



# KNIPILEBREVET

## *Danmark*



Lace Day  
of the year

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149

Christmas is approaching and I hope that you are well on your way making lace with other lace makers.

Årets Knipledag has passed since the last bulletin was published, and I hope that your stands had many visitors and that many people have caught interest in bobbin lace. We have also this fall been participating in fairs. We had a stand on Kreative Dage in Fredericia, where we talked with many interested people, and several of them tried to make lace. Kniplemessen was for the first time this year hosted in Haslev and not as usual in Slagelse. This is a very nice place. The fair was well visited, and we talked with many people.

We have planned to participate in the fair, Alt om Håndarbejde, in Rødovre from the 3rd to the 5th of February, and we hope that many of you will stop by.

### **Make a mark in your calendar!**

Our General Meeting will be Saturday, April 15th, 2023 at 2 pm. in Messecenter Vesthimmerland, Aars.

Kreativ Forårs Hobby & Nordjysk Kniplemesse is taking place the same weekend. We found it natural to have the two events on the same weekend. The plan is to host workshops in the morning and of course, hold the general Meeting in the afternoon.

Our board suggests that you try to carpool in order to get a wonderful day in connection with our big interest.

We look forward to seeing you there!

Now to a serious matter. 4 boardmembers are up for election for the general meeting, but only 2 of them want to ask for reelection. It is therefore a big wish that some of you come forward as candidates for those 2 positions, one preferably for taking over the position as editor for our great magazine. Our outgoing editor, Ellis, has promised to help the new editor to get started. Beside this, we also need several board members, and we sincerely hope that many of you will come forward so that we also have enough substitutes for the board. The board holds 5-6 meetings yearly, both physical and online. Please call the president and ask about the working on our board. We really do not want to close our organization after 38 years.

I wish you all a merry Christmas and a happy New Year. I hope to see you at our organization's General Meeting and do not forget the fair, Alt om Håndarbejde, in Rødovre in February.

Merry Christmas and happy New year

Sanna Askirk  
President

# Greetings from the pattern coordinator

By Tinne Hansen

Having taken over the job as pattern coordination from Connie, I need your help to do as good a job as she did.

I want to know what kind of lace you would like to see in the magazine.

What have you made that makes you happy? What is your favorite lace or what is your best work of lace? We want to be able to bring the types of patterns you are interested in.

Send me a mail or give me a call.

Kniplebrevet is an organ for the members, and therefore we want to bring your good ideas, patterns and other items to be brought on the pattern pages. It is therefore vital that we receive input from you. It need not be completed drawings.

Would you like to test lace patterns for us, please do not hesitate to contact us.

## Copyright, what does it really mean?

By Connie Zlatevski

Copyright means that the design of a pattern belongs to the designers, and that the book or pattern you have bought is for your own private use.

You are not allowed to copy patterns and share with a friend, and that also applies to the patterns brought in Kniplebrevet.

It takes a long time to design, test, adjust, test, making a clean drawing and write the texts to the lace patterns.

Professional designers make their living off the sales of these patterns, and without that income they cannot afford to design patterns and write directions.

It is so easy to copy, but we hope that more lace makers will actively support the designers and their work.

# Inge de Metz-Christensen

(1945-1994)

Inge Christensen was born in Denmark but moved to Belgium in 1965 and the following year married Robert de Metz.

Inge was always fond of hand crafts, and her mother was a skilled seamstress and was an idol for her.

She worked as a drawer at an architect and engineering office. In 1975 she started her education at T:I:K:A: (Tekstiel Instituut Kunst Ambacht) in Antwerp. A weekend school where the students could try out different textile techniques/forms of hand craft. Lace making was one of those.

Inge became enthused with lace making. When she graduated from TIKA, she started on the lace teacher training at the Maria School in Brugge.

She taught lace making in her home in Pulderbos and in the vicinity of her residence. She also taught in Germany and Denmark until her death in 1994.

Inge had become a skilled expert lace maker. She participated in editing most articles on lace making in Bonniers Great Craft lexicon. Unfortunately, she didn't live to see the finished book.

As her husband Robert wrote in his eulogy "your life's lace is not completed ... Now your lace will never ever be completed".



# Idrija's 40 year lace festival anniversary

Karely Knipleservice has again visited  
Idrija Kniplefestival in Slovenia.

By Gunvor Kold Jensen

Nothing is like it was before Corona and the war in Ukraine, but this should not prevent us from again to visit Idrija, this natural beauty. The town is squeezed in behind beautiful green mountains, and it has for generations been center for Idrija lace and has through the local lace school kept its proud traditions.

## Public festival

Nobody can doubt that this is a lace fair. The whole town is filled with lace of all kinds – traditional Idrija lace as well as modern lace for clothing and down to what we might call art.

Still, the fair is also a public festival. It is a common town festival which centers around lace. The fact that it is not only a lace fair, means that the public is more diversified – you do not meet lace interested men and women, but mostly whole families. It was probably 100 outdoor stands spread around the centrale places in town. There were stands selling lace equipment like patterns, thread etc. but also stands where the local mountain farmers show and sell their homemade handcrafts and food.

## The whole town participates

The fact that the festival is taken seriously, is seen on the amounts of exhibitions. Exhibitions are spread over the whole town – of course in

the town's lace school – but also in the many stores which get their income by selling lace or lace equipment. Even the newly built nursing home hosted a lace exhibition and the inhabitants enjoyed not only the exhibition itself but also the many people stopping by to see it.

The church situated across the road of the nursing home was also part of an exhibition as an enormous piece of lace was hanging under the ceiling.

## Generation problem

The lace school in Idrija has about 450 lace students from the age of 6 and older and about 20% are boys. One cannot complain about a generation problem in Idrija. The lace festival started Friday evening at 9.30pm with a long parade of the boys and girls from the lace school walking together with their mothers from the lace school to the center of town – where a stage was set up together with a light show and sitting places for 500 persons – A brassband and singing girls undertrained between the speeches. The plaza was filled to the brim – we sat outside in a nearby bar from where we could follow the opening ceremony. The high point on Sunday was again a parade where about 350 girls and boys with their traditional lace pillows under their arms were going through the town behind a brassband. The parade

stopped in a big tent where a lace competition, where the students were divided according to their abilities, was taking place.

It was all in all a big experience to visit Idrija. We travelled with Air France from Billund over Paris to Ljubljana where we rented a car and lived in a town nearby – Cerklno – which is a winter ski resort.

*If the goal of your travel is lace related only, it is a long trip – but if you also consider the beautiful nature – the atmosphere – the people and of course the lace town Idrija – then everything goes up in a higher unity and the trip will be both unforgettable and memorable.*

# Lace trip together with Peter Østergård

By Hella Jakobsen, Mona Nøhr and Kirsten Brodersen

Another trip together with Peter.

The trip started out in Hjøllerup very early on September 1st, and we entered the bus in Hjørring just south of the border about 9:15 am.

It had been a long day when we entered Antwerp ca. 8pm. The next day we travelled to Bordeaux, where we visited a fantastic museum with Chantilly lace. Napoleon was married to a Spanish princess, who brought the lace to this place. They had beautiful lace.

The trip continued to Santander on Saturday, and today we saw the fantastic Guggenheim in Bilbao.

What an experience! Our hotel in Santander looked like a castle with a casino as neighbor on one side and the beach on the other.

On Sunday we went on to Santiago de Compostela. This is the end of the pilgrim route, and we visited the big cathedral here. We met with Marina Regueiro, who has published a couple of lace books and has a lace school in town. She followed us through the town and to the cathedral, so we were in good hands.

The day after, we went to Camariñas, where we saw a statue of a lace making girl and Marina showed us the little museum there. Afterward we were able to visit lace stores.

We continued to Toledo. It was a beautiful trip 850 meters above sea level. We were surrounded by mountains, but we were sorry also here to see scars from the fires due to the extremely dry summer. We had a very dry summer at home, but it did by no means match the way it was in this area.

We visited Museu de la Vila do Condo in Toledo. They happened to host a class where young girls were making lace together with adult women. It was a nice coincidence that we enjoyed.

We were able to go shopping in Toledo. There were several stores around the beautiful marketplace and also a fine old theater, which we visited. Some of us went into the church, but most of us got something to eat.

Nothing, however, beats Peter's breakfast in the bus. That is the best. Thank you to Peter and his volunteers. That is a good experience every time.

The trip took us to Bordeaux, where we visited a museum in Tordesillas.

We turned around and went to Paris where Peter had arranged a visit to the Remy Martin cognac company. It was very exciting – and the sampling tasted good.

We came good through Paris to our hotel with the very small rooms and Peter had a big surprise for us. He had booked a boat trip on the Seine in the evening with a 4-course menu. Surely, all of us agree that it was a wonderful experience.

We were not able to visit the lace store in Binche, because it was closed – probably due to the marked fair in the town?

We continued and came to our last destination, which was our hotel in Hengelo.

Sunday arrived and we returned to Denmark, entering the border about 1:30pm.

I want to say thank you for a very nice trip with unbelievable experiences.

I can indeed recommend lace trips. We experience so much, see so much lace, and if we are lucky, we also find something nice to work on for the upcoming winter.

We will hopefully see you again next year?

# Bookmark with holes

Idea, design and execution: Tinne Hansen, Hammelev

The inspiration for the design of this bookmark comes from the Deutscher Klöppelverband's book, "Schmückendes um Hals und Schulter".

18 pairs of thread no.35/2 or 40/2 are used.

Start with 4 pairs on the top and add threads according to the worksheet.

OBS: The twists of the worker around the pin in linen stitch are not marked, as this is a "for given" thing.

Continue according to the worksheet. Work all the linen stitch areas according to the first part. The same thing applies for the holes and spiders.

Finish off with plaits.

# Amaryllis, pattern for the Annual Laceday

Pattern 149-B

Idea and design: Anna Lise Nielsen, Nyborg

Execution: Connie Zlatevski, Stubbekøbing

There is no worksheet for the pattern for this year's Annual Laceday. The pattern is worked according to your phantasy.

A little about my own thoughts:

I made a new interpretation of the Margrethe Lace (see Kniplebrevet no.147) earlier this year with linen thread no. 16/2 in clear colors. The lace was mounted on a handbag.

A good amount of thread was left on my bobbins, and I would like to use them up. I enlarged the pattern so that it filled an A4 page. This was a careful guess for the pattern to match the thickness of the thread, and it worked fine.

I have used 4 pairs of 16/2 for the tapes itself. They are worked partly in linen stitch and partly edged with linen stitch with half stitch in the middle. The fillings are plaits, a couple with picots.



# Table runner with edged short sides

Idea, design and execution: Vibeke Ervø

We received this pattern after Vibeke Ervø's death.

In DHS' Mønstertjeneste is there a hexagon doily, which matches this table runner, also designed by Vibeke.

40 pairs of thread no. 35/2 are used.

Twists are only marked on a part of the worksheet but is used through the whole work.

Start according to the worksheet and add a pair for every line on the worksheet.

Attach in the middle when you have rounded the end.

Finish the lace off in the start loops and sew one thread to each side or use magic threads.

# Edge lace with tallies and scallops

Pattern 149-D

Reconstruction and execution: Connie Zlatavski, Stubbekøbing

Knipling i Danmark was contacted by Hanne Reedtz-Thott in the spring. She wanted to donate a handkerchief from the beginning of 1900 to our organization, with the purpose that the pattern should be reconstructed and published in Kniplebrevet.

Reconstruction and execution: Connie Zlatevski, Stubbekøbing

Materials: 15 pairs of DMC Cordonnet special no. 80 or Brok 36.

Star and finish off as you find it best.

Mark, that another way to turn the corner is used in the reconstruction than in the original piece of lace.

# Blue candle cuff 4

Pattern 149-E

Idea, design and execution: Inge Lise Jensen, Guldborg

Inge Lise has designed a series of 5 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:** 19 pairs of blue linen thread no. 60/2 or K80.

Inge Lise suggests the following lengths for the threads. Worker pair for the scallops: about 200 cm per bobbin, passive edge pair: ca 35 cm per bobbin and the rest of the bobbins, ca 70 cm per bobbin.

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

Finish the lace by tying off, plaits or with the use of magic threads. Sew the lace together.

# Gingerbreadman and gingerbreadlady Santa and Mrs. Santa

Idea, design and execution: Inge Lindegaard, Ørslev

This pattern invites to play with colors, thread and stitches.

**Materials:** 2-6 pairs of linen thread 35/2, 50/3 or 28/2. 1 bobbin Myrte thread. Effect yarns as desired.

Start at one of the arms. Place 5 pins at the end of the arm and hang one pair on each, with an extra pair on the left pin. The Myrte thread follows the right edge pair. Work a row of whole stitch, there after work in linen stitch with the edge pairs on both sides in whole stitch. Where there are sharp turns, turning stitches are used.

If the dress is worked in linen stitch only, 2 extra pairs are added at the bottom. There are 2 attachments on the chest.

The pairs are tied off or finished off with help of magic threads.

**Plaits/tallies:** 2 pairs. Attach the pairs and make plaits or tallies. Attach as shown.

**Head:** 3 pairs. Work whole stitches with a twist of the workerpair. The pairs are tied off or finished off with help of magic threads.

**Santa's hat:** 5 pairs. Work a row. Place the finished head on top of the finished part of the hat. Finish the work. Attach through all layers 4 times. The pairs are tied off or finished with the help of magic threads.

Starch the work before taking it off the pillow.

# Angel with pointed wings

Pattern 149-G

Idea, design and execution: Tinne Hansen, Hammelev

**Materials:** 17 pairs of 35/2 or 40/2.

Start with 4 pairs according to the small worksheet and add pairs as you go.

Work a whole stitch by the first pin starting the vertical part on the lefthand side. Put this pair aside and continue with half stitch, where the lace attaches later on.

Work down to the right corner, turn and work down to the left corner, turn again and work toward the other point. Attach until the pair in whole stitch is included. Take pairs out as you added them, tie off.

Finishing off with the last 4 pairs, the nicest way is to use magic threads.

# Dagmar

Pattern 149-G

Idea, design and execution: Birgitte Skov, Ribe

**Materials:** 11 pairs of 60/2 for the big pricking and 80/2 for the small pricking.

Start according to the small worksheet and work clockwise.

The pins are used twice in the corners. The pins are taken out and put back on the way back. Pull well.

Mount the clock by placing the two points in linen stitch over each other in the width of the lace and sew it together. Sew also together on the inside by the crease in half stitch. Beads are also added here.



## Idea, design and execution: Lene Holm Hansen

This cone invites for use of leftover yarns. It can be used in all sizes and with different materials.

I used a pricking of 5mm and worked it in twine. The edge is worked in paper thread. The pricking may be enlarged or diminished in order to match the thread you want to use. I used 26 pairs + 4 pairs for the edge and worked it with a half stitch ground. The amounts of twists are up to you. You may also choose other grounds.

The small pricking matches thread no. 40/2 or 35/2.

One may choose to have an edge all the way around, but it may also be finished without an edge as that will be invisible when the cone is folded. The example is without the bottom edge and tied off.

### Figure 1

Eks. 1: Finish with knots and without an edge.

Half threads: Since the threads are very thick, a good idea is to split the thread in half, tie with one half and cut the other half thread off.

### Figure 2

If the lace is finished off with a lace-made edge, the pairs can be worked back into the edge and cut off.

### Figure 3

By finishing off with an edge, the single pairs are worked back through the edge pairs. Place a pin a little to the left of where the pin should have been along the bottom edge. The pair is worked back through the edge toward the lace and pulled firmly. The pair can be cut off later. The next pair is worked through the edge and the pin is placed to the right of where the pin should have been. The pair is worked back through the edge and cut off.

### Figure 4

Cross the pairs from the vertical and the horizontal edge using linen stitch.

If it seems too bulky, one may work it with half threads. Bind off tight to the edge.

Red coloring marks where the pairs are tied off.

# Vlies scarf

Pattern 149-J

Idea, design and execution: Tinne Hansen, Hammelev

**Materials:** 12 pairs of thread no. 16/2.

Start as marked on the work sheet and add a pair on the following pins down to the middle.

The lace is attached in the middle.

**Mark:** A diagonal element from the lace is eliminated in the pattern.

Finish with magic threads or, easier, work the pairs in together with the worker pair along the big linen triangle (see drawing).

**Finish:**

Work to the triangle's point and put a pair aside.

1. Place the pin and place a supporting pin to the right with a pair between the two pins.
2. Close the pin with a single stitch. Treat the two pairs as on pair by placing the two lefthand bobbins and the two righthand bobbins together (perhaps using an elastic).
3. Work at least 4 linen stitches back using doble threads for the workers.
4. Put a bobbin aside from both groups, so that a 'normal' pair is left. These threads are cut off later.

# Lace Castle '22

## The art of lace making in Franken

In 2022, “castle” is the all-in theme at the lace museum in Abenberg. The lace museum is housed close to the castle Abenberg.

In addition to the museum, there are also exhibits at the castle itself, so the visitors are introduced to a genuine “lace castle”.

More than 60 lace makers have contributed to the exhibit, showing castles, views, towers, portals, walls, flowers, stones, ornaments and special details, through both traditional and quite modern laces.

Irena Ring got the idea of making bottle bottoms in lace, and her invitation to contribute was met

with great interest. The museum received 1441 lace contributions from Belgium, Denmark, Germany, Finland, Norway, Austria, Switzerland, The Check Republic, and even from Chile and Namibia.

Out of the old laces they have made historical clothing. At the entrance the noble master of the castle and his lady await the visitors, along with a merry court jester.

Ute Klug has designed lace flowers in size XXL. The flowers adorn the outside of the castle and between cracks in the wall. She has also made a series of modern laces shown in the museum.

Marianne Geissendorfer stands for a project showing 3-D tower laces.

In addition to these projects there are lace gold coins, campanulas, and a fantasy lace castle.

The exhibit also features several lace pictures of the castle and the town, as well as pictures of other castles from the area.

The exhibit is open to the public Thursday to Sunday from 11 am to 5 pm until December 18, 2022.

# Möbius shawl in Torchon technique

The German Lace Association invites you to a “lal”, also called “KAL” which means Klöppel Along. The project has taken its inspiration from various “Crochet Along” and “Knit Along” projects, where you crochet or knit the same thing, regardless of where in the world you live.

The project started on September 30 with a description of materials and the first part of the shawl. The shawl consists of a total of 10 parts,

and every last day of the month a new part with pattern and description will be published on the website of the German Lace Association: [www.deutscher-kloep-pelverband.de](http://www.deutscher-kloep-pelverband.de).

When you make the shawl, you will use all essential elements of Torchon lace. A prerequisite is that you know the basics of lace making and know how to read a work description. The descriptions are in German.

The shawl is designed by Barbara Corbet.

The German Lace Association comments that each part of the material will stay on their website for three months, so you can still make it.

# My Lace Adventure

By Svend Åge Pedersen, Tårs

My name is Svend Åge Pedersen. I was born in Vendsyssel 72 years ago. My whole family was creative, my father embroidered and made pictures on canvas. My mother knitted a lot, and my kid sister knits with a vengeance.

I worked on farms from my 15th to my 39th year. In those years all my time was spent on working, eating and sleeping. What a change when I stopped farming and suddenly had some free time.

That was when I started embroidering on canvas, just like my father.

In 1988 I met Astrid and the following year we got engaged. She was disabled, and one of her great pleasures was to make lace.

In 1997 I was hired as a personal assistant to Astrid. In 2007 Astrid's disability worsened and she did not have the energy to complete the work on her lace pillow. Now what to do? Within a short time, Astrid was teaching me to make lace and thus we jointly completed the work.

It was different and interesting, so I made a little more lace and completed some more. Astrid had already joined "Knipling I Danmark" in 2002, so there was always some new things for me to make, when time allowed.

Astrid parted with this world in 2017, and when I, in time, was back on my feet and had retired, that is when the hobby of lace making really took off. I had changed

Astrid's membership in "Knipling I Danmark" to my own name, and lately I have really made a lot.

I sit at my lace pillow two to three hours a day, so the production grows. A while ago I exhibited the laces made by me over the years. Of course, a lot of my works have been given as gifts, and some things I have made to order. The exhibit in our common house was very well received. I sold some things, which covered the price of thread.

I would like to have similar exhibits, maybe every year at Christmas and Easter. That way I can live with my hobby all year round. And that is not too bad.

# Tonder Lace Festival 2022

By Herwig and Fritzi Hauer

1982-2022: Forty years of vacation at the North Sea in Schlesvig-Holstein. That is how we knew the Danish city of Tonder for decades. Our lace lives are only nine years old, and we first knew about Tonder as the organizer of the Lace Festival in 2016, where we sat with our lace pillows.

In 2019 Lene Holm Hansen invited us to exhibit our voluminous board games (ten) at the 10-year anniversary lace festival. (The board games were made jointly with our friends, Rita and Franz Korn). The festival takes place every three years, and this year it was again possible to gather.

Our participating (a joint Hauer-Korn feature) projects were:

- A model train in lace (again a joint Hauer-Korn feature)
- A nativity scene from 2011
- Some of our "Dancing Angels" (made during the pandemic in 2020/2021)
- The Witch "Spinnefein"
- The King of Elves with his seven children

The days were full of events, information, meetings (with a lot of acquaintances), inspiration for more lace works (e.g., a sailing ship with lace sails). The details of the festival are far too numerous to list here. Only by participating can you see and become astonished.

Several traders were at the festival, but also exhibitors with a large selection of e.g., lace fans and clothing with various forms of lace. "Giant Laces" were very interesting. Future lace creations must focus on sustainability. Actually, the materials used are reusable pipes, electrical cables and thick cables etc." This could for example be the cover for a chair or hammock. Here there are no limits to the fantasy.

Let us hope we can attend again on June 6 to 8, 2025.



# Valenciennes-Lace

By Ellis Nygaard

At the German Lace Congress in Gunzenhausen in April, Sanna and I saw an exhibition with Valenciennes-Lace, which was the main theme of the congress.

Valenciennes-lace originates in France, as the name says. It started as early as the 17th century and both Louis 14th and Louis 16th wore the laces on their clothes. I will not comment on the technique as such, as I have not made lace long enough to make its acquaintance. But I do see that it is

very fine and thin and in my eyes almost looks like a machine made lace. It is fantastic, that at the time they could make such fine lace with the few facilities – or lack of same – available at the time. Poor lighting, no glasses or magnifying glasses and no clear instructions, which we have today. Most Valenciennes-lace feature leaves and flowers, and making this lace must really have been a full-time job for the women/young girls. The laces were often commissioned work with a deadline. Respect to the lace makers.

Throughout the years, laces have been ornamenting caps, sleeves, cravats etc. Later on, laces were used for e.g., fans, flacons, and handkerchief edgings.

Many of the exhibited items were reconstructions, but some laces were old.

Pictures of both types are shown.

# Toermalijn

## Flanders lace with a view to the future

This book was published by Kantcentrum in Brugge, and the title should have been “50 years Kantcentrum” and have been published for their 50 years anniversary in 2020. Corona prevented this, and therefore the book is published now and entitled Toermalijn, which is the stone associated with a 52-year wedding anniversary.

The book is a folder with patterns for eight laces made in Flanders technique. The cover is heavy duty cardboard, and the individual sheets are thick and rigid paper. The sheets are as big as required by the patterns, usually three A-4 pages.

Each pattern contains a description in Flemish, French, English, German, and I reckon Italian and Spanish. The prickings are large and clear with colored work descriptions

Most patterns are large and wide relative to the thread and with many pairs, several patterns with up to 100 pairs, one of the patterns is made with a varying number up to 135 pairs! Thickness of thread runs between 62/2 and 100/2 in Egyptian cotton, and that is comparable to Tonder lace thread.

The ground is often five-hole ground (Flanders ground) in some variations, as well as various other Flanders grounds, and some new ones, I believe, and thus a view to the future.

The techniques are difficult and challenging, but once you have made one or more of the patterns you become generally more proficient in the techniques.

The price is 42 Euro, corresponding to approx. 320 DDK.