



KNIPILEBREVET

Danmark



Crown Princess Mary's
50th birthday

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Rosaline and Rosaline Perlé
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Duchesse
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Dear members

Happy New Year. Christmas and New Year has passed since Kniplebrevet was published in November. The seasonal decorations are packed away, and the last firecracker is sent up. Everything nice and cozy is over and serious matters have returned.

Which serious matters have returned? We have in the three latest publications of Kniplebrevet, see the bulletins from May, August and November 2018, appealed to you to apply for positions on the board or the position as editor for Kniplebrevet. Our appeals have unfortunately not been heard.

Unfortunately, no one has come forward to take over the vacant positions, and as a result, there are no candidates up for vote in this publication of Kniplebrevet.

According to our regulations, see paragraph 9, shall our board consist of 7 persons. The three members still on the

board neither have the possibility nor ability to manage our organization alone. It has in the last years been very difficult to get two members to join the board in addition to two substitutes. We have succeeded in the end, and I give a big thank you to the members who did come forward.

This year we need no less than 4 new boardmembers and two substitutes, which means that we need 6 members to step forward. All of them have to be elected from the floor. The situation is critical for the future of our organization. So please, think about if you would like to secure our organization's future by stepping forward for vote from the floor on the General Meeting.

You will in the grey pages concerning the program for the Annual Meeting and the General Meeting, see that we have changed the order of points for the General Meeting's agenda. The board

has a proposal up for discussion before presenting the budget for the upcoming year, as the outcome of this proposal will have an impact on the budget. You may read about the board's proposal in the gray pages.

This magazine also contains more pages than usual. We have a contract with our graphic company about a magazine of 40 pages. We have several times expanded Kniplebrevet with a couple of pages in order to make room for the material we would like to publish. When we publish more than 40 pages, it costs more, but we find that our organization's financial situation has ability to cover it.

We hope that many of you participate in the General Meeting and support our organization, so that we in 2020 are able to celebrate our 35 years anniversary. I wish you all a happy new year and hope to see you in Odense on March 16th, 2019.

The Lacefair in Slagelse

The annual Christmas tree was wonderfully decorated by Dorte Jensen and students from Køge

By Yvonne Nielsen

The exhibitors this year were: Susanne Trend and Karen Trend Nissen, Horsens, Heike Sylvia Müller-Otto, Germany, Mona-Lise Petersen, Ølstykke, The Annual Competition and The Lacefair.

Susanne and Karen had set up a big and exciting exhibition, which displayed many of their lace pieces. It was easy to discover that there were many years of lacemaking

behind their business (Karely), and therefore a big diversity in lace/patterns.

Heike Sylvia Müller-Otto exhibited her beautiful jewelry made in lace with metal thread. Her homepage: www.gosiko.de is well worth a visit.

Mona-Lise had made a nice display with many different butterflies and dragonflies. They consist of a big wooden body

and wings made in lace with Bonzai- and Myrte thread.

This year the competition was an elephant's behind. The exhibition showed many good elephantbehinds.

Kirsten Skov, who is responsible for this display, told me that the elephants with ears and trunks was made by a children

group from Ledina Primary School in Ljubljana, Slovenia. The children thought that the elephants had to have ears and trunks, so that was added. 4 children and their teacher, Ines Stular, participated. The children were between 10 and

14 years old. Some of them have been taking part of it for several years (the first time in 2013). Unfortunately, these pieces were taken out of the drawing, as they did not meet the conditions, but they were very nice. The next years competi-

tion is a skate. You can find it on: www.kniplmessen.dk

Det days went over in high spirit, lots of chatting and admiring of lace, but unfortunately, also a diminishing of visitors.

Rosaline and Rosaline Perlé Exhibition in Bad Hindelang

By Sonja Andersen

The main exhibition on The German Lace Congress 2018 is Rosaline and Rosaline Perlé Lace. The German Lace Association has a comprehensive collection of this type of lace. The Rosaline Lace is known since the 18th hundred, where the many lace schools in The Netherlands and Belgium, especially in the Brussel area, was known for their Rosaline Lace.

The materials used for this kind of lace, are bobbins called Rosaline- or Duchesse bobbins, and a Rosaline crochet hook, which has a very fine hook for the thread. It can not be more than 6-7 cm. long and is bent 90 degrees. It looks a little like the "Lacy Susan". The pins are only 1,5 cm (looks like Tønder pins). The pillow, which is round, is higher in the middle and flattens out toward the edges. It is turned around as needed. This gives a certain weight to the bobbins, and it is not necessary to pull so much in the threads in order to have them lay properly. The traditional thread used for this type of lace, is Egyptian cotton 80/2 or 120/2, which is used in the older lace on display in the exhibition. Today cotton thread no. 80 from Madeira Cotona may be used and if colors are wished for, thread no. 80 from Aurifil, which is a cottonthread, is a good choice.

The exhibition showing older lace, has

many different designs of collars, small doilies, tablecloths, fans, cloth by the metre and parasols on display. Many different lace collars on mannequins is a good display. It is easy to imagine the wealthier ladies of the time wearing them, because these collars were surely not worn by everybody, and by no means by the women making them. It has taken enormously many hours to make every one of the designs. It is a big variation between the many small, medium and large collars on display. They can lay flat over the shoulders or be more filling and drape down the front of a dress. The design is built up from different looking flowers, leaves (fish translated from the German Fisch) and branches. There are many starts and endings in the design. The different parts get combined by attachments during the making. If there are gaps in the design, it is filled out with leaves and branches as part of the design, and furthermore are plaits and picots used to fill out spaces between motives.

They have built up an exciting exhibition in Bad Hindelang. They had chosen to display the different types of lace in smaller settings, so that doilies, tablecloths etc. was displayed in one room and collars in another. The multiplicity within this kind of lace was very visible. There were also several ladies demonstrating the lace in connection with the exhibition. They were very willing to show and explain the

technique. It was also an exhibition of lace which displayed different designs made by participants of classes on Rosaline Perlé, hosted by The German Lace Association. The association has surely thought about how to keep and to develop new designs, so the technique is not forgotten. They have done this very well by rethinking the designs for use in a modern way. Small, fine pieces of lace is on display in this exhibition, and much thought had been given to colors and the use of colors in the lace. The older lace is white, but they appear crème colored today. They have worked with a great variation of patterns like flowers, nature, animals etc. Only the phantasy sets the limit.

Different original prickings were on display in connection with the exhibition of the old lace. There are no worksheets for the old Rosaline Perlé Lace and mostly not for the new ones either. There are worksheets for a flowerpetal, a fish with and eye etc. When one has the explanation for these different parts, the lace-makers can use them in their different lace designs. One sees on the lines on the pricking which part and in which way to work with different linedrawings. When the flowerpetal or the fish has a dot, this means that there is a hole. The same goes for the fillings of bigger flowerheads etc. The Rosaline purl is sewn and afterwards sewn on to the flower's eye, or other places suitable.

The purl is made by taking a piece of carton and sew with the same thread as used in the lace. One sews a cross with four equally long stitches. It is about 2-3 mm. between the threads in the middle. Using a needle and thread, one sews underneath the 4 threads, and tighten. This is done 20-40 times and it is tightened every time. How many times to sew around, is an estimation. When this is done, button-hole stitches are sewn around all the threads and all the way around. The buttonhole stitch has to lay on the outside of the wreath. 5 buttonhole stitches are sewn in one quart of the circle in Rosaline Perlé. The last buttonhole stitch is fastened in the first and the purl is finished. The thread in the cross is cut open and the purl taken off. The thread from the buttonhole stitches are used for fastening the purl to the middle of the flower. The lace-maker estimates herself how many times to fasten a purl. It might be from a few to several hundred purls in a design, both for fashion and for home decorations. One

can use the carton for the purl more than once.

When starting on the different parts of Rosaline Perlé lace, one takes the amounts of pairs, for ex. 6 for a fish. All 6 pairs are rolled up around a pin outside the pattern in order to hold the threads in place. One twists the pairs from left to right several times, so they lay twisted but in no particular order. Place a pin inside the first pair to the right and work in linenstitch through the pairs. When you arrive on the lefthand side, one of the worker threads are pulled with a crochet hook under the bundle (behind the pin on the righthand side), the other bobbin is pulled through the loop and tightened. A knot is made, and the work can continue.

A rib is made by setting pins just on the outside of for ex. the fish (the leaf), until the top is reached. When you have come around the top and go back down, you hook into the lower bar of the worker by

the pin, until you are at the beginning again. It can be worked both against and with the clock in this way. Another variation of the same fish is to hook in under all the pairs on the start side. This will not appear so sharp as the first option. This is a way to make the ribbon. There are only a few descriptions in Rosaline Perlé Lace. The rib is used often in this type of lace and helps giving life to the design. It shows as a raised area in the lace. It also helps bringing the threads around in the design. If there for ex. are 3 fish, it is not necessary to start and finish the motive every time. The very thin thread is what makes this possible. There are many different techniques used in this type of lace. At the same time, there are the 3 basic stitches which also is used in Rosaline Lace. It is the different way the lace is worked, which makes it challenging and exciting to acquire more knowledge about this technique. If you feel like trying Rosaline Perlé lace, there are several good books to help you along.

Sylvia Piddington

I am born and raised in Adelaide, South Australia and holds a Bachelor of Science. I have worked within my field for many years. I participated in a lace class in Sydney in 1979, hosted by Rosemary Shepherd (my guru!). I left my professional career at this time and started to explore different kind of crafts and one of these was bobbinlace. I have exhibited my work, also my lace, on many occasions in Australia and abroad. For more information E-mail: sylviapiddington@hotmail.com

Introduction:

Non-European lace can be recognized as deriving from our own culture by their use of thread from our own natural materials used to make bags and nets. This is a knotless technique with a look similar to needle lace.

Australian lacemaking based on Europe-

an traditions came to Australia with the immigrants. Our multicultural society caused that thread and techniques came from many different countries. In recent years we are increasingly taking on a "give it a go" attitude in lacemaking. The result is a development of our style of lace with improvisation of technique, challenge in creativity and influence of modern art forms both when it comes to colors, thread- and fiber choice.

I was very pleased to be accepted to be one of the participants for The Royal Project. As I usually work with colored threads of many thicknesses and contemporary influences, I found this project a great challenge.

First Ideas:

My initial idea was to use the acacia as

design, as I at that time was working on a project with colored threads where this plant was included. Then I discovered that the national emblem of Tasmania, where Crownprincess Mary is born, was Eucalyptus globulus, Tasmanian Blue Gum. I love to weave gum blades into my lace, they have become a signature for me.

I began to draw sketches of leaves and nuts from a sample collected from a tree on kangaroo Island, South Australia. The main design was to be a spray with leaves worked over a background grid.

The Background:

I used a background grid of intersecting plaits. The plaits are worked with 4 threads and are very strong. I wanted the grid to be a diagonal lattice that was irregular to some extent. Working out this

grid was quite complicated. I tried drawing up many different grids, often based on 4 sided polygon tiles and their various arrangements (refer to the diagrams). The grid was drawn up on isometric graph paper and reduced by 70%. It then became the size that I used for this design. When the pin hole dots are plotted out there are two possibilities of drawing a grid – one basically horizontal and vertical and the other diagonal. This diagonal grid was chosen as I liked the gentle wave feeling it provided.

The Design:

The Design: I then drew up the working design to be ready to start. As I work gum leaves from the tip of the leaf, the lace piece was worked upside down starting from the bottom. I also worked from the front of the lace. The design was altered in a few places as I worked. The Grid is worked in plaits made with two pairs of bobbins and they cross with 'Windmill' crossings. Occasionally at certain pins, a different open crossing was worked with the individual pairs doing a (cross, twist, twist, pin, cross, twist, twist.) four times similar to a rose ground block. (See diagram above).

Starting at the bottom edge at pin* with 2 pairs I worked whole stitch and twist to the left adding a pair at each pin. I continued to work the edge with this worker pair in whole stitch and twist with extra twists on the edge pairs as marked. Bobbins for the background grid were added along the start edge as marked. Leaf pairs were added on marked pins and the edge pairs or plaits pass through them.

The Footside Edge: After turning the corner as in the diagram a footside was worked on the long side. There are several methods of joining a plait to the footside edge. With this grid there are basically two ways a plait connects with the edge and they alternate.

1. The plait turns straight back: using the edge worker cloth stitch through the two plait pairs and leave the worker here. Pin between the two plait pairs. With the right hand (RH) plait pair cloth stitch through the left hand (LH) plait pair and this RH pair becomes the new edge worker.

2. The other where the plait comes into the edge and goes out at the next pin: The plait pairs working together as 2 threads and the edge worker pair make a cross, twist, cross, pin, cross. The LH pair becomes the edge worker and works to the edge and out. The two RH pairs are twisted 3 times and working them as 2 threads with the edge workers make a cross, twist, cross, pin, cross. The LH pair then becomes the edge worker and the 2 RH pairs continue on as a plait.

A way of making the last corner is shown in the diagram.

The Leaves:

Eucalyptus globulus leaves are long and thin with a heavy central vein and smooth edges. They often have holes and bites taken out of them by insects. Leaves are worked from the tip with a worker going back and forth leaving a 'footside' on the edge. To start a leaf 3 or more pairs are hung from the leaf tip pin. They can be threaded through a 'windmill' crossing as an example. The vein pairs consisting of several threads together or a gimp thread are hung very close to this pin.

I keep one pair on each edge constant. This can be achieved by making a cross, twist, twist, cross, with the worker and the edge pair and pinning inside these two pairs. The same worker then returns to the other side.

The alternative edge which is worked here is achieved by twisting twice only the edge pair ie: cross, twist, (second twist just the edge pair), cross, twist, (second twist

just the edge pair), cross, (twist just the edge pair) and pin inside these two pairs. The worker then returns to the other side. This method was shown to me by lacemaker/historian Rosemary Shepherd and is an early lace technique that requires the pins to be removed often so that the tension can be adjusted. When passing background pairs through the leaf they come in under this edge pair and follow down the edge or cross instead of the worker. As the workers pass across the leaf they pass through the vein pairs with the vein pair making a twist.

Extra pairs are added if needed at the centre of the leaf between the vein pair. The leaf is worked in patterns of lace stitches, with holes or raised tallies worked as desired. Each leaf is always unique.

The stems were worked by cloth stitching across the leaf pairs and on reaching the end, bringing the worker straight back to the other side and tensioning on to a pin - thus forming a tube. This can be very useful as threads can be ended off and threaded into this tube.

Gum nuts were worked in half stitch with a rim made like the stems and the central cross (Valves) worked like 2 'tallies' crossing in the middle with a 'windmill crossing'.

Gum flowers were worked over a round half stitch base and a central ring worked on top with some threads from the finished leaves nearby being ended off inside the ring to form the stamens. Extra threads for more stamens were sewn in and with a pair of bobbins threads were twisted (or twined) around groups of stamen threads to hold them in place. These threads were then cropped and spread out.

A central pistil was plaited with 4 threads and tied off with a knot forming the stigma.

Correction to Kniplebrevet 133 J

It has come to the editor's attention that the pricking of 133 J has incorrect measurements. It is published on the pattern sheet again with the correct measurements. Sincerely The editor

A little about myself and my passion, Bobbin lace

By Veslemøy Bech-Nielsen

Unlike so many Danes, I have not learned to make bobbinlace from an early age. Being born and raised in Norway with no bobbinlace tradition, I never saw a lacepillow before I started to use one myself. I had seen it on pictures though, like in geography books from school and on paintings. My Danish husband's work career brought us to the USA, where we lived for 22 years, and it was also here that I learned to make lace.

One day a member of our Scandinavian Club announced that she knew a lady making bobbinlace, and if any of us were interested in learning it? It must have been in the late 80s. I jumped on it right away, but Susan could only teach us the very basics. Later I attended Renate Hawkins' class, and she really put my bobbinlace 'in order'.

I learned to make beautiful things like Valenciennes, Flanders and Paris lace from her. Renate's family was spending some of years in the USA. Her daughter was tak-

ing pianolessons not far from my home, and Renate used to come over to me in the mean while.

I had experimented a little with Duchesse on my own, and showed her my piece, of which I was very proud. She held it in her hand, looked at it and said bluntly:

'Well, the thread is far too thick and it is all wrong!' Then she continued: 'If I can come here when Daniella has piano, I will teach you Duchesse'. And so it went. I got good lessons, 'privatisime et gratis', and she got coffee and store-bought cookies. Renate went back to England, and we returned to Denmark the year after, in 1995. Renate knew Yvonne Scheele-Kerkhof and started to host 6 days-classes in Cheltenham once a year with Yvonne as teacher. I was invited every year but as Steen and I (both veterinarians) were building up our small animal clinic Dyredoktoren here in Nordsjælland, and we also had teenagers which needed much care in a new country, this was impossible for many years. Until Renate wrote: 'Carole is coming'. Carole

was also one of Renate's students in Columbus. I had to go, just for three days and for many years this was what I did.

Later on, when our children were settled and we had gotten more help in the clinic, I started to go for all 6 days and later also once a year to Yvonne's English or German taught classes in Apeldoorn, The Netherlands. But for me it was no way to combine this complicated lace with our busy work schedule. I only did lace in class. In spite of that, Yvonne was able to lead me into a world of lacemaking I never thought possible.

After our retirement and sale of the clinic in 2010, I always look forward to making lace almost every morning. I still enjoy going to Cheltenham once a year and also to meet up with Renate and Carole at Yvonne's studio, as she does not teach foreign language classes there anymore.

We have gotten a tight knit friendship by now and love our time doing lace together.

Duchesse lace

This is a non-continuous lace, which means that different motives are made separate and connected through grounds or plaits.

This gave opportunity to a big variation in designing the motives and it also caused that more people could work on the different motives and on filling in grounds at

the same time. The thread used is fine and the motives are mostly flowers and leaves, but animals and other figures can also be seen. It belongs to the Blumwork family and developed in the middle of 1800.

The Bruges Duchesse is a pure bobbinlace while the Brussels Duchesse has needlework inserted into the bobbinlace.

The name Duchesse comes from Marie Henriette Duchesse de Brabant, later married to king Leopold II of Belgium, as she loved and wore this type of lace often and herewith contributed to make the lace popular.

(Source: Erika Knoff: Klöppelspitzen, Eine Zeitreise)

The board's written report

The General Meeting of 2018 was held in Mødecener i Odense. Bent Rasmussen and Yvonne announced that they did not wish to be candidates for reelection to the board. The only candidate for reelection was Bente Barrett. Nobody from the floor stepped forward as candidates for election. Bent Rasmussen decided to announce his candidacy for reelection, and Ketty Busk also stepped forwards. Mona Nøhr was elected as 1. Substitute, and Lisbeth Aaen was elected 2. substitute.

Bente Barrett had to step down from the board shortly after the General Meeting due to illness. 1. Substitute Mona Nøhr stepped into the board. Bente had not less than three positions to take care of: The membership contact, Knipleshoppen and the position as treasurer. These three positions were on the first board meeting after the General Meeting, divided up between Mona Nøhr, who takes care of Knipleshoppen, Bent Rasmussen holds the position as treasurer and Lone Nielsen takes care of the membership contact. This has given more work for all of us, but we do what we can to take care of these posts together with our other duties.

The four board members who were up for reelection in 2019, announced shortly after the General Meeting, that they did not wish to be candidates for reelection again at the next General Meeting. According to the rules, there are three candidates up for vote in even years and four candidates in uneven years. This is therefore nothing unusual. It is not quarrel or bad feelings between board members that causes the four members up for vote this year, not to seek reelection. There are several reasons for their decisions. Some have small children, which is difficult to combine with work on the board, some have more demanding jobs than before, and some think they have served on the board for a long time and feel that time for renewal has come.

The four members leaving the board, has following tasks: Organizing Årets Knipledag and patterns for the children, vice chairman, pattern coordinator, membership contact and chairman. This means that there for the future also has to be one to take care of the drawing and correcting of patterns for Kniplebrevet. Sonja has however, agreed to give a helping hand through 2019, as this is when the last patterns for the placemats will be published. We have, parallel with the four leaving the board, also through the 2 last years looked for a new editor. The editor might be a person belonging to the board but does not need to be. No one has come forwards to take upon them this position, which might have serious consequences for the publications of Kniplebrevet in the future.

The problem of the four members stepping out of the board and the upcoming lack of an editor, has been of great concern for us at every board meeting.

We have been challenged by big tasks in 2018. It has been the dividing up of Bente's three tasks. We had to get used to working with a new lithographic artist, the problem with Post Nord and illness of boardmembers, and not at least, negative mentions of our association on the social media. We basically think that to speak out is a good thing. We think, however, that one has to keep in mind that mentioning is of unconstructive context causes bad spirit in an organization. We have for this reason chosen not to go into discussions or comment on these comments. None of the members who has expressed this negativity, has written a direct mail to the board proposing changes or how to do things differently. It shall not be a secret that this has caused lots of concern on the board and has taken time from projects we would rather have worked with. Knowing that 4 members leave the board, has caused difficulty to decide and start new projects, which have to be continued by the new staff. The energy has also been exhausted with the many new tasks for everyone.

We have, as something new, decided to honor designers who make the Christmascards, patterns to Julemærkehjemmene and members donating to Knipleshoppen, with an ambassador bobbin. A big thank you to everybody, helping us with designs.

Our ambassador bobbins have been a great success. They have a new design, which this time is a pink bobbin. A big thank you to everybody who has given us new members.

We have hosted a couple of open houses on our venue. Unfortunately, not many come to see us. If you have ideas for activities on these events, please contact us. It is ample opportunity to use our association's comprehensive library on these days.

We have hosted a very exciting class in Næstved with Bente Lynghof, where lace was made with unusual materials. Chicken wire was used as one of the materials. Many participants were present. We work with several similar classes, and already we will in April give another class with unusual materials. This time it will be hosted by Bettina Brandt-Lassen and Dorte Jensen. Please, contact us if you have a wish, and we will try to make the class come true.

Our new structure of the reconstruction groups is established, but not very much has happened in them. They work steadily,

and we are happy that they take their time to meet in order to look at and work with the old prickings. We have some lace makers, who make samples of what is published in Kniplebrevet, and we appreciate that they do that. A big thank you for their work.

The pattern sold for the support to Julemærkehjemmene, was in 2018 designed by Lene Holm Hansen. Designer for 2019 is Lisbeth Burmølle. Our organization thanks Lene Holm Hansen and Lisbeth Burmølle for their contribution. The board would like others to design a pattern, which will be sold to support children and young people in Julemærkehjemmene. They are in need of all contributions, and in 2018 it amounted to xxx kr.

There are not many plans for the future, as the new board shall have the opportunity to set their mark on what they do. If you have any ideas, I am sure, they would like to hear about it.

We have in 2018 participated in Husflidsmessen in Viborg, Husflidsmesse in Års, Kreativ Messe in Fredericia and Kniplemessen in Slagelse.

Two members represented us on The German Lace Congress.

At this point we plan to participate in following fairs in 2019: Husflidsmessen in Års in the fall, Kniplemessen in Slagelse, Kreativ Messe in Fredericia and Kniplefestivalen in Tønder. We also hope to send a couple of members to The German Congress.

The board would like to thank all of you who contributed with articles, good ideas, input and especially patterns for Kniplebrevet, Julemærkehjemmene and Knipleshoppen. The Chairman of the board gives a special thanks to the board members for a good year with big challenges, good cooperation in our meetings, always the good spirit and where everybody works hard for our organization.

The whole board thanks all the voluntary members who helps us on all levels. We couldn't do it without you.

We wish the best for our association, which can celebrate its 35 anniversary in 2020.

Duchesse, lesson 1:

By Veslemøy Bech-Nielsen

Some things are different when you do non-continuous lace and you also need some different tools.

1. Picture: Toolkit

On cover cloth from left: Bobbin pair, pinlifter, pinpusher, 2 needlepins, the right one homemade, Lazy Susan and the small needles.

You will need:

1. A flat firm pillow
2. A covercloth with a hole, 4-6 cm. in diameter. For the threads not to be caught in your placed pins as you turn the pillow
3. Short pins with small heads
4. A needlepin for sewing.

You can make your own by warming a not too thin sewing needle over a fire and bending it 45 degrees. Make a little hole on the top of a dowel and glue it in. Another solution and easier to use, is the 'Lazy Susan'.

A sewing needle is with the sharp end stuck into a dowel top and a thread is going through the needle's hole. By sticking the head of the needle under the bar and pushing one of your worker-bobbins through the hole between the needle and the attached thread, you can pull your worker in a loop under the bar, pull the Lazy Susan's thread out and sew the other worker through the loop.

5. Smooth bobbins

The many sewings make spangled and similar bobbins difficult to use and they catch the fine threads very easy. Wind the bobbins in pairs.

6. Thread: Egyptian cotton 80/2 or finer Gimp: 50/2 linenthread

7. Good sharp scissors, preferably curved.

I am aware of the fact that you are just trying this technique out at this point. You

can therefore cover your work up with pieces of cloth and use your normal pins and bobbins. Crochet needles are risky to use as it easy get caught and may ruin threads and the bars in your work. So, use it with great care.

2-3-4-Pictures: Needlepin 1,2,3 How to use a needlepin

5. Lazy Susan

How to use a Lazy Susan

Now to the fun part, the lace:

The technical drawings are leaning on the drawings by Simone Jacquemain, Belgium.

A big thank you to Renate Hawkins for making her materials available.

6. Picture: Duchesse doily

This is the little Duchesse doily I would like you to end up with.

You may also make the half only and use it for a handkerchief corner or similar.

We will start this in

Lesson 2: Scroll

Lesson 3: Leaves

Lesson 4: Little flowers

Lesson 1 will teach you the basics of the classical Duchesse.

1. The patterns:

They are mostly drawn in lines and not dotted as you may be used to.

You have to understand your pattern:

When you look at the picture of the lace, you must make a plan on how to build up your work.

In our pattern you could make the little flowers first and then attach them as you meet the flowers when working on other parts of the lace. I choose for you to make the scrolls first as so much is attached to them, then the leaves and the flowers and at the end, the inside tape and the plaits between the tapes.

You cannot start with the leaves, for ex. as they need the scrolls for attachment. You can also not make the inside tapes before you have made the flowers as the tapes are eased into the flower's corners and fastened to them.

Sometimes you may have to put your bobbins aside in order to finish from someplace else first, but that is not necessary in our piece.

2. Pins:

The pins are pushed all the way into your pillow and are therefore placed straight and not at an angle as you might be used to. When you set a new pin, you push in the former one.

The pinholes and the space between should be about the same size.

A rule of thumb is that you should be just able to put your nail between two pushed in pinheads when using the small pins.

When making a shallow curve, the pins on the inside have to be placed a little nearer to each other than the pins on the outside curve. The pins on the outside curve might also be placed a little further apart than you normally do.

In this way you may avoid backstitches of different kinds.

3. Thread:

The thinner the thread, the more pairs you need and the closer you must place your pins.

4. Gimp:

A gimppair is mostly following the lace right inside the edge. This pair consists of a gimp thread and its partner, which is the same fine thread as used in the lace. The gimp lies nearest to the edge. You go through the gimppair in linenstitch.

5. The edge:

The edgestitch is a wholestitch and an extra twist, pin after 4 threads.

6. Sewing:

You always sew into a bar when doing Duchesse. It can be the upper or lower bar, mostly the lower one. This will give a nice little edge on the finished lace.

Place the needlepin under the bar, catch one of the workerthreads and bring the needlepin back taking the thread along. The thread will form a loop.

Lay the bobbin in your hand down on the pillow crossing over the other worker. Take the second worker up, put it through the loop and pull nicely and twist. That gives the nicest sewing.

7.-8. Pictures: pattern – finished lace

This is a little practice pattern. It will teach you the basics and some of the techniques you will need for the doily.

Materials: I set up with 10 pairs of Egyptian cotton 100/2 and added 2 pairs more during the work. Gimp: 1 thread of 60/2 linenthread and 1 thread of the 100/2 Egyptian cotton.

Techniques:

Start on one side of the middle line and add the gimppair on the side. Note that there is no gimppair along the middle line.

When the pattern gets wider, it is time to add pairs. See no. 7. Work your way up and start the picots, see no. 9. You will next reach the top of the middle line. This is the point where you place your pivoting pin. See no. 10.

Use the pivoting technique all the way around the top and over to the other side. Set supportpins to prevent the passives to move themselves towards the center.

When you arrive just below the pivoting pin, time has come to start to sew into the middleline's edge, see no. 6 and pictures on how to use the needlepin. You take the pin underneath the pivotingpin out and sew your workers into one of the bars. Replace the pin and work back again.

NOW: gently remove the pivotingpin and pull the pivoting pair, now belonging to the passives, gently in place.

Stop making the picots. Start to take pairs out when the pattern gets narrower, see no. 8.

7. Adding a pair in the ground: place a pin with the pair to add above the place where you plan to add it and lay one of these bobbins on each side of a passive thread.

NOTE: the two bobbins of the added pair will not be a pair together but is parted to make two different pairs with a passive partner. Do not take the pin out and pull in place as this might cause a small hole.

8. Taking out a pair in the ground:

Take out two bobbins by leaving one passive thread between them. Put them aside and when you are finished with the piece, pull them gently pair by pair and cut them off about 1-2 mm. from the work.

NOTE: no tie off needed.

9. Picots

9. picture making picots from a) right and b) left

The Duchesse picots are done like Tønder picots, just with 7+2 twists.

Go through the gimp pair and twist twice as usual. Open one twist of the edge pair and make a linen stitch with it before making the picot. Go back with a whole stitch and an extra twist before going back into the gimp. No pins are placed along the edge besides in the picot.

10. Pivoting

10. Picture: Pivoting.

a. Pivoting pin

b. Pivoting pair

1. Place pivoting pin to the right of the pivoting pair (outside your work)

2. Twist worker pair 3x, lift it over pivoting pair, around the pin, lift it under the pivoting pair and your way back and work to the other side.

3. Continue and repeat as needed.

When finished, the pivoting pair joins the passives. If the weave is tight, you might take out a pair someplace else.

Take pivoting pin out after having secured your workerpair and pull the pivoting pair nicely

11. picture: work in progress

Blue pinhead: pivotingpin

Bobbinpair bottom right: pivoting pair

Bobbinpair bottom left: workers just sewn into the first hole and brought through the pivoting pair in linenstitch.

Threadpair top left: pair taken out

Threadpair top, middle: gimp pair

Threadpair top left: edgepair

2 brasspins on the bottom holding added pairs

3 brass supportpins on the top

Threads with knot bottom right: gimp pair.

Luminous heart decoration

Idea, design and execution: Helle Schultz, Odsherred

Materials: 1 metal ring, 7 cm diameter.
22 pairs of 1 thread (out of 6) embroidery year DMC Mouliné no. E940 (Glow-In-The-Dark).

Can be purchased in most well stocked embroidery stores.

Start: according to worksheet. The pricking is marked with *.

Finish: Attach where the pairs started and tie off.

Hearts

Idea, design and execution: Annette Nielsen, Jernved

Materials: 6 pairs of linenthread 28/2 for every heart.

Heart 3: You use 1 pair of 4 m. and 5 pairs of 1,5 m.

worksheets (the same pricking is used for all the hearts).

Heart 1: You use 1 pair of 4m. and 5 pairs of 1,5 m.

Start:
Start the hearts on any place of the lace. It is easiest to hide the connection where the lace is narrowest, which is in the bottom. Work you way around according to the

Finish: The way you like best, for ex. magical threads. Starch the lace before it is taken off the pillow.

Heart 2: You use 2 pairs of 1,5 m. and 4 pairs of 2 m.

HAVE FUN!

Easter bag

Idea, design and execution: Lone Nielsen, Stubbekøbing

Materials: 23 pairs of linenthread 40/2, possibly 2 pairs extra in another color for the bunnies, 1 pair brown gimp in Perlegarn no. 5.

Start:

According to worksheet. The curves are worked in wholestitch, the ground

in halfstitch and the bunnies in linenstitch. Attach when working on the second length.

Finish: Finish off with magical threads or plaits. Sew the lace together forming a bag. Pull a narrow silkribbon through the lace.

Oval tablecloth

Idea, design and execution: Anne Scheby-Petersen, Hemmet

Materials: 24 pairs of linenthread 35/2 in a light color and 4 pairs of dark linenthread 35/2.

Start:

The best way is to start on the outer edge of the narrowest place in the bottom of the curve and continue in a diagonal line to the linenstitch band. The linenstitch band starts in a straight line and continues up to the left with the rest of the pairs.

The dark pairs are set up like this: 1 dark pair is used as workers for the linenstitch band and the other 3 pairs

are set up along the outer edge. Use backstitches by the 2 black circles on the worksheet.

Finish:

As you find it best.

Karin's flower

Idea, design and execution: Karin Holm, Klejs

Small Flower:

7 pairs K80 in the same color as the bead in the big flower.

Start at the narrowest place in the flower so that the attachment shows as little as possible. Support pins are used in order to keep the pairs of the petals as

evenly as possible. Backstitch is used in the middle of the flower, where the pin is used twice.

When the backstitch is made the second time, the pin is taken out, replaced on the inside of the backstitch and the threads are pulled carefully.

Backstitch see fig.1. Remember to twist the workers around the pin. See worksheet. Make 5 pieces of the small flower.

Big Flower:

9 pairs of K80 and a bead, 5mm + 1 pair K80 in the same color as the small flower.

This is placed on the outside edge of the big flower. Start on the narrowest place in the big flower. The bead may be placed on a loop placed on a pin on the opposite side.

When you meet the loop, twist it and attach the workerpair. Use backstitch where the pin is used twice. See fig. 1 and read instruction for the small flower. Make 5 pieces of the big flower.

The big leaves: 5 pairs + one bobbin 60/2 Bockens linethread. In addition, 1 bobbin Myrtetråd (metalthread) in green, 0,3 mm. The pairs are divided with 3pairs in the color 12 (light green), 2 pairs + 1 bobbin of color 13 and 1 bobbin with Myrtetråd. The one bobbin of color 13 and the bobbin with the Myrtetråd makes a pair.

Start on the narrowest place of the leaf. Begin by placing the pair containing the Myrtetråd and 1 bobbin, color 13, as the outer edge.

Continue with 3 pairs of color 12 (light

green), 1 pair of color 13, ending with 1 pair of color 13 which is the workerpair.

Now you are ready to start the lace. Backstitch is also used here, see fig. 1. Linenstitches are used throughout the leaves disregarding how many times you go forth and back in the leaves.

Leaves with stem: 2 pairs in color 12 and 2 pairs + 1 bobbin in color 13 of Bockens linethread 60/2 + 1 bobbin of Myrtetråd.

Start:

Start in the middle of the lace. You start and end up here 5 times. The 2 pairs of color 12 are placed in the middle. The pair with the Myrtetråd is placed along the edge. 1 pair of color 13 on the inside and 1 pair of color 13 are the workers.

The leaves are worked in linenstitch with backstitches where the pins are used more than once. See fig. 1. Every part finish at the top of the stem by making plaits using the workers and the pair with the Myrtetråd.

The worksheet is used as basic advice for the five parts disregarding how many leaves and how many times you work the linenstitches forth and back. You attach only in the middle of the leaves and not where a leaf meets another leaf, even if the same pinhole is used by two leaves.

Finish:

All flowers and leaves in ring are finished off by attaching the end threads to the start loops and tied off. It is a good idea to starch the lace before taking it off the pillow.

Mounting:

The 2 parts with leaves are sewn together in the middle. It is up to you how to place the leaves in relation to each other. A small and a big flower are sewn on to the plaits at the top of the stem. When this is done with all the 5 flowers, the leaves and stems are bent in the shape you wish your lace to have.

The candleholder can be bought from lace suppliers.

Judith Cordell, a master of Rosaline Perlé

By Veslemøy Bech-Nielsen

Feminine, capable and witty, that is my lace friend Judith Cordell from Southampton, England, in a nutshell.

Her lace of choice is Rosaline Perlé.

She has written two step by step books on Rosaline lace. They are unusually clear and easy to learn from, with good drawings, excellent detailed photos and short texts. Because, as she says, she has

written them the way she would have liked to learn it herself. So, if you are interested in Rosaline lace, these books will certainly meet your needs!

This is Judith's story in her own words: When I was at secondary school (1981) my needlework teacher, Mrs. Richardson, brought her lace pillow to school one day and she said to me "Judith, you have the patience to make lace".

I didn't really understand what she was talking about and cannot remember her work, but those words of encouragement stuck with me.

In 1994 I finished a rather grueling degree in politics. I was also working full time and felt that it was time to do something enjoyable. As I turned the pages of an adult education booklet the words 'Lacemaking' jumped out at

me and I remembered Mrs. Richardson words from so many years ago.

I joined the class, not really knowing what lacemaking was about, but I got hooked from my first attempt at a cloth stitch.

Here I learned the basics of Torchon, Bedfordshire and Bucks Point lace.

But I wanted to try something fine and floral and attended a one-day workshop on Rosaline Perlé. That was my light bulb moment. This lace was different. I couldn't wait to learn all the techniques and try my hand at designing patterns myself.

Rosaline Lace uses fine cotton thread and only 7 pairs of bobbins. It belongs to the Duchesse flower lace family and uses a simple non-continuous technique. Flower and leaf patterns build into beautiful designs for both modern and traditional lacemakers. The main featured motif of the lace is the rose with its raised Centre Perlé which is made with a simple needle-lace technique.

A year ago, I was absolutely thrilled to learn that Mrs. Richardson was still in the area and that we could meet again.

I am thrilled to say that Jo, my ex-teacher, has joined my classes and we have become great friends. We enjoy making Rosaline Perlé together.

The next time you are demonstrating lace and a child comes to have a look or to play on your pillow, remember they may not be ready for lacemaking just yet, but one day they may remember you and want to find out more about what they had seen.

In 2011 I published my first book on Rosaline Perlé. There were very few books on the subject at the time and I felt there was need for keeping this pretty lace going.

After studying some 17th Century pieces of lace I found more and more different techniques and fillings being used. We know from history that nuns traveled in different areas and I suspect this is one of the reasons that different techniques turned up in Rosaline as in so many other laces. So, these techniques needed to be documented and book 2 was published in 2016.

The greatest compliment for me is when someone has bought my books and I later hear that they are making the lace. It gives me great pleasure to know that Rosaline is being made and enjoyed.

If you are interested in Rosaline and would like to find out more, my 2 books are for sale with Barbara Fay www.barbara-fay.de

Judith has made Rosaline Perlé for more than 20 years.

She has acquired a teaching certificate and is teaching both locally, around in UK and abroad. There are two places especially worth mentioning: She has for many years been part of the Great Escapes, www.greatescapes-weekends.com, which takes place on certain weekends in a beautiful English cottage setting. They offer interesting classes, like jewelry, embroidery, beading and of course, Judith's Rosaline classes.

Another tempting place where she teaches is in the Alps, and the venue is a big wooden alp-cottage. www.the-alpine-experience.com

Several other craft classes are also offered here, like embroidery, jewelry and several different lace classes besides Judith's wonderful Rosaline Perlé.

If you look these places up, you really feel like being there!

Judith also runs a beading class with Great Escapes, as she is a very good bead-weaver. Not only do I admire her beautiful lace when I see her, but also the beautiful bead jewelry she wears to the classes where we meet.

Bus trip to Oidfa i Zaandam and fair in Bruges

*By Hella Jacobsen
and Mona Nøhr*

We were as the last ones, picked up at the border, very excited about what we would experience on this trip.

Our first destination was Royal Flora Holland, an enormous center, where flowers come in. From here they go on auction are distributed and hauled out again.

5000 trucks leave the premises every

day. The next stop is Zaandam in The Netherlands.

This was the place for the General Meeting of Oidfa in 2018. There were lots of sales stands with thread, patterns, books and antic lace.

You could get everything you wished for. Of local exhibitions I can mention: Stained glass windows with lace, an all-set coffee table with cakes made in lace, lace made rings with diamonds.

Another place had butterflies in many different sizes and colors. There were also masks in lace, and many different pictures.

The different countries had set up each their stand. Russia had a stand showing dresses and blouses in very bright colors. Slovenia had made lampshades on vine glasses.

They had made the shades with a kind of tracing paper and fastened different

patterns on the paper. This was a super nice exhibition. (The editor: This stand won the country competition.)

Finland had made a fantastic landscape with houses. We could go on and on, but it is difficult to remember everything.

Our tour continued to Brussels, Antwerp, Temse, Kortrijk, Binche and Bruges.

We have no pictures from here, but I will just tell you that we saw lots of exhibitions. We ran marathon from one exhibition to the next, we wanted to see them all. We saw a textile museum in Brussels.

We visited a lace school in Bonheiden.

It was so small that we had to be divided into three groups in order to have room. We were big spenders, which they were not used to. In the city hall of Temse there was an airplane made in lace.

It hung in the ceiling and was pretty big. A lady in Temse was working on a tablecloth with 2.400 bobbins.

We also saw a great deal of sewn lace. It was exciting to see them being made.

Our chauffeur Peter was good at making pick-nick lunches. It was a very nice trip, which can be warmly recommended.

On the occasion of Her Royal Highness Crown Princess Mary's 50th birthday

On the occasion of Her Royal Highness Crown Princess Mary's 50th birthday on February 5th, 2022, has a suggestion from a member to present a gift been received by the board.

In short, the idea would be to make a shawl, a collar, a piece of jewelry, a scarf or something similar, which can be given to her for this occasion. The members of the board also like the idea and are therefore sending it on to our members.

We will therefore invite everybody interested to make a project description for a gift.

The project description has to contain a pattern with information on which

thread to use, a description of the finished project and a sample of the lace.

The lace may be combined with knitting, crocheting, weaving or sewing; the lace must however, be a prominent part of the piece.

The different projects will be voted upon on the Annual Meeting in 2020.

The chosen project has to be finished at the latest for the Annual Meeting in 2021.

Thread, design, size and shape is up to the designer. The participation in the project is unpaid. A picture of the finished work, the pricking, the work-

sheet and the textile description will be brought in Kniplebrevet, and we also appreciate an article describing the idea development and the making of the lace. Our organization reimburses the cost of thread, cloth and so on of the finished project.

Foreningen Knipling i Danmark has the right to redraw worksheets and prickings, and eventual make electronic drawings. The designer will be invited to join when delivering the gift.

We hope that many of you would like to participate and look forward to receiving your contribution.

The Board