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Dear Member,

After what we hope was a pleasant Christmas and New Year, we look forward to meet you at our annual general meeting on Saturday, March 29th at Bastionen, Nyborg, where we will be celebrating our 40th anniversary. There will be sales booths in the morning, a talk by Karen Trend Nissen, and a workshop by Benthe Larsen.

This year, we need to elect 4 board members as well as alternates. Edel Sigaard Pontoppidan, Irismarie Svendsen, and Inger Staunbjerg Andersen are standing for re-election, while our skilled treasurer Kate Møbjerg Nielsen does not wish to seek re-election. Fortunately, Charlotte Zachrau has kindly agreed to take on the role of treasurer. We hope many will volunteer for the election so we can also elect some alternates.

This year, participants in the general meeting will receive a jubilee publication. To further mark our anniversary, the board has decided to hold an exhibition in July at Tørning Mølle near Vojens. The mill will be open Wednesday to Sunday from 1 p.m. to 5 p.m. "Forty Years of Bobbin Lace" will feature both historical and modern lacework. There will be live workshops, and on some days, materials for lacework will be available for purchase. The board hopes that many will visit the exhibition.

What do we want with the association in the future?

How do we secure, that *Knipling i Danmark* stays relevant and present for the members at the same time as we attract new members?

Our present pattern coordinator will leave next year, and nobody has registered as her replacement. We want a dialogue about how we can assure that the work and spread of lace patterns continue, if we don't have a pattern coordinator. We also want to have a dialogue about, how to secure people to the other seats on the board.

We have previously mentioned that we are still in need of patterns, and this remains the case. Our pattern coordinator has only few patterns left. We know that you are very creative, so if you have a pattern you would like to donate to *Kniplebrevet*, we gladly accept it. As a thank you, you will receive a stick from Chris Parsons.

We also continue to need more hands. So, if you would like to help at fairs and with other ad-hoc tasks, we would love to hear from you.

We look forward to be seeing you at the general meeting.

Best regards
Sanna Askirk, Chairman

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Review of "Basic LaceMaking" by Lene Birkely

Written by Lene Birkely and published in 2021

Lene Birkely has made lace since 2011, and she has written "Basic Lacemaking" to lend a helping hand to everybody making lace. There is advice on having patience and curiosity, but also on attending workshops or finding someone with experience to help.

Still relevant, because as Lene Birkely writes: "A lot is to be found on the web, but sometimes it is just nice to see it in print . . ."

The book is thoroughly prepared with informative table of contents and a lot of relevant photographs in each section. Main emphasis is on Torchon and tape lace.

Different materials are extremely well described as well as the different stitches and techniques. Lene Birkely concludes the book with suggestions for starting and finishing techniques and a translation into Danish of ordinary German and English lace making terms.

The book can be purchased at birkely-kniplinger.dk

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The Board's written report for 2024

We held the general assembly on March 16 in Haslev, and there was good participation. In addition to a workshop on double torchon with Connie Zlatevski, we had a talk by Lone Nielsen. At the general assembly, three board members were up for election, all of whom ran for re-election. Mette Krebs Haagensen, our bobbin lace shop manager, Tinne Hansen, our pattern coordinator, and Sanna Askirk, our chairperson. They were re-elected, and at the same time, we elected a substitute: Inger Staunbjerg Andersen. She immediately joined the board as Anne Marie Turking had stepped down in January 2024.

At the next general assembly, four positions will be up for election. As you have already read, our talented treasurer has decided to step down. Fortunately, Edel Pontoppidan, Inger Staunbjerg Andersen and Irismarie Svendsen are standing for re-election. We hope that more people will be willing to stand for election so that we can have two alternatives. We look forward to welcome new board members and work together. We have a great time, both when we meet physically and when we hold online meetings. We have 6-8 meetings a year. Unfortunately, we already know that our pattern coordinator, Tinne Hansen, will step down at the general assembly in 2026, so it would be wonderful if someone would like to volunteer, preferably already this year, so we can work together as a start.

We have also participated in fairs in 2024. First, there was "Everything about Handicrafts" in Rødovre in February and the Viborg Bobbin Lace Fair in April. In October, we were at "Kreative Days" in Fredericia and the "Bobbin Lace Fair" in Haslev. We always look forward to see members and other lace makers. It is also a pleasure to show others how easy it is to get started with bobbin lace. We will, of course, also be present at the "Everything about Handicrafts" fair from January 31 to February 2, 2025, in Rødovre.

The "Bobbin lace kit" is a new initiative that we have brought to the fairs since 2023. The kit consists of a simple foam lace pillow, some lace pins, a little thread, and an easy pattern. With this kit, anyone can start learning bobbin lace. The kit is sold for 75 DKK, and interest in learning lace seems to be quite good: in Fredericia, 13 kits were sold, and in Rødovre 2024, we sold 40 kits.

Our *Kniplebrevet* (magazine) editorial team is busy creating a beautiful and inspiring magazine four times a year. In addition to articles, we include 8-10 patterns in each number. The editorial team hopes that you will continue to send in patterns, photos, and articles about your experiences in the world of bobbin lace.

We must acknowledge that our association depends on the active engagement of each member. It is through our collective efforts, ideas, and resources that we can achieve change and improvement. We hope that you will all speak positively about Bobbin Lace Making in Denmark.

Every year, when the membership fee for the upcoming year is sent out, there are cancellations. Unfortunately, we must note that there are more cancellations than new memberships.

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Review of 'Exhibition at Kaja and Niels Pihls

In the autumn of 2024, Veslemøy exhibited some of her beautiful lace at Kaja and Niels Pihl, so that visitors could enjoy both opera and fine craftsmanship.

Lace in Denmark visited the exhibition in Værløse, got to see beautiful lace and a good chat with Veslemøy – among other things about lace today

Veslemøy has learned to lace in the USA from Renate Hawkins, and she is particularly enthusiastic about

Duchess and Withof, where you do not use dot letters, but a drawn pattern. It fits Veslemøy good, because it gives you the freedom to be creative

Veslemøy gets her inspiration everywhere, and she almost exclusively laces with a lot of thin silk thread. Her purpose in exhibiting is to show what lace can also be. She has exhibited several times, including in Sweden, Holland and Germany.

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Impressions from the Lace Fair

By Mette Krebs Haagensen

Once again in 2024, we had a truly lovely and cozy weekend at the Lace Fair at Emmaus in Haslev, and we can already start looking forward to the next time. It is always a pleasure to participate in the fair, as it gives us the opportunity to meet both old and new faces, both members and non-members. There is something special about being able to chat and enjoy the company of so many people who share the same interest and passion for handicrafts. The atmosphere is simply fantastic, and we look forward to it every time.

This year, extra effort was made to create a great experience for the visitors, including clear signage that clearly indicated that the fair was held in two halls. This made it easy for everyone to navigate and made everything feel organized and welcoming, which we heard many compliments about.

As usual, there was also a Christmas tree decorated with lacework. This year, it was Birkely who took care of the beautiful tree. It is fantastic to see a tree filled with lacework. It was so beautiful.

Saturday was definitely the busiest day, and it was clear that many people took their time to browse the various stands and perhaps have a good chat with the exhibitors. Sunday was a bit quieter, but we still had many visitors, and it seemed like people stayed longer and made several rounds through the fair, which we always think is a good sign. It means that people really take the time to enjoy everything and get the most out of their visit.

All in all, it was a really cozy weekend, and we are happy to have had the opportunity to participate. We hope to meet even more people next year – it's something truly special to be part of such an event.

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Else Marie Bjerregaard – Still Going Strong

The readers of *Kniplebrev* will know who Else Marie Bjerregaard is, I am certain, as she has inspired, taught, published, and shared her life with lace-making in many different contexts since the late 1970s.

Since 1984, Else Marie Bjerregaard has worked with star bases, originally inspired by the book *Dentelle au fuseau – Dentelle du Puy*. Over the years, Else Marie has continued to develop the pattern, and at evening classes, workshops, and three annual week-long courses at Emmaus in Haslev, countless people have gotten to know Else Marie's beautiful star bases and how to make lace.

At the 2024 Lace Fair, workshop participants were introduced to the star base, and at the Emmaus autumn class, participants were able to lace as many as 12 different star bases designed by the instructors Else Marie Bjerregaard and Lisbeth Burmølle Knudsen – it's truly heartwarming to see the enthusiasm and interest of the students as they learn new things and create the finest lacework.

Else Marie and all the other lace teachers are priceless; we truly value your work a great deal.

You might get more information about Else Marie Bjerregaard in *Kniplebrevet* number 70.

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Forty years of lace

By *Tinne Hansen*

In July 2025, Tørning Mill will host an exciting exhibition about the craft of lace through 40 years. The occasion is that the Lace Association in Denmark celebrates its 40th anniversary with a large exhibition and various activities.

Historical and modern lace will be exhibited, there will be working workshops, and on some days materials for lace can also be purchased.

The exhibition takes place from 1 to 27 July, every day except Monday and Tuesday, and the mill is open from 1 pm to 5 pm.

Tørning Mill – in brief

By Irismarie Svendsen

There have been buildings where Tørning Mill is located today since the 1200s. In 1497, the use of water power began when King Hans acquired Tørning Mill. For more than 900 years, the enormous forces of the water that flowed through Tørning Å down to Tørning and further east to the Little Belt have been exploited. 38 million cubic meters per year or converted approx. 1200 litres of water per second!

As far back as the 1200s, the Tørning castle has been located there with its associated barn and buildings. Over the years, these have been replaced or burned and rebuilt. We do not know the exact times of the construction of all the current buildings, but the oldest is Herredsfogedens Hus from the beginning of the 17th century, while the large 6-storey mill was rebuilt as it looks today in 1907.

In the old mill, there will be a lace exhibition in July 2025, about the history of lace from when lace came to Denmark from northern Italy via Belgium in the 1700s.

Lace became a large industry on the location of Tønder, where there were many sailors' widows and orphaned children after the plague. You sat at home and worked, the peddlers came with the flax and learned the patterns. Each lace maker had her own pattern, which she learned by heart. This meant that you could lace far into old age, the glasses had not been invented.

In 1850, lace was outcompeted by machine lace, at the same time the mode changed, and the art of lace became a hobby for better-off women.

During the 1970s, it became in the pinch again. Where it used to be mostly collars, mid-pieces to lace again and borders on clothing made of linen and cotton, lace has evolved so that today it is also worked in wool and silk, which makes it possible to produce, for example, summer hats and scarves with the small needles.

Tørning Mill is located in beautiful surroundings, so a trip to Tørning is a wonderful experience. Everyone is welcome. Enjoy.

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A topic up to debate

It has always puzzled me why so many super capable lace makers in Denmark more or less only make Torchon lace when there are so much exciting and wonderful out there, which is also fun to make. And especially since Denmark has this splendid lace tradition! Of course, Torchon lace is the most common lace all over, but in the countries where I know lacemakers, there are many niches where lace makers make wonderful things with many different techniques, and they are good at it. Lace classes of many different techniques are also regularly offered.

I have been so fortunate to learn lace abroad and have therefore been exposed to and learned many different and exciting techniques, for which I am very happy.

It is a fact that lace associations lose members all over the world.

It is therefore important to hold on to and to recruit the ones interested in bobbin lace.

But how do we go about it?

Kniplebrevet is the most important channel to members, new members and possible members.

Our bulletin reflects what most of us make in lace: It is almost only Torchon in all shapes and sizes. There are surely many sweet and nice things among them, but still.....

To mark the grade of difficulty with stars, I think is very nice, and I read the many interesting articles and reports from fairs and exhibitions with great interest. The change of *Kniplebrevet* to a modern look a couple of years ago has been very successful. One feels like picking it up and looking into it!

There are also sometimes exciting and different projects from our members in *Kniplebrevet*, which is refreshing. I enjoyed the two nice Flandres patterns published not so long ago.

But too many patterns are for beginners, and therefore not challenging enough for the many of us that have made lace for many years or who enjoy techniques never published in *Kniplebrevet*.

I am active in an international lace-environment, and I too often hear that no, *Kniplebrevet* is not for me – always the same, seldom anything new or exciting.

I guess that we all have heard the reply when we tell people that we make lace: Yes, you make tablerunners? Doilies, candleribbons? And especially the younger generations roll their eyes and wrinkle their noses. Bobbin lace unfortunately has a stigma of being old fashioned and unmodern. This is not easy to change, but I think that we just have to!

I have personally nothing against these laces, and they surely have their place, but to me they dominate *Kniplebrevet* too much.

It is important to attract the young and the younger generations.

It is therefore important to get modernized and to think anew when it comes to KID.

The younger generations have a very different style than the older generation in our association. My own daughters – and I have four of them – would never think about, with their young Danish minimalistic, elegant style, to decorate their homes with doilies and ribbons.

To knit has been popular among the younger generation for several years. I talked with a handcrafter about this a couple of years ago. She explained that the knitters hired good designers to modernize the knitting in order to make it attractive.

I think - this should give us something to think about!

Our lace patterns have not changed much since I became a member about year 2000.

The younger generations are busy. But they do knit!

The youngsters who are interested in bobbin lace have to be offered lace patterns, which are smart, modern and easy and exciting to get to. It could be something wearable for parties or for work, like modern shawls, hair- or hand adornments or even some smart bags. The young ladies of today have their own economy and dress accordingly.

Every number of *Kniplebrevet* publishes 10 lace patterns. This is much more than most lace associations publish. They do not see themselves as a 'pattern service' and expect that patterns are required by books or other places. It has in periods been difficult for KID to have enough patterns for publication from our members. As there are relatively few members that have an opportunity to donate patterns, it is obvious that the selection will be limited – that cannot be different.

An alternative is therefore to publish less patterns, perhaps 'only' five, and instead choose a bouquet of varied ones when it comes to difficulty, techniques and differences.

I am aware of the fact that our board together with many other of our members, are doing an immense voluntary job that we all - myself included - value and are thankful for.

Several years ago, we had a section in *Kniplebrevet* called The Annual Theme, where one topic was handled in the four publications of a year. I also followed several of them and found it very exciting. I later asked for patterns in *Kniplebrevet* handled in The Annual Themes, in order to use my knowledge and get better technically. The answer from a board member was that we had to get that knowledge ourselves through courses. Courses? In order to do that, one mostly had to go abroad, which for many of us is impossible both financially and for many other reasons.

In my opinion, it is not good that our by-laws say that patterns shall come from our members. It limits us and hinders us from getting impulses and inspiration from outside.

I think that by increasing the contingent with for ex. 50,-Dkr. yearly, some exciting patterns may be purchased, we can invite teachers from abroad or get help from young designers to heighten the level in our association and give more variation to the patterns *Kniplebrevet* offers. It will also widen our horizon when it comes to lacemaking.

An alternative is to publish *Kniplebrevet* 3x yearly instead of four times, like it is now.

That the membership of KID is very cheap is a clear thing for us attending other associations. I, for ex. pay around 2000,-Dkr. for half a year of drawing with FOF, 1x weekly for 2 hours, and 200,-Dkr. yearly in a Blixenclub + up to kr. 50 every time for attending every second week.

I am sure that a small yearly increase of the contingent in order to enhance the quality and variation of our patterns, is all the money worth.

Sincerely, Veslemøy Bech-Nielsen

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The Board's answer to Veslemøy

Dear Veslemøy

We really appreciate that there are members that think about our association and come up with ideas, questions and introductions for discussions.

Our board has had lots of thoughts about your topics. This is mainly because our association has had periods in the past where ideas were plentiful.

But it is important, and in due time, for us to consider what the future for our association will bring/be, and we are already working on it with full speed.

Many aspects play a role in the topics you mention. The memberships are declining in *Knipling i Danmark* like in other countries. It is hard to catch the younger generation's interest.

This may have several causes. Interest for hand crafts comes in waves. When something has been popular for a while, the interest typically fades after a while. This never happened with knitting.

Another reason is that young generations like to dig out an old hand craft again and make it their own. That is what we wanted in the eighties, when we started *Knipling i Danmark*. It was not so much to build upon, patterns were scarce, everybody looked for something to make lace with.

In the first publications of *Kniplebrevet*, we can observe that good ideas are not exactly plentiful. Everything was good enough as there was an emptiness because bobbinlace had been "out". Several years followed when ideas were blooming and the talent mass wanting to participate was great. *Knipling i Danmark* hosted workshops for pattern designs for *Kniplebrevet* and more than 30 members would sign up.

Bobbinlace has been blooming and filled with good ideas. It has been a successful hand craft appreciated by many and exciting things have been made. But with the production of these laces, many pieces end up in secondhand stores, often wrinkly, unappreciated and ugly looking.....

That is the reason, I think, that many young people think that lace is something their mothers and grandmothers made, and that this is something to avoid. One can compare it somewhat with embroidery, that our mothers and grandmothers produced much of, and that our generation found dull. But embroidery is currently showing up again, and the younger generations are embracing it. A new generation is allowed to rediscover something, do it their way and make it its own. This can be seen in many places, latest at the fair *Kreative Dage in Fredericia* and in the two embroidery exhibitions hosted by Sønderborg castle near Vejen.

Bobbin lace is approximately where the embroidery was in the 1960's, and we have to keep this in mind in our upcoming reflections.

Our pattern coordinator has from 2022 tried to ask our members for wishes they might have, but no one has reacted. We have from other sources heard that challenges would be good, and we have had a couple of Flamish patterns in our bulletin.

But there is very much Torchon in *Kniplebrevet*. Our members ask for and make Torchon and the patterns we sell are Torchon. We tried to introduce some jewelry worked in bobbin lace with linen thread and leather at the latest fair in Fredericia, but the interest was limited.

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News from the Pattern Coordinator

Dear members,

In this issue of Kniplebrevet, we are excited to present a range of beautiful patterns that we have received from you, our members. We are very grateful for this.

The theme for this year, until the next annual meeting, has been "All Good from the Sea," and Edel Pontoppidan has designed a lovely jellyfish pattern for this theme.

Next year's theme will be "Celebration," in honor of Knipling i Danmark's 40th anniversary in 2025. The theme of celebration is broad and includes all kinds of small and large life events. Have you designed and made lace for a big celebration? And is it something you would like to share with the association's members? We also welcome patterns that are only sketched, which we can then turn into working drawings and prick sheets.

We still evaluate the difficulty level of the patterns we publish in Kniplebrevet. A star next to a pattern means that the pattern is suitable for beginners, even if you are new to lace-making.

Two stars are given to intermediate patterns. Almost all torchon patterns will receive two stars, but other types of lace-making with a good working drawing can also fall into this category.

Three stars are awarded to more challenging patterns, with special techniques that require knowledge of lace-making techniques to complete. These are often different from torchon lace; they may include Flemish or English lace, but also barrel lace belongs in this category.

However, we don't receive many patterns from members that fall into the three-star category, and we would like to see more. There has been a request for lace patterns with a higher degree of difficulty, so if you know anyone who can help us in this area, please let us know. Also, check out the debate in the magazine regarding the renewal of our patterns.

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Jellyfish

Idea, design, and execution: Edel Pontoppidan, Ishøj.

A varying number of pairs of K80 is used: blue, white, gray, pink, mottled, or whatever you have available.

Myrtle thread 0.2 mm, ivory-colored in four strand-braid to maintain shape.

Start at the outermost point with start 1 using the canvas tape, where 5 pairs are used.

Continue with start 2 using the inner canvas tape with 5 pairs.

Then proceed with start 3, where all the braids are made from top to bottom. The braids are made with two pairs of K80, with one of the threads also wrapped with myrtle thread together with K80, for a total of 4 threads and 5 strands. The braids are finished by crocheting them to the edge, and then 3 half knots are tied. Leave about 10 cm of thread hanging from the jellyfish (nettles). White and blue threads are used for the braids.

For start 4, the four continuous half stitch trails (tentacles) are knotted, three of which are done with 6 pairs and the last with 5 pairs. Leave about 10 cm of thread hanging from the jellyfish. Gray thread and a pair of pink threads are used here.

Finishing:

The lace is starched, except for the nettle threads, which should be able to flutter. The nettle threads are cut to the desired length.

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Square with half stitch ground**

Idea, design and execution: Mona Nøhr, Nordborg

A total of 57 pairs of linen thread no. 40/2 or 50/2 from Bockens are used.

Start as indicated on the diagram slag. The specified twist follow throughout the work.

Finish with auxiliary threads or flat knot.

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Sofa Pillow **

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

You need a total of 121 pairs, of these 112 pairs with Bockens Linen 35/2 or Hedens Hørgarn 28/2; and 9 pairs of outline thread 18/2 or double/triple 35/2, 16/2 or similar from Bockens

You start with 10 open pairs for the edge, so that 5 pairs go to each side.

Start the sofa pillow with open pairs as follows, following the small drawings.

Place 2 pairs so that one bobbin of each pair points backwards. This is called open pairs. Make a cloth stitch and twist with the bobbins pointing forwards and place a pin. Now pull the two pairs pointed backwards to the foreground as per the drawing.

Place 3 times two pairs in the same manner and work one of the first pairs down through the three pairs in the right side. See the drawing.

Again, place 2 pairs with one bobbin in opposite directions, work the bobbin from the earlier pair through one of these pairs, place a pin and close again.

Work back to the edge again and follow the work description.

The twists on work diagram 1 are repeated throughout the work.

Finish against the linen edge with plaits, reef knots, helping threads or by working the pairs into the linen edge. Please note: at the finish, the work diagram does not completely correspond to the pricking in the linen figures, follow the pricking and finish the linen figures as they started. Possibly turn the work diagram upside down and use the start.

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Easter Ribbon **

Idea, design, and execution: Kirsten Koch, Munkebo

A total of 14 pairs of Venne 70/2 are used for the ribbon itself, and 5 pairs of K 80 are used for the egg.

Start as shown in the detail drawing with 2 pairs on the needle at the top point and hang two open pairs. These two open pairs are worked through the other two pairs. The needle in the middle is used twice.

Hang four pairs on each side and follow the large working drawing.

The Easter egg is worked according to the working drawing.

The Easter ribbon is used here for a glass Easter egg, but it can also be applied to another Easter egg or simply tied into a bow and hung on a branch.

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Handbag Ninna **

Idea and design: Ninna Klavsén, Askov and Tinne Hansen, Hammelev

Execution: Ninna Klavsén, Askov

This handbag is the second one we are publishing in Kniplebrevet from a workshop held in Knudepunktet, Vejen.

Materials: A variation of pairs of linen thread of Bockens 35/2, 40/2, 50/2, Barkonie 50/2 or Goldschild 50/3 and 80/3.

The pattern is only drawn as a pricking. A set number of pairs for the different parts are not determined. Start with 3 or 4 pairs in every part and add pairs as needed. Observe that the lace is not getting too tight. Take pairs out as needed when the lace get more narrow.

Use different effects. A drawing shows how to make a tally on top of a ribbon. Make the tally first and put the two pairs aside, work the ribbon to the necessary length to put the two tally pairs back in place.

The pattern is drawn facing the front.

Start with the long figure, placed over the middle.

The handbag is mounted with a sewing machine. The seams along the edges are made in different colors according to the color of the different parts. Also sew a couple of times through the middle. Ninna has finished the look by embroidering French knots on the top.

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Scarf with Open Squares **

Idea, design, and execution: Tinne Hansen, Hammelev

Use 18 pairs of Saga from Filcolana or Alpaca from Isager, or another yarn with 200-250 meters per 50 grams.

16 pairs are placed two at a time (or 4 single threads) in fringe knots.

2 pairs are laid horizontally as open pairs, forming the edge around the entire lace.

The two edge pairs are finished with helper threads or fastened, while the other pairs are finished by tying off two pairs at a time in fringe knots.

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Two angeles**

Idea, design and execution: Tinne Hansen, Hammelev

Materials:

For the smallest angel with bobbles in gimp thread: Use 10 pairs + 1 gimp pair in gold, preferable double thread.

for the coarsest pricking: linen thread no.28/2 from Hedens Hørgarn or 35/2 from Bockens.

for the finest pricking: linen thread 40/2 or 60/2 from Bockens

For the little angel with the long gimps: Use 10 pairs + 1 gimp pair in gold, preferable double thread.

for the coarser pricking: Linen thread no.40/2 from Bockens

for the finer pricking: Linen thread no. 60/2 from Bockens.

This angel is worked with whole stitch at the bottom, but half stitch may also be used. In that case you have to use the same thread thickness for the gimp as for the angel with bubbles. The tallies can be replaced with roseground.

Both angels are worked as following:

Start according to the worksheet at the right point of the wing. Work the edge on the lefthand side with hole stitch until the arrow, where a pair is put aside and used for attaching in the middle on the way back.

The arrow also shows where the wrinkle thread will go through the lace.

Finish off with magical threads or tie off.

Mounting: Thread a gold thread vertically through the lace from the place marked with an arrow, wrinkle it together and tie with a bow.

Add a thread for hanging in the middle where the wrinkle thread is placed and pull it through a bead for head.

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Insertion with Wheatears ***

Idea, design and execution: Karen Marie Iversen, Greve

A total of 48 pairs of DMC, linen 40/2 or 50/2 from Bockens is used. Alternatively, 50/2 from Barkonie.

Start as indicated on the work diagram.

Twists continue through the work. If you use DMC 40, you replace the extra twists in the field in the middle with half stitches.

Two plaits cross in a large linen stitch, cf the diagram.

The insertion is reconstructed after the estate of Esther Andreassen.

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Bookmark Kate **

Idea, design and execution: Kate Møbjerg Nielsen, Odense

You need a total of 22 pairs of linen 16/2 from Bockens.

Hang 2 pairs staggered on the middle seven needles on the upper edge, cf work diagram.

On the left needle you also add two pairs staggered, and then two pairs staggered on needle no. 2 on the left edge. Work the right one of these pairs through the two pairs on the upper needle, cf small drawing.

Now, place two times two pairs as open pairs, so that four pairs are ready to work towards the right and four pairs ready to work downwards. The four pairs going right are worked through all the pairs in the upper edge, and now the work is progress. When the next row of needles is placed, the work can be tightened.

Finish: The four vertical pairs in both edges are worked through the rest, and these pairs are closed with auxiliary threads or by working them together in the linen stitches. The last 7 x 2 pairs are plaited to fringes.

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Knots of Time – A Review

Text and photos by Lonnie Nielsen and Inger Andersen

The Knots of Time exhibition at Tese Art House in Aarhus was a truly wonderful experience. Behind this exhibition was Lacing Laboratory, founded in 2021 by designers Loïc Luchini and Filip Rukan, who, in their own words, aim to push the boundaries of what lace-making is now and in the future.

Loïc and Filip are graduates of the Design School Kolding.

Note the large outdoor lacework

At Tese, lacework was displayed both outside and inside. The building has external stairs, which were matched by an enormous orange lacework made of fiber optic cables. At the entrance, there were representations of the type of lacework that most of us would likely consider 'traditional': for example, lace in 140/2, pearl-studded pins, and lacework boxes. Meanwhile, in the rest of the exhibition, there were unusually large laceworks made from materials such as fiber optic cables, polypropylene ropes, metal, and wood.

A fiber optic cable – also called a fiber cable – is a high-tech marvel that transmits information at the speed of light. Dyneema fibers, which can carry about 60 kg, are produced in Fredericia, and it was these materials, among others, that Lacing Laboratory used to create room dividers and daybeds, which was of course both exciting and inspiring to see.

Meet Lacing Laboratory at the Tønder Lace Festival 2025; their ideas are unique, and their lacework is fascinating.
