October 15<sup>th</sup>, 2023, when the next lace fair takes place.

Info about the fair can be found here: [www.zwischen-den-meeren.jimdofree.com](http://www.zwischen-den-meeren.jimdofree.com)

# A class of glass with lace

von Lillian Rasmussen

We were finely again allowed to gather for a weekend class of glass and lace.

It was really difficult to choose what to make among all the nice things, Kirsten Koch had produced both for inspiration and for copying.

I had from home already decided to make some of the big flowers, and for that I needed to make a little piece of lace in metal thread beforehand. It was to be placed between the petals of the flower.

One starts by cutting the glass for the petals in the desired colors, place them in a circle and place the metal lace piece between the pieces of glass.

Afterward, the flower had to be fired, while laying flat. The firing

takes 24 hours, which meant that we also had to make another thing in glass/lace while waiting for the glass to be done.

We were making lace galore while waiting for the glass in the kiln to be fired – the finest ribbons for hearts, lanterns and wreaths, sails for small boats, wings for angels and birds. It was a lively chatting between the participants, which was of all ages. And Kirsten helped us all with our lace problems.

It was real excitement when the 24 hours had passed, and the kiln was cold enough to be opened for the glass to be removed. What did it look like? Does it have the right color? Had the pieces moved? Or is something broken?

Happily, everything was just fine.

Time had come to combine it with the lace, make holes in the glass, file if something was a little too big – and one could see the finished result.

The big flowers, however, had to be fired again in a form in order to make them wavy. A stem was added – it was worth the wait, for they looked very nice!

It was very interesting to combine the two things – glass and lace – and many beautiful things were made – hearts, angles, wreaths, birds, small ships, flowers, Christmas lanterns and Easter eggs – all combined with lace.

A big thank you to Kirsten Koch and the participants for a nice and exciting weekend.

# Elsa Peterson's lace business in Vadstena, Sweden

## 100 years Anniversary

*(The store was founded in 1920, but the celebration was delayed because of the pandemia)*

*Elsa founded the store in 1920 and run it until 1971, where her daughter, Gunnel, took over and continued to run the store until 2016, where the 3. generation, her grandchild Karin took over and made it into a net-business:*

<https://elsapetersonsspetsaffar.com>

*Karin Landtblom has in connection with this famous lace store's 100-years anniversary, written the following article for everybody interested in lace, to enjoy:*

The start for Elsa Peterson's Lace Store was the wedding of Elsa Karlsson and Gunnar Peterson. They married on November 29<sup>th</sup>-1919 and Elsa moved into Skänningegatan 11 in Vadstena. Gunnar's mother, Emma, and his sister, Ruth, also lived there.

Emma had for many years earned money for herself and her children by making lace. Her daughter, Ruth, also added to their income by making lace from she was about 10 years old. Emma made fine lace and delivered her work to a well-known lace merchant called Klara Larsson.

When Else moved in, her mother-in law, Emma, found that Elsa should have a real job, which had to be lace. Elsa was more interested in the business part than in

making lace, so she decided to start a lace business and became a lace merchant.

This means that she takes the order, asks a lace maker to do the work for her and provides her/him with thread and pattern. She later delivers the finished lace to the costumer. Both men and women made lace. It was not seldom that the farmers made lace during winter when the working load on the farm was less.

At this time, Elsa had her business at home. Her customers came to their home in order to look at the different laces she could provide by looking in sample books. The lace-making itself was then overtaken by a lacemaker and when ready, it was delivered to the customer.

Different lace makers were specialized in different lace patterns. Some were specialists on fine lace and others made coarser lace. There are also examples of several members of the same family making the same patterns. They could then work together and be finished earlier when the orders were big.

Many of the lace makers lived on the countryside in the surroundings of Vadstena and Elsa biked home to them in order to bring thread and patterns or to pick up the finished lace. The deliveries also found place on marked days when many of the lace makers came in to Vadstena to sell egg and vegetables.

The business continued the same way after Elsa and Gunnar moved to Storgatan 23 in 1935. After several years, Gunnar built a lace kiosk, placed near Storgatan. This provided regular business hours during the summer months, but during the rest of the year, the sale took place in their home.

Else was getting older and thought about retirement, but in 1960, when she turned 69, just the opposite happened. They turned the office space on the address Storgatan 23 into a lace business. Their company was still based upon orders, but they turned more and more into having a stock of finished lace in the store.

Many tourists came to Vadstena, like bus companies that booked time to see the store and look at lace. With this, the need to have lace and other souvenirs in the shop grew. When I as a little girl visited grandmother, Elsa, I sometimes was allowed to sit together with a lace maker in the garden and show tourists how to make lace.

Elsa and Gunnar had one child, a daughter called Gunnel, who was my mother. We moved to Vadstena in 1968, when my mother was widowed and needed a job in order to support her children. My mother, Gunnel Landtblom worked for her mother until she retired in 1971, 80 years old, and Gunnel continued the company.

There were still professional lace-makers when my mother took over the company, but they were mostly elderly people. It became more and more difficult to find people that wanted to make lace for her company and Gunnel started to sell the traditional Vadstena-patterns. It had until now, been almost impossible to get hold of these patterns, as the few pattern-prickers left in Vadstena worked for lace merchants who also provided their own lacemakers with the patterns.

Many of the traditional Vadstena-patterns are released for everybody to enjoy, thanks to Gunnel's big culture-preserving effort.

Many of the patterns in our assortment are made by Inez Petterson, a cousin of Elsa's husband, Gunnar. She was the last big lacepattern composer and pattern pricker in Vadstena. When she died, Elsa inherited her whole treasure chest of patterns and drawings of patterns. Inez loved Art Nouveau, which can be seen on her patterns. Inez was also artistic, and she sometimes used pictures as inspiration for a pattern.

Gunnel was in no hurry for retirement either. The lace company became part of Gunnel's social life where she met lots of people – both people she knew and people unknown to her. She attended the store six days of the week, but if the sun was shining, and few people visited the store, she sometimes closed it and went for a little walk. The store was part of the street scene until 2016, when Gunnel died in May, 92 years old.

It was not written in my cards that I should take over the store. But I had gotten more and more involved in my mother's company from 2013, when I designed the lace store's homepage. Mother

found it fantastic, as she saw the importance of using this technology in order to hold on to her costumers.

I started to write articles about lace and our family's history on the homepage, and the more one knows, the more one wants to know. I got engaged with writing articles and was also invited to give lectures. I simply got more and more involved in the store. In 2016 my mother and I decided that I should take over the store. I moved the store to my home in Gustavsberg at the end of 2016 and the company is currently run as a net store, not only in Sweden, but also abroad.

One of my goals was to celebrate our company's 100 years Anniversary. I visited Vadstena in March 2020 and went to Vadstena lace museum with materials for an exhibition. The press was there and talked with me. Everything was perfect! But, as we all know, the pandemia got in the way. The exhibition in the summer 2021 was cancelled. Right now, we hope for the summer of 2022 to be virus free. I will then, if possible, be there to open the exhibition and sell patterns in connection with the big lace day.

Karin Landtblom  
Elsa Petersons Spetsaffär

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Vadstena Kniplemuseum  
Gottfrid Larsson-gården  
Skänningegatan 9  
592 32 Vadstena

# Pillow with Schneeberger Lace

Idea, design and execution: Connie Zlatevski, Stubbekøbing

**Materials:**

7 pairs of linen thread 35/2 for the outer tape and plaits, 5 pairs of linen thread 35/2 for the inside tape and tallies.

**Technique:**

There are no worksheets for Schneeberger Lace. The pricking tells how to work the lace.

This piece of lace consists of tapes with fillings in between.

The tape is worked in linen stitch and whole stitch. Where to work whole stitch is marked on the pricking with an extra line. The rest is worked in linen stitch. See fig. 1 and fig. 2.

The outside edge has a plait marked with a double line, see fig. 3, which between the curves go out in order to shape its own pattern.

The worker pair changes where the plait follow the tape, see fig. 4.

On the points where the plait goes out or enters the tape, I let the worker pair go with linen stitches through both pairs in the plait, pin inside 2 pairs and close the pin with a linen stitch. See fig. 5.

I also chose to use backstitches inside the curves, as it gives the nicest result.

Schneeberger Lace is normally tied off, but I chose to finish (and start) with magic threads.

Start with the outer tape and continue with the inside tape and the tallies. The tallies are worked with the outer pair and the worker pair.

The lace on the photo is mounted on a pillow, but it may also be used as a small tablecloth mounted with a piece of cloth in the middle.

# Placemat with Easter eggs

Pattern 146-B

Idea and Design: Connie Zlatevski, Stubbekøbing

Idea, Execution and Mounting: Jonna Tarp, Stubbekøbing

This is the second of 4 seasonal placemats with matching napkin rings.

**Materials for placemat:** 28 pairs of linen thread 28/2 and 1 pair of coarse thread for the gimp, for ex. Glamour Madeira no 8, doble thread. Cotton cloth (perhaps patchwork) + doble adhesive vliseline.

**Final measurements:** 46x35 cm. Cutting measurements: Front + vliseline 48x37 cm. Back 48x41 cm.

Start the lace with 2 pairs on each pin, braid the pairs to the next pin. Add one pair on the left side and work through the first two pairs (the edge pairs) in whole stitch, linen stitch through 23 pairs and whole stitch through the last pair.

Add a pair on the right side and continue according to work sheet. The edge is a sewing edge, and the ground a honeycomb ground (half stitch and an extra twist by the pin).

The ground in the egg is a "fivehole ground", worked in whole stitch. Observe that there are pins at the beginning of the egg where one pair only feeds in. The pair goes through the gimp, around the pin and out again through the gimp. The gimp functions as the second pair by the pin.

The lace ends the way it started. You may put the worksheet upside down.

The marked twists are valid through the whole work.

It is easiest to use a bolster pillow if you wish to make more than one placemat. Make a long braid between the lace pieces and cut it in order to separate each piece of lace. Hide the braids when you mount the mats.

The lace may be starched lightly before mounting.

## Mounting:

**Sewing:** Attach the lace 2cm from the edge on the righthand side of the front piece. Iron the vliseline on to the front piece (ca 3 cm from the top and bottom edge in order to be able to turn the edges). Sew the 2 short sides together, the right sides facing each other, 1 cm from the edge and turn the placemat right side out. Turn the leftover 2cm 1x1cm over to the front piece and finish with a narrow stitching all the way around.

## Napkin holder:

All four napkin rings have the same pattern. Let the color match the lace.

**Materials:** 18 pairs of linen thread 28/2 and 1 pair coarse thread for gimp, for ex. Glamour Madeira no 8, doble thread. Cotton cloth (perhaps patchwork) + doble adhesive vliseline.

**Final measurements:** 5,5 cm wide, diameter ca. 3,75 cm. Cutting measurements: Cloth: 12 x 14 cm and vliseline 5 x 13 cm.

The napkin ring starts according to the worksheet with a linen stitch edge and ends with braids.

The marked twists are valid through the whole work.

It is easiest to use a bolster pillow if you wish to make more than one napkin ring. Make a long braid between the pieces of lace and cut it in order to separate each piece of lace. Hide the braids when mounting the ring.

**Mounting:** Attach the lace in the middle of the cloth, 1 cm from the edge and only on the sides. Iron the vliseline on in the middle of the front of the cloth. Sew the napkin ring together and turn it right side out. Bend the upper and under edge into the "ring" toward the lace. The braids on the ends of the lace are turned in at the same time. Sew the ring together with small stitches and at last, sew the lace together.

# Mardi Gras adornments for a spray

Idea, design and execution: Yvonne Nielsen, Høvre

**Materials:** Linen thread 60/2 and Myrte thread.

**Cat:** 4 pairs of linen thread and possibly 1 Myrte thread, placed at the edge of the work.

Start at the point of the tail and work your way around. Use turning stitches by the ears where the pin is used more than once.

Finish off by attaching and tying the pairs so that the last attachment contains two pairs.

Starch the lace well before taking it off the pillow. Give it a thread for hanging.

**Mask:** 5 pairs of linen thread plus 2 pairs of black for the braid on both sides.

Start by \* and work your way around according to the worksheet. Finish by attaching and tying off. Attach two pairs on each side and work a small braid. Starch the lace well before taking the pins out. Give the mask a thread for hanging.

**Tassel:** 4 pairs of linen thread and 1 bobbin of Myrte tread.

Start according to the worksheet with 4 pairs of linen thread and 1 bobbin of Myrte thread. Let the Myrte thread follow one of the threads of the passive pair in the middle.

Attach as indicated on the worksheet at the bottom of the second ribbon. Do the same by each of the other ribbons. Work 6 ribbons.

When making several parts, it is good to wind a large amount of thread on one bobbin of a pair, and thereafter wind a suitable amount over to the other bobbin.

Tie off and starch the lace well before taking it off the pillow.

The lace is rolled together to a tassel and given a tread for hanging.

# Winter Aconite girl

Pattern 146-D

Idea, design and execution: Kirsten W. Johansen, Roskilde

## Materials:

**Skirt:** 12 pairs of yellow linen thread 40/2 and 3 pairs of green linen thread 40/2.

**Collar:** 5 pairs of dark green linen thread 40/2 and 1 gathering thread.

**Hat:** 4 pairs of dark green linen thread 40/2 and 1 gathering thread.

Wooden bead, 2cm, for head.

**Skirt:** Start according to the worksheet, tallies and plait with green, and a green pair is added where the worker pair starts. A turning stitch is used where the workers meet the plait.

One may make a plait with picot instead of tallies. See the little drawing.

The skirt is starched well and connected with knots.

**Collar:** Start according to the worksheet. The gathering thread may be added as you go or added when the collar is done.

**Hat:** Start with the tallies and continue with linen stitch ribbons and plaits. The gathering thread may be added as you go or added when the hat is done.

The twists shown apply for the entire work.

# Diamond 1

Pattern 146-E

Idea and design: Anne Lise Nielsen, Nyborg

Execution: Ellis Nygaard, Langeskov

**Materials:** 31 pairs of linen thread 35/2

Start in the corner according to the worksheet. Add pairs as you go.

Finish off as you like. The model on display is tied off.

The twists shown apply for the whole work.

The amounts of twists in general, have to be the same in the same figure and by switching to a new figure. If you for ex. want 2 twists in one figure, you have to be aware of if the former stitch was a half stitch or a linen stitch. When you come from a half stitch, you already have one twist, so one twist only has to be added. If you come from a linen stitch, where you do not already have a twist, you have to add 2 twists.

# Blue candle grease guard

Pattern 146-F

Idea, design and execution: Inge Lise Jensen, Guldborg

Inge Lise has designed a series of 6 different blue grease guards. They will be published one at a time in Kniplebrevet.

The grease guards will fit candles of 7,5 cm in diameter.

Materials: 19 pairs of blue linen thread 60/2 or K80 plus 2 pairs for gimp in silver.

Inge Lise states the following measurements for the length of the thread: Passive pair in the sewing edge, ca. 35 cm per bobbin. 2 worker pairs for the linen stitch spots, ca 120cm per bobbin. Worker pair in the scalloped edge, ca 170 cm per bobbin. Passive pair in the scalloped edge, ca 50 cm per bobbin. 2 pairs of gimp threads ca 50 cm per bobbin. The rest of the pairs, ca 50-70 cm per bobbin.

The lace is started and finished according to the worksheet.

The lace may be finished off by tying off, plaits or magic threads and sewn together.

The marked twists apply for the entire work.

# Table decoration in yellow and green

Idea, design and execution: Connie Zlatevski, Stubbekøbing

**Materials:** 6 pairs of green linen thread 28/2 for the inside circle and 7 pairs of yellow + 1 pair green linen thread 28/2 for the outer corona.

Silk ribbons of desired width.

The model is made in Blumenwerk technique. Start with the inner circle. The worker pair changes on both sides. Finish with a Belgian knot-row or use magic threads.

If you wish to use mounting model 2, you have to make a false braid through the middle of the hole. This is easiest when you have made  $\frac{3}{4}$  of the circle.

The outer part is worked in half stitch with whole stitch on the edge. It attaches to the inner circle as shown on the worksheet. Observe that the attachments are in the bars, see fig. 1. When attaching twice, attach once in the upper and once in the lower bar. If you attach once only, attach in the lower bar.

Finish with a Belgian knot-row or use magic threads.

Starch the lace before taking it off the pillow.

There are 2 different ways of mounting the lace, one without and one with a false braid through the middle.

Make as many flowers as desired, mount them on one or several silk ribbons and use them as table decorations.

# Flower for headband

Pattern 146-H

Idea and execution: Connie Zlatevski

Design: Karen Marie Iversen

Knipling i Danmark has gotten Karen Marie Iversen's patterns for their disposal. This pattern is originally for a candle holder, but with a couple of changes, it can be used for decoration of a headband.

**Materials:** 7 pairs of Idria thread no.30 or Brok 36/2 or linen thread 80/2, 1 pair of metal thread, 1 bead and 1 filigree bell/collar. Headband with cloth covering.

I have used a mixture of Idria and Brok thread in beige and off white plus a thin metal thread in silver. The metal thread is placed as the second passive thread from the outside.

The big flower is worked with six petals in linen stitch with a whole stitch edge. Turning stitches or pivoting is used when the pin is used more than once. Attachments according to the worksheet.

The small flower is worked with 5 petals.

Pivoting technique: The pair nearest to the pin is called the pivoting pair. Work the lace until you reach the pivoting pair, let the worker pair go over the pivoting pair, around the pivoting pin and under the pivoting pair. Work the lace back to the edge. Continue this way until you reach the next pinhole. When you have set the next pin or two after the pivoting pin, take the pivoting pin out and pull carefully in the pairs so that they are placed nicely. See fig. 1.

Every flower is starched well and tied or sewn together. Pull a thread through every loop in the middle of the flower and pull the flower nicely together. The two parts of the flower are connected with a bead and a filigree bell/collar. Sew them on to a headband covered with cloth.

# Wrist cuffs

Pattern 146-I

Idea, design and execution: Inge Lindegaard, Ørslev

**Materials:** 26 pairs of thin knitting yarn used for knitting pins 2,5 – 3 mm, plus elastic bands.

Start and end with the 2 triangles in linen stitch. This gives more hold to the lace around the thumb. Make 5 or 6 patterns according to the width of the hand. The scallops are “frogfoot” scallops. Pivoting is used around the 2 pins at the bottom of the scallop. Place a pin, twist the pivoting pair once and place it on the inside of the pin. Twist the worker pair, place it on top of the pivoting pair, around the pivoting pin and under the pivoting pair on the way back. Pivot 4 times around the first pivoting pin and 3 times around the other. When the pivoting pair is used the 1. time after the pivoting, the two pivoting pins are taken out and the threads are pulled carefully in place.

Finishing off: The pairs from one of the linen stitch edges are sewn into the lace. The rest of the pairs are tied off. The wrist cuff is sewn together except by the one linen stitch edge, which has to be open for the thumb.

Pull an elastic band through by the wrist.

# Decorations for tables and place cards

These laces have over time been used for table decorations and place cards by for ex. confirmations.

## Soccer ball

Idea, design and execution:  
Connie Zlatevski, Stubbekøbing

**Materials:** 12 pairs of linen thread 60/2.

The ball is worked in plaits and half stitches. Start with 2 pairs according to the worksheet. The pairs are added as you go with a big linen stitch (see fig 1). Work in the direction of the arrow.

The pairs are tied off and the lace is starched well.

## Catcher

Idea, design and execution.  
Connie Zlatevski, Stubbekøbing

**Materials:** 6 + 8 pairs of K80.

Start at the top of the catcher with 6 open pairs. 4 pairs are added on each side as you work the frame, see worksheet. The pairs are tied off and the lace is starched well.

## Badmington ball

Idea, design and execution:  
Jonna Tarp, Stubbekøbing

**Materials:** 6 pairs of K80

All pairs are hung on the top pin and worked with linen stitch according to the worksheet. Finish with 3 tallies and tie off. Starch the lace well.

## Fishing net

Idea and execution:  
Jonna Tarp, Stubbekøbing

Design: Connie Zlatevski

**Materials:** 17 pairs of K80 and rice beads. If the net shall stand up, use wooden matches in the sides and wooden button shapes with a little hole.

Start with plaits according to the worksheet. The net is edged by a linen stitch band and the net itself is worked in net ground, which is half stitch and 2 extra twists. One does not close the pin.

If you make many nets, work them right after each other with braids between. These are cut off when using them.

Rice beads and button shapes may be purchased on the net.

Book review by Ellis Nygård

# Perfect Lace Technique

by Jana Novak, volume 1-5

Volume 1: Beginning. ISBN: 978-87-90277-24-6

Volume 2: Basics. ISBN: 978-87-90277-34-5

Volume 3: Corners - curves.  
ISBN: 978-87-90277-35-2

Volume 4: Effects. ISBN: 978-87-90277-36-9

Volume 5: Finish. ISBN: 978-87-90277-37-6

Publisher: Jana Novak – Lace design,  
<https://www.jananovaklace.eu>

Price: EUR 28 per volume.  
All 5 books cost EUR 112

Language: English, German, Danish and Czech

Volume 1: The book starts with a thorough list over all the symbols used in the book.

Then all the different ways to start a lace are explained – with good drawings supporting the text.

The book ends with examples of effects with colors, types of thread, techniques and an oversight over threads to use.

Volume 2: Describes the basic techniques of lace, the importance of using the right size of thread and gives an understanding for the thread's way through the lace, as Jana writes herself in her preface. The different ways of attaching are also described.

Volume 3: This volume about corners and curves describes techniques on how to make tight corners without holes. The volume is sectioned like the 2 first volumes. There are several pictures with Jana's typical laces.

Volume 4: This is a thorough lecture in how effects, for ex. holes, can change the impression of the lace.

Volume 5: Jana tells in her preface about her moving back to the Czech Republic from Denmark. The volume shows how to make nice and hidden finishings.

All 5 books are very detailed, thorough and good for beginners, but there are also many useful techniques for more seasoned lace makers.

Book review by Ketty Busk

# Schmückendes um Hals und Schulter

This is a big book – A4 –size – with spiral back and strong, cardboard-like pages.

Language: German

It is a very exciting book, especially if one is interested in challenges.

There are many new ideas and new and exciting combinations of different materials and colors.

There are many different models, all shown with drawings and diagrams, good explanations and good pictures.

The book is very inspiring and – I believe – can ignite the imagination for many lace makers. One can surely say that only one's fantasy sets the limits.

Exciting book, but not really for beginners.

It may be purchased by  
[www.deutscherkloppverband.de](http://www.deutscherkloppverband.de)

Price: 35 Euro plus transport and handling.

Book review by Connie Zlatevski

# Textile Jewellery by Jana Novak

15 lace patterns for necklaces and brooches.

Publisher: Jana Novak - Lace design  
<https://www.jananovaklace.eu>

ISBN: 978-87-90277-57-4

Price: 25 Euro

Language: English, German, Danish and Czech.

Jana has together with 5 Czech designers made a book containing 15 models of jewelry, 12 models mounted as necklaces and 3 models mounted as brooches. The models for the necklaces are all mounted on a knitted band.

The book may seem a little confusing at the first sight, but if one offers a little time and study the pages, one finds that all patterns are very instructive.

Jana does not offer colored worksheets as we are used to in Denmark. The different stitches are shown by symbols, and which pairs start where, is clearly indicated.

The book also contains a little section with practical tips and instructive drawings showing how to start and finish.

The models are worked in linen thread 40/2 and different effect yarns. Beads and other trinkets belonging to jewelry are also in use.

The book is sold for ex. through Hedens Hørgarn here in Denmark.