



KNIPLEBREVET

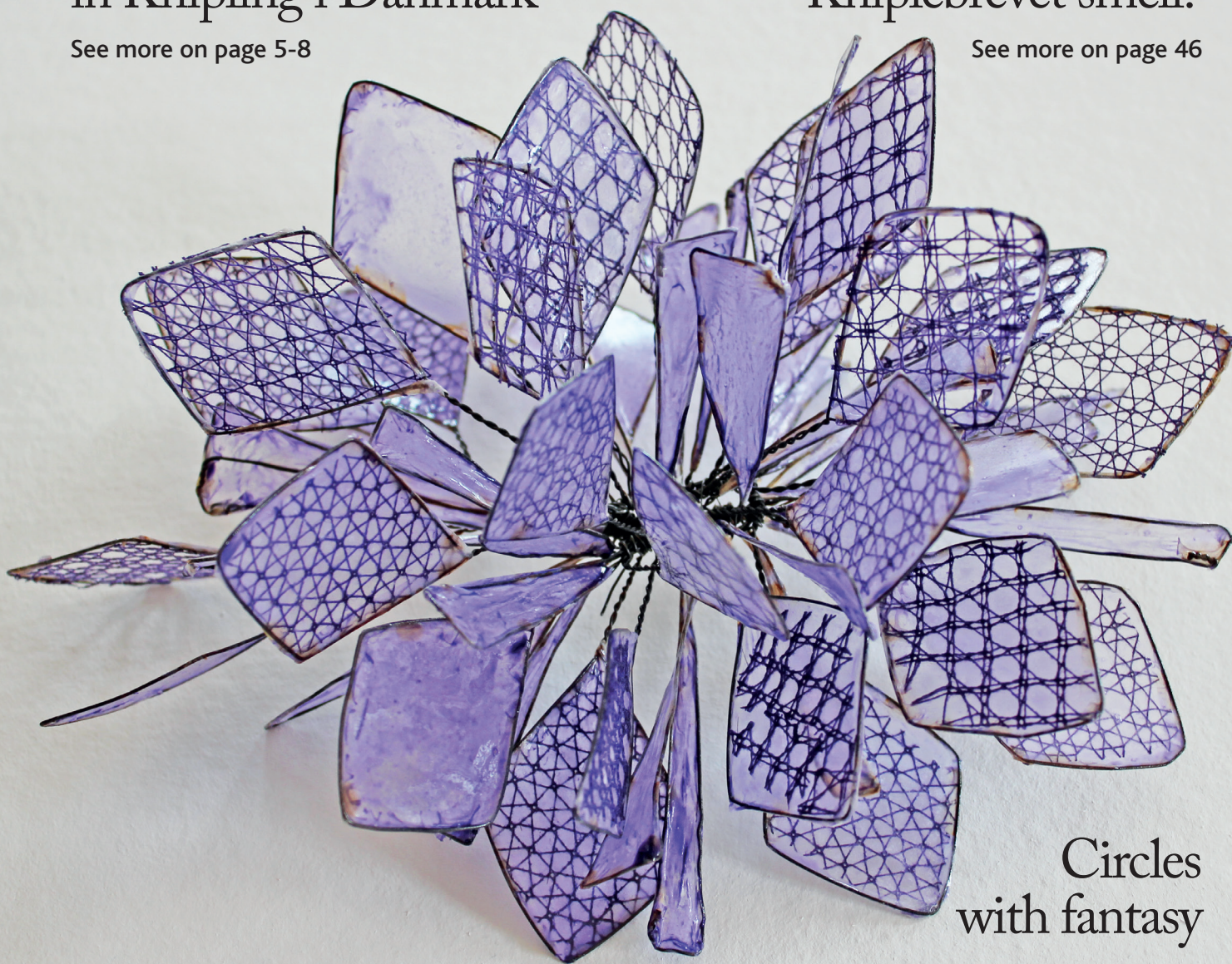
Danmark

Annual Meeting
in Knipling i Danmark

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Kniplebrevet smell?

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Circles
with fantasy

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Dear members

What a fantastic summer, almost only weather for crawling into the shade. And while sitting there, a little lace might also have been done. So perhaps have bobbins and pillows not been vacationing. I hope that all of you have enjoyed the time off and are ready for the fall and a new lace season.

A lot has happened since we last were in touch. Bente has unfortunately left the board at immediate notice due to illness. Bente was our treasurer and took care of Knipleshoppen and the contact to our members. This means that our first substitute, Mona Nøhr, has entered the board. It also means that Bente's duties has been redelegated. Her duties have been divided between three persons. Bent has, besides his webmaster duty, also taken upon him to be our treasurer. Knipleshoppen is taken over by Mona, and I have, together with my duty as chairman, also taken the contact to the members upon me. We will try to manage Bente's duties to the best

of our abilities. Bente will be missed on the board, and we hope that she soon will be fit again.

We have earlier announced that we will participate in the OIDFA congress in August. We will unfortunately not be able to keep this promise, so if you go there, we will not be there. If you go to the OIDFA congress, we will as usual be happy to receive pictures and texts about it.

You will find lots of information from the board in this bulletin. It is the information on how we go about the new laws concerning data regulations and how we treat the data we have collected about you. It is also an advertisement for a new editor and also an advertisement for new board members. We have chosen to bring this advertisement already at this point, as this is the first time we have the situation where 4 new members will be needed on the board. We want to give you plenty of time to consider to become a candidate for election.

The last topic from the board, is a message about what we need help for. Many members came forward at the last General Meeting, with wishes to help setting up at fairs. But after having talked about this on the board, we found out that in fact there are much more and other things, where your help would be appreciated.

An invitation to you shall therefore be, please, be a candidate for vote to be a boardmember - let us have an electioneering campaign. Come forwards and take upon you some of the projects where we feel we need your help. United will we be able to continue for many years to come, so that we can give a valuable cultural heritage on to future generations.

Enjoy the fall season and have a wonderful lace season.

Annual Meeting in Knipling i Danmark

It is always nice to experience the atmosphere,
the stands and the exhibitions at the Annual Meeting.

Written by Lea Gamberg

This year I enjoyed seeing the beautiful bridal gown and the nice pictures De Fynske Kniplere had made. Mona Lise Pedersen showed her fine large dragon- and butterflies and I thought about what her next fun idea might be? It was interesting to see Veslemøy Bech-Nielsen's beautiful small lace-pieces worked in silk. It was also lots of sales from the small stands, and one saw many participants walking around with small bags containing thread and patterns for many nice hours by the lace pillow.

Many met and talked with good friends. There were two workshops, one called "Knipling med anderledes materialer" (lace with unusual materials) by Bettina Brandt-Lassen and the other "Cirkler med fantasigrunde" (circles of phantasy-grounds) by Mona Nøhr.

The General Meeting also took place, of course, and the minutes from it may be read someplace else in this bulletin. The discussion around the new look of Kniplebrevet was lively.

Birthe Helbo Mortensen gave a lecture after the General Meeting, which was a lively and participating discussion about the future of lace making.

The day was about to end, but we enjoyed a nice dinner and the day ended with a lace arrangement, where Helle Schultz introduced us to this year's topic, Milanese Lace.

Thank you for a nice day in Odense.

Workshop

Wenn du diese Worte liest, ist es über ein Jahr her, dass wir die Zusammenarbeit mit Knipling i Danmark begonnen haben. Und wir genießen es!

Written by Annette Olsen

I participated in Bettina Brandt-Lassen's workshop, "Knipling med anderledes materialer" (Lace made with unusual materials), in connection with the Annual Meeting in Odense.

This was very inspiring, not for us only, but also for some of the people stopping in. All of us were of course prepared, each of us bringing 5 pairs of K80, 2 pairs of reflex thread and some gift ribbon.

I did not know what reflex thread was and thought it must have been an error. I

met instead with two different colors, but no, it was not any error. There is something called reflex thread, and it is, like the name suggests, thread reflexing the light at night. The gift thread was used as gimp, and it was exactly that, which gave inspiration to people coming by.

They had both just purchased patterns where 5 pairs would be together through the whole pattern and found out that ribbons could be used instead.

Bettina did a good job. She was coming

around helping us also when we did not call for her assistance.

The only thing I missed was an introduction in the beginning on how to get started. We all do our best, some are faster than others. I have made lace for several years, but when it mostly amounts to a couple of hours daily in the winter only, I lack routine to oversee a pattern, but I am not giving up.

I will be back next year.

Lecture by Birthe Helbo Mortensen

Written by Annette Nielsen

I had the pleasure to participate in the announced lecture by Birthe Helbo Mortensen which was given on our Annual Meeting right after the General Meeting. It turned out to be an enormous good debate meeting rather than a lecture. The title was: The interest in lace in Denmark - how can we catch the young generation?

This might be a question everybody connected to lacemaking ask themselves and each other at one time or the other. We have to realize that it is the young people's interest in the craft which will ensure that lace do not only belong in museums.

Birthe Helbo Mortensen started the lecture by telling a little about her own background. She had been to a leisure fair when she was 11 years old and saw somebody making lace there. She started a class for children, and the seed for her lace passion was laid.

Tønder lace is nearest to her heart as she

finds both the cultural history and our cultural heritage interesting. She tells that for her is lace making a creative process which both contains the joy of creating and a meditative process, where she gets completely lost to her work. I think this is known to all of us, at least to me.

It is of big importance to her that we pass the trade of lacemaking on. All of us agreed to the importance of this, and the question came fast, how do we do it? One spoke about the peace of mind lacemaking gives us, about the importance of getting hold of the children in the latchkey programs, the children's natural curiosity, the importance of the lace's mix of tradition and modernism, that it is a living trade, that we need courage to change the traditions, and also that time is not what it was 20 years ago.

Birthe Helbo Mortensen told that her aim in giving the lecture was to give the participants the want to share their

knowledge and pass the craft on. She continued to tell about things to do: Spread the knowledge (for ex. Årets knipledag , gift to the Royalty), incorporate lace in art and design, reconstruct old Tønderlace, continue to use traditional lace (for ex. in churches), use of the public domains (Facebook and Instagram), use lace in untraditional ways in public areas, and most important, teaching. She told about a class she had seen on Instagram, where 5 ladies was going to learn Tønderlace during one weekend - and they did in fact succeed...

Birthe Helbo Mortensen ended her lecture by asking the participants what we had heard which inspired us, and what everyone of us would do if we had to do one little thing to help the lace tradition to survive?

It was all in all a very exciting and lively debate, which gave me lots to think about.

Workshop hosted by Mona Nøhr

We, the editors, have not received any text for the workshop hosted by Mona

Nøhr, but we want you to see the pictures from the class.

The editors

Evening entertainment at the Annual Meeting 2018

Written by Sonja Andersen

The evening entertainment this year is an introduction to the annual theme, Milanese lace. The participants are making an Easter egg. Helle Schultz is the teacher, a competent and experienced teacher.

Helle introduced the black worksheets, typical for the early Milanese lace patterns.

Everything is worked in linen stitch with marked twists. This is the way to read the black worksheet. It was very exciting to see and listen to the participants through the evening, which contained both smiles, laughter and one-

way communication with the lace work if one met problems or challenges on the way through the technique. Could it really be made this way? Problems were solved fast and one could continue the process of making the Easter egg.

It was a good social connection between the participants the whole evening. They were good at helping each other to go on if somebody doubted what to do. One also felt a big joy of making lace and the social bonding in a common interest.

Several participants talked about wanting to do it again, and for others this was the first time they tried this tech-

nique. It was nice to see how enthusiastic many were in trying a new lace technique. Pins are only set on the edges in Milanese lace.

The patterns are formed by making different grounds between the two rows of edge pins and then to pull in order to make the pattern even. One has to pull well, but not so much that the pattern gets uneven. This can be a challenge in the beginning. The feel for how much to pull, comes fast. If you would like to work with Milanese lace, there will be 4 different lessons in Kniplebrevet through 2018.

I hope you would like to try it out.

Travel reference from the German Lace Congress in Bad Hindelang

The 36th German Lace Congress was this year held in Bad Hindelang, Germany

Written by Bente Barret

Sonja Andersen and myself was representing Knipling i Danmark. The congress was on from April 5th through 8th 2018 in Bad Hindelang, a spa town situated in a fantastic beautiful region in the south of Germany, near the border to Switzerland.

The area is located 825 meters over the ocean, is 37 square kilometers large and inhabits 5047 persons. It is a popular ski resort, but also many other sports-, free time- and nature events takes place here.

And then there are people interested in lace. I can not estimate how many visitors the congress welcomed, but it was many, and typically from surrounding countries. Wonderful to see so many people attracted to the congress, but on another hand, The German Lace Organization knows how to arrange an event like this. Everything is thought of, and one feel so welcome. It is indeed worth the travel.

Material is sent to you as soon as you sign up, so you have time to plan your visit beforehand.

The main exhibition this year was Rosaline lace, and Sonja will write a separate article about this. The exhibition was impressive. A very nice set-up, where one had good possibility to study the details of the lace.

There were many fine details in the lace,

and one really feel tempted to try to make some of them. If one does not feel like making a big piece of lace in this technique, is it always possible to take out a detail and make a smaller piece.

There were exhibitions all over town. One could for example see results from work made by cursus participants. To me it looks like German lace makers are more daring when it comes to experimenting with lace and materials.

Here is a couple of examples of the class "metal thread, paper and lace".

An exciting combination, which resulted in some very nice and exciting pieces.

These are results from 3-D lace.

A fascinating effect. You almost need to touch them in order to believe that they indeed are flat.

Another fun effect

Here are some projects from classes for children

Really nice to see that the younger generation also learns to make lace.

Among all the exhibitions, I would like to emphasize an exhibition by the Austrian lace maker, Grete Thums. Fantastic beautiful work, typically made of coarser thread, but still with a certain elegance.

One is working on making a book about her lace, which is expected to be published in 2019. I look forward to that.

Last, but not at least, it was also the exhibition of Jan Geelen's collection called "Chantilly meets Honiton".

A very good collection with very nice and wonderfully worked lace.

Something adding to the impressions, was that the exhibitions were hosted in old historical buildings, like in the City Hall, a former hunting castle, built in 1660 by Archbishop Sigismund Franz. He used it as summer residence for the prince's bishops in Augsburg until 1805, where it was taken over by the state. It was later privately owned but is today the county's Community Hall. A very nice building, where a wonderful baroque-rococo fireplace still exists.

The local population was as usual also backing up the congress. They had made their own displays around town. We also had to visit them, of course. To me the most exciting exhibition was in the "Forge". I had not expected to see lace at the blacksmiths place, but it was fantastic to see this black, dirty and coarse workshop, and the wonderful fine lace exhibited all over the workshop. The contrast was enormous, and it was a different, but unusually nice exhibition.

And then there were sale stands. Two big halls filled with sales booths. It was plen-

ty opportunity to gather new inspiration and to buy books, patterns, materials and thread to take home to the “stock” of projects, one for ever hopes to do.

It was all in all a fantastic trip. A big and good congress, well planned to the

last detail, and beautiful exhibitions. An extra bonus was the beautiful landscape where one touring the Alps could experience everything from 23 degrees heat to ½ meter of snow. If you have not hosted a German congress, it can really be recommended.

We have of course brought materials home from the trip, like the book about Rosaline lace. The materials may be seen in our organization's place in Nyborg if you would like to see and explore more about this technique.

Nina Drigoris

My name is Nina Drigoris, and I live with my family in Eskilstuna, Sweden. I work in a multicultural school with the older children, mostly teaching mathematics and biology.

Lace making is my big passion. I discovered lace for the first time when I was 18 years old and have since then

used much of my spare time on it. After several classes, I have for the last 20 years taught different classes in Vadstena every year, hosted by Svenska Spetsar. I have been a member of the board in Svenska Spetsar for 10 years, and work not only for the preservation of the trade, but also for developing it further. It is an honor to be asked to make a

piece of lace for the Royal couple's Golden Anniversary. I liked to make a traditional Vadstena lace I classical design. My thoughts around the pattern is to show the material we use, which is linen. I therefor created the linen-seed shell sending out linenseeds in the shape of three crowns. Royal crowns from Sweden.

Linenseed shell

Idea, design and execution: Nina Drigoris, Sweden

The placemat is designed in connection with Her Majesty Queen Margrethe II and Prince Henrik's Golden Anniversary on June 10. 2017.

Materials: 66 pairs of Bockens linen thread 60/2.

Start: Straight setting up with 2 pairs around most pins, see worksheet.

Technique: Linen stitch and half stitch with extra twists in the ground. In addition, tallies. The marked twists are valid through the whole lace.

Finish: Straight finishing off. A good way is the use of magical threads or the way you find most suitable for this type of lace.

Vadstena Lace

When one in Sweden talk about “lace”, one generally talks about the lace technique called “Vadstena Lace”. This is a half stitch lace, which gives background for different figures and pattern parts. This type of lace was developed in the 1600 and derives mainly from Flanders.

Written by Hedvig Hermanson

A typical Vadstena lace pillow has an oval shape with a removeable bolster in the middle, mostly kept in place by a wooden wedge. A pricking is always used in Sweden, drawn and pricked on brown carton.

Vadstena Lace might occur in all thread sizes, from linen thread number 12/3 to Egyptian cotton 100/2.

Typical grounds for Vadstena lace is Dieppe ground as a background with pattern details in linen- and half stitch, Russian ground and honeycomb.

Observe that we in Russian- and honeycomb grounds often finish with an extra twist. Gimps are also used.

There are many traditional patterns in Vadstena Lace: “Hjertet og kurven” (The heart and the basket), “Bellmanskanten” (The Bellman’s edge) and “Niostyvern” (An old coin).

Nowadays there are often one designer behind the patterns. Several worth mentioning are:

Greta Sandberg, Sweden’s first picture lacemaker, who also made insertions

and edgings, mostly for church textiles.

Märta Afzelius, textile designer, made many patterns for insertions and edgings.

Sten Kauppi, known Swedish textile artist, has designed lacepatterns, but this is unfortunately seldom mentioned in his biographies.

Sally Johanson worked for a long time as lace consultant and was the person who developed the Swedish cursus agenda for lacemakers. She made a series of patterns showing the different variations within the lace techniques.

Ulla Fagerlin was a lace teacher and textile artist. She created the Swedish picture laces but has also made insertions and edgings based on the traditional Vadstena Lace.

Inez Pettersson was a pattern drawer and pricking worker. She pricked patterns on cartons for others to work on.

The Swedish lace with thin thread, thread thinner than linen thread 160/2, mostly uses a tulle ground, and is very similar to the Danish Tønder Lace. We

do however, not use as thin a thread as is used in the Tønder Lace.

Vadstena became the center for lace in Sweden. The Vasa Castle is located here, and this was a very busy place in the 1500 and 1600.

Lace was very costly and was mostly used by the court. We do not know when they started to make lace in Vadstena, but one has during an excavation of the castle, found a bobbin which can be dated back to around 1600.

The old Birgitta Convent in Vadstena, which was closed down after the reformation, was in the mid 1600 used as living quarters for wounded war veterans and their widows. One knows that lace was made there at that time.

Lace making has been an additional income for many families around Vadstena in the last few hundred years. There were several lace merchants in Vadstena with lace makers working for them. They provided materials and patterns and paid for the lacemakers work. The lace merchants travelled around in Sweden selling their lace.

The fish "Frida"

Idea, design and execution: Annette Nielsen, Jernved

Materials: 12 pairs of K80 or thread of similar size. The fish is made with variegated thread of green and blue shades. In addition, 1 pair of gold thread used as worker-pair and 1 pair of silver thread going down in the middle.

Start: Start as marked on the pricking

and follow the worksheet and detail drawings all the way around. Just work the lace across the already worked braid where the lacebraids cross each other.

Finish: After having worked the whole piece, finish off with magic threads or a Belgian knot-row.

Starch the lace well before taking it off the pillow.

HAVE FUN!

Handkerchief "Katrine"

Idea, design and execution: Annette Nielsen, Jernved

Materials: 19 pairs of linen thread 60/2 + 1 gimp pair, for ex. Purl yarn no.8.

Start: The set up may be done along the stippled line on the worksheet or the way you please. I will suggest that you set up along a bent line as close to the

gimp as possible. The set up and finishing off will be least visible this way.

According to tradition, there is always a twist before and after the passing of the gimp.

Finish: The sample shown is finished off by sewing the thread ends in on the back but use the method you find suitable.

The lace is mounted on fine linen cloth with the stitch shown on fig. 1.

Gry

Idea, design and execution: Bente Larsen, Roskilde

Handkerchief designed for Bente's god-child's confirmation.

Materials: 19 pairs of linen thread 80/2
Start: Set up as indicated on the work-

sheet. The marked twists are valid throughout the work.

Finish: Attach the thread ends to the start loops and tie off or finish off the

work as you find it most suitable. The lace is mounted with a three stitch on fine linen cloth.

Play with modern grounds

Idea, design and execution: Knipling i Danmark. We bring part 5 of 6 of the annual competition from 2014 in this publication of Kniplebrevet

The idea with Årskonkurransen in 2014 was to explore what happens when the pricking changes. We also like to present for you some new grounds and give you the possibility to play around with different thicknesses of thread/materials and find out what this does to the lace.

Materials: All the 6 bands have prickings for thread no.60/2 and one HAS TO use 1-2 pairs or 2-4 bobbins in a thread/material of your choice. It can be anything from metal-thread, fishing line, knitting yarn etc. The 6 bands

may differ in the choice of threads. The 6 bands are mounted on a free frame, with composition of your own choice. The frame has no set measurements. Kniplebrevet also brings a pricking for setting up and finishing off, so that the bands can be used separately.

Materials: 22 pairs of 60/2 linen thread is used for challenge no.5 and at least 2 of the pairs have to be in another thread (See worksheet).

Start: You may combine your bands as

you please. If you wish to make the lace beginning and ending in a point, you have to choose the pointed pricking. If you plan to have the lace in a free frame, the lace has to be set up in a straight line so that it has the right width from the beginning and you have to choose the pricking with the straight setting up.

Finish: Finish off as you find most suitable. The lace for the frame has to be finished off in a straight line. The pointed piece of lace is finished off by taking pairs out as they were set in.

Thank you note from Bente

Written by Bente Barrett

As most of you probably know by now, I have had to leave the board due to health reasons. This happened back in May 2018. Mona Nøhr, which was 1. substitute took my place. She takes care of Knipleshoppen. Thank you, Mona, for stepping in so fast and willingly.

It was with great sadness that I had to say goodbye to the work on the board for Knipling i Danmark. I was voted in in 2010 and it has been 8 very exciting years, which has been instructive both on a personal plan but also in relation to lace.

The work on the board has filled much of my spare time, but looking back,

it has been a fantastic time, and I will remember this time with joy. It has at times been a hard job, but the award has also been there, when coming out to fairs, where meeting with you, our members always was a pleasure. To participate in congresses, where one could see how organizations abroad worked and to get inspired from them. This has of course created lots of connections both at home and abroad, and all of us share the same passion - lace.

I would not have been without this experience.

I also find that our organization has had lots of exciting projects through

the years, and it has been an exciting experience to be part of. The two Royal projects are however, the projects I remember most.

I will end with thanking the board and our editor Yvonne, for a fantastic cooperation through the years and thank you for the support in connection with my stepping down. We have spent many hours together, both in meetings, but also in connection with fairs. I find that we have been a super team.

Also thank you to all of you sending me small greetings, it has warmed my heart. I hope to run in to all of you on fairs around the country.

Protection of your personal data

EU has from May 25th 2018 made stricter rules about how organizations and businesses handle the data they may have about you. The new regulations have been made in order to protect you even better when we handle your personal information.

We have therefore in Knipling i Danmark the following policy concerning personal data. You can read it here:

- What type of information we have gathered about you
- For which purpose we use them
- What rights you may have regarding your personal information

The purpose of this is to emphasize that we safeguard your personal information. If you have any questions, you are welcome to contact us on phone no: +45 21 37 84 64 and e-mail: formand@knipling-i-danmark.dk

1. Membership bulletin kniplebrevet and newsmails from knipling i Danmark

As member of Foreningen Knipling i Danmark, you receive the association's magazine Kniplebrevet. If you have given your mail address and wish to be enrolled in the news mail group, you will receive necessary news between two issues of the magazine.

By providing you telephone number you provide us with the opportunity to call you if we feel it necessary.

If you do not wish to be a member of Foreningen Knipling i Danmark and therefore will not receive Kniplebrevet, you are directed to the bylaws of the association, that can be read on our homepage, knipling-i-danmark.dk or contact medlemskontakten@knipling-i-danmark.dk

If you do not wish to receive news mails from Knipling i Danmark, all you have to do is to contact formand@knipling-i-danmark.dk

2 Personal data policy

One of the wishes of Knipling i Danmark is to maintain a high level of safety for our members, advertisers and donors- this is also the case when regarding personal information.

Knipling i Danmark is handling personal data according to current legislation. When you enroll in our organization, you provide your personal information to Knipling i Danmark, and at the same time you give your consent to us that your personal information can be used by Knipling i Danmark.

4 How does knipling i Danmark collect personal information?

The Organization collect personal information as follows:

- When you choose to enroll in the organization
- When you enroll in a course or workshop
- When you purchase an item in Knipleshoppen
- When you donate a pattern to Kniplebrevet, Knipleshoppen, the Christmas card or Julemærkehjemmet
- Participate in different arrangements or groups
- And if you are an advertiser

The collection of personal information and the handling of these, will at any time be done according to the law.

5. What type of information does knipling i Danmark collect? Knipling i Danmark collects among others the following personal information: Name, address, telephone no. and e-mail address if available

6. What is the purpose of collecting the information?

The purpose of Knipling i Danmark to collect personal information data may be one of the following:

- For sending out the membership

magazine Kniplebrevet

- Sending out Newsmails
- Contacting you when signing up for a course
- Contacting you if you participate in groups
- Contacting you if you are an advertiser
- Contacting you if you are a donor

7. Your rights

In accordance with the ordinance regarding personal data, you have several rights. These rights are as follows:

- You have the right to get to know which personal data Knipling i Danmark has about you
- You have the right to have your personal data that Knipling i Danmark have registered about you, verified and updated.
- You have the right to request that your personal data that Knipling i Danmark have registered, be cancelled. If you wish to have your data cancelled, Knipling i Danmark will cancel all personal data, after which no membership magazine can be mailed to you.

You can after written request to Knipling i Danmark either receive a print of your personal data, have your data information updated, forward objections or request to have your personal information cancelled. The request must be signed by you and include your name, address, telephone no. and e-mail address. You may also contact Knipling i Danmark, if you suspect that your personal data are not being used in accordance with current ordinance or other legal responsibilities.

The request should be sent to: Formand@knipling-i-danmark.dk

Knipling i Danmark will within one month after having received the request regarding a printout forward this to your address by post.

Milanese Easter egg

Lecture 3. Idea, design and execution: Helle Schultz. Evening lace class in connection with KID's Annual Meeting on March 17. 2018

Materials: 14 pairs of K80 using 75 cm of thread on each bobbin (150 cm a pair). DMC no.744 is used for the sample shown.

Worksheets: The worksheets are all made in black and white, as seen in all traditional books on Milanese lace. This is possible as everything is made in linen stitch plus the marked twists. There are exceptions, where half stitch is used, but not in this piece. The multicolored worksheets, used by most lace makers today, are often in use in newer books, but the black/white versions are also still seen in newer patterns.

Start: Set up according to fig.1 Start with the 10 pairs hung on pins. The 4 open pairs are added afterwards as described under fig. 1.

Start with 4 pairs around the pin marked with +4 to the left: Place 4 pairs around the pin in a rainbow. (Explanation on rainbow. I see it like this: Open pairs go to each side, but in a rainbow, pairs are hung on a pin outside each other without crossing, just like the colors of a rainbow). Make a linen stitch with the 2 pairs to the left and twist both pairs 2 times. Twist the 2 pairs to the right each 2 times.

2 new pairs around the pin to the right of the last used pin: Place the right pair from the last used pin around the next pin. Place 2 pairs around the pin in a rainbow. Make a linen stitch with the pair from the last used pin and the new

pair to the right and twist both pairs twice. Twist the new pair to the left twice. Continue to place 2 pairs around the next pin to the right of the last used pin until all 10 pairs are in place.

The 4 open pairs: The 4 open pairs are worked as 2 passive pairs on both sides just inside the edge as shown in fig. 1. Follow the worksheet of fig. 1 down to Ribbon 1.

Continuation to Ribbon 1: On the border from the linen stitch ribbon to Ribbon 1, a turning stitch is in use (cross - twist - cross - twist - cross). The turning-stitches on the borders between the different ribbons are marked with a white circle on the worksheets and on the pricking.

Ribbon 1 - Beads: The Ribbon 1, called beads, can be for ex. described in the book "Milanese lace - An introduction" by Patricia Read and Lucy Kincaid. Fig. 2 depicts ribbon 1, the transition from the linen stitch ribbon, the beginning of the lace, and the start of ribbon 2 and the transition from ribbon 1 to the linen stitch ribbon in the middle of the lace.

The turning stitch on the top of ribbon 1 on fig. 2 is the same turning stitch as shown in fig. 1.

The linen stitch in the middle: The bottom backstitch on fig. 2 marks the transition to the linen stitch ribbon in the middle of the lace. Work the linen

stitch ribbon until ribbon 2 as marked on the pricking.

Ribbon 2 - Jinks: Ribbon 2, called Jinks, is for ex. described in the book "Milanese Lace - An Introduction" by Patricia Read and Lucy Kincaid. Fig. 3 describes ribbon 2, the transition from the linen stitch ribbon in the middle of the lace to ribbon 2 and the transition from ribbon 2 to the finishing part, where the pairs are hocked into the edge of the beginning.

Finishing off: Ribbon 2 is finished off as shown in fig. 3. The pairs are sewn into the starting edge and tied off. The lace is starched as needed.

Pricking: 14 pairs of K80. Approximately 75 cm on each bobbin (150 cm a pair).

The different ribbons in use are marked on the pricking.

Circle O

The circle O marks the transition between the different ribbons.

Star*

The star indicates a change of workers without use of a pin. The workers go to the outermost passive pair. Make a turning stitch (cross - twist - cross - twist - cross) with the workers and the outer passive pair. Do not place a pin. The workers are thereafter on its way to the left. Pull carefully, as the pin is missing.

Yggdrasil, the tree of life

Idea, design and execution: Karin Holm, Klejs

Materials: 6 pairs of K80 or 60/2 linen thread, 35 2mm beads.

No twists are shown on the worksheet, but there are twists around the pins and as needed.

Start: Begin at the sleeve on the right side and follow the arrow around. Add the beads as you get to them. Use a turning stitch where the pin is used

more than once. See fig. 1. The arms use 5 pairs and is started at the point of the tally. The tally uses 2 pairs. Add 3 pairs and work the arm to the shoulder. The wing is worked from the arrow. Follow the line around the wing. The head uses 6 pairs. The braids and beads are hooked on at the edge.

Finish: The pairs from the dress are sewn into the dress' left side and tied off.

The same is done with the arms which are also tied off to the dress' sleeves. The wing's pairs are tied off to the ribbon where they meet the ribbon again. See worksheet. Starch the lace well before taking it off the pillow. The wing is fastened on Yggdrasil's body, and a loop is fastened on her so that the tree of life can be hung up.

Circles with fantasy

Idea, design and execution: Mona Nøhr, Nordborg

Mona has given this pattern from the Workshop at the Annual meeting 2018 for our disposal.

Materials: 6 pairs of 35/2 linen thread. 1 pair may be substituted by Purl Yarn no.5 or no.8 in a contrasting color.

No. 1: Start inside the circle and work toward the outside this way: Whole stitch, half stitch pin without closing, half stitch pin half stitch, half stitch pin

without closing, linen stitch pin close with linen stitch. When coming to the outer edge, make a plait to the next pin in the outer edge, close with linen stitch and twist. Work from the outer edge inwards with the same stitches in the opposite sequence.

No. 2: Start inside the circle and work toward the outside this way: Whole stitch, half stitch pin without closing, half stitch pin half stitch, half stitch pin

without closing, linen stitch pin close with linen stitch. When coming to the outer edge, make a plait to the next pin in the outer edge, close with linen stitch and twist. Work from the outer edge inwards in the same sequence.

Finish: Sew into the start loops and tie off. Starch the lace before taking it off the pillow.

Moltemyr

Idea, design and execution: Margery Sitkin, Norway

Materials: 65 pairs of Bockens linen thread 60/2

Start: Start where +4 is marked and go out to the right until the end on the narrow part on the top. Work towards the corner. The rest of the pairs on the left side of the lace are worked into the lace to the left of the linen stitch band.

Put the pairs aside until you come to the corner where you start to work the whole width. Work the lace to the place where the pairs are set up. See worksheet. The marked twists are valid through the whole lace.

Finishing off: When taking the pairs out by the narrow linen band, make

small plaits with 2 pairs and sew them on to the lace. This will not show on the right side. Do the same with the last pairs when reaching the edge. Mount the piece on cloth.

The original lace is finished off with a Swedish linen ending. The lace is mounted on a piece of cloth.

Cloudberry bog

Written by Margery Ann Sitkin, Norway.

Idea and design: The idea and design are based on lace from the collections of Det Nordenfjeldske Kunstindustrimuseum, Trondheim, and woolen lace from several skirts on folk costumes from Hallingdal.

We have worked on finding back to original Norwegian designs, which are available through museums and collections. Several pieces of lace are found on bonnet adornments from Trøndelag and Møre, among them one from Rindal, Nordmøre from about 1820. The

museum has found that this lace is made with the technique from Scania in Sweden where pins are not set inside the work, but this particular piece has used pins also inside the lace. There are also picots made of a whole bobbin pair along all edges.

The lace is made with a wide outer edge surrounding a middle part.

The lace is worked after woolen lace in red and green from Flå-Krødsherad in Hallingdal. It is developed from the

very coarse lace on our folk costumes. The patterns assemble the known laces from the Middle Ages seen in many countries. In the Nordic countries is this type of lace mostly seen in the freehand lace from Dalarne in Sweden.

A cloudberry bog is a good Norwegian expression for something wonderful and often a bit hard to reach. This piece of lace contains Dieppe ground, Russian ground, linen stitch, tulle ground and linen stitch with two pairs and picots along the edges.

Margery Ann Sitkin

Born in 1944. Margery has her education in Fine Arts (BA) from the USA and Statens Sløyd- og Tegnelererskole, Notodden, Norway. Cand. Mag. from the University of Oslo, with Research of Folklore and Pedagogic. Svenska Spetsar's class on pattern composition, Vadstena, Sweden, and class in

Skånekniplinger and Dalknipling. Margery has taught classes since 1980 and has also worked with restoring lace on church textiles. She tries to emphasize the importance of quality and proper mounting of finished work. When making her own lace, she enjoys challenges. Margery lives in Oslo, Norway,

and finds ample time for lace making and weaving, friends, concerts and her garden.

The technique must be recognized as a variety of Vadstena lace, but it is found in Det Nordenfjeldske Kunstindustrimuseum in Trondheim, Norway.

The history of producing linen and its manual treatment

Written by Yvonne Nielsen

The next fiber we will let you know about, is the linen thread, and what would be a better place for telling about it than Hørvævmuseet in Krengerup on Funen? I made an appointment with Bent Bille, one of the many volunteers there. They make an enormous job informing people about this old trade. Bent Bille was glad to tell and demonstrate for us how to brake, scutch and hackle.

The museum has made an in dept pamphlet around the whole process from growing the flax until spinning it to linen thread. I have chosen to work out of this information.

I will warmly recommend you to visit the flax museum. I also want to thank Bent Bille and the other volunteers for a couple of wonderful hours and for being so helpful.

A bit of history around the flax

Flax is one of the oldest plants known to be used for textile production. Today flax is mostly grown because of the oil containing seeds. Linen has strong competitors for textile production from cotton and modern synthetics.

The production of flax is known from 5000 years b.c. in Mesopotamia, and in the Nordic countries from about 400 a.d. The flax family is large, and there are many different types of flax. Flax needs good soil and a deep layer of top soil. It has to be seeded tightly because the closer the plants stand, the better the linen fibers get. Linen for spinning is made of flax fibers. The plants blossom for a long period even though each flower only lasts a couple of hours. The

weeding has to be done before the flax is too high, and it has to be done with care in order not to brake the flax plants. Machines come into the flax production from about 1920-30. The flax gets seeded in rows and not spread out like before. This meant that the weeding could be done by machines instead of the time- consuming hand weeding. For the flax pulling, pulling machines were used. The machine laid the flax out to dry on the ground.

The flax had a come-back during the 2.WW. Experiments with flax growing were done on several places, and the gain increased.

The linen production fell again in the 1950s.

Manual production of flax for spinning. Rusking (Pulling), vejring (airing) and knevring: When the seed capsules started to yellow, it was time for harvesting the flax. This happened in the middle of harvest time. The earlier the harvest, the better the flax. If one waited until all the seeds were ripe, the fiber got weak and coarse and could not be spun to thin thread.

The harvesting of flax was called RUSKING. It was pulled up with the roots. This gave it a kind of foot to stand on without braking the fibers in the flax when air-drying it outside.

The flax was bundled with a couple of straws and placed on its roots. 3 bundles against each other as by grain bundles. The flax VEJREDES. It was dried outside on the field.

When the grain harvest was done, came time for the flax. If the seeds were dry, it had to be transported carefully, so they did not fall off on the way.

A big comb with big tight fitting wooden- or iron teeth, KNEVEN, was fastened on a beam in the barn or under a roof.

A little bundle of flax at a time were pulled through the comb, and the seeds, called KNEVLER, fell off. A person could stand on each side of the comb and take turns pulling the flax through.

The seeds had to be separated from the capsules. This could be done with a sieve hung up in a beam. The seeds found their way to the edge and the capsules to the middle when spinning the sieve by hand. A portion of the seeds was saved for next year's flax seeding.

Rødning - Rotting

The next step in the processing of flax was RØDNINGEN.

Rødning is a fermentation process, resembling the rotting, which goes on in the nature. The process is stopped when the material fastening the fibers to the straw, is broken down.

The fermentation can be done in water or on the field. There are pro and cons with both methods. Which one is the best, has been discussed over hundreds of years.

It is important for the fermentation to be stopped at the right time in order for the fibers to loosen from the straw with

ease. If the fermentation is stopped too early, the fibers will not loosen properly, and if it is fermented too long, the fibers are damaged and cannot be spun to thread. The right time can best be determined by drying a couple of straws and see if the fibers loosen properly.

LANDRØDNING was also called "Dew rødning".

This was made in a grass field protected from the wind. The storm which often come after harvest, was on Bornholm called "Hørrulleren" (The hay-roller).

The flax was laid shallowly in rows with the roots pointing in the same direction for 4-8 weeks, depending upon the amount of rain or dew over this period.

The flax had to be turned a couple of times, so all straws came next to the ground, where the fermentation was strongest.

VANDRØDNING was done in still water, a pond, a ditch or a peat pit.

The town-rules from 1601 from Rønninge on Funen states: "The flax can not be fermented on official watering sources". Domestic animals get sick from water where flax had been fermented.

One also had to make certain that no fish lived in the water, as they would die from the high concentration of bacteria causing the fermentation.

The flax was with care placed loosely in the water. Stones or pit were put on top in order for the flax to stay under water.

The fermentation would take 7-14 days depending on the weather temperature or if fermentation had occurred previously.

After this process the flax was stacked up on their base for drying in the fresh air.

After drying it was taken home and stored on a dry and airy place. The dry-

ing could be done in several ways.

The best method was to dry it over a firepit outside on a dry day without wind. The pit would be about 1,5 meters deep. The fire should burn evenly and with low flames.

Sticks were placed over the pit and the flax in rows on top of them. It had to be turned a couple of times in order for it to dry evenly.

One had to take great care of the flame not to be too high or suddenly flame up and put the dry flax on fire. One was always sure to have some buckets of water and some branches full of leaves ready in case this should happen.

It was an entrusted job back then to dry the flax this way.

An easier way to dry the flax was to set it up in thin layers against a southfacing wall on a sunny day. The flax had to be turned several times.

This method was not as good as the drying over a pit.

Brydning - Braking

The wooden content in the flax had to be crushed, 'Brydes'. It was very important that the flax was very dry. One said in the 1700 that the flax should be crushed in the 3. month after harvest. It did however not matter at which time it was done. If one had a small lot of flax, it would be useful to wait for next year's harvest.

A handful flax was held across the crusher's top- and bottom jaw. The flax was moved and turned and at the same time beaten it with the top jaw, until the straws were crushed from top to base. The crushed straws were gathered in small bundles and put in a dry place.

At the time when every farm had a plot of flax, they made this work together. When the crushing was done, a 'brydegilde' (crushing feast) was held with

good food and perhaps a dance.

The left over from the flax crushing, could be used for next year's drying-pit.

It was also used for fire in the kitchen or for drying out the manure or other wet places, and also for keeping apples in during winter.

After 'Brydning' the loose fibers had to be separated by scutching, 'skætte' or 'skage'.

The flax was put on a 'skættefod' (scutchfoot) and the wooden loose parts fell off by hitting the flax with a flat wooden sword, called 'skættehånden' (scutchhand).

This work was done sitting down and outside because of the all the debris whirling around.

This was women's work, but it took a strong hand to swing skættehånden all day.

The village girls would often meet and do this job together.

A little party would often be held in the evening when this work was done, called 'Skættegilde' (Scutch feast).

The debris from this work was used for animals' layers or for fires.

There were also many short flax fibers in the debris.

Nothing should go to waste, so the left-over debris could be used for spinning of very coarse thread or for making rope. It was also used for furniture upholstery.

Skættehånden had different looks according to where in the country they came from. The slender type comes from the eastern parts of Denmark, and the wider types from Funen and Jutland.

Both skættehånd and skættefod could be nicely carved and was often given as gifts from a lover.

This work was on many places taken over by mechanical machines from mid-1800. This had four or more wooden blades which would work by using a handle. More people of a village would go together to buy a machine.

Hegling-Hackle

Hackle is the last process of making linen before spinning.

This means to comb the flax so that it gets fine and shiny and for the short and coarse fibers to be sorted out.

A 'hackle' is a board with several rows of pointed steel- or irontooths. One used at least 2 such combs of different size. First the flax was pulled through the coarse comb and thereafter through a comb with finer and tighter sitting teeth.

It was important to hold the flax bundle firmly, as it otherwise would get stuck in the comb. The finer the comb, the thinner the thread could be spun.

If one pulled the bundle an extra few times through the finest comb, one could spin sewing thread. The coarse and short fibers could also be spun into thread, but it would not give fine, shiny and strong thread.

In order for the flax not to get tangled before spinning, one could keep it bundled inside a paper cover. One could also twist a little head in every bundle and bind them in a wreath. This was hung in the best room and was a sign of wealth.

From 'hackle' comes our expressions "to be hackled through" and "a hackle" which has been used for an angry, rough woman. It has always been very unfriendly to call a woman for "an old hackle".

Spinning

Spinning is a twisting of fibers to a continuous thread. This is best done on a spinning wheel with a foot pedal for turning the wheel so both hands were free.

It used to be customary to spin the wool before Christmas in order to be ready to spin the flax after the 12th day of Christmas.

Experience had shown that it was best for the flax to wait. The fibers would get back some of the moisture from the air and gain some of the flexibility lost in the harsh drying process.

The farmers usually spun their own flax until the end of 1800.

When a girl managed to spin wool, she started to learn to spin the flax, first with the poor waste from Braking, then to the refuse from the coarser combs to the waste from the finer combs of Hackling. After 4-5 years of doing this, time had come for her to try to spin the flax.

Most difficult was the spinning to sewing thread. It had to be twisted from two thin threads. Twisting means to twist two or more threads together on the spinning wheel. Twisting goes to the right, opposite the spinning, which goes to the left.

Even though the twisted sewing thread was waxed, was it difficult to pull it through tight cloth if the thread was uneven.

Bleaching

The linen thread had to be bleached after spinning. It was first washed in ash lye. The yarn was put in a bucket over which a cloth was spanned. Fine, clean ashes, preferable of beech, was spread out on the cloth. Boiling water was poured over the ashes so that it sifted down through the cloth over the yarn. The water was drained off and poured through the ash-cloth over the yarn again. This was done many times.

The yarn was thereafter beaten through with a wooden beater.

After rinsing, the yarn was hung on a stand for bleaching.

The stand was often placed so it could be seen from the road; one should be

able to see that here lived an industrious woman.

The yarn should be ready for bleaching in March, as the spring-sun was best for bleaching. The bleaching period was over by midsummer.

The finished cloth also had to be bleached, which also was done in the spring. It was first washed the same way as the yarn.

Thereafter the big piece of cloth was spread out on a grassy field.

One had beforehand sewn loops to the sides of the cloth so that it could be held down with wooden plugs. The cloth had to lay for bleaching for a long time and one had to watch out for geese and hens not to get to the cloth, and also for thieves. Somebody stood guard so it did not need to be taken inside every night.

Text for the pictures on page 37:

Top left: Bent demonstrates how to brake the flax: A handful flax was held across a "bryder" between its top- and bottom jaw. The flax was turned and moved and at the same time beaten with the upper jaw until the wooden parts of the straws was loosened from top to bottom.

Top right: Bent demonstrates the process of scutching: The flax was laid over a "scutch foot" and the wooden parts was beaten off with a very thin wooden sword, the "scutch hand". The work was done sitting down and outside, as the small wooden parts coming off were flying around in the air.

Bottom left: Bent demonstrates the process of hackleing: Hackleing was the last process the flax had to go through before spinning. To hackle means to comb the scutched flax in order to fine-divide the fibers and make it shiny, and also to part the long fibers from the coarse and short ones, called "taver". A hackle is a board with several rows of pointed steel- or iron teeth.

Bottom right: Bent demonstrates the process of spinning: Spinning is a twisting of fibers or “taver” to a continuous thread. This is easiest to do on a spinningwheel with a treadle for turning the wheel around. In this way both hands are free to handle the work.

Text for the pictures on page 39:

Top left: Russian flax, which is dry.

Top right: Schematic cross section of a flax straw: 1. Skin. 2. Fiber bundle (tave). 3. Fibercell. 4. Wood (scutch). 5. Cavity. The fiber bundles (taver) are used for production of linen.

In the middle to the left: Coarse hackle

Bottom left: Bleaching of yarn

Bottom right: Modern scutching - machine

Book reviews

Rosaline Spitzen-Technik

Authors: Yolande Beekman,
Maria Steur and Hildegard Thuman

Publisher:

Deutscher Klöppelverband e.V.

ISBN: 978-3-934210-36-3

Language: German

Price: 49 €

May be purchased at:

www.deutscher-kloepfelverband.de

As the title states, is this a book about Rosaline lace, but also about Rosaline Perlé, a combination of needle- and Blumenwerk lace, easy to see.

This type of lace derives from Belgium, as the two laces it has sprung out of also do.

The book starts with the history of the lace. This type of lace developed at the end of the 19th century and was most popular between 1895 and 1930. The sale of this type of lace came to an abrupt halt with the depression as North-America was an important export market. The decline of this lace came later than with most lace, as this lace was not easy to adapt to machines because of the sewn on Perlé.

The book tells about the many lace schools in Belgium at that time, and it is a very interesting chapter about how the prickings were manifolded for the many women and girls in the lace schools. The book also has a chapter telling about the making of prickings up to our time.

As so many other types of lace, was also this type almost forgotten, but thanks to extensive studies and teaching from the last women knowing about the technique, was Ghislaine Eemans-Moors able to preserve and make this fantastic lace technique live on.

A chapter on the materials necessary for making this kind of lace follows. There are good explanations and pictures of the things used in the lace's time of glory about 100 years ago.

The book also contains a chapter with the most beautiful pictures of historical Rosaline and Rosaline Perlé lace, a true pleasure to look at.

The book continues with a chapter on the technique, so enormous that it has its own index. There are 70 pages of explanation on the technique so detailed that one can easily learn it through this book.

Much of it resembles Blumenwerk of course, but the chapters of start and finishing off and how to sew and mount the Perlé are different from other techniques.

The book ends with an abundance of different modern, new patterns, all including a pricking. There are no work-sheets, but one uses the learned skills instead. Pinholes are also not present. These are set by the lace maker's need.

It is also a scale for up-and downsizing. I think it is a very good and complete book about the topic, and I am in no doubt that it will find room in my bookshelf.

Reviewed by Annette Nielsen

Wörterbuch der Klöppelspitze, Teil 1 und 2

Published by:

Deutscher Klöppelverband e.V.

Price: 14 € pr. Book

Language: German

May be purchased at:

www.deutscher-kloepfelverband.de

A couple of very good dictionaries for lace makers. There are good drawings and good explanations of the techniques and grounds we use.

It sparked my memory to read through the books. Many of the techniques are not often in use, and difficult to remember when it suddenly shows up again. These two books are really good for that.

It is a subject register at the beginning of the book, so it is easy to find what one is looking for. Particular techniques are also explained in different variations, like a plait is not just a plait but also the venetian- and the princess plait is shown.

The worksheets are in color and there are photos showing the finished lace.

The language is German, but even if one does not know German, one receives lots of help because the pictures and drawings are well made and explain things on their own.

I find that these books all in all are “a must”, easy to understand and easy to find around in, well worth owning.

Reviewed by Ketty Busk

Flandrische Spitzen

Published by:

Deutscher Klöppelverband e.V.

ISBN: 978-3-934210-52-3

Price: 10 €

Language: German

May be purchased at:

www.deutscher-kloepfelverband.de

Do not hesitate to buy this pamphlet if you are interested in trying out this technique, even when it is written in German.

It is a pamphlet of 16 pages only, which does not seem much, but it is sufficient.

It starts with describing the basic stitches, both in the old and the modern way.

Knowledge of German is not necessary, as the multicolored drawings are very clear. Drawings also show how to pass the gimp.

The pamphlet continues with 6 patterns of different difficulty. All the patterns include a photo of the finished lace, prickling and a colored worksheet. The number of bobbins and the type of thread needed is also told by every pattern.

If you are interested in trying out this technique, this pamphlet is a good introduction.

Reviewed by: Yvonne Nielsen

Congress portfolio in connection with the German Lace Association's 36th congress in Bad Hindelang 2018

Published by:

Deutscher Klöppelverband e.V.

Price: 25 €

Language: German

May be purchased from:

www.deutscher-kloepfelverband.de

The congress portfolio contains 58 pages with 31 patterns. The patterns are very different with very different techniques and levels of difficulty. It has anything from jewelry, decorative pieces, pictures, bookmarks, small doilies and candleholders, something for everybody. There are techniques like traditional Torchon, Chrysanthemum, Schneeberger, Flemish, Paris, free lace, Cluny, Binche, Duchesse and Idrija in the portfolio. There are also patterns with Rosaline- Perlé technique, which was the main theme on the congress. There are really some good challenging patterns, and not only normal thread is used, but some patterns also make use of metal thread.

It is a real good Congress portfolio, worth the money, and one gets around to try many different techniques. The worksheets for the patterns are good.

The book is available in our library.

Reviewed by: Lone Nielsen

Perfect Lace technique 3

Author: Jana Novak

ISBN: 978-87-90277-35-2

Price: 28 €

Languages:

English, German, Danish, Czech.

May be purchased from:

JanaNovak.lace@gmail.com

Here is book no.3 in the series where Jana Novak has taken hold of the questions and problems showing up when making lace, and to which Jana Novak has listened in the many years she has taught lace.

Book no. 3 handles curves, corners and arches. Page 33 to 72 has lots of good lace techniques, where there are pictures, drawings and explanations of the techniques. Page 34 explains the symbols on the worksheets.

There are for ex. good tips for making the points if you work on a star. One can get good tips using gimp and much more.

The book is based on the type of clothing/collars, which Jana is known for, but the techniques can also be used for thinner thread.

Like the 2 other books, is this one also a dictionary, and contains no patterns. It is a real good book for the bookshelf. You get 10% off the books if you buy all 3 of them, so if you have not bought any of them before, is this a good opportunity. It is difficult to review a book on techniques, but I find that the book is well done with good drawings and explanations. I wish you fun with the book.

Reviewed by: Yvonne Nielsen

Why does Kniplebrevet smell?

Written by Lone Nielsen

Several members have contacted us concerning Kniplebrevet's new appearance:

- Why does Kniplebrevet smell so awful when taken out of the foil packaging?
- Is it possible to make a magazine which does not smell?
- Is it poisonous?

We have passed these questions on to our graphic designer. We would like you to be able to read Kniplebrevet as soon as it arrives, instead of waiting for the smell to evaporate.

We received this answer: *It is a well-known fact, that so called uncoated paper and vegetable dyes at times develop an al-*

most rancid smell. This is a side effect of an otherwise positive development, the change from using chemical and poisonous colors to the use of 100% vegetable and cobalt-free dyes.

The explanation is that uncoated paper has a more open surface than coated paper, which makes the evaporation from the paper stronger. Cobalt free dyes also prolong the drying process, which means that the magazine will smell for a longer period. The evaporation will not be completed before it reaches our members since the magazine in addition is packed in foil. A "solution" would be to change to "odor free" dyes.

These dyes contain no drying agent, the printed pages have to dry for a couple of days and the risk of coloring off is still there. This dye is a little more expensive than normal dyes, but it has less odor. We do not wish to use this option, as we are worried about having prickings with unsharp dots.

The strong odor is seemingly not dangerous for our health. Research from Teknologisk Institut from 2003 concludes that there is no health danger for readers of these prints. It can however be some allergic reactions to the dyes for sensitive readers.

Become an ambassador for Knipling i Danmark:

Get a new member for our organization and receive this special bobbin as a thank you for your effort. We will send you the bobbin as soon as the new member has paid the membership fee.

We will need following information about you and the new member: Your

membership number, name, address, zipcode /town and phone number.

Please, send a mail to: medlemskontakten@knipling-i-danmark.dk or give us a call at: +45 21 56 68 51 after 4:30 pm.

The bobbin is also given to members designing the pattern for the annual Christmas card, the pattern supporting Julemerkehjemmene, the pattern for The Annual Laceday and for the donation of a pattern to be sold in Knipleshoppen.