



# KNIPLEBREVET

## *Danmark*



My old Tønder  
bobbins

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Mounting of  
lace to fabric

See more on page 17



# Dear Member

By: Ketty Busk

As I write this, it has just been announced that we may hold our General Meeting. More about this in the next bulletin.

This spring has been a very unusual one, as everything suddenly stopped, we could not meet to make lace together, or hold our General Meeting, which was postponed for undetermined time.

The Corona epidemy is hopefully on its way down, but we still have to take care of ourselves and each other.

Right now we are starting up again, the classes starts and also the fall fairs. Knipling i Danmark participates in Kreativ Hobby Weekend, the 19-20th of September in Messecenter Vesthim-

merland, Års and in Kniplmessen in Slagelse, on the 24-25th of October in Nordhallen, Slagelse.

The Annual Laceday takes place on August 29th. There will be exhibitions and lace makers in many parts of our country, see the last and this magazine. Our location in Nyborg also celebrate the Annual Laceday, which means that we host an Open House so that we can make lace together and enjoy each other's company. So please, come see us, we are open from 10 am. until 3pm.

We work hard on making Kniplebrevet a good and exciting magazine. Remember, it belongs to our members, which means that if you have something exciting which may be of interest for

others, please, send it in to our editor. If you have designed a pattern and would like to donate it to our association, and therewith to our magazine, will we be happy to receive it. Our editorial office looks for exciting articles, all sorts of patterns, both easy and difficult ones, preferably in different lace techniques.

Our annual theme is of course Tønder lace, so we will be extremely excited if any of you have designed a new Tønderlace pattern.

I hope that all of you had a nice summer.

Ketty Busk  
President

# Commemorative words

By: Lene Holm Hansen

We received the message in the beginning of May 2020 that Michael Guisiana was not among us anymore.

We know Michael Guisiana from several books, for ex. on Binche Lace, and especially from the Danish books on Tønder Lace published by Tønder Museum.

The first book was published in 2007 after several years of work. Michael Guisiana's work started even much earlier, where he contacted Museum Sønderjylland Kulturhistorie Tønder and asked if it was possible to take

photos of the museum's large collection on lace caps.

Michael Guisiana spent 2 summers in Tønder and took photos of many of the museum's lace caps. He recommended the museum afterwards that he and Bobbi Donnelly should reconstruct a selection of the lace and have these made in lace by Nancy Carnegie.

This would then be the starting point for a new book on Tønder lace. The museum thanked yes to this suggestion and the first book *Spindelvæv*

*og Drømme - Spiderwebs and Dreams* was the result.

Later 3 more books with reconstructed lace from Michael Guisiana in connection with Museum Sønderjylland Kulturhistorie Tønder were published, the last one in 2019 in connection with the lace festival.

We have lost a person with a big passion for lace.

All honour to his memory

Lene Holm Hansen  
Knipling-festival I Tønder

# Foreningen Knipling i Danmark

## General Meeting on June 21st, 2020 from 2 pm to 4 pm in Mødecener Odense

Participants from the Board: Karin Holm, Bent Rasmussen, Grith Jørgensen, Ketty Busk, Mona Nøhr, Ellis Nygård and Connie Zlatevskin and 35 members participated.

### **1. Election of chairman and counters of votes.**

The President opened the General Meeting and welcomed everybody. At the same time, she presented the board's proposal of electing Ib Solvang for chair of the General Meeting. This proposal passed and Ib Solvang led us through the rest of the General Meeting. The next point was election of counters of votes, and Lone Nielsen, Bente Barret and Mona Johansen was elected.

### **2. Presenting and discussion of the board's oral and written annual report.**

The President presented the board's report and pointed out that it had been a year where the new board had to find out "which leg to stand on" and get acquainted with many new and different topics. It was for ex. a big project to participate in fairs with so many new members on the board.

Kniplebrevet belongs to our members, and we cannot continue to publish a magazine of high quality if our members do not contribute with ideas for articles, interviews, exciting exhibitions, personal stories etc. It is also of great importance that the editors receive a flow of new patterns.

Our organization has a large library and host Open House on the location in

Nyborg a couple of times yearly, but the support of these events is unfortunately not great.

The president ended with thanking everybody who has helped the organization through the last year. The board-members who stepped down and had done a wonderful job with helping the new board find their places, the members who donated patterns for Julemærkehjemmet, the Christmas card and the Annual Meeting, and the translators and the proofreaders.

It was thereafter possible to discuss both the written and oral report.

Lone Nielsen proposed to make a special arrangement 1-2 times yearly in connection with the open house. It could for ex. be a special topic or technique, mounting or special laces. It could be necessary to book a place beforehand, as the location is small, and perhaps have two arrangements on the same day.

It was no further remarks and the reports were approved.

### **3. Presentation of the of the audited account for the year 2019 for approval.**

The treasurer presented the account for 2019.

The account has been published for review on our homepage since February and was also handed out on the General Meeting.

The account shows a deficit of 62.685 kr. The main reason for this is the decline of members.

The question concerning the membership numbers came up. Our organization counts 1612 members. We do get new members, but members also disappear, mostly due to the high age of a large number of members.

The account was approved.

### **4. Presentation of the budget for the upcoming fiscal year.**

The treasurer presented the budget for 2020.

The presented budget for 2020 shows a deficit of 53.000kr. The cause is a decline in memberships where the expenses do not follow troop. The expected deficit will be covered by taking from the cash-box.

The budget was approved.

### **5. Establishing the membership fee for the upcoming fiscal year.**

The board proposes a raise of the Danish

membership fee with 50 kr. and a raise of abroad membership fees with 75kr. The difference of the fees is because our organization pays 30kr. per bank-transfer from members abroad plus added postage outside Denmark.

Questions about a higher fee than 75kr. for members abroad came up and also the use of PayPal when paying from abroad. MobilePay is not an option, as it only works inside Denmark.

The question about keeping the expenses down with electronic membership, where the magazine is received by mail, also came up. But it is the outlay of the magazine which is the big expense, and that would be the same whether it is published electronic or not.

The board agreed on looking into the different proposals.

2 votes were against the raise of the membership fees and the proposal was approved.

## **6. Incoming proposals**

Lis Hansen from Fynske Kniplere asked if the board had thought about publishing only 3 magazines yearly?

We have a contract of 4 magazines year-

ly until the end of 2021. When renewing the contract, offers from different graphic companies will be considered concerning the publication of 3 and 4 yearly magazines. The board, however, prioritize 4 publications a year.

Lis proposed that all magazines from the same year should have the same color and that all Christmas pattern should be published in the August magazine.

The Pattern coordinator answered that we try to publish a big Christmas pattern in August, but that it is difficult to obtain Christmas patterns in the spring - deadline for the August publication is in May.

## **7. Election of 3 members of the board and 2 substitutes**

Candidates for election for 2 years were:

Ketty H. Busk

- Accepts reelection

Bent Rasmussen

- Does not accept reelection

Mona Nøhr

- does not accept reelection

This means that 2 new board members had to be found on the General Meeting, which proved to be of big difficulty.

Jonna Tarp was asked and elected. She

comes from Stubbekøbing and has made lace since the beginning of the 80's, with a brake when she raised her children.

A candidate for election was still missing, so the General Meeting was suspended for a coffee-brake where one tried to find a suitable candidate for the board.

No candidate was found, and the result is, that the board will continue with 6 members in the coming year.

The General Meeting accepted that the board has mandate to point out a 7. member if someone volunteers.

Helle Schultz offered to take over the webmaster position, and the board accepted her offer.

2 substitutes for 1 year were up for election:

Mona Johansen accepts reelection for 1. Substitute and Anne Askirk was elected 2. Substitute.

## **8. Additional topics**

The President finished the General Meeting by thanking the board members who are stepping down, for the good work they have done for the organization and also thanked the chair and the members for keeping good order during the meeting.

# My old Tønder bobbins

By: Yvonne Nielsen

Since our annual theme is Tønderlace this year, I would like to tell you the story about my old and used Tønder bobbins.

I had been so lucky, several years ago, to discover in Den Blå Avis, that a family in Copenhagen, wanted to sell their old Tønder bobbins.

I made an appointment with the owner of the bobbins and set off to Copenhagen in order to see if I were so fortunate that these bobbins indeed would be old Tønder bobbins.

Fortuna was with me, and in addition, the owner had a very special story to tell, about the bobbins.

People with a little knowledge about Tønderlace know that Lorenzen's

farm in Ballum, Hansigne Lorenzen and descendants from them, have been very much involved with preservation of the Tønderlace. Lorenzen's Farm has been open for the public in July and in connection with the lace festival in Tønder - presently is Lorenzens Farm part of Kunstmuseet in Tønder.

You can get more information about the place in books, pamphlets from Tønder Museum or on the net.

The person who wanted to sell these old bobbins, was a great-grandchild of the family.

I bought about 84 pairs of bobbins for a ridiculous small amount of money. It was not because he did not know what they were worth. He

just wanted them to be used or that a buyer appreciated them. I have later been confirmed about the truth of the story from the family from Lorenzen's farm, with the message to enjoy my bobbins.

I have used them, but now they are hanging as wall decoration in my home attached to the Tønderlace named Louise from Karely.

The picture shows the lace and bobbins before it was framed. The bobbins on top with red bands are copies of old Tønderbobbins.

The idea to hang my old bobbins up this way came to me in 2016, at the Kniplings Festival i Tønder, where an exhibition from Finland had displayed bobbins this way.

# My Russian Lace Vest Project

By: Karolina Jeffers

I seem to jump into very large projects. They are stimulating, challenging and demanding on one hand and on the other hand one learns a lot about the lace and oneself.

I make and teach all sorts of lace techniques and encourage more experimentation and less blind following.

This project was on my bucket list for a long time. I made myself a massive roller-bolster pillow and my handy husband constructed a wooden stand for it and all I had to do was to start.

The pattern designed by Irada Zubareva is size 48 Russian sizing without instructions and to add, to my frustration, finding that it is not my size, I decided to re-size it to a size of one of my blouses, measured and re-measured just to make sure I wasn't wasting my time.

Next step was what thread do I use. In one of our local stores I came across DMC Cebelia cotton which comes

in different sizes and for the weaver I wanted something finer, so I decided to use Gutterman Sulky cotton. Just to make it more interesting I wanted a slight variation in colour, so the gimp would stand out and the rest would support it in the background.

I decided to make one of the fronts first. I prepared the pricking which fitted on my massive bolster pillow perfectly. As with all my large projects, I said to myself one step at a time which took away the overwhelmingness of the huge undertaking ahead of me.

The front was started on 1st October 2018 and the whole garment including assembling was completed on the 7th February 2019. I worked on the lace hours almost every day and it flowed seamlessly.

What I didn't take into consideration is the weight of the pillow. So, after a few days my arms got stronger as I had to constantly move the pillow following the pattern - no one can say we don't

exercise. When I finally put the vest on, I was very excited with the result. My husband was awe struck.

Russian braid lace appears easy to make but don't be misled; to execute the lace well it requires a good technique and fineness.

I learned a lot from making the lace.

Deciding which form of gimping I would be doing as well as how many pairs I would be using, which size of cotton, what type of braid I would be making and the sequence of threads the braid would consist of.

When it came to the filling, I decided that the filling effect should be dainty and played with the look. The filling itself posed a challenge as it is made in one go. Once I got into a rhythm it got easier.

I love using the technique of a particular lace and put my own individual stamp on it. I encourage my students and all lacemakers to do the same.

# Lace- ludotek

## - Board games with and in lace

By: Fritzi and Herwig Hauer

Lace and board games, lace as board-games - does that match?

One could stop here and say that this is impossible, but what is created now a days with the old trade of lace, makes the combination possible.

We saw at the Oberfalsz exhibition new efforts, which opened our eyes to the fact that lace finds new ways and that one can make almost anything in lace. We wanted to learn the trade.

We, means Fritzi - Friederike - and Herwig Hauer, both retired. We have, through lace, gotten to know our friends Rita and Franz. Rita is an experienced lace maker. Franz is interested in wood and know how to draw lace patterns: We all like to play games, and the idea of making board games of lace, was born.

Of course, to glue the boards of the games, Mill, Checkers, Chess aso. on wood - and finished! Now, it was not that simple!

How for ex. to make the lines on a Mill game in one go? How about the Chess board? And the figures?

After many thoughts and try outs, have we found good solutions for these challenges, drawn lace patterns and made the lace. The wood carrying the lace has always been important.

Herwig likes to burn patterns on wood, so many of the figures have gotten additional adornments.

We have also made boxes and containers with adornments for the finished games. The figures in lace were always done in different ways. Wooden cones were looked for and dressed up.

A special challenge was the hats for *Fang den Hut*, a German dice- and board game, because the hats had to be hollow. A quart of a circle could be shaped to a hat but had to be stabilized with a thread. The thread had to be incorporated in the lace work.

Memory and other turn-around games were of special interest for us because special lace techniques can be used. Cards of turn-around games were made with different spiders and some different grounds.

The Domino game is made with different Torchon patterns. It turned out, that one has to take great care and look closely when playing this game.

Frizi has also developed a Know-What lace game. Every participant plays with a set of lace bobbins, which should not be torn apart. The questions have to do with lace and also different basic techniques are involved.

At this point one could ask the question, Why?

It has been a challenge for us to create something of our own. We have learned a lot and found realistic solutions when the results were not perfect. And we have again and again

found new ideas on how also to solve a problem. When Manuela Fischer, the head of the lace school in Annaberg - Buchholz heard about our game production and spontaneously invited us to exhibit our games, we of course were very happy and also very proud.

Since then our games has been much around:

### 2017-18

Three months exhibition in Klöppelshop Köck

### 2018-29

Lacedays arrangement in Annaberg-Buchholz

### 2019

Danish lace festival in Tønder

### 2020

Austrian Lace congress in Traismauer

If you hope to buy lace patterns from us, you will be disappointed. I feel that to design something on your own and realize it, gives more satisfaction than to use a finished pattern.

### Here is a list of the produced board games:

Chess  
Backgammon  
Fang den Hut  
Checkers  
Ludo  
Siege Game  
Mill  
Domino  
Memory  
Know-What lace game

# Dreams

By: Nancy Carnegie, North Carolina

**This article first appeared in the I.O.L.I. Bulletin 40-3 Spring 2020**

Sitting on a garden bench under flowering wisteria, I gaze at well tended shrubs, flowers, and trees. It is a cool sunny day. Birds are singing; the only sounds besides the whispering trees. The wisteria overhead covers half an iron sculpture constructed of hexagonal shapes.

The tiled ground is a lacy pattern of rust and white colored hexagonal tiles. Beyond the shrubs and flowers is the brick wall of the Drøshes Hus Museum.

When I started making bobbin lace, forty plus years ago, it never entered my mind that someday I would be sitting in a garden in Tønder, Denmark. My part in the garden began with a series of events in 2010. That year I took a workshop with Bobbi Donnelly on Tønder laces at Sweet Briar College in Virginia. At the end of the week Bobbi asked if I wanted to help her with a project. I was given a piece of lace to make. It was named Flower Garden.

At the 2013 Tønder Lace Festival in Denmark, the Drøshes Hus Museum opened the garden behind the museum to the public. The design of the garden was based on a piece of lace in the museum's collection.

Michael Giusianna photographed the lace, Bobbi created the working diagram and the pricking, and I made the lace piece, Flower Garden. Landscape Artist Niels Junggreen Have created the garden using hexagonal tiles to resemble a lace ground. Shrubs and flowers completed the lacy pattern. There is even a hexagonal iron sculpture at one end of the garden.

The pricking, working diagram, and lace

piece are now part of the museum's permanent collection. From the moment I heard about the lace garden, it was my dream to see the museum exhibit with my lace in it and to sit in the lace garden.

Six years later I made my way to Tønder, Denmark to participate in the 2019 Tønder Lace Festival. I stayed with several of my New Jersey friends, Pat, MaryKate, and Susan, in an Airbnb. The house was within easy walking distance of everything, including a pastry shop and restaurant.

On Tuesday we went to the Drøshes Hus Museum. The theme of the Lace Festival this year was *Torchon Lace*. We oohed and aahed over many lovely displays, including twolong lengths of lace hanging from the ceiling. Located on the second floor was the display case with my lace piece in it. To actually see my lace in a museum's collection in Denmark was unbelievable. Then I looked out the window and there it was, the lace garden.

It was a beautiful, sunny day. The shrubs, trees and flowers had grown in six years, but the lacy tile pattern is still outstanding. A portion of the iron hexagonal sculpture is now covered with wisteria. It is a beautiful lace garden and here I sat on the bench under the wisteria. A dream come true.

Everywhere we walked in Tønder we saw window displays celebrating lace and lacemaking, windows of both private homes and businesses. It was fascinating. The town of Tønder itself was known for lace production as early as 1595. The architecture of the oldest homes, especially the doorways, is beautiful.

On Wednesday the Tønder Lace Muse-

um held a Book Launch Reception for the third of our books to be published by the museum: *Tallies and Pin Chains* by Bobbi Donnelly, Michael Giusianna and Nancy Carnegie. Participating in this event was another dream come true.

Thursday morning was a wet one. Susan and I spent hours in the Tønder Museum's lace display room, again oohing and aahing, over the marvelous laces and lace pillows on display and learning about some of the of historical lacemakers of Denmark.

The Festival began on Friday.

Two gymnasiums at the Sports Complex contained over forty vendors and exhibits. Colorful vests, shawls, hats, scarves, and collars were everywhere. More often than not, only the patterns for these were for sale, not the items themselves. I especially enjoyed seeing the more unusual exhibits, such as a chess board with game pieces covered in lace. There were lacemakers everywhere, including a husband and wife team. It was awesome and almost overwhelming.

We spent hours looking at everything, and buying things, of course. I took a lace workshop at the festival taught by Helle Schultz and her assistant, Dorthe. The first day we were given a pricking designed by Helle. The second day we were given another lace pricking reconstructed by Dorthe. Some of the students had brought two pillows and started both pieces. I had only one pillow so I worked on the same lace piece both days. My last dream had come true. I had actually made Tønder lace in Tønder, Denmark. Wow!!

The entire journey has been an experience I won't soon forget!

# 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.

# Tønder Bookmark or Insert

Idea, design and make: Connie Zlatevski, Stubbekøbing

**This is again a new design but implicates the typical elements of traditional Tønder Lace.**

**Materials:** 34 pairs of cotton 140/2 and 1 gimp pair of linen thread 50/2. For the gimp linen thread 40/2 or 35/2 may also be used.

**Bookmark:** Start with 4 open pairs at the point and 2 pairs, making the first picot. The 2 pairs are placed over the pin, twisted 9 times and closed with a linen stitch. Continue as shown on the worksheet and add new pairs until you reach the edges. The picots in this lace are made with 9 twists, pin and 2 twists. *See fig. 1.*

Leave the pins in the two last picots until the piece is finished, or you may risk that

the edge pulls together. The picture of the finished lace piece shows how it will look if you forget this...

The edge is worked in half stitch, linen stitch through the passives and linen stitch by the first pin inside the edge.

The gimp is added by the first flower and is taken out after the last flower, when the desired length is reached. *See fig. 2A and 2B.*

The square tallies may be worked on the pillow or by holding them in your hands.

If the tallies are worked on the pillow, start with a cross, twist the right pair twice, cross, twist the left pairs twice, cross, twist the right pair twice aso. un-

til the desired size is reached - about 20 times, *see fig. 3.*

**Let the weaver end on the right side. If you wish, make a single loop** - *see fig. 4* - with the weaver and twist twice. Continue first with the pair without the weaver thread, so that the tally stays stabile. If you by accident pull the weaver thread, the tally might be pulled into a triangle. This can also be seen in the shown model.

The bookmark end when you reach the desired length. The model on the picture is finished off with Flamish ending, but I do not think it looks good. I will instead recommend a row of braids, *see fig. 5.*

**Insert:** Start and end the lace as desired.

## Fig 2A:

The gimp is added from the right by placing the thick thread over the nearest bobbin of the pair and the other bobbin over the thick thread. Twist twice or as indicated on the worksheet.

## Fig 2B:

The gimp is added from the left by placing the nearest bobbin over the thick thread, and afterwards the thick thread over the second bobbin. Twist the pair twice or as indicated on the worksheet.

# Heart Ribbon

Idea, design and make: Liselotte Haagen Andreassen, Hornbæk

Make: Jonna Tarp, Stubbekøbing

**Materials:** 19 pairs of linen 80/2 or 90/2.  
The shown model is worked in linen 80/2.

Straight setting up as indicated on the worksheet and the piece is worked until the desired length is reached. Finish off the way you find best for the purpose you plan to use it.

Be aware that the ribbon is very elastic due to the linen stitch band going through the middle of the entire lace.

# Round tablecloth with Christmas trees

Idea, design and make: Anne Scheby-Pedersen, Hemmet

**Materials:** 61 pairs of linen thread 35/2  
The Christmas trees are worked in half stitch and linen stitch. The ground is honeycomb with half stitch.

Be aware that the amounts of twists are different in the inner- and outer part of the ground.

The edge is worked in linen stitch with

whole stitch on the outside. The center is worked in whole stitch. The star spiders are worked according to diagram, see fig. 1.

Start and end the lace as you please.

# Spider in a circle

Idea, design and make: Connie Zlatevski, Stubbekøbing

These are the items used for the shown model: 1 ring, diameter about 7 cm, 13 pairs wound double of black linen thread 28/2 and brown linen thread 40/2, 2 golden beads for eyes and 8 white beads for the cross.

The materials are chosen from what was available in my drawers. Different ring sizes or other thread sizes can also be used.

Place the ring as shown on the pricking and start setting up the 8 pairs for the legs, *see fig. 1*.

Make braids to where the body starts and put the pairs side until they are used for the body.

Start at the head with 5 pairs as indicated on the worksheet.

**Beads:** I have chosen to unwind the threads from the bobbins, thread the beads on the thread and wind the thread back on the bobbins again. In this way I could place the beads exactly where I wanted them.

The eyes are threaded onto the thread

of the left bobbin of the pairs. 6 beads are threaded into the right bobbin of the pair for the vertical row of the cross.

The last two beads are thread on the right thread of the pair. The beads are placed according to worksheet.

Finish: The pairs from the braids are tied around the ring. The 5 pairs from the body are made into a bundle and closed with a loop.

The cross spider usually sits in his net with his head facing down.

# Children's page - Witch hat

Idea, design and make: Karin Holm, Klejs

**Materials:** 5 pairs of linen thread 28/2 and 2 pairs of effect thread, Karin used silver and copper shades.

Start at the striped line with - from the left - 2 pairs of linen thread, 2 pairs of effect thread, 2 pairs of linen thread and 1 pair of linen thread as worker pair. Work the sharp corners with turning stitches, they are marked with O on the worksheet.

**Turning stitch:** Cross, 2x twist, cross and place the pin inside the 2 pairs.

The next time you enter the same place, make a new turning stitch, take the pin out, pin inside the 2 pairs and place it in the same hole. Do this as many times as needed.

When you have reached a couple of pins further down the lace, you can take the pin by the turns out. Pull the threads nicely. *See fig. 1.*

The effect threads make a chain-stitch pattern in the lace. The pairs are hung on top of each other, *see fig. 2.*

When the worker pair meets the effect pairs, lift the 2 outer bobbins and put the worker pair through. Do this twice.

Afterwards, place the outer bobbins over the inner bobbins, so that the colors change place, Put the worker pair through twice again, and the outer bobbins are again placed over the inner bobbins. *See fig. 3.*

The lace is finished off by sewing into the start loops and tied off. Starch the lace well before taking it off the pillow.

# Practicing piece

Idea and design: Connie Zlatevski, Stubbekøbing

Make: Execution: Lene Lund, Stubbekøbing

This piece of lace is meant to be a practicing piece for Torchon Lace.

The finished lace may be mounted on a pillow, adorn a bag, be framed or what else your imagination thinks it can be used for.

**Materials:** 22 pairs of linen thread 35/2 or 28/2 and 2 pairs for gimp with double thread in the same shade as the lace or in a contrasting color. Set up in the upper left corner and follow the worksheet - *See fig. 1.*

As your work progresses, turn the worksheet so that it always matches the way you are working.

Set up with 5 pairs, 2 of them are used for the braid to the right, the 3 pairs start the edge to the left.

Make the braids and add pairs until the width is reached, together 21 pairs.

You have to make sewings when you start part 3 of the lace, and also by part 5 and part 7.

Add 1 pair when you start part 4 and take it out when you leave part 4.

When you start part 5, the gimps are added. The ground is not typical for Torchon Lace but are used for ex. in Portuguese lace. Remark that you do not close after the pin.

Part 7 contains square tallies, *see fig. 2.* They can be worked on the pillow or by holding the bobbins in your hands.

If you make the tallies on the pillow,

you start with a cross, twist the right pair twice, cross, twist the left pair twice, cross, twist the right pair twice also. until the size you desire is reached. Loop the weaver thread very carefully around its partner.

Work the pair which does not contain the weaver thread, first to the next pin, and then the pair containing the weaver thread to its first pin.

One diminishes the risqué of pulling the tally to a triangle this way.

The lace ends as it started with a braid and the pairs are taken out as shown. The pairs are braided, tied off and hidden on the back of the lace.

Since this piece of lace is a practicing piece, you might find a flaw or two.

# Friendship quilt - Doily

Idea: Mona Nøhr

Design and make: Hella Jacobsen

Hella Jacobsen has made a pattern out of a standard pricking from Mona Nøhr. She says that it is exciting to see how many patterns the same pricking can provide.

**Materials:** 17 pairs of linen thread 80/2. The lace is worked according to worksheet and is finished off as you please.

# Friendship quilt - Doily

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

# Free lace - Kitte

Idea, design and make: Karin Holm, Klejst

This pattern is presented as a free lace. The pairs' directions are therefore only sporadic suggested on the pricking.

**Materials:** The shown model is worked in K80, but other types of thread may be used. 2 beads are used for the eyes and 1 bead for the nose. About 15 pairs was used.

Karin suggests the following way to work the piece:

Start with the hidden paw on the righthand side, marked with \* on the pricking. Work down to the tail and put the bobbins aside until the tail is finished. The pairs from the tail can be taken into the lace. The back paws and the belly are marked with braids.

The left paw is started from the outside.

The head is started at the white bliss in half stitch, and afterwards the black

pairs are added.

The pairs from the ears are taken into the work as needed. Add beads for eyes and nose. The mouth is marked with some white pairs under the nose.

The editor would love to receive a picture, if you decide to take this challenge upon you.

Send it to:

[design@knipling-i-danmark.dk](mailto:design@knipling-i-danmark.dk)

# 35th anniversary - Table runner ODA

We bring, in connection with our association's 35th anniversary, a pattern from Kniplebrevet no. 1, which was published in August 1985.

The pattern is now, with the designer's

permission, republished with pricking and worksheet in colors.

The technique was not that advanced in 1985. Back then, the table runner was worked on the worksheet and the thick-

ness of the lines suggested which stitch to use.

Unfortunately, you have to be content with a copy of the original picture of the lace.

Idea, design and execution: Annegrethe Lokvig, Tønder

**Materials:** 50 pairs of linen thread 40/2 or 50/2 and 3 pairs for gimp, linen thread 8/2 or double threads of 16/2.

Start the lace with 1 thread on each pin.

Make a linen stitch edge before starting the pattern.

The marked twists apply for the whole work.

The lace is finished off by magical threads or Svensk Lærredslukning, *see fig 1*.

One may also choose to start and finish the lace with fringes.

# Mounting of lace to fabric

By: Solvejg Østergaard Nielsen

## **With folding of the fabric:**

One buy fabric matching the thread thickness of the lace.

Normally the lace thread is used for sewing the lace to the fabric.

Linen fabric 12 threads per cm. If there is a selvage, pull a thread out and cut the edge off. Be sure that the fabric is thread straight from the beginning.

**Width:** Count first 12 threads and then 13 threads from the edge. Measure the width of the lace, add it and again, count 13 and 12 threads. Pull a thread out and cut where the thread is pulled out.

**Hight:** First, count 12 and 13 threads. Measure the height of the lace which may vary from lace piece to lace piece. Again, count 13 and 12 threads. Pull a thread out and cut where the thread is pulled out.

If the tablecloth is about 40cm. plus the lace, it has to be about 36 cm. between the 2 seams.

Make a line with a blunt needle along the 12th thread if the cloth is very fine woven. Lift a little up in the cloth with one hand and pull the needle along the thread with the other. Now it is easy to bend. Do the same after the 13 threads *See fig. 1.*

Set pins when all 4 sides are folded. Press hard on the corners, fold them out and cut the corners according to the templet *See fig. 1.*

Fold the corner down and afterwards fold the bend-overs on each side of the corner *See fig. 2 and 3.*

Punch stitch over about 3 threads, then a little into the seam, then about 3 threads in the cloth *See fig. 4 picture 1-4.*

Sew the corner together according to *fig. 5.*

The lace is mounted with the same stitches, *See fig. 5.*

*Fig. 4:*

1. The needle is pulled up in the seam
2. The needle goes under four threads – the stitch is visible on the front
3. The needle goes through the seam only, the stitch can not be seen on the front. Several stitches seen on the back
4. The stitches seen from the front

## **Without folding the fabric:**

Pull two threads out about to cm. into the fabric on two sides and fasten the lace well about to mm. from the pulled threads. Measure out for the next two sides of the fabric with the same distance and attach the lace with pin stitches. Cut off the extra fabric. Be careful not to cut into the seams.