



Kniplebrevet

English



NOVEMBER 2014

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

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Dear members

The lacemaking season is in full swing and before long new Christmas lace things will probably be made. With this Kniplebrev a Christmas card for the year 2014 is attached. The card is this year designed by Benthe Larsen, Roskilde. Since the last time our home page has had a thorough renovation. Some things have been moved, among others it is now easier to found out how to register in the association. More tabs have been added and there are more pictures to look at. If you have any adjustments or comments then please write to me on formand@knipling-i-danmark.dk then it will be as soon as possible be corrected or taken up in the executive committee. You should be aware that Sonja has gotten a new e-mail address: design@knipling-i-danmark.dk. Susanne has also gotten a new e-mail address: skribent@knipling-i-danmark.dk. See the changes as well in the colophon.

Right now we are arranging a splendid programme for our annual meeting next year where we will be celebrating that the association turns 30 years. So reserve already now the day that is Saturday 14 March. The meeting will be held in Nyborg. We have been very busy over the summer and especially now in the autumn. We have been contacted by the school of design and technology in Copenhagen. They would like us to talk about lace as they are starting a lacemaking project in Sri Lanka. Our visit and their project will you hear more about. Moreover we have been approached by the Lord Chamberlain's Department regarded our application in 2012 for getting permission to see Her Majesty Queen Margrethe's private collection of lace. It is now possible and on 13 November we will go there with conservator of textile Katia Johansen from Rosenborg Castle. You will hear about that when we have been there and seen the lace. This was just a little of what we are working with.

Lastly I will wish you all a really good winter with lots of cosy hours of lacemaking. The executive committee and I also wish you all a merry Christmas and a happy New Year.

The Christmas tree of the year by Susanne Andersen

In Måre in the Eastern part of Funen lives Solvejg Østergaard Nielsen who this year is behind the Christmas tree of the year at the lace fair in Slagelse. At the time of writing the decorations lie on the table at Solvejg, but hopefully when you receive Kniplebrevet, a lot of you have had the change to see the decorations at the fair and will probably be just as impressed as I was. One Friday afternoon I came by to talk with Solvejg about her ideas of the Christmas tree, and even though 17 people were invited to brunch Saturday morning I was welcome. A quick glance at Solvejg's home showed quite clearly that here lives a lace maker with all her heart. On the pillow was there a star string that will be on the fair in Slagelse; it would be finished Monday. Solvejg must make lace so the bobbins are red-hot to be sure it is finished. Quickly the dining table became an abundance of lace. Indeed, I have never seen anything like it.

A year ago when the lace fair in Slagelse had ended, there was, in keeping with tradition, coffee and apple pie to the exhibitors. Someone to decorate the Christmas tree in 2014 was wanted, and for many of us Solvejg would be an obvious choice and thankfully for that she accepted.

Solvejg accepted the job with awe and she has considered it at length because the Christmas tree has such a special place at the fair and Solvejg is a perfectionist. I saw a lot of lace that had been remade after a finished course because as Solvejg says: 'At home there are peace and quiet so here I am able to concentrate better'.

Solvejg started making lace in January 1981. She was getting a folk dancer's costume sewn and her aunt did not want to make the lace that was needed so Solvejg had to do it herself. Both her and Erik's costumes are in the drawer in the living room.

Solvejg was taught lacemaking by Lise Lene Rasmussen and she is a frequent participant at workshops and fairs round about. Solvejg won 4000 Danish kroners in the national lotto and she spent the money on four lace courses. After an exhibition at Ørbæk library Solvejg was asked to teach in lace at AOF (Workers' Education Association).

Solvejg has always liked to attend courses to improve her skills and she has been in many different places such as Esbjerg, Bevtoft and Prague. Jytte Bjørk has been a good travelling companion, in particular when they went to Stokværket. In 1998-99 Solvejg was part of Kniplelauget (lace makers' guild) and she took part of the work in the committee until the guild was dissolved. She was, among other things, deputy chairwoman.

A Christmas tree is something special and every family has their own tradition. My Christmas decoration has its own history from the Jacob's ladder from Poland, the Danish flags from South Jutland and the plastic star from Daells Varehus (Daell's Warehouse). It is the same with Solvejg and she could tell a story about every single Christmas decoration. She has kept the decorations in red, white, silver and gold and then there is a single exception but only one. Solvejg has decided that the exhibitors who have Christmas decorations in their archives are represented on the tree.

There are birds, Christmas trees, bride decorations, angles, hearts, paper cones, stars, orchids, and every self-respecting Christmas tree of course has tinsel also made in lace. 'Everybody can make that. It is only a few pricks' was Solvejg's comment to my admiration. Certainly she is right but you have to get the idea. On the Christmas tree are also two of the beautiful Christmas hearts that Solvejg made 80 of to her golden wedding anniversary last year and if you look careful you will spot the logo of Knipling i Danmark on the tree.

No matter what Solvejg has engaged in on the side of her work as assisting wife on the farm: folk dance; flower arrangement; director for the local dilettante; head of gymnastics; lace teacher; pattern drawer, Solvejg has engaged in it wholeheartedly. The first time I got acquainted with the enthusiasm was when Solvejg made an exhibition to the annual lacemaking day in 2011 in Nørrevoldgade. This led to an exhibition at the annual meeting in the civic association in Nyborg in 2012 on which occasion Solvejg had made all the models from Jana Novak's book 'Zodiac'. Jana Novak and her patterns hold a special place in Solvejg's heart. Solvejg has also provided patterns to Kniplebrevet, given courses in including Idria round about in the country and we have seen her design at Mønster-tjenesten (the pattern service), and she has put energy into the work at fairs. You can always tell by an exhibition if Solvejg has been part of it, not least by the beautiful decorations.

So even though Solvejg does not think she is doing anything special, we are many who think otherwise.

OIDFA-congress in Adelaide by Helle Schultz

The international organization OIDFA – L'Organisation Internationale de la Dentelle au Fuseau et à l'Aiguille – was founded in 1982 and convenes every two years. It is a bilingual organization where meetings and lectures take place in both French and English. This year the congress was held in Adelaide, Australia. Only once before was the congress held outside Europe, i.e. in Japan in 2010. Therefore it was extra interesting this year to see how many would sign up. It is a rather long flight from Europe to Australia, and there were fewer

participants than in previous years, but I absolutely think it worth the long trip. It was my first OIDFA congress, so I have no basis for comparing with earlier congresses, but for me it was a fantastic experience to participate. To participate in an OIDFA congress means meeting a lot of sweet people from most of the world, all sharing the same hobby. To meet others in the street with the same type of name tag “Oh, you are at the Congress” – “Oh, you are from Denmark” – How do you pronounce your name?” “Have you seen the beautiful exhibit at the town hall?” etc. Conversation started. Just wonderful.

July is a winter month in Adelaide, so I was anxious about the weather. On the coldest nights we had down to 2 degrees, but on the best of days the temperature reached 18 degrees. As in Denmark, in the winter, the temperature drops quickly, once the sun has set. It rained some, but always in short showers and it cleared up quickly afterwards.

The whole arrangement covered 13 days and started Sunday 13 July, when I participated in a wonderful bus tour to McLaren Vale, one of the many wine areas around Adelaide. The weather was cool but there was a beautiful blue sky. After a drive in the beautiful countryside, the day started with a visit to McLaren Vale and Fleurieu Visitor Information Centre. A local lace group had made a wonderful exhibit. Among other things there were some fantastic masks (pictures 1 and 2). We then visited three different wineries, Penny’s Hill, Woodstock and Maxwell. We passed through gorgeous nature and past many wine fields, where beautiful wild flowers in a fine yellow colour spread among the brown, wintry wines. At Woodstock they had a small reservation with kangaroos that we were allowed in to see and even feed. A completely great day.

At the end of the winery tour we were taken to the school where seven different courses were held Monday through Thursday. We worked very intensively with the many different techniques. I had chosen a course in an Australian version of the English counterpart of our Tonder lace, i.e. Buckinghamshire. Both are fine tulle laces. We had a super clever instructor, Heather Billington. She had designed a series of hexagonal emblems with the different Australian national flowers. At the course we made the national flower Waratha from New South Wales (see picture 3 from Heather Billington’s book “Floral Emblems of Australia in Point Ground Lace”). On the same photo you can see the flower on the handpainted bobbins made by Bridget Fairchild, who also taught one of the courses. She has developed her very own style of sewn lace. Picture 4 shows her beautiful sea horse. Dr. Margaret Morgan taught netted lace. She had made some wonderful miniatures (picture 5).

It was a fantastic course, but also very taxing. It was difficult to make room for a large lace pillow in my suitcase plus the almost 100 pairs of bobbins as well as miscellaneous lace paraphernalia needed, so I borrowed a pillow down there. That in turn meant that I had to finish my lace in order to return the pillow again. That again meant hard work till late every night in order to finish. Next time I will choose a course where I need fewer pairs or a course, where I only need to bring a needle!

The very congress days Friday to Sunday very much resemble our Lace Festival in Tonder. There were plenty of exhibits, discourses and stands. When using the expression lace in English, that includes not only bobbin lace, but everything “holes with a thread around”. That means that besides bobbin lace, there were sewn lace, tatting, knitting, crochet, and embroidered objects. In one exhibit with many different types of European lace I saw both Danish Hedebo embroidery and the Norwegian Hardanger embroidery. The various regions of Australia had arranged exhibits with everything your little heart desires, and there was a country exhibit, where OIDFA member countries had the opportunity of showing their many beautiful and different items, like e.g. a beautiful piece of jewelry from the American exhibit (picture 6).

Of the many beautiful exhibits I will emphasize two. The first object to be seen in the first was two large lace kangaroos (picture 7). Further into the same exhibit was a fantastic, large collection of genuine Maltese lace. A private collection, gathered by the Australian owner over the last 30 years. A small section to be seen in picture 8.

The second exhibition consisted of original dresses and accessories such as lace bags and shoes from Cavalcade of History and Fashion, which is a large collection of historical dresses and accessories from the 1700’s and up till today. The large collection cannot be seen in any museum. The organization owning the collection therefore calls itself the museum without walls. Select parts of the collections are only exhibited at various events and actual parades. During the OIDFA congress the Lace in the Edwardian Era was shown. There were dresses and accessories from the period 1901-1910. Picture 9 shows a pair of lace shoes from about 1910.

Saturday night was the gala dinner at the Hilton Adelaide Hotel. The entertainment consisted of a photoshow by the professional photographer David Haddy who showed his pictures from the congress. They gave cause to a lot of laughter!

A competition is part of any OIDFA congress. This time the task was a wine label, and a number of prizes were awarded. Picture 10 shows one of my favorites, albeit not one of the prize winners.

Tradition calls for various bus trips after the congress weekend. This year there were two five-day tours into the Australian nature and to various lace exhibitions. I chose to remain in Adelaide to see some of what I didn’t see during the congress weekend. And then the long return trip. But filled up with good memories and a lot of business cards in the bag, hoping to reunite with the many sweet people at the next OIDFA congress in Slovenia in 2016, if not before.

June 2016 will be a very busy month for all lace makers, so put a big mark in your calendar now. First, the Lace Festival in Tonder June 3-5, then the annual Lace Festival in Idrija in Slovenia from June 17-19, and finally the next OIDA congress in Ljubljana, Slovenia from June 20 to July 1, consisting of courses in four cities, congress and bus tours. Really, there is the opportunity of plenty of lace experiences in June 2016.

Links:

www.oidfa.com

www.oidfaadelaide.com

<http://www.thecavalcade.org>

<http://www.kniplings-festival.dk>

<http://festivalidrijskecipke.si/en/>

<http://www.oidfaljubljana.si>

Karin Hoffritz – friend and chairwoman

Yesterday I returned to Denmark and read Kniplebrevet. I had a blackout and first after a few minutes did I realise that Karen is no longer among us. I shall miss her.

Charlotte Rud brought Karen and I together in the 80s. We did not know each other even though we lived close by. There was not a day where we did not talk together. I wish that every lace maker knows that it was Karin who spend a lot of her spare time organising and founding a new lace teachers’ association; later Karin actively put energy into organising the lace making education in Roskilde County. I was hired by Roskilde County to teach as it was the country who demanded that new lace making teachers had an education. But a real education as the teacher training college in Bruges still does not exist in Denmark. I convinced Kamp Larsen from the county’s division of education that there was someone who had a comprehensive education in all types of lace. Therefore the right person to teach in many subjects. Karin’s diploma

from Belgium was the proof of that. We consulted the content of the education with several teachers among others Astrid Elton Hansen. Vibeke Ervø, who had a wide knowledge about lace making, was also very active. Then overwhelmingly many enrolments were sent to the county.

The idea of teaching was firstly UNDERSTANDING THE THREAD. Make the lace makers understand where the treads runs and ends. I have learned that myself in the school in Czechoslovakia, and therefore I am able to draw lace that was not part of the education. It gives security when drawing and making all types of lace. Every class was crammed with theory and drawing. The lace itself was several hours of homework. There were also classes in science of the colours, the basic principles of design, cultural history etc. After three years the county was no longer subsidised by the ministry. So there was no more money to the education of lace making teachers; the mistake was that the education was free.

I value Karin's personality. Even though Karin Hoffritz and I separated after 'the crossroads of life', we still talked with each other.

We have all lost a lace maker who really had theory, practice and energy to put lace making as a handicraft on equal terms with other textile arts and crafts. Among others Karin was in the beginning when the interest for lace started. Lace making flourishes now and there is a future for it.

Thank you, Karin,

Jana Novak

A vacation trip to Sri Lanka

In connection with a fantastic trip to Sri Lanka, a trip to the town Galle, a town situated on the western south- peak of Sri Lanka and through many centuries an important harbor- and merchant town, was also included. Portugal, The Netherlands and England have all in turn ruled the town. The town is also known as Sri Lanka's "Bobbinlace capital". Unfortunately, when we arrived to Galle, the place that, according to our plan, was supposed to receive us and talk to us about their lace, was closed that day. But, our guide was still able to find a place where they could show us the lace they made there.

What a welcome! It turned out that the owners of the place had been participating in the Tønder bobbinlace festival in June 2013, where they had stand no.108, and they had enjoyed the fair a lot. Lace pieces were displayed and lots of chatting went on about our common passion for this beautiful craft. I gave them some prickings and Danish bobbins that I had brought with me, and they enjoyed that. Mr. M. L. M. Rila , the owner of the place, promised to write an article to Kniplebrevet. The article has arrived, and you can read it on another place in Kniplebrevet. Mr. Rila hopes that they will be able to participate again in Tønder festivalen 2016, and I look forward to the reunion.

Lone Nielsen

The Beeralu Lace Making Industry in Galle, Sri Lanka

The Sinhala name for lace is 'Raenda' which is of Portuguese origin. The first Europeans to arrive in Sri Lanka in the 16th century (in 1505 to be exact), the Portuguese introduced this craft to Sri Lanka. The women folk living in the south-western coast picked up the art and it gained popularity widely.

Pillowlace is more popularly known as Beeralu lace making is a cottage industry in the south-western coastal belt from Ambalangoda, Dodanduwa, Galle, Habaraduwa and Weligama. It has come down from generation to generation.

Beeralu lace making is a delicate and intricate craft. It is an

industry where the craftspersons are 100% females. People watching this art of lace making are awed and fascinated by the expertise and patience displayed by these lace makers.

First, a stencil is prepared for the required design. The stencil is made on a cardboard using graph paper making the different knots used in lace-making. This is then fixed on to a padded wooden structure which is called the pillow. Depending on the design, quite a lot of wooden bobbins and pins are used and the lacemaker patiently commences her work.

At one time lace making was very popular among the womenfolk of this area as this also supplemented to the income of these families, most of whom were dependant on the fishing industry. The finished products were brought to the particular sales outlets from where they are sold to mostly foreigners. The finished products comprise of lace borders in different designs, collars, table mats, table runners or individual ornamental pieces.

One such sales outlet is the SCIA Shopping Centre at No. 73A Kandewatte Road, Galle, Sri Lanka established in 1977, where more value added products are turned out from these finished lace: Ladies night dresses with lace stitched on to them, table cloths with lace appliques and borders and also table cloths completely made out of lace in different sizes are some of these value added products.

The 2004 Boxing Day tsunami made a very big impact on the lace making industry. A vast majority of these lace makers being located in the coastal areas had to face the wrath of the tsunami. Everything was lost, lives and their equipments and raw materials. When aid started flowing in from all around the world, the Handball Club of Benzeim, Germany, made a very generous gesture. Through the SCIA Shopping Centre, Galle, they made a big contribution of thread solely for distribution among these lace makers. This enabled them to continue with the industry and these lace makers supply their finished products to SCIA Shopping Centre, Galle, even to this day. Apart from the supplies through these lace makers, SCIA Shopping Centre has its own lace makers who have been employed from its inception to show the appreciating foreign visitors the art of lace making.

Beeralu lace making is a time consuming process due to the intricacy of the design. The end result though is an exquisite, unique piece of finely crafted lace.

The flock by Susanne Andersen

'The birds fly in flock – when they are enough

How many women are needed for a flock?

Where do women fly in flock?

When is there enough women to fly in flock?

Are they/we – the women

who

Flocks of snow that are teeming

Over dikes tumbling?

Yes tumbling and yet light as snowflakes – that we dream about.

Where does the dream fly

And what do women dream about?

The woman who would more than that and returned home to the mud ditch.

The woman who polished the broom and flew to the Brocken?

Wait there is a flock who went on Midsummer

The woman from the other side of the Earth who met a prince and got a kingdom.

The woman who, like Amanda, went to Copenhagen and wanted to be the chairwoman and a minister

And today is allowed to open for the flock.

Flock and folk depend on how the letters are placed

Man and women – can have a big flock of children

enough to populate the whole world'

Like that Anette Wilhelmsen, MP and Kerteminde girl begins her speech at the unveiling of the Flock at the Art festival in Kerminde Saturday 28 June 2014. The Flock is an art project that consists of 15 figures that represent and pay tribute to the woman.

Lotte Helle from Atelier A62 and Ann Walinn have worked with the project in a prolonged time. According to Lotte Helle the idea from the beginning was to pay tribute to the woman. In Kerteminde and probably in lots of other seaside towns the woman has had a special status through the ages. When the man was at the sea to either fish or sail the seven seas, the woman had to stay at home to take care of the children, the house and perhaps run a business. It is those women that THE FLOCK praises.

That it is now in 2014 that THE FLOCK is released is connected with the Amanda figure turning 60 years this year – even though it is perhaps not Amada you think of. The hope and the intention is that you should see all the other women and their expressions in the figures.

The figures themselves consist of frameworks made in metal that have been covered and decorated by seven very different female artists and craftswomen. The figures in THE FLOCK are very different but they have all common that they are the tribute to the woman. In the project the following have taken part: Bettina Andersen from København, Birthe Helbo Mortensen from Middelfart, Teresa Larsen from Odense, Chastine Helle from Kerteminde, Kirsten Brodersen from Tinglev, Kirsten Ploug from Odense and Lotte Helle from Kerteminde.

So a rainy Saturday we, a flock of women and men, were gathered and were very excited to see what was hidden behind the white. Evidently a lot of hard work was behind each woman in THE FLOCK and I was impressed by how so many different results sprang from the same presentation by Lotte Helle. The joy of recognition was there as well when I recognized Kirsten Ploug's playing with materials and colours in her figure with bark. Kirsten Brodersen's 'Emma' symbolised for me a longing to go abroad that was hold back – I could vividly put myself in Emma's place when the longing seized her but she had to stay at home because that was the fate of the woman. Birthe Helbo Mortensen's figure had I stolen a glance at on Facebook so it was easy to recognised – and there was a couple I had to go back to several times. Bettina Andersen's 'Mermaid' was one of them. The play with the blue and green colours show what a talented artist Bettine is with an embroidery machine.

And then there was 'the Chatterbox' – the majority probably knows Marilyn Monroe's white dress that blows up. That dress has been reproduced in black aluminium and embroidered with silverfish.

What will happen with THE FLOCK after the exhibition at the Art Festival has not yet been decided, whether it will stay as a whole, whether it will be sold or will stay in private hands is not yet known – my wish is that as many women as possible will get the opportunity to see it – and you are allowed to bring the men – they might see something in THE FLOCK that the women have not noticed.

Living village in Vesterboelle

That was the title on a pamphlet I was given by a good lace-making friend in Hadsund. The programme seemed exciting so why now drop by in the summer holidays? No sooner said than done, Henning and I set out to Vesterboelle 3 August. Vesterboelle is in Vesthimmerland (in the north of Jutland) between Loegstoer and Farsoe.

When we arrived, the village was closed to cars. You could stroll through the village or be driven in fine coaches drawn by

the most beautiful horses. Everybody was dressed as in the old days. I think every single citizen took part in the event. Outside every house there was a 'land register plan' that described the history of the house, when it was built, what materials, the owners of the house and pictures etc.

There was the opportunity to see the working workshops; the blacksmith was shoeing the horse; the corn was thrashed; the sheep were sheared. There were wickerwork, basketwork, wood turnery, glasswork, bookbinding, old needlework, weaving, lace making and much, much more.

In addition to that there were inspection of farmhands and servant girls with their tools for harvest, harvesters were wholeheartedly in the field, a drunken farmer was placed on the wooden horse; indeed there was one activity after another, all of it as it was a 100 years ago.

Big was my surprise at meeting Anna Scheby-Pedersen and Karen Marie Iversen who many of you most likely know. They were both a long way from home, Anne from Hemmet and Karen Marie from Greve. Anne was making lace with a group of local lace makers. They all showed their beautiful work. Gitte from Hadsund was also there; it was her who had been so kind to draw my attention to the event. She had also a working stand and of course an exhibition of some of her beautiful works.

A fabulous event that was held for the 10th time; all of it with an incredible enthusiasm from the locals. Certainly worth a visit if you are in this part of the country.

To the readers of Kniplebrevet:

In May Tønder museum came to collect my legacy from Anna Christoffersen. In Kniplebrevet no. 61 have I written about the legacy. It contained a very large collection of Albert v. Huth's parchment patterns, drawn on tracing paper plus two lovely old lace boxes with bobbins and other bits and pieces.

If anyone is interested in seeing the patterns, Tønder museum is willing to take them out of the archives.

*Best regards,
Kirsten Wohlert Johansen*

Market day as in the old days in Hadsund

On 9 August 2014 a market day as in the old days was held. The first time a market day was held in Hadsund was in 1938. The market was held by the old water mill farm which today houses Hadsund's collection of local history.

There were the tradition things shown e.g. butter was churned, wickerwork was made, tin soldiers were casted and games for children were arranged and much, much more: all of it as in the old days. Old needlework was on show and great was my joy in meeting Anna Hadsund who had shown up with an exhibition of lace, lace making tools and of course Anna was active at the lace pillow. If anyone wanted to try to make lace, there was the opportunity to do so.

The lace-making day of the year by Susanne Andersen

It is now time for evaluating the lace-making day of the year – and first of all a big thank you to all the organizers all around who have spent time and energy on the tradition, then a thank you to all the curious people who turned up and who make it worth it all.

This year a couple of new initiatives got going; we had an idea of making the same lace from Skagen to Gedser and from Blåvands huk to Ertholmene and from the photos I have seen

on Facebook many of you have given our idea a good reception. This year it was the pattern Camelia given by our chairwoman Lone Nielsen and now you members get the change to tackle it. A Danish proverb says: 'When you hand the devil a little finger, he takes the whole hand' – and we do as well – we would like to have pictures of Camelia sent to the editors so they can be published in the magazine.

Even though we try to get every event in the magazine, there are still a couple of events that do not make it, perhaps because there is a new coordinator and that person is not aware of the possibility to have it in the magazine and here we need your help. We will like to ask you to send us a message about events that take place that we are not aware of, then we will try to have them in the magazine next year so as many as possible have the change to go. We are so privileged to have our own 'press photographer' Helga Houtved who a lot of you know from Facebook. She offers that we can look through her photos and have them in the magazine before they are put up anyway else. We are very grateful for that. This year we have, therefore, some special photos from Greve, Køge and Tune. You can see them on the back.

The Annual Bobbinlace - day in Stenløse

We do, due to tradition, set up an exhibition in H.E.P. Huset in Stenløse on The Annual Bobbinlace - day. We all met, bright and early in the morning, and were able to transform the hall into a nice show room. On display were samples from Tønder to modern lace. Exhibited was what lace has to offer anno 2014. We had a good amount of visitors that seemed happy and content with the exhibition. The guests also took their time to look closely at the lace, to have a chat over a cup of coffee and also to look at the lacebooks and magazines available.

*Good lace-greetings from the laceladies of H.E.P.Huset.
Mona-Lise Pedersen*

The lace-making day of the year 2014 in Nørrevoldgade

After several years of open house and holding of the lace-making day of the year in Nørrevoldgade there should not be any butterflies left in my stomach – I think that the day they have flown away and no longer are there is the day when I have been there too much.

This year I was extra excited because Funen is by now covered by many events so would people still turn up?

It takes some time to put up posters, clean, and then there has to be set aside a Saturday. But looking back upon previous events it is worth it. Saturday morning 10 o'clock the sign was up, the coffee smelt delicious and the lace pillows were set out. It knocked on the door and that continued the most of the day. The trip to Ireland was talked about so vividly that I feel I was taken by the hand and was on the trip, ideas for new articles and patterns in the magazine were put on the table, a little lace making was done, read books, looked in trade magazines, a little shopping was done and then coffee was drunk.

It is by now a tradition that the lace making girls from Ringe and Langeskov end their lace-making day of the year by visiting Nørrevoldgade. To see the joy in the eyes of the organizers and the participants clearly shows that the lace-making day of the year is a tradition that will not come to an end easily.

Susanne Andersen

Pictures from Fælleshuset Vedsted, 6500 Vojens.

We had a real nice day and many interested visitors.

*Sincerely
Jette Thomsen*

Here are some pictures from our lace-day

We were 10-12 ladies working on lace, and interested people could have a look and ask questions about our projects. They also had the opportunity to try by themselves.

The interest was big. Between 50 and 70 people stopped in, studied our finished pieces, drank a cup of coffee and had a home baked cookie.

Finely I will add that 5-6 new lace makers have joined us after our lace day.

It was a wonderful day, and we would be happy to do it again.

*Sincerely
Conni Skov, lacelady from Gjerrild.*

Hello,

Also at Tunegarn was there held the yearly lacemaking day. 7 hardworking lace makers was making lace all day long to the great delight for themselves and the visitors who came by during the day. 3 of them had taken up the inspiration of the year, and the hardworking Jytte Kluge had at home made the first two and spend the day mounting the third one. The other two went at the flacon the whole day. There was set up two 'test pillows' so those interested could try take the first step in the wonderful world of lacemaking. The nice customer and lace maker Helga Houtved visited us as well and took some fine photos of the day.

We have attached a few photos, all taken by Helga Houtved.

*Best regards
Tunegarn
Represented by Anne Marie Turking
www.tunegarn.dk*

The Annual Bobbinlace Day

As usual, The Annual Bobbinlace Day was celebrated in Buktørstovet in Hadsund.

8 happy lace-ladies showed up with their displays and lace pillows. Many visitors admired the nice exhibition. Most people were locals, but there were also tourists on vacation in our area. We appreciated that they took their time to visit with us and tell us a little about what they do where they come from. The 4 hours we were present, was over in no time due to all the chatting about lace with unknown and known faces. We look forward to do it again next year.

*Kniplepigerne
Hadsund*

The Annual Laceday in Greve.

5 members from KIT exhibited our bobbinlace in Greve Midtby Center on August 30. 2014, The Annual Lace day . We also made lace, talked and told about the lace on display. We sat on a little square, where people walked through to trains and busses and the draft from automatic doors and air vents, made it a cold event. But we came well through the day. We had, in our advertisement in 'Sydkysten', added the sentence

("learn how to make bobbinlace"), and had 2 pillows ready for that purpose. It was time for some teaching, and the few people that tried, seemed interested in learning more.

All in all, we had a very nice day.

*Best wishes
KIT*

Vice president Karen Marie Iversen

The annual lacemaking day in Broager

We, 8 ladies, were sitting in the cafeteria of Super Brugsen (a Danish supermarket) from 10 am to 2 pm and had a very nice day. Quite a lot stopped by to look and people were very positive.

We make lace every other Monday in even-numbered weeks in Forsamlingsgaarden in the assembly where we in the winter months can gather 18-20 ladies and because of the lacemaking day 3 new ladies have joined us, so it is lovely.

*Best regards,
Agnete Brandt*

Star or Christmas tree

Idea, design and execution: Anneliese Schröder

The publication is made with kindly permission from Deutscher Klöppelverband

Equipment: 12 pairs of K80 or DMC

Beginning: The lace begins immediately above from star to star. See diagram and pricking.

Ending: The pairs are tied with a reef knot or in the way you prefer. The lace is starched before you take it off. Then it is folded in the middle of the tips and the top is gathered so the edges on the outer edge are the tips inside the Christmas tree.

Christmas card 2014

We have discovered a mistake in the diagram to the Christmas card 2014 so therefore a new diagram is printed that is a pricking as well.

A correction to the pricking 116a

We have printed a new pricking to 116a (see the pattern sheet) because the pricking was not clear on the pricking sheet.

Barbora's valentine's heart

Idea, design and execution: Barbora Spadova, the Czech Republic

Equipment: Anchor Mercer Crochet – 100" (W) and 8 pairs DMC goldthread (G)

Beginning: You start with making the narrow part first with 6 white pairs. See on the diagram for when to put the pairs and when to take off again. Then the wide part is made and you put the pairs in the top of the heart. They put from left to right: 1 W + 1 G + 1 W, 1 W + 1 G, 1 W + 1 G, 2 W and 1 G.

The shown twists apply for the whole lace. Do not twist from linen stitch to half stitch in this lace.

Ending: the pairs are tied with a reef knot and the lace is starched before it is taken off.

Barbora Špádová,
Plánická 795 339 01,
Klatovy, Czech Republic

Barbora designed the heart as a declaration of love to her husband on their 2 years anniversary.

Barbora Špádová (*1989) I am studying Czech and German and literature in Prague, I like music, playing the flute and, of course, lacemaking. I have been doing it since my childhood, when there was a lace-making circle for children at our school in Strazov, a tiny town in southwest Bohemia. There is a strong bobbin lace-making tradition, too. Currently, I like making my own images for bobbin lace and work with coloured threads as well as the traditional materials. In 2014 I started a bobbin lace circle, which meets regularly once a week in a tea-room in my town, Klatovy. It has currently more than 10 members, of which there are 2 men.

www.facebook.com/barboraspadova

Christmas heart

Idea, design and execution: Solveig Nielsen

Equipment: 6 pairs linen thread 28/2 or 35/2. If desired gold or silver thread can be used in the edge. To the handle 7 pairs are used. Here gold or silver thread can also be used in the handle.

Beginning: You begin in the middle of the heart marked with a star in the diagram and in the pricking follow the arrows. Turn stitch is made at the circle in the diagram. In the middle plait with Picot is made between the bobbin tapes. Crochet in the process of the lace. The shown twists apply for the whole lace.

Ending: the threads are tied at the end of the tape. The work is starched before it is taken off the pillow and the handle is mounted on the heart.

Christmas star tape

Idea, design and execution: Lone Nielsen, Stubbekøbing

Execution: 19 pairs 35/2 in linen thread. The tape on the picture is made in 60/2 but it is rather opened so therefore 35/2 is recommended. The tape is 1.5 meters long and if you want a bigger bow then the tape should be longer.

Beginning: You begin in the tip and the pairs are placed until the width has been reached. The edge is in cloth stitch and twist and the bottom is the bottom of the star. Made as shown on figure 1.

Ending: Either tie it or finish it with small braids that are sewn into the lace. The tape can with advantage be starched a little before it is taken off the pillow.

Camelia

Idea, design and execution: Lone Nielsen, Stubbekøbing

Equipment: 23 pairs Bockens linen thread 60/2. When mounting linen batiste or linen are used with 14 threads per cm.

Beginning: See the diagram for where and how many pairs are put on

The shown twists apply for the whole lace.

Ending: Either finish with an auxiliary thread or in the way that you find practical.

Mounting: the lace is mounted on the linen with rolled whip seams.

Rolled whip seams:

Tack the lace onto the linen. The seams are sewn from above and downwards in horizontal and vertical groups with 2 seams in each group – sewn from the same place. The horizontal groups are sewn over the lace edge and the vertical ones along the edge, see figure 1.

Paper cone

Idea and execution: Lis Vester, Erslev

Design: Sonja Andersen, Ikast

Equipment: 24 pairs 35/2 in linen thread

The paper cone is made as a dolly. The paper cone is produced when following the description during the mounting.

Beginning: The lace is begun in top left corner and the pairs are put on in a slanting line until the width has been reached. The handle is made separately.

Ending: The dolly is crocheted together and the pairs are thereafter tied or the lace can with advantage be ended with an auxiliary thread. The handle is tied.

Mounting: The dolly is sewn together on the two sides from * to *. Thereby a paper cone is made. The handle is mounted in the middle of each of the other two sides.

Emblem 2014

Idea and design: Lone Nielsen, Stubbekøbing

Equipment: 18 pairs of linen 60/2 for the crown of the hat, 16 pairs of linen 60/2 for the brim, 1 bobbin of myrtle thread and 18 pairs linen 60/2 for the top

Beginning: the separate parts are started where you want to. For the top of the hat the pairs are put in a plait.

Ending: The lace is crocheted together and is tied. The lace is starched before it is taken off the pillow. Then the different parts are sewn together so the hat is made.

You might choose to design your own hat, then the pricking xxx is used.

Christmas tree 2013

Idea, design and execution: Kirsten Skov, Slangerup

Equipment: linen thread 35/2, 40/2, 60/3 or 60/2 depending on which pricking you use to make lace on.

To part 1 20 pairs are used, part 2: 28 pairs, part 3: 34 pairs, part 4: 40 pairs and part 5: 46 pairs

Beginning: It is started with 6 loosely worked pairs at * to edge of the linen cloth. Fix 1 pair at 1 and 2 pairs at 2.

The star in the middle of the lace, see the detailed drawing at the star.

The shown twists apply to the whole lace.

Ending: All five parts are finished with a svensk lærredslukning. See part 5 as it is the bottom of every part whereby a linen cloth edge is made the whole way around on each part.

Linda's Christmas heart

Idea, design and execution: Linda Lillenes, Kongsted Norway

Equipment: For heart no. 1 8 pairs of 35/2 linen thread are used, for heart no. 2 and 3 7 pairs of 35/2 or 40/2 linen thread are used and for heart no. 4 5 pairs of 35/2 linen thread are used.

Beginning: common for all the heart is that they are started in the top. There are diagrams for all of them but if you want to make the hearts differently in the middle then you can make cloth stitch or half stitch in the individual heart.

Ending: The ends of the threads are crocheted in first loop and they are tied. If you choose to decorate the hearts with beads then you can crochet the hearts together in the in first loop make with 2 pairs a small braid and on one of the pairs a bead is placed and a braid is made again. Continue until you do not want any more beads or braids with beads. What solution you choose is up to you. The lace can with advantage be starched before it is taken off the pillow.

Would Non-continuous lacemaking be something for you? by Veslemøy Bech-Nielsen

I am one, I think, of few lace makers in Denmark who almost only work with non-continuous lace, also called cut-thread - or part-lace. I started learning Duchesse, then Withof, and, for many years now, enjoy Yvonne Scheele-Kerkhof's classes of this kind of lace. Besides teaching the Floral Bedfordshire lace, she also teaches Withof, which derives from Duchesse. She has, however, also further-developed these laces. Some of us, still with the base in Duchesse and Withof, use any technique in order to achieve the effects we want. We are, with her guidance, able to make almost anything into beautiful lace. This is big fun and a great satisfaction for creative minds.

The prickings for cut-thread laces are often not dots, but lines, and you place the pins yourself. The thickness of your thread can vary - within a certain limit, of course - the thinner the thread, the more pairs you need, and the more variation you can achieve with the effects you might like. Pairs are added and taken out as needed.

Part-lace is characterized by the making of single motives and joining them by plaits or grounds of different kinds. Some of them use needle lace as part of the lace, like Rosaline Perlée and Brussels Duchesse.

The Duchesse Lace was developed in Belgium around 1850. It got its name after Marie Henriette, Duchesse of Brabant and wife of king Leopold II of Belgium, because she loved and often wore this kind of lace.

The development of Duchesse lace was based upon the Bruges Flower Lace, but it is a much finer lace. It has developed a little differently in different parts of Belgium and The Netherlands, but is mostly characterized by the use of fine threads, the motives basically worked in linen stitch, accentuated by half stitch a. o, the use of a gimp pair, and the whole lace is often edged with picots. The motives used are mostly flowers, different leaves, scrolls and 'berries', but sometimes also butterflies or other little creatures.

Elza de Kreijger, the lady known all over the lace-world as Sister Judith, is the person to thank for the development of the beautiful Withof Lace. She was born in 1913 and died, 100 y.o. in 2014.

She started learning the Sluis Duchesse Lace, 13 y.o. in the Sluis Lace School, and was a student there for many years. Her interest was always to try to give more depth to her lace.

At the age of 24 she entered the convent of Withof, became a nun and took the name Sister Judith.

As she started teaching lace after her retirement in 1978, her efforts to develop a more sculptured lace took off. She encouraged her students to help. Yvonne Scheele-Kerkhof was one of these students. In Duchesse Lace, the flowers are next to each other. Sister Judith started to put them behind each other and at the same time to make the lines in her lace more flowing. After the development of the "rolled edges", the three-dimensional effect of her lace really took form. By carefully planning with which sequence to work the different parts of the pattern and rolling the edges every time, you really get a nice depth to your lace.

At a point, Sister Judith's lace had become so different from the Duchesse laces, that she had to give it a name, and she named it after the convent she belonged to, Withof. She continued to work on improving her special lace until she died.

This lace is characterized by the stylized flowers and the flowing lines, joined by light, airy grounds. The motives have a gimp pair and all the edges are rolled.

Other cut-thread laces are for ex. Brussels Lace, Honiton, Chrysanthe and Florence.

An interview with Yvonne Scheele-Kerkhof

One of the most excellent places for you to learn the techniques

of Withof and Floral Bedfordshire, is at Yvonne Scheele-Kerkhof's Paragon Studio in the nice city of Apeldoorn, The Netherlands. I have been with her for, probably 7-8 years, and keep going back. Yvonne has, by using her long experience with different types of lace, and by her curiosity as to how lace has been done and lace-problems have been solved, further developed some types of lace and brought it to a height that is remarkable, especially at a time when woman's crafts in the West is declining rapidly.

Yvonne teaches all over the world. She hosted a class in Floral Bedfordshire at the Tønder Lace Festival in 2010, where she also had an exhibition showing some of her wonderful work.

She has published several books on techniques for Floral Bedfordshire -, Duchesse - and Withof lace. Recently she published a book showing her own lace – 'The Beauty of the Orient Painted with Thread - a Lace Journey'. When you study the detail of the lace in this book, you can only admire the perfection of what she does.

I recently talked with Yvonne about her lace and her teaching, and this is what she told me:

Q: How and when did you get interested in bobbinlace?

A: I became interested in lace through antique English bobbins. We lived in England at the time and our children went to a craft class on Saturdays in a neighboring town. I took them there and walked along the shops for an hour, always passing an antique shop with beautifully decorated, wooden sticks in the window. Only later I found out that they were lace bobbins. I bought some and enrolled for a workshop.

Q: What kind of lace caught your interest and how?

A: My real interest came when I learned Duchesse with Sister Judith. I was part of a group inviting her to teach us Duchesse Lace. When she came, she told us that she was experimenting to create more depth in the lace and asked us to go along with her. We had no idea what we let ourselves in for, and said 'yes'. This slowly led to a new type of lace, Withof. A wonderful lace, of which I thought that 'anything is possible in lace.....unless it proved impossible'.

I also learned another lace, Floral Bedfordshire when I met Barbara Underwood who came to my workshops. She told me that 'her lace', Bedfordshire, takes the same thinking as Withof: 'what do I do now and what happens when I get there?' That got me interested, I went to her for classes and eventually specialized in that kind too. Another type of lace of which I thought that 'anything was possible', a thought that occurred to me by studying the catalogue published about Thomas Lester's laces in 2002.

Q: What made you 'stray off' from Sister Judith's Withof Lace?

A: When I lived in Singapore I became fascinated by the Chinese mythical pictures. I started to make them in lace, using Withof techniques, but found it too flat. I then started decorating the lace, as one does in the Floral Bedfordshire, experimenting with different stitches, sometimes making them up. I also worked layers on top of each other to create more depth, to make them look alive.

Q: I feel that your time in Singapore has influenced your lace a lot. You have made many beautiful pieces inspired by the Asian culture. You recently published a book depicting these wonderful laces, also in enlarged details, with explanations of the Asiatic symbolism used in your different pieces of lace. It is called 'The Beauty of the Orient Painted with Thread - a Lace Journey'. How did the Asiatic culture come to be such a fascination for you?

A: When living there, I wrote letters to my friends about this 'strange' culture and they often wrote back, urging me to publish my letters. When I saw those Chinese pictures and was thinking of making them in lace, I thought that I could combine the lace with my letters, and started working. Later on I

changed my mind and combined the lace with the meaning and symbolism in the pictures. My book is meant to be a book to enjoy, looking at the beautiful photographs of the laces I made and the stories written down. With this book I want to show, not only the lace world, as we know this, but also the world outside the lace world, how beautiful lace is. I particularly want to show the world the intricacy of lace. Lace has been admired and sought for during so many centuries.

Q: You have also written many other books on techniques in Duchesse, Withof and floral Bedfordshire. I have, and use, them myself.

A: Yes, I have written a few books on technique on these laces.

The lace I do myself, I call Duchesse Lace as it is worked in parts, allowing myself to do anything to make the lace as I visualize it. I am fascinated about what one can do with threads. Centuries ago people developed that technique and throughout the ages they have made changes and built on to it.

Q: You teach classes all over the world, both in Dutch, English and German. But your base is your own studio, the Paragon in Apeldoorn, The Netherlands. What kind of lace do you teach? Please, tell me about your classes.

A: I have specialized in two types of laces: Withof Lace and Floral Bedfordshire and these I teach.

My students are both beginners in the particular type of lace they choose, or they might be advanced. I teach the two types of lace, and all levels, in the same class, giving each student individual attention as needed. This environment gives my students lots of inspiration. My classes mostly last 5-6 days. Many students come back every year. Some make small projects and others larger ones. I usually start them off on small patterns to teach them various techniques. Soon after I encourage them to take on bigger projects as one needs repetition to master a technique. I might give them a pattern, but if they choose one themselves, that is fine too. It is important that you like the pattern you are working.

I have given classes in many countries, and the language never seems to be a problem. We lacemakers do understand each other and know what we are talking about!

Yvonne ended our conversation with this little story:

A woman said to me once when she was looking through my new book: 'You must be a very rich woman'

I, in surprise, replied: 'Why?'

'Oh, because you have so much time'

I said: 'No, I make time'

Don't we all make time for what we love doing? Some do sports, others watch TV – I do lace!

You can find out more about Yvonne, her lace and classes on her web side: www.lacestudio-paragon.com

A Lace Space. Lace and Basketry

by Sylvia Piddington, Australia

ISBN: 9 780646 920443

Publishers: A Teapot Book

Order from Sylvia Piddington, 5A, Glenrowan Avenue, Myrtle Bank, South Australia, 5064 or mail: sylviapiddington@hotmail.com

Price: 25 Australian dollars, delivery 10 Australian dollars

Language: English

The book is a series of pictures of Sylvia Piddington's work with lace. Sylvia Piddington has been inspired in her lace by portraits, landscapes, cell structures, mathematic forms and other things. She loves to experiment and feel her way; she just does it and let humour and focus on life play a part in her experiments and exploration of what can be made of her inspiration. Sylvia is most comfortable when she is working outside of the established framework. She does not follow traditional

lacemaking where the use of workshop drawings, applied techniques and materials is tied down, and where we as lace makers often are tied and do not think non-traditionally. The book is full of pictures of Sylvia's work that are far from the traditional lacemaking. Beautiful pictures and with very little accompanying text. In the end of the book there are pictures of lace done with bark and other materials.

A humble wish became a success by Susanne Andersen

After having attended Kniplemessen in Slagelse, I got curious about the history behind Kniplemessen, how did the idea come about, who made it come true, at what time did it develop to an association with a board, and other questions popped up in my head. It did not matter who I asked, the answer was always, 'talk with Dora Lindberg.'

Therefore, on a hot summer morning, I decided to take my car, Madame Grå, on a ride towards Borre on Møn in order to meet with Dora Lindberg.

Dora lives in Borre together with her husband, Erland, who steady hauled out box after box for us to have things to look at. Dora does not make lace anymore, as her sight is not what it used to be. The joy over all the good experiences she has gained through her lace universe, almost stands in front of her sadness, not to be able to do lace any more.

Dora has an education as a pre-school teacher, and is a self-taught lacemaker and pattern designer. An elderly man at Peterlykkecentret got her started on lace, and her project was nothing less than a scarf of 90 pairs of bobbins.

Dora got fascinated by bobbinlace real fast, and attended different classes, between other, by Karen Trend, Astrid Hansen and Helene Schou. Dora's real big passion for lace can be seen in the beautiful vests, jackets and shawls she has designed. She has also made table runners, doilies, handkerchief-edgedes.s.o. She was part of the Eternelle lace club together with for ex. Kirsten Tinglef and Hanne Jensen. They are about 8-10 ladies that meet and make lace together.

They get the idea in 1986 that they will try to make an exhibition in Gundsømagle in order to show what bobbinlace is all about. They counted on 25 visitors, but 50 turned up, so they felt successful.

They decide to repeat the event in Ølstykke in 1987. Exhibitors are Jana Novak, Kirsten Vallentin, Astrid Hansen and others. Again it was a success. In 1989 they exhibited at 'Prinsens Hotel' in Roskilde. Dora replies that this was not a good experience, as it was too crowded and too much noise.

She is not quite sure when they decided to move over to Nørrevangskolen and Nordhallen in Slagelse, a place perfect for their needs. Here they have good possibilities for workshops, exhibitions and stands for merchants.

Down the line the basis for the fair that we today know as Kniplemessen I Slagelse, was laid down by the five ladies behind the idea, Agnete Skøtt, Kirsten Wohler Johansen, Hanne Jensen, Åse Skytt and Dora Lindberg.

The five ladies step back in 1995 and decide that the time is right for others to take over.

What happened after this, you will find out in Kniplebrevet no.120.

We in the editorial office would like to receive some lines about your experiences around Kniplemessen, like the workshop, exhibitions you liked, the piece of lace you could not live without and much more.

From idea to handling

I have for a long time dreamed about making a top in a mod-

ern style. The decision to get started came this spring, where I went out and bought graph paper, effect – and linen yarn. The fact that I did not have a pattern available, did not stop me. I found a usable top in my closet, put it on the graph paper and traced the shape. The big plus was that I knew it would fit me when I would take the top off the lace-pillow. I worked a bit on dividing the pattern into fitting vertical strips. The top was made in 'Wild Ground', using banana-yarn for effect (yes, yarn spun out of banana-fibers) linen- and pearl-yarn. I decided to use the 'Wild ground', but many of the modern grounds are certainly useable. The bottom edge is worked double, so the half of it can be turned over the thread-ends and sewn down. In this way all the thread-ends are tugged away. The sleeve is lifted a little with help of a narrow piece of suede, with mother-of-pearl-buttons attached, that can be taken out and in this way change the look of the top. I made pleats on the sides of the top, as I thought it was too loose in the back. It has been fun and I learned a lot. There were problems that had to be solved along the way, but as I worked on the top, new ideas came along, so I am already working on the next piece of clothing.

Lace-greetings from Mona-Lise Petersen

The fair: Fritid 2014, Viborg

We have had 3 wonderful and busy days in Viborg. Around 13.000 persons visited the fair, which was more than satisfying. We thank all of our members that take their time to stop by to say hello, to chat about the newest trends and to show vacation pictures of which bobbinlace has been a part. We love meeting you all out there. Extraordinary many people, both children and adults, that had made lace once and wanted to start again, or young people that wanted to learn the craft, approached us this year. We had a pillow available, where they could try it out. Many took advantage of it and realized that lace was not as difficult to do as it looks.

This pleased us, and we hope that we were able to give the right inspiration and information for them to start to make bobbinlace.

Astrid and Bente

Foreningen Knipling i Danmark invites herewith to the General Meeting,

Saturday March 14. 2015, in Borgerforeningenes Hus, Nørrevoldgade, Nyborg.

Agenda according to rules:

Election of chairman and counter of votes.

Presentation and discussion of the board's oral and written annual report.

Presentation of the audited accounts for approval.

Presentation of budget for the upcoming fiscal year.

Determination of the membership fee for the upcoming fiscal year.

Incoming proposals.

Election of members of the board and substitutes.

Other items.

Agenda points for the general meeting, shall be received by the president in written or by e-mail at the latest on January 1st, 2015. See the kolophon for mail address and e-mail address.

If you wish to run for a position on the board, the president has to be informed about this by letter or e-mail no later than January 1st, 2015. A short description of yourself and a photo have to be included. This will be published in the February number of Kniplebrevet. Only persons that have been members of the association for at least 1 year can apply for being

members of the board.

We hope that lots of members will show up, and look forward to seeing you in Nyborg.

Stand holders, wishing to have a free stand at the annual meeting, have to notify the president by January 1st, 2015 so that their name can be published in the February number of Kniplebrevet.

Translation of Christmas cards

Christmas heart with chaos ground

Idea, design and execution: Benthe Larsen, Roskilde

Equipment: 6 pairs of Madeira Gold 43 and 21 pairs of linen thread Bockens 80/2

Begin with 4 pairs of Madeira Gold 43 as loosely worked pairs that stay in a braid during the whole lace. See the diagram where the last two pairs of Madeira Gold 43 are put on. The diagram is also the pricking.

The chaos ground is made horizontal: HS-N-HS ... HS... HS-N-HS etc. HS is half stitch and N is needle. Lace is made back and forth and pairs are taken away and pairs are put on as shown on the diagram.

Ending: The braid is finished with auxiliary threads