



# KNIPLEBREVET

## *Danmark*



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# Dear Member

By: Ketty Busk

It is November and the year is coming to an end. It has not been a good year, when it comes to lace.

The Corona started to show up already in March and shut our country down, which resulted in closure of evening classes and the planned General Meeting.

When we finely were able to meet 100 persons at a time with keeping distance, we were able to hold the General Meeting, but without sale-stands, workshops or exhibitions. Not many members were participating, but we were able to replace the two board members stepping down with two new members, Sanna and Jonna.

We wish them welcome and say thank you to the two members leaving the board.

Fairs all around the country were cancelled, and news when it comes to lace making, became scarce. This is also the reason that this publication of Kniplebrevet is different, as there are no reports, pictures etc. from any fairs. It has been a challenge to make a bulletin worth reading, but the editors have done their best.

We tried to host "Open House" and "The Annual Laceday" in Nyborg. We did not have many visitors, but it was 11 on August 15th. It was nice that so many visited us. This did however not repeat itself on the "Annual Laceday", as we only had 3 visitors from 10 am to 3 pm.

I hope it will be better next year and that we are more in control of Corona. The eveningclasses have started and different interest groups are gathering,

so lace is being made again and the optimism is still present.

I hope for a good year in 2021, and hope that we see each other in the Open House event. You are welcome to take your lace pillow with you - let's make lace together. I hope that we can visit some real good lace fairs all over the country, with many new approaches and ideas.

Remember that we are very grateful to receive ideas, articles and patterns for publication in Kniplebrevet.

We wish you all a Merry Christmas and a Happy New Year and thank you for the outgoing year.

Ketty Busk  
President

# Jonna Tarp

My name is Jonna Tarp, and I was voted into our board during the General Meeting.

I have taken over Knipleshoppen and is also a member of the editorial team. I also translate articles to German off and on.

I am born and raised in Slesvig. After completing my teaching degree, I got employment on Falster. My plan was to stay for max. 2 years before moving back to Jutland, but by

now I have lived here for 41 years. I met Connie at the school in Stubbekøbing, and she offered to teach me lace making, as I had inherited a lace pillow, and so it started.

The first result was not very good, but as some of you probably know, we in Slesvig are stubborn people, so of course, I continued. For some years I received education from the evening school in Northern Alslev.

I did not make much lace when our

children were small but did a little off and on when I had spare time.

5 years ago, I seriously took my bobbins out again, and now make lace together with 3 others every Monday. I have been retired for 4 years and find that I have enough time to work for our organization.

I look forwards to the work, it is still new for me and I have much to learn, but it is never too late to learn something new.

# Sanna Schwartz Askirk

My name is Sanna Schwartz Askirk and I live in Nivå. I first got my education as a bank assistant and later became a parish clerk.

Right now, I am employed in Lynge-Uggeløse Parish in North Zealand. I just turned 65 years old, have been married for 38 years and have 3 children and 4 grandchildren.

I have from I was a small child, had the wish to learn lace making, and in 2001, when our children had grown older, the time and possibility was there.

At the General Meeting on June 21. 2020, I was voted into the board as substitute and was right away asked if I was willing to step into the board as secretary.

I look forwards to make a difference and will do my best to spread the knowledge to lace making.

We will unfortunately not meet in fall fairs, but I look forwards to meeting you at the General Meeting in 2021.

Sanna Schwartz Askirk

# Even the Blind Can Make Lace

By: Tanja Oblak, Slovenia

Eyes dominate over all our senses as sight provides as much as 83% of all data from our surroundings that are necessary for daily life.

According to the World Health Organization definition, people with less than 30% of vision are partially sighted, while those with less than 5% of vision are blind. In Scandinavia and the USA, people with 10% of vision meet the legal definition of blindness, which means that they have earlier access to more thorough treatment and help.

There are several categories of both partial sight and blindness, but it should be noted that a person with less than 5% of vision may not be capable of performing everyday activities and may need help.

The European Blind Union (EBU) estimates that approximately 30 million people in Europe have a vision impairment, 90% of whom are partially sighted and the others categorised as blind. The number of partially sighted people increases with age. According to research, approximately 30,000 people in Slovenia have serious sight problems which complicate their daily routine. The gloomy predictions of the World Health Organization estimate a rise to 75 million blind people in the world by the year 2030.

Partial sight is the type of vision impairment in which reading and daily activities are difficult to perform in spite of eyeglasses or contact lenses.

Other people usually do not notice that a person is partially sighted, so most do not understand this dis-

ability. On the other hand, the way of facing the condition and finding help depends on the affected person. Those who face visual decline while still growing up usually have more difficulty adjusting and may, therefore, lack self-confidence. Due to the nature of their condition and its effects, blind and partially sighted persons often find themselves socially isolated.

In Slovenia, the blind and partially sighted now get better treatment than in the past, but it could certainly be even more effective.

Blind and partially sighted children can attend normal elementary and secondary schools, but providing them with quality professional help and visual aids to facilitate their work is important, and they can also be directed to the Centre IRIS (Centre for Education, Rehabilitation, Inclusion and Counselling for the Blind and Partially Sighted) in Ljubljana.

Children born with vision impairment usually do not realise the extent of their loss and may have to develop their cognitive and perceived abilities. Treatment and adjustment to the equipment for vision impairment starts around the age of 2 or 3 years. Although it is not easy, the majority persist until they succeed.

Professional help and visual aids are essential for a child's successful development, of course, but social acceptance is also vital as it is the only way a child can develop a positive self-image. A child's or a teenager's strong areas should be recognized rather than concentrating only on the vision impairment.

Most children who have total or partial vision impairment choose sports or musical activities as a hobby, only a few become familiar with hand-works. The reason for this is due to a lack of literature as well as teachers who could impart this knowledge to them, encourage them and work with them individually.

I teach lace making at two elementary schools in Ljubljana. The children love coming to the classes as they can both socialize in a relaxed way and create interesting things.

At one of the schools, where I have been teaching for a few years, I have a very nice group of children aged 9 to 14. The first pupils talked so enthusiastically about the class that other children were attracted to joining in.

Three years ago, one of the girls wished to bring along her blind friend, Mila. Both the teachers at the school and the Mila's parents thought that the activity was not appropriate for her, so they advised her against it. But being connected with the blind and partially sighted for a long time through a blind friend, I was confronted with a challenge.

I prepared an introductory lace teaching curriculum, adapted for the blind, talked to the teachers and Mila's parents and we agreed on a trial period.

I got some advice at the Centre IRIS, they also gave me special foil sheets and a contour line marker. With this, I could draw an embossed pattern with curved lines and dots which help someone who cannot see to feel the drawing.

I taught Mila individually with the help of a colleague who is a master of special and rehabilitation pedagogy.

Through play, she got to know the objects we use to make lace. After that she learned to recognize the pattern by touch, how to handle pins, wind bobbins, make a hitch, tie pairs, and other basic skills.

We put a lot of effort into teaching her how to put the pairs of bobbins down correctly. When she mastered all this, she started to make a plait with two pairs of bobbins.

After acquiring this basic knowledge, we added a decorative bead to the plait to make a nice bracelet. She was overwhelmed with joy by her first creation. Mila took six hours to complete this exercise, which took the children with normal vision just over one hour.

Now it was time to make her first piece of lace with four pairs of bobbins, which was the greatest challenge I have ever faced in my whole teaching practice. We chose a pattern of a chicken with a wing and a beak.

I ran her hand along the embossed lines and dots so that by touching it she could form the precise picture of the prepared pricking in her mind.

*Photo 1 The chicken in progress*

*Photo 2 Proud Mila with her completed chicken*

*Photo 3 Mila working the flower*

*Photo 4 Lace flower adorning Mila's hat*

Along with this, I explained in detail how we would proceed and what her lace would look like in the end.

The beginning was extremely difficult as working with four pairs of bobbins demanded a lot of concentration and patience. In spite of the many obstacles Mila persisted.

It took almost four months to make the lace chicken. She then made a two pair plait – a worm, which I added to the beak. When the lace was finished, I put it into a frame without glass so that she could touch it. Her first real lace work inspired her with enthusiasm and gave her fresh impetus.

The next, more challenging, pattern was a lace flower, which took Mila six months to make. The straw hat to which the lace flower was attached was exhibited at the Ljubljana Lace Festival in Krizanke in October 2019.

A great number of lace lovers came to see the festival and so did a very proud Mila, accompanied by her parents and sister.

The high praise she received made her decide to join her schoolmates and participate again at this year's Ljubljana Lace Festival, which will take place from the 3rd to the 4th of October 2020. She will make a fish.

The achievements of nine-year-old Mila, who was born blind, show that even those with total or partial vision

impairment can learn a challenging skill such as lace making.

I am glad that I participated in the goal that she and I set ourselves and which was considered unattainable by many. Of course, we have just started learning to make lace. There is a long way to go before she can make lace without help, but I am sure that we can get there with persistence and courage.

The completed challenge was a great encouragement to me as regards working with the blind and partially sighted. I am currently collaborating with the Deafblind Association of Slovenia DLAN, which is a sovereign, independent and professional disability organization.

It represents the deafblind in Slovenia and is a full member of the European Deafblind Union (EDbU) and of the World Federation of the Deafblind (WDBF), which means that it has full international support.

During the two workshops I have already taught so far I began by individually presenting the lacemaking tools to the ten participants. Some of them have already managed to make a two pair plait and we have decided to continue our work.

All these successes prove that obstacles are only in our heads and that any goal, no matter how unattainable it seems, can be achieved with love, strong will, persistence, and patience.

# Mother's Linedancers

By: Karin Holm

I have through my life made many fun and strange things in bobbin lace, and my mother has previously gotten a picture, so the situation was not new for me.

Since my mother had started to go to Linedance, it was obvious for me to give her a couple of linedancers for her birthday.

I started with looking at some pictures my mother had from different arrangements, where she danced together with her group, but right away I found out that I could not make a picture in lace from any of the photos. I had to take a look "on the net" and see what I could find there.

It did not take me long to find a fine pair of linedancers with cowboy hats

and high boots, so it was easy for me to put a lace pattern over the fine pair. After a little while I was ready to start making them in lace.

The bobbins were dancing along on the pillow, and after some time the linedancers were done. Now they had to be taken off the pillow, but I do happily have my own "pinlifter" - if he only gets the pillow, the pincushion and a single beer while working, my dear husband takes care of that part.

Now I had to find a background for the lacemade linedancers, and I had no doubt about the motive, it had to be Purhøj, the highest point in Bjerre county. It is beautiful up there, so we took a trip in the area and took several pictures in order to have a choice of motives.

The picture was finished, and the day arrived when mother got her picture. She was very pleased with it.

Of course, it had to be taken to her group of linedancers so they could admire it. They thought it was a very nice idea and well done.

You can see the picture [here](#) and see how you like it. Perhaps you also feel like making a picture in bobbin lace for somebody dear to you. There are many nice patterns out there if you do not feel like drawing one yourself.

If this has been an inspiration, and you also feel like working with picture-lace, please, send a little history and a picture of your product to our organization, so that it can be published in our bulletin, like mine has been.

# Correction of Festremse ODA, published in Kniplebrevet no.140

Idea, design and execution: Annegrethe Lokvig, Tønder

**Materials:** 48 pairs of linen thread 40/2 or 50/2 and 3 pairs of gimp linen thread 8/2 or 2 threads of linen thread 16/2.

Set up with 1 pair around each pin.

Work a linen stitch edge before starting the pattern.

The marked twists continue through the entire lace.

Finish off for ex. by using magic threads or 'Svensk lærretslukning', see *fig. 1*.

One can also choose to start and finish with fringes.

The Annual Theme - Tønder Lace

## Lamp border

Idea, design and execution: Connie Zlatevski, Stubbekøbing

This pattern comes from my book of Tønderlace samples, which is made by me under careful guidance of Astrid Elton Hansen.

I have chosen just to use the flower and edge it with picots on both sides. Tønderlace is usually worked in white, but some made with black thread are also seen, and therefore I worked this in black, but with a white gimp.

**Materials:** 12 pairs of Egyptian Cotton 120/2 and 1 gimp pair, linen thread 50/2.

1 A-4 piece of parchment 150 g for the lamp shade, double-sided tape, 1 vine glass and an electrical tea light.

Start the lace according to the worksheet by crossing 5+5 pairs using linen stitch. Finish off the same way.

Work the lace according to worksheet with Tønder picots in both sides. Work the picots with 9+2 twists.

*Fig. 1* shows how to make the picot on the righthand side, and *fig. 2*

shows how to work the picots on the lefthand side.

The lace is starched lightly and the beginning and end are placed over each other and sewn together.

Cut the lampshade according to the pattern and connect it with a double-sided tape. Put the lace down over the shade and place it on a vine glass with a tea light.

The shown model is made with 16 rapports and Egyptian cotton 140/2.

# Doily 8

Idea, design and execution: 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 worksheet, 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.

# Doily 9

Idea, design and execution: 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 and 2 pairs of gimp of linen thread 16/2

**Start:** Start the lace according to worksheet, 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.



# Suspended star

Idea, design and execution: Helle Schultz

**Materials:** 23 pairs divided like this:  
21 pairs and 2 single bobbins, K80  
White DMC B5200 is used here. 1 bobbin, gold thread Ophir 0300 is used here.  
1 bobbin white Myrte thread - ca 0.3 mm is used here.

One single bobbin with white thread and the goldthread form the worker pair in the star.

The other single bobbin with the white

thread and the Myrtle thread form the outermost passive pair of the outer edge. The Myrte thread go inside the white threads.

## **Start:**

Set up according to the worksheet. The single threads are attached to a pin outside the work. Make sure that the thread ends are long enough to be used for tying off.

## **Finishing off:**

The white pairs are sewn on to the start loops and tied off. The gold thread is tied off with the gold start thread.

The two white single threads are tied off with their connecting start threads.

The Myrte thread is twisted together with the matching Myrte thread.

The lace is starched and a thread attached for hanging.

# Earrings in black and silver

Idea, design and execution: Connie Zlatevski, Stubbekøbing

**Materials:** 2 French earrings in silver, 5 pairs of black K80, 2 pairs of silver and 1 Myrte thread in silver.

**Start:** Set up with 4 pairs, 2 pairs of silver thread and 2 pairs of black thread. The Myrte thread is placed around the pin and follows one of the silver threads in each silver pair. This is done in the easiest way by attaching it to the bobbin with a little clamp. *Fig. 1*

The worker pair is placed around the pin to the left and moves to the right. A pair is added in the middle and the last pair is

added in the middle of the former pair. *Fig. 2*

Two pairs are put aside when the lace is narrowing. Those pairs are braided and put on top of the lace to the point where they are taken into the work again.

**Finishing:** The 4 black passives are finished off with help of magic threads. The workers are tied off. The silver pairs are finished off by looping one of the threads around the 3 others 2-3 times and the Myrte thread is cut off and put back into the lace.

Tallies and plaits are worked with 1 pair of black and 1 pair of silver thread.

Start at the point of the tally and use a silver thread as weaver. The pairs have to lay black, silver, silver, black when starting the braiding in order to achieve the striped effect of the braid. Attach the braid on marked places. Finish the edge pairs off with help of a magic thread when the last tally is done. The magic thread is placed by the middle passive thread. The edge pairs are tied with a single knot and attached with use of the magic thread. The silver threads are tied off.

# Childrens page - Christmas star

Idea, design and execution: Karin Holm, Klejst

**Materials:** 5 pairs of thick gold thread, for ex. from Moravia, 1 pair of Myrte thread in gold.

The lace is started at the \* and the pattern is worked 2½ times around. The pairs are tied off, the lace is sewn together on the top and bottom and folded out.

The lace is worked in half stitch with whole stitch along the edges and back stitches in the corners.

**Back stitch:** Cross, twist, twist, cross and place the pin inside the 2 pairs.

When returning to the same place,

make a new back stitch, take the pin out and place it in the same hole. Repeat this as needed.

When arrived a couple of pins further down the pattern, the pin is taken out and the threads are pulled nicely. *See fig. 1.*

# Heart scarf

Idea, design and execution: Yvonne Nielsen, Hørve

**Materials:** 54 pairs of linen thread 60/2  
The scarf is worked in half stitch and linen stitch.

Back stitches are used on the inside of the point, where a half circle is marked on the worksheet.

**Start:** Set up with 10 open pairs. Pairs are added on each side after the second pin until the width is reached – see worksheet.

**Back stitch:** Cross, twist, twist, cross.

The last cross may be left out if the place seems too tight. The marked twists continue throughout the work.

**Finish:** The scarf is worked to the length you want and the pairs are finished off as you go as shown in *fig. 1*, or the way you choose.

The pair tied off in *fig. 1*, are worked out with the linen stitches and the workers are kept intact.

The point is finished according to *fig. 2*

or the way you choose. The finishing off shown in *fig. 2* is in principle like braiding fingers.

The 2 threads which meet from each pair are tied off and the workers are finished off in the linen stitch ground.

# Braided Dannebrog's-heart

Idea, design and execution: Karin Holm, Klejst

The heart is worked in a white and a red half, which are braided together.

The whole lace is worked in linen stitch. The piece can preferably be started and finished off with help of magical thread.

*The white half:*

24 pairs of linen thread 28/2, 6 pairs with only small amounts of thread.

Start according to worksheet with 6 pairs, 5 passive pairs and 1 worker pair.

Add 12 pairs as the lace gets wider.

Divide the pairs in 3 parts when reaching the rounding with 6 pairs on the inside, 5 pairs in the middle and 6 pairs + the worker pair on the outside. Twist the workers 2x between the 3 divisions.

Divide the pairs in 4 parts when done with the rounding, from the outer edge towards the inner edge: 5 pairs + worker pair, 5 pairs, 3 pairs and 4 pairs.

Add the 6 pairs with the small amounts of threads according to worksheet.

The pairs are taken out as they were added in. Let the outgoing pair run as workers through 3-4 pairs and put them aside. Continue thereafter with the real worker pair, *see fig. 1*.

**The red half:**

23 pairs of linen thread 28/2, 5 pairs with only small amounts of thread.

Work this half as the white part, but when the pairs divide after the rounding, the 4 parts are divided like this from the outer edge towards the inner edge:

6 pairs + 1 worker pair, 4 pairs, 3 pairs and 4 pairs.

Add the 5 pairs with the small amounts of thread according to worksheet.

The pairs are taken out as they were added in. Let the outgoing pair run as workers through 3-4 pairs and put them aside. Continue thereafter with the real worker pair, *see fig. 1*.

**Handle:** 2 pairs of red and 2 pairs of white linen thread 28/2

The different parts are starched before taken off the pillow, folded in the middle and assembled, *see fig. 2*.

*Fig. 2: The beginning of assembling the heart.*

# Handkerchief

Reconstruction and execution: Inge Lise Jensen, Guldborg

Handkerchief, one more interpretation of pattern no. 241 from Carl Abildgaard.

When looking at old patterns, this is a pattern seen again and again in many different variations.

It may for ex. be seen in a pattern catalogue of Carl Abildgaard, Copenhagen from 1925-26, where it is presented as something new. The pattern carries the no. 241 and cost 1,25 kr.

Different samples were also exhibited in Drøhshes Hus in connection with the Tønder fair of 2019.

Today Karely has the pattern, where it under the name Mapleleaf comes in a pair of variations.

This pattern uses 26 pairs of Egyptian Cotton 140/2 and an extra pair for the corners.

The pattern can be started and ended

according to the worksheet or how one finds it convenient.

Observe that there are 3 pairs in the outermost braid when going from one group of leaves to the other.

The marked twists continue throughout the whole lace.

The lace is mounted with a four-sided stitch on fine cloth.

Pattern for the Annual Laceday

## Doily in Free Torchon

Idea, design and execution: Mona Nøhr, Nordborg

**Materials:** 17-18 pairs of linen thread 50/2 – or perhaps a few more. The opportunity to let your imagination loose is present with this standard pricking.

Use the points for shaping the figures and grounds you like. Play with half stitch, whole stitch, linen stitch and twists, and add tallies and plaits as you please.

*Fig. 1* shows examples of different edges.



# Christmas tree

Idea, design and execution: Bent Rasmussen, Aarhus

**Materials:** 13 pairs of green DMC Diamant - 2 rolls of thread - and 20-25 golden beads.

Observe that the worksheet shows 4 rounds of the lace in one drawing.

The lace starts as shown in *fig. 1* with 1. round using 5 pairs. The inner edge is worked in whole stitch, the rest in half stitch.

Work a whole round and at the same time add 2 beads to the outer passive pair, 1 bead every  $\frac{1}{2}$  turn. Push all the pins down so they are not in the way when the next round is being worked.

1 pair is added when starting the 2. round - *see fig. 2*.

Add 2 beads to the outer passive pair, one for every  $\frac{1}{2}$  turn. The pins in the middle are reused by lifting them up when arriving to them. Pins in the outer edge are taken out as the next round is being worked. If you forget to remove the pins, they will be difficult to remove, as there are 9 rounds of lace on top of each other when the lace is finished.

Continue like this round after round and add 1 pair every time you start a new round. Add 4 beads a round to the last two rounds.

Observe that the inner edge gets very bulky as the work progresses.

**Mounting:** This can be done in two ways.

One can pull a thread through the big loops on the inner edge and pull the lace carefully together.

Finish with a bead at the top of the tree.

One can also crochet the tree in shape by crocheting a chain stitch in about every second of the big loops of the inner edge. Finish with a bead on the top of the tree.

# A pattern was received

By: Connie Zlatevski, Pattern coordinator

Our association is always looking for lace patterns to publish in Kniplebrevet, but I think that many members hold back because they are worried about their patterns not being good enough.

More than a year ago, when I stood in front of the job with the first single patterns for publication in Kniplebrevet, our association received a pattern of a Christmas tree.

I have to admit that I at that time could not oversee the work to make the Christmas tree into a useable pattern, so I chose to leave it for a year.

You can see the material I had to work with on the pictures 1 and 2: the finished lace, a piece of carton, mm-paper and different samples worked in other materials than the finished lace.

I also knew that the lace was worked in circles and that a pair was added for every new round.

I understood how the lace was

worked, but it had to be translated into a pricking, a worksheet and a text people could understand, so I decided to do the work myself.

At first, I had to construct a pricking, which I made according to the one I had received, which was on a circular mm. paper. This functioned well and I could transfer it to a drawing program.

Luckily, I had ordered enough thread - I thought.

The lace needed much more thread than first anticipated, so I had to add thread to many bobbins during the work. But this also meant that we could tell our readers how much thread to use.

Det lace was progressing nicely, round after round was made, beads were added, and the middle of the lace was by now almost 1 cm. thick.

I decided to make the sample a little smaller than the original piece of lace. Now that I had figured out how to work it, time had come to make the worksheet. The challenge

was how to construct a 3-D piece of lace on a flat piece of paper.

With good advice from Marianne, who proofreads all our patterns, we decided to draw 4 rounds of the lace, but still with an extra drawing so that it could be understood by everybody.

After having finished the lace, it had to be tightened into shape.

I studied the received samples and found out that the lace was crocheted together in the big loops by the inner whole stitch edge. I also found another solution, where a thread is pulled through the big loops and in that way pulled together.

I hope that this little story can inspire you to send patterns in to be published in Kniplebrevet, even when you cannot deliver a perfect pricking or a perfect worksheet - or perhaps think that you cannot even put a perfect text together.

Your pattern will be enjoyed and bring inspiration to other members of our association

# Mini-fair at Hedens Hørgarn September 2020

By: Karin Holm

Everything was ready for opening Hedens Hørgarn's doors at 10 o'clock, and it did not take long before people were busy buying patterns, thread and accessories for making lace.

Birgitte had hung all her lacemade scarfs up in a row in one room. It was really many of them, some worked in thread and some in yarn, so it was something for every taste. Another room was Birgitte's nor-

mal place, a very cozy place where lots of chatting went on.

Further into the store had Lene Birkely decorated the first table with Christmas balls and angles.

Another table was decorated for Easter on one side and for Halloween on the other side, so Birkely had in fact the whole turn of a year represented on her two tables. Furthest down stood Peter with his

tablerunners and books, which he also sold.

He also had some bobbins and other lace accessories - nothing was missing.

I dear say that everybody visiting this mini-fair got what they came for. It was a nice and good arrangement, and we can only hope that Birgitte from Hedens Hørgarn will repeat the event next year again.

# Lace congress in Estonia 2021

By: Helle Schultz

Our world has in 2020 been visited by a very small and very unwelcome guest.

This has, as we all know, meant, that many of this year's arrangements has been cancelled or postponed. This is also the case for OIDFA's lace congress, which should have taken place this year in the town of Tartu in Estonia.

The congress has been postponed to 2021, where we all hope that we again get the opportunity to gather for a wonderful lace event.

OIDFA, the host organization of the congress, is an international

lace Organization. The name OIDFA is short for the French name - Organisation Internationale de la Dentelle au Fuseau et al'Aiguille - or in English - The International Bobbin and Needle Lace Organization.

This means that it is an organization both for bobbin lace and for needle lace. In Denmark, the bobbin lace, is what we know best. The needle lace is worked with a sewing needle.

OIDFA is a bilingual organization, where the languages are French and English. OIDFA, like Knipling i Danmark, publishes four bulletins

yearly. All text in the bulletin is in French and in English. As a member of both organizations, I enjoy seeing what goes on both at home and abroad.

OIDFA has members from all over the world, and it is very nice when one can meet in a big lace arrangement every second year, when OIDFA hosts its congress. The event is hosted by a new place every time.

We already know that the next congress held after the congress in Tartu 2021, will be hosted by Hamburg. It is neat to see new and exciting places this way.

I have the last four years been representing Denmark in the Administrative Council, AC. In this council, all countries with members of OIDFA, are represented with 2-3 chairs depending on the number of memberships in their countries.

It has been exciting to meet people from all over the world, that also have lace as an important hobby and/or work. I have this year been elected in to OIDFA's board as treasurer.

AC meets every year. Every second year the meeting is held in connection with OIDFA's congress, and every second year we usually meet at the venue where the next congress is going to be.

I visited Estonia for the first time in 2019, where we met in Tartu. We got a good insight in an old and exciting university town.

The river runs through the town and there are many beautiful parks and a big botanical garden, perfect for much needed rests between museums visits etc.

The town also has a beautiful old part. Tartu's famous fountain stands in front of the city hall, *picture 1*, which also has been inspiration for the congress's official poster. I very

much look forwards to revisit the town next year.

Estonia's capital, Tallinn, is the country's political and financial center, and Tartu, situated ca. 185 km. south east of Tallinn, is the country's cultural center.

Tartu is Estonia's oldest town, and the country's oldest university is here. Estonia's new National Museum is placed a little outside Tartu's centrum, and this is the venue where our congress will be held next year, *picture 2*.

The museum is built on a shutdown airport, and that is captured very well in the exciting architecture.

OIDFA's congresses host many activities, sales fair, classes, talks and excursions. Everybody, both members and non-members can participate. There are also the General Meeting and other gatherings, just for members.

The congress in Tartu will take place from July 30th to August 1st, 2021, the classes take place from July 26th to 29th and a 4 - day trip is going on from the 2nd to the 5th of August.

You can find lots of other information on the congress's homepage:

[www.oidfa2020.org](http://www.oidfa2020.org)

Reservations for next year's lace congress are still open and can be taken care of through their homepage: [www.oidfa2021.org](http://www.oidfa2021.org).

Be aware that bonus is given with reservations made before the end of February. I hope we will see each other. If you have questions, please, contact me on:  
[www.oidfa.danmark@gmail.com](mailto:www.oidfa.danmark@gmail.com).

With a year like this year, where so many arrangements have been cancelled, is it wonderful to know a trade, like lace making.

I guess, many of us have unfinished projects in our drawers. They had to give way for new things, but many of them have this year come out of the drawers again.

It has been good to finish some of these projects, but I think it will be wonderful when we again are able to meet for arrangements in Denmark and abroad. I look forwards to that.

E-mail: [oidfa.danmark@gmail.com](mailto:oidfa.danmark@gmail.com)  
OIDFA's homepage:  
[www.oidfa.com](http://www.oidfa.com)  
OIDFA's congress in Tartu, Estonia, now in 2021:  
[www.oidfa2020.org](http://www.oidfa2020.org)



# Book reviews

By: Connie Zlatevski, Ketty Busk and Ellis Nygård

## Christmas hangings, 15 models

**Executed by:** Lone Nielsen  
**Price:** 125 DKK  
plus posting and handling  
May be purchased through:  
[www.Inknipledesign.dk](http://www.Inknipledesign.dk)

Lone has designed 15 Christmas hangings. All of them are made in Bonsai thread over the same template. Every model is shown on a double page containing text, photo, a good worksheet and pricking.

As usual, Lone's models show her sense for thoroughness and accuracy.

The patterns are mostly worked in Torchon, but grounds and spiders, not seen so often, are also present. Some of the models contain gimps and colored threads.

Happily, there are also opportunities for more free designs, where one may work with braids and tallies.

The models can all be worked in K80, 60/2 or 50/2.

This is all in all a fine little booklet with something both for beginners and more experienced lace makers.

## Special Estonia

15 new patterns in  
different techniques

**Published by:**  
Kantcentrum Bruges  
[www.kantcentrum.eu](http://www.kantcentrum.eu)  
**ISBN:** 9789492763068  
**Price:** 32,50 €

plus postage and handling  
**Languages:** Dutch, French, English, German, Spanish and Italian.

The book is a special publication in connection with OIDFA's congress, originally planned for 2020, but because of the Corona pandemic, moved to 2021.

It contains 15 patterns in different techniques, for ex. Binche, Torchon, Net, Parisienne, Valencienn, Rosaline, Wezelerlace - a modern lace from Belgium, Chantilly, Mechlin, Free lace and modern techniques.

Every pattern has a short text, colored worksheets, some detailed drawings and prickings. Some of the prickings have to be enlarged. I find that most of the patterns demand a minimum of knowledge to the technique in question. It is not a schoolbook. For ex. does the text to the Rosaline pattern only tell you which thread to use.

This is a book with many patterns in challenging techniques, which I would not recommend for beginners.

*Picture text: part of worksheet for a Binche pattern.*

## Congress folder 2020

**E-mail:**  
[info@deutscher-kloepverband.de](mailto:info@deutscher-kloepverband.de)  
**Price:** 25 €

Even though the congress did not take place because of the Corona epidemic, a congress folder was still published in a Limited edition.

Spiral back, 95 shiny pages with 34 exciting patterns. Pattern for every taste, where ideas can be had, both when it comes to materials and design. There are fine worksheets and many good, detailed drawings, so it is possible to make all the patterns without further help.

A fine folder, which may be purchased at Deutscher Klöppelverband.

The book may be seen at Knipling i Danmark's location in Nyborg.

## Kreuz in Duchesse-Spitze

von der Spitzen-  
manufaktur Louis Franke  
Wiesbaden-Brüssel

**Published by:**

Deutscher Klöppelverband e.V.

**E-mail:**

info@deutscher-kloepfelverband.de

**ISBN:** 978-3-934210-67-7

**Price:** 11,80 €

plus postage and handling

**Language:** German

The German lace guild publishes a row of green booklets with focus on different techniques.

This booklet looks into one single piece of lace only, a cross in the technique of Brussels-Duchesse.

This technique is a combination of bobbin - and sewn lace.

The cross was originally made in the mid-1800 by Manufaktur Louis Franke. The cross is made out of different parts and connected to the finished cross.

The booklet contains a basic description of starting and ending a motif by bundling of threads, a technique that characterizes Duchesse and Rosaline.

The different elements of the cross are described in detail both in text and drawings. This is also the case with the needle lace in the middle of the cross.

The booklet contains partly a traditional pricking and partly a pricking with pinpoints.

This booklet is meant for experienced lace makers who wish to dig deeper into a special technique.

## Spitzen im Taschenformat

Bound A-4 size book in colors,

300 pages

**ISBN:** 978-3-934210-66-0

**Price:** 48 €

plus postage and handling

**Language:** German

**Content:** Handbags through times, handbag encyclopedia, handbags from famous producers and designers, presentation of individual handbag projects, lace made bead handbags, lining of a handbag, accessories to handbags, more than 50 designs. It is a very comprehensive, wide-reaching and thorough book.

The first chapter talks about the history and development of the handbag through the ages - from the Stone Age over the Antique, Middle Ages, the 17./18./19. centuries and until today. It is followed up of many nice pictures of handbags through the times. It also goes through famous designers like Gucci, Hermes, Louis Vuitton, Prada and many other ones.

The next chapter is an encyclopedia, which explains the difference between an evening bag, a valet, a clutch, a diplomat case, bicycle bag, handbag also, also. Explained in a very thorough and far-reaching way.

**Chapter 4:**

Lace-made beaded handbags. Some wonderful examples are depicted.

**Chapter 5:**

Small handbags and pompadours - the book's front picture is one of these.

From and with chapter 11, the book contains patterns of lots of handbags - from page 119 to the end of the book.

You can find the book on Foreningen Knipling i Danmark's location in Nyborg.

## Schmückendes in Idrija-Spitze

**Published by:**

Deutscher Klöppelverband e.V.

**ISBN:** 978-3-934210-68-4

**Price:** 11,80 €

plus postage and handling

**Language:** German

The German Lace Guild publishes a row of green booklets with focus on different techniques. This booklet contains patterns under the common name Embellishments in Idrija-technique.

There are embellishments for the home with a doily and table runner as for yourself with earrings, pendants, brooch and chawl.

Lace in the Idrija-technique belongs to the tape laces. They are made with use of relatively few pairs and are relatively easy to make.

The booklet starts with an historical review followed by a thorough explanation of the different techniques and continues with 12 patterns.

The patterns are shown partly in the original form, where the lines in the patterns tell which stitch to use, partly with a colored worksheet.

Many of the prickings need to be enlarged.

The booklet gives a real good insight in this technique, but in order to have the full appreciation of it, I think it is necessary to be able to read and understand the German language.

# Kleine Motive in Idrija-Technik

von der Spitzen-  
manufaktur Louis Franke  
Wiesbaden-Brüssel

**By:** Riet Delescen,  
A4 size, 48 pages

**Published by:**  
Barbara Fay Verlag  
**ISBN:** 978-3-926184-17-8

**Price:** 28 €  
plus postage and handling  
**Languages:**  
Dutch, German and English

The booklet contains 28 original, small Idrija patterns.

They are worked with 6 pairs of bobbins with Bockens 80/2 thread or similar. The small motives are almost all the size of about 10 cm.

The largest is a star measuring 20 cm.

There are a great variety of motives like fruit, flowers, animals, hearts, bell and much more.

There are no instructions or technique drawings, only a pricking and a colored photo of the finished lace.

The booklet contains 10 pages explaining how to work Idrija lace. The explanations are followed by black/white drawings.

Every language has its own color, which makes it easier to read.

The patterns are suitable for everybody familiar to Idrija lace, also without knowing the languages Dutch, German or English.

The booklet is of good quality, but one could wish for an Index over the 28 patterns.