



# KNIPLEBREVET

## *Danmark*



Table decorations for  
a Silver Anniversary

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Glas  
and lace

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# Dear Member

By: Ketty Busk

As I write this - end November - I am sitting admiring the wintersun's rays thinking about the fact that when this magazine is published, the sun might hopefully shine on a good new year.

I hope for a good year for the lace makers – without corona - so that we again can come out and see what is happening around in our country.

2020 was a year without fairs, without exhibitions – at least not of the larger kinds – as the General Meeting also was postponed until August.

We have, as you can see someplace else in this bulletin, decided to host the General Meeting in 2021 on Zealand,

and hope it will be possible as planned, in March.

It has been a wish for the General Meeting to be held in different areas of the country, and that wish is herewith granted.

It will be as in 2020, a General Meeting without workshops and without sales- and exhibition booths, as we have no idea how the situation will turn out to be.

We applied for an opportunity to rent the ground floor of the property where our location in Nyborg is on the first floor.

We succeeded, and as told someplace

else in this bulletin, we have moved down to the ground floor on the left-hand side in Nørrevoldgade 57 in Nyborg.

This has been a blessing for our board, as we do not need to bring everything up and down the stairs to the first floor.

We also hope that more people will join us at the Open House when we are on the ground floor.

Finely, I will take this opportunity to wish you all a happy new year.

Ketty Busk  
President

# The annual report for the year 2020

Just after entering 2020, our country was closed down by Corona, which meant that our General Meeting, workshops, exhibitions, sales stands and the festive dinner after the General Meeting had to be cancelled.

The General Meeting was postponed until the 21st of June, but without workshops, exhibitions and sales stands. 35 members only participated in the General Meeting.

Two new members were voted into the board at the General Meeting, Jonna Tarp and substitute Sanna Askirk, and they entered the board immediately after the General Meeting – a warm welcome to them. Bent Rasmussen and Mona Nøhr have both chosen to leave the board, - we say thank you to them for a job well done for Knipling i Danmark.

As a result of the Corona epidemy, Queen Margrethe's birthday was not celebrated, but that did not hinder our association to send a congratulation to Her Majesty. We sent a pillow with Daisies - made in lace - and a round tablecloth. See pictures in Kniplebrevet no.140.

Prince Christian should have celebrated his confirmation in the spring of 2020, but it was postponed till 2021. His gift, a bookmark, has been delivered to the prince. See the picture in Kniplebrevet no. 139.

Our organization has asked for volunteers to make a gift for Crown Princess Mary when she in 2022 turns 50 years old. No one has responded and since the board has no more free hours, we have chosen not

to send anything for that occasion. We have at the same time decided not to send gifts to the royal family in the future. Of course, a new board might decide if they choose to change this decision.

Several fairs and exhibitions were cancelled or postponed until next year because of Corona.

The plan was to participate in Forårsmessen in Års, Kreativmessen in Fredericia and Kniplemessen In Slagelse.

Our organization has because of the Corona situation had no expenses for renting stands and other things but has also had no income from sales on fairs. We have, in spite of this, come out with an acceptable account in comparison with the budget we presented on the last General Meeting.

Our organization has donated 3.600 D kr. to Julemærkehjemmene in 2020. We thank our members for their support. The new Julemærke - pattern will be published on the General Meeting in March 2021.

We have, unfortunately, lost several members in 2020, due to aging and deaths, which gives us an economical challenge in 2021, but we hope that expenses and income will balance with a small profit.

Knipleshoppen had a real good income in 2020, probably because it has not been possible to shop at fairs this year.

We are planning to participate in Kniplemessen in Viborg in the

spring, Messen in Års in September, Kreativmessen in Fredericia and Kniplemessen in Slagelse in October. It will be exciting to see if it is possible. We also plan to send a couple of our board members to the German lace fair, but it is questionable if it takes place.

It has not been possible to get around and be inspired. It has therefore been an uphill battle to find articles for publication in Kniplebrevet. We have done our best to make an interesting bulletin, but we really lack input from our members. We can see on Facebook that you are making lots of lace all around the country, and it would be fun to see some of your projects presented in Kniplebrevet for our members who are not on Facebook.

We hosted an open house on the annual Laceday in August – we could do that with a good conscience – because, as usual, it was only few visitors. We had 11 visitors from 10 am. until 3 pm. and did not at any time exceed the total number allowed to meet.

We decided at the board meeting in August, to apply for renting the ground floor if anything became vacant. It is very much bulk to carry up and down a narrow staircase in connection with fairs and exhibitions. We are talking about heavy boxes, so it would be of great relief to have our facilities on the ground floor.

We were very lucky. We were able to rent facilities on the ground floor right under our old facilities, already from November 1st. We held our

board meeting in our new place on November 15th and the ones of you attending Open House on November 21st, also had the opportunity to enjoy our new areas.

We have also worked on optimizing our homepage with good help from Helle Schultz. We give a great thank you for her big job with our homepage.

Our board all agreed on hosting our General Meeting in 2021 on Zealand and the facility we have chosen is Kongrescentret in Ringsted.

We did not dare to arrange an Annual Meeting with the General Meeting, sales booths, exhibitions and workshops, as we usually do, as we do not know how the Corona situation will develop.

There are many persons and appointments involved in an Annual Meeting, and very much trouble when everything has to be cancelled. We all hope for 2021 to show itself from a good side, so that we again can go to fairs and exhibitions, so that we again can get new ideas and again meet and talk about news, not only in Denmark but also abroad – and across the borders.

## Kate Møbjerg Nielsen

I am 55 years old, have made lace since the year of 2000 and have always loved the old handcrafts.

I have, when it comes to work, done different things. I started an agricultural education after 9th grade but after graduating, I wanted to do something else and worked for 4 years gardening the green areas in Odense county.

I got 2 children and took a couple of years off, caring for them before enter-

ing the workforce again. I worked for 10 years at a church yard in Odense county. I went back to school and got a degree through HGV - a highschool degree for adults emphasizing a merchant education - and started an apprenticeship as assistant to an accountant, and this is still my work.

I am also working on the Lace teacher education in Horsens and if Covid -19 lets me, I will finish my degree in the summer of 2021.

I host a small lace group privately in my home, where we are 3-4 ladies who make lace, chat and enjoy being together.

I plan to run for election for the board of Knipling i Danmark, which will take place at the General Meeting in March 2021.

Sincerely,  
Kate Møbjerg Nielsen  
Odense

## Ellis Nygård

I plan to run for reelection to the board of Knipling i Danmark, which will take place on the General Meeting on March 28th, 2021.

I have by now been a member of the board for 2 years and have experienced and learned a lot.

I was from the beginning not aware of how much time I would use on the task when I became the editor of Kniplébrevet, even though Yvonne Nielsen had told me. I did not really believe it, I think, but I found out very fast that

what she had told, was right. It has however, been very exciting and I have learned very much, and feeling that I have gotten into it by now, I think it has become easier.

Happily, I was used to sit at a computer from work and that is not only an asset, but a must for mastering this job.

After the last General Meeting in August 2020 - which was postponed - I also was constituted vice-chairman. I am in addition in charge of our location in Nyborg, so I know well, what

my spare time will be occupied with. I am glad I am a retiree. It has also been exciting and interesting to participate in the fairs we attended in 2019. It was of course none in 2020, but we will hopefully participate in fairs and exhibitions in 2021.

I have chosen to run for reelection for 2 more years, because it has to go forwards now – both when it comes to fairs and also with my task with Kniplébrevet.

Ellis Nygård

# Connie Zlatevski

I plan to run for reelection for the board of Knipling i Danmark.

I have, after some consideration, decided that I would like to participate for another term on the board of Knipling i Danmark.

I find that we had a difficult start 2 years ago when a big part of the board stepped down and new members joined. It was mainly because of the many projects that had to be divided as properly as possible among us, and being new board members, we rarely knew what the different tasks really had in store for us.

I offered to take upon me the task as the pattern coordinator, which I have

done for our association before, and I therefore felt comfortable with.

But in spite of that, - time has changed, and with time, the technology. I have made patterns through many years, but never on a PC, so that has been a challenge. I feel that I am starting to get into it, but it has been very time consuming. I will still draw many of my patterns by hand.

The patterns we receive are very variable in their presentation. Some of the patterns can be published in the bulletin as is, for other patterns we need to make new prickings, worksheets and texts.

We do sometimes not have enough

patterns, so I am about to build up a little collection of patterns to use as reserves. I will highly recommend you to send patterns in to our organization. It is up to our members to make Kniplébrevet a good magazine.

My qualifications are about 40 years of lace making. When I started to make lace, I attended a class where we made our own prickings and made our own worksheets. This gave us a good understanding of how the patterns were built up and I started to design my own patterns very early. I have also participated in several special classes through Manuelle Fag.

Connie Zlatevski  
Stubbekøbing

## Glas and Lace

By: Lotte Zuijendorp

Once again, we were a flock together in a class about glass and lace with Kirsten Koch. It was nice to see them all again, as I meet most of them once a year only, when we meet at Nyborg Husflidsskole.

This time, however, we had to spread out over two rooms, due to Corona.

And Kirsten had, as usual, brought many nice examples, from which we all stole ideas. The ones of us which wanted to make shaped flowers, had made the lace flowers and brought them to class. They

had to be made in Myrte thread because they should be burned into the glass. This was something new for us and we looked forwards to trying it out.

The fact we had not thought about, was that if we did not also have another project, we did not have anything to work on for the rest of the weekend. We therefore worked hard and fast with other projects in order to make them ready to come along in the kiln.

It was as usual lots of chatting, mostly when we were done making

glass and had started with what we usually do, lace.

When the kiln had cooled down on Sunday, we were finely able to see if our projects were successful and we could admire each other's abilities as glass artists.

I think that it is possible to see that we have practiced over many years, because many good pieces came out of the kiln.

I want to thank the other participants and our teacher for a wonderful weekend.

# Kitten

FROM THE MEMBERS

By: Ulla Bengtson, Sweden

Kniplebrevet brought in no. 140, a pattern of a kitten, presented as free lace.

Our association asked our mem-

bers to send a picture of their interpretation if they made the lace.

We received this picture from Ulla Bengtson in Sweden.

Ulla writes that this is her interpretation of Karin Holm's drawing and that her lace looks like her own kitten.

FROM THE MEMBERS

# Kirsten Dyhrberg has sent this good idea to Kniplebrevet

By: Kirsten Dyhrberg

Kirsten writes:

The idea came from Kniplemessen i Tønder 2019. Outside hang a piece of lace made with nylon wire and it also had a big garden exhibition, where lace was used in many ways.

I stood at home with a broken mosquito curtain in my hands and thought about the possibility to make the ribbons in lace.

It had to be tried out. In to find the lace pillow. The tapes had to be fast and easy to make and not too narrow. The worksheet for the mousetrap in Kniplebrevet no. 137 was copied and put together.

Perhaps would beads and ribbons give the curtain some liveliness. I studied more Kniplebreve and

in no.133 was the pattern to the Childhood's Christmas Ribbon.

The pattern was adjusted to fit the mousetrap pattern and changed. I first wanted to use wooden beads, but I did not have enough of them. The bucket with buttons saved through many years, stood nearby. Yes, - why not try if they could be worked in, in that way they would also come to good use.

I made 10 pieces of the wide ribbons. They are made in 16/2 and edged with Myrte thread in order for the ribbons to hang down steadily and not turn around themselves.

The narrow ribbons are worked in linen stitch and edged with whole stitch. A button is added about

every 10-13 cm and I made 7 of these ribbons with buttons.

I starched the narrow ribbons in order for the buttons not to twist the ribbons.

The ribbons are 3,5 and 5,5 cm wide. They are 182 cm long + fringes. I have used about 2 spools of 16/2 leftovers in white, beige and grey, 100 m orange and 70 m of green. There are 13 buttons on each ribbon. It took about 1½ month to make the ribbons and during that time, housecleaning was a no-go. I fastened the ribbons on the back of the stick, which is 90 cm long.

**If you have a good idea, and like to share it with others, please send it to:**

**redaktoer@knipling-i-danmark.dk**

# We have moved

By: Ketty Busk, Chairman

We, the boardmembers, have for a long time talked about that it is a heavy/hard task to carry everything up and down the staircase to the 1. Floor, especially when we have attended a fair a whole weekend and then come home and have to carry everything up the stairs. It is very much to carry and it is heavy.

Some of us had seen that the department underneath ours in Nyborg looked empty, so we decided fast to find out if it was vacant, and it was!

We could take over the apartment from November 1st. The calendar showed end September, so we were just in time to terminate the lease for the department on the 1st floor by October 1st.

We had a meeting with Nyborg Flytteforretning on October 15th where a date was agreed upon and that they would deliver boxes the next weekend for us to pack.

We packed 39 boxes the next weekend. 3 boardmembers had offered to do this job. They felt that they had very long arms when they were finished Sunday evening.

We got the key for the department on the groundfloor on November 2nd, and from there on things developed fast.

4 movers M/W, 2 boardmembers and one husband came on November 4th. They carried everything down and placed it approximately where it belonged. Lamps had to be taken down on the 1st floor and be rehung on the ground floor. One of the board members took a husband along the next day to help with this. Nice to be helped by a man who know how to use the tools.

The apartment on 1st floor was ready for inspection and was given over to the renter. But we still had a key as our router for our internet still was placed in the apartment on the 1st floor until it could be moved down.

The board met in the new apartment on November 15th. Almost everything was in place, except over internet connection. It had not been moved yet, but we could happily get signal through our router, which still was on the 1st floor, so the meeting went on as planned.

We hosted an Open House on November 21st. Unfortunately, not many had remembered it – or what? Only 3 people visited us.

The editors met on November 22nd.

Everybody attending the meetings expressed happiness and contentment about the move, nice that we do not need to run up and down the stairs with heavy bags, folders, boxes etc, the whole board is happy about that.

We only have some small tasks left, like to hang pictures on the walls aso and then everything is done.

When I write this, the internet has also been moved and the apartment on 1st floor is rented out from December 15th, so much has happened the last months.

You can look forwards to the next Open House, which is mentioned someplace else in this magazine.

You only enter the main entrance and the first door to your left – it can't be easier. We look forwards to seeing you!



# Table decorations for a Silver Anniversary

By: Connie Zlatevski, Stubbekøbing

Anne Juel Jensen, with whom I make lace, was going to have her Silver Anniversary in November 2020. It was a good opportunity for a lace project, and the choice fell on table decorations.

I asked why she had selected to make table decorations, and she answered: Because our guests expect something unusual, and I think that this would be a fine project for me.

The Silver Anniversary was, as mentioned, in November, so it was obvious to choose a fall motive. We discussed several topics, and Anne selected to make mushrooms. The next step was to decide upon patterns. Should it be worked as 1D or 3D lace, and how should they fit into the set table?

After some research we decided on the mushroom patterns from Birkely Knipling. They have 6 different mushrooms, all 3D, worked in several parts and mounted on a bobbin.

Thinking about the size of the table, Anne calculated that she would need 6 decorations, and decided to make 36 mushrooms, 6 of each model.

The lace required up to 19 pairs, which were added and taken out several times. The work was therefore sat in system with much thread on the half of the bobbins, and it was easy to wind the needed amount from one bobbin to the other bobbin of a pair.

Anne also had to learn how to finish off the Flemish way. This way to finish a piece of lace, is made in linen stitch and “locks” the ends from the pairs in the ground. This causes that the ends can be cut off teal tight to the worked lace, which eases the mounting of the lace considerably.

Full of optimism, Anne started to make all the little lace pieces in the spring. She made lace, starched and put aside.

She also started to make the bobbins into mushroom stems at the same time. In order for the stems to look the same, new bobbins were bought for the project. The bobbin head had to be sawn off, a hole had to be made in each end and the bobbins had to be polished and painted. The bobbins also got a little loop, so it was possible for them to be hung.

Anne made 6 different mushrooms, common in the Danish nature. Every mushroom consists of a top and a bottom.

Besides the mushrooms, she also decided to make some fall leaves in lace. On Pinterest (a social media witch posts pictures), she found patterns for both Chestnut-, Maple- and Oakleaves and of those she made 12.

In the middle of this came the Corona, and our country closed down. Sommer came, our country opened again, and we were all optimistic for the future.

When we met again, right after the summer vacation, Anne was well on her way with the project, most of the mushrooms were done and the leaves were also well on their way to be finished.

Left was the mounting, and that turned out to be challenging as she had not tried to mount any yet.

All the threads had to be cut off, every top had to be sewn together on 5 places, and the bottom had to be sewn on.

When the hats should be threaded over the stems, Anne found out that one of the models had a smaller hole on the bottom than the rest, so it could not be threaded down the bobbin.

This meant that Anne had to polish the stems for these mushrooms a little, these stems needed to be repainted and a new loop had to be placed on the top.

Corona was drawing nearer again and the maximum people to gather went down to 10 persons.

The only solution was to cancel the Silver Anniversary party, and there stood Anne with all her lace.

Since they were all finished, she decided to make the decorations anyway. The nearest family could at least find some joy in them, and happily, she was also willing to let Kniplebrevet's readers enjoy her wonderful work.



# Metal lace on a pair of gloves

By: The Victoria and Albert Museum, London

**Description from the Victoria and Albert Museum's web pages. Permit from OIDEA No. 1, 2017**

**Place of origin:** France

**Date:** 1660-1669

**Maker:** Unknown

**Public access description:** This leather glove demonstrates the lavish style of metal embroidery popular in the 1660s. The whole gauntlet is encrusted with densely worked silver and silver-gilt purl - tiny coils of very fine metal wire - and strip. An edging of blue grosgrain ribbon underneath the embroidery can only just be seen. Gloves were a popular choice of gift in the 17th century. It was customary to present the monarch with a pair at New Year, and gloves were also frequently exchanged as wedding gifts.

**Physical description:** A pair of kid gloves with blue silk ribbon applied on gauntlet and covered with dense embroidery in silver and silver-gilt thread, strip and purl.

**Museum number:** T.202&A-1928

**URL:** <http://collections.vam.ac.uk/item/O137808/pair-of-gloves-unknown/>

The cuff of the glove seems to be made of a pale woven cloth with a blue grosgrain ribbon along the open edge where it is presumably attached to the leather.

The cuff is so thickly encrusted with embroidery that the pale woven cloth is only clearly visible through the narrow metal lace along the edge of the cuff towards the hand of the glove. The embroidered cuff is framed with metal lace, a narrow strip of lace along the handwards edge, a wider one along the open edge.

*Fig. 2:* Narrow metal lace - Narrow metal lace along the cuff edge towards the

hand. The pale woven fabric of the cuff can be seen under the lace. The lace is made of passing thread and plate with some spangles attached to the picots along the wavy edge.

There are picots on both the footside - straight - edge and the outer edge of the fans, which are worked alternately in plate and a passing thread which seems to be a little thicker - or flatter? - than that used to work the triangles between the fans.

The lace was a straight lace which has been folded to form the corners. The spangles are hung on the edge of the fans made with passing thread and as the corner folds were made through these fans (and not through fans made with plate) there are spangles folded into the corners.

*Fig. 3:* Thread diagram of the narrow lace. The thread diagram was drawn on top of the photograph. That means it shows the course of the threads as seen from the visible side of the lace. The turn of the plate under the lace is drawn in a paler grey. The finer black lines represent passing thread. The dotted lines show places where the course of the threads could not be determined with any certainty from the photograph. The wide metal lace over the blue ribbon along the open edge of the cuff.

*Fig. 4:* The wide metal lace. The wide lace is constructed of two bands whose conspicuous feature is the plate which zigzags between and is held by two pairs of passing threads at each turn. The passing threads work in half stitch, and the single thread which holds each turn of the plate

works two twists with the plate between the half stitches.

At two places on this piece of lace, a thread from the right-hand band was sewn into the edge of a previous turn of the band. Otherwise sewings do not seem to have been used.

The two bands have been joined repeatedly during the lacemaking by working short tally-like motifs with two threads from each band. The outer edges of the lace were worked by carrying a single working thread out through the edge pair and back.

In the diagram below, the turn of the plate under the lace was drawn in only where it was easy to see and then in a paler grey, but clearly the plate zigzags without interruption down the whole length of each band.

*Fig. 5:* Thread diagram of the wide metal lace. The use of a single worker thread in the edges of the lace - where a pair of workers would be usual in thread lace - is a common feature in old metal lace.

The stiffness of the passing thread makes stitches easier to work with a single worker thread than with a pair of workers; half stitch with passing thread works better than cloth stitch for the same reason.

The use of tallies instead of sewings to join the bands is easier on the passing thread, which is often damaged when making a sewing, especially one made with a single thread. The zigzag bands of plate held in place with threads from the half stitch is the unusual feature of this lace.

# Tønderlace, reconstruction of an edge-piece of a cap adornment called: Korsklæde

Reconstruction and execution: Solvejg Østergaard Nielsen, Ørbæk

Solvejg writes about the lace:

The bobbin lace edge derives from a Korsklæde which belonged to a national dress owned by my great-grandmother or by her mother. They lived in the 1800s and came from Aalegaarden in Salling on Mid-Funen.

I reconstructed the lace once I was in Stokværket. It is a simple and easy pattern, which surely is bought from a lace merchant, as one can imagine that the girls earning money by making lace, did not make complicated lace, because then they would never finish. They would by no means become wealthy.

If my great-great-grandmother have made the lace or not, we will never know.

Korsklæde is a white piece of lace or starched cloth, which was worn underneath the cap and often bent upwards on each side of the head.

The shown korsklæde consists of a piece of Tønderlace and a middle piece of embroidered net.

## Materials:

31 pairs of Egyptian Cotton 140/2 and 3 bobbins of linen thread 40/2.

The marked twists is valid through the whole work.

## The main rules about twists:

Net ground: half stitch and 2 twists. By the edge 1 twist only on the pair going out to the edge.

Honeycomb ground: Half stitch, 1 twist on both pairs, pin, half stitch, 2 twists on both pairs.

Pairs from net ground to honeycomb ground get 2 twists, passes the gimp and 1 twist.

Pairs from honeycomb ground to net ground get 1 twist, passes through the gimp and 2 twists.

There are no twists between gimp and linen stitch.

Half stitch ground: Half stitch, pin, half stitch, 1 twist on each pair.

Where there is a gimp in the half stitch ground, it is a twist on both sides of the gimp.

# Doily Mynte

Idea, design and execution: Bente Hansen, Skjolstrup

**Materials:** 32 pairs of linen 35/2 or 50/3  
Start according to worksheet.

Edge with hearts in half stitch and whole stitch along the edge. Ground in half stitch with twist after pin. Spiders, zigzag ribbons and snowflakes in linen stitch.

The marked twists are valid through the whole work.

Finish off as you like, for ex. with help of magic threads or sewing.

# Easter egg

Idea, design and execution: Connie Zlatevski, Stubbekøbing

One pricking, 4 different patterns: Egg with linen stitch snowflakes, egg with half stitch snowflakes, egg with honeycomb ground and egg with triangular ground.

The 4 patterns are all described on one worksheet.

**Materials:** 20 pairs of linen thread 35/2 or a thread in similar size. Plastic easter egg, 8 cm from top to bottom.

The pairs are reused as the work progresses.

Start in the middle with 8 pairs as shown in *fig. 1*.

Place pins in the small dots.

Place the first pair with the loop on a pin outside the work.

In this way it is easiest to get the last pair through. Move the pin to its place and pull all pairs.

Continue with half stitch, pin, half stitch in the 4 corners.

Place 6 open pairs on each side of the first ribbon and finish the ribbon. Cut the pairs off but leave enough thread to tie them together when the finished lace is being mounted to the egg.

Add 6 open pairs to the second leg, finish it and cut the ends off.

Add 6 open pairs to the third leg, and

finish both the third and fourth ribbon. Starch the lace lightly and take it off the pillow.

The lace is mounted to the egg and tied off. This can easiest be done as shown in *fig. 2*.

The yellow egg with linen stitch snowflakes is worked with Moravia linen thread.

The orange egg with honeycomb ground is worked with Idria cotton 30. The red egg with the triangular ground is worked with Goldshild linen thread Nm 30/3.

The green egg with half stitch snowflakes is worked with Hedens Hørgarn 28/2



# Snowdrop

Idea and design: Karin Holm, Klejst

Execution: Connie Zlatevski, Stubbekøbing

**Materials:** 7 pairs of green (perhaps different shades) K80 for leaf and stem, 4 pairs of white K80 for the 1. part of the flower, and 3 pairs of white and 1 pair of green for the 2. part of the flower and stem.

Start at the point of the leaf with 2 pairs. The 3. and 4. pairs are added according to worksheet. The 5. pair is added in the middle of the 4. pair - *picture 1*.

The 6. pair is added as shown and the 7. pair is added in the middle of the 6. pair. When the leaf is finished, turn the lace and continue with a plait along the leaf - *picture 2*.

When you come to a pair set aside, you take a pair out of the plait and the pair set aside is continuing in the plait.

When reaching the last pair set aside, this is also incorporated in the plait, which now consists of 3 pairs.

Plait with 3 pairs: The left pair goes through the two pairs to the right with linen stitch. Keep the pair out to the right when pulling the plait. Start again with the left pair through the two pairs to the right also. *See fig. 1*.

Place several support pins in the plait - *picture 3*.

The top part of the stem is worked in linen stitch according to the worksheet. Tie off or use magic threads.

**Flower:** Start at Part 2 with 4 pairs as shown. Use whole stitch along the edges and half stitch in the middle.

Use backstitch in the curve. Tie off or use magic thread.

Start Part 3 with 3 pairs of white and one pair of green - *picture 4*.

The worker pair is sewn in as shown on the drawing. 2 pairs of white are taken out when reaching the back stitch.

Continue a plait with the two pairs left - *picture 5*.

The plait is sewn to the flower as shown and tied off.

Starch the lace well before taking it off the pillow.

Use it for a little spring card - or send it as *Guess who I am* letter.

# Ribbon for a bow

Idea, design and execution: Solvejg Østergaard Nielsen, Ørbæk

**Materials:** 16 pairs of linen thread 60/2 and 6 pairs of gold thread.

Start at the tip of the lace with 2 open gold pairs as workers and 4 open gold pairs as passives along the edge.

Place the rest of the pairs according to worksheet.

The lace has Virgin ground with whole stitch in the crosses and spiders in half stitch. The figures are edged by ribbons in linen stitch.

The ribbon is made in the length you like and finished in a point, similar to the beginning.

# The garter, Simone

Idea, design and execution: Connie Zlatevski, Stubbekøbing

**Materials:** 22 pairs of linen thread 60/2.

The lace is started according to the worksheet and is worked to the required length, about 1,5 – 1,7 times the required circumference.

The lace is finished with the honeycomb ground and the pairs are sewn into the start loops. It may be finished with magic threads or a braid. The band is mounted with a silk ribbon and gathered to the required circumference. An elastic can be mounted under the silk ribbon.

# Winter aconite for a candle

Idea, design and execution: Karin Holm, Klejst

CHILDREN'S LACE

The flower consists of two parts, a green bottom with leaves and a yellow top with petals.

## **Materials for the green bottom:**

8 pairs of green K80. Several shades of green will give more color to the leaves.

The leaves are worked in linen stitch and are sewn together in the middle of each leaf.

Use back stitch in the sharp corners.

Tie off or finish with magical

threads. Starch well before taking it off the pillow.

## **Materials for the yellow top:**

7 pairs of yellow K80 and 1 pair of Myrte thread in gold. The Myrte thread is following the edge with the passives.

The upper part of the petals is worked in half stitch with whole stitch along the edge, the lower part of the petal is worked in linen stitch.

Make a twist of all pairs when entering the half - or whole stitch

ground from the linen stitch ground. Make back stitch when a pin is used more than once.

The plait in the middle of the leaves is made with the worker pair and the inner most passive pair just before the sewing on the base of the petal.

There are no sewings between the petals.

The lace is tied off or closed with magic threads. Starch well before taking it off the pillow and shape the petals in place.

# Doily 10

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 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 and 1 gimp pair in linen thread 16/2.

## **Start:**

Start the lace according to worksheet, 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.



# Butterfly scarf

Ide, design and execution: Solvejg Østergaard Nielsen, Ørbæk

The scarf has previously been published in Håndarbejdsbladet No. 1 2010

Study the instructions carefully before you start the project.

## Materials:

100 pairs - 96 pairs for the scarf, including 8 pairs for the butterflies + 4 pairs for the butterflies' bodies) Drops lace - 70% Baby alpaca and 30% Mulberry Silk. You need about 3-4 balls of yarn.

The shown scarf is about 155 cm. long excluding fringes.

The lace is started on 2 pillows, one for the scarf itself and one for the butterflies.

Start with the butterfly wings, see detail drawing. Set up with 4 pairs and add 4 pairs as you go for the spider. Take pairs out as you go, so that 5 pairs are left for the upper wing.

All butterfly wings are finished with magic threads.

Cut the threads off a distance apart

from the work, as the bodies have to be attached to the wings later on. It is nice to be able to pull the wing threads in place after the attachments.

Make all the butterfly wings, make the attachments as you go and move them over to the frame.

Wind all the pairs, - a lot on one bobbin and a little over on the other bobbin.

Turn the pillow so that the butterfly side is nearest to you. Start at the bottom edge according to the worksheet with 8 open pairs on each side + a worker pair.

The one end of the open pairs forms the outer fringes on each side of the scarf. Attach the butterflies as the pairs are added to the edge. Finish the edge and make the fringes.

Turn the pillow and work the edges on both sides according to the worksheet. Put the bobbins aside.

Wind about the half of the bobbin over to the other bobbin. Make the

bodies, start from the bottom.

Braid the antennas and let these 4 pairs go into the next edge.

Attach the edge pair to the butterfly and add the rest of the pairs for the next edge. Work the edge and continue the pattern of the scarf according to the worksheet.

At the end of the scarf, the butterflies are made and put into the work before the edge is made.

Put magic threads on every second bobbin and close the edge with these. At the same time, the edge is attached to the butterflies. Remember not to close the pairs for the antennas but let them continue in the antennas.

Attach the bodies to the wings and close with magical threads.

Work the side edges and attach the butterflies as you go.

Start the bottom edge on the left-hand side, attach pairs to the butterflies, and fasten the others with a pin. Work the edge and finish off with fringes.

# Emblem for the General Meeting in Knipling i Danmark 2021

Idea, design and execution: Connie Zlatevski, Stubbekøbing

We present a little tape lace in Schneeberger- technique as an introduction for the upcoming Annual Theme.

As a rule, there are no worksheets when making Schneeberger Lace. The pattern is read directly from the pricking.

But you get a little help with these basic drawings.

*Fig. 1:* Tape with linen stitch

*Fig. 2:* Tape with whole stitch

*Fig. 3:* Tape with whole stitch and plait

*Fig. 4:* Tape with whole stitch and plait along the edge

*Fig. 5:* Plait with picot

The shown model is worked with 5 pairs in a combination of Idria thread and K80.

The pattern may of course be enlarged if one wish to use it for, for ex. for a mask, handbag, wallet etc.

That would need a thicker thread.

# Calculation of thread usage

How much thread do I need for my lace?

This is, I think, a question we often ask ourselves, and it is a question we, as teachers, often get.

Sonja Andersen has made this little description, which can help you to find the answer:

Calculation of thread usage for straight and round lace, table runners, scarfs etc.

Measure the length and width of your lace, add the numbers and

multiply with 2,50cm or 3,00 cm.

This gives you the length of one bobbin, so remember to multiply by 2 for the length of a pair.

If you have a worker pair in linen stitch or whole stitch, measure one pattern rapport - from pin to pin - multiply by 1,25cm and multiply by the number of pattern rappings of the lace. The calculated length is for one bobbin.

The pairs, which are worker pairs, therefore have to have the basic length plus the extra length.

If it is a small piece of lace, I usually add 10 cm - for the bobbin.

If it is a scarf or table runner with fringes, these also have to be added. For round laces worked in rings, one can measure the outer circle + the width of each ring and use the calculation above.

For table runners attached in the middle, you measure the 4 outer edges all the way around and multiply by 2,50cm or 3,00 cm. If you have a worker pair in linen stitch or whole stitch, calculate as described above.



# Book reviews

By: Connie Zlatevski, Ketty Busk and Ellis Nygård

## Verliebt in Spinnen

**Verliebt in Spinnen**

- In love with spiders

**Composed by:**

Mag. Ursula Bohatsch

**Price:**

36 Euro + postage and handling

**Purchase by mail:**

ursula.bohatsch@gmx.at

or [www.fadengespinnste.at](http://www.fadengespinnste.at)

A very comprehensive book with spiders of many different expressions and different numbers of legs - worked in Torchon.

It contains worksheets and prickings of 20 different spiders with 8 legs, 4 spiders with 10 legs, 5 spiders with 14 legs, a couple with 16 legs and one with 20 legs. So, just start up, and use them as you like and wherever you like.

They are all worked into 25 different models and everything is explained very well in drawings and texts. It has a pattern and pricking for every model. If you like to work spiders, this book is really good to have.

You can look at the book on Knipling i Danmark's new location, Nørrevoldsgade 57, st.tv.

## Påskeæg, - 15 modeller

**Påskeæg, 15 modeller**

**Composed by:** Lone Nielsen

**Price:**

1 pattern: 125 Dkr.

2 patterns: 225 Dkr.

3 patterns: 300 Dkr

+ postage and handling

**The pamphlet may be purchased by:**

[www.lnknipledesign.dk](http://www.lnknipledesign.dk)

**or by sending a mail to:**

[lnknipledesign@live.dk](mailto:lnknipledesign@live.dk)

Lone has designed 15 Easter eggs, which I find, can be categorized in 3 parts. Eggs with linen stitch ribbons and fillings with plaits, beads and tallies, eggs worked in half stitch and eggs worked with ribbons in different torchon patterns. One of the patterns also uses a gimp. Lone also shows in the different models, how to work with colors and multicolored thread.

Alle the patterns on the pamphlet are shown on a double sized paper containing text, picture, a good worksheet and pricking.

As usual, Lone's models are characterized by thoroughness and accuracy.

The models may be worked in K80, 60/2 or 50/2, and they all are edged with Myrte thread.

All in all, a fine pamphlet, both for beginners and for more advanced lace makers.

## Bånd til påskeæg - 15 modeller

**Bånd til Påskeæg, 15 modeller**

**Composed by:** Lone Nielsen

**Price:**

1 pattern: 125 Dkr.

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**The pamphlet may be purchased by:**

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Lone has in this pamphlet worked with the same zig-zag-ribbons for all the patterns. The ribbon fits an egg, 6 cm in diameter.

Lone mainly works with Torchon Lace and a strict geometric construction, which can also be seen in these models.

Many of the models does however have untraditional spiders and several models are worked with star ground or tallies. All models are finished off with knots or magic threads.

All the models are shown on a double sheet containing text, picture, a good worksheet and pricking. The star ground and one of the special spiders are described in the last pages of the pamphlet.

The models are all worked in linen thread 60/2 or cotton thread K80. A small pamphlet can also contain challenges for more experienced lacemakers.

# Binding of magazines

I decided in 2016 that I wanted my lace magazines bound and started to look around for a bookbinder.

It did not take long until I found Als bookbinders, so off I went with my magazines.

Things happened fast, because about one month later, the binding was done.

We picked them up on the 17th of February 2016, and they looked nice, indeed.

I entered our board a couple of years later, and once we were talking about having our magazines bound, and I recommended Als bookbinders.

When the other members of the board saw my result, they agreed in unison that it had to be them to do it for us.

I brought our magazines to the bookbinder on the 23rd of November 2020.

He confirmed my assumption about the new binding of our magazines - the ones from after February 2018.

He explained the following about it:

The old magazines were good for binding, because they can be sewn together and not be glued, which makes the back weak and may cause the leaves to loosen after a while.

But he has a machine and is able to correct them, so that our magazines can be bound properly.

It will be with a straight back and not with a curved one like with the sewn and stronger backs.

I look forwards to pick them up, because it is a very nice place where he takes time to talk to his customer, of course in order to know, what the customer wants it to look when it is done.

He is certainly a bookbinder I can recommend.

Karin Holm