



# KNIPLEBREVET

## *Danmark*



The uniqueness of  
Slovakian bobbin lace

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A boring  
winter passed

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# Dear member,

It is May; the summer has just started; and we are enjoying the light and not least the warm weather.

Finally this year we could hold the annual general meeting with workshops, stalls, exhibitions and dinner to finish off the day. The annual general meeting, taking place Saturday 26 March in DGI-huset in Vejle, was well-visited. We started with a workshop with Lisbeth Burmølle Knudsen about the subject fish in different sizes. People had a lot of fun making lace and the fish were very good. At 10 o'clock we opened the exhibitions and the stalls. The room was buzzing with happy and curious members who both got inspired and bought from the stalls.

The Danish Lace Association sold a great deal of the popular year bobbins and stills. We also sold a lot of the patterns in aid of the Danish charity, Julemærkehjemmene, 810 kr. We would like to thank you all for your contribution that we will send to Julemærkehjemmene.

Then it was time for the highlight of the day – the annual general meeting. We were 64 members present at the meeting that passed off peacefully.

This year we didn't boil nor did we freeze. The committee was constituted thus: Sanna Askirk was re-elected as president; Connie Zlatevski became vice-president and secretary; Kate Møbjerg Nielsen became treasurer; Tinne Hansen became pattern coordinator; Mette Krebs Haagensen became sales manager for

Knipleshoppen, Edel Pontoppidan became responsible for local groups, trade fair coordinator and Årets Knipledag (the annual lace day); and Ellis Nygård became editor. In the magazine you can read a resume of the annual general meeting. The day ended with a lovely dinner where we were 16 people left. We already look forward to next year's annual general meeting!

In the weekend 9-10 April we were present at a hobby trade fair, Kreativ Forårs Hobby at Aars. We met a lot of members and people interested in lace making and who got to try making lace.

We look forward to seeing you all at the Lace Festival in Tønder from 3-5 June.

In the late summer we have the annual lace day on Saturday 27 August. We would very much like to receive photos and stories from the day.

Furthermore we will be present at Kreativ Hobby Weekend, Aars from 24-25 September; Kreativ Messe in Fredericia from 29-30 October; and in Haslev at the same time. Remember that the lace trade show, Kniplemeden that in the past was in Slagelse has been moved to Haslev.

I wish you all a lovely summer,

Sanna Askirk  
President

# General Meeting in Knipling i Danmark

Knipling i Danmark held its General Meeting in DGI-huset in Vejle on Saturday, the 26th of March 2022

Knipling i Danmark held its General Meeting in DGI-huset in Vejle on Saturday, the 26th of March 2022.

61 members had found their way to the General Meeting. 3 of the members had newly enrolled and were therefore unable to cast their votes. We were, including the members of the board, 64 members entitled to vote.

Every member got a little giftbag when they registered, containing a pattern, which this year was a little hanging spider ornament for mounting on a card, an exchange bulletin and a pattern from Hennes Verden.

Exchange bulletins are lace magazines we get from lace associations in other countries, as we also send Kniplebrevet to them.

Our president welcomed everybody and stated that we also this year had sunny weather. Sanna expressed her happiness about the fact that we this year were able to host the Annual Meeting including workshop and sales stands, and also the General Meeting.

Irene Schwartz was proposed and unanimously elected chair of the meeting. Vibeke Skov Hansen was elected counter of votes and together with the boardmember Kate Møbjerg Nielsen did they represent the meeting's board of election.

The Chair thanked for being elected and stated that the General Meeting was announced according to the rules. She then gave the podium to the president who presented the oral report on behalf of the board. Among other things, she pointed out that it would not have been possible for our association to participate in the fairs in Aars, Slagelse or Fredericia in 2021 without help from volunteering members. Our association has received a big donation of patterns from Karen Marie Iversen. They may be used in Kniplebrevet as well as sold on fairs. It is still a big challenge for the board to get material for Kniplebrevet and the president called upon our members to contribute to our bulletin, both with small articles and patterns. The board has made a cooperation agreement with PE Offset and it is working well. Several members are happy that the bulletin is paperbound again. The pattern sale for Julemærkehjemmet was good in 2021, and we donated 9600 Dkr. to them. Our association's venue in Nyborg hosted an open house 3 times since the last General Meeting, but it is unfortunately not very well visited. The last time, where we also had arranged a workshop, there were no guests. The president closed her report by thanking Jonna Tarp for her big job with Knipleshoppen, Helle Schulz for the work with our homepage, and proofreaders, translators and scrapbook makers for their good jobs.

There were no questions or comments to the report and it was carried unanimously.

Afterwards the economic situation was presented. The treasurer presented the account for 2021, which had a deficit of 25.549 Dkr. The account was unanimously accepted without remarks.

Also the budget and membership fees for 2022 were unanimously carried without remarks. The board proposed a budget with a small surplus and no change of the membership fees.

There were no incoming proposals.

The next point was election of board members. Three members were up for vote and two of them had accepted nominations for re-election. Two other candidates had been presented in Kniplebrevet and an additional candidate had later announced her candidacy for election. Every candidate had an opportunity to make a short presentation of themselves before the election.

The 5 candidates were: Sanna Askirk, Kitty Busk, Mette Krebs Haagensen, Tinne Hansen and Edel Pontoppidan.

We enjoyed a coffee break after the written elections while the votes were counted. It was unfortunately not enough cake, so several had to

go without. That needs to be done better next year.

The distribution of votes: Tinne Hansen 46 votes, Mette Krebs Haagensen 44 votes, Sanna Askirk 43 votes, Edel Pontoppidan 31 votes and Ketty Busk 24 votes.

This means that the board in the upcoming year will have following members: Tinne Hansen, Mette Haagensen, Sanna Askirk, Connie Zlatevski, Ellis Nygaard, Kate Møbjerg Nielsen and Edel Pontoppidan. Edel steps into the empty place on the board and Ketty Busk is 1. substitute. Unfortunately, there are not enough candidates this year either for us to have the 2 substitutes according to our rules.

Under Additional topics the result of the bobbin competition was decided. There were 417 bobbins in the glass and Tove Christensen won with her guess of 450 bobbins.

The president finished by once more to thank Jonna Tarp for her good work with Knipleshoppen. Jonna has promised to help out on the fairs in the upcoming year in spite of having stepped down from the board.

Sanna thanked our members for the participation and the chair for keeping good order.

Connie Zlatevski

# Workshop with Lisbeth Burmølle

At the Annual General Meeting on 26 March 2022

A fine exhibition had been made with good inspiration with fine things from the sea and beach, and soon they were in full swing with fine fish. There were fish in many colors and in several patterns, the only thing that was almost the same was the shape. There was free imagination and good mood among the participants. Unfortunately, there were only 6, but we hope for more next year.

Ketty Busk

# The uniqueness of Slovakian bobbin lace

By Jana Novak, Vamberk 2021

In 1980, a student of mine, who was a Danish teacher of bobbin lace making, gave me the book *Slovenské čipky (Slovak Lace)*, published in 1962, saying: "This Slovakian book is more important for you than for me." In the same way I received the books *Krajky a krajkářství lidu slovenského v Čechách, na Moravě, ve Slezsku a Uh. Slovensku (Praha 1908, R. Bíbová a M. Smolková)* (*Bobbin Lace and Lacemaking of Slavic People in Bohemia, Silesia and Hungarian Slovakia*) and *Podvinky, vzory díla, krajky a krajkářství lidu slovanského (Praha 1938, R. Bíbová)* (*Prickings, Samples of Work, Bobbin Lace and Lacemaking of Slavic People*). Bíbová's book from 1908 was among the course materials at the *Draughtsmanship and Industrial Design School for Women (Tegne Og Kunstindustistrolen for Kvinder)*, which was founded in 1876 and closed in 1967.

I personally knew two graduates from this school, Esther Jegind Winkel and Astrid Elton Hansen, both well-known teachers of lace-making. Students learned to analyse traditional lace and to draw lace patterns, mainly from the Hont region in south-eastern Slovakia. They drew these patterns on large-scale coloured paper, using the Belgian innovation of a colour coding system where each colour represents a binding, to be made at that particular place. For example, green symbolises a half-stitch, red denotes twisted pairs, etc. Other

colours used include purple, blue and yellow.

Hont lace is a folk bobbin lace made directly on the pillow without pricking, using pins only on the edge of the lace. Russians call this lace *čislenoje kruževo*. The book *Old Italian Lace (Elisa Ricci, 1913)* calls this lace free-hand lace. When the folk lace from Bíbová's book was reconstructed, free-hand lace was changed to torchon lace, which is made on the pattern using pricking across the lace. The Slovak folk lacemakers did not need a pricking, they absolutely understood the course of thread in the lace, and thus they were able to create a large amount of patterns. At that time pins were rare and also expensive. When the lace from Bíbová's book was reconstructed, it was given the name Central European by the Danish, even though the origin of the lace was known. It was sufficient to cite the source, title of the book, the author and the year of publication. Following the publication of the Danish book, it became commonplace to talk about Central European lace instead of Slovakian lace. People who research the history of bobbin lace rely on high quality books, and Bíbová's book belongs in this category. However, researchers might disseminate the wrong information if their source is incorrect.

The researcher Bodil Tornehave encouraged me to write an article for a specialist magazine about Slovak lace and how it influenced

the „Danish“ lace of the Torchon type. Ms Tornehave has written a plethora of specialist books and articles about unexplored topics. She was a lecturer at the Faculty of Philosophy in Copenhagen. She researched Danish folk lace, which at that time was overshadowed by a tulle lace from the Tonder area. The importance of this area and its tulle lace is similar to the importance of the tulle lace in the Czech area of Vamberecko. Ms Tornehave asked me to cooperate on the books about folk free hand lace in Denmark.

Ms Tornehave was an important Danish researcher, comparable to Ema Markova in Slovakia. Their responsible approach to their work would never allow them to use information that was not supported by tangible, provable evidence. Both were multilingual and were able to obtain information from historic documents and books. They are known to express their opinions about the material they study. An example of this is the following comment: "Mrs Sofia Davydov in her book published in 1895 assumes that lace making has roots in Slavic nations because of a golden lace found in a grave from the 15th century." However, one golden lace cannot prove lace making origins. In 1892, archaeological findings in the ancient Roman settlement of Claterno contained bobbins that were similar to 13cm-long Italian bobbins. However, they are not proof that this area is a cradle of lace making.

We need to accept that we are not always right. Sometimes we can prove it, sometimes we just assume so. We simply need to have respect for the generations before us and the joy that they have left us over such beautiful craft techniques.

I am trying to find coherence. I was surprised to find in Slovakia patterns of lace which are very unusual for a certain region. A year later, I found a region where these patterns were completely common. One of the reasons is that after getting married, a woman would follow her newlywed husband to his home, but she would keep making lace designs from her native village. This was one of the ways of spreading bobbin lace and different patterns.

My first encounter with Slovak lace was in Denmark. Then I was enthralled by Mrs Markova's book. I was fascinated by the plethora of completely different types of lace patterns in many parts of Slovakia. Some Slovak lace techniques and patterns are unique in the world.

I have made a huge effort to connect with Mrs Markova. Initially, she was shy but she understood my passion and desire for learning about Slovak lace. Mrs Markova accompanied me on my journeys in Slovakia for the first two years. We started in and around Bratislava and continued all the way to the Gemer region (in south-east Slovakia). Two years later, I started travelling alone due to Mrs Markova's age. I have managed to gain a lot of information from traditional old bobbin lace makers, to whom I gained access at the eleventh hour. Whenever I went back to Bratislava, I visited Mrs Markova and consulted with her about the outcomes of my research.

When I returned to Denmark, I visited Mrs Tornhave as soon as

I could. She was impatiently waiting to hear about my research, and she was also very curious to hear the opinions of Mrs Markova. In this way, I connected these two researchers. Mrs Tornhave several times categorically altered the text of the book she was writing at that time. For instance, she was describing that the women in the mountainous regions of Italy and Switzerland preserved making several free-hand bobbin lace designs.

The women made the same patterns repeatedly. According to Mrs Tornhave, they were making lace from memory and a few similar patterns were repeated. However, during my research in Slovakia I found out that it was not true. Lace makers completely mastered the technique and were able to create completely new lace. They did not make lace from memory.

After securing a grant from the Ministry of Education to fund my journeys to Slovakia, I was able to continue my research for three years. In that time, I was lecturing Danish teachers at the Regional Committee of Education and I initiated an educational course for teachers of bobbin lace making. Some of the lecturers were graduates of specialist schools in Belgium. The participants learned to understand the fundamentals of free-hand lace and I used the lace from the regions of Hont and Liptov. I relied on the knowledge which I gained from the traditional folk lace makers and from the museum in Martin as well as other regional museums, which allowed me to see the laces stored in their depositaries.

I encountered a surprising find in the village of Krakovany (in the Piestany district of south-west Slovakia), where I discovered lace which cannot be found anywhere else in the world. Lace has never been just a hobby for me. It has

always been the focus of my studies in European museums, in the literature published since the 19th century, and even in some books from the 16th century.

Mrs Markova and I visited Vitazoslav Misik, who showed us his collection of historical lace typical of Krakovany. The oldest ones had characteristic "woven" geometric ornaments surrounded by tulle-ground filling, as is typical for the lace of Krajné (in the Myjava District of south-west Slovakia). The universal pricking made on cardboard had pre-pricked holes in the diamond-shaped grid as used for tulle lace. Mrs Markova therefore believed that the famous Krakovany lace originated from tulle lace. What is unusual is that the compact decorative Krakovany lace is made on cardboard, originally designed for tulle lace.

Another interesting thing about the Krakovany lace is the technique in which the geometric ornaments are formed in the lace. There is a universal pattern pre-pricked on the cardboard with holes pricked on the whole length, as it was in Vamberk, in Krajné, and also in Krakovany. The universal template allowed the lacemakers to make lace of any width and design. In contrast, in Denmark each tulle lace had its pre-pricked pattern, with the pre-pricked holes which were needed only for a certain lace pattern.

The tulle lace was made in the region of Vamberk, where it was introduced in 1642 by Magdalena Gram, stemming from Belgium. Even the shape of ancient bobbins with a ball at the end are the same in Belgium, in Vamberk, and in Krakovany.

The geometric shape of ornaments is not created by the typical bob-

bin lace technique of tally made by two pairs when the thread of one bobbin is “weaving” across the remaining three bobbins, forming a leaf tally, a square tally or a reticella. In Krakovany the geometric shaped ornament is made by one bobbin with a colour thread which “weaves” several times across two pairs of bobbins. Then, the first pair will be put aside, and another will be added so that the colour thread can keep “weaving” on. We still have four bobbins in the hand, ready to be “woven” with the colour thread. The lacemakers of Krakovany should give their name to this unique technique. (It is not a square tally because the square tally is called “babka” in Krakovany). It cannot be called a square tally, nor a leaf tally.

The technique of the „woven“ ornament in the Krakovany lace is also unique for another reason: it does not create a certain single small element, as in case of a square or a leaf tally, where the two pairs, after finishing the ornament, continue in the lace pattern. The entire Krakovany lace is made by the “woven” elements, highlighting the contours of diamond-shaped areas. The colour thread which creates ornament outlines is not part of the basic number of lace pairs.

The bobbins with colour threads are added at the starting point of the geometric shape and pass uninterrupted across all pairs until the end of the ornament. There they continue freely on the lace’s reverse side to the beginning of a new geometric shape. The lace is made on the reverse side. The lace is compact, therefore loosely lying thread is not too visible on the face.

Krakovany lace resembles Slovak embroidery where, after removing the weft threads, the stitches are made across the warp threads and beautiful fractured textiles are created, such as Čičmany or Hont embroidery. The designer Darina Lichnerová from Modra created jewellery using the Krakovany lace technique. She set the example of how historical patterns can be incorporated into the present day. I would call this technique “Krakovany tally-weaving”.

Slovakia boasts many unique laces and patterns. Absolutely exceptional are the laces on Liptov head-dresses, made on a sphere-shaped pillow called “baba”. In the Hont region there is lace which was named semi-båndknipling by Ms Tornhave. In English it is called semi-tape lace, in Czech semi-pásková krajka. It is a lace

made partly with all pairs and partly as a tape lace where the two strips of the lace are joined using a crochet hook. At some point, several pairs diverge from the main pairs of the lace, curving back on itself and then rejoin the waiting passive pairs. Thereafter, all pairs continue together to a place where, again, several pairs will form a curve, while other pairs remain waiting. Similarly, there are other Slovakian regions with exceptional elements – Gemer (in south-east Slovakia), Šariš (in north-east Slovakia), Levoča (an old medieval town in the region of Spiš, in north-east Slovakia).

Some 25 years ago I attended a lecture by an ethnographer from the Museum of Levoča, held in Prešov within the congress organised primarily by Jana Frajkorová and her mum, along with a specialist school in Prešov. I was there as a delegate, not a speaker, but the lecturer noticed me on the staircase and invited me to speak about the importance of Slovakian lace. I was surprised by her request. In my speech I expressed my admiration for folk lacemakers’ creative skills, and how they enriched the lace-making world with new technical solutions and unique lace patterns.

# Baptism gown from Hedmark, Norway

By Veslemøy Bech-Nielsen

I come from Hedmark County in Norway. This is from old Norway's 'breadbasket' and the farmers in the area were well off. Den Norske Husflid in Hamar sells a baptism gown, which is a copy of baptism gowns used in Hedmark County between 1700 until around 1800, before the all-white gown became modern with the Empire fashion. The gowns were mostly cotton, linen or even silk, often with painted flower-patterns. Brocade cloth was also often used. They were very often adorned with lace at the bottom of the skirts and around the neck and arms. Lace was also sewn unto the dress, for ex. lace bars from the neckline down and/or around the waist or skirt. Metal lace was often used. Fig 1 and 2

My brother's family has one of these pretty brocade copies of the baptism gowns. It has nice narrow machine lace around the arms and neck and a wider lace on the bottom of the skirt. A little hat, a bib and small brocade shoes are also

part of it, all adorned with a narrow machine lace. This lace is very nice, but being a lacemaker, I found the wide lace on the bottom of the skirt very unflattering and that it did not live up to the elegance of the gown itself.

As we all know, lace was a big, important status symbol, and a wide, good piece of lace was a sign of wealth. Lace was very expensive, and people used the lace they had again and again. The lace was taken off worn out or unmodern clothing and sewn on to something new for adornment.

After having seen my brother's three children and some of his grandchildren baptized in this beautiful dress with the poor wide bottom lace, I pulled myself together and decided to make a bottomlace better suited for the dress. My nieces were thrilled about it. I thought a Tønder- or a Buckspoint Lace would be nice. We decided on a Buckspoint Lace called Spring.

The pricking is 5,5 cm. wide and used 54 pairs of bobbins plus several gimp pairs. The lace would be 1,25 m long. Fig.3-5

When I was done with Spring, I found out that the narrow lace on the sleeves could be removed without too much effort, and I decided to make a little lace around the bottom of the sleeves also. It is called May and is also a Buckspoint Lace. It used 20 pairs of bobbins plus some gimp pairs. Fig.6 and 7

Both laces have the same little flower and scalloped edges.

Both laces are from the book, 100 traditional Bobbin Lace Patterns by Geraldine Stott and Bridget Cook.

Both laces are worked with Egyptian Cotton 120/2 - a thicker thread than we would normally use for this kind of lace - but I thought about the wear and tear hopefully for several generations - and the kicking of small baby feet!

# The Annual Theme 2022/23

Torchon, surely a type of lace that we all are familiar with. It's geometric construction of well-defined figures and grounds make the patterns easy recognizable.

There are not many lacemakers who have not practiced snowflakes in linen stitch and half stitch, half stitch ground, honeycomb ground, ladders, virgin ground, rose ground, scallops and sewing edges.

Lately we started to make wild grounds and as the last thing a double virgin ground turned up.

We will therefore in this year's Annual Theme try to focus on grounds and adornments, which are not well known.

Every section will be in the form of a bookmark, but the pattern may also be used for inserts. We hope that the grounds and adornments

also will inspire the ones of you who designs your own patterns.

As not all the patterns are finished yet, the possibility to suggest grounds are welcome. Contact us at [design@knipling-i-danmark.dk](mailto:design@knipling-i-danmark.dk) if you have a wish or an idea.

# Bookmark 1, chaos ground and spiders

Idea and design: Connie Zlatevski, Stubbekøbing

Execution: Ellis Nygaard, Langeskov

**Materials:** 24 pairs of linen thread 40/2.

Start at the point with 4 pairs and add pairs according to the worksheet.

Take out pairs accordingly at the end and tie off. Make a short plait with the last 8 pairs.

The marked twists are worked through the entire lace.

# Butterfly, an insert from Hungary

Idea, design and execution: Ágnes Tökés, Hungary

I am, as pattern coordinator, member of several groups on Face Book and saw this insert in an English group. The designer had entered the pattern and it was available for the members of the group. I contacted her and got the permit to bring it in Kniplebrevet.

Idea, design and execution: Ágnes Tökés, Hungary

Materials: 12 pairs of Anchor Crochet 100, alternative, linen thread 60/2.

Ágnes had not made any worksheet for the pattern, but the pricking is instructive enough on its own. The ground is worked in half stitch with whole stich along the edges.

2 tallies and 2 plaits cross in the middle.

This is done in the following way:

Pair 2 over pair 3 and pair 6 over pair 7.

Make a windmill: Pair 1+2=1 bobbin, pair 3+4=1 bobbin, pair 5+6=1 bobbin and pair 7+8=1 bobbin.

After the linen stitch, cross pair 2 over pair 3 and pair 6 over pair 7.

See fig. 1

It is demonstrated on You Tube here:

[https://www.youtube.com/watch?v=VtuR3TXzixA&list=PLZv2H\\_FMG-bjrRd7d4jXGjb5x8BvEtdCq](https://www.youtube.com/watch?v=VtuR3TXzixA&list=PLZv2H_FMG-bjrRd7d4jXGjb5x8BvEtdCq)



# Placemat with strawberries

Pattern 147-C

Design: Connie Zlatevski, Stubbekøbing

Execution and mounting: Jonna Tarp, Stubbekøbing

Idea: Jonna Tarp and Connie Zlatevski

This is the third of 4 season-inspired placemats with matching napkin rings.

**Materials for placemat:** 28 pairs of linen thread 28/2, where 7 pairs need 15 small beads on each pair. 1 pair of heavy thread for gimp, for ex. doble thread of Glamour Madeira no 8, and 4 pairs of linen thread 28/2 for tallies. Cotton cloth (or patchwork) for the placemat + doble sticking vlieseline.

The finished measures are 46 x 35cm. Cutting measures: Front + vlieseline 48 x 37cm, backing 48 x 41cm. Be aware that the lace is made in two parts. First, work the lace itself on the pricking to the left. Turn the lace around with the right side up, attach it to the pricking to the right, and work the tallies.

Start the lace with 2 pairs on each pin. Hang a pair with - and a pair without beads around the 7 pins in the middle (see fig. 1) and make a plait down to the next pin. Add 1 pair on the lefthand side and work whole stitches through the first two pairs (edge pairs), linen stitch through 23 pairs and whole stitch through the last pair.

Add 1 pair on the righthand side and continue according to the worksheet. The edge is a sewing edge and the ground is a twisted half stitch ground (half stitch ground with an extra twist by the pin).

The strawberries have a wild ground. When working the strawberry, push the beads into the lacework in an irregular pattern, about 25 – 35 beads in every strawberry.

Finish the lace as you started. You may turn the worksheet upside down.

Turn the lace right side up and pin it to the pricking to the right. The marking of the tallies on the pricking can be seen through the lace. Attach the pairs for the tallies to the lace. Work two tallies, cross the pairs with a windmill, work two tallies, finish them with short plaits, bring them to the back of the lace and attach the plaits there.

The marked twists are continued through the whole lace.

If you wish to make several placemats, it is convenient to use a bolster pillow. Make a long braid between

each piece of lace and cut them off when you take them off the pillow. Hide the braids when mounting. The lace might be starched before mounting.

## Mounting:

**Sewing:** Attach the lace 2 cm from the edge on the righthand side of the front piece. The vlieseline is ironed on to the front piece (3 cm from the top and bottom edge, which will be bent in), sew the 2 short sides together, right sides facing each other 1 cm from the edge and turn the placemat right side out. Bend the leftover 2 cm 1x1 around to the front and finish with a narrow stich all the way around.

## Pattern 147-D

### Napkin ring:

All 4 napkin rings have the same pattern, they are just worked in different colors matching the place mat.

**Materials:** 18 pairs of linen thread 28/2 and 1 pair of heavy thread for gimp, for ex. doble thread of Glamour Madeira no 8. Cotton cloth (or patchwork) + vlieseline. Finished measurements: 5,5 cm wide, diameter about 3,75 cm. Cutting measurements: Cloth, 12 x 14 cm and vlieseline 5 x 13 cm. The napkin ring starts according to the worksheet with a linen stitch edge and finishes with plaits.

The marked twists are continued through the whole lace.

If you wish to make several napkin rings, it is convenient to use a bolster pillow. Make a long braid between the lace pieces and cut the braids when taking the pieces off the pillow. Hide the braids when you mount the rings.

**Mounting:** Sew the lace on the middle of the cloth, 1 cm from the edge and only on the sides. Iron the vlieseline on to the middle of the cloth. Sew the napkin ring together and turn it inside out. Bend the upper and bottom edge into the "ring" down towards the lace and include the braids from the end of the lace. Sew the ring together with small stitches and sew the lace together.

# Diamond 2

Pattern 147-E

Idea and design: Anne Lise Nielsen, Nyborg

Execution: Ellis Nygaard, Langeskov

**Materials:** 31 pairs of linen thread 35/2

Start in the corner according to the worksheet and add pairs as you go.

Finish as you find best. The shown model is tied off.

The marked twists are continued through the hole work.

General procedures regarding the twists:

The amounts of twists shall always be the same in the same figure and when going from one figure to another. If you for ex. want two twists in a figure, you have to be aware of what your last stitch was. If you come from a half stitch, you already have a twist, and you add one twist only. If you come from a linen stitch, where the stitch does not end with a twist, you need to twist twice.

# Blue candle cuff 2

Pattern 147-F

Idea, design and execution: Inge Lise Jensen, Guldborg

Inge Lise has designed a series of 6 different blue candle cuffs. They will consecutively be published in *Kniplebrevet*.

The candle cuffs fit a candle with a diameter of 7,5 cm.

**Materials:** 20 pairs of blue linen thread 60/2 or K80

Inge Lise suggests the following length of the thread:  
Worker pair for the scallops: 310 cm per bobbin, passive pairs in the sewing edge: ca 35 cm per bobbin and for the rest of the bobbins, ca 50-70 cm per bobbin.

The lace is started and finished off according to the worksheet.

The scallops are worked with pivoting. Pivot around the pin on the bottom of the scallop. Place a pin, twist the pivoting pair and place it on the inside of the pin. Twist the worker pair, place it over the pivoting pair, around the pin and back under the pivoting pair. When the pivoting pair is used for the first time after the pivoting, take the pivoting pin out and pull the thread carefully in place.

Finish off by tying off, braids or magic threads. Sew the cuff together.

The marked twists are continued through the whole work.

# Bookmark with hearts in s'Gravenmoer

Pattern 147-G

Idea, design and execution: Yvonne Nielsen, Hørve

**Materials:** 20 pairs of linen thread 60/2

The s'Gravenmoer technique comes from The Netherlands. It is worked in half stitch and the figures are always worked from right to left.

Set up as marked and start with a linen band. The heart is worked as indicated and shown in fig. 1.

The marked twists are continued through the entire work.

Finish off by taking pairs out as shown and make a braid with the last 4 pairs.

Fig. 1:

Work from the RIGHT SIDE towards the LEFT SIDE.

A: Make half stitches, twist both pairs and place pin. Work through 2 pairs, twist and place pin. The pin is always placed between the 2 last pairs, out toward the left side and without closing the pin.

B: Work through 4 pairs, twist and place pin.

B1: Twist and place pin, work through 5 pairs, twist and place pin

C: Work through 7 pairs, twist and place pin

C1: Twist and place pin, work through 8 pairs, twist and place pin.

D: Work through 10 pairs, twist and place pin

D1: Twist and place pin, work through 11 pairs, twist and place pin

E: 1 pair is put aside for the ground

F: Twist and place pin, work through 10 pairs

G: 1 pair is put aside for the ground

H: Twist and place pin, work through 8 pairs, twist and place pin

Aso.

Yvonne writes: You have probably noticed that I have added numbers on the lefthand side. These numbers tell you how many pairs the righthand pair has to go through. I hope that you have learned to read the figure and are able to work out of this.

Good luck!

# Ketty's dog

Idea, design and execution: Ketty Busk, Langeskov

**Materials:** 4 pairs of linen thread 28/2

The dog is worked in linen stitch, but with turning stitches where the pin is used more than once. There are also a couple of sewings.

## Turning stitch:

Work the turning stitch like this: Make linen stitches until the last pair and work the last pair like this: Cross, twist twice, cross. Place the pin inside the two pairs. The worker pair is now the second pair from the pin. Continue with the worker pair in linen stitch. If the pin is used several times, make the turning stitch again (cross, twist twice, cross), remove the pin and replace it inside the two pairs. Continue this way until the pin is not more in use. When coming back to the edge of the last turning stitch, remove the turning stitch pin and place it in the new hole. Pull carefully in the pairs until they lay nicely in the curve. See fig. 1.

Start by the head and ear by \* and work your way around following the arrows. Finish by tying off.

Start the body by \*\* and work your way around following the arrows. Finish by tying off.

The little dog may be used as a picture or as an adornment.

# Margrethe 2

Pattern 147-I

Idea, reconstruction of drawing and execution:  
Connie Zlatevsky, Stubbekøbing

Knipling i Danmark owns lots of prickings on brown carton. Once in a while I look through them again in order to see if they perhaps are good for a reconstruction, or they may give an opportunity for thinking anew of old patterns.

This time I found a pricking of a Margrethe - pattern.

This Margrethe pattern is originally a reconstruction from the fifties by Johanne Nyrup-Larsen after a Slovak freehand lace.

This lace has been used for 6 placemats and a doily, given to the then crown-princess Margrethe to her 18th birthday. It probably gave the lace its name.

It was an obvious opportunity to work on this pattern since Queen Margrethe has her 50 years anniversary this year. I have at the same time let myself be inspired of our queen's colorful embroideries, which has led to this piece of lace.

I have added several pins compared to the original lace. This is because I tend to pull thorough in my threads, which is not good for freehand lace.

**Materials:** 68 pairs of linen thread 16/2 in your choice of colors. I have used 10-12 different nuances of dark blue to green, purple, pink, orange and yellow.

Start the lace by the arrows with 12 open pairs. These form the frame around the lace. Add pairs until the width is reached.

Make a windmill (every pair =1 bobbin) where the plaits meet. Where the plait meets the edge, every pair in the plait equals 1 bobbin.

I have finished the lace with a combination of plaits and tying off.

The marked twists continue through the entire lace.

The lace may for ex. be used to adorn a bag or a pillow.

The pattern can also be enlarged as needed.

# Tablerunner

Pattern 147-J

Idea, design and execution: Inge Lise Jensen, Guldborg

**Materials:** 38 pairs of linen thread 35/2 and 2 pairs of gimp 18/5

Start under the red line on the worksheet and work the lace as shown. Use turning stitches in the corners, where pins are used more than once.

See fig. 1a and fig. 1b for how to place the gimp. Let the gimp threads go together (on the long sides of the linen stitch areas) when they run double.

Attach the lace in the middle.

The marked twists continue through the hole lace.

Finish the lace the way you like. The shown model is tied off. Starch the knots lightly.

# Doble hearts

Pattern 147-K

Reconstruction and execution: Connie Zlatevski, Stubbekøbing

**Materials:** 18 pairs of linen thread 70/2 – 80/2 and 2 bobbins for gimp 32/2 – 40/2.

The shown model is made with semi-bleached linen thread 80/2 and gimp 40/2.

Start according to the worksheet.

This piece of lace equals “Danmarks lille hjerte”, but the two laces differ significantly in the way the scallops are worked.

# A boring winter passed

Text and photo: Mona Nøhr, Hella Jacobsen and Kirsten Brodersen.

Mona Nøhr, Hella Jacobsen and I had signed up for a weekend with Gunver in Allingåbro – Tråden & Karelly.

We started from home early in the morning. The weather was really lousy, and we had quite a trip ahead, but spirits were high – finally some action for us lace makers.

We badly needed to get out and meet others with the same interests following the long period with various shutdowns.

Gunver welcomed us with freshly brewed coffee and rolls. THAT was so good, and we were happy for the welcome.

The big hall was already occupied by a group of industrious lace makers. The purpose of the weekend was for lace makers to attend the entire day at a minimal expense. At the same time, Gunver sold out of the many thousand things she had bought, saved or been given. It was sheer delight. We arranged our things and then we went totally berserk with the many boxes filled with lace making paraphernalia. We don't really need anything, but that doesn't matter!!

There was coffee all day long and we had a delightful lunch before juggling the pins again. Dinner was served at a table with white cloth and candles. The sight was delightful, and actually I had not seen that for a long time. Thank you for the treat.

Breakfast was at eight, and then we had fun and made lace till lunch, again with much talking. We stopped around 3 pm, because we had a two-hour trip ahead of us, in lousy weather.

We can only recommend other lace makers to give themselves such a treat. Maybe an idea for a birthday or Christmas present?

The three of us say thank you for a great treat with Gunver in Allingåbro. And for the record, yes we did buy some thread and a couple of patterns that await our attention.

*Greetings from  
Mona, Hella, and Kirsten*

# Museum Abenberg

Thank you for the interesting article in Kniplebrevet number 144 about the exhibition in Museum Abenberg in 2022, and about lace bottle ends which is a recreation of the bottle glass windows which the castle had earlier.

At Fynske Kniplere's annual meeting in October 2021 the attendees were encouraged to contribute with lace squares for the mentioned bottle ends.

Despite Corona shutdowns we succeeded in collecting lace squares from the participating members,

and mid-January 2022 we sent nine squares to Irena Ring.

We hope that Kniplebrevet will do a follow-up on both the congress in April and the entire anniversary exhibition.

The museum had a fine website, but we non-German-speakers would appreciate an additional article in our magazine.

Fynske Kniplere  
Birgit Bryde

# Lace Festival in Tønder

We are working at high pressure to finish the last arrangements for our Lace Festival on June 3 to 5, 2022.

We look forward to meeting a lot of happy lace makers and others interested in lace making. We sense that people are hesitant to sign up for the Festival. We hope that many visitors will find us, and we will do everything in our power to arrange a safe festival.

A couple of our workshops are sold out, but you can still sign up for Tønder Lace, Idria, and Tatting. There are still seats available

at the talks that address fans and the history of the efforts to preserve the Tønder laces. In addition, we have two workshops after the festival. There is the workshop in Tønder lace at Hohenwarte in Højer, with the option of staying overnight and full board. Furthermore, a workshop in Russian lace held at Drøshes House, Tønder, where conditions for lace making are excellent. There is an option of a light, shared lunch, if interested. Read more about the festival, the workshops, and the exhibitions on our website: [www.kniplings-festival.dk](http://www.kniplings-festival.dk).

*We look forward to seeing you in Tønder.*

## **Events:**

Knipling-festival in Tønder hosts a lace making day on – Saturday, November 19 from 10 to 16.

Place and topic to be announced later.

Registration on [kniplingsfestival@gmail.com](mailto:kniplingsfestival@gmail.com).