

Page 4

Dear member

Now summer is nearby and the appletrees blume. At this time we can sit in the shadow and make lace, while listening to the bird singing.

This year's general assembly was held in Nyborg, in Bastionen, where we celebrated our 40th year anniversary. The participant received a book with some of the patterns that have been published in *Kniplebrevet* during the 40 years that the association has existed.

The day started with a workshop led by Benthe Larsen, where participants were to do lace using the Schneeberger technique. At Bastionen were 8 stands, and there was lively conversation and trade. After the stands closed, Karen Trend Nissen gave a fantastic talk about her life with lace-making. The minutes from the general meeting can be read further along in this *Kniplebrevet*. Our website has been updated with for example new pictures of the board.

The general assembly in 2026 will be at Koldinghus Saturday 21th, so please mark your calendar.

We hope to meet at *Tønder Lace Fair, Friday and Saturday 6th and 7th of June.*

We celebrate our jubilee in Tørning Mill from Saturday 5th of July to Sunday 27th of July. Come and join us – sign up at Tinne's .

We make an exhibition and some days there will be people lace-making, where you're welcome to get help or inspiration. The exhibition will be open Wednesdays till Sundays from 13 – 17.

Hopefully, you'll all meet at the Annual Lace-making Day August 30th.

It would be nice if you write a piece about the day in different Facebook-groups. Please also remember to send text and photos to *Kniplebrevet*. It's a good idea to give the audience a chance to make lace, thus they can see for themselves that it's not that difficult, but rather a pleasant hobby .

Big sigh! Our pattern coordinator doesn't recandidiate in 2026, who wants to follow Tinne Hansen to learn the task? Tinne will be happy to help the future pattern coordinator.

I hope you'll enjoy the sonny summer.

Lots of summer grettings

Sanna Askirk, chairman

Page 8

Minutes of the General Assembly in *Knipling i Danmark*, hold 29th of March in Nyborg.

1. Irene Schwartz was chosen to be conductor, Inger Andersen referee, and Kate Møbjerg Nielsen and Bent Rasmussen count the votes.
2. The chairman gave a report, which was approved by the general assembly.
3. The cashier presented the financial statements, which was approved by the general assembly.

4. The board's proposal about an increase in the dues (10 D.kr. annually) from 2026 was presented and justified for the general assembly.
Question about a minor participations in trade fairs, the association's obligation to spread knowledge about lace, costs to phone and internet, old people's ability to pay , 'natural' resignation of the association and the difficulties about getting new members were debated.
Then the proposal was approved with a large majority of votes, thus the membership fee will rise with 10 D.kr. each year.
The cashier presented the budget for 2026, which was approved by the general assembly.
5. The conductor informed that there were no submitted proposals.
6. 4 members of the board were to be elected. Kate Møbjerg Nielsen and Irismarie Svendsen wanted to leave, while Edel Pontoppidan and Inger Andersen wanted to continue as members of the board. In addition Charlotte Zachrau and Else Nielsen presented themselves as new candidates to the board. No one else registered. Edel, Inger, Charlotte and Else were all elected for a period of 2 years.
7. "Discussion of the future of the association" began with a presentation of the difficulties in relation to the membership decline and lack of interest for board work in *Knipling i Danmark*. A survey was given to the general assembly with questions made by the board, and everybody could come to speak, and the point gave rise to lively debate.

Examples from the debate:

Is it possible to give a workshop when 'Beginner's Lacekit' are sold?

Suggestions about placing information about teachers/local associations in 'Beginner's Lacekit'.

Can pattern coordinator get the member's understanding regarding using less time on the donated patterns, this will mean less pressure?

It's a problem that the pattern coordinator leaves in 2026, since no one (new) has sign in for the task.

It draws too large a toll on the volunteers, if the board members shall help with patterns from *Kniplebrevet*, you have to ask your teacher or elsewhere.

Inciting to lace-makers to join the association – and a problem that 'someone' copies patterns instead of supporting the association as a member.

The board got praised for participating in several fairs to pass the interest and perhaps get new members.

Problems about lack of skills with the computer were mentioned, and the members were encouraged to get help by their children/grandchildren or other helpful persons.

The Annual Lace-making Day was mentioned as one of the actions that might interest new lace-makers.

QR-codes were suggested, such a modern thing might interest new lace-makers as a quick way to give information about the book 'Lace-making for Beginners' as well as to registration form.

The board (pattern coordinator) was praised for marking the patterns with stars showing degree of difficulty.

The board thanked Kate Møbjerg Nielsen and Helle Schultz for their effort in the board and Helle Schultz with her work on the association's website.

The board thanked the conductor, and the general assembly was completed with a thank you for good peace and order.

Page 11

Reconstruction of Astrid Hansen's *Tønder patterns*

Astrid Hansen was a significant person in the Danish lace society.

At her death in 2019, she left behind a significant collection of Tønder patterns, which she has reconstructed. The collection was handed over to Gunvor at Karelly.dk, and in 2023 we formed a working group where we reconstruct Astrid's patterns.

Who are we?

We are: Karen Trend Nissen, Dorthe Stephansen and Birthe Helbo Mortensen, and we are passionate about preserving our cultural heritage, so that today's and tomorrow's lacemakers can enjoy the beautiful patterns.

Astrid was born in 1928 and since her childhood years, lace was a part of her life. From 1963 to 1966 she trained as a lace teacher at the School of Drawing and Art Industry in Copenhagen, where she learned how to translate an original lace into a working drawing and a dot letter. She had some of her patterns published in the book *Femten bredere Tønderkniplinger*, which was published by Tønder Museum in 2004.

Our reconstruction work began when we received the "treasure chest" with Astrid's dot letters and working drawings. Due to the ravages of time, the patterns are fading away, and we therefore prioritize the most faded patterns.

We adjust the patterns for today's cotton thread, design a corner for the patterns where this does not exist, and finally we adjust in relation to new knowledge about design and technique on e.g. Copenhagen holes, Tønder balls, etc.

We are working on developing technical sheets as a supplement to the working drawing. The technique sheet is intended to ensure that the special Tønder techniques that cannot be read immediately from the standardised working drawings are passed on to those who want to stick to the original techniques.

It is our ambition to gather a selection of the patterns in a booklet, which is expected to be completed in June 2025.

In this issue of Kniplebrevet you will find one of our patterns, and from June the booklet can be purchased at Karelly.dk, the first time at the Lace Festival in June, where we are also making an exhibition about our reconstruction work.

If you want to follow our work, you can take a look at Birthe's social media profiles:
Instagram: [the_lacemaker_classic](#) or on Facebook: [Lacemaker Birthe](#)

Page 12

My hand-turned lace sticks

By Karin Holm

I started making lace as a 17-year-old at night school with Inga and Jens at Glud school. After lace-making for a few years, one particular thing started to annoy me: it was a problem with the closure, it gnawed into the bobbin and made messes.

Thus I started to investigate what I could do, but after a vain search, I decided to start

turning my own lace-sticks.

My first lathe was one my father had brought in for a flea market for the pensioners' association. He wanted to sell it to me for a few bucks, so I could try to see if it was me... It didn't take long before I found out that it was fun to play with.

However, it could not run fast enough to make lace sticks, but luckily my husband's cousin Knud had the right connection to creative Vendelboers who sold a lathe for 6000 DKK. So the money was collected, off to North Jutland to do some shopping and a nice visit to cousin Knud, before the trip home again

Then I started turning lace sticks. The first ones were not so pretty, but I could practice. And over time it also got better, and I solved my problem with the thread on the bobbin, so it didn't mess up anymore.

Then I found a course in woodturning at Rårup school, where Peder taught. And even though it wasn't exactly a course in making lace sticks, I could learn something that I could use, and my sticks also became nicer,

My dear father got sick and died, and then his big garage was just empty. So mom asked if I wanted my lathe home for her to stand, there was plenty of space. So I accepted that offer and moved my workshop to her home, and here I could really get it in a good position. Now it took off, my sticks really started to look nice with decoration and everything.

One day we went to an event at Dok and Danola. There I met Conrad in the process of turning a cowboy hat – it looked amazing how he could just turn a hat from the big tree trunk....I would like to try that, and he wanted to teach me it on a course at Visborg Handicrafts School, so I was fired up and got myself signed up for the course. I made a nice cowboy hat, as you can see in the pictures.

But what are they like to lace up for others? Yes, we can ask my new friend Martin Klokmose about that, because it is probably him and Nina who have most of my sticks. Back home, I now started to use the new knowledge for my needles, and they became even more beautiful and better to lace with, I think.

"Many of the ordinary sticks are simply too small for me. After a while I got to know and have a good friendship with Karin, her sticks were just the ones I was looking for, because they had the size I was looking for. They have a nice weight and are unique, so they are just nice to maintain. So I use them on almost all my projects."

Once again I get a new idea for my lace sticks, they get gossip handles with beads on them. A real bragging stick as someone says when they wear beads

In this category there are 2 kinds: the regular ones which are made of mazur birch and mahogany and then the luxury version of mazur birch and ebony. The difference between the sticks is easy to see, because in addition to the color of the tree, the luxury version is known by the beautiful rose at the bottom of the stick. Only those with this rose are ebony.

My garage is moving home.... Even though I have plenty of space at my mother's house, one day I felt that time has passed and I had to go home.

So everything is packed up and driven home to myself to be set up again... And I'm really happy about that, even though I now have less space, I have what I need, and I can just go out and turn whenever I want - I don't have to drive home to mom first to turn, so that's just good.

Then we will have to see how the sticks develop in the future. It depends on what ideas I get. You can follow me on 'Karin's turns' on Facebook, yes, there you actually can view everything I turn, because it's not only lace-sticks. However, they take up the most space, because they were the ones who started my adventure with woodturning.

Page 14

It was fantastic!

Text and pictures by Fritzi and Herwig Hauer

The 9th lace exhibition – The Austrian Lace conference at Saint Florian by Linz (October 2024)

The diocese of St. Florian was established in AD 304. This year the holy Florian died for his Christian belief. Above his grave the diocese of St. Florian was established.

The present baroque building is one of the few completed baroque monasteries. Since 1071 the Augustinians have had their activities here.

The rooms, especially the library with more than 150,000 books, and the Marble Hall leave a great impression with the architectonic and artistic embellishments.

The Austrian Lace Conference 2024 took place in the Marble Hall, the dining hall, Sala Terrene and the Altomonte Hall and the adjoining areas, and in that way, you may say that the congress also was “at the top”. If you were to describe all the details, you would need an edition of “Connections” so that the congress could be documented in words and pictures.

So, of course, we felt honored to exhibit in the dining hall:

- 1 ships with lace sails, e.g. a Viking ship, some sailing ships and “Cutty Sark”, the Bavarian ship “King Ludwig”, “Lut-Ship” as well as a ship with portholes and a lot of other small boats and ships.
- 2 A variety of 61 lace fish and some ocean plants.,

The tables were laid with blue tablecloths covered in ships and with a lot of fish swimming to the sides. It is impossible to describe this fine exhibition, you must be there and experience the halls and the multitudinous exhibition at “the Top”. Many visitors took pictures of both the lace and the ceiling paintings throughout the monastery.

The exhibition was accompanied by music. The world famous Brucknerorgel and the festive religious service on Sunday with the “Florian Sängerknaben”. Furthermore, the Linz Bruckner festival was closed on 11 October 2024 with the 8th Symphony as a celebration of the 200 anniversary of the composer Anton Bruckner (1824-1896).

We will bring the exhibition with ships and fish to Tønder Lace Festival on the 6-7th June 2025. And we very much look forward to once again exhibiting in Tønder

Page 16

With a stunningly beautiful view of Roskilde Fjord lives the goldsmith Hanne Behrens. It is safe to say that Hanne has helped to renew the possibilities for what you can lace in/with, as the chairman of Tønder Lace Festival approached me from the early 90s to find out if Hanne could exhibit lace jewellery in connection with the fair.

Goldsmith, artist and entrepreneur Hanne Behrens

By Inger Staunbjerg Andersen

In the 70s, Hanne was trained as a goldsmith partly in Tønder and partly in Germany. And after studying textile art with Arline Fish in the United States, and having been on various trips abroad, including Mexico and Guatemala, she showed innovative designs and the most beautiful jewelry.

However, **making lace** jewellery was something quite different, and Hanne accepted the chairman's invitation and began experimenting with 'lace-making with precious metal'. At that time, no one else had made lace jewellery in that material, so Hanne had to use her knowledge of the precious metals and try it out. It looks playfully easy when the goldsmith bends his lace into shape, but I wonder if most of us would bend too violently, break the delicate thread or simply not manage to incorporate the lightness into the finished piece of jewellery?

Hanne has worked with gold and silver since 1968. She opened her own workshop in 1985, and she still works as a goldsmith. She thinks it should be fun, and with commitment and professional skills, she has come a long way. For example, she laced a brooch for Queen Margrethe's 60th birthday, a task for the County of North Jutland. That same year, Løgstør celebrated its 100th town anniversary, and on that occasion Hanne made a brooch and ear clip for the Queen in gold and amber. The beautiful jewellery was of course a source of happiness, and all the country's knitters could enjoy the gift to Her Majesty – just like the Queen herself, of course.

Hanne has won a number of awards for her fine designs – both bronze, silver and gold medals, and she has diligently exhibited and sold her works, including to the Danish Arts Foundation and the New Carlsberg Foundation.

Vendsyssel Art Museum and the Amber Museum in Oksbøl also own some of her things, as do the National Museum in Switzerland, Gottorp Castle in Germany and the Museum für Kunst und Kulturgeschichte in Dortmund. Also The Sparta Teapot Museum in North Carolina and the Museum of Fine Arts in Boston, USA - just to name a few. Of course, there are countless private individuals who have acquired some of Hanne Behrens' beautiful jewellery over the years.

Hanne gets inspiration from many different places – for example, some soap bubbles were used for an experiment with beads that turned into pretty earrings. Funny shells from all over the world's beaches are combined with gold threads, and then, whoops, there's a lace brooch.

You are mistaken if you think that there is no market for brooches: when “Kniplebrevet” visited Hanne in the autumn of 24, she had sold 2 that morning!

Hanne Behrens has with great passion contributed to spreading the art of lace to all parts of the country and abroad. Lovely – we thank you for your insight and look forward to Hanne's many impressive and very beautiful goldsmith work.

Page 19

The Killing of the Lace Merchant

Værløse Inn does not exist anymore. It was demolished in the 1950s in order to give place to Torvgården, where one today finds stores and apartments.

Værløse Inn used to be right in the center of town, just by the railway station and the busiest street. The inn was the center of a little town where not much worth mentioning happened. Comtesse Ebba Tramp of Værløsegård ripped up in this idyllic place when she in the 1920^s told the local story of “The killing of the lace merchant” in a newspaper, Kristelig Dagblad.

The murder happened 100 years earlier in Værløse Inn, but was kept a secret because of the families involved, even though it was very dramatic.

The story says that the owner-pair of the inn was in financial difficulties. They were desperate. But one day a lace merchant from Tønder showed up at the inn.

He had his good fill of alcohol together with other men at the pub and was only happy to show his bulging purse to the others when he payed what he owed.

The inn pair snug into his room the same evening and killed the lace merchant by splitting his head with an axe. They carried him down to the lake, Søndersø, where they threw him in the water – but all did not go that smoothly.

The farmhand and the service girl from the inn had seen the host pair’s misdeed and pressed them for money in exchange for leaving town. The young, engaged pair got the good sum of 39.000 rigsdaler – the same as the inn pair apparently had stolen from the lace merchant, and left Værløse.

But before they left, they had managed to spread the rumors among their friends.

This might be the reason that Meyer’s Wood by Søndersø (The area around Skovhuset) was said to be haunted.

The rumor tells that a dark shade every night raised from the moor and moved towards Værløse Inn. This gave reason for much scare.

First when the lace merchant’s body was found and given a Cristian burial, did the area around Søndersø go back to its normal peace and tranquillity.

Page 22

Basket or Holder for Tealights ***

Idea, design, and execution: Else Marie Bjerregaard, Kerteminde

A total of 80 pairs of Bockens linen thread no. 60/2 or K 80 are used, 20 pairs for each angle.

Begin at A and lace to B, then leave the pairs.

Continue at C and lace to D, then leave the pairs.

Now use the hanging pairs and lace from E to F.

Continue with the remaining hanging pairs and lace from G to H.

Lace in the direction of the arrows. See the photos illustrating the work process.

If a twist is missing on such a large work pattern, add it following the same system as elsewhere.

Finish with cloth stitch, see the work pattern. The lacework is stiffened.

The cloth edges are folded double and secured.

The lace is assembled into a basket, and the sides are sewn together.

Page 24

Bracelet or Bouquet of Ribbon *

Idea, design and execution: Tinne Hansen, Hammelev

A total of 8 pairs of thread no. 28/2 from Hedens Hørgarn or Goldschild linen thread 50/3 are used.

The bracelet is started with 4 open pairs that form two braids. See the two photos of open couples. These braids are laced around the three needles and joined at the fourth needle in the middle. See the working drawing. Attach the last 4 pairs and pull them down towards the hook.

The bracelet is finished with braids. Sew a drawstring with the canvas end where the braids are hidden. Sew on a button or bead so that the bracelet can be buttoned.

The bouquet ribbon is started with the canvas figure. The pairs are pulled down towards the needle after the first stitch.

Page 26

Corona Lace Edging **

Idea, design, and execution: Kirsten Koch, Munkebo

A total of 52 pairs of linen thread Goldschild no. 20/3 are used.

Attach 51 pairs at the upper edge as indicated on the work pattern, lace the cloth edge, and attach the last pair at the right edge after the cloth.

Follow the work pattern; twists continue throughout the entire piece.

Where the work pattern does not indicate, make the star spider according to the instructions.

Star Spider (from the book *Klöppeln Handbuch mit 400 Tricks und Kniffen*)

Start by twisting all pairs twice if they are not already twisted.

Pins: Place the 2nd pin over the 3rd pin and the 6th pin over the 7th pin.

Pairs: Make a cloth stitch with the 2nd and 3rd pairs. Twist both pairs.

Make a cloth stitch with the 1st and 2nd pairs. Twist the 2nd pair.

Make a cloth stitch with the 3rd and 4th pairs. Twist the 3rd pair. Insert a pin.

Make a cloth stitch with the 2nd and 3rd pairs.

Pins: 2nd pin over the 3rd pin, 6th pin over the 7th pin.

Twist all pairs twice.

Page 28

Ellen's Blonde **

Rekonstruktion: Tinne Hansen, Hammelev

Execution: Lone Larsen-Leddet, Bogense

A total of 15 pairs of linen thread no. 40/2 from Bockens are used.

The specified cables follow throughout the lace. An extra twist can optionally be added in all gaps.

When this lace is called Ellen's Lace, it is after Ellen Christensen, who was the first chairman of the Lace Festival at Tønder. Ellen went to lace in one of my classes in the 1980s, and she came with a piece of lace, which I reconstructed and she then laced.

Therefore, the pattern came to be called Ellen's lace.

The fan tongues can also be laced in canvas strokes as in the picture of the straight lace.

Page 30

Handbag Mette Marie***

Idea and design: Mette Marie Merrild, Lindknud and Tinne Hansen, Hammelev

Execution: Mette Marie Merrild, Lindknud

This handbag is the third and last one published in *Kniplebrevet* after a workshop held in Knudepunktet, Vejen.

Materials: a varied number of pairs of linen threads: Bockens 35/2, 40/2, 50/2, Barkonie 50/2 or Goldschild 50/3 and 80/3.

The pattern is drawn as a pricking only. A set number of pairs for the different parts is not marked. Start with 3 or 4 pairs for every part and add pairs as needed without making the work too tight. Take pairs out as needed.

The pattern is drawn showing the front.

Start with the butterfly.

The tallies are worked from pin no.1, see the detail drawing. Start with two pairs, twist them and make a tally to the next pin. The pairs are going in each direction around the pin, make a plait until pin no.2, turn with a pair on each side of the pin, close the pin with a whole stitch, turn and work a tally on the way back over the plait. Repeat with a plait out to pin no.3, work the tally back and attach at the pin in the middle.

The bag is mounted with the use of a sewing machine, and a seam is made along the edges of all the lace - made parts with sewing thread in different colors matching the colors of the lace. Sew also a few times in over the middle.

After having mounted the lace to cloth, you make the embroidery through cloth and lace.

Page 32

Tønderlace insertion***

Reconstruction and execution: Birthe Helbo Mortensen

The original worksheet for this piece of lace has been found in the collection of lace teacher, Astrid Hansen, where it has the number 537. The reconstruction is made with Astrid's worksheet. No worked example of the lace has been found. Astrid's worksheet shows a picot edge on one side, but since the piece is perfect for an insert, we decided to construct the lace with a Cumberland edge on both sides.

This number of *Kniplebrevet* contains an article about the reconstruction efforts of Astrid Hansen's large collection of Tønderlace, where you can read more, also about Astrid Hansen herself.

Materials: 22 pairs of Egyptian cotton 140/3 and 3 pairs of DMC no. 25 for gimps.

The marked twists apply for the whole lace.

A small tip for this lace: As there is not much space where the two gimps run parallel, it may be of good use to let the two gimps run together in one space.

Page 34

Room Divider/Curtain/Trellis*

By Sanna Askirk

Inspiration: This is an idea that can be further developed or refined.

You will need ribbon yarn or other thick cotton yarn to create a room divider or curtain in multiple panels.

The curtain can be mounted on a curtain rod with gliders and curtain hooks.

If using sail rope, thin rope, or fence wire, it can serve as a trellis, for example, to support Lathyrus as it grows.

The only limit is your imagination—both in terms of pattern and material.

The photo shows a room divider made with half stitch, using ribbon yarn and 24 pairs. For creating a pattern, regular graph paper can be used.

Page 35



in" Odsherred"

In September 2013, we formally started our group, which we named *Knipplerødderne* in view of the many vegetables that are grown on *Lammefjorden*, which is located in our area.

Today we are just over 20 people in the group. We meet 1 time a month during the winter months, in "Vig Activity Center" from 10 am to 3 pm. We lace, talk and have a good time, and of course we drink coffee/tea and eat cake.

Some of the times we meet, we have joint projects based on a theme we agree on. We take turns "teaching" the theme we have now chosen. But you can always just lace what you have on the board. We don't have teachers, but we help each other.

In 2023, we were lucky enough to be invited to the Lace Fair in Haslev to make an exhibition of the many different works the group has worked on both as joint projects and as individual works. We talked to a lot of people interested in lace, and it gave a few new members.

All those interested in lace are welcome.

On behalf of *Knipplerødderne*

Yvonne Nielsen

Page 39

All about Handicraft Fair, "Rødovre" 2025

By Sanna Askirk

We had a really good fair. We talked to a lot of people, and people tried to lace. Again this year we broke the record with the number of lace kits sold 44 pcs., last year we sold 40.

The first time we were at the fair in 2023, we only sold 24, because we had not made any more kits at that time. There were a few who did not know about lace at all, but they did after having tried it themselves.

All three days we were very busy. Fortunately, we got help from Irene Galsager on Friday, Susanne Løfgren and Christiane Askirk on Saturday, and on Sunday Charlotte Zachrau came. If we had not received help, we would not have been able to talk and show to so many.

It was people of all ages who tried to lace - from 4 years to 80+.

We had only exhibited a few things - Christmas decorations, scarves, a vest, 2 hats, shawl, necklaces and a room divider. A few days before the fair, I visited Kirsten Wohlert Johansen and picked up some laces for the association. We used them in our exhibition.

In general, people said: "You can make some Christmas decorations", and there was a lot of interest in the fact that you can lace scarves that you can use. Everyone swooned over the hats and the room divider. There was a lot of interest in the fact that you can lace in coarser thread.