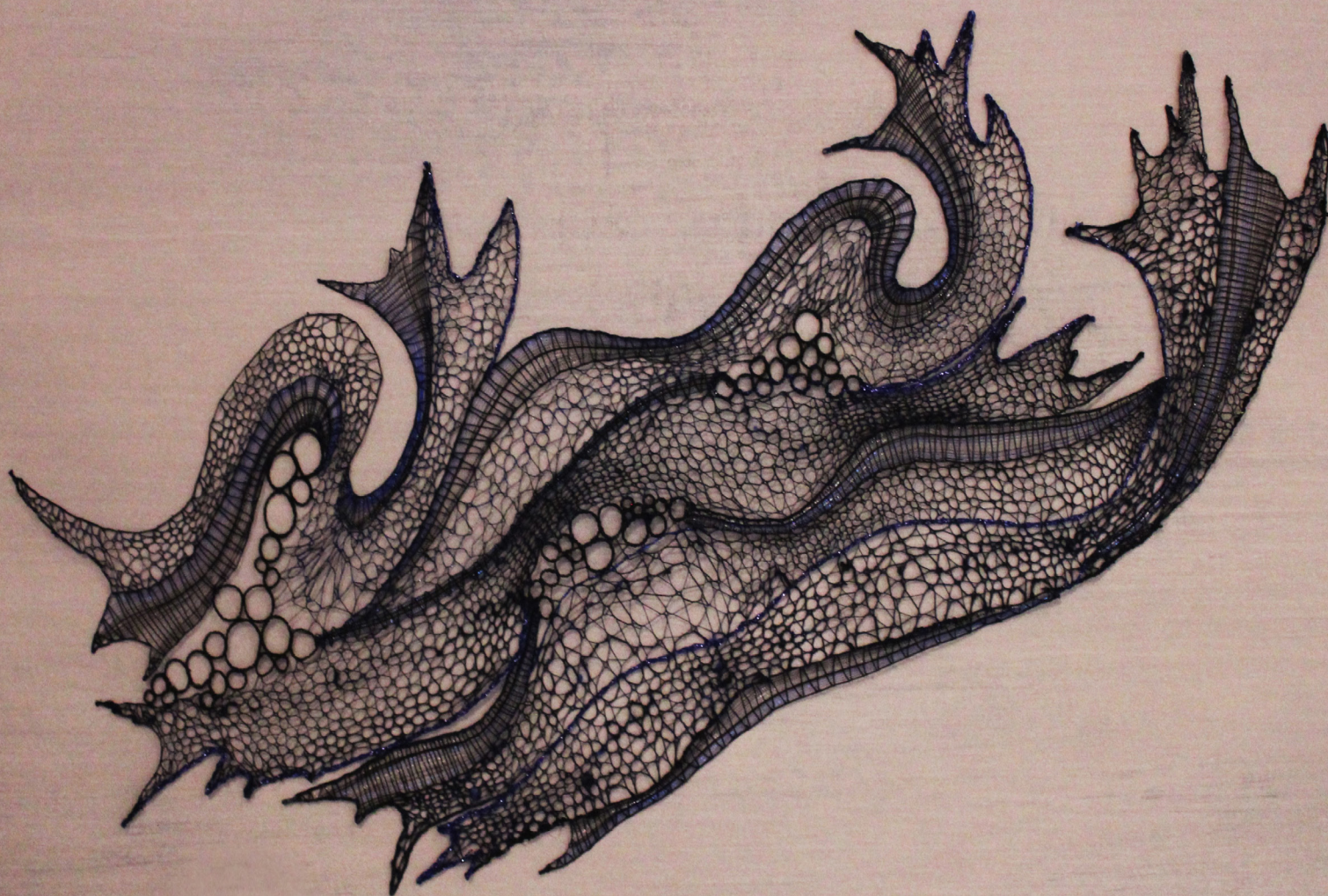


KNIPLEBREVET

Danmark



Under the square in front
of the municipal building
of Copenhagen,
Rådhuspladsen

See more on page XX

What can
the thread's
behavior
tell us?

Se mere på side 12



Dear members

The summer is soon coming to an end, and I hope that everybody will have a good fall season. The last Saturday of August is "Årets Knipledag" (The Annual Laceday) all over the country.

It is wonderful that so many are connected to our beautiful craft and display all the exciting things we can do with it. It is a fine day where we really come in contact with many people. They find out what lace of today is all about and which development lace has gone through, as time has passed.

We will be present at the exhibition in Års in September.

In October comes the fair in Slagelse and the Kreativmesse in Fredericia, where I hope that many members will come to get new inspiration for lacedays/evenings and classes/come-togethers.

We will, as usual, divide the board members so that some are present in Fredericia and the rest are in Slagelse.

In the spring, Sonja Andersen and I went to the International Kniplecongres in Erbach in the south of Germany. We had a very nice and inspiring trip. You may read more about it someplace else in this magazine. We have also taken lots of nice pictures.

We have had a good start on the board, but we have made a little change after the first constitution. The internet is, as you know, not equally well working all over the country, and Ellis Nygård has therefore taken over as editor instead of Karin Holm. Ellis has a much better internet connection than Karin has.

Karin continues on the board and on the editor's team.

We have also decided to use another phone number for the chairman. This is my own private number, so that I do not need to have 2 phones with me at all times.

I wish you all a nice fall season with many good lace experiences.

Correction to 135D

It has been brought to our attention that rows of dots are missing on the left-hand side of Solveig's tape lace on the start- and endpieces.

We therefore publish the correct start- and endpieces in this bulletin.

In order to get a pricking matching the thread 60/2, you have to set your copy machine on 66% when printing.

Obituary:

ASTRID HANSEN 1928-2019

Af Karna Elton Gjerulff

Astrid Hansen, educated lace teacher and former owner of *Kniplestuen*, has died, 90 years old, after a long and active life.

Her interest for bobbinlace was already awakened as a school child. She was very good at hand crafts, and her home economics teacher therefore introduced her to lace making.

She was educated a lace teacher from the Tegne- og Kunstindustriskole for Kvinder in Copenhagen between 1963 and 1966, and graduated with a straight A. At the same time she attended classes on the mounting of lace and embroidery, psychology and pedagogic, and was well prepared to start teaching.

Astrid taught adult education classes and gave weekend- and week-long classes on the sewing of folk costumes and lace making, and later until her retirement, in lace making only.

She has also through many years worked for Selskabet for Kirkelig Kunst where she provided patterns/lace for altar cloths and edgings for chasubles.

Through eight years did Astrid provide a reconstructed Tønder pattern to *Kniplebrevet* four times a year.

She had to stop providing patterns in 2007, as she was hit very hard by brittle bones in the spine. The association *Knipling i Danmark* gave her the title of Honorary Member in 2003.

Astrid has with good help from her husband Eigil participated in uncountable exhibitions and fairs all over the country. Astrid arranged over ten years the Annual Laceday in Køge, initiated by the association *Knipling i Danmark*.

Astrid decided to sell *Kniplestuen* at the end of 2001. It is still open in Holbæk under the same name.

Tønder Museum arranged a retrospective exhibition over Astrid's work in 2004. It was possible to see a small part of the reconstructed Tønder patterns and finished projects, and also the family's baptism gown and bridal veil with the matching crown, designed by Astrid.

Tønder Museum published the book *Femten bredere Tønderkniplinger* about and of Astrid in the same year.

Astrid received the Mark of Distinction from the Kathrine Thuesen Fond in 2007.

This Honor is given to a person which has made a special contribution for the keeping/ spreading of the knowledge of Tønder lace and is given out at the Tønder Lace Festival. Astrid was very touched by receiving this honor.

Astrid has reconstructed several hundred Tønder patterns, and many of these are used for lace given to our Queen.

Her last big achievement was the reconstruction, drawing, making the lace and mounting the handkerchief with the Tønder pattern *Danmarks Store Hjerte*, which she donated to Crownprincess Mary as her bridal handkerchief. The work took her about 800 hours.

All honor to her memory.

The family has permitted us to republish a Tønderlace pattern in memory of Astrid Elton Hansen - The editor

Lecture by Bjarne Drews

Written by Bente Barrett

Also this year did Knipling i Danmark succeed in finding an interesting lecturer. This time it was Bjarne Drews, who has a big passion for historical clothing.

Bjarne got his education in Kunsthåndværkerskolen, which at that time was a 4-year education, where one had to choose direction after 2 years. Bjarne's choice was historical clothing. The education was expensive, as material had to be paid for by the students themselves.

Bjarne had hoped for a position at the Royal Theater after having finished his degree, but they only employed clothing instructors, so this was impossible.

Today Bjarne's education serves as a hobby for him, and his interests are especially the renaissance and the baroque periods.

Bjarne came of course in style, wearing an outfit presumably like the ones used by royal tailors, and of course, he had tailored it himself. It has to be noted that not one single stitch of the suit was sewn by machine. The whole outfit was sewn by hand.

Bjarne's interest is the fashion from the 17th century.

We were taken through a picture gallery of the many different outfits which Bjarne has made for Denmark and abroad through the years.

It takes him about 3 months to tailor an outfit, and virtually everything is sewn by hand. Sometimes he might get away with making invisible seams by machine.

Many of the suits are adorned by his own lace or embroideries.

He has, for ex. once made 21 meters of silverlace for one outfit.

Sometimes he has no time to make the many meters of lace himself and has to use machine made lace. The machine-made lace is bought in England at Roger Watson Laces, who also produced the lace for Princess Diana's wedding dress.

Many of the outfits were adorned with the most beautiful embroideries, like

roses made with spiral stitches. So pretty. The embroideries were incredibly beautiful, and roses were shown embroidered with spiral knots. Very nice. Details, colors and nuances were all so beautiful.

Gamle Estrup, a museum on an estate on Djursland, hosts an annual *1700-century day*, where one is taken back to a time of big dresses and powdered wigs. Bjarne has made a great deal of the costumes for this event. One also has the opportunity to meet Bjarne at Gamle Estrup, see him work and hear him telling about the creation of historical dress.

Bjarne has also made many reconstructions on commission, for ex. a copy of the Swedish queen Louise Ulrike's crowning dress.

It was incredible impressive to see the outfits Bjarne had created, including the details of lace and embroidery.

Bjarne makes, besides outfits, also handbags and muffs. It was a very inspiring lecture.

Workshop hosted by Karen Vontillius

Written by Hams Gunilla Danielsson

We were 11 ladies with high expectations who came to the General Meeting's workshop.

The program said Idria-technique by Karen Vontillius. We were making an Easter egg.

We got 3 hours to figure out the technique and started thereafter with different threads and colors. Karen gave us good information and everything went well until we found a missing line and some dots.

A lace maker sees everything - until we

found the errors which we had made ourselves...

Nice class with chatting and laughter. Some finished and others had to continue at home.

Thank you for a very nice workshop.

Workshop 3D in connection with this year's General Meeting

Written by Vibeke Schou-Hansen

The workshops in connection with the General Meeting were also well attended and were hosted by the most competent teachers.

In the 3D workshop we all started our little "prism", which was well received and which contained some challenging

components, so concentration was necessary.

Several of us were able to finish the project, but many of us had to finish it at home, both make the lace, starch and sew the finished lace together.

The spirits were as usual high, with chatting and exclamations when one once again had to go backwards. Sonja was fast to come to our rescue.

It was nice that so many of you came by, looked and talked to us at work.

From the new Pattern Coordinator

Written by Connie Zlatevski

We have a nice bulletin, of which we can be proud. A central part of it are the pattern pages, something many members look forward to with excitement every time a new number is published, and the pattern pages are just as exciting as you make them.

The pattern pages are yours. You are the ones coming with ideas, suggestions and patterns. I am sure that you all are aware about how difficult it is to find volunteers to serv on the board, which is understandable, as many of us are busy with family, work and other kinds of volunteer work.

I hope that this will not occur when it comes to donating patterns to our magazine.

Nothing is too easy or too difficult. Our members abilities go from beginners to very advanced and it should be challenges for all levels.

Some of you might hesitate because you think that your experience is not good enough for making worksheets or for writing the explaining texts, but this is what a pattern coordinator is for.

As pattern coordinator, my duty is to help your ideas and pattern on the last lap to publication.

Through all the years I have worked with lace, a big development has occurred both when it comes to patterns, techniques and materials.

I like to see this multitude presented in our magazine, but our roots should not get lost in all the new and exciting things, so it will still be room for traditional patterns.

About myself, I can tell that I started making lace about 40 years ago.

My bobbins have in periods laid idle due

to work and in-service training, but after retirement, they are again in action.

When I started, there was no lace teacher education. But I had the opportunity to take part in many classes with highly qualified teachers through the association Manuelle Fag, and I have through the years taught both adults and children.

My big interest has been to design my own patterns, and in connection with my position as pattern coordinator for our association ca. 20 years ago, many of my patterns were published in Kniplebrevet.

Finely, I will call upon you as members to contribute to the pattern pages. They do not get better than you make them.

Connie Zlatevski

Pattern coordinator

What can the thread's behavior tell us?

Barbara Corbet and Die Spitze have given us permission to print this article - The Editor.

All lacemakers know about the problem that many patterns and drawings tell us to use a certain kind of thread, but the size of it is not apparent.

If one would rather like to use another thread, the problem lays in not being able to compare the thicknesses of the threads.

The latter of the two problems can be solved by using one of two books.

Martina Wolter-Kampmann has published the book *Klöppelfäden in dD* (Lace threads in dD) and Brenda Paternoster has published *Threads for Lace*.

Both authors describe how thread is built up, how it is measured, and how they can be compared.

I will not go further with that theme here.

This article teaches lace makers what the different numbers on the thread spools means, and how important the information of the right fineness of the thread is for a particular pattern.

Today we work with many different types of thread - linen, cotton, silk, metallic fibers and polyester. The thread was earlier measured in many different ways depending on the country it came from.

Linen was measured in English numbers for linen (NeL), cotton in English numbers for cotton (NeB) and silk in Deniers.

The metric system of length (Nm) was taken into use in Germany in 1942. In the 1950's one found out that an international uniform number system would be the best.

The international committee ISO 38 decided in 1956 to introduce the international Tex-system with the unit *Tex*, which states how many grams 1000 meter of thread weighs.

Unfortunately, this system could not measure up to the standard of whether the length numbering of Nm or the measure unit *Ne*.

It is these different measuring systems which causes the uncertainty when comparing a thread's fineness.

Here is a short overview over the different systems. There are two different ways to number thread.

The weight numbering tells which weight thread of a certain length has.

The Tex-system and the Denier system belong to this category. Using the weight numbering: The smaller the number, the thinner the thread.

The length numbering tells which length a thread within a certain weight has. The Nm, NeL and NeB systems belong to this category.

Using the length numbering: The larger the number, the thinner the thread.

The Tex-system - DIN 60900

The Tex-system is a number system by weight. The Tex-number tells how much 1km. thread weighs in gram (g). The symbol of the fineness is Tt. The fineness is indicated with the unit *Tex*.

$$\frac{Tt = \text{weight (mass)} = 1 \text{ g} = 1 \text{ Tex}}{\text{Length} \quad 1 \text{ km}}$$

The Denier-system

The metric numbering is a length numbering for specification for the thread's fineness. Nm specifies how many meters of thread equal the weight of 1 gram. The symbol for the fineness is N. The fineness is specified with the unit Nm (= metric number) *Den*. The unit *Den* is defined in this way: 1 den = 1 gram pr. 9000 meters.

Converted: 1 Tex = 9 den

$$\frac{Td = 9 \times \text{weight (mass)} = 9 \times 1 \text{ g} = 1 \text{ den}}{\text{Length} \quad 1 \text{ km}}$$

The Nm-system - DIN 60900

The metric numbering is a length numbering for specification for the thread's fineness. Nm specifies how many meters of thread equal the weight of 1 gram. The symbol for the fineness is N. The fineness is specified with the unit *Nm* = metric number)

$$\frac{Nm = \text{length (m)}}{\text{Weight (g)}}$$

For ex: Nm 40 means, that 40 m weighs 1 gram, Nm 80 means that 80 m weighs 1 gram.

The Ne-system

In spite of all the efforts to standardize the specification of fineness, there are still thread where the Ne system is used. One distinguishes between NeL, NeB and Nf. These measuring units derive from countries where the metric system is not in use. Cotton thread was earlier delivered in skeins with a length of 840 yards (1yard = 91, 44 cm), and linen thread in the length of 300 yards. The weight was measured in pounds (1 pound = 453,59 g). *NeL* means The English number of linen and is used for linen thread

$$\frac{NeL = \text{length (300 yards)} = 300 \times 91,44 \text{ cm} = 60,4775}{\text{Weight (pounds)} \quad 453,59\text{g}}$$

$$1 \text{ NeL} = 0,604775 \text{ Nm}$$

This means that linen thread NeL 50 equals the fineness of Nm30.

NeB means The English number for cotton and is used for cottonthread.

$$\frac{NeB = \text{length (840 yards)} = 840 \times 91,44\text{cm} = 169,337}{\text{Weight (pounds)} \quad 453,59\text{g}}$$

$$1 \text{ NeB} = 1,69337 \text{ Nm}$$

This means that cotton thread NeB50 equals the fineness of Nm 85.

Nf means The French number and is used in France for cotton thread. The rule is:

1 Nf means that 1000 m cotton thread weighs 500 grams. From this comes the conversion: 2 Nm = 1 Nf.

Valid for the Ne-system: the larger the number, the thinner the thread. 1 NeL is thinner than 1 Nm, 1 NeB is thicker than 1 Nm.

This is also the reason that linen thread 50/2 does not equal cotton thread 50/2. When other information is not given by the producer, one has to assume that linen thread is measured in NeL and cotton thread in NeB. If in doubt, one can seek help in the two books mentioned above in this article.

All in all, when comparing the different measuring systems of lace thread, we can conclude:

1. The measuring unit Tex is almost never used.
2. Many threads have the units Nm, NeL or Ne.
3. Much thread really only has one number without a measuring unit.

It is therefore very difficult the compare threads. Linen thread 60 is not as thick as cotton thread 60, because they are measured in different units.

In order to compare thread fineness with each other it is important to convert all values to the same system.

As this is expensive, many producers like the firm *Goldschild* from Austria, write two measuring units on the label. A *Goldschild* linen label says for ex. Nm 50/3 = NeL 80/3.

A firm like *Venne Colcoton* from The Netherlands labels almost all their thread with Nm. Their threads are therefore comparable.

Egyptian Cotton are labeled Ne 80/2.

It should have been NeB since it is cotton.

French cotton is rightly labeled NeB. *Gütermann*, but also other firms, labels the thickness with a number only, which does not show the fineness of the thread. One has to take contact with the firm in order to find out about the measuring unit. This is only a selection of all the thread on the marked.

It is very important that the lace patterns have the correct thread specifications because of the variety of the labeling.

I will explain this using an example from *Goldschild* linenthread.

As already mentioned, has the firm taken the step to label their thread using the Nm-system, which in reality is the valid system for Europe. For easier convertment, is the old NeL unit also labeled on the spools. The new unit, Nm is printed in front of the old unit NeL, but many oversees this.

There are many lace patterns, where the material labeling says: *Goldschild* 50/3.

The firm *Goldschild* produces linen thread in many different thicknesses. There is linen Nm 30/3 = NeL 50/3 and linen Nm 50/3 = NeL 80/3. When the pattern says 50/3, one will not know which one to use.

The number after the / is also important. This number tells us of how many threads of the same fineness the twisted thread contains.

Thread with the fineness NeL 80/3 are twisted together with three threads of fineness NeL 80.

If you want to compare with a

thread, twisted with 2 threads, divide the threads fineness with three and multiply with two.

$$80 : 3 \times 2 = 53,33$$

Thread with the fineness NeL 80/3 is similar to the fineness NeL 50/2.

This little converting table helps to compare the thread's fineness.

The column to the left shows the measuring unit of the chosen thread. Using the formula on the right side, you can convert it to the desired measure units.

Since the producers does not always print the exact measure units on the labels, it is very important that the right materials are described.

Instead of *Hør* or *Hørtråd*, the words *Leinen*, *Leinengarn*, *Linen* or *Lin* may also be printed on the label. The two first names are in German, the other two in English and French.

The words *Baumwolle* - in German, *Cotton* in English, or *Coton* - in French may be printed on the label instead of *Bomuld*.

And for *Silke* the thread may be labeled *Seide* - in German, *Silk* - in English or *Soie* - in French.

Thread of metallic fibers or viscose come in different combinations.

The marking of these usually follow the English labeling or carry the international abbreviations.

I would like to explain how to read such a label using two examples.

The first label is from the firm *Goldschild*. Firms dealing with lace thread, mostly handle this internationally. *Goldschild* therefore labels

all information both in German and in English.

The first line tells the name of the thread: *Leinenzwirn*

The second line tells the threads fineness, first in Nm and then in NeL. The third line tells the color in German, English and the number of the color.

The fourth line tells the number of the color lot, and underneath the length and material combination.

The second example is a label from the firm *Madeira*.

The informations are printed both on the top and on the bottom of the spool.

The top describes the firmname *Madeira* and the name of the thread *Metallic*.

The bottom contains the rest of the information, like the name of:

The color - 1. line

Color and color lot - 2. line

The thread's fineness - 3. line

Material combination - 4. line

Number of the article - 5. line

In order to describe a thread from this firm exactly, one has to mention the name on the top of the spool as well as the information from the bottom edge, especially from the 1. and 3. line.

Under the material descriptions of lace patterns, one often finds *Madeira Metallic* mentioned. This description alone is insufficient for the exact identification of the thread to use, as there are no less than 9 different thicknesses of *Madeira Metallic* alone.

Next to *Madeira* is - according to our

example - *No. 15* or another number printed. Unfortunately, this number does not tell us anything about the fineness of the thread.

The only help is experience, looking up in the books mentioned above or inquiring at the merchant or producer.

In order to identify a thread in an exact way, the color description is a very important factor.

But in this matter, every company follows its own rules.

Many firms print only a number or a color name on the label, others print *Col.* In front of the number.

This is the abbreviation for color/color.

our - color in English - Some firms are even more exact and print also the color lot on the label beside the color's name.

The color lot number, by many known from knitting yarn, is very important when several spools of the same color have to be used.

The result of the coloring process may differ from process to process. The color lot number is described as *Lot*.

This number is unimportant for the color description in a lace instruction.

Finally I show you a couple of examples on material descriptions.

This article is originally written in German by Barbara Corbet.

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Portrait of Olwyn Scott

Written by Olwyn Scott

Since graduating as a Home Economics teacher specialising in textile crafts, I have found a passion for creative designing in bobbin lacemaking.

My lace works, using Australian flora and fauna motifs, won the first three national competitions conducted by the

Australian Lace Guild - 1986, 1989 and 1991.

Pat Earnshaw suggested sending lace to the Biennale del Merletto in Sansepolcro, Italy, where in 1996 the jury awarded my first gold medal.

More medals and certificates later, my work *Woman - the Long Road to Emancipation* won first prize in the International Competition - 2012.

When not making and designing lace I enjoy china painting.

Silver Princess

Idea, design and execution: Olwyn Scott, Australien

The design:

The inspiration for the design was a form of the native West Australian gumtree, *eucalyptus caesia*. Crown Princess Mary carried a piece of this in her bouquet.

This small tree has a graceful, pendulous habit, with long leafy branches reaching to the ground. The buds, in groups of three or four, hang downwards, curving claw-like.

The flowers have a mass of stamens but no petals. These have evolved and joined to form the distinctive protective bud cap, which is eventually forced off by the expanding stamens.

The leaves have sharp tips, well-defined margins and prominent mid-veins. They sometimes show signs of insect damage. The mature nuts become dry and striated and covered, like the rest of the tree, with the whitish powdery bloom, hence the popular name *Silver princess*.

The pattern/prickling

This design could be interesting for a lace maker who likes to experiment with free lace. The cloth stitch border uses $2\frac{1}{2}$ squares of a 2mm graph on the diagonal. No other pinholes are marked.

This is free lace - the lace maker can decide where to put pins to achieve the desired density.

Small sections of this design could be extracted to make a pair of pictures.

Techniques

Wrapping: much use is made of the technique of wrapping - like the rolled edge in Withof - using a 0,6 or 0,75 mm crochet hook*.

Wrapping can be used to good effect to emphasise vein lines, secure ends of discarded threads, and to make connections.

*To simplify the wrapping, modify the hook by heating over a flame approximately 1 cm from the hook end and using pliers to bend the hook a little forward and upward.

Be prepared to ruin one or two hooks until the angle is right - it is well worth the effort.

One way-no pin-half stitch: us for stems, working left to right only and tension well. Use only temporary support pins and remove these as soon as

possible to avoid pinholes.

When stems join, remove excess pairs in a tight, dense area from underneath. Trim ends when finish. Underneath stems may be worked less tightly.

Order of work

Work right side upwards to enable wrapping of leaf mid-veins. Leaves are started from tips with pairs added and removed along the vein line. Work from the lower left hand corner upwards, finishing at the top left hand leaf. Work the half stitch underneath leaves before the upper ones.

It will be necessary to put groups of bobbins *on hold* while working other areas.

Grub holes: to make a grub hole, choose a less dense area in a half stitch leaf. Use a pin to push the threads aside to create an opening, then outline and secure it with a single wrapped thread.

Flower stamens: work in spaced half stitch with twisted picots on the lower edge to simulate pollen tips.

Happy lacemaking
Olwyn Scott

Duchesse lesson 3:

The technical drawings are leaning on the drawings by Simone Jacquemain, Belgium.
A big thank you to Renate Hawkins for making her material available.

By Veslemøy Bech-Nielsen

Fig. 1 Doily

The leaves:

It is necessary to have lesson 1 and 2 available in order to look up different techniques.

You already made a similar leaf in lesson 1.

Start with one of the outside leaves. Sew the pairs you need into the bars of the band. Add the gimppair by fastening it to a pin outside the pattern. There is no gimp along the middle edge. Work your way down according to lesson 1, techniques. Add pairs as needed.

Do the pivoting (lesson 1, point 10, picture 10, page 27) when starting the curve on the top. It is necessary to place the pins a little further apart than when working in a straight line.

It might also be necessary to place supportpins in the ground during the pivoting in order for the passives not to be pulled in towards the middle.

You can also add picots along the curb - lesson 1, point 9, picture 10, page 25.

When the pivoting is done, start sewing into the bars of the middle rib, take pairs out as needed and continue until you reach the bottom where you meet the band again. Instead of fastening the pairs and cutting them off, we will transfer the threads to the next leaf.

How to transfer:

Fig. 2 Transferring threads

- a. Finished leaf
- b. New leaf
- c. Band's edge
- d. Gimp
- e. Braided pairs

Stop your workerpair after the edgepair and put it aside.

Sew the thin thread of your gimppair into a bar of the band just under the leaf's edgestitch and pull the thick thread through. Place it outside and along the finished leaf's edge, the thick thread nearest this edge.

Sew the other pairs into the bars of the band as evenly as possible.

Make plaits with these pairs and transfer them to the beginning of the next leaf as shown in fig. 2. Attach the plaits to the bars of the band on the first half of the new leaf and place the pairs next to each other parallel to the gimppair.

Pick up your workers and go through the pairs for the new leaf, start the edge on the other side - in the middle of the second leaf - go back and sew into a bar every time you meet the old leaf. Continue as before, make the pivoting and go down on the other half of the leaf as described above. When meeting the band again, fasten the pairs to the edge of the band and transfer the pairs, incl.

gimppair, as described above, before starting the 3. leaf.

When done with all three leaves, fasten the threads in the band's edgebars, tie off and cut off all ends. Be sure to pull gently in the pairs you have taken out in the ground before cutting their ends off.

When making Duchesse, there is a certain amount of thread waste, tying and cutting. In order to make this a little easier, there are a couple of tricks:

1. When winding a bobbin pair:

Wind a good amount of thread on one bobbin and wind as much as you think you will use before cutting it off again, over on the other. This means that you will have a pair of bobbins where one bobbin has a lot of thread on, the other only as much as you would need for the particular motif.

2. Cutting your threads and tying them together at the same time:

For this you need blunt scissors.

Fig 3 shows you how to do it.

Make turns with the scissors to form the loop as shown in step 1 and 2. Take the threads carefully into the beak of the scissors, step 3, and pull them through the loop, step 4. Tighten the loop - forming the knot - and cut the loop in the beak, step 5.

Fig. 3 - step 1 through 5.

Cut and tie

Ecru Leaf Spiral 2013

Idea, design: Silvia Piddington, South Australia

There is no photo or work drawing for the finished lace, since it is meant as inspiration to try the lace from description. The dot letter is at the bottom of the page.

Materials: The Ecru Leaf Spiral is worked in cotton thread of different thicknesses. Use about 12 pairs of bobbins - more or less as you find suitable.

Start: Set up at the circled dot with 3 pairs of bobbins.

Work the braid using the Austrian

Lace technique, which means, make whole stitch in both sides of the braid and linen stitch in the middle. Make twists with the worker pair between the linen stitches and the whole stitches in both sides.

Change the braid design at will and add extra bobbins as desired.

The leaves are worked from the tip - from the inside and out toward the edge - using spare bobbins from the braid. Add pairs as needed. The leaves edges are worked in whole stitch and the central veins are pairs of bobbins wound

with thicker thread. The workers pass through twists in this pair. Variations of the leaves are obtained by making holes, by placing the pins irregularly, by diminishing the space between the pins and by using thicker thread on places for adding texture.

The leaves are finished off by twisting the thread ends into a string. Continue to twist them around along the inner circle of the outermost braid.

The outer edge is worked as a braid using 3 pairs of bobbins.

Vincent's Drum Stick

Ide, design og udførelse: Silvia Piddington, South Australia

It is important to read the whole description before you start to work on the pattern.

This piece is worked in a five- direction symmetry. The pattern is a random arrangement of two diamond shapes.

To obtain the original size, enlarge the pattern until the line measures 10 cm.

Enlarge by a further 50%. The design can be varied according to your imagination by reducing or enlarging the pattern and by varying threads and crossing stitches.

Threads: Use a mixture of threads - cotton and linen of different colors.

Begin with about 29 pairs of bobbins, hanging them in a line on a drumstick - 2 pairs to a dot and one worker pair.

Work back and forth across the pattern, weaving plaits, braids and twists to connect at the dots, with a variety of crossings.

Add extra pairs when needed and add embellishments as desired.

Doily no. 1A

Idea, design and execution: Anne Schelby-Pedersen, Hemmet

Materials: 32 pairs of linen thread 28/2

Start: Set up along the red dots marked on the worksheet and work according to this.

Finish: The way which suits you best, magical threads, tying off or Belgian knotrows...

Fish

Ide, design and execution: Lene Bjørn, Nakskov

Materials: 6 pairs of linen thread 40/2-28/2. 4 pairs for the body and 2 pairs for the plait. 1 bead for the eye if you prefer.

Start: Set up at START on the worksheet and on the pricking at the top fin.

Follow the arrow around.

Use a backstitch where the pin is used more than once. See fig.1.

Work the whole body and tie off. Make plaits inside the body with 2 pairs. The marked twists are valid for the whole piece.

The bead in the eye is made according to fig.2.

Finish: The pairs are tied off and the lace is starched well before taken off the pillow.

Doily no. 4

Idea, design and execution: Mona Nøhr, Nordborg

Mona has gotten the idea to make 12 different doilies by reusing the frame of one piece of lace.

Mona has played around with the pattern and made as many different fillings as she was able to do. We will continually bring all of them in Kniplebrevet.

It would be a challenge to play around with lace patterns.

Materials: 25 pairs of 35/2 linen thread.

Start: The best way is to start on the top of the half stitch ribbon and in a diagonal line from the middle and out to

the edge. Or start the way you like. The marked twists apply for the whole lace

Finish: The best way is with help of magic threads. Or finish off the way you find suitable for this lace.

Portrait of Louise West, Derby, England

Written by Louise West

I began lacemaking in 1992 at the Women's Institute College - Denman College in Oxford. After attending many courses over the years throughout the country, I began designing in 2000.

I started teaching in 2009 and then took a Masters' Degree in Art and Design at the University of Derby, in Contemporary Lace.

I now work full time in my own business in Lacemaking. I specialise in English Laces particularly Bedfordshire lace and teach this locally, nationally and internationally.

Bedfordshire lace became a passion after seeing the Thomas Lester collection in the Cecil Higgins Museum and Art Gallery, Bedford.

Thomas Lester, a designer from the 19th century, has been at the centre of my research and designing, with his Art

Nouveau, flowing asymmetric and plant inspired designs.

I use these traditions and inspirations in both my traditional and contemporary work.

I live and work in Derbyshire, surrounded by the lovely countryside, and many of my designs come from this natural world.

The inspiration for the design came from the English hedgerow with wild roses mingling with wild flowers.

I drive past hedgerows every morning, driving into my Derby based studio and inspired by this, used wild roses and daisies to form this design, creating a tiny piece of wilderness.

I used techniques found in the Bedfordshire lace to create this panel, retaining the feel of the tradition, incorporating

the natural world in the spirit of Thomas Lester.

Previously I have worked on commission using modern digital formats to create the design for the Nottingham Contemporary, working with architects on the building. The design formed the façade of the building, with the lace design being created in concrete.

More recently I have made 30 metres of lace in gold threads for a local restoration project at Kedleston Hall, Derby, recreating 3 pieces of 18th century lace for the restoration of the state bedroom.

Lace can be used as an expression of thoughts in a visual format, a participation activity but above all, retaining tradition, moving into contemporary whilst continuing to use lace to make the individual feel special.

www.louisewestlacedesign.co.uk

The Royal Anniversary

Idea, design and execution: Louise West, England

Materials:

About 100 pairs of linen thread 60/2. The amounts of pairs vary through the whole piece of lace. It is useful to roll much thread on one bobbin and just a little on the other. The pairs can be used again by rolling thread from one bobbin over on the other as the pairs are discarded.

Start:

Set up on the top. Add pairs as needed and discard pairs when the lace gets too dense. The lace is worked with linen stitch, half stitch and plaits in different places of the piece. It is a good idea to find inspiration for the use of techniques in the Annual Theme of 2016.

Finish:

As you find best.

The lace can be mounted on a placemat.

Under the square in front of the municipal building of Copenhagen, Rådhuspladsen.

Written by Connie Zlatevski

Four pieces of freehand lace, worked in silk thread, was part of the many clothing pieces found by the archeologists during the excavating of Rådhuspladsen in 2011-12. This was before the building of the Metro.

The archeologists knew from old records over Copenhagen, that it had been an old moat under the current square. As Copenhagen grew larger, a new fortification was built further out, and the old moat was filled up over a period from 1670 to 1685.

The population of Copenhagen used the moat as a trash dump for every

day's waste. It was in these layers, about 3-4 meters under the current surface, that the four pieces of lace were found.

One of the about 30 archeologists participating in the excavations, Charlotte Rimstad, has written a Ph.D:

*Dragtfortællinger fra Voldgraven. Klæde-
dragten I 1600-tallets København, ba-
seret på arkeologiske tekstiler fra Kø-
benhavns Rådhusplads* - Tales about clo-
thing from the Moat. Clothing of the
1600's Copenhagen, based on archeo-
logical textiles from Copenhagen Råd-
husplads.

Charlotte contacted me in connection

with her Ph.D in order to find out how lace is made! I showed her the basic stitches and we had a conversation about freehand lace.

It is not possible to handle the four freehand lace pieces, as they are extremely fragile, but I could give her my suggestion on what they had looked like by studying photos from Charlotte.

To reconstruct from a photo is difficult, especially from photos of these old laces from the 17th century, as both the sewing edge and the scallops are very wrinkly, and the lace has suffered from

the many years in the trash dump. I have drawn a reconstruction of two of the freehand lace pieces supported by literature about lace from that time.

I chose 2mm. graph paper for the drawing in order to be able to use a thread in use today. I have worked with mulberry silk equal to linen thread 60/2.

I made a pricking, even though the lacemakers back then used a checkered or striped cloth for guidance. I also made a worksheet, showing the stitches, twists and directions. The women used to learn their lace skills by sitting side by side.

I first reconstructed *the checkered* freehand lace, where pins were only placed in the sewing edge and along the scallop. The sewing edge and the scallop was hard to see, but I was able to reconstruct it by the number of pairs in the middle of the lace piece.

Next, I reconstructed *the Flower*, where support pins are placed inside the flower/wheel in order to keep the figures' shape. The support pins are placed next to the stitch in order to support this. The flower is an insertion, and two insertions are sewn together/connected. This was often done.

I did not reconstruct the third piece of lace depicting spiders, as the lacemaker had worked the spiders in several different ways. The fourth piece was so wrinkled that it was impossible to see what it had looked like.

The characteristic thing with freehand lace is that pins are placed only on the outside edges and perhaps some support pins inside the work. The look of freehand lace depends on the amount of twists used.

I realized as I was working on the lace, how important the twists are for the lace's appearance. The laces are easy and fast to make.

We do not know much about the four freehand laces from Københavns Rådhusplads... what have they been used for, who made them and why have they been thrown in the trash?

We can only make guesses.

The lace is very open/loose, so that they cannot *carry* themselves.

They might have been used sewn on to the cloth itself in order to emphasize the tightly fitted style at that time - see Kniplebrevet no. 68 - and for highlighting the pretty silk cloth.

The freehand laces are to be seen *opposite* so instead of seeing the lace itself, one has to look through the lace and see what the lace forms. With the lace forming *the Flower*, one will see the cloth as flower petals and the wheel as the ovary, where we today would call that a spider.

The lace may have been made in Copenhagen, perhaps as a trial piece worked in silk, before the lace maker could progress to work with the expensive gold - and silver threads.

When working on these pieces of lace, I was thinking about how they could be used today. I was fascinated by the flower and decided to make it as a singular flower.

For the loose lace to be able to carry itself, I decided to connect the lace's edge to a metal ring.

When *Knipling i Danmark* collected lace for the Danish friendships quilt, which was to be exhibited at the lace festival in Tønder 2019, I found it obvious to place *the Flower* from the 1600's into the modern design.

It was fun to try to make the lace both in silk- and in gold thread. This confirmed my thoughts that these freehand laces possibly also were made in metal thread. The four old freehand laces have been conserved and is stored in the depot in Københavns Museum.

Read more about the many finds from the excavations in connection with the building of the Metro on:
www.cphmuseum.kk.dk

Index:

Lena Dahrén:

Med kant av guld och silver

Rosemary Shephard:

An Early Lace Workbook

Gillian Dye:

Sixteenth & Seventeenth

Century Lace, Book 1 -2 -3 -4

Wivi-Ann Norström:

Skånsk knyppling

Bodil Tornehave:

Danske Frihåndskniplinger

Book reviews

Bänderspitzen

Deutscher Klöppelverband e.V.
ISBN: 978-3-934210-54-7
Preis: 54 €
First edition:
2019 by Klöppelspitzen Kongress
in Erbach, Odenwald, Germany
Key editor:
Maria Steuer

This is a fantastic and an enormous work of over 400 pages in hardback.

An enormous and comprehensive job lays behind the publication of this book which contains the ground principles and descriptions of tape lace of almost every kind.

39 different variations of tape lace are described – from the very basic over Idrija, Milanese, Cantu, Krysantemum, Russian, Flemish, Czech and many, many more. Many new techniques are described, as well as the traditional ones.

The book is divided into 3 chapters, where chapter 1 (the blue pages) contains articles and background stories of the different tape lace techniques – some also with prickings.

Chapter 2 – the green pages – contains 26 patterns including detailed descriptions of the techniques and methods for every single pattern.

In addition, there are computer-

drawn prickings. Chapter 3 – the gray pages – shows many ways on how to start and finish different tape laces, all with detailed descriptions. There are 12 prickings of tape lace, all exhibited on Deutscher Klöppelverband e.V.'s workshops, and they show a more graphic and artistic way to use tape lace.

It has taken 5 years to make this very elaborate, detail oriented and beautiful book, and if you are interested in tape lace, this book gives lots of inspiration to go on with.

The book may be seen on *Knipling i Danmark's* location in Nyborg.

Reviewed by Ellis Nygård

Fiandra a tre paia

By Diana Dussi
ISBN: 978-3-925184-07-9
Publisher: Barbara Fay
Price: 29 €
Language:
English, German and Italian
May be purchased through Barbara Fay – www.barbara-fay.de

A nice book with many good details well described. The book is written in German but is easy to understand. There are many nice patterns with good descriptions of details of every single point.

The book shows many nice colors

and contains good ideas for usage of the lace.

Reviewed by Mona Nøhr

Review of a book from LOKK's 40'th anniversary

ISBN: n/a
Publisher:
Landelijke Organisatie Kant Kunst
Price: 12,50 €
+ postage and handling
Language: Dutch
May be purchased by:
Financieel@lokke.ne

The Dutch lace association – Landelijke Organisatie Kant Kunst – has, in connection with its 40th anniversary, published a book containing 40 different patterns. It is a very exciting book with a big variety of patterns and good drawings, some with remarkably clear directions.

Almost all kinds of techniques are present, Duchesse, Bintje, s'Gravenmoor, Lutac, Milanees, Schneeberger and others, and of course, also Torchon.

The book contains patterns to make 3D lace, broches, pictures and what else to use it for. There are many exciting ideas.

It will in the future be present at our vicinity in Nyborg.

Reviewed by Ketty Busk

Book reviews

Rosaline Spitzen-Technik

Authors: Yolande Beekman,
Maria Steur and Hildegard Thuman

Publisher:

Deutscher Klöppelverband e.V.

ISBN: 978-3-934210-36-3

Language: German

Price: 49 €

May be purchased at:

www.deutscher-kloepfelverband.de

As the title states, is this a book about Rosaline lace, but also about Rosaline Perlé, a combination of needle- and Blumenwerk lace, easy to see.

This type of lace derives from Belgium, as the two laces it has sprung out of also do.

The book starts with the history of the lace. This type of lace developed at the end of the 19th century and was most popular between 1895 and 1930. The sale of this type of lace came to an abrupt halt with the depression as North-America was an important export market. The decline of this lace came later than with most lace, as this lace was not easy to adapt to machines because of the sewn on Perlé.

The book tells about the many lace schools in Belgium at that time, and it is a very interesting chapter about how the prickings were manifolded for the many women and girls in the lace schools. The book also has a chapter telling about the making of prickings up to our time.

As so many other types of lace, was also this type almost forgotten, but thanks to extensive studies and teaching from the last women knowing about the technique, was Ghislaine Eemans-Moors able to preserve and make this fantastic lace technique live on.

A chapter on the materials necessary for making this kind of lace follows. There are good explanations and pictures of the things used in the lace's time of glory about 100 years ago.

The book also contains a chapter with the most beautiful pictures of historical Rosaline and Rosaline Perlé lace, a true pleasure to look at.

The book continues with a chapter on the technique, so enormous that it has its own index. There are 70 pages of explanation on the technique so detailed that one can easily learn it through this book.

Much of it resembles Blumenwerk of course, but the chapters of start and finishing off and how to sew and mount the Perlé are different from other techniques.

The book ends with an abundance of different modern, new patterns, all including a pricking. There are no worksheets, but one uses the learned skills instead. Pinholes are also not present. These are set by the lace maker's need.

It is also a scale for up- and downsizing. I think it is a very good and complete book about the topic, and I am in no doubt that it will find room in my bookshelf.

Reviewed by Annette Nielsen

Wörterbuch der Klöppelspitze, Teil 1 und 2

Published by:

Deutscher Klöppelverband e.V.

Price: 14 € pr. Book

Language: German

May be purchased at:

www.deutscher-kloepfelverband.de

A couple of very good dictionaries for lace makers. There are good drawings and good explanations of the techniques and grounds we use.

It sparked my memory to read through the books. Many of the techniques are not often in use, and difficult to remember when it suddenly shows up again. These two books are really good for that.

It is a subject register at the beginning of the book, so it is easy to find what one is looking for. Particular techniques are also explained in different variations, like a plait is not just a plait but also the venetian- and the princess plait is shown.

The worksheets are in color and there are photos showing the finished lace.

The language is German, but even if one does not know German, one receives lots of help because the pictures and drawings are well made and explain things on their own.

I find that these books all in all are “a must”, easy to understand and easy to find around in, well worth owning.

Reviewed by Ketty Busk

Flandrische Spitzen

Published by:

Deutscher Klöppelverband e.V.

ISBN: 978-3-934210-52-3

Price: 10 €

Language: German

May be purchased at:

www.deutscher-kloepfelverband.de

Do not hesitate to buy this pamphlet if you are interested in trying out this technique, even when it is written in German.

It is a pamphlet of 16 pages only, which does not seem much, but it is sufficient.

It starts with describing the basic stitches, both in the old and the modern way.

Knowledge of German is not necessary, as the multicolored drawings are very clear. Drawings also show how to pass the gimp.

The pamphlet continues with 6 patterns of different difficulty. All the patterns include a photo of the finished lace, prickling and a colored worksheet. The number of bobbins and the type of thread needed is also told by every pattern.

If you are interested in trying out this technique, this pamphlet is a good introduction.

Reviewed by: Yvonne Nielsen

Congress portfolio in connection with the German Lace Association's 36th congress in Bad Hindelang 2018

Published by:

Deutscher Klöppelverband e.V.

Price: 25 €

Language: German

May be purchased from:

www.deutscher-kloepfelverband.de

The congress portfolio contains 58 pages with 31 patterns. The patterns are very different with very different techniques and levels of difficulty. It has anything from jewelry, decorative pieces, pictures, bookmarks, small doilies and candleholders, something for everybody. There are techniques like traditional Torchon, Chrysanthemum, Schneeberger, Flemish, Paris, free lace, Cluny, Binche, Duchesse and Idrija in the portfolio. There are also patterns with Rosaline- Perlé technique, which was the main theme on the congress. There are really some good challenging patterns, and not only normal thread is used, but some patterns also make use of metal thread.

It is a real good Congress portfolio, worth the money, and one gets around to try many different techniques. The worksheets for the patterns are good.

The book is available in our library.

Reviewed by: Lone Nielsen

Perfect Lace technique 3

Author: Jana Novak

ISBN: 978-87-90277-35-2

Price: 28 €

Languages:

English, German, Danish, Czech.

May be purchased from:

JanaNovak.lace@gmail.com

Here is book no.3 in the series where Jana Novak has taken hold of the questions and problems showing up when making lace, and to which Jana Novak has listened in the many years she has taught lace.

Book no. 3 handles curves, corners and arches. Page 33 to 72 has lots of good lace techniques, where there are pictures, drawings and explanations of the techniques. Page 34 explains the symbols on the worksheets.

There are for ex. good tips for making the points if you work on a star. One can get good tips using gimp and much more.

The book is based on the type of clothing/collars, which Jana is known for, but the techniques can also be used for thinner thread.

Like the 2 other books, is this one also a dictionary, and contains no patterns. It is a real good book for the bookshelf. You get 10% off the books if you buy all 3 of them, so if you have not bought any of them before, is this a good opportunity. It is difficult to review a book on techniques, but I find that the book is well done with good drawings and explanations. I wish you fun with the book.

Reviewed by: Yvonne Nielsen

Why does Kniplebrevet smell?

Written by Lone Nielsen

Several members have contacted us concerning Kniplebrevet's new appearance:

- Why does Kniplebrevet smell so awful when taken out of the foil packaging?
- Is it possible to make a magazine which does not smell?
- Is it poisonous?

We have passed these questions on to our graphic designer. We would like you to be able to read Kniplebrevet as soon as it arrives, instead of waiting for the smell to evaporate.

We received this answer: *It is a well-known fact, that so called uncoated paper and vegetable dyes at times develop an al-*

most rancid smell. This is a side effect of an otherwise positive development, the change from using chemical and poisonous colors to the use of 100% vegetable and cobalt-free dyes.

The explanation is that uncoated paper has a more open surface than coated paper, which makes the evaporation from the paper stronger. Cobalt free dyes also prolong the drying process, which means that the magazine will smell for a longer period. The evaporation will not be completed before it reaches our members since the magazine in addition is packed in foil. A "solution" would be to change to "odor free" dyes.

These dyes contain no drying agent, the printed pages have to dry for a couple of days and the risk of coloring off is still there. This dye is a little more expensive than normal dyes, but it has less odor. We do not wish to use this option, as we are worried about having prickings with unsharp dots.

The strong odor is seemingly not dangerous for our health. Research from Teknologisk Institut from 2003 concludes that there is no health danger for readers of these prints. It can however be some allergic reactions to the dyes for sensitive readers.

Become an ambassador for Knipling i Danmark:

Get a new member for our organization and receive this special bobbin as a thank you for your effort. We will send you the bobbin as soon as the new member has paid the membership fee.

We will need following information about you and the new member: Your

membership number, name, address, zipcode /town and phone number.

Please, send a mail to: medlemskontakten@knipling-i-danmark.dk or give us a call at: +45 21 56 68 51 after 4:30 pm.

The bobbin is also given to members designing the pattern for the annual Christmas card, the pattern supporting Julemerkehjemmene, the pattern for The Annual Laceday and for the donation of a pattern to be sold in Knipleshoppen.