



KNIPLEBREVET

Danmark



Interview with
the Finnish
lacemaker
Tarmo Thorström

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The Annual
Theme is
Schneeberger
Tapelace

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Dear Member

By: Ketty Busk

Welcome May, you sweet and tender month (Title of a Danish Song, Kom maj du søde milde...) – well so we hope. Now (mid-March) King Winter seems to lose his grip, but the Corona hangs on. Therefore, we have moved our annual meeting to June 19 2021, and we hope that date will hold.

Spring did not meet our expectations and hopes. The lace making courses came to nothing, and so did the Spring exhibitions. Some people have got together in small private groups – maximum 5 people – to work with lace making, but something is missing: the news, the inspiration and the face-to-face meeting with other lacemakers.

We all hope that Summer will improve

the situation so that we again can take courses, go to fairs and exhibitions.

We hope to go through with our annual lacing making day on 28 August 2021. Unfortunately, an error has occurred so that the February magazine did not invite you to sign up. We hope to remedy that now.

Therefore, I ask all of you who will arrange an annual lace making event, to please notify me before 15 June 2021 at formand@knipling-i-danmark.dk.

The list over all organizers will be posted on our website as well as on Facebook/Knipling. The poster for the 2021 Annual Lace Making Event lies on our website and may be printed.

I hope that many events will be organized so that we can widen the knowledge of lace making even broader.

Next Open House is 16 October 2021. You are invited to bring along your lace making pillow so you may enjoy working with people outside the usual crowd. That may result in new inspiration and a friendly gathering – and remember, there are no longer any steps to conquer!

Lastly, I wish you all a good Summer and hope that we can have a “normal Fall” plenty of courses and exhibitions.

Ketty Busk
President

Obituary

When Else Bjerger Kristensen quietly passed away after 102 active years, it was the end of a long, good and contributory life. The last couple of years, diligently and meticulously, she made sure, that everything to be passed on was left in an orderly fashion, as that generation highly appreciated. This tidying-up also included the collection of a whole chest full of fine needlework from a long life, including quite a lot of teaching material from her many years of teaching needlework.

Else Bjerger Kristensen was born and raised with a view to the smiling south Fyn archipelago around Faaborg, and via the folk high school world and a Grundtvigian-Kold teacher training she arrived at Bernstorffsminde School in 1950 along with her husband Erik Bjerger Kristensen.

During her residence there, Else taught at the school and several evenings in the week she went to Faaborg to teach lace making. It was a different world than now: First she had to bicycle 5 km to Korinth Station and then take the train to Faaborg, and then, after teaching, back home the same way. With all her teaching material.

When Else and Erik founded Bernstorffsminde Continuation School, lace making was one of the summer courses the young women could enjoy.

My sister and I remember the lace making pillows placed on the tables in the Weaving Room and the friendly chatting. You know, there is this special, cozy atmosphere about lace making. An awareness of something fine, supple and continuous. Slowly, in the good way. Time to be present. Both together and alone. And such atmospheres stretch far back in time.

Else learned to make lace in her childhood, taught by her grandmother, and when she told us about those times, we were introduced to a world seen through a child's eyes, with all the trust and enchantment which the world also contains.

This will occur in a pursuit if you are quiet enough to give it space and attentive enough to let it stay. In the same manner she was taught the art of lace making, she gladly and humbly handed on her knowledge, first to her young and adult pupils, but later on also to her grandchildren.

What else can you want, passing life

and interests on as a mastering and an insight. Else was at peace in this part of life and greatly appreciated it.

In addition to passing on the joy of, and mastering of, the fine art of lace making, she also had the great enjoyment in her retirement years together with other local lace makers to make a new altar cloth for Brahetrolleborg Church.

A couple of months ago my sister and I stood face to face with the overwhelming many fine laces, teaching material and various lace making tools, and we had the pleasure of learning that Knipling-i-Danmark was interested in finding a use for these things related to the art of lace making. We are convinced that such an arrangement was right in the spirit of our mother, and we are pleased that the contents of a whole life thus can spread out its treads further out than the life itself.

It is comforting to think of all this, the elegant works and the beautiful presence that absorption in the fine art of lace making offers. Through all times.

*Hanne Bjerger Lee
and Bue Bjerger Kristensen*

Tarmo Thorström

Finnish Bobbin Lace

By: Daniela Banatova

On our lace journey around the world, we will stop in Finland now. Did you not picture Finland like a lace country? Me either, but Tarmo's story broadened my horizons.

Let's hear Tarmo's story about how he fell in love with lace and how lace became part of his life and about lace in Finland.

I was born in central Finland, where there is no bobbin lacemaking tradition. In 2003 I moved to the south-western coast of Finland to the town of Rauma to start my class teacher studies at the university. Rauma is the traditional center of bobbin lace making in Finland, but that, of course, I did not know when I moved there. In the summer of 2005, I had a job where I worked only during the evenings and early nights.

Therefore I had the rare opportunity to spend my free time during the daytime. I decided to use this opportunity to get to know my relatively new hometown Rauma. It is the third oldest town in Finland, and it has two Unesco World Heritage Sites. And of course, a lot more to see. So I decided to go and see all sorts of events, sights, cultural interests and so on during my free time.

Every year at the end of July, Rauma celebrates the Lace week festival, an event of nine days dedicated to bobbin lace. According to my plan, I went to see what is this bobbin lace making is about. To be honest, I was not interested in bobbin lace making at all, but I wanted to stick to my plan because to know everything about Rauma, I needed to check lace week as well. I had

only general curiosity towards bobbin lace making as a cultural phenomenon, not personal interest as a craft.

Anyway, I walked to the town culture center to get a brochure of this Lace week festival. I was looking for bobbin lace exhibitions, and I found three. One was on display at the historical museum in the town, and two other lace making organizations have organized two others. Only one of the three exhibitions didn't charge an entrance fee, so I naturally chose that one.

When I arrived at the exhibition, I found out it was a retrospective exhibition of an 80 years old master lacemaker Impi Alanko. Two months before that event, there was a book published of her life and deeds in the lacemaking scene. I looked at the works, and I still, to this day, remember how much I was impressed by how human hands can come up with such precise work. They were perfect, more than a machine could ever achieve, I thought.

After seeing all the works, I noticed that the master herself was present, having a work demonstration at that time. Of course, I went to see her, how is she making her lace, and at the same time, a journalist arrived to interview her. So I did not only got to see her work demonstration but also an excellent lecture as a journalist asked her many questions, and master lacemaker Impi Alanko answered them.

During the journalist interview, I got so pulled in the conversation that I had to ask some questions also. I think my questions have been better than those

which the journalist asked. The journalist most likely was not happy about me starting to interview her as well, but luckily she didn't mind. I got my answers, and I was satisfied with it. For a while, she had both of us asking questions, and after some time, the journalist decided that he had everything he needed, thanked her, and went away. I stayed as at that point we were not so much talking about the lace but life in Rauma.

She heard from my speaking that I was not local, and she asked where I was from and what brought me here. I was about to start my minor studies in textile crafts in next semester. In the Finnish school system, the first six years, a teacher teaches all the subjects to the pupils. And of all the subjects textile craft was the one I was the poorest on. So, that I would be able to teach this subject, also I had to apply for study in the field of textile craft, and I got accepted.

Impi Alanko listened to my story, and she told me that at the university, they don't teach bobbin lace making, but if I am interested, she could teach me. She also added that after I learn the basics from her, I could continue on my own.

I was amazed by this offer. I was not that interested in making lace, but still, I understood that she was the grand old lady of bobbin lace making, a true master. If any master offers her teachings, one should gratefully accept it as that is a unique opportunity that will not most likely repeat in life. So I accepted the offer with gratitude, and we agreed to start our studies at her home next month.

From August 2005, we started having lessons once a week at her house. I was a slow learner, but she was a patient teacher. My learning was slow not only because of me being inept but also every time we spent a lot of time drinking coffee and eating buns she had made. During that year, we became close friends. She was like a grandmother to me as my biological grandparents lived quite far away in Central Finland.

I had the chance to study under her supervision only for one year as in the summer of 2006, her cancer renewed. We had to stop our lessons as she got into hospital care. Nevertheless, we continued seeing each other in the hospital as we had grown even closer.

In the summer of 2007, she finally died of cancer. Ever since she had to go to the hospital, I had a break from lace-making as I didn't have a teacher anymore. And that break continued even after her death for the same reasons.

It was also amplified by the fact that I was not that interested in the bobbin lace products as the process. In the first year of lace studies, I had already made a tablecloth for my mother and grandmother and two others. The technique and process were more interesting for me than the product. This was how I discovered bobbin lace, but I wouldn't say I chose it. Rather I would say it was an accident, a pure chance.

In other countries, it may be very unusual for a man to make lace, but in Finland, especially in Rauma, it is not.

Already in the 18th century, there were small boys and old men making bobbin lace. In poor families all around the world, all the children have participated in work gathering money for the family. Rauma was a lacemaking center of Finland, and almost in every family, there was at least one who could make lace. So the small children were taught how to make simple lace to be sold.

As the children grew, boys were put to physical work, and girls continued into more complex laces. But the male gender could end up lace making again later on.

The history tells many examples of men who got injured and were not able to do labor work, so they continued the skills they had learned as children: bobbin lace making. And then during winters when the sea was frozen, the seamen were forced to find work to earn a living. So many sailors made lace during the wintertime.

My teacher's husband had also made bobbin lace when he lived. Unfortunately, he died before I got to know this craft. Still, during these 14 years of lace making life, I have met several other men in Finland who make lace, and again very many people living in Rauma have told me how their fathers, uncles, and other male members of the family have also made lace.

While it is true that the majority of lacemakers in Finland are women, but still, it is not that uncommon for a man.

To answer Daniela's question of my male approach towards bobbin lace, I find it difficult to answer. To know the differences between men and women approaches, I would first need to know what is the womanly approach. And to be honest, I don't think it is possible to describe a general approach neither for women or men.

So far, I have noticed that there is equally variety between women as between men and women.

And as I have been teaching for many years, I can't tell the differences between men and women or with boys and girls in learning the skill of bobbin lace making.

This, of course, might be a result of the relatively equal society of Finland. The gender gap is quite small here, and

both genders do quite much the same things, both in work and in their hobbies. Women hunt, go to the military, drive trucks, etc. Men nurse babies, make bobbin lace, and so on.

I consider the approach to be mostly linked with personal abilities and prejudices, not in gender. In the ability, the self-image is essential. How I see myself is as a learner, and what are my strengths and weaknesses.

When I started making lace, I didn't consider these myself, but later on, with my work as a class teacher, I have started to notice the meaning of this in the students. My first steps in the study of bobbin lace based purely on repetition. The teaching technique of my teacher was very much based on behaviorism.

I try to make the students learn the structure of lace so they can solve problems when encountering one. I see no reason why not start it right away in the learning process because if the students adapt to think what is happening there when they make lace, they can solve a mistake when they encounter one.

Very much of the traditional teaching is based on the way that when a student encounters a problem, the teacher just tells them what to do. I don't find that good. Instead, the teaching should focus on evaluating what caused the problems and what are the possible solutions and how each one of them affects the lace in a structural, functional, and aesthetical way.

But back to your question: How do I feel about the bobbin lace technique? To me, it is like a puzzle, sudoku, or crosswords to some people. It is a problem-solving self-challenge. But not only that, but it is also a way for self-expression.

On a personal level, I find bobbin lace making very much as a medium for artistic self-expression. Some people paint, others make music, but I make

lace. The form and function vary, but all the same, it is a channel for self-expression. In lace making, I can put my ideas, thoughts, skills, and hard-working effort, and the result might be anything. Sometimes I succeed, on the other times I don't, but of those also I learn to get better.

Whom I admire in the bobbin lace making field? Oh, I have so many to admire. In a way, the first one on the list is my teacher Impi Alanko. She not only taught me the basics, but more importantly, she gave me a philosophical way to see things, especially in lace making. She was a master in both making the traditional and designing new.

There were times when her new designs and ideas were opposed as they did not fit the tradition, but to me, she just told that every tradition has been new at some point. So it is irrational to oppose something just because it is new. Everything we have and consider as traditional has been new at some point.

If we denied all-new, we would have to wipe out all our culture and achievements (technological, cultural, philosophical, economical, etc.). This simple idea has been in my mind when I do my own work.

There are also many others, but to mention one really important is my close friend Katrina Salo. It is said that nothing can be born in a vacuum (or void). One always needs social connections around. Those connections are like a mirror in making something.

Naturally, I do practice self-reflection, but it is as well important to have other people around who can help you in that process. In the bobbin lace making scene, Katrina is like a soul mate giving me good conversations, ideas, and thoughts. She is very critical in her observations, and often she sees something I don't. She is very skilled, precise, and artistic herself, so she is a really

good associate and collaborator to me. Also, she is a dear friend.

Another to mention is Pierre Fouché. His skill and artistry are above anything I've ever seen in the bobbin lace world. People who know his works don't need any explanations for why I admire and respect Pierre. Those who don't know him I strongly advise going to his web page <http://www.pierrefouche.net/>

I have been teaching children for many years, but this year I teach adults only. It is one-year studies as a part of the further vocational qualification of a design textiles manufacturer.

All the students are experienced lace-makers, and this one-year study is to deepen their knowledge and skills in bobbin lace making. Mostly it is based on the topics from my book but going more in-depth than in the book.

I started to write a book about bobbin lace five years ago, but to be honest, the actual work was done from Spring 2019. Of course, it took many years to collect all the information as only one chapter of four is about patterns.

Mostly the book is about the applied techniques of bobbin lace making and how to design patterns. During these years, people have been asking instructions, patterns, etc. regarding my works, and in a way, one could say that this book covers my achievements during the first 14 years in bobbin lace making.

All the information I have gained by doing and observing others, information that I have not seen much in other books, I have put into my book to help others in their own road of bobbin lace making.

The book has four chapters. The first is about the unconventional materials, types of equipment, and techniques.

The second chapter consists of nine patterns, and in some of those pat-

terns, you need to have the knowledge and equipment mentioned in the first chapter.

The third chapter is about designing your own patterns. Partly it is based on the skills achieved by making some of the works mentioned in the second chapter.

The fourth chapter is about creativity in designing, tradition, and copyright issues. The copyright is based on the current Finnish law system, so that is a problem we have not yet solved with my publisher how to deal with it for the English translation. My guess is that we take a general look at the law systems around the world so it can give an overall picture regarding the law focused on the bobbin lace making world.

There's no need to fear bobbin lace making. It is only hard if you decide it is hard. The basic idea is quite simple as there are only two fundamental movements: a cross and a twist. Everything is based on making a chain of those movements, just like binary code in the computer world. For computers, all the commands are a series of 0's and 1's.

For example, when you press "T" in your keyboard, there is an eight-digit signal sent to the processor, and the signal is 01010100.

Of course, no-one remembers those by heart, and it is not even needed of anyone, but the important lesson here is that all the complex computer programs work with those two: zero and one — the same way all laces are made with cross and twist.

When you learn how to read patterns, you also learn how to "write lace." Making lace from someone else's design is okay, but I find more joy in designing my own patterns and then making them. I want to encourage all the lacemakers to try designing their own patterns.

Also, I remind that the same way as learning to read and write as a school kid. This also requires time, and most likely, it will not happen in one moment. Some learn faster than others, and it is natural. Nevertheless, anyone can start designing their own patterns if they have a will for it.

The man in the lace is a former Finnish president Urho Kekkonen. For the book, I made a pattern of him and made a sample lace.

In the book, I instruct how to make lace of a photo. So to give some idea of the book I chose these photos. If you like Tarmo's story and would like to see more of his work, you can follow him on his Facebook page, Instagram, or his personal page.

Instagram account is @tarmot

<http://instagram.com/tarmot>

Facebook page is:

<http://facebook.com/thorstrom.tarmo>

www.thorstrom.com

Text to the pictures:

Tarmo Thorström | Finnish Bobbin Lace Maker

Tarmo Thorström | Finnish Bobbin Lace

Urho Kekkonen | Bobbin Lace by Tarmo Thorström

News from the H-K Team

By: Herwig and Fritzi (Friederike) Hauer

H-K stands partly for Hauer and Korn (the family names) and partly for Holz (wood) and Klöppelei (lace making). We wanted to present our new project at the Austrian Lace Making Fair in 2020. However, the fair had to be postponed until October 2021. We have thus taken our time and completed the project in January 2021.

A little background history:

The French-Swiss composer Arthur Honegger (1892-1955) had, as he professes it, a passionate love of locomotives.

In 1923, almost 100 years ago, a composition was created and titled "Pacific 231". Steam locomotives of the Pacific model were the fastest and most mod-

ern locomotives in the first half of the 20th century. These monsters are no longer in use, however. In 2019 we visited the exhibition "World of Ideas" in Vienna, where we met Margit Smid, chairperson of the Austrian Lacemaking Association.

One area of the gigantic exhibition was dedicated to the model train. At that occasion we were reminded of the musical reproduction of a locomotive. Also, this exhibition inspired us to a new idea in lacemaking:

Model trains rendered in lace making.

The year 2020 was marked by cancellations of various lace making events both nationally and internationally. We

hope that new events will succeed in 2021.

Anyone who makes lace will be able to appreciate how many hours, days, weeks and months we have worked on the installation. Just one example: The border on the upper edge of the skirt of the table is 4.4 meters long, uses 26 pairs, contains 182 spiders, approximately 150 hours' work, 9310 pins placed and later removed.

We now look forward to running trains through the exhibitions, not only steam trains but also ICE trains, after we finished our lace games – 10 lace games – exhibited at the Danish Lace Making Congress in Tønder in 2019.

Herwig and Fritzi (Friederike) Hauer

The Annual Theme 2021/2022

By: Connie Zlatevski, Pattern coordinator

The sitting board of Knipling i Danmark has decided to construct the Annual Theme so that it “gets started” with the Annual- and General Meeting.

The tradition is, that our members has made a small emblem for themselves for the occasion. The emblem will be worked in the technique of the Annual Theme, and the pattern gift will also be a lace of the chosen technique. The Annual Theme will therefore be presented shortly together with the pattern for the emblem, in the February publication of Kniplebrevet and be introduced on a larger scale in May. Four patterns will be published in our bulletins from May to February.

How do one choose the Annual Theme? I think that the Annual Themes shall show the diversity of lace. When I look back at the last several years, I see Tønder Lace using thin thread and many bobbins. It has been Duchesse, worked with thin thread but not so many pairs,

and with prickings without marked pin holes. It has been Milanese lace, a free hand lace, where the result often depends on the lace maker's ability to pull not too much and not too little in the bobbins, as the pins are placed along the edges only. I think that all three techniques appeal to advanced lace makers, so we decided on a technique this year that not so advanced lace makers also can master.

Schneeberger Lace

As the name says, this is a German lace that originated in Erzgebirge in the south-east part of Germany. The primary income in the area through the years was mining, but in order to supply the spare income, they also made lace and woodcarving.

The handmade lace production was taken over by the industry in the 19th century, and the lace production in the area suffered. Lace schools were opened in the area, also in Schneeberg, in order to prevent the production to get lost all

together. New patterns were developed in the beginning of 1900, that could live up to the expectations of the time. The lace had to be easy to produce, meet the Jugendstil fashion and keep its shape when used.

This is a tape lace using only few bobbin pairs. It may be worked in finer or coarser thread. The tape goes from tight parts in linen stitch to open parts in whole stitch. It is edged with a plait, which stabilizes the lace. Between the tapes there are fillings with plaits and tallies, and picots often also adorned the lace.

The motives are often inspired from the nature, especially flowers were popular.

Literature:

Birgitte Bellon,
Schneeberger Klöppelmotive
Lia Baumeister-Jonker,
Schneeberger Lace
Anja Nickell,
Schneeberger Spitze

Picture 1:

Small doily in Schneeberger technique. The two doilies illustrate the big differences by changing the colors around. The one is worked with a yellow worker pair, yellow edge plait and green passives, the other one with a green worker pair, green edge plait and yellow passives. As you see, the color of the workers dominates the lace.

Picture 2:

An example of a modern pattern worked with colors.

Map of the area.

The Annual Theme, Schneeberger Tapelace

Idea, design and execution: Inge Lindegaard, Ørslev.

”Når solen går ned I en bæk, står den op i en sæk”, unsymmetrical doily

Materials: 7 pairs of 60/2 or 80/2 linen thread.

The tape uses 5 pairs + 2 pairs for the edge-braid. 2 braids, each worked with 2 pairs, is used for the filling in the middle. The tallies use 2 pairs.

Technique:

Worksheets are not used for Schneeberger Lace. The pricking indicates how the lace is worked.

The lace consists of linen stitch and whole stitch. Whole stitch is used where an extra line is drawn on the pricking. Linen stitch is used on other places, *fig. 1 and fig. 2*.

The passive pairs in the whole stitch areas are held in place with a sufficient number of twists. The outer edge is a braid (marked with a double line, *see fig. 3*) which disappear between the scallops and makes its own pattern.

The worker pair changes when it meets the braid, *see fig. 4*.

Round pink tablecloth

Design and execution: Connie Zlatevski, Stubbekøbing

Our organization owns many old prickings, some with small samples, but also many, “only” with the dots. I have worked with a pattern like that. It is marked “Nr.11r finsk”. I constructed the pattern out of the dots, and this is my interpretation of how the dots became a piece of lace.

If it looks like the original or something similar, I do not know.

Material: 40 pairs of linen thread 16/2. These are divided between 30 pairs for the tablecloth and 10 pairs for the middle.

Copy the pricking and assemble it to a circle. Start according to the worksheet along the figure in half stitch. I finished the tablecloth first and filled the middle out with plaits afterwards, but you may also fill out the middle as you go. The middle may also be replaced by fabric. The shown model is made with two shades of pink.

Tray napkin for a glass tray

Idea, design and execution: Helle Schultz

Materials: 19 pairs of Gütermann Sulky, cotton 30

Start: A dotted line on the work sheet suggests a place to start. Begin with the two pairs in whole stitch on the edge of

the scallop and work toward the middle.

The two outermost linen stitch pairs on the scallop and the two passive linen stitch pairs in the innermost circle are hung on horizontal pins. The rest of

the pairs are hung by the first pin right after the dotted line.

Finishing off: The pairs are sewn into the start loops and tied off when you have worked your way around.

Doily 11

Idea, design and execution: Mona Nøhr, Nordborg

Mona had the idea of making 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. 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.

Bracelet

Idea, design and execution: Kirsten W. Johansen, Roskilde

Green bracelet with beads:

Materials: 20 pairs of linen thread 35/2 and 10 larger beads. 2 pairs of metal thread might be used as worker pairs in the scallops. 1 lock with 5 steps.

The lace starts according to worksheet and is finished off with plaits or magic threads. The beads are added as you go. Starch the lace very well before taking it off the pillow.

The linen stitch edges at the start and end of the bracelet are bent to the back and sewn down. Add the lock.

Gold bracelet with leaves and flower:

Materials: 18 pairs of thread similar to 35/2 – 40/2 for the bracelet itself, 2

pairs of metallic thread, 2 pairs of sewing thread in the same color and 14 beads for the leaf-vine. 10 pairs of thin gold thread of different shades or linen thread 60/2 and 1 bead for the flower.

Start the bracelet according to the worksheet. Make the bracelet first and thereafter the vine of leaves which is attached to the base together with the beads. Start with 2 leaves and continue with plaits.

When there are single leaves, make a plait in the length of the leaf first and work the leaf back to the starting point.

Use a big linen stitch (1 pair equals one thread) when the plaits cross each other.

If the bracelet is too wide, take out pairs of the hole-rows after the first linen stitch part and before the last, and start the leaf-vine according to the worksheet.

Starch the lace thoroughly before taking it off the pillow.

Finish off by sewing the pairs into the start loops, make a Belgian knot-row, tie off or use magic threads. Starch the flower thoroughly before taking it off the pillow. Sew the Hedebo ring, add a bead to the middle and fasten it to the flower.

Fasten the flower to the bracelet or use it as a brooch.

Hella's trees

Idea, design and execution: Hella Jacobsen, Gråsten

Materials: 6 pairs of linen thread 35/2 or thread of similar size.

The tree is started according to worksheet and worked around. One may make plaits with picots in the middle of the tree, but they may also be left out.

If you choose to make plaits, they are worked with the worker pair and the inner passive pair when you meet the braid the last time. The pin is placed where the pair go out to make the plait.

The workers go over the pin and the passives under the pin before the braiding starts. The plait is attached when reaching the opposite side and worked back again. One of the pairs from the plait is sewn in under the pin and becomes a passive pair, the other pair becomes the worker pair and is worked through all 5 pairs. *See fig.1.*

You may make picots on the plaits. The worksheet shows the tree worked in linen stitch only.

Hella suggests that the tree also may be worked in the following ways:

Work the tree with linen stitch on the edges and half stitch in the middle. Twist once by the passive edge pair.

Work the tree in linen stitch one way and half stitch the other way. Twist once by the edge pair.

Work the tree entirely in half stitch. Finish off with magic threads.

Reconstruction of a piece of lace from Stubbekøbing Museum, 2

Idea, design and execution: Hella Jacobsen, Gråsten

Materials: 24 pairs of linen thread 50/2
Start according to worksheet. The lace has an inner sewing edge and a pointed edge on the outside. The middle is worked in a whole stitch honeycomb pattern.

Finish off as you like.

The lace is mounted on cloth with “nonnesøm”, see kniplebrevet no.137.

The pictured lace has 5 units of the pattern on each side.

Clown mobile, part 1

Idea, design and execution: Karin Holm, Klejst

Karin has designed a clown, on which adults and children can work together.

The clown is worked with linen thread 28/2.

The pattern for the collar and necktie is brought in this number of Kniplebrevet. Collar and necktie are best made by an adult:

Materials: Edging of collar: 6 pairs of blue. Filling of collar: 5 pairs of blue. Knot on necktie: 7 pairs of purple. Edging of necktie: 9 pairs of purple. Filling of necktie: 6 pairs of purple. In addition, 3 beads.

The whole lace is worked in linen stitch. Use back stitch where the pin is used more than once, *see fig. 1*. Attach where needed.

Start with the edging of the collar. Twist

the workers on the top and sew it into the opposite side. Set a pin where this is not possible. The pin in the middle helps guiding the direction of the twists. Sew all the twists together the last time you arrive to them.

An alternative is to add 6 pairs and make a spider with 3 legs.

When making the filling, attach the pairs and tie off at the edge. The bead is added to the worker pair according to the worksheet.

Necktie's knot: Start according to the worksheet and attach it to the collar's edge. Make a Russian spider in the middle. Twist the worker pair and attach it to the opposite side. Sew all the twists together the last time you meet the twists and use the pair to work the Russian spider. Pull the righthand thread under the leg making a loop, pull the lefthand bob-

bin through and put it down as the new righthand bobbin. Pull the pair towards the middle. Continue several rounds until the spider has the right size, twist the pair and go back where you started, *see fig. 2*.

Continue the edge of the necktie and attach it to the necktie's knot.

Finely, make the necktie's filling. The top filling is attached to the edge with a false braid, *see fig. 3*.

The bead is attached to the lowest filling and braids with picots are made at the bottom of the tie. Use the worker pair and the nearest passive pair, *see fig. 4*.

Starch the lace thoroughly before taking it off the pillow.

The pattern will continue in Kniplebrevet no. 144.

Children's page

Idea, design and execution: Kirsten W. Johansen, Roskilde

Materials:

7 pairs of linen thread 35/2, preferably 2 pairs of dark, 2 pairs of middle and 3 pairs of a light shade.

Start with the snake's tongue with 1 pair on each pin. Twist the pairs twice and continue with a braid.

Add 4 pairs where the tongue meets the head. One of the pairs from the tongue

continues as worker pair. Add the last pair by the 3. Pin.

Work the snake in linen stitch, remember to twist the workers around the pin. That causes the thread to lay nicer around the pin.

Take pairs out according to the worksheet when you arrive at the tail. Tie off and cut the threads.

You can also finish off by using magic threads.

Starch the lace before taking it off the pillow and use it for ex. as a bookmark or as a decoration.

Try to make the snake using half stitch with whole stitch along the edges.

Tønder Lace, Gothic

Renovated drawing: Connie Zlatevski, Stubbekøbing

Our lace association owns a comprehensive collection of lace samples.

This piece of lace is a renovated drawing of a Tønder lace marked Gothic. Special

about this lace is that it is built up geometrically with a continuous zig-zag band in linen stitch.

Materials: 25 pairs of Egyptian cotton

140/2 and 3 bobbins of gimp 40/2.

Start the lace according to worksheet. The marked twists is valid through the whole work.

New alter cloths

By: Anne Scheby-Pedersen

Hemmet and The South Virum churches have received new alter cloths, and I have both designed and made them both. I was asked if I would like to make a new alter cloth for South Virum church, and I answered yes, as I for many years wanted to make a new alter cloth

for the church. I met with our minister, Martin Jensen, and he asked if I could also make one for Hemmet Church, and I answered that I would be glad to do that.

We took a walk in both churches and graveyards in order to find a theme

suitable for both churches. We decided on a single cross with a star in between. They are made in 35/2. It was exciting to design and make the alter cloths and it took me about half a year to make them. Both were donated to the churches on November 1st, 2020.

The alter cloth

By: Margit Riisbøll

My husband and I walk past our neighbor, Vedsted Church, every morning. We often stop for a little chat with the church warden, who also is an early raiser.

He knew that I had joined the bobbin-lace group in town. The lace group has been in existence for many years, and they meet every Tuesday. Some of the ladies are very capable lace makers. They have really taught me the art, - or much of it. I still learn a lot after 5-6 years in the group.

The church warden said that he really wished for a new alter cloth for Vedsted Church and asked if we could find a solution together with the lace group. I told the lace group about his wish. But to make a new alter cloth, more than 3 meters long and 20 cm. wide, that is a big task. Just the size of it makes many shy away from it.

I thought it was an exciting task and looked at several patterns. There are many beautiful patterns when one starts looking. But, with my lace experience, many patterns were out of the question. I decided that it had to be on my level if I should do it. The church had no reservations, so I had free hands. That did it.

I required the thread, pricking and the pattern, designed by Grethe Kjems Sørensen, through Hedens Hørgarn and started out. 49 pairs of 16/2 white linen thread. With a thread of that size, one really gets ahead.

The lace for the alter cloth was done in 9 months. But this was not the whole alter cloth.

I got a white linen cloth, 10x10 thread gage, from Hedens Hørgarn. This matched the thread gage of my lace. I mounted the lace on a 20 cm. wide linen

cloth, which could be laid under a cover cloth. A thick glass plate was laid on top. The seams are made with hole stitch and the lace is mounted with "nonnesøm".

This stitch was not familiar to me, but it has been described in Kniplebrevet several times. I used thread pulled out from the leftover cloth to sew with.

The transfer of the alter cloth to the church was planned to be at the service for North Slesvig's big celebration of Denmark's reunification in June 2020.

But the Corona made that impossible and it was postponed to the first Sunday in Advent, when the new church year starts. The new church board was presented at the same time my alter cloth was transferred on the first Sunday of Advent 2020 by our new minister of Vedsted Church, Martin Bonde Eriksen.

Book review Gartenträume

Book review by Connie Zlatevski

Gartenträume by Elfi Krüger
25 lace patterns in Blumwork
Published by Barbara Fay Verlag
by Brugse Boekhandel
www.brugseboekhandel.be

ISBN: 9783925184277

Price: 36 € plus postage and handling

Language: German and English

The name “Blumwork” is a common name for several lace techniques which was primarily developed around the turn of the 19th to the 20th century. The laces have in common that they are cut thread techniques.

This means that flowers, leaves and

stems are worked separately and thereafter connected through plaits or other different grounds, so that a harmonic picture occurs.

Even though the techniques have much in common, they are still so different that they offer opportunities to make easy and complicated lace.

Every lace technique has each own character, and different thicknesses of yarn. This gives every technique its own expression.

The techniques used in the book are Duchesse, Blumwork, Rosaline, Honi-

ton, Rococo and Florence.

All the patterns are worked with Egyptian Cotton. Duchesse, Rosaline, Honiton and Rococo with thin thread (100/2-140/2) and Blumwork and Florence use thicker thread (36/2-60/2). It is necessary to know the different techniques as they are not described in the book.

The patterns are of flowers, butterflies, beads, trees, flower baskets, windows with flowers and flower vines.

I find that this book is meant for experienced lace makers, familiar with the different techniques

Book review Verschlungen

Book review by By Ellis Nygaard

Verschlungen – Entwined
by Petra Tschanter
Publisher: her own
publishing company
Number of pages: 36
Language: German and English
A-4 size booklet from 2019
Petra Tschanter lace
Petra Tschanter
Niobeweg 2
DE – 24 159 Kiel
p.tschanter@freenet.de
Price: 19,00 €

The booklet is from 2019 and contains a pattern of 6 parts which looks like a braided knot after it has been assembled.

Petra Tschanter was inspired by a work of quilting and patchwork and converted the geometric figures to lace.

How to work the lace is thoroughly described with many detailed drawings, prickings and worksheets, all made by the author herself.

Materials: Seide Argentina 150Den or similar, for ex. Egyptian cotton 70/2

Bookreview Kniplemønstre 2020

Reviewed by Sanna Askirk

Kniplemønstre 2020
by Kirsten Skov

The booklet's language is Danish, English and German

A very exciting book where one work rings, just 7 cm in diameter.

The book contains 18 different pieces of lace and one is challenged to play with different types of thread, colors and not at least, phantasy. The

end of the booklet has a detailed picture describing how to connect the ring with the lace as you go.

Price: 150 Dkr + postage and handling in Denmark

Price: 20 € + postage and handling abroad.

The booklet may be purchased through mail: lace@kirstenskov.dk

Read more on: www.kirstenskov.dk

The new pattern donated for support of Julemærkehjemmene in Denmark

Knipling i Danmark has since 2009 sold a new pattern every year in order to support Julemærkehjemmene in Denmark.

Julemærkehjemmene is basically supported through private fundings.

The first Julemærkehjem was opened in Kolding in 1911 in order to fight tuberculosis, which was the most dangerous illness for the population in the beginning of 1900.

Julemærkehjem was built all over the country through the following years, but many closed down again.

5 Julemærkehjem are still in existence. They are situated in Kollund, Hobro, Skælskør, Roskilde and Ølsted. They receive about 1000 children every year. All children with adjustment difficulties are eligible to spend time in a Julemærkehjem. Bullying, loneliness and low self esteem is what most of the children carry with them.

This year's pattern is designed by Solvejg Østergaard Nielsen, Ørbæk

The pattern may be purchased through Knipleshoppen, at the General Meeting and on fairs where our organization is represented. The price is 30 Dkr. and the entire amount goes directly to Julemærkehjemmene's support.

Learn more about Julemærkehjemmene here: www.julemaerket.dk