



KNIPLEBREVET

Danmark



Lieve Lams, born and raised
into the lace trade

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Dear members

Happy New year. The busy holiday season has passed, and the normal routines of life have returned.

The courses around the country have started and the bobbins are busy. So are we, the members of the board. We have our hands full getting ready for the Annual - General Meeting on March 14 - 2020.

Unfortunately, we need new members

for the board as 2 of our members have chosen to step down.

Please, remember that you need not be excellent lace makers or know everything about lace in order to join the board. We do everything else as board members. We work well together, and everybody does what they feel is inside their expertise.

I look forward to a good year for our

association, with new projects, happily an increase in memberships, and many good experiences in the whole country in the form of exhibitions, courses and get togethers, where members gather for a cozy day around their lace pillows. This is a good help for spreading the experience and knowledge of our dear hand craft, bobbin lace.

I hope that all of you will have a wonderful new year.

New Editor

Written by: Ellis Nygård

My name is Ellis, I am 66 years old and retired 3 years ago. I have in 27 years been employed in an office at Odense University Hospital as chief assistant/secretary/specialist.

I do not have much experience with making lace - in fact 2 years only, but I am experienced with other kinds of hand crafts.

I sew, embroider, knit and make crochet and I almost always have something I am working on. About 6 years ago I observed some ladies making lace in connection with the Annual Lace-day, and they also exhibited many beautiful finished pieces.

There and then I decided to learn this trade as soon as I retired, and in 2017 I started to take lessons.

It really caught on to me, but that I should be part of the board of Knipling i Danmark after 1½ year and the editor of a countrywide magazine, was not shown in the crystal ball.

I will try to live up to my responsibilities. But I cannot do it without you. It is your experiences with lace, which helps making Kniplebrevet interesting.

I will therefore ask you to utter your wish-

es for information, patterns and other things, and we as editors will do our best to fulfill your wishes.

My editorial team, Bent Rasmussen, Connie Zlatevski and Karin Holm has worked hard on making a good bulletin.

If it contains too many errors - I hope not - you have to bear over with us - we are only humans.

Ellis Nygård
Editor

The written report for the year 2019 from the board

A year has passed since we last had our General Meeting. It has been a year of great challenges for the board elected in 2019. 4 members of the board needed reelection but all 4 wished to step down.

Fortunately, we were able to elect 4 members to join the board and 2 substitutes, all six from the floor. Karin Holm, Connie Zlatevski, Ellis Nygård and Grith Jørgensen was elected to the board. Mona Johansen was elected 1. substitute, and Jonna Tarp 2. substitute.

We held a temporary constitutional meeting after the General Meeting in order to distribute the different duties of the board. This distribution was later slightly adjusted.

Grith Jørgensen became treasurer and membership contact, Connie Zlatevski became pattern coordinator, Ellis Nygård became our new secretary and editor and Karin Holm would take care of the Children's page and other creative projects. Mona Nøhr continued with Knipleshoppen and also became coordinator for our Annual Laceday.

Bent Rasmussen opted for the vice chairman position and took upon himself to help the new board as needed. Ketty Busk became Chairman of the Board.

Bent and Mona told right away that they would step down after the General Meeting this year, and a board with 4 new members has given us many challenges.

Everybody had to get acquainted with the tasks given to them.

Just to participate in fairs was challeng-

ing, to find out of what to do, how to work the cash register, the prices of the merchandize etc.

We have had good connection with the previous board members concerning the different tasks, and Yvonne has been very helpful concerning the editorial tasks. A big thank you to all of you.

We have participated in fairs in Tønder, Kreativ Messe in Års, Kreativ Messe in Fredericia and Lacefair in Slagelse.

We had 2 members going to The German Lace Congress in Erbach. As almost all of us were new on the board, Sonja offered to come along in order to pass on her experience. Ketty went as the new Chairman, and had some very exciting days, where she was able to talk to many members from other countries' associations and with many exhibitors. It was a very inspirational trip.

Our hope is that we can send a couple of people to the German Lace Congress again, like we also plan to participate in Kreativ Messe in Års in April and in September, Kreativ Messe in Fredericia and Kniplemesse in Slagelse in October.

We have renewed our 2-yearly contract with our present lithographer, Lone Frost, as we think that our bulletin is nice and presentable at this point.

The economy has been a big challenge. We lost many members in 2018/19 due to the spreading unrest in connection with big difficulties to get members to serve on the board, and the talk about shutting down the association. We have gained many new members, but not nearly enough.

Many of our older members resigned from our association in connection with paying their dues in 2020, as they for different reasons, did not make lace anymore. All of them mentioned that they were unhappy they could not do it anymore, and that they had been happy with our association.

This means that we have to find about 170 new members with nobody resigning, for the economy to brake even. This is probably not realistic and therefore the board propose to rise the membership fee with 50,00 kr. for members living in Denmark and 75,00 kr. for members living abroad and also for associations and family memberships, starting in 2021. It is a tight squeeze, but possible.

Our new editor has had great difficulties with collecting articles and edit Kniplebrevet. Happily, Lone Frost and Yvonne Nielsen have been of great help, but it is still a challenge.

Our editorial staff has to be alert and find new and inspirational ideas and patterns. This will only be possible if our members support them with articles and ideas or refer them to exciting things or projects.

We hosted a course in 2019 and hope to get some good ideas from members for upcoming classes.

We will continue to make ambassador bobbins for everybody getting us a new member, donating a pattern for Knipleshoppen, for Julemærkehjemmet, for our Christmas card and for use in Kniplebrevet.

A big thank you to everybody who has

contributed with one or more of these things.

We have hosted a couple of Open House-arrangements. Sadly, not many stopped by. We feel that our venue is used too seldom.

We therefore ask you to come forward with some good ideas on how to use the location more. We have planned to host Open House the 3. Sunday of the months of April, September and November 2020, from 10am until 3pm.

Our reconstruction groups seem to work silently. We have received only few replies but hope for more activity this year. If somebody has interest of

this activity, please get in touch with the leaders in the different areas of our country.

The pattern for supporting Julemærkehjemmet in 2019 was designed by Lisbeth Burmølle, and the little guardian angel turned out to be a big success.

14.970,00 kr. was donated to Julemærkehjemmet. This year Gitte Pedersen has designed the pattern supporting Julemærkehjemmet. Thank you and please, receive it positively.

This year the OIDFA - congress is hosted by Estonia from July 31st until August 2nd. The Danish representative, Helle Schultz, asked to use our

friendship quilt for a Danish stand, and of course we accepted her request.

We celebrate 100 years anniversary for the reunion with Sønderjylland this year, and our annual theme will therefore be Tønder lace. The annual theme starts up in the May bulletin with Danmarks Store Hjerte from Bobbi Donnelly.

At last, the board give great thanks to our proofreaders, translators and scrapbook writers and to all our volunteers, who has helped us in so many ways. We could not have done it without you.

We wish the best for our association, which turns 35 years old in 2020.

An exciting lecture

Written by: Ketty Busk

Marianne Stang gave an exciting lecture on Saturday about *Tape Lace in Europe*.

The idea of tape lace goes back 7000 years, which can be seen on several pieces of pottery with a tape pattern from that time. The tape patterns were transferred to jewelry, buckles etc. and to continuous tapes like for ex. belts.

By and by did the use of tape lace spread through Europe, and in every country something new was developed.

Mailänder tape uses all the different stitches and has a sewing edge in both sides. Silver- and gold thread was later added. Mailänder had tight stitches in the beginning, but holes and patterns occurred later on.

Tape lace from Flanders used lathers and sewings.

The tapes were through the Middle

Ages built up in strict symmetry, but in the 17th century the patterns loosened up, and colors were added to the lace.

The Flemish tapes started to be connected through picots, tallies and flower motives were added. *See picture 1,2 and 3.*

In Italy they made *Punto Venezia* using 4-5 pairs in a tape with flowers of 4 leaves without a hole in the middle, and in *Punto Mimosa - Rosalin*, the flowers got 5 leaves and a hole in the middle. *See picture 4 and 5.*

The very fine lace, *Punto Fiandre* with 3 pairs, often creating geometric forms and flowers, developed in Muritzia on the border to The Czech Republic.

In Hungary the tapes were made with various kinds of thread using many different grounds and with flowers and birds. This is called *Hunna Lace*.

The tapes were worked in squares in Croatia, where the patterns were handed down from mother to daughter. The corners often had tallies like filigree work. *See picture 6.*

The Spaniards often worked their lace in metal thread, which were used for uniforms for captains and other high-ranking people.

The Czech Republic had very color rich lace, and in the Slovakian country they used different kinds of thread - both wool, silk and metal thread in the same piece of lace. *See picture 7.*

The Austrian tape laces are different, as they are "lighter", not so tightly made, and often in half stitch. The Japanese tape lace is very tightly worked. *See picture 8.*

It was all in all, a very interesting expla-

nation of the different tape laces, which also include Craquelée. *See picture 9.* Idria, Schneeberger and several others, which we do not always see as tape lace.

If anybody is interested in learning more about different tape laces, I can warmly recommend the book, *Bänder-Spitze*, published by the German Lace Association. You can find it in the library on our location in Nyborg.

On Sunday Eka Habsbuko gave a lecture in Russian with a German translator.

We listened to a very interesting lecture about the tradition of the Russian lace, which started in the 17th century. The

tape lace was different in different parts of the country, but only professionals could determine where they came from.

The lace developed all the time, and the tape lace became large projects such as tablecloths and dresses.

The state school opened an academy for the art of lace in 2003, supported by the government.

The students are educated theoretically and practically about clothing, respect for the history, the theory and the materials.

The knowledge of the basic and traditional theory has to be perfect for the

development of new designs, patterns and their traditions.

Ideas from abroad came from for ex. Japan and other countries, which can be seen in the designs, but the traditions are still present.

A student was in 2007 honored for her beautiful pictures and lace, which were very stylized.

Many new types of threads are in use today. The students educate themselves and make research to develop news, but still with their tradition as a backbone. The dresses displayed, were to be seen as pieces of art and were only used as show pieces.

Travel report from Erbach

Written by: Sonja Andersen

I was also this year one of the participants to visit the German Lace Congress, held in Erbach.

Ketty Busk and I met in Billund airport and flew to Frankfurt.

Thereafter we drove to Erbach in the most crowded and slow traffic I have ever been part of. The traveltime of one hour, took two.

We entered the hotel a little later than anticipated, happy and excited about what the morning (Friday) would bring and busy planning which exhibitions to see first.

This was Ketty's first time visiting the German Lace Congress. I have been there several times by now, but I am always excited to see what the exhibitions look like this year, and what they have made for their an-

nual display. I knew that the annual theme is tape lace this year.

The variations however, of the different tape laces are remarkable, depending upon which area they derive from, and which technique they have used. Something special is on display every time the German Lace Association hosts their congress.

The Friday was used for seeing and taking pictures of the different lace exhibitions.

The displays were very diverse, and many different and exciting tape laces from the German Lace Association's collection were shown.

The tape lace on display comes from all over Europe, each with its special character from the area they were made. *See picture 1,2 and 3.*

A country may have several types of tape lace. Another article will tell you about that later on.

Student's work from the association's classes from this year were exhibited. They had also collected and displayed earlier year's student's works, showing the annual themes through the years. Some of them were themes from 20 years ago.

See picture 4,5 and 6.

When studying the different classes held, one can see a development in their work, for ex. with half stitch, and what they have learned from their efforts in making different static and fluid organic shapes. They had 3D lace which I had never seen before and they were incredibly nice. *See picture 7.*

This was what we did on Friday.

Saturday was a day of lectures and of seeing the exhibitions one more time.

This time it was without cameras, which makes one see and feel the displays in a whole other way. It was also a large exhibition with Jan Geelen, named *A life for lace* - Ein Leben für die Spitze.

This was an exhibition of many Chantilly lace pieces, like shawls, fans, dresses and handkerchiefs etc. *See picture 8, 9 and 10.*

It was an exhibition of many differ-

ent butterflies in different techniques and bright colors like in nature.

See picture 11.

Several lace makers are sitting with their pillows around in Erbach and Michelstad, the neighboring town.

Here there is also an exhibition of Barbara Corbert, who has made different lace pictures with the bobbins and the technique typical for each country.

See picture 12.

The exhibition was in the old part of

Michelstad, which is a pretty town from the Middle Ages and is mentioned for the first time in 741.

Everything comes to an end, and we had to return home on Sunday, after having listened to the last lecture and enjoyed our last impressions.

The trip went back to Frankfurt with less traffic then when we came. We landed in Billund tired and filled with inspiration and new ideas.

Ketty was picked up by her husband and I drove home to Ikast.

Lieve Lams, born and raised into the lace trade

Written by: Veslemøy Bech-Nielsen

I know a lady in Belgium, Lieve Lams, who sells lace, mostly antique, and is the third generation of lace merchants.

Many of us have read about the lace trade, but it is different to meet somebody who has been part of it from childhood. I thought it would be interesting to hear about it, and to share it with you.

As I attended the World Lace Congress, Living Lace, in Bruges in August 2018, I took the opportunity to drive out to visit Lieve, to see her store and to let her tell me her story.

She has a store in the middle of Leuven, a stone-throw from their fantastic city-hall. The store has lace from floor to ceiling, and which lace! Meter upon meter with the most beautiful lace in all kind of needle- and bobbin techniques, some modern but mostly incredibly beautiful antique lace. She has wonderful fans, throws, curtains, tablecloths, napkins, handkerchiefs, everything you can think of.

Lieve's grandmother, Julie Neyrinck - 1875-1924, started her business as lace merchant in wholesale and developed a thriving business. They lived and worked in Wingene, about 20 km. from Bruges.

Julie Neyrinck designed lace patterns and drove around to the ladies who worked for her with patterns, prickings and threads to use. They had about 200 ladies working for them and they all worked out of their private homes.

Later the lace was picked up, the ladies

were payed and with the finished lace they went to the big towns in Belgium and delivered their lace to lace stores.

They also dealt in export to the USA, England and other countries. Lace was expensive and an important status symbol. They mostly designed and traded in Belgian lace, Bruges Blumwork, Duchesse- and Raphael - a lace which lays between Duchesse and Rosaline - lace.

Julie Neyrinck died when Lieve's mother, Cecile Serruys, was 12 years old and her father died only six months later. Three daughters were left orphans, 12, 10 and 8 years old.

As they were well off, all three were sent to a boarding school, where Lieve's mother stayed for two years. She was then 14 years old, and it was time for her to go out of school and take care of her younger siblings and the business! And so she did.

She of course knew much about lace and lacetrading, as she was grown up with it, but it was difficult for her and she had to work very hard in order to keep the business going. She especially continued to draw her own patterns and continued to work the way her mother had done it, going around to her employees by foot or bike.

Happily, her youngest sister enjoyed cooking, so she did that and in this way the sisters helped each other to stay afloat. The young Cecile had to take care of her younger sisters and could not look for a husband before they had found somebody and therewith were taken care of.

One of her sisters married early, but the other one lingered on - she loved the lacework so much. But finely she married when she was in her mid-twenties, and Lieve's mom was free to find her own husband. She married at the age of 40, and in spite of her age also got three daughters.

The two oldest, Mieke and Lieve went into lace trade. Mieke started a very successful lace store in Bruges in 1984. She sold it in 2004.

There were difficulties. Especially was WWII hard on Lieve's mother as no lace was sold, and even the Gulf war made the lace trade slow remarkably down. With the industrialization young girls preferred to take jobs in factories, where they could earn much more money than they did by making lace. It became difficult to hire ladies willing to work for them.

The interest for handmade lace also declined, even though people in Belgium still used lace for table cloths, handkerchiefs and other things into the 1980s and -90. They also made items on order, for ex. large table cloths for special occasions.

Cecile Serruys continued to sell her lace until she was about 80 years old. By then the ladies working for her had declined from 200 to about 10 persons. Lieve says that she remembers her mother pricking her designed patterns all the time.

Cecile Serruys died in 2014, a couple of months before her 100th birthday.

Lieve went to college and graduated in English, Dutch and religion.

Her husband's job brought them to Leuven in 1981. It was no work for Lieve within her field, so - in 1983 she opened her own lace store, called Serena.

She had beautiful lace from her mother and sold mainly Belgian needle- and bobbin lace, both new and antique. She also went to lots of auctions, attended all the classes she could manage and studied lace books in her spare time in order to gain as much knowledge as possible. Her mother's youngest sister, who taught lace in Antwerp, was also a good support in this time.

But the big lace trade days are gone. Lace is not in fashion and it is hard to sell. Leuven is not a lacetown and Lieve is now also selling souvenirs in order to keep her store open.

Some of her most valuable lace is sold to collectors. These laces have to be flawless. Museums prefer donations and do seldom buy lace. She gets her lace from auctions, people who come to her store and offer their lace and also people who come to her for evaluation of their lace are often willing to sell.

She attends many antique- and lace fairs and had two stands in Bruges during the congress. Her antique lace has been exhibited all over the world, for ex-

in Austria, Ljubljana, Paris, Caen, Italy and Japan.

Leuven has a college for fine arts and music, but no lace was taught when Lieve and her husband moved there.

Leuven hosted an exhibition on Lier Lace in 1991. Lieve met a local politician there and mentioned to him what a shame it was that a big town like Leuven did not offer a lace education.

A couple of weeks later she got a phone call from the man, who told that lace would be taught at the art and music academy and if she would like to teach?

For Lieve this was quite unexpected, and she was given three days for her decision. She accepted the offer and is today, besides running her store, head of the lace department at SLAC - Stad Leuven Academy & conservatorium.

There is no formal lace education in Belgium. The academy of Leuven offers knowledge of the classical types of lace and teach their techniques. The academy guides the students in using these techniques in their own creative ways. Not only linen- and cotton thread, but all kinds of thread suitable is in use, like plastic, paper and metal.

The Academy of Leuven hosted two exhibitions in connection with the lace congress. Students and teachers from 8 different academies in Belgium exhibit-

ed their special work for this event. The exhibitions were divided in a little chapel and in a church nearby.

The theme was religious, and Lieve said that she had told the students to go into the church and look for inspiration there. The result impressed me very much. It was contemporary, interesting and pretty. It had a professionalism I admired - as well the teacher's work as also the student's.

One of the exhibitors from Leuven, Véronique Vermandere, showed me around and told me about the symbols and the thoughts around the displays. She had, with some help from Lieve and other local exhibitors, made 100 Japanese cranes for her display, all in laceprinted paper. It was marvelous.

Lieve did not only enter her own lace for the exhibition, but also had beautiful pieces of her antique lace on display.

Picture 1:

Lieve Lams and her sister, Mieke Lams

Picture 2-3-4-5:

Some of Lieve's antique lace

Picture 6:

Veronique Vermandere in front of her project Tsuru - tears

Picture 7:

Detail of picture 2.

Picture 8:

Skulls symbolizing relics

Picture 9-10-11-12:

Other projects

Erbach in Odenwald, Hesse, Germany

Written by: Veslemøy Bech-Nielsen

The German bobbin lace association had chosen to put their emphasis on tape lace in 2019 and made this their main exhibition for the congress. They have in connection with this, published a book about the topic Tape lace.

The exhibited pieces of lace show a wide variation of forms and figures. They come from many places in the world, and very many of them come from Europe.

Every technique has something characteristic for the country or area they come from. The characteristic thing about Tape Lace is that there are tapes of lace running around, forth and back and over other lace tapes, onto which they are attached when crossing each other. Special is also the fact that a tape is ending and a new tape for a new figure starts up.

The tapes are connected with grounds of plaits with picots, false braids, tallies and Russian spiders. Or a new tape is started in order for the piece of lace to be connected, depending upon which technique the different patterns uses. It can be flowers, leaves and motives ending up in a beautiful pattern. It is not possible to describe them all, and some of them you probably know of beforehand.

Mirecourt-lace with a thick gimp.

The tape is worked in half stitch with different amounts of pairs and with a very thick Cordonnet thread on both sides along the edges, or only along the outer edge, but may also be seen in the middle of the tape.

This gimp thread can unfortunately not be bought in stores today. One may be fortunate to find the thread on the antique markets selling cloth and yarn. The thick gimp gives the lace its character. It accentuates the pattern, so that it shows more than if it was absent.

Picture 1 is a modern lace.

Picture 2 and 3 is a French lace from the 19th century.

Picture 4 is a modern Mirecourt tape lace.

The pricking for this kind of lace is a line drawing with 2 lines, between which the tapes are worked. Where and when to work plaits for the ground, tallies or Russian spiders are indicated on the pricking.

The edge has knotted picots, or half stitch or linen stitch is worked with the worker pair.

The thick gimp is the outermost thread of the edge. It is connected to the lace by a twist over the gimp and then placing the pin. On the way back, the gimp is placed between the two threads of the worker pair, so that only one thread is showing when the right side is turned up. This can easily be seen on the *pictures 1, 2 and 3.*

When working this type of prickings, one sees how tight together the pins are placed.

Church and cloister textiles

There is also many different church- and cloister laces, worked as tape lace. Lace for churches and cloisters was made, but also lace for sale in the 19th

century. These are made with 5 pairs of linen thread.

They seem a little open in its make. The patterns are rounded shapes going forth, back and over each other.

See pictures 5 and 6.

Other tape laces

There are many different types of tape lace, which also deserve to be mentioned here. I think about the Russian Tape Lace, which are very detailed and nice. They can tell us histories with their figures and shapes of persons, nature, houses and so on.

See picture 7.

And there is Idrija, wide and narrow laces, and also the Slovenian and Milanese lace. *See picture 8.*

Just to mention a few. If you are interested in knowing more about tape lace in Europe, the book about tape lace from The German Lace Association is a good reference book, which describes the history and has many fine patterns. Student's projects were also on display in connection with the exhibition from The German Lace Association. These projects had taken up the different techniques shown in the main exhibition. *See pictures 9,10,11 and 12.*

The book *Bänderspitzen*, may be found through: <http://www.deutscher-kloepfelverband.de/index.php/component/jshop-ping/product/view/1/127?Itemid=242>

The book may also be studied on Knipling I Danmarks location in Nyborg.

Daffodil

Idea, design and execution: Karin Holm, Klejs

The flower consists of 3 parts; petal crown, funnel and bottom petals.

Materials: 12 pairs of yellow K80 for the bottom petals, 14 pairs yellow K80 for the funnel and 9 pairs yellow K80 for the petal crown.

The bottom petals are worked in linenstitch with backstitches, the funnel in linenstitch and the petal crown in wholestitch, halfstitch and picots.

The bottom petals: Start at the peak

with 6 pairs, 1 edgepair, 4 passives and 1 workerpair. 4 pairs are added at the outermost part of the petal according to worksheet. The last 2 pairs are added in the middle of the petal circle according to worksheet. Finish the circle by attaching the pairs to the start loops and tie off. Starch the lace well before taking it off the pillow.

Funnel: Start according to worksheet with 1 workerpair and 13 passives. It is convenient to start over a horizontal pin, *see fig. 1.*

Finish with Svensk Lærredslukning, *see fig. 2.*

Starch the lace well, possibly twice, sew it together forming a ring and attach it to the bottom petals.

Petal crown: Start according to worksheet. Finish by attaching the pairs to the starter loops and tie off. Starch the lace well before taking it off the pillow.

Sew the petal crown on to the top funnel and mount the flower to a stem.

Children's lace - Easter bonnie

Idee, Design und Ausführung: Karin Holm, Klejs

Materials: K80 in 2 shades of green, black, white and pink. A styropore egg. 2 small black beads and 4 small white beads.

Everything is worked in linenstitch. Twists are added for effect.

Feet: 2 pairs of black and 18 pairs of white K80. The black pairs mark the edge of the feet and is used as a gimp.

Use 9 pairs for each foot. They are connected in the middle. Pairs are taken out according to worksheet, and the lace is finished by tying off. Starch the lace well before taking it off the pillow.

Tail: 4 pairs of white worked in linenstitch with twists. It is recommended to use backstitches in the middle. The pairs are finished off by sewing them into the

start loops and tying off. Starch the lace well before taking it off the pillow.

Mouth: 6 pairs of black thread. Put 2 white beads on the thread of 2 pairs. See fig.1. The pairs containing the beads are marked with * on the worksheet.

When reaching the place where the beads are supposed to be, they are pushed in place before going on in linenstitch. Tie off and starch the lace well before taking it off the pillow.

Eyes and nose: 4 pairs of black thread and 2 black beads. The beads are added on as you go. Tie off and starch the lace well before taking it off the pillow.

Ears: The ears are double, the outsides are white, and the insides are white and pink. 7 pairs of white are used for the outside.

Start at the top and tie off at the bottom. Starch the lace well before taking it off the pillow.

4 pairs of white and 3 pairs of pink are used for the ear's inside. Start at the top and add the pink pairs according to worksheet. These pairs are marked with 0.

Tie off and starch the lace well before taking it off the pillow. The 2 parts of the ears are sewn together.

Gras: 3 pairs of dark green and 2 pairs of light green. They are marked with M and L on the worksheet. Tie off and starch the lace well before taking it off the pillow. The marked twists are valid through the whole pattern.

Mounting: The different parts are pinned to the egg.

Bookmark

Idea, design and execution: Solvejg Østergaard Nielsen, Ørbæk

Materials: 34 pairs of linenthread 80/2 or 90/2. Add pairs on both sides until the width is right.

Gimp: 1 pair of linenthread 35/2 or 40/2. Work the bookmark according to worksheet. Continue to use the twists as marked.

Start at the point of the bookmark with 8 open pairs, where 2 pairs are workers and 6 pairs are edgepairs.

Use the gimp around both hearts.

Tie off, leave fringes and starch the lace.

Rocking horse

Idea and design: Lia Baumeister-Jonker, The Netherlands

Execution: Hella Jacobsen

The pattern is generously made available by Lia Baumeister-Jonker.

Materials: Various amounts of pairs of DMC 80 and 1 pair of Reflecta Metallica.

The Schneeberger lace technique does traditionally not use worksheets. One read the pricking on how the lace is done.

The tape in the Schneeberger- technique vary between tapes with wholestitch and tapes with linenstitch. A plait forms the edge when wholestitch is in use.

The plait goes its own ways when linen stitch is in use and forms patterns with

twisted picots. Patterns of plaits and talies are often used. Backstitch is used in tight corners.

The pricking has an extra line where wholestitch is in use. The pricking has a doble line where the edge has a plait.

Here is a little help for you to make this piece of lace.

Fig. 1: Tape with linenstitch.

Fig. 2: Tape with wholestitch.

Fig. 3: Tape with wholestitch and edge plait.

Fig. 4: Workerpair meet the edge plait.

Fig. 5: Plait with twisted picot.

Start the lace on a convenient place, like by the mane just behind the ear, with 4 pairs DMC 80 and 1 pair Metallica in your color of choice.

Make an extra twist of the workers if the lace seems too lose. The pairs are added on and taken out as you go.

Starch the lace before taking it off the pillow.

Finely, observe that this lace of the rockinghorse lacks an edge plait and wholestitch with the colored thread.

Friendship Tapestry

The Flower-Wheel

Idea, design and execution: Kirsten Skov

The Flower-Wheel is a lace from the 1600s. This is a free hand lace, the pins are only supporting.

The twists are important as they maintain the shape of the lace.

Materials:

17 pairs, thread 60-2 mulberry silk and 1 metal ring, 7 cm in diameter.

Start with five pairs and make the cloth stitch ribbon along the inside of the ring, the active pair is sewn onto the ring, *see figure 1*.

Add three pairs each at the four places, from where a plait leaves the ring.

Figure 2 shows a plait with three pairs. When all 17 pairs are added, go on to make the flower-wheel. Please note that in the flower-wheel are used 1½ stitch - cross, twist, cross, twist, cross - marked with a .

When the flower-wheel is finished, continue with the cloth stitch ribbon along the rest of the ring. The plaits are passed out through the cloth stitch ribbon. The lace is finished with a halvtikrulle.

Friendship Tapestry

My Grandchildren

Idea, design and execution: Lone Nielsen

The invitation was to make your favorite lace or make your own design for the Friendship Tapestry. I immediately thought of my dear grandchildren, so of course they were to be portrayed. But how to do that in a lace of maximum 8 x 8 cm? I chose two small teddy bears, a light blue for the eldest grandchild - a boy, and a pink one for the youngest grandchild - a girl. Unfortunately there was not room for hearts all over, therefore just the three at the top.

Materials: 49 pairs K80 or 60/2, 7 pairs light blue and 7 pairs pink, 1 pair red

pearl cotton No. 5, 1 pair of blue and 1 pair of pink effect thread.

The finished lace measures approx. 8 x 8 cm

The lace is started as shown on the instruction. The ground is half stitch with cloth stitch at the edges. The hearts are made in half stitch and edged in red pearl cotton.

Please note, no twists are shown on the instruction drawing. A twist is made whenever you go from cloth stitch to

half stitch. The teddy bears can be made in one color or in two colors as here.

If you use two colors, then a colored working pair is added at the ears, at the head, and at each paw. The teddy bears are edged in a colored effect thread matching the color of the working pairs.

Depending on which technique you choose, the lace may be closed with auxiliary thread, knots or svensk lærred-safslutning. Starch the lace lightly before removing it.

Easteregg with bow

Idea, design and execution: Connie Zlatevski, Stubbekøbing

Materials: 4 pairs of K80 for the bow, 7 pairs of K80 for the egg and 2 pairs of K80 with double thread for the grid.

The pictured model has 4 pairs of yellow for the bow, 2 pairs of dark green, 1 pair of light green, 1 pair of orange, 1 pair of yellow and 2 pairs of light yellow for the egg, and 1 pair of yellow and 1 pair of green with double thread for the grid.

Start to the left with 4 pairs for the bow according to the worksheet.

Work around the bow and put the bob-

bins aside until the egg is made. The passives are on the worksheet drawn only on a part of the bow. In this way it is easier to see how the workers go.

Use backstitch - cross, twist, twist, cross - where the pin is used more than once and place the pin inside 2 pairs.

The pairs from the egg are attached to the bow according to the worksheet, work your way around and tie the pairs off on the other side of the bow. Attach the pairs you put aside from the bow to the egg and tie off.

Attach the pairs for the grid by * and work it according to the worksheet.

In order to achieve the striped effect, the threads must lay green - yellow - yellow - green or opposite.

Take special care about this when attaching the threads.

Sew the braids in and tie off.

Starch the lace well before taking it off the pillow.

Spring ribbon

Idea, design and make: Connie Zlatevski, Stubbekøbing

Materials: 14 pairs of linen 60/2 or K80. The pictured ribbon is made with K80 in light green, medium green, dark green and yellow.

From left to right:

2 pairs of light green, 1 pair of yellow,

1 pair of light green, 1 pair of medium green, 1 pair of dark green, 2 pairs of yellow, 1 pair of dark green, 1 pair of medium green, 1 pair light green, 1 pair of yellow, 2 pairs of light green.

The ribbon may be started and finished

off with tallies, see worksheet.

The ribbon is worked in linen stitch to the length of your choice.

Reconstruction of Lace

In Stubbekøbing Museum stands an old lace pillow with a work in progress, i.e. a lace insertion. The lace has been reconstructed but a few changes have been made:

Blindslagene in the virgin ground stitch have been changed to cloth stitch, and some extra twists have been added in

the open areas in the cloth stitch ribbon, both changes made in order to stabilize the lace.

Materials: 20 pairs of linen 50/2.

The lace is started straight across at the top as shown on the directions. You work until the desired length is reached

and closed in the manner you find most suitable, the purpose of the lace taken into consideration.

The twists shown apply to the entire work.

Doily 5

Idea, design and make: Mona Nøhr, Nordborg

Mona has gotten the idea to make 12 different doilies by reusing the frame of one piece of lace.

Mona has played along with the pattern and made as many different fillings as

she was able to do. We will continuously bring all of them in Kniplebrevet.

Materials: 25 pairs of 35/2 linen thread.
Start: Start the lace according to work-sheet, or the way you like.

The marked twists apply for the whole lace.

Finish: The best way is with help of magic threads, or finish off the way you like

Geklöppelte Klöppe

Reviewed by: Connie Zlatevski

Geklöppelte Klöppel
by Barbara Corbet
ISBN 978-3-00-061781-2

The book Geklöppelte Klöppel by Barbara Corbet is built up on the idea of making different lace pictures with bobbins, so that the technique the bobbin represents, also is the technique the bobbin was developed for.

For ex. is the technique of the piece of lace with Tønder bobbins, a Tønderlace. It is a short explanation on how the difference of bobbins were shaped out

of the use the different techniques required of its tools.

The book comes far and wide in Europe. It contains techniques and patterns from 15 countries, and some countries are represented with several bobbins and the techniques it belongs to.

The book gives a nice overview of the width and variation of bobbinlace.

Every piece of lace also has a map so the bobbin can be placed geographical, a picture of the special bobbin, a short

description of the lace and mostly also references to further literature about the actual technique.

It is a pricking to every piece of lace, which mostly has to be enlarged, and several good worksheets.

The book contains 34 patterns.

The patterns of the book are worked out by Barbara Corbet and her students.

The book is available in KID's venue in Nyborg.

The Slagelse Lace Fair

26 to 27 October 2019

Written by: Ketty Busk

Again this year the Fair in Slagelse was a hit. The many sales booths displayed their latest items. Lace makers were sitting around and making lace, which drew spectators.

This year a majority of the lace makers were male.

I believe the willingness to buy was high, at least not many visitors left empty handed. The atmosphere was friendly, lots of people met up with friends and had their annual chats.

A lot of the visitors came from far away, from all parts of Denmark, and a happy reunion with a couple of busloads of visitors from Sweden has become a tradition.

Another tradition was a booth by Barbara Fay. Unfortunately, they stopped their trading as of the end of 2019, so this was the last time we had the pleasure of visiting this booth filled with interesting books.

Another exciting German guest at the

fair was Gudrun Borck, who had an exhibition with embroidered laces. They were very interesting and beautiful.

Gudrun was making a pillow. Even though she used a very fine thread, the work progressed quickly. Her pattern seemed to me just a drawing with some lines and curves, but as the work progressed, I did see a bit of system in the wilderness. The exhibited works were very beautiful.

Thank you for a lovely fair.