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Dear member

Spring is about to be here again and we have already seen some of you at the "Alt om Håndarbejde"-fair at Rødovre. Once more it has been a success to meet both members and coming members, new lace-makers.

Since we learned that Chris Parsons can no longer deliver annual bobbins and stills, as his painter had retired, we have worked hard to find another supplier. Luckily we have managed to find a Danish miniature painter who can take over, so we can continue to offer unique bobbins. More about this later.

It is lovely to see that around the country courses are being set up, some for one day, others for a weekend. Many of you find information about them on Facebook, but as not everyone is on Facebook or gets to see the notice there before it drowns in other content, we urge you to put the information on our own web site. Please send it to the webmaster and it will be added to the web site.

What do we want from the community going forward?

How do we make sure that the community stays relevant and interesting to members and attract new members?

Our current pattern coordinator will resign from the position at the general meeting in March, but she is willing to help a new pattern coordinator get going.

We should hopefully be a full committee of 7 members. Three members are up for election and as we even today are less than we should be, we need at least 2 more candidates, but preferably five, to stand for election.

Therefore volunteer for committee work. Contact the chairman.

We also continue to need more hands. If you want to assist at fairs and other ad-hoc tasks we would also like to hear from you.

See you at the annual general meeting at Koldinghus on 21 March. Members have free admission to Koldinghus that day, so remember to bring your membership card or the invoice with your membership number. Our members' contact person will be present at the entrance to greet you and to assist if you have not brought your membership card.

Out of consideration for the climate and resources the committee has decided that there will not be any gift at the meeting. But also this year it will be possible to get magazines from other lace-making societies.

Best regards
Sanna Askirk
chairman

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Natasha's laced blouseback

By Gertrud Egelund

There was an interesting debate-input in Kniplebrevet no.158 by Veslemøy Bech-Nielsen concerning lack of recruitment to our association. As Veslemøy writes, the younger generation has a different, more minimalistic style and has no use for table-runners and doilies.

I have a grandchild, Natasha, who is 31 years old. I taught her to make lace when she, about seven-eight years old, came to us on vacations, and she produced several little things. She liked it very much, but as she grew older, there was no more time for lace making. I was therefore very surprised when she told me that she would like to make something in lace for a blouse.

Unfortunately, we live far apart. Natasha lives in Hillerød and I live in Odense so we had to meet on weekends when she had the time. She came to me, we looked in my books but did not find anything she really liked, so I suggested for her to make her own pattern, and she was all for it.

We had a fantastic weekend. Natasha was drawing and I helped with the technicalities. At the end she had made her very own pattern for a wonderful blouse-insertion, and she even was able to start the lace before she headed home.

We needed a few more meetings to finish the lace so it took some time before it was done. We were both very excited to see how the lace behaved when it was taken off the pillow. Happily, her mother is a tailor, so her duty was to make the blouse and fit the insertion. The picture shows the result.

I hope that this can be an inspiration for other young people.

For Your Inspiration - an Easter Doily and a Cat

By Helle Vibeke Olesen

You see here a photo of an Easter doily made from a pattern in a book by Birgitte Bellon. It has been a long time since I made it, and I had lost it until one day I turned a sheet of polystyrene - and there it was.

The quality of the photo is not particularly good but I sent it anyway as I want to show that you can give a different expression to a doily when you add the fabric as a ground lining. There is also a photo of a cat. The patterns are from Lone Nielsen's project last year. They have been so exciting to do, and occasionally a challenge. A big credit to Lone for her work to provide us with complex and challenging reseaus.

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Rikke: As a child I learned how to make lace, then I stopped, and now I am lacing again

By Rikke Jensen

My name is Rikke Jensen, I am 21 years old.

My lace-making story is not so long but did begin when I was rather young. It was my aunt who introduced me to lace and taught me how to make it. When I first tried to make lace, I was about 5 years old, but to be honest I do not remember so much of what I learned. I soon stopped, but at least I had learned the basics.

I have always thought that lace was beautiful, particularly those made by my aunt, but it was not until the summer 2024, when I was in the third year of highschool, that I got to ask my aunt if she would once again teach me how to make lace. She became very enthusiastic, and since then I have not stopped making lace.

I got going rather quickly, probably because I had learned the stitches as a child, even though I did not remember that and I still think I have had to learn it all once more. But I have clearly had a small advantage in this respect.

I mostly do torchon lace, but I have also made a lot of freehand lace, and a bit of square dot. Most often I do motifs and the bigger part of the things I have made have become presents. E.g. I made a motif of a lady with a hat and a butterfly as presents for my friends who passed their highschool exams where the colours of the hatband and the butterfly matched the colour of the cap of the actual education. However, I have also made some things for myself, e.g. I have just finished my first runner, and I have already started the next one.

I have also been lucky to attend three lace fairs during the latest 18 months, and something that has really made an impression is the solidarity and openness there is, and how welcome you as a beginner feel as you are met with so much help and patience by those who sell material, create patterns and write books, and teachers.

Of course, making lace takes a lot of time and sometimes it can be difficult to find time for it in everyday life, but so it is for all handicrafts. However, I find it worth spending time on, both because I think lace looks so incredibly fine and also because I think it is something that should be preserved for the future.

Therefore, I can only encourage everybody who is just a little bit curious to know more to jump into lace making as it is a fabulous handicraft with a rich history, and where you can make so many different and beautiful things. It is not as difficult as it may look, either, and there is always help to get if you need it.

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Lace-making is worth a yearly fair in Zealand - more precisely at the folk high school Emmaus at Haslev

By Erik Larsen

On this presumption the team behind the lace fair, "Kniplemesse", every year strive to organize a nice and inspiring fair. But what are we up against?

The fair has always taken place the last weekend of October, same time as there are now "Kreative Dage" at Fredericia and "Masker i marsken" at Tønder. There were 21,000 visitors to "Kreative Dage" and 3,000 to "Masker i marsken". At the lace fair at Haslev we had 500 visitors.

We would very much like to see more visitors to "Kniplemesse", and therefore we have chosen to move it to the first weekend of October, hoping more people then will have time to visit the folk high school Emmaus at Haslev.

Last year we had ready-made pieces of lace for sale at the fair. The sale went well but we had hoped for more visitors who were curious about lace.

Based on the positive feedback we get there certainly is basis for having a lace fair every year. We now move the fair to the first weekend of October hoping for an even bigger interest in the fair.

By the way, remember that you can combine a visit to the lace fair with a mini holiday as you can both eat and stay at Emmaus.

See you at “Kniplemessen” in October.

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Annual report 2025

Since our previous annual general meeting was held at the community centre “Bastionen” at Nyborg in March 2025, where many members turned up, we have been present at several fairs, and last summer we held an exhibition at Tørning Mølle to mark the 40th anniversary of the society.

At the general meeting there were stalls with many visitors. And at our domicile, which is just 50 meters from Bastionen, we had a workshop directed by Benthe Larsen where you could be introduced to Schneeberger lace.

At the general meeting in March 4 members of the committee were up for election. Edel Pontoppidan and Inger Staunbjerg Andersen were standing for re-election, whereas Kate Møbjerg Nielsen and Iris Marie Svendsen did not. Luckily two candidates had volunteered: Charlotte Zachrau and Else Nielsen. All were elected. Unfortunately there were not enough candidates to also get any substitutes. Later Else Nielsen has resigned from the committee for personal reasons. Kate Møbjerg Nielsen continues to keep the accounts.

At the coming general meeting three members of the committee are up for election: Sanna Askirk and Mette Krebs Haagensen stand for re-election, but unfortunately our pattern coordinator, Tinne Hansen, does not stand again. We hope that somebody will take up the task to be pattern coordinator, and the task could also be shared by more than one person. Tinne Hansen has offered to stand by in the beginning. It is important that more members also want to do committee work.

At the 40th anniversary exhibition in July at Tørning Mølle there were lace from 1650 up to now on display. It was very interesting to see the development and the ideas in lace making throughout all those years. Thank you to Tinne Hansen for her big work as the curator. The visitors praised the exhibition very highly.

In the past year we have been working to extend the knowledge of lace making. We have been present at “Alt om håndarbejde” at Rødovre in February, Tønder Lace Festival in June, and “Kreative dage” at Fredericia and “Kniplemessen” at Haslev, both in October. We always look forward to meet members and other happy lace makers. At the same time it is a joy to show others how easy it actually is to start making lace. Next time is at the “Alt om håndarbejde” fair 30 January to 1 February 2026 at Rødovre.

The Beginner’s Lace Making Kit which we have brought with us to fairs since 2023 has been a hit. The kit consists of a lace pillow in polystyrene, some bobbins, pins, thread, a pattern with an instruction, a registration form, and a list of teachers. With this kit everybody can start to learn the first stitches to make lace. It is sold at DKK 75. And it seems that there is an interest to learn to make lace. At Fredericia 2025 we sold 16 kits

and at Rødovre 2025 we sold 44 kits. Something new is that we can offer a follow-up workshop in Zealand.

Our editors are busy creating a spectacular and inspiring magazine 4 times a year. In addition to articles about lace-makers and lace-making we have 7-10 patterns in each issue. The editors encourage you to continue contributing photos and articles about your experiences from the world of lace-making.

We know that many of you create some interesting patterns, and we urge you to share these with the readers of the magazine. We need that.

Every year when the subscription is charged, we receive cancellations of membership. The number of members is not dropping as much as it has done before, which we think is good. Although we would of course prefer no reduction at all.

We hope that you will all recommend our society. Our society depends on the engagement of members. Through our common effort, ideas and resources that we can achieve change and improvement.

Last autumn we learned that Chris Parsons in England unfortunately can no longer deliver the nice painted annual bobbins, stills, and the "thank you for a pattern"-bobbins. His painter had very suddenly resigned.

Everybody who donate a pattern for Kniplebrevet will still receive a bobbin designed by Chris Parsons for as long as we have any left. We also continue to give "ambassador"-bobbins to those who bring about new members of the society.

The pattern which is sold for the benefit of Julemærkehjemmene was in 2025 designed by Kate Møbjerg Nielsen, Odense. The patterns are on sale for 4 years and then discontinued. The sale in 2025 brought in DKK 4,830 which has been passed on to Julemærkehjemmene. A great thank you on behalf of Julemærkehjemmenes.

The web site has been modernized so it is more user-friendly for both readers and webmasters. That job is shared between Sanna Askirk and Mette Krebs Haagensen. We also thank Helle Schultz for her work on the web site the past 5 years.

Finally the committee wants to thank our proof readers, translators, and all of the volunteers who have helped us in many ways. Your effort is needed in the activities of the society.

The annual general meeting and workshop this year is held at Koldinghus at Kolding, on Saturday 21 March 2026. There are going to be stalls, a workshop directed by Tinne Hansen, and a lecture by Lene Holm Hansen. The general meeting begins at 15:00.

To register for the general meeting: See how in the printed version of this issue.

We would like to say a big thank you to all who contributes to the activities of the society.

We look forward to see you at the general meeting.

Best regards

The committee

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Presentation

Sanna Askirk

At the coming general meeting I hope for re-election to the committee of which I have been a member since 2020. I value very highly to spread and maintain the knowledge of the

handicraft of lace-making. Future generations should also be able to both appreciate and work with lace.

To be part of the committee of our society has been and still is both exiting and inspiring. It is a thrilling experience to be at fairs and to have a good talk with members of our society as well as other people who show an interest in lace-making. It is both rewarding and inspiring.

About me: I have been making lace for more than 25 years, and I find it very relaxing. I also love to sew, do embroidery, origami (Japanese paper folding), and not least be with my family.

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Marie Toft's Lace Altar Cloth

By Else Nielsen and Hilborg Rigmor Toft

On a hilltop south of Aabenraa lies Ensted Church. It has stood here, built of squared stone, since the Vikings constructed it around the year 1200 AD.

Hilborg Rigmor Toft says: I must start with my mother, Marie Toft. When she was a child, she often went with the gravedigger to the church when he had to ring the sundown. It was here that the desire to lace an altar cloth for the church arose.

In my childhood, my mother was a busy farmer's wife, who had to preserve and slaughter, but she also worked as a lace-making instructor at the evening school. She didn't have much time to teach us girls to make lace, and to be honest, we weren't very interested either

In the winter of 1985, the parish council at Ensted Church contacted my mother to have her make an altar cloth, so she designed a pattern and completed the lacework in just over 2 years.

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Gerd's Pin Cushion

By Gerd Stevnshoved

The pattern is from a large embroidery from the needle work society "Haandarbejdets Fremme" and is called "Soenderjylland".

I inherited it from my friend in USA, Gunvor Jorgensen. She came from Toftlund in Denmark, and she once made the entire piece of embroidery.

I have been in contact with Anita Jørgensen from Haandarbejdets Fremme to ask if we could be allowed to use the pattern for just the pincushion, which to us lace-makers is the only relevant part.

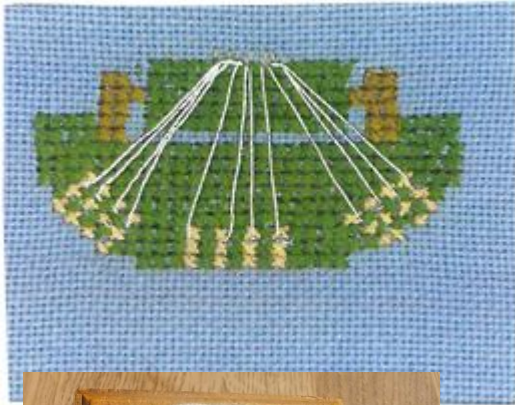
Fortunately Anita thought it would be interesting and got a process going. It showed that the pattern is actually still available. Still we got the permission to put the pattern for the pincushion in Kniplebrevet and just point out that the full pattern for the embroidery is still available.

Kniplebrevet No. 162

Find images and diagram in the printed magazine.

Materials:

- Linen
- Thread: "Dansk blomstergarn", cotton thread
- Use 1 thread



Page

Gold

Idea

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the diag

Symboler for kniplebrædt

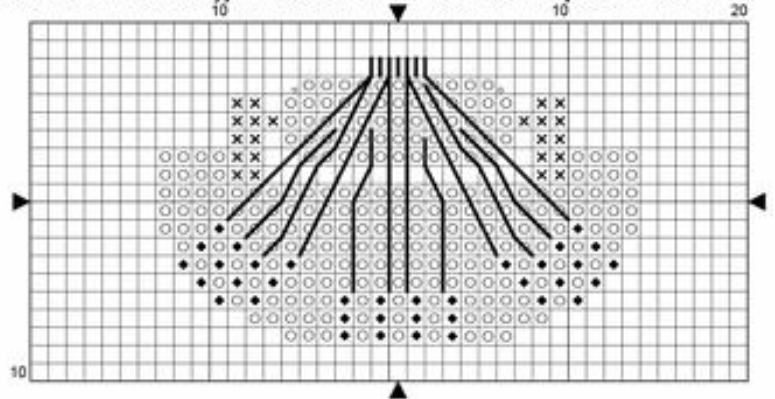
Stof: Hørlærred

Tråd: Dansk blomstergarn

Sy med 1 tråd

Sym	No.	Sym	No.
◆	225	○	718
×	236		

Udsnit af Sønderjyllandskort fra Haandarbejdets Fremme



Beads

Beads are placed in the middle of the Russian bases.

Braid the first pin with single stitch, insert the pin and close.

For the next two pins, braid single stitches and insert the pins without closing. Here, the bead is crocheted on with one thread from a pair on each side. After this, close the pins, and continue the braiding as usual.

Finish with a flat knot.

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Jewelry set *

Idea design and execution: Kirsten Wohlert Johansen, Roskilde

Small flowers in rows.

Materials: 9 pairs: 8 pairs of Seralon sewing thread and 1 pair of gold thread 80/2 from Moravia.

Work as many small flowers as necessary. Use 5 leaves for each flower.

With a soldering-iron, which may be bought in a hardware store, cut over the piece of lace for every 5th leaf. In this way the threads melt, and you need not tie or sew the ends together. Instead of the soldering-iron, you can use glue on the places before cutting.

With a double thread, the same kind you used in the lace, sew a gathering thread: 4 small stitches and one long. See the drawing. Pull the thread as tight as possible and gather the flower with a couple of stitches. Fasten 5 small beads with the same thread. The flowers do not need starch.

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Suspension with Christmas trees**

Idea, design, and execution: Annette Olsen, Farre near Hammel.

Materials: 80 pairs of crochet yarn number 10 or Bockens linen thread 16/2.

Begin as shown in the working diagram. Be aware that there should not be 2 pairs placed on each needle. On the 4th needle only put 1 pair and the same at the fourth last needle and the last needle where you also only place one pair. After the linen cloth, put the last pair at the right side. Follow the diagram.

In the diagram the top row of needles in the pagoda ground is shown as half stitch, and at the bottom row of the same ground shown as cloth stitch, like the rest of the ground. You can easily make the motif that way, but you can also do the first row with cloth stitch, just like the rest.

You can choose to make a motif or you can make a whole row, depending on how big you want the suspension to be.

See the small diagram for the spider above the Christmas tree. You can choose to do it with cloth stitch or half stitch.

This pattern is only partly edited by the pattern coordinator.

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Scarf**

Idea, design and execution Vibeke Ervø

You'll need 40 pairs of lambswool or alpaca, hereof 28 light pairs and 12 dark pairs. See the distribution on the photo.

The material can be Filcolana Saga running length 300 m at 50 g, Tvinni from Isager with a running length 510 m at 100 g. Hedens Hørgarn suggests sock yarn Mayflower 1 Classic 310 m at 50 g or merino wool with 300 m at 25 g spun double.

The scarf starts with fringe knots in the first row on the pricking. 2 pairs on each needle across the middle and 4 pairs on the outer needle in each edge. You might also place 2 times 2 pairs on each side on an extra needle.

Please notice that the triangular figure only has one stitch in the tip at the start and at the ending.

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Small bow*

Idea, design and execution Tinne Hansen

10 pairs of linen Bockens 40/2 or Barkonie 50/2.

Start as shown on the pattern with 3 pairs and add pairs as shown.

Close pairs with a bowline knot as shown on the pattern.

On the pattern is drawn linen stitches with twists in the middle. One of the laces shown is laced with double twist at the edge, the other lace is laced as shown on the pattern. Both ways can be used.

The lace is starched and mounted on a bow, add eventually one or more pearls in the merging.

The bow has been used once before in the history of *Knipling I Danmark* -perhaps as an emblem at a general meeting.

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Diamond shape in blue and yellow **

Idea, design and execution: Jette Lausen, Borg

This diamond is the next part in the project Vadehavet which was exhibited at the lace festival in Tønder in 2025. The different parts may be used for a big mobile.

Materials: 102 pairs of Bockens linen thread 162 in different blue, yellow and gray colors. The pairs can be reused.

Of these: 28 pairs of dark grey, 22 pairs of light blue, 22 pairs of dark blue, 22 pairs of light grey and 8 pairs of yellow.

You may choose your own color combinations.

Start with 8 pairs of dark grey at the point and work this part. Part the 8 pairs in two as they will shape the edges. Add 5 pairs of light blue color on the righthand side, work the edge and the first light blue ribbon down towards left and take the light blue pairs out in the edge. Put the 4 edge pairs aside.

Continue the grey ribbon towards right, add a pair of light blue on the right side and attach 4 light blue pairs to the worked ribbon. Work the edge and finish the light blue ribbon towards right. Finish the light blue pairs off in the grey edge. Put the 4 dark grey pairs on the righthand side, aside.

Continue from the middle, attach dark blue pairs and finish the pairs toward the lefthand side. Take the pairs out in the linen stitch edge. Continue this way shifting from the right- and left-hand sides.

NB! The worksheet is not complete. Use the drawings on the pricking and use the worksheet as support.

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Lily ***

Reconstruction and execution: Dorthé L. Stephansen.

This pattern is from Astrid Hansen's collection and the reconstruction of that is described in another article of this issue of Kniplebrevet.

Material: 33 + 7 pairs of thread no. 140/2 Egyptian cotton and 2 pairs of thread no. 25 DMC embroidery yarn.

The stated twists apply for the entire piece of lace.

In the corner all pairs have been fixed to the net ground and taken out at the gimp. A deeper explanation for the method and other special Tønder techniques can be found in the booklet 'Udpluk af Astrid Hansens mønstersamling' (in English: Examples from Astrid Hansen's Collection of Patterns) , that can be bought from Karely.dk.

The length of the pricking fits a quarter of a handkerchief.

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The Kalofer Laces

Adapted from 'The Creative Center in Kalofer'

The first industrial lace school was founded in Kalofer, Bulgaria in September 1910. They offered an education of two years financed by the Kalofer County, 'The Friends of Kalofer' in Sofia and the Women association, 'Proveshtenie' (Insight). More than 1800 women and girls got their education at this school in the 25 years it existed.

Donka Shipkova, the school's first teacher, was not satisfied by just using patterns from other countries. She added Bulgarian motifs to the lace like the blooming rose, clover leaves, oak leaves, sunflowers and Edelweiss besides different patterns of local origin.

She was recognized for her efforts to develop a special Kalofer Lace and was honored with several prizes and gold medals. Her patterns were exported to many countries like England, Belgium and France. Her work was kept alive through her students. The base of the Belgian lace types were kept, but the Kalofer Lace had its own distinct expression, like a special symmetric set-up.

The characteristic Kalofer Lace has a special structure: It has an open 'center' surrounded by solid elements with different motifs which are again filled out with symmetric figures. There are not many empty spots in Kalofer Lace.

After its introduction, the Kalofer Lace became a source of income – not only for the women, but also for the men who made bobbins and the wooden holders for the lace pillows. The Kalofer bobbins were different from the European ones as they had a small wooden cylinder protecting the thread. The inside part of the bobbin, 'the heart' is not in touch with the cylinder so the lace making is not disturbed.

As it often goes with handy crafts, it went through good and bad times. The school had to close already in 1935 and was replaced by an agricultural school. The result is that almost all lace is carried on from mother to daughter or grandmother to grandchild.

But the Kalofer Lace lives on because also today there is an appreciation for beauty and grace. In this way the local people honor their region, Balkan and Bulgaria in the past, present and future.

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The OIDFA conference 2025

By Inger Andersen

The international lace maker association, OIDFA, hosts a biannually conference with participation from all countries. It's held in different countries, next time is in Lanzarote in 2027.

In August 2025 the conference was held in Bulgaria. There was a large opening ceremony where, among others, the first lady was in attendance, and with Bulgaria presenting some of their fine arts and crafts – among them naturally lace work.

One of those who has contributed the most to the preservation of knowledge about the Kalofer-lace and also encourages innovation of patterns and ideas, Velichka Radulova, showed some of her works at her jubilee exhibit. Velichka was taught lace making by Kuna Chonkova (1920-2000) who did theirs to not only make Velichka make the old patterns but also renew the special Kalofer-lace. Kuna encouraged her to work at handing down the old handicraft to future generations.

Velichka Radulova was present at the exhibit where she kindly allowed the visitors to try their hand at lace making. For one of the visitors – a woman from England – both lace making on cushion as well as the Kalofer-lace was a wonderful experience.

Krassimira Nikolova is a woman with the same view on lace making as Velichka: tradition should be kept up and developed, so lace makers are encouraged to experiment; nothing is forbidden and limits should be explored.

Krassimira exhibited exciting works in Kalofer and for the OIDFA-theme of "Connections" had made a pretty subject which also drew the audience's interest.

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Folk High School Stay at Emmaus, October 2025

Once more it is week 45 and it is time to gift myself an entire week of pampering at EMMAUS in Haslev.

You do not have to do anything but take care of yourself. The food (delicious and well made) is served morning, noon, and evening, as well as coffee, cakes, and fruit several times during the day.

Emmaus is not a “real” folk high school but is run in that spirit with morning assembly, talks, and certainly not least community singing with Arne Andreasen at the grand piano.

I have been there many times and have seen us regulars become the “grey gold”, not just the lace maker group, but all the others, too. This year, besides lace making, there was: Piano, Willow weaving, Weaving with other materials, Weaving, Sewing, Changing secondhand clothes, and Acrylic painting. My daughter and granddaughter were there too; they were in the piano class. It was quite special and nice being three generations doing the same thing.

This time the lace making class consisted of ten women, taught by Else Marie Bjerregaard, a quite competent educator, who comes with a compendium for inspiration.

This time it was patterns for Trend lace – it looks very exciting and most threw themselves into it (not me).

Nothing is impossible for Else Marie. All our more or less crazy ideas are tossed and turned and often ends with an entirely new (different) pattern.

I have been making lace for many, many years; I began as a ten-year-old with my grandmother in 1959, she died in 1962 and so I didn't make lace again until 1982 where I picked it up again with teacher Aase Børresen in Hedehusene. I have not let go of the bobbins since. I am still learning new things; new techniques, other kinds of lace making than Torchon, the most common lace.

My request for you is: go to www.galleri-emmaus.dk and find their course calendar for 2026. They hold creative courses in the weeks 11-35 and 45.

Regards, Johanne Fogstrup

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Birthe Nielsen's Lace Cuffs for the Priest in Rødbyhavn

By Birthe Nielsen

Ever since I was a little girl, I have been fascinated by bobbin lace; among other things, I could admire my aunt's fine lace on her lace pillow.

In my working life, there was no time for time-consuming handicrafts. My husband and I ran a butcher shop in Holeby for many years, where we not only had several employees but also made everything from scratch, so we were very busy. In 2001, we closed the business, and then I had the opportunity to learn lace making. I learned to make lace from Lene Bjørn and have created many beautiful pieces of lace.

Rødbyhavn Church got a new, young pastor named Line Linquist in October 2024.

Line gave a lecture at my Odd Fellow lodge in Rødby, where we started talking, and I asked her if she had cuffs on her clergy robe.

She didn't have any, but she really wanted some, so we agreed that I would make them for her. Lone Nielsen suggested that the motif should be 'Faith – hope and love,' which I started working on last spring.

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The lace was finished, so I could sew the cuffs onto the priest's robe at the end of November. Line was very happy and delighted with the beautiful result.

On the first Sunday of Advent, the lacework was blessed in Rødbyhavn Church, and Line looked really nice. And I was proud to have contributed with the beautiful cuffs.

Since then, I haven't been idle, but I am in the process of putting the finishing touches on a ribbon for my friend's bridal bouquet, as she is going to be a white bride at Maribo Cathedral later this year.

And I am still fascinated by lace-making, and I get so excited when others are happy with the lace I make for them.