



# KNIPLEBREVET

## *Danmark*

Thank you for  
now, Næstved...

See more on page 28



Badge for the Gene-  
ral Meeting 2019

See more on page 23

The Annual  
Laceday

See more on page 8



# Dear members

The wonderful summer has ended, and the cold of winter is getting nearer, but also warm homes, lit candles and coziness. The fall and winter seasons invite to indoors activities, like time for lacemaking. I hope that all of you have gotten a good start with these season's projects.

You read in the last bulletin that we seek a new editor, as Yvonne has stopped. She has been editor for several years and feel that time has come for others to take over.

You could also read that 4 board members are up for vote at the next General Meeting. None of us wish to continue, which means that 4 new board members will be missing on the upcoming board, in order for it to be complete. I would like to kill some rumors and point out that there are no quarrels or bad feelings toward each other on the board. We work well together and respect each other's differences. It is not anything special about the fact that 4 board members are stopping. There

are always 4 members up for vote in uneven years and 3 on even years. The same persons have for many years been candidates for election. This year will be different. There are different reasons for the board members not to be candidates for reelection this time. Some of us have small children and no spare time to be on the board. Some of us have demanding jobs and do not see where to find time for board work anymore, and some of us feel that they have served for a long time and that new ideas are running out. New people with lots of new ideas are necessary so that we can develop our trade, and at the same time be certain to keep and protect our old traditions and inheritance of lace.

We look forwards to getting renewal of the board. If you wish to be a candidate for election, or if you would like the job as editor, please, write a mail about yourself and send it together with a picture to [formand@knipling-i-danmark.dk](mailto:formand@knipling-i-danmark.dk) before December 1st so that it can be published in the February magazine. Please, do not hesitate to apply for a

membership on the board. You are welcome to call us in order to hear what being on the board is all about. The resigning members have promised to help you getting situated and telling you about your responsibilities if you like to. Time is made for doing this when the General Meeting next year has ended, and the board members chosen.

Enough of this, let us get a fantastic election. See the invitation to the General Meeting in this publication.

We are right now working on mounting all the pieces of lace we have received for the Friendship blanket, which will be on display at the Annual Meeting in 2019. Thank you very much to all of you sent a piece of lace to us. We look forward to seeing the finished blanket. This year's Christmas card, which you receive in this magazine, is designed by Marianne Fangel. A big thank you to Marianne for her effort.

I wish you all a merry Christmas and a happy New Year.



# Payment of membership fees

It is time to pay your membership fees for Knipling i Danmark.

Jutlander Bank A/S, Bankpladsen 4, 9560 Hadsund, Denmark

The subscription for the period January 1st 2019 to December 31st 2019 is due by December 10th 2018.

You will be fined DKK 50,00 by neglecting to pay your subscription on time.

Single membership: DKK 300,00

Associations and businesses: DKK 400,00

All members living abroad: EUR. 53,00

NOTE! You cannot pay with foreign checks.

NOTE! If you do not want to receive Kniplebrevet in the future, please contact our membership contact by phone or e-mail, and you will be deleted from our membership list.

Please use the code line on the bottom of the enclosed invoice when paying your fee.

Please use following account for payments in Euro from abroad: IBAN account no: DK2193380002138395  
BIC-code: JUTBDK21

Our membership contact:

Lone Nielsen can be reached by phone no. 0045 21 37 84 64 after 4:00 pm. E-mail: [medlemskontakten@knipling-i-danmark.dk](mailto:medlemskontakten@knipling-i-danmark.dk)

---

# Lace fair on Skolen for Kreativ Fritid in Viborg

*Written by Ketty*

The lace fair in Viborg took place on the 14. and 15. of April. It was lots of hustle and bustle on Friday with setting up the booths in order to get ready for Saturday at 10 am.

Saturday and Sunday were very busy. There were lots of visitors and enough to look at in the many stands.

Exciting thread and books. Exciting samples and patterns. As something new, it was a big exhibition of Russian Tape Lace, made in Russia. The exhib-

ited pieces were on sale, as were patterns for the pieces. You may read more about this in another article in this bulletin.

The fair was well attended the whole weekend. A nice atmosphere with visitors from near and far. As usual on lace fairs, one meet people from the whole country sharing the same interest. Many lace makers only meet each other on these fairs.

The students of the school had a real nice display in the wood shop. They were

working to their heart's content and the nice pieces of lace looked wonderful against the rough wood on the carpenter's benches and the metal of the big tools.

One went shopping, asked for patterns and listened to new ideas.

Everybody, both the exhibitors and the visitors had a good time. An inspiring weekend for all involved.

# New exhibitor on the Lace Fair in Viborg

*Written by Anette Nielsen*

The Lace Fair in Viborg hosted the most beautiful exhibition of Russian tape lace: jewelry, vests, tablecloths in many different sizes, just to mention some of the items.

Patterns for everything were happily on sale, and yes, also the finished pieces were for sale if one was willing to pay the prize...

I was very curious and just had to find out who this person sitting in the corner on the 1. floor, was.

His name was Michael Paryshe, and he told that he travelled around in Europe in order to find merchants in the European countries who would like to sell patterns for these wonderful pieces of lace.

The lace was designed by his mother, Elena Gorbunova, and her students, which she has taught lace for 25 years, since they were children (7-10 years old).

A really nice exhibition with the most beautiful pieces of art.

# The Annual Laceday

## **The Annual Laceday at GULDborgen**

We were 6 persons who met with our lace and lacepillows at 9 am. and set up a nice display. The door opened at 10 am. and coffee and cake were offered to our visitors. We had a good day with about 21 guests with whom we enjoyed good lace-conversations. We ended the day at 3 pm. Sincerely Inge Lise

## **The Annual Laceday at Aalborg**

We had a real good day in Aalborg with many visitors and several, who came to make lace. We look forward to participate again next year.

## **The Annual Laceday, Ringsted**

Here are a couple of pictures from Årets Knipledag in Ringsted. We had a nice morning. Best wished Anette

## **The Annual Laceday in Aggersund**

This year we had decided to host Årets Knipledag in connection with Vikingdagene (the Vikingdays) on Denmark's largest Viking fort, Aggersborg, and that was a good choice. We had our display in the tent which Borgerforeningen had set up for the Vikingdays, and as they lasted both on the 25th -and 26th of August, we were also there for the two days. We were there from 10 am. to 4 pm. on Saturday and on Sunday from 10 am to 3 pm. We do not know how many people we had visiting to talk to us and look at the display, but there were 1000 paying guests plus children on the location and very many visited us. We were lace makers from

four different groups and we replaced each other so that there were always somebody making lace. As requested, we also had children making lace. The picture shows the youngest, 5 years of age together with the oldest which was 90 years old. We had indeed a fantastic day, and we have decided that we will also be participating in the Vikingdays next year. It always takes place the first weekend in August. Bodil Jacobsen.

## **The Annual Laceday in Løsning dag-center**

## **The Annual Laceday in Kniplestuen**

Outside and inside Kniplestuen (The lace cottage). When the weather is good, the lacemakers sit outside and make lace. When/if it starts raining, they go inside and continue there. The Tatting- girls always sit inside. This year we were sure that we could sit outside – but it came after all – as the sun was still shining – a little shower, so we had to go inside. The laceday here in Holbæk is always a nice day, where one meet interested people, trade ideas and get new inspiration. Many stopped by and looked curiously at where and what kind of lace was made. We are always visited by lace makers making their rounds between different places where they know there are open houses in connection with the annual laceday. The day ended, as usual, with coffee and appletcake. Many greetings from Bente Lyngdorf

## **The Annual Laceday at Tunegarn in Gadstrup**

The Annual Laceday was also honored the right way at Tunegarn in Gadstrup. 4-5 enthusiastic lacemakers came in from the early morning, where we enjoyed breakfast together in order to give the day a good start. We were making lots of lace and many visitors came in to have a look and a good chat during the day. We packed up about 5 pm. and could look back on a real nice day. There were unfortunately not any newcomers, but that is unpredictable in spite of advertisements on Facebook and other places.

## **The Annual Laceday in Langeskov**

The Annual Laceday in Langeskovcentret was good. We had many interested guests, so we had a good day devoted to lace. We were as usual, served very nicely by Handelstandsforeningen with both coffee and cake. It was a nice day. We think that we also had some visitors interested in learning lace, and hope to see them again.

## **The Annual Laceday in H.E.P. Huset,**

The Annual Laceday in the H.E.P. House. We had also this year decided to host an exhibition for this event. We managed to set up a nice and varied display and had a very good day. It was regrettably less visitors than usual, but we hope that the ones stopping by were satisfied and got new inspiration to take home. Lace greetings from the lace ladies in H.E.P. Huset in Stenløse

# What does a cardboard factory have to do with sericulture?

*Written by Marianne Bottriaux*

You will read about that in this article. The summer holidays for my husband and myself are a combination of lounging around and discovering things. Usually the trip goes direction France where I can hear and speak my mother-tongue again. This time, among other places we visited the Drôme-region, with the well-known town of Montélimar which derived its reputation from the sweet delicacy nougat which can be tasted anywhere in the world. Near Montélimar, 30 km (19 miles) to the south-east, is a small place named Taulignan. There we discovered the Silk Museum.

In the region Rhône-Alpes, there was a flourishing silk production in the 19th century. Originally the production of silk was all done in China. The oldest proof dates from before 2750 BC. World travellers introduced silk into India and at the end of the Middle Ages silk centres were being established in Europe. But the amount of silk produced was always lagging behind relative to that of China.

For silk production, one needs caterpillars. The best-known silk caterpillar is the *Bombyx Mori*. In his name his food is hidden; *mori* means mulberry. Besides caterpillars one also needs mulberry trees. And many of those because a caterpillar needs three or four leaves per day. Another kind of caterpillar is the Eri-caterpillar that likes different leaves: the leaves of the castor, cassava and tapioca. Later more about the differences between the silks obtained.

Who says 'caterpillar' thinks of butterfly. A female butterfly lays as many as 500 eggs in one time, and then dies. When the eggs are fertilized under cer-

tain circumstances, after five months at a temperature of 22°C (72°F) and four months at a lower temperature of 5°C (41°F), nine months total, the larvae emerge. These new larvae are 4 mm (3/16 inch) long

The tiny caterpillar feeds on the mulberry leaves and keeps eating for a month until he is 10,000 times his birth weight. At that time he is 8 cm (just over 3 inches) long. During that period he eats chopped leaves and sheds his skin at least three times. During that shedding he fasts but his little nest must be kept clean.

From the fourth phase the caterpillar eats even more leaves and at the beginning of the fifth stage there is more fasting. Then it is time to prepare for further mutation and the caterpillar does that by spinning a cocoon. When the caterpillar changes into a pupa, he secretes liquid silk via his salivary glands. He needs three days to do this. By that time he has closed himself in with some thirty layers of thread with a length of between 600 and 2000 metres (656 and 2187 yards). The saliva is a mixture of fibroins (fibres) and sericin (adhesive). At the end of the process the pupa transforms into a butterfly. But the progression of the cycle is stopped in order to be able to 'harvest' the silk. This is done by dumping the cocoon into boiling water for three minutes. The water melts the sericin and liquefies it making it possible to unwind the threads. The cocoons are floating in a warm bath and a rotating brush 'searches' for a beginning of the thread. Then threads are collected to start the spinning. The new thread still contains

traces of sericin, the glue. At that stage the silk is twined loosely, for strength.

To dissolve the remaining glue, the thread is boiled again. From this silk the thick threads used for the contour threads in Chantilly laces, are made.

When the thread is woven, this process takes place after weaving. To obtain half a kilogram (just over 1 lb), 2 - 3 thousand cocoons are needed.

Male caterpillars deliver a better quality of silk than female caterpillars. The thread from a *Bombyx*-caterpillar gives a longer thread and is wound on a reel. Reeled silk of which the sericin has not yet been removed is called raw silk or unboiled silk. Of this silk the thin thread for Chantilly laces is made.

The Eri-cocoon consists of multiple short threads, this results in a different method of manufacture: it has to be spun. This gives an irregular thread with the aspect of wool but with the softness of silk. It has the name of wild silk. Bourette silk is made of the short fibres of cocoons from which the butterfly has emerged and is an animal-friendly and biological silk.

For a good quality of eggs they introduced the paperboxes with holes in it for fresh air. This is the round box you can see in Valréas, Vaucluse, France, in the museum of paperboxes.

Marianne Bottriaux and Kantbrief has given us permission to publish this article, originally published in Kantbrief no.3, 2017. *The editor.*

# Ann-Marie Person

My name is Ann-Marie Persson. I live in the southeast area of Scania and I make Scania-lace. I am a member of Foreningen Svenska Spetsar and also of OIDFA, where I am part of the Swedish representation. I am in addition a member of Knipling I Danmark.

My Scania lace comes from the south eastern part of Scania. It is worked after the old traditions of this area.

The lace from our area has no pricking to guide the pattern. The lace is worked solemnly freehand. Pins are only set along the edges.

It is a help for the lace maker to cover the bolster with a striped cloth in order to be able to set the pins in a straight line.

The lace is worked after pictures or samples. We also trade patterns which are collected in folders, with each other. The patterns are used as templet for our own lace.

The wide pieces of lace often bear names according to the pattern motives, as seen on this lace. The motives depend upon the width of the lace.

My lace piece starts with “to hjerter og en tiara” (two hearts and one tiara) for the couple’s Golden Anniversary, in the first frame.

The next frame had to be “Kronhjort” (elk) since the lace is a traditional lace from Scania, and this is the animal symbolizing Scania.

The third frame is “tulipan”<sup>1</sup> (tulip) in bundles, made after a picture.

The forth frame is “fåglaleik”<sup>1</sup> (birds play), which comes in several sizes. I have adjusted mine to the width of the lace.

The fifth frame is a traditional “bladstjärna”<sup>1</sup> (leafstar). This is also worked after a picture.

All frames are edged with “ljusguld”<sup>2</sup> (a sewing edge), and all patterns are adjusted to the width of the lace.

The lace itself is edged with “sexhål-stagg”<sup>3</sup> (sixhole-edge) with tulip. This pattern is found on a tablecloth made for Queen Ingrid when she married King Frederik.

Editor’s explanations. (Thank you to Inge Lindegård for her help.)

1 Exists in many variations, but one recognizes the figures.

2 Sewing edge, here with 3 passive pairs.

3 A scallop with 6 holes

If you would like to learn more about this technique we can recommend the book “Skånsk Knyppling” by Wivi-Ann Nordström.

---

## Placemat

Idea, design and execution: Ann- Marie Persson, Sweden

Materials: Linen thread no. 60/2. The amount of pairs can be seen in Ann-Marie’s description on how she designed the lace.

It is a good idea to mount a piece of checkered cloth with a suitable width around the bolster when doing this kind of freehand lace.

Start: Straight setting up in the whole width. The freehand lace is worked after lines on the cloth, matching the measurements of the finished piece. The pairs are set evenly so that they follow the lines of the cloth. The piece of paper with the pricking contains a drawing which may be used for practicing, if you would like to try out this technique.

You can find several details used in this lace in the book, “Skånske knyppling” by Wivi-Ann Nordström. You can also look for advice in Swedish books on Freehand lace. Our association owns several of them, and you might be able to study them in connection with the open house on our location in Nyborg.

# Lace from Scania and its history

Written by Ann-Marie Persson

The lace's origin and travel northwards from Europe to Denmark. (We were a part of Denmark at that time.)

Lace has presumably its origin from the braided lace in Italy from the end of the 1400s.

Lace spread northwards, mostly through the nobility and the ruling courts, which were in contact with each other.

It was often metal lace which adorned the nobility's clothing, and these were also the first laces. It was important to follow the fashion when it came to clothing. Lace became a merchandize first and foremost for the upper class. That can be seen on portrait pictures from that time.

Jens Holgerson Ulvstrand had connections to Europe through the Hansa trade and all kinds of merchandize spread through this organization. *The Hansa organization was a trade agreement between several cities of trade. The editor*

Denmark banished the Hansa-trade in

1490 and started its own trade agreement with the Netherlands, something Jens Holgerson Ulvstrand was very involved in. He was one of Denmark's most important persons and bore both the title of Council of State and Admiral in the Service for the Danish Kings.

Ulvstrand's second wife, Margrethe Trolle, had lace adorning her burial cloak. This lace is one of our oldest and has many similarities with our Swedish Freehand- lace.

Patternbooks were already made in the middle of 1500. First in Venice and later in Zurich. (1561)

A church in Antwerp has a lace, which has much resemblance to Margrethe Trolle's burial cloak. This lace is also dated back to the 1500s.

The Netherlands and lace.

I have heard myself how ladies from The Netherlands comment on our lace from Scania with these words: "They are made just like our old lace". More details have showed up, and during the lace congress in Groningen I found a

picture of a cloth (probably a tablecloth) with tassels in the corners, like some I have seen in Denmark and in Scania. The Dutch cloth was dated back to the 1600s.

The tassels were made in a kind of knotted technique.

Lace did with time spread down through the social layers. Perhaps through servants from estates and castles as small gifts for good work or similar.

The farmers were not allowed to deal in lace. There are notes from the court in Järresta county with its seat in Hammenhög, where a man was arrested for having sold "lace as wide as 2 fingers", and his wife had sold red silk ribbons to two girls working for Stijby Prästegård. This happened in the end of the 1600s. The man had also sold lace to a young girl.

One can see how the lace most probably has wandered up through Flanders and The Netherlands to Denmark. But we have for sure made lace before we became swedes.



# Bell

Idea and design: Bep Vianen, Oosterhesselen, The Netherlands

Execution: Ella Pedersen, Hadsund

Materials: 9 pairs of linen thread no.60/2

Start: Start at 'start' marked on the worksheet. Follow the pattern according to worksheet. Remember to make a twist where you go from linen stitch to half-

and whole stitch. This is not marked on the worksheet due to lack of space.

The bell may on places be worked in half stitch like on the drawing or in linen stitch like on the picture.

If you find the lace too tight or too open,

you may take out or add pairs as you please. Plaits and tallies are made last and attached as you go. A Russian spider is made in the middle of the bell. See fig. 1  
Finish: The pairs are attached and tied off. You may also use other endings. Starch the lace before taking it off the pillow.

---

# Star

Idea and design: Bep Vianen, Oosterhesselen, The Netherlands

Execution: Ella Pedersen, Hadsund

Materials: 4 pairs of gold thread and 2 pairs of linen thread 60/2 for the edge of the star and 4 pairs of linen thread 60/2 for the circle in the middle plus 1 bobbin gold thread. Fill this bobbin up a little more in order to have enough thread for all the tallies.

Start: Start with the outside edge. The black line on the worksheet on the in- and outside of the star are plaits. The 2 pairs from the plaits are worked in linen stitch through the 4 pairs of gold thread

and used for the plaits on the other side of the star. You may use support pins in order to hold the plaits in place. Use backstitch where the same pin is used more than once.

Start the circle afterwards. When you meet the tallies outside the circle, add the bobbin of goldthread and work the tallies using the goldthread as worker so that the tallies get gold colored. Take the goldthread off again when finished with the tallies. Go on working with the white thread until you meet tallies again and repeat the procedure. The pairs for

the tallies come from the workers and the outermost passive pair.

The mid is worked in plaits with picots using 2 pairs around in the circle. False braids are used and attached to the inner edge of the mid-circle. A bobbin with goldthread is added in the end in order to work the tallies in the middle. They are made as previously described.

Finish: Attach the pairs and tie off or use the finish you find best. Starch the star before taking it off the pillow.

# A childhood Christmas strand

Idea, design and execution: Yvonne Nielsen, Høvre

**Materials:** Different left-over threads. The amounts of pairs to use depend upon the thickness of thread used. The worksheet uses 7 pairs of linen thread 60/2.

**Start:** Straight setting up at the top. There are 4 different strands, but only your fantasy limits the ribbons you make.

**Finish:** Finish off by attaching the parts to the start loops and tie off.

---

## Christmas-ball ornament 3 and 4

Idea, design and execution: Kirsten Dahl Petersen, Sakskøbing

Kirsten has found inspiration in an existing pattern from our association's collection of ball-ornaments designed by Sonja Andersen, Ikast.

**Materials:** 18 pairs of linen thread 60/2, 1 large glass-ball, 6 cm. The amounts of pairs are the same for both patterns.

**Start:** Straight setting up at the top of the pricking.

**Finish:** Do NOT starch the lace before you take it off the pillow. The lace attaches in the start-loop and is knotted off.

**OBS!** Be aware of the top and bottom half of the lace. The bottom half's points

are sewn through all the loops 2x, pulled together and knotted off. Turn the right side out and put the ball inside. (It may seem a little too large at this point). The top half is sewn together in the same way on the top of the ball. If the lace still seems too big, it can be sprayed with a little water, and it will sit tighter around the ball.

---

## Star

Idea, design and execution: Annette Nielsen, Jernved

**Materials:** 7 pairs of Bockens linen thread no. 35/2, white, 1 bobbin metal thread and 2 pairs of DMC Jewel effect for chain stitches.

**Start:** Set up along the dotted start line and work according to worksheet. The metal thread is placed as a gimp along the outer

edge of the star just inside the outermost pair. Be sure to place it outside the pins. The 2 pairs of DMC thread are placed in the middle of the ribbon and used for making chainstitches. See worksheet of the big star on how to make chainstitches. Work the whole way around according to worksheet. Backstitches see fig. 1, are used

and marked with a circle on the worksheet. The marked twists are used through the whole lace.

**Finish:** The lace is finished off the way you like, for ex. with help of magical threads. Starch the star well before taking it off the pillow. Have fun

# Star

Idea, design and execution: Annette Nielsen, Jernved

Materials: Bockens linen thread 35/2, DMC E718 jewel Effects for chainstitches and metal thread for the edges.

Be sure to wind enough thread on the two pairs of linen thread nearest to the middle, as they are also used for the filling in the middle of the star.

The metal thread is placed like a gimp along both sides of the ribbon. Be sure to place them on the outside of the pins.

(The black line on the outside of the pins)

The pairs with the DMC thread are used in the middle for the chainstitches, see detail drawing. Be aware of the use of backstitches, marked on the worksheet with circles.

Set up along the start line marked on the pricking and on the worksheet. Work the lace the whole way around.

The two inside pairs are used to make the filling with plaits and picots (see detail drawing). Where the plaits meet more than once, they are attached the last time they meet only. The two pairs are tied together with the inside braid when finished.

Finish: As you like it, for ex. with magical threads. Starch the lace before taking it off the pillow.

---

# Badge for the General Meeting 2019

Idea, design and execution: Sonja Andersen, Ikast

This is a line drawing of a figure, thought to be an inspiration for your fantasy when making the badge. For the ones of you who would rather work with a pattern, there is also a pricking with a

suggestion on how the badge may be worked, but you are very welcome to do it differently.

If you use the pricking, use K80 or 60/2

or another thread of your choice. We would like you to use your fantasy.

HAVE FUN!

# Milanese lection 4 – Flamingo

Idea, design and execution: Annette Nielsen, Jernved

Start at the beak, continue until you reach the tail and put the bobbins aside. Start the second ribbon and work them together at the tail. Make the filling of the wing and work the legs at last.

The thread used is K80 (or similar size). The first ribbon uses 15 pairs (from A to F). The second ribbon uses 14 pairs (from G to H). The two ribbons are worked together in the tail (from H to I)

The wing uses 2 pairs. The legs use 2x6 pairs.

The sample is made in a rose-colored body with a pink edge and wing. The legs are red.

Start at the beak with four open pairs. See detail drawing for setting up. The

sample is set up with 2 pairs of pink and 2 pairs of rose-color.

Follow the worksheets and add pairs as marked. From D to E and from E to F is the pattern repeated until the place is filled out.

Put the pairs aside when you reach F. Use a band or similar.

Start the next ribbon on G. Attach evenly to the first ribbon. The sample uses 2 pairs of pink and 12 pairs of rose-color.

Continue according to worksheet until H. Repeat the pattern from the worksheet. Both ribbons are worked together at H and pairs are taken out as indicated on the worksheet.

The two threads of a pair are not taken out together, as this will give a hole in the lace. Take the left BOBBIN of two pairs next to each other out as a pair.

The last pairs at the end of the tail are taken out the way you find best.

Continue with filling the wing out with plaits. The sample uses 2 pairs of pink. Use LOTS OF support pins in order to keep the shape. See worksheet.

Finish the lace by working the legs. The sample is worked with 2x6 read pairs. See worksheet. Just work over the first leg when they cross each other. Finish off as you find best. Starch the work before taking it off the pillow.

---

## Torchon

Idea, design and execution: Christine Beswich

Thread: 64 pairs of Bockens linen thread 60/2

The outside edge of the lace is Danmarks lille hjerte (Denmark's little heart) and the middle has Eukalyptus leaves in

linen stitch. The innermost edge has little hearts in linen stitch and the ground is worked in half stitch.



# Hearts from Australia

I have visited and enjoyed many of the Tonder Lace Festivals so when I heard of a request to make a piece of lace for the Danish Lace Guild I thought it would be a project I would like to be associated with. After receiving all the relevant information on size and thread I started to think what I would like to design. Being an Australian lace maker and Denmark and Australia having

family connections I set about a design that could incorporate them both. Typical of Denmark to me was The Little Danish Crown pattern and of course it had to be Eucalyptus leaves like Princess Mary had carried in her wedding bouquet. To make my design more original I used a grid different than the regular 45deg Torchon ground and went for a grid of 30 degrees. Placing

the Little Crown as the edge, Eucalyptus leaves with stylized gum nuts and flowers down the center and heart motifs to reflect the love and happiness of 50 years of marriage at the footside.

61 pairs plus up to 8 pairs for gimps.

Thread as supplied plus gimp

---

## Christine Beswich

I live in Adelaide in the southern part of Australia together with my husband, John, and our daughter, Emma. I have made lace since the beginning of the

80s and tried out different techniques. Besides bobbin lace I also enjoy orkies, to knit lace and to make Limerick tambour lace. My love for lace has brought me to

classes all over the world, and I have taken part in many congresses and lace fairs and also visited many lace collections in museums.

# Thank you for now, Næstved...

"Really inspiring", "fun", "different", "challenging". It was late afternoon and the complements come from the participants in the room. A wonderful course-day is about to end.

*Written by Pernille Warrer og Linda Christensen*

After many years with "traditional" lace did a course advertisement on the association's homepage catch our attention: "Wild Class"

Content: - Move your lace outside - out in the yard - out in the city - out in the air. We make lace on chicken wire, which can be shaped and become 3D. Play with colors, materials and lace techniques. Use your imagination.

It sounds so different than the usual inserts, doilies, handkies and Christmas hearts we have done for so many years - it has to be tried. This is the reason that seven curious ladies enjoy coffee together with the instructor Bente Lyngdorf and our association's leader, Lone Nielsen, this Saturday morning.

Bente explains how she started to make lace on chicken wire and a little about the basic principles. Let me say it in short: knowledge of lace making is perhaps necessary, but everything is allowed, all the usual principles are put aside and only your imagination sets the limit!

Finished with the coffee, one hears the strange sound of wire cut into suitable pieces. The net is fastened on styrofoam boards with long corsage pins and we are soon working on our first lace on chicken wire.

Some of us are ready to start with thread from home, and others, like my-

self, first have to find out which thread and colors to use. Bente has brought nice linen- and knitting yarns in many wonderful colors, and we explore, both in Bente's yarn, in our own and in the other participants' bags and boxes of thread. There are a wide variety of yarn from the classic lace thread (linen 16/2 or 8/5), through knitting- and crochet yarn to effect- and sparkly yarns in many different colors, qualities and thicknesses. The thread- and color choices inspire us more than we could dream of when we packed and got ready for the class. What one is missing, can easily be found in another participant's selection and everybody is generous in sharing.

We do not work with a pricking or worksheet, and it is a little intimidating to look at the empty square where only the wire net sets the borders. Most of us, on Bente's recommendation, start out with 3-4 pairs. First a little fumbling on a casual place on the net, but we get inspired by the metal net's pattern as the work progresses, and we find new ways with our bobbins. Other colors and new pairs are added, winding themselves over and under each other. Linen stitches are mostly in use, but other stitches are also tried, and some add beads for an extra effect. There is no need for lots of pins as the thread is easily fastened to the net and it is fun to use crochet pin no.3 for making lace. It is all in all, a whole other set of tools in use this day.

Even though the start is somewhat

slow, we get so wound up in the work that we barely have time to eat, but at last, we find our lunch bags. The work goes faster as we are getting used to the technique, and our net gets filled up more and more. We go around and look at the other participants' work and get inspired by the different variations and expressions in these to use on our own. The project is not by far finished when the class ends, but we got lots of inspiration and ideas to continue with at home.

What did we get out of using the first real spring day on a class of "Wild lace"? We have really gotten an understanding for what lace also can be and be used for. We have seen quite another way to use lace and how one can make 3D shapes, as the wire easily can be shaped and cut in shape, both as finished piece but also before starting.

We met a competent instructor and some engaged participants from different parts of the country.

We had in addition a good talk about the future of lace over the afternoon coffee, and how one can spread the knowledge and interest for the trade.

Thank you to Knipling i Danmark and Bente Lyngdorf from two enthusiastic course participants

Pernille Warrer and Linda Christensen

# Course with Louise West

*Written by Annette Nielsen*

A couple of us have dreamt about a trip to Derby, England, in order to learn Bedfordshire lace from one of England's most competent lace makers within this technique, Louise West.

One of us suggested that we could try to invite her to Denmark instead. I sent off a mail, and what a weekend it turned out to be.

12 excited students showed up at Visborg Husflidskole on Saturday, March 10th, 2018, all eager to start. Louise West had been in contact with everyone of us before the class in order to determine the pattern for each of us to use. Therefore we

all met with wound bobbins and some of us also with prepricked prickings.

The Bedfordshire technique does not use colored worksheets and it is up to every one of us to determine how many pairs to use and what to do in order to obtain the wished result. The only thing we got was a pricking, a picture of the finished piece of lace and perhaps some drawings of the different techniques used.

As Louise West said: "It is your lace, so it is up to you". So, this is a whole other ballgame, which takes lots of thinking compared to having the colored worksheets where everything is explained.

Here we had to think about every little detail. We were all pretty tired at 5 pm. when the class was over.

Some of us were so lucky that we could just lean back and enjoy the vicinity's service (Read: Rut's) and fall down on the madras when the energy was gone.

It was a super-good and inspiring class for us all (incl. Louise west), so we had started to plan a date for Louise West to come back next year, before lunch on Sunday morning. Many of us already look forward to the 2. and 3. of March 2019.

# Lace class in Allingåbro

The lace association in Norway has also this year attended a lace class in Allingåbro in Djursland

*Written by Hilde Granlund*

After a good year of trial and failure as a lace maker, I took the chance and applied for a class in Tønderknipling, taught by Karen Trend Nissen herself.

More than one reason made me worried. I have made lace for one year only and have been told that 2-3 years of experience is recommendable before trying to make Tønderlace. On the weekend of the Annual Meeting in Sognedal, an experienced Tønderlace maker told me that Karen Trend Nissen – she sees a forgotten twist 10 yards away.... Help!!

I had never met Karen before, and I visualized an old fashioned harp of a home ec. teacher, and I thought, this will never turn out well.

The whole adventure started off rather badly. I drive an electrical car, and managed for the first time, to run out of electricity on our way to Allingåbro. We were saved late at night by a Danish Viking – a very pleasant young man, who did not brag about knowing more

about electrical cars than he actually did.

We were very late at the hotel. Our plan was to be there before midnight, but the clock was about 4 am. When we arrived. Our poor hosts.

But they got out of their beds and showed us in a most friendly way, to a wonderful apartment under the roof with all facilities and good beds.

From then on, everything went uphill. The hotel's kitchen was excellent. We all gained several pounds.

Karen Trend Nissen turned out to be a very pleasant and not at all scary lady. But that she has an unusual nose for errors, that is a fact. Even from far away did she discover it when I was working backwards – smiled a little without saying anything, when I had come back on the track. If I did not see an error myself, I got advice on how to do it right in the most friendly and pedagogic way. That impressed me!

The work on the Tønderlace went pretty well. There were happily several of us which had no more than one year of lace making experience. We tried out the simplest samples and we thought that we did fairly good. Tønderlace is just so beautiful.

The store in the hotel was also something else. Here one could get all kinds of patterns, thread, books and tools. We have to admit that our car was much heavier on the way home – as the case was for most of us.

It was a good spirit in the class. We had a real nice time, and I feel that I would like to thank both Karen Trend Nissen, the hosts on Allingåbro Hotel and Elisabeth, who arranged this year's class for Norwegian lace makers. It was indeed a nice experience. It was warm, but happily high ceilings, and we Scandinavians should not complain about summer heat. If the opportunity knocks, my best guess is that it will be Norwegian invasions also in upcoming years.



# How to fold Kniplebrevet for copying

*Written by Lone Frost*

A couple of members claim that it is impossible to copy Kniplebrevet without ruining the back of it – the articles do not look nice when copied – or that the magazine falls apart when copying from it.

This is not true.

It is by no means possible to ruin the back without very harsh treatment or by pages torn apart with great force. The applied glue is so strong that the magazine can not be ruined by just folding it.

Please, do it like this:

1. Take the pattern pages out.
2. Find page 20 and turn the magazine so that the front- and back page lies flat against the tabletop.
3. The magazine is mounted with a bending-line along the back which goes through all pages. This line has to be bent towards left and right before copying.
4. Bend the back to the left along the bending-line and press along the line with your pointer, so that the edge of

the back and the front page touch each other.

5. Bend the back to the right along the bending-line and press along the line with your pointer, so that the edge of the back and the back page touch each other.
6. Turn the magazine and press with your finger along the folding line.

The magazine will not be ruined if you fold it along the bending-line, and you can also copy the magazine without annoying shadows.

---

*Press Release – 9 September 2018*

## Bobbin-Lace Congress 2019

The German Bobbin-Lace Association hosts its 37th Bobbin-Lace Congress from April 26 to April 29, 2019 in Erbach in Odenwald on the topic „Tape Lace“

The German Bobbin-Lace Association (DKV), with its 3000+ members worldwide, is dedicated to conserving this tradition-filled art through historical research and preservation as well as active promotion of Bobbin-Lace making by way of classes, exhibitions and other events. To this end, the DKV hosts a Bobbin-Lace Congress the weekend after Easter in a different city in Germany each year. This year's Congress will take place in Erbach in Odenwald on April 26-28, 2019 and around 4,000 visitors are expected. The subject of this year's Congress is Tape Lace, a Bobbin-Lace technique well-known worldwide be-

cause of its immense variety and popularity. It is the technique many Bobbin-Lace makers first discover.

The Congress' program includes several Bobbin-Lace workshops covering various techniques. A workshop for children and teens up to 18 years old will be offered free of charge during the two days before the official opening the Congress. No previous knowledge is required. All materials will be provided by the DKV. Additionally, beginner/trial courses will be offered for those adults who are interested in trying their hand at Bobbin-Lace making for the first time.

In the Sport Hall/Gymnasium in Erbach, over 70 international dealers will have lace-making products for sale from bobbins to threads to stands, from out-of print books to modern patterns. In addition, historical lace will be available for purchase. Finally, a Bobbin and Lace Bazar will offer various surprises for visitors. Likewise, guests will be able to watch lace makers demonstrate their skills during the 2019 Congress.

For information on registration and other details: Claudia Stein