



# KNIPLEBREVET

## *Danmark*



A bookmark for  
Prince Christian

See page 15

A Dragon  
by my Door

See page 3



# Dear Member

By: Ketty Busk

This was supposed to be the first magazine after the Annual Meeting, however, as you all know by now, a nasty virus came along and almost completely closed down the country. We all hope that the initiatives taken will help us fight the illness.

The minutes etc. from the Annual Meeting will be in the August magazine, if we, hopefully, have held the meeting by then.

But it is spring, and the sun is shining. Remember to enjoy the fresh air, that will not make us ill. Watch the budding

flowers, that will brighten out moods when we cannot gather to make lace, for instance.

We hope that we can hold the Annual Meeting on June 21. 2020, still at Mødecener Odense.

Two from the board want to stand down, so we will need to elect two new members. Consider if you haven't always wanted to do work for the Danish Lace Association!

After the Annual Meeting we hope that everything will be back to normal

so that we can have our Open House on August 15 2020 – mentioned elsewhere in the magazine. Our Lace Making Day of the Year on August 29 2020 will hopefully also be held so that we can spread the message of what Lace Making has been and is today.

Finally, I hope you all are healthy and well in these virus times and look forward to seeing you at the Annual Meeting. Have a wonderful summer.

Ketty Busk  
President



# A Dragon by my Door

By: Sharon Morrison, Washington

**This article first appeared in the I.O.L.I. Bulletin issue 38-4, Summer 2018.**

I love dragons. I love to make and create. Twenty years ago I learned how to make stained-glass. I made a dragon window to go above our front door: 6 months and 182 pieces of glass. Fortunately, my husband is tolerant of dragons, and made a frame for my dragons.

Fast forward more than a decade and I learned how to make traditional bobbin lace with the Lacemakers of Puget Sound - LPS. I fell in love with bobbin lace and experimented with non-traditional materials such as recycled electronics wire, nichrome wire from a 3d printer and craft wire. I even tried fusing wire lace into glass for jewelry. Later, I was able to take classes from Kim Davis and Lenka Suchanek and saw wonderful examples of wire lace.

I really enjoyed working with wire lace and decided to try working on a larger scale. I also appreciate functional art and wanted to make something that I could use in my home. I wanted to make something combining my newly learned bobbin lace skills and my love of dragons, so I decided to make a dragon fence panel to match my dragon window. I had the perfect spot, on the railing by our front door.

Before working on the dragon fence panel, I needed to make some samples of wire lace, using wire strong enough and thick enough to survive outdoors. It rains all winter in the Pacific northwest, so a non-ferrous

metal seemed like a good idea. As it happened, I had a big roll of 17 gauge aluminum electric horse with the springy wire. He asked why I was using that wire, and I said it was on hand and 'free' since it was leftover from another project. He pointed out that all the time and effort put into the project would totally outweigh any materials costs. He suggested buying more malleable wire. That was good advice.

I bought soft aluminum binding wire from McMaster-Carr. The first spool I ordered was 0.0319 inches in diameter. It was too thin for a large panel, but very soft and easy to work with. On my next try, I ordered 0.0508 inch diameter aluminum binding wire and made some samples. It worked well but some improvisation was needed. The wire was too thick to use with standard sized wire bobbins, so I used round, wooden clothes pins to manage the wire (see first drag-on head). Having found appropriate materials and basic techniques, I was ready to begin the design work. I drafted a pattern by modifying my original stained-glass window design. The changes made the dragon fit better into a rectangular shape.

I intended to make the fence using more traditional lace techniques, working ground and figure at the same time. I carefully drew fillings onto my pattern. But, it turned out that working back ground and figures simultaneously is difficult with heavier gauge wire; wire management is hard, and it is difficult to get neat results. I could not get the wires to transition neatly from figure to

the back-ground. Time to quit and try something else. Discarded first version. Note Clothespin

I ended up settling bobbins on less traditional simple plait-braid as the outlining tape; adding back ground wire later by twisting pairs of bobbins for a Torchon-style 45 degree grid. Fillings were also worked on a 45 degree grid, but in finer wire. I abandoned my marked fillings and placed pieces of Torchon grids over I ended up settling on less traditional simple plait-braid as the outlining tape; adding back ground wire later by twisting pairs of bobbins for a Torchon-style 45 degree grid. Fillings were also worked on a 45 degree grid, but in finer wire. I abandoned my marked fillings and placed pieces of Torchon grids over each part of the dragon as I worked.

I made my dragon with green glass beads as pupils; small coordination with the green in the dragon window. My husband fabricated a removable steel frame to hold the wire lace. Most of the time the dragon lives by our front door. Sometimes delivery people ask if they can take a picture. The panel has been displayed for the last two years at Seattle Mini Maker Faire, in LPS's *Lace: The Fiber Frontier* booth.

I've started a second dragon fence panel, but it's been an UFO - Un-Finished Object - for the past year. I'm sure I will get to it again, some day...

## **Some Tips and Technical notes**

Bobbin lace made with wire is a bit different than making lace using

thread. The most important difference is that wire has memory and is difficult to un-lace if you make a mistake. Once bent, wire is hard to straighten and it's impossible if the wire is sharply bent and creased. Ideally wire should be dead soft or bend and stay wire - industrial binding wire. Use caution with wire meant for wire wrapping, which is usually hard or half-hard. A quick test is to bend the tip of the wire 90 degrees with your fingers. Was it easy to do? Does the wire stay where you bend it or does it spring back? Being easy to bend and staying bent are the Second fence panel features good for wire bobbin lace.

I used o-ring secured wire bobbins made from large straight clothes pins - a la Lenka. I think large hooked bobbins would also work, or even small coils of wire. The critical factor is how you handle the wire.

The working surface for heavy wire lace must be very firm and able to hold extra large pins in place. I used 1 ¾ - 2 ½ inch long banker's pins - similar to huge picot pins - to firmly hold the wire in place and provide support to the wire as I worked the pattern. I first used foam core board with ethafoam sandwiched inside to make a large work area, approximately 2 feet by 3 feet. Stacked foam core sheets work fine, and are easier to use for slightly smaller lace panels - panel 2.

Most important for wire work, keep the wire straight, you don't want kinks! If a kink does start to develop, unwind the wire back in the opposite direction, DO NOT pull to straighten it because that will lock the kink in place. Pull the wire taut

and STRAIGHT in line with the pattern, don't wrap it around your fingers to pull. Do not needlessly bend or twist wire. Opinions vary about tugging directly on the wire or on the bobbin to tensions the wire, try and see what works for yourself. Minimize wire movement, swaying or flexing, all of which can lead to metal fatigue and breakage. Secure bobbins when not in use, pin tightly to the pillow so they can NOT move at all when you carry it.

I've found that simple is better when working with thick wire. Reduce the number of pairs and use half stitch - cross-twist-CT - in place of cloth stitch -cross-twist-cross-ctc. Try a single wire instead of a worker pair if you need to use something similar to cloth stitch. Plaits work well for wire and you can use extra strands to make the outline thicker. Try a single wire instead of a worker pair in a ground.

Finishing wire lace is very important for good results. Wire must be neatly and fully secured and any sharp ends removed or hidden. I carefully wrapped wire ends around other wires or around the frame to secure them well and hid sharp ends. Thick wire can be filed or rounded to remove sharp ends and burrs. You can bend the very end of the wire over to hide the sharper ends.

I am very glad that I successfully completed my drag-on fence panel, even if it took several months to do so. I learned a lot of things and got to try many ideas. I enjoy looking at my dragon each time I return home. When the sun is just right, I get a visit from the Shadow Dragon. I know that eventually my wire

dragon will get some more friends. I think it is good to always have some future projects to anticipate.

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# Three lace projects, all one of a kind

By: Veslemøy Bech-Nielsen

My good friend and first laceteacher, Renate Hawkins, has designed and made many pieces of lace, but three of her projects are very special and I love to show them to you.

She, as myself, is a student of Yvonne-Scheele-Kerkhof and it is through her that I got to know Yvonne many years ago.

Renate is born in Austria but adventured off to England when she was young and met her English husband there. His work brought her to many countries.

Renate lived both in Belgium and in The Netherlands and here she came in touch with lace, started to take classes and learned many exciting lace techniques: Torchon, Bruges lace, Cluny and Binche, Flanders- and Paris lace, Duchesse and Valenciennes.

She also met Yvonne there and from her she learned the Withof technique. Back in England she learned Bedfordshire and Buckspoint lace.

She started lace classes in many of the countries she lived in and got in touch with people sharing her interest that way. In the USA I was one of her students.

Renate hosts a very nice one-week class every February where Yvonne-Scheele-Kerkhof teaches. It takes place in her hometown, Cheltenham, right on the edge of the wonderful Cotswolds.

Her favorite lace is Withof, and this is also the technique she has used in these three projects. Renate is a very thorough and organized person.

When I just go ahead with my project and hope for the best, Renate pretty much has everything taken care of when she starts the actual project, colors, techniques, thread, patterns aso. By then she has made lots of small samples with different color-combinations, thread-samples and techniques.

Her projects are time consuming, but the end products are stunning. Of course, she also makes other lace projects in the meanwhile.

Renate is a member of The Bristol Lace Group. They make small, exquisite exhibitions, always with a theme.

I will let Renate tell about her projects herself:

## 1. My Ascot hat:

Our theme in 2001 was 'Ascot Ladies Day'. This is the day of the famous horse race when ladies turn out in the finest and sometimes most outraging fashion. Our group made hats, scarfs, handbags, fans and even a blouse.

I designed a hat. It took me a year of research, looking at hats in magazines, history books and shop windows. But it was a fan in Spain that made me say YES!

At first I made a full size model of the hat in paper. Then came the drawings and trial pieces which took several months.

The crown is a round cardboard box covered in cotton fabric and the brim and adornments are made in lace.

The brim is a dense tape lace edged with colored wire for strength.

Flowers: Egyptian cotton 80/2 plus gimp, all in white. The flowers are: Streptocarpus. The actual work in lace took a little over a year, 440 hours.

## 2. My carnival mask:

After returning from a trip to Venice in 2005, I suggested that the theme for our group's next exhibition should be: Carnival in lace.

This mask was one of my entries for the two exhibitions the Bristol lace Group launched in our area in 2009 and -10.

Again, I started the research in books on the Carnivals in Venice. My inspiration came from flowing water, the waves lapping into the shores and the water flowing down the hillsides.

After having made many drawings, I could in 2006 make a model of the mask in paper.

The biggest challenge was to decide on the colors. I made many trial pieces. I am not a painter. Water is blue and silver, but where should my mask be blue and silver? Should I use some green? Where?

Finally, I bought some paint and started to color the paper design. Then came the search for the thread in several shades of blue, threads that glittered and others that did not. Also, fine wires matching the blues to give the large pattern support.

After several trial pieces, large and small, I was confident enough to proceed. This was in 2007. The wound bobbins were lined up on a long stick on a stand with the numbers of the colors next to them.

The shading was made by gradually taking out pairs and replacing them with a different shade.

The mask itself was bought in Venice and spray painted with metallic car paint.

The lace work is worked in the Withof technique on a large scale using Stranded Cotton - one strand - of many shades of blue, various glitter and metallic threads, like Moravia metallic, Madeira metallic, various silver threads. In addition, fine, colored wire and some beads.

### 3. Turkish Tulips

In 2011 I was invited to join a group which wanted to set up a multi - media exhibition with the theme of Islamic design.

It would be water color, silk painting, patchwork, pictures in enamel and then me making lace.

I accepted the offer and once again

bought and borrowed books to get the feeling of this fascinating culture and art.

I designed many things until I in 2012-13 felt that I was well enough informed to put their style into lace. I had a rough idea of making a tulip design within an opening-door of a Turkish building.

I worked the tulips in color after an unsatisfactory attempt to make them in white and gold.

The big challenge turned out to be the framework for the tulips. I erred for a long time using the wrong thread or wrong type of lace. Eventually I made a trial piece where I worked a Drochel ground on top of a small Point ground mesh.

This was my Eurika-moment!

But there were still many, many hurdles to overcome. The frame became a gate of Arabic design.

3 different shades of silk were used to make the golden frame.

Unfortunately, I could only get the shades in floss quality, which is untwisted. This was very difficult to use with my many sewings.

Also, the slipperiness of this kind of silk made it almost impossible for me to make perfect tallies. The work of the piece of lace was finished in May 2018. By this time the multi - media exhibition had long taken place without me!

I used various silks from Piper's Silk and from Barth and Francis in peach, coral, greens, mint, khaki and mushroom. Madeira - and variegated metallics.

Renate's design of the gate is made in perspective and the framer was able to frame her work in two layers, where the tulips are placed deeper than the gate. This truly gives her lace the 3D she strived for.

# A beautiful cape

By: Veslemøy Bech-Nielsen

A friend of mine, Renate Graustein, has, with help from her laceteacher and excellent seamstress, Kirsten Brinckmann, made herself a wonderful cape, which I thought could be of inspiration for some of you.

Renate had for a long time wanted to make something wearable adorned with lace.

After some thought, they opted on a classical straight dress under a cape.

The two items are made in matching shades of dusty rose-grey with a firmer cloth for the dress and a flowing cloth for the cape.

The lace edges the opening and neck of the cape. The V in the back makes the rounding of her dress show, and Kirsten designed the corner of the lace to match the V.

The lace Renate chose for the dress, is from the book: *Technique and design of Cluny Lace* by L. Paulis-M. Rutgers.

The thread used is silk from Barth and Francis, 150 Den - 70/2Ne in three different colors: White, mint green and rose colored.

She found it exciting to play around with the colors and find out how to combine them.

Renate was in a hurry though, as she wanted to wear the cape for the OIDFA Congress in Zaandam and also for her 20th. anniversary at about the same time.

The lace is 2,80 meters long, it took her about 5 hours to make one report and she has worked on it for a good 6 months.

The matching lace medallion which Renate wears on the pictures, is made in the same colors and the pattern is also from the same book as the lace for the cape.

It is mounted directly on a turquoise glazed half ball-shaped piece of ceramic, made by Kirsten.

# Tønderlace

## Reunification – South Jutland

### Denmark's big heart

An essay about the pattern coordinator's agony...

The Annual Theme for 2020 was discussed on one of our board meetings last fall.

*It has to be Tønderlace, it is the year of our Reunification was the solemn remark around our table – and we also had in our minds what our former board had thought of.*

*And Bobbi Donnelly has also donated a pattern of Denmark's big Heart, so it's obvious,* were the comments.

We were also in agreement that an introductory text had to be published in the bulletin, but we did not really know who to ask. It also had to be done pretty fast, soooo...

I offered to write the article.

My first thought was to burrow myself in the literature and make a short historical summary about the lace industry in Sønderjylland, but that has been done several times, so I felt I could not add anything new to this subject.

I can instead recommend *Tønderske kniplinger* by Emil Hannover.

My next thought was, does it make sense to publish more Tønderpatterns? Are there still people – besides myself – who think it is exciting lace to work on?

The result was, that I made a careful questioning on Facebook, and yes – Tønderlace is still being made around the country, for ex:

- Handkerchiefs for confirmations and weddings
- Headpieces for folk costumes
- Lace and inserts for adornments on baptism gowns.
- Bookmarks
- Adornments for boxes and jewel boxes
- Miniature lace for dolls and doll houses
- Key chains and fridge magnets
- For the drawer

I am among the ones thinking that key chains and magnets are nice ways to use samples for, but mostly I make lace – for the drawer. It is more the process in itself which fascinates me, and at times I have used Tønderlace – the more difficult, the better – to avert stress in busy periods.

As mentioned above, Bobbi Donnelly had donated a pattern of Denmark's big Heart to Knipling i Danmark, so I decided to look into the history of this particular lace. I was greatly as-

tonished when, after having looked through Emil Hannover's book several times, found that it was no picture of this lace in it.

It can, however, be found in a little pamphlet about Tønderlace, published by the museum of Koldinghus in 1931 and republished in 1989. The pamphlet also gives a good description on the lace industry in Sønderjylland.

The lace is very much inspired by the Lille-lace and contains everything we associate with a real Tønderlace:

- Net ground with tallies
- Honeycomb ground and linen stitch ground
- Cumberland's edge
- Scalloped edge with picots
- Gimp

Then it occurred to me that if the answer cannot be found elsewhere – ask Google!

I did, and that gave me the connection between Tønderlace and the reunification.

Denmark's big Heart is tightly knotted to the reunification, because



Queen Alexandrine was given 25 meters - some places says 30 meters - as a gift.

It was made by 5 lace makers from Sønderjylland. One of them was Marie Lorentzen. It is a photo of her with the lace on her Lacepillow in Karen Trend Nissen's book *Knipling 3, Tønderknipling*.

It is also a picture of the reconstructed lace in this book. The lace was later used on Queen Margrethe's bridal veil in 1967.

Princess Dagmar of Denmark - 1890-1961 - also admired this lace and used the same pattern on the baptism gown of her firstborn son.

The pattern has lately been used on a handkerchief for Crown Princess Mary for her wedding and on Princess Josephine's baptism bonnet.

The lace was used on the Christmas sticker from Sydslesvig in 1983.

All in all, it is of no doubt that Tønderlace is the right Annual

Theme for 2020, the 100 years Anniversary of our Reunification with Sønderjylland.

Sønderjylland, and especially the area around Tønder, has contributed a lot to our inheritance of the culture of Danish textile, and Denmark's big Heart is a wonderful example of this inheritance.

Connie Zlatevski  
*Pattern coordinator*

# Susanne continued to work on a very old piece of lace

By Antje Gerd Poulsen

How big is the chance that somebody who inherits a 100 years old lace pillow, know how to make lace?

Not very big, I suppose.

I never knew how to make lace and have a very poor relation to all kinds of handy crafts. I know of one lady only, who knows how to use a lace pillow: My good friend Susanne Ipsen from Snekkersten Husflid, and she continued the work resulting in an impressive piece of lace.

Here comes the history and the pattern.

We cleaned out the attic in my childhood home in Aarhus in 2011 and found my Grandmother's lace pillow with an unfinished piece of lace. I inherited an unfinished, 15 cm. wide and almost one meter long piece of lace.

My grandmother, born Frieda Sofie

Elise Pretzel, had then been dead for 50 years - and even when living, she had probably not touched the lace pillow for years. I have a faded photo of her, where she as a young girl works on the pillow. I assume that the picture was taken in 1910-20.

Grandmother came from Kiel originally, where she attended a school for young girls - together with my other grandmother btw. I guess, this is where she learned to make lace.

It was another way of life. The young ladies worked on their dowry and were taught everything about running a household.

The goal was of course marriage - and preferably with a man of good means. But the real world turned out differently. My father's mother did find a merchant's son in Flensburg and my mother's mother a Horse Guard in Denmark, but the young ladies experienced a few years only

of happiness before the first World War and then the crises of the 1930's came, and later, the second World War also hit them.

They had to busy themselves with providing the basics for their families, and lacemaking was probably the last on their minds when food for the stove and food for the family was a big concern.

I do not know, if the lace pillow was put away, but I suspect it. And even if Frieda made lace as newly married, I am convinced that it did not continue, because the following years were busy for her.

I was only two years of age when she died, but my mother told me that Grandfather was not the type to help with the children. My grandparents had a business - Knivmagasinet in Søndergade in Aarhus, near the Regina way crossing on the main walking street today - and when



Grandfather died already in 1946, Grandmother was for many years alone with the responsibilities.

I am quite sure that Grandmother used her few free moments for smoking one of her favorite cheroots instead of taking to the lace pillow.

But here I was in 2011 holding Grandmother's lace pillow with the light green, bleached velour covers not knowing what treasure this turned out to be.

And if I had known: I do by no means own Fru Ipsen's dexterity, carefulness or patience!

Susanne Ipsen is good with her hands, and she is so beautifully curious. This is a combination, which leads her into all corners of handy crafts - from restoring old chairs with horsehair covers, over painstaking painting jobs of old windowsills to advanced patchwork - and also, lace making.

So, I asked Susanne if she would like

to have the lace pillow. She was happy to get it.

But the lace was with this not disappearing from my life. Before I knew, had Susanne worked the piece of lace as long as the lace already attached to the pillow.

This was what could be done with the amount of thread left on the bobbins, from when I saw the pillow for the first time.

In order to find use for the finished lace, she knitted a shawl for me and attached the lace. It looked so nice.

And so fantastic to wear a piece of lace which not only my good friend, but also Grandmother has used so many hours to make.

Susanne - I call her *Fru Ipsen* for fun - had even larger plans with Grandmother's lace pillow.

She had among her things found a pricking with corners of the same pattern, and Fru Ipsen decided that

I should also have a tablecloth in this same pattern. We measured my table and Fru Ipsen started.

Fru Ipsen worked constantly on the lace: at home in her livingroom in front of the oven with her dog in front of her feet, in historical clothing in Skibsklarerergaarden on the Sundtoldmarked - in Helsingør, and she worked on it in the little cozy livingroom in her family's house in Marstal.

And one day 4 years later, Fru Ipsen had finished an impressive long piece of lace.

She bought a piece of white linen cloth and attached the lace. The last stitch was taken the night before my 60th birthday, because Susanne had decided that it should be finished for this occasion. And, it was! It was very pretty. A very unique gift. From a curious, generous, active and industrious Susanne.

- And in a way, also from my Grandmother.

## Helga Møller's shawl made in bobbin lace

I voluntary group meet every second Wednesday of uneven weeks in the winter season in order to make lace in the Activity Center TOFTEN if Brandrupdam, Kolding.

The participants, both beginners and experienced lace makers, help each other to make lace for decoration and practical use in a friendly environment.

The picture shows a shawl, designed by Christine Mirecki and made in Tus-sah Silk by Helga Møller Hansen, 90 years of age, who has been a founding member of the group since it started in 1987.

# Butterfly with rib and roll

Idea, design and execution: Connie Zlatevski, Stubbekøbing

**Materials:** 8 pairs of linen thread 28/2, 35/2 or Moravia linen thread.

**Start:** Start with 2 pairs at the point of the antennae and make a princess stitch: make a linen stitch, then 2 twists, cross and pull together. Continue with 2 twists and cross, pull together until the desired length is reached. Make both the antennae.

Add 3 pairs by the head, see *fig. 1*.

**Segment:** Make the last 4 half stitches and stop. Make 3 knots UNDER the lace with the outermost pair.

Make 3 knots OVER the lace with the second outer pairs on each side.

Twist both edge pairs twice and continue to work the edges in whole stitch and

the body in linen stitch. See *fig. 2*.

Finish off with plaits - 2 pairs - and tie one pair off.

**Wings:** Set up with 8 pairs, see *fig. 3*.

Twist the right pair twice. Start with the left pair and work the ribbon in linen stitch with the edge in whole stitch. See right wing on the worksheet.

When the rib is done, work the wing back in half stitch and edge in whole stitch, see left wing on the worksheet. Sew into the bar under the pin. See *fig. 4*.

Now comes the roll along the just finished wing.

The outermost pair to the right is placed around the rest of the pairs - one bobbin over and the other under the pairs - and

sew in. Twist. Right bobbin over, left bobbin under and attach at\*, twist, left bobbin under, right bobbin over, 2 twists, right bobbin over, left bobbin under and sew in. Continue to \*\* See *fig. 5*.

Sew into the bottom bar. Continue with a linen stitch ribbon along the edge and take out for the ground of the wing, see right wing on the worksheet.

Work the ground of the wing, see left wing on the worksheet and tie the pairs off along the butterfly's body. Make the other set of wings the same way.

The lace is starched before taken off the pillow.

Ready for half stitch in the upper wing. The roll between the wings.

# Denmark's big Heart

Idea and reconstruction: Bobbi Donelly

Make: Nancy Carnegie

**Materials:** 75 pairs of Egyptian cotton 140/2.

**Gimp:** 7 pairs plus 1 bobbin of Fresia linen thread 50/2.

To me, this piece of lace requires a good knowledge of the basic elements of Tønderlace. Notice that the worksheet does NOT indicate twists.

The pricking is copied and combined to a hexagon.

**Bobbi Donelly has given us following remarks:**

A red circle on the worksheet indicates that a pair is added or taken out.

The red arrows on the worksheet indicate where the *Copenhagen Hole* starts and ends.

The worksheet for the straight part of the pattern is also shown in my book *Et studie af Tønderknipling*, page 86, which is published in cooperation with Sønderjyllands Kulturhistoriske Museum.

**Comments from the pattern coordinator:**

As this lace is a hexagon, I used a flat

pillow. I normally make Tønderlace on a bolster pillow, as the angle between bolster and pillow helps the tension of the thread, especially if beaded bobbins are used.

I tried to start the lace as near to linen grounds as possible. My thought was that this would hide the finishing off best.

I enlarged the worksheet for better to be able to follow where the pairs were moving.

I started using long pins but changed to

short pins as I tended to put them in at a slant.

I pricked the pattern in advance - little by little - as I had both plastic and carton underneath.

When it comes to twists, there are of

course 2 twists after the half stitch in the netground, twists of the worker around the pin in linenground, twists when entering half stitch or wholesitch from linen stitch and after the pin in honeycomb ground and by Copenhagen holes.

I also make an extra twist on the outermost pair in the sewing edge.

I make Tønderpicots with 7 + 2 twists.

I have to admit, this was a larger project than I anticipated.

# Game with ladybirds and spiders

Idea, design and make: Karin Holm, Klejs

Use your next trip  
to the beach  
for collecting flat stones  
for the game  
Tick-tack-toe  
with ladybirds and spiders.

**Materials for the ladybird:** 4 pairs of red K80, 4 pairs of black K80 and 6 black beads.

Start as marked on the worksheet with 3 pairs of red and 2 pairs of black passive pairs and 1 red worker pair.

The 2 black pairs go out and back in a plait forming the ladybird's feet.

Add 2 pairs of black by the head, so that the head is worked with 3 passive pairs and 1 worker pair in black.

Sew in 2 black beads for eyes were indicated. *See fig. 1.*

You can also put 2 beads on of the worker threads and push them out where the eyes are.

When finished with the head, 2 black pairs are taken out, and the 2 pairs left are put aside waiting for the body to meet the head. Continue with the body and make the first false braid. *See fig. 2.*

Where the body meets the head again, add the 2 waiting black pairs and finish the body. Remember the last 2 false braids, and place 2 beads on each braid.

When making the last false braid, all the braids are sewn together in the middle on the way back.

Finish the body, sew into the start loops and tie off.

Starch the lace before taking it off the pillow.

**Materials for the spider:** 8 pairs of black K80 and 2 black beads.

Start as marked on the worksheet with 5 passive pairs and 1 worker pair. The workers form the legs as you go by making false braids. *See fig. 2.*

When arriving at the head, add 2 pairs, so that the head is worked with 3 passive pairs and 1 worker pair in black. Sew on 2 black beads for eyes as indicated.

You can also put 2 beads on one of the worker threads and push them out where the eyes are.

When finished with the head, 2 pairs are taken out, and the 2 pairs left are put aside waiting for the body to meet the head. Continue with the body and make the first false braid. *See fig. 2.*

Where the body meets the head again, add the 2 waiting pairs and finish the body. Remember the last false braid.

Sew the braids together where they meet in the middle. Finish the body, sew into the start loops and tie off.

Starch the lace before taking it off the pillow.

**Materials for the board:** 24 pairs of black K80.

Every ribbon for the board is worked with 6 pairs. The ribbons cross each other as shown on the worksheet. The ribbons may be worked in whole stitch instead of linen stitch, as that will result in a more stabile lace. Starch the lace before taking it off the pillow.

If the lace will be used for Tick-tack-toe, make 3 ladybirds, 3 spiders and a board.

The ladybirds and the spiders are glued on to the stones with decopage glue.

Karin has mounted the board between 2 plexiglasses, but it may also be glued on to cardboard.

You are now ready to play Tick-tack-toe together with friends and family in a new way. Enjoy the game!

**Remark:** The spiders shown have 6 legs only.



# Doily 6

Idea, design and make: 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 along with the pattern and made as many different fillings as

she was able to do. We will continuously bring all of them in Kniplebrevet.

**Materials:** 25 pairs of 35/2 linen thread.

**Start:** Start the lace according to work-

sheet, or 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 like.

# Friendship Tapestry

Idea, design and make: Bente Hansen, Horbelev

Bente tells about her idea for the pattern Love for lace:

The way from heart to lace is a little uneasy when you are young, but from the 1. bobbin it goes easier.

Halfway come the teenage years, and the relation is more uneasy again. One

has become more selfconfident from the thread spool onwards and from the 2. bobbin one knows what to do with lace making, and the love for lace wins in the end.

**Materials:** 22 pairs of K80 + 1 pair extra by the bobbins and the thread spool. 1 pair linen thread 35/2 for gimp and

worker pair in the heart, the thread on the bobbins and the thread on the spool. Set up along the red line and follow the worksheet. Finish off by tying off in the start loops.

Apply the marked twists through the entire work.

# Friendship heart

Idea, design and make: Yvonne Nielsen, Hørve

**Materials:** 29 pairs of linen thread 60/2 Set up with an open pair in the upper left corner and end the work down in the middle.

Place supportpins in the upper right and left corners of the lace, marked with a line over and under the pin.

Apply the marked twists through the entire work.

# Tønderlace - Rita

Idea, design and make: Connie Zlatevski, Stubbekøbing

This is a new lace based on the traditional elements of Tønderlace.

The sewing edge is called Cumberland's edge in Tønderlace. The outermost passive pair in this piece of lace consists of a thick and a thin thread.

The net ground consists of a half stitch and two extra twists. The stitch is open and the pin is placed under the stitch.

This is however not the case on the edge, where the pin is placed to the left of the stitch, like the pin is placed to the left or right of the stitch by the honeycomb ground, the Copenhagen hole and the linen stitch diamonds surrounded by a gimp.

The Copenhagen hole stems, according to sayings, from the last areas of the Tønderlace, as the bigger holes made the work on the lace faster. Honeycomb ground and tallies are also known in Torchon lace.

The picots are two-thread picots - also known as Tønder picots, here with 7 twists before and 2 twists after placing the pin.

The lace is shown in two different versions. The easier version 1, has a gimp around the honeycomb holes along the edge, the slightly more difficult version 2 has an additional gimp around the Copenhagen holes and the linen stitch diamonds.

**Materials:** 20 pairs of Egyptian cotton 140/2, 1 pair with 1 bobbin Egyptian cotton 140/2 and 1 bobbin linen thread 50/2. 1 pair linen thread 50/2 for the gimp in the scalloped edge and, if you choose version 2, an additional pair of 50/2 for the gimp around the mid motives.

Set up in a straight line as shown on the worksheet. The scalloped edge is in addition shown in detail, observe how the passive pairs move.

Apply the marked twists through the entire work.

## Dream catcher

Idea, design: Kirsten Skov, Slangerup

Make: Connie Zlatevski, Stubbekøbing

**Materials:** 21 pairs of Idria thread 30, 2 pairs of mercerized cotton nr. 12/2 for the tallies and one ring, 7 cm in diameter.

**Adornments:** Feathers, beads, bobbins or things-symbols with a meaning for you.

Pin the ring to the pricking so that it covers the outer pinhole points.

Set up with 5 pairs at the start arrow. The upper half of the ring is worked in linen stitch, 2 twists of the workers at the turn by the pin on the inside and 1 twist before and after the attachment to the ring.

When working the linen stitch ribbon, add 2x8 pairs where indicated. The two new pairs are worked through the five linen stitch pairs with big linen stitches - *Fig. 1* - and continue as braids. Place a support pin for the worker pair before continuing the linen stitch ribbon.

Work the 9 tallies in the upper part of the ring. Make a big linen stitch where the tallies meet the braids.

Work the braids. Where they meet, use the big linen stitch.

Work the next 9 tallies. When the last tally meets the first, sew together and make a braid.

The second half of the linen stitch ribbon is worked thereafter, the pairs from the braids are worked through the five pairs of the linen stitch ribbon with big linen stitches.

The linen stitch ribbon is finished off by tying off or by use of magical threads.

The eight braids are worked to the desired length and the adornments are added on.

Do not starch the lace.

Observe that the tallies on the shown model are worked with linen thread 40/2.

# Frida's lace

New design and make: Susanne Ipsen

This lace is a redrawing of an old pattern, see the article on the pages 14 and 15.

Materials: 36 pairs of Goldschild linen Nm 20/3 = Nel 30/3

Set up the lace according to what you

wish to use it for and work it according to the worksheet.

Susanne writes the following in connection to the scalloped border and the crest along it's inside:

*Frida - who originally started the lace over*

*100 years ago - had chosen a solution which made the lace crocket.*

*I therefore chose to let the workers from the crest go out to the scalloped edge over 2 pins and back to the crest attached to itself as a false braid.*

## 2020 Dutch holiday with needlelace

In the Lace Event in Zaandam 2018 we offered the workshop Needle lace Zeele style with a Dutch touch. As we had to little place for everyone who liked to come, we offer this program again in 2020.

The new course is not only for beginners, but also for them who were in Zaandam and want to go on with this wonderful technique.

The experienced teacher Gerda Cramer has developed some new designs for more advanced needle lace makers.

One of the patterns is this milkmaid on an old Dutch tile.

The workshop is in Veenendaal, in the middle of the Netherlands and can be reached by public transport very well.

The lessons are from 13 th of July to 15th of July. Time 9.30 till 16.00. All needed material is included, coffee, tea and lunch too, you only need a pair of scissors.

The price for these three days workshop is € 350.

Holiday parks, hotels and B&B's are available in the neighbourhood.

**Information at** Gerda Cramer:  
gerda.cramer@live.nl

**Inscription at** Tony de Kaper-van Aalst:  
tony@dekaper.com

Veenendaal is a good starting point for trips in The Netherlands before and after the course.

*Tony de Kaper-van Aalst*



# Bookmark for Prince Christian's confirmation

By: Arne Maarup, Copenhagen

I was on vacation in Spain in the summer of 2015, when I received a mail from Knipling i Danmark asking if I had interest in designing a bookmark as a gift for Prince Christian, the son of Crown Prince Frederik and Crown Princess Mary.

The bookmark was to be a gift from Knipling i Danmark to Prince Christian for his confirmation.

My answer was that I would think about it and give my answer when I came home from my vacation.

Back home in Denmark, I had thought it over and decided to take the task upon me.

The preparations for the design of the bookmark started.

My first idea was that the Southstar and the Northstar should be in it as a symbol of his parent's origins. I worked on some sketches of this motive, but decided to discard it, thinking that in order to understand the symbolism in the bookmark, one had to know more about stars.

After having discarded the idea of the stars, I thought a little about what a 14-year old boy would think about receiving a bookmark?

Does he read books, and will a bookmark in lace appeal to him at all? Then I

thought that it had to be something that hopefully would make him smile.

When I am present at meetings, for ex. in connection with my work, I sometimes start to scribble in my notebook. Sometime, when I have designed different bookmarks, my scribbles also were bookmark ideas.

I had long time ago drawn a bookmark with a mouth, nose and ears, as a face on the bookmark.

I thought I had found a motive, which would be fun for a young man, and did not have symbols for interpretation. I decided to work on that idea.

I sketched a bookmark, with a mouth, nose, eyes and eyebrows and made some elements of the worksheet to get an impression of what the result would look like. The end pairs of the lace would provide the "hair" for the face. The bookmark therefore had to be worked from bottom to top, ending with the hair.

Sometime during the proses I decided to have an ongoing motive along the edge to frame the face and I decided to use a row of triangles as I really like that pattern.

Knipling i Danmark had sent me Prince Christian's monogram in case I could use it in the lace. I chose right away that I would play with the letter part of it and

leave the crown out. The monogram letter is 2 mirrored C's.

I was so far in the progress in January 2017 that I was able to make the first sample from my sketches. I was not quite satisfied because the mouth, as I imagined it, did not turn out well in lace.

I often draw my patterns in strict shapes, and it was a challenge for me to draw a mouth looking like a mouth. I found a suitable mouth on the net and scanned it into my lace program and to my pricking.

The monogram part was included in my first sample, but I was not satisfied, so I adjusted the size of the bookmark so that the monogram showed more. I was now ready to make my second sample and chose to use a metal thread along the edge. My sample became a prince with a bedhead, so I had to try again.

The 3. bookmark turned out just the way I wanted it and I finished off with a suitable edge. The threads, cut off in 5 cm. length, goes well with the rest of the lace and gives it a good and harmonic look. The monogram in metal looks good without being too dominating.

I did several corrections of the pricking and made a worksheet with the computer program Knipling 3.0.

My hope is that the bookmark will be used and give Prince Christian joy.

# Bookmark for Prince Christian's confirmation

Idea, design and make: Arne Maarup, Copenhagen

**Materials:** 42 pairs of Sulky 30 cotton, 2 pairs of DMC metal 4 of 6 threads as gimp for the monogram and 2 pairs with 4 threads of Sulky 30 cotton for gimp around the mouth.

The lace is started at the point and ends at the hair's edge.

The ground is a Flemish filling: half stitch, pin, half stitch and twist both pairs.

The edge is worked in linen stitch with triangles and whole stitch with an ex-

tra twist around the edge pin. A row of triangles in linen stitch is worked inside the edge. The mouth and nose are worked in half stitch. The eyes are worked in American spiders. *See fig.1.*

The eyebrows are worked in linen stitch.

The lace is finished with a linen stitch edge in the whole width of the lace, except a whole stitch by the pin. The last row, where pairs are taken out, is worked in whole stitch. The pairs are taken out from the linen stitch ground

as you go, see worksheet. The discarded pairs are cut off in a suitable length and used as hair. The last edge pair is sewn into the lace in order to make the edge even.

The monogram can be worked with a gimp pair for each letter. Because of the shape of the letter, you must at some point use both ends of the gimp. Be careful to pass the gimp the right way. Pull carefully in the gimps when the monogram is finished and be certain that it is placed properly. This is not easy, but possible.

## Description of the techniques used in the bookmark Prince Christian

The bookmark is worked in Torchon technique.

The pricking is drawn on a 2 mm ground. The worksheet is drawn on a 5 mm ground. Both are made on the program Knipling 3.0.

**Materials used in the lace:** Sulky 30, cotton and DMC metal 4 of 6 threads as gimp for the monogram. For gimp around the mouth 4 threads of Sulky 30 has been used.

42 pairs are used for the lace itself plus 2 pairs of DMC as gimp for the monogram and 2 pairs as gimp for the mouth.

The bookmark is 7,5 cm wide and 18,5 cm long + ca. 5 cm hair.

The lace is started at the point and ends at the hair's edge.

**The ground is a Flemish filling:** half stitch, pin, half stitch and twist both pairs.

The edge is worked in linen stitch in triangles and whole stitch with an extra twist around the edge pin. A row of triangles in linen stitch is worked inside the edge.

The motives mouth and nose are worked in half stitches. The eyes are worked in what I learned to call American spiders. *See Kniplebrevet no. 124, page 19 and Birgitte Bellon's book, Grund Variationen*, published by Barbara Fay Verlag.

The eyebrows are worked in linen stitch.

The lace is finished with a linen stitch edge in the whole width of the lace -

except whole stitch by the pin - and the last row, where pairs are discarded, is worked in whole stitch.

The pairs are taken out from the linen stitch ground as you go - see worksheet.

The discarded pairs are cut off in suitable length and used as hair. The last edge pair may be sewn into the lace in order to make the edge even. The monogram can be worked with a gimp pair for each letter.

Because of the shape of the letter, you must at some point use both ends of the gimp. Be careful to pass the gimp the right way.

Pull carefully in the gimps when the monogram is finished and be certain it is placed properly. This is not easy, but possible.

# Florale Herzen

By: Elfi Krüger

**Barbara Fay Verlag**  
**ISBN: 978-3-925184-25-3**  
**Language: German**  
**Price Euro 25,75 + shipping**

Elfi Krüger has previously published a book *Florale Sterne* that has fascinated her so much so that she wanted to write another one with hearts, based on the same techniques used for the stars.

Each motif with flowers, leaves and stems are finished individually and then joined with plaits, which creates a total, harmonious pattern.

Elfi Krüger has made some good descriptions and clear drawings, but in her foreword she states that the descriptions only are guidelines, you may change as you see fit.

Six different techniques have been used in the hearts:

Florence, Blumenwerk, Rosaline, Honiton, Rococo and Duchesse.

If you make all 24 hearts in the book, you will try out all the various techniques.

The book is available for browsing at the Association's office in Nyborg.

*Reviewed by Ellis Nygård*

# Kleine Motive in Idria-Technik

By: Riet Delescen

**A4 format, 48 pages**  
**Distributed by Barbara Fay Verlag**  
**ISBN: 978-3-926184-17-8**  
**Languages:**  
**Dutch, German and English**  
**Price: 28 Euro + shipping**

The book contains 28 original, small Idria patterns to be made with six pairs of bobbins and Bockens 80/2 or similar thread. The small motives are almost all about 10 cm.

The biggest is a star of almost 20 cm. There are very different motives such as fruits, flowers, animals, hearts, bells and much more.

There are no instructions or technical drawings, only a pricking and a color photo of the finished work.

There are 10 pages with explanations on how to use Idria technique.

The explanations are followed by black and white drawings.

Each language is in a different color, which eases the reading.

The patterns are suited for everyone with a knowledge of Idria, also without knowledge of Dutch, German or English.

The book/booklet is of good quality, only I could have wanted an index of the 28 patterns.

*Reviewed by Ketty Busk*