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Dear Member

The first sign of autumn is the "Lacemaking Day" ("Årets Knipledag"). This year we try something new as this yearly event can happen on the last weekend of August or one of the first two weekends of September. We then hope that more people will attend these events. Remember to inform about your events e.g. by press releases to your local newspaper with pictures attached, and by posts to local Facebook groups. And, not least, put up posters at libraries, medical centres and supermarkets. The Lacemaking Day is a way to reach out to everybody, also people who do not make lace.

Afterwards you are very welcome to send pictures with a short description to our magazine.

Send them to our editor Inger, mail: redaktoer@knipling-i-danmark.dk.

The board has got well started. We are planning our participation at the "TB"-market at Køge on Sunday, 11 October. We will also be present at "Kreative Dage" at Fredericia on 23 to 25 October. We look forward to seeing you at both Køge and Fredericia.

When you receive the next issue of Kniplebrevet please notice that the membership charge is included. Not everybody is aware but we thank you for your understanding.

As previously mentioned the general meeting next year will be on Sunday 14 March 2027 at Greve Medborgerhus near Copenhagen.

After the recent general meeting, 2026, all members of the board are living in East Denmark.

As 60% of our members live in West Denmark, it would be nice to have members on the board from all parts of the country. So please consider if you would like to become a member of the board at the next general meeting. We have a location at Nyborg but we also have online meetings.

If you do not want to commit yourself to actually being a member of the board but nevertheless do want to help in specific situations, you are most welcome to contact me.

I hope you will have a wonderful time making lace in the autumn, and that we will meet somewhere in the country.

Best regards

Sanna Askirk

Chairman

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Can you learn how to make Tønder lace in a weekend?

By Birthe Helbo Mortensen

I am a qualified lace teacher, taught by Karen Trend Nissen, and I have always been fascinated by the fine, old Tønder lace. A few years ago I was contacted by a group of younger women who would like to learn how to make Tønder lace. They had never before tried to make lace, so I decided to make an experiment:

Can beginners learn how to make Tønder lace in just a weekend?

This caused me to develop a pattern which will teach the students some basic Tønder techniques, and more important: The purpose is to teach the student to understand a diagram, and inspire the student to continue lace-making. The exercise pattern begins very simple with linen stitches and gets eventually more advanced and the student learns to do Cumberland edge, net ground, linen patch and apply a gimp.

The pattern is supplemented by a compendium which by means of photos, drawings and text explains exactly what to do. The compendium is so detailed that it almost can serve as material for self-study. It is also supplemented by small videos which the student can access as the exercise pattern is being made into lace.

At the weekend course I had five students who started on Friday afternoon and continued until Sunday evening. During the weekend all students learned how to make the simple Tønder lace. So the answer to the opening question is:

"Yes, with the right teaching material a beginner who had never made any lace before, can learn how to make a simple Tønder lace in just a weekend."

After the weekend course I have been employed by Skals Højskole, where I teach Tønder lace-making following the tested method for beginners. If you also want to work with the fine Tønder lace then I have my

next week-long course on 10-16 January 2027. You will find it here:

<https://skalshaandarbejdsskole.dk/kurser/ugekurser>. At this course I will teach along with Dorthe L Stephansen, and we welcome both beginners and experienced lace-makers who would like to learn more about the techniques of Tønder lace.

Besides teaching the making of Tønder lace, it is also important to me to pass on knowledge of the history of Tønder lace and help reconstruct and thereby preserve the fine, old patterns. Therefore I, together with Karen Trend Nissen and Dorthe L Stephansen, have published a booklet with reconstructed patterns from the collection of Astrid Hansen. The booklet also contains technical diagrams for the special Tønder techniques, and this was described in Kniplebrevet number 159 and 162.

At Skals Højskole I promote the history of Tønder lace, for example at the morning assemblies where I introduce the students to the history of lace-making in the Tønder area, the lace makers and King Christian IV's importance to lace-making in Denmark. In addition I actively use social media and talk about my work with Tønder lace through my profiles, @the_lacemaker_classic and @the_lacemaker, where I, amongst other things, display my freehand mini-works. These profiles are good communication channels, and I have followers from around the world who get to know about Danish lace-making.

By this article I hope to share my passion for Tønder lace and maybe inspire others who also teach lace-making. You are welcome to follow me on my social media and please write to me if you have comments to this article.

Teaching Tønder lace is based on:

- A pattern with increasing difficultness
- The pattern is supplemented by a compendium and videos
- The teacher supports the student's learning, primarily by referring to the diagram, next to the compendium, the video or to try it out on the lace pillow, depending on what suits the student best.

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Lacemakers from Funen to Knitting by the Sea.

We were in January contacted by the board of Knitting by the Sea and asked if we were interested in participating in their yarn festival in the weekend of the 24th to the 26 of April. The purpose was to show other ways of working with yarn and thread besides knitting.

We all agreed that it was a good idea, and Kate Møbjerg contacted some other lacemakers so we were four to participate with lacemaking. Since our location was an old building called Den Gamle Gård (The Old Farm), we could only show our trade on Saturday and Sunday. There were weavers, plant dyers, women on knitting machines and people from Hørvævs museum who treated and spun the flax. One got a good idea of what yarn and thread could be used for.

The four of us representing the lacemakers arrived Saturday morning with pillows and different samples of what we had worked on. We were able to put up a fantastic display of the many things we make in lace today: Pictures, shawls, Christmas- and Easter decorations, a vest and a hat – I thought it was a very diverse exhibition myself. Now we just had to wait and see if there were people interested in what we were doing.

It was a cold and windy Saturday, so we had many visitors. We very often heard: "my grandmother also did this" and "it looks so nice". And "There are not only handkerchiefs and inserts as in the old times". "Can one also use knitting yarn for lacemaking?" We happened to have very different things on our pillows, which was terrific as we could show a wide spectrum of possibilities. Ketty had a woolen shawl on her pillow, Lone a narrow scarf in 35/2 linen-thread, Kate had a round tablecloth also in a medium thickness thread and I worked on a handkerchief with thread 80/2.

We had many good chats with our visitors. We had brought contact information both about our local club and Knipling i Danmark, so interested people could contact us. At the end of the day we were told that about 500 persons had visited the house that day. No wonder, we were a bit exhausted.

Sontag started with sunny weather and no wind, and we agreed that we would like to visit the old slaughter building during the day, where the sales booths were. Ketty and Lone started with going over and both came

back, each with their little bag. Kate and I continued to talk about bobbinlace, and how we use it today in comparison to earlier times use of lace. Kate and I also had time to look at the yarns and were also tempted to buy. But just to touch and see the most wonderful woolen yarns was a treat. It was also several exhibitions and workshops around town in Fåborg. We did not have the opportunity to see the exhibitions, but we were able to make good PR for bobbinlace. We talked with many lacemakers, earlier lacemakers, and perhaps did we also wake the interest of some future lacemakers.

Sincerely, Ketty Busk, Lone Nielsen, Kate Møbjerg Nielsen and Bente Johnsen.

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News from the pattern coordinator

I am a happy amateur who has got totally bitten with lace-making. I have been making lace for about 12 years. When I realized I could not wait until retirement to learn how to make lace, I found an evening class where I both receive good training and have a good time with my fellow students. At first I did not make much lace at home but eventually I had learned enough to continue my lace making at home and even begin new projects on my own. I attend one of Benthe Larsen's classes, and she is really good at challenging her students with new techniques and types of lace, and it suits me fine as I love to learn something new.

I have been doing needlework for as long as I remember. I learned knitting when I was 5 years old, and I have been knitting ever since. I am now 63, so I was a teenager when "hønsesrik" (knitting in strong colours and with several different types of thread, knitted on a circular needle) was in fashion, and I knit everything from practical socks and caps to wonderful lace-knitting and shetland shawls. For many years I have worked intensively with casting on and off stitches and trying out the options on my knitted bobbin holders. There shall also be some time for tatting, crochet and beads, both needlework and beads strung on a thin brass or silver thread.

I work full time as a software developer. Over the years I have used various drawing programmes, and I really like to make drawings on a computer. At the moment I am learning Lace8 and it is great fun. When I have got a good grip of Lace8 - or a little before - I will try to learn Knipling 3.0 which I understand many lace makers use for drawing.

I do not have the same great knowledge and competences as Tinne Hansen and other pattern coordinators before her. I am not a teacher of lace - I did consider joining the education when it regrettably was shut down - and I have only just begun to dip into drawing patterns myself.

The patterns in Kniplebrevet are gifts from member to member. In each issue of the magazine we aim to present 7-10 patterns, if possible.

My role as a coordinator is to arrange the practicalities from when you send us a pattern till it is ready for printing in the magazine. All who can contribute are welcome to help us fill the magazine with good patterns. So if you have drawn a pattern which could be exciting, fine, sweet or useful then there will surely also be others who can enjoy making the lace. And then you are very welcome to send the pattern to Kniplebrevet. All levels of difficulty are welcome, so that there can be patterns for everybody, both beginners and experienced.

For presenting a pattern in the magazine we will need a diagram, pricking, number of pairs of bobbins, thread thickness and name of the thread. If there is a story attached to the piece of lace, we also would like to have that and also one or more photographs of it. Add the exact measures of your work so the pricking can be printed in the correct size. Finally if you know the required amount of material that is also most appreciated.

If you are not so familiar with drawing a pattern, then I will make the drawing based on what you have made the lace after yourself. Fortunately Tinne will still make drawings and help me until I am more experienced in creating diagrams.

We would rather be flooded with patterns than miss patterns to publish in the magazine. So do not hesitate to send patterns for the benefit of us all.

Best regards
Elsebeth

Freehand Lace - the annal theme

From the collection of Gerd Stevnhoved: text by Vibeke Ervø/The Freehand Lace Study Group

The definition of Freehand Lace is a lace worked directly on the bolster without pricking and with few pins. Mostly, the pins are set on the edge only and they are placed randomly. It might be difficult for the present lacemakers to understand how few pins are needed, but The Freehand Lace Study Group has found an example from Slovakia where only 16 pins were used for the lace – 8 on each side.

Lace was the beginning always freehand. Pins were rare and expensive, and also mostly coarse. The lace made was narrow. The early linen laces were made either for lengthen garments (like a kind of insert) or in order to protect the edge against wear.

Gerd Stevnhoved tells: "It was especially Sweden of the Scandinavian countries, that made freehand lace. They had - like Eastern Europe – large amounts of homegrown flax, and therefore no need for buying the expensive cotton. Cotton was first commonly in use during the 17 hundreds."

The freehand lace has typically survived in the countryside where they were made of homespun thread and used as decoration on linens and on clothing. These laces got out of style with the industrial revolution. In some areas the lace got a new life because some craft guilds sold lace to other social groups.

The freehand lace was not only worked in linen. Lacemakers from Crete, for ex. made some spectacular lace pieces in colored silk, and there are examples of freehand lace made with horsehair.

The tools used for freehand lace were in many areas very simple: Twigs for pins and a very coarse pillow. It is an enormous variation of pillows and bolsters, some of them were small pieces of art with beautiful woodcarvings. The bobbins could also be very artfully crafted.

Some facts about how freehand lace have been described through time.

164 Freehand Lace

Slovakian lace made "by heart without patterns" was already described in 1893 in a Czech publication. The same method was shortly thereafter described in a book about Russian lace. Swedish and Italian freehand lace was described already in the beginning of 1800. One sees the word "Freehand lace" for the first time in 1913 in an English translation of the term from Abruzzo in Italy. This type of lace was seen as something very special for this area. A thorough study of Finnish lace (inclusive freehand lace) in the 1940's could relate these to other parts of Europe. The Swedish Gertrud Rohde and the Danish Bodil Tornehave researched the freehand lace in the 1950's in connection with the earliest laces and tried to reconstruct "prototype- patterns" by analyzing how to make lace almost without pins.

The lace from a certain area has both characteristics typical to the area, as well as the general characteristics of freehand lace.

Many of the basic patterns are well known as they can be seen in different versions. The Milanese lace has for ex. developed from freehand lace. In fact, one did not know much about these laces before about 50 years ago, but thanks to excellent literature, it is today possible to dive deep down into the history of freehand lace.

One knows today that freehand lace was made in many different areas. They are therefore part of our common inheritance and traces from it can be found in almost all countries, if one looks thoroughly for it. One does of course not know if all the lace found in an area also is made locally. There was for ex. much trade with freehand lace in Salzburg, Austria in 17- and 1800 and these laces can probably be found also in other areas/countries.

Examples of cloth used for Freehand lace

"Without a real pricking, on striped cloth and with just few pins, first and foremost set along the edges."

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Horseshoe heart**

Design: Kirsten Skov, Slangerup

Technique: Scanian lace without a set pattern "Lysrad"

One uses 10 pairs of Barkonie linen thread no. 50/2 for each horseshoe.

Begin and end with a linen stitch in a straight line, see detailed drawing #.

Horseshoe A is finished completely, then horseshoe B is made.

Please notice the workers in B is laced to the workers in A at the start.

B is made/crossed over A, see diagram, and is sewed into A at v .v=sewing in.

Finish with auxiliary threads.

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Halloween Chest **

Idea and design: Yvonne Nielsen, Hørve

Materials: 24 pairs of linen thread 60/2 for lid and bottom

9 pairs of linen thread 60/2 for the sides

2 x 5 pairs of linen thread 60/2 for the cross.

The lacing are set up according to the working drawings. Twists apply all the way.

Can be closed with knots or with a linen stitch.

The cross is sewn onto the lid.

The side is sewn onto the bottom (optionally insert a cardboard template) and sew the lid on.

Can be used as table decoration or hung on a branch.

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Lace for breadbasket napkin**

Idea, design, and execution: Tinne Hansen, Hammelev.

One uses 11 pairs of linen thread no. 40/3 for the rough pricking, and 11 pairs of linen thread no. 40/2 for the fine pricking, both from Bockens.

Please notice the pattern is drawn asymmetrical, this can be changed by assembling it differently.

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Susanne Gitte **

Idea, design and execution: Anne Scheby-Pedersen, Hemmet.

Material: 71 pairs of linen thread (68 pairs nr. 60/2 and 3 pairs gimp nr. 35/2 from Bockens).

This piece of lace can be started in different places. Here it is suggested to attach the pairs behind the black line. Attach the number of pairs at each needle that is drawn in the diagram.

Inside the hearts are honeycombs. The outer edge is in linen stitch, and the rest of the lace is half stitch ground.

Close with a reef knot or auxiliary thread.

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Rhombus with a virgin ground stitch in the middle **

Idea, design, and execution: Jette Lausen, Borg

A total of 46 pairs of thread no. 16/2 from Bockens in various colors are used.

Start as indicated on the work drawing and hang pairs on the pin towards the bottom, as the arrows show.

Place pairs all the way down to the middle, then start taking pairs away again using the same system. Note that these pairs are plaited through the tape and cut off. You can optionally tie a knot on the pair before plaiting it into the tape. The last 6 pairs can be finished with a raw flat knot or helper threads.

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Filtet tørklæde *

Felt scarf

Idea, design and execution: Mette Korsholm Jepsen, Skærbæk

The scarf is made with Inca wool and felted lightly by hand.

Width 32 centimetres, length app. 2 metres.

Material: 18 pairs of Incawool from Hjertegarn, (app. 165 metres, 100 gram. 3 pairs mixed, 15 pairs plain.

The scarf is started and ended with fringes.

The entire lace is done with half stitches.

Mette has used checked interfacing (Vlieseline rasterquilt, ternet, 10 mm) as pricking. You can also use checked paper.

Felting:

Materials: bubble pack plastic app. 50 centimetres longer than the piece of lace, soapsuds e.g. soap flakes, towels and an atomizer (could be a water bottle where holes had been pricked into the lid).

Put the bubble pack plastic upon a surface that can stand up to water.

On top of the plastic, put the flattened scarf in the measures as it has been made.

Spray or distribute soapsuds on the scarf with the atomizer, pat it to make the yarn absorb the water.

Wind the plastic and the scarf tight as a roll, and then wind a towel tightly around.

Roll it to and fro while you move your hands from the middle towards the ends of the roll to make the felt even.

When the roll starts to loosen, unwind it and rewind it from the other end. Maybe add extra soapsuds.

Repeat the process until the scarf has been felted.

Rinse the scarf several times in water, squeeze out the water and flatten the scarf to dry.

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Magerta Polarlys

Edited and translated from Norwegian by Elsebeth Rasmussen

Kniplebrevet received pictures, worksheet and pricking for this little piece of lace late in May, reconstructed by Elisabeth Bjørklund. You can find the pattern on page 27 and here is Elisabeth's story with pictures.

The history: Anne Margrethe Stenstadvoll, dedicated lace teacher, found this little doily in a secondhand store. I got the message: It is so sad how handcrafts are valued (20kr. for this. Many hours spent.....) and "Can it be used for something?" I suggested a reconstruction class (It is difficult for relatively inexperienced students). Summer was approaching. We had a round wedding anniversary this year and had reserved a trip with Hurtigruten. (Wonderful! Absolutely delightful!)

The question was, what kind of handcraft to bring along? To reconstruct this pattern seemed just right: not too big, not too demanding and not too many pairs. And a fun thing to do.

The original lace will still be part of a reconstruction class, because it contains some small surprises that I eliminated in order to make a more relevant Torchon pattern for Knipleposten.

The pattern's name is Magerta after the finder and Polarlys after the Hurtigrute's ship I was on when I made the small pink sample, the pricking and the worksheet. Perhaps should the name have been "Summer memories in the North" instead? I wonder.....

Practical tips:

I suggest warmly to glue the pattern on thicker carton, to use colored thread or paper in order to have a contrast between thread and pricking, - and – by all means, prick the whole pattern before starting to work the lace. Have fun and enjoy!

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The "lace girls" of Nibe

During the COVID closing I became acquainted with the "lace girls" of Nibe, where my lace instructor Gitte invited me to lace making online. We met online on the phone or computer with the lace pillow in front of us. It was an opportunity to meet with others, even though we were locked up at home. We could talk while making lace, get help to our project if we were stuck. Most of the participants were "lace girls" that used to meet in Nibe. When the country opened again, I decided to join the "lace girls" of Nibe, even though it was a 45-minute drive to get to Nibe.

We meet at the House in Nibe once a month from 10 am to 16 pm. In the fall of 2026, it is the first Sunday of the month. We only pay for the times we show up and that gives us a lot of flexibility.

The fact that we are not bound by a full course obligation, results in meeting different people, but we generally are between 8 and 10 "lace girls". The range of experience is wide: we have new beginners, those who have a years experience and those who have made lace their whole lives. A few of us started lace making as a child/young adult and have paused for about 20 years but are now back at the lace pillow

Besides making lace, we also have another common trait: we are willing to drive far to meet. I drive from Aabybro together with one of our new lace makers. The latest newcomer is from Tranum, and others come from Brovst, Jebjerg (by Skive), Dokkedal, Ternsdrup, Thisted, Storvorde, Hjørring, Halkær and a single participant from Nibe. Thus the driving time is between half an hour and one hour.

Conversation flows when we meet, and not only about lace making. Especially during lunch break when we don't have to concentrate. We also get inspiration from each other and from our instructor Gitte, who makes her own designs and patterns and challenges us; we also challenge her with requests for new lace patterns. I believe many of us have thrown ourselves into projects we did not believe were within our reach but reassured that we would get help in the process. Then we take the challenge.

All are welcome at the "lace girls" in Nibe, and you can find an invitation to our Sundays on the Facebook groups "Knipling" and "Kniple-kursus"

Helle G. Pedersen

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Creative Summer School in Osted

By Elsebeth Rasmussen

Every year the Lejre county creative association offers a 3-day creative summer school. This year they offered courses in lace making, wire mesh (they formed ducks and geese to the garden), embroidery and acrylic painting. The summer school resides in Osted Kulturhus with wonderful light rooms, and the entire house was literally humming with activity.

I was lucky to get a seat in the lace making workshop with Benthe Larsen as instructor. The theme was Parisienne lace, and Benthe brought patterns in three levels of difficulty. Two ribbons with thin wires in the edges so that a heart could be formed with the finished lace. One with only basic stiches, the second with outline thread. The last pattern was for a blonde for a small round tablecloth. The motif was 10 beautiful butterflies in a ring.

We started winding thread on all the bobbins, hurrah for meter measures and bobbin winders! We started the lace in traditional Parisienne manner. A great number of bobbins – not pairs – were hung onto a needle with a clove hitch, and then you just start. But compared to starting with hanging pairs of bobbins on needles in a tidy row, it was a somewhat messy start giving rise to loud expressions of frustration. But one by one we all got started and peace and quiet settled. It became the quietest workshop – it required great concentration to remember all the times not closing for the needle, as we are used to. The picots at the edges were news for some and required great attention. Benthe was busy helping when we got stuck, and she shared her great knowledge in the process.

And of course, the chatting was ongoing – not the least during breaks – because it was a very friendly group, and it was an inspiring workshop filled with lots of learning.

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Koldinghus Lace Group

On Wednesdays, 3–4 women meet in the North Wing at the Royal Sewing Room at Koldinghus to do bobbin lace, show their work, and talk with visitors. Since the working workshops were started in 2010, the interest in volunteering at "Koldinghus" has only grown, and today there are open workshops every day from 11 a.m., where around 50 volunteers take care of the sewing room, workshops, and more.

The initiator of the lace group is Conny Larsen, who thought "Koldinghus" would be an exciting place to do lacing. Over time, Conny has gotten other lace makers interested in also spending one day a week at Koldinghus", where, besides enjoying great company with others, they also spend time talking about lace with lots of visitors.

Connie says that there's plenty of room for more, so if you feel like signing up as a volunteer, you can contact Koldinghus, where the volunteer coordinator can answer all your questions.

The lace letter visited the lacing group in March, and here we present some lovely pictures of bobbin workers at "Koldinghus".

Hanne and Conny have created an area with an exhibition and space for bobbin lace, so guests can both see and touch



Conny laces the Christmas basket

- This year's pattern to support "The julemærkehjem"



Jonna is busy lace-making the trim from Queen Louise's pelisse. A pelisse is a light piece of outerwear that women wore in the 1800s. Queen Louise was married to Christian IX, and they were called 'Europe's parents in-laws'.

Children: Frederik (8,) , Alexandra (Queen of England), Dagmar (Empress of Russia), Thyra (Duchess of Cumberland) and prince Valdemar (unmarried)