

Dear Member

Time flies, and in a little while it's Christmas

Since you last received *Kniplebrevet* we have celebrated *Årets Knipledag*. I hope everyone had a nice day and could show your nice laces and perhaps arouse people's interest in lace making.

Knipling i Danmark held this year a course in the drawing program Lace8. Tinne Hansen guided us, and we learned a lot. So the participants can make new patterns and be even more creative than before.

We have attended two trade fairs this autumn. We had a sales stand in *Kreative Dage* in Fredericia, where we talked to many interested people, and many tried lace making. *Kniplemessen* in Haslev was also well visited, and we met a lot of people. It's always a pleasure to talk to lace makers and other nice people, who show an interest.

Next year we'll be in Rødovre January 31st February 2nd where there is *Alt om Håndarbejde messen*, and we hope to see many of you, too.

This year 25 new members have joined *Knipling i Danmark*, a reason to be optimistic and delighted, since the association will turn 40 in 2025.

We are planning the jubilee. At the general assembly on March 29th there will be sales stands, workshop and lecture. More information will follow in next *Kniplebrevet*.

In 2025 4 members of the board are up for election. Already now we know, that our skilled cashier, Kate Møbjerg Nielsen, isn't re-nominating. Thus we are looking for a new cashier. Kate is willing to help introduce the new cashier to the account, so feel free to volunteer. This is for sure very important work.

The board hopes that a lot of people will join the board people are needed – also substitutes. Feel free to contact me to get more information about the work on the board.

I hope to see many of you members at the general assembly – and please remember *Alt om Håndarbejde messen* in Rødovre in February.

I wish you a Merry Christmas and a Happy New Year

Sanna Askirk
Chairman of the Board

Payment of Membership Fees

The subscription for the period January 1st to December 31st 2025 is due by November 30st 2024.

Foreign members:

Membership 2025: DKK 525,- or EUR 71,-

EUR Account:

Sparekassen Danmark
Bankpladsen 4
9560 Hadsund

Denmark

IBAN (DDK): 029338002132044

IBAN-Account number (EURO): DK2193380002138395

BIC-Kode: VRAADK21

(Remember: membership number, name and address)

You will be fined DKK 50,- or EUR 7 by neglecting to pay your subscription on time.

If you don't want to be a member in the future, please contact by phone or e-mail, and you will be deleted from our membership list.

Please note, if you are not a member, you won't receive *Kniplebrevet*.

Our membership contact:

Kate Møberg Nielsen can be reached by phone +45 2931 2940

Or E-mail: medlemskontakten@knipling-i-danmark.dk

Patterns Wanted

Our stock of patterns is almost empty, so we need more patterns to *Kniplebrevet*.

If you want to donate your pattern to the assembly we'll happily receive your pattern.

For your information: all patterns published in *Kniplebrevet* are donations.

All designs are needed – both some for new, not that experienced lace makers and for more experienced lace makers. It would be nice with different techniques and multiple challenges.

You will receive one of Chris Parson's beautiful seasonal bobbins as a thank you for your contribution to *Kniplebrevet*. Chris Parson has made a seasonal bobbin for both spring, summer, autumn and winter, and you will be rewarded accordingly to the season your pattern is published.

Please send your design to our pattern-coordinator design@knipling-i-danmark.dk. We happily receive both handdrawn and PC-drawn patterns, and of course we cooperate with you editing the patterns published in *Kniplebrevet*.

You will receive the bobbin when your pattern is published in *Kniplebrevet*.



Who is Hiding behind the name - Hedens Hørgarn

Hedens Hørgarn is a shop that sells everything for finer needlework.

I, Birgitte Møller Kristiansen, took over *Hedens Hørgarn* from a married couple in 2007 who were going to enjoy their retirement.

I have always been passionate about lace and needlework. I graduated as a model seamstress in 1989, after which I became a handicraft teacher in 1992 at Skals Seminary. I started at home in the office in private, where I could take care of my 3 children, which was important as we have a chronically ill son. Therefore, the store has always been open by appointment, as I have always prioritized my children.

I have always been passionate about needlework, but I am especially passionate about lace. I have been teaching lace since 1998 as well as orchids, embroidery, knitting, crocheting, weaving and patchwork. Today I have 3 classes a week and a workshop a month. In addition, I am also a teacher at Skals Folk high school a couple of times a year. I have also been on Lundbæk lace course for several years, where there is only access for teachers, where teachers from all over the world come and show what lace can do and show new techniques. My idea with *Hedens Hørgarn* is to show others what lace and orchid can be used for in everyday life, but also how we can get hold of young people to immerse themselves in the beautiful craft. I care a lot about the quality of thread, yarn and materials, and have our own linen yarn made, which you know as *Hedens Hørgarn*. I therefore choose carefully which threads, yarns and materials we want to sell, which I always try before it comes to the store.

Hedens Hørgarn started in a 12 square meter office in the private home. A few years later, we expanded with a warehouse in the private home, after which a cabin was moved into the private so that the store could have more space.

Over time, construction has been carried out on *Hedens Hørgarn*. In 2013 I bought Moravia, which makes a unique piece of craftsmanship in lace. In 2014, the warehouse moved to Vognsild, as the private store had become too small and later in 2015, the store was also moved to Vognsild. In 2021, I took over the production of Elkjær's beautiful lace boards. At the beginning of 2022, I bought Tunegarn, and at the end of 2023, I became the sole distributor of Peter Sørensen's patterns, but he is still developing new patter. In addition, *Hedens Hørgarn* is the exclusive distributor of all Gitte Pedersen's, Aase Nilsson's and Marianne Fangel's patterns.

Once a month, I hold a nice workshop for everyone, both for beginners and experts. I design the patterns for the workshop myself. Once in a while, someone comes and teaches a certain technique or pattern, e.g. Peter Sørensen. You are also welcome to bring your own project if you are stuck or you just want to do the social work - also in other needlework. In addition, we go to fairs several times a year throughout Denmark and one in Norway to show the art to others, and to try to get more people to love needlework.

I'm alone in the store, but you usually also meet my husband, my 3 children and my mother, "Grandma", as you know her as, at the fairs and in the store. It has become many

companies over the years. I have not taken over the companies because they are big or smart, but because they chose to stop, and then their designs and products would be discontinued. I think that would be a great lack and a loss in the world of lace.

Stop by Smedevej 14 in Vognsild near Aars, and I am ready to help you with your next project in needlework.

If you want to make sure that I am there, it is always a good idea to call (+45) 51275147 or write an email to hedenshoergarn@mail.dk.

You can also follow us on Facebook, where we post news and you can see our entire range.

This is an entertaining story about Charlotte's successful experiment. A Christmas tree made in bobbin lace. It may perhaps inspire others to try out their own ideas, ending with a unique piece of lace – the only existing one.

My Christmas Tree

By Charlotte Zachrau

Why: I found a Christmas tree on Facebook which I thought looked exciting. I, however, wanted to make my own. I had a blacksmith made me a skeleton. The tree itself is 40cm wide and 55 cm high. The stem/foot measures ca 40cm.

The size of the tree is of course entirely up to you, as the tree is created by your very own phantasy.

The worksheet: I glued A4-paper together until it covered the whole tree. After finishing my first pattern, I covered it with the self-sticking foil we always use on out patterns.

At the same time, I started to find green yarn in all kinds of shapes (yes, yarn, not thread), it had to be coarse. I think that it was about 10 different shades, types of yarn and sizes. A thick gold thread was also included. My wish was that the colors should match.

I started by drawing something like an Adria – piece and worked the first 20 cm from the top. That looked completely like a snake - I do not like them - so I unraveled it again. It ended with wanting it much like the tree where I had gotten the idea, but again, not really. An edge around and a line in the middle, all about 3-4 cm wide. A zig-zag line vertically down was added at the end, which gave me openings where I could hang the mini-decorations I had made for the tree. When I had put the foil on, I did not draw new lines but just used my creativity.

The whole tree is worked in many different techniques and grounds. And in between also some free lace! If other members of my Wednesday meetings did something interesting, I borrowed the idea.

Whole stitch, half stitch, linen stitch, different spiders, tallies, Milanese lace, plaits, twists, honeycomb ground and others can be found on the tree.

Some bows at endings of grounds, where also used. In that way I did not need to sew in the threads.

I participated in *Kniplingsfestival Tønder's* annual workshop in November 2023. Our topic was a star. As usual, my star was not like anybody else's. I used a special pipe cleaner in gold together with gold thread, and it turned out to be the prettiest top star for my Christmas tree.

The tree was stiffened before I took it off the pillow. I used a pillow with movable sections and as I had finished one section, I starched it several times before I removed the pins. The last step was to sew the lace to the skeleton with invisible thread. It was indeed lots of fun to make the tree.

Marcela Hovadova

My name is Marcela Hovadová, and I have been making lace for 50 years.

I design and make the laces myself. Because of my interest in various forms of crafts I have continued to learn at courses my whole life.

I use untraditional materials for my work, and I also use them in untraditional ways. I combine supposedly incompatible materials and produce decorations of various sizes for the house and garden, jewelry, accessories and pictures. I work with yarn of various thicknesses, metal wire, and I also use ceramics and porcelain together with laces. My works are so smart that they always have several uses. Lace making requires time and patience. That is why I always plan for them to be used in many ways.

The last two years I have spent on my project called "A lace letter". Here I use a simple example to show the creativity and possibilities for lace makers to use. I have held workshops on the subject and written books explaining interesting possibilities. It does not require complicated lace techniques, only linen stitch and half stitch. You can create a new design by changing the positions of the needles and by choosing different color variations. I teach "Laces and creativity" for lace groups all over Europe. When I receive an invitation from a lace group, we agree on the time for my visit. Where we meet, please check www.marcela-hovadova.cz. But there is no catalogue with a large selection of new designs, no web shop, no products, no material kits or drawings. In return, I bring it all to lace congresses – material kits which are almost completed products that you can quickly complete. That is because I create new products all the time. But I never make more than ten copies of one form and one design.

In addition, I have for years arranged my own exhibitions and fashion shows. I have received many awards for my lace at competitions in various European countries – Italy, France, Germany and also in Denmark.

For "Kniplebrevet" I have prepared a small present for the Danish lace makers. It is 3-D Christmas decoration. If anyone experiences problems with lace making, I can offer a workshop in how to. If anyone needs a piece of advice, just write a mail to marcela-ho@email.cz. I will be happy to explain the progression.

I hope you will appreciate my suggestions; I would be very happy to receive pictures of your Christmas decorations. Hopefully we can meet in person sometime, somewhere – maybe in Denmark?

Bell and Star

Idea, design, and execution: Marcela Hovadova, Czech Republic

Material: Linen 33/4 and Metalux. If this thread is unavailable, Bockens linen 40/3, 40/2, or 35/2 can be used, but up to thickness 30/3 from Goldschild can also be used for lace-making. Metalux can be replaced with DMC gold thread or Diamant gold thread.

For the bell, a total of 10 pairs are used, 6 white pairs and 4 gold pairs.

The work drawing is Tinne Hansen's suggestion for a way to lace the bell, but you can also follow the pricking pattern and lace according to your own choice. Two layers are made on the pricking pattern, and in the second round, they are joined in the middle at the drawn bubbles.

The bow is laced with 6 pairs, 2 of which are Metalux/gold thread.

The heart is laced with 5 white pairs and one Metalux/gold pair. One white pair is attached to the bell and laced through the first part of the heart, then re-attached at the bottom of the bell.

Note: The bow is laced like the bell in two layers, and the bell is crocheted twice on each side of each layer (see the picture).

For the star, 5 white pairs and 2 pairs of Metalux/gold are used.

For the star's tail, the first point uses 4 white pairs and 2 Metalux/gold, the next point uses 4 white pairs, and the last point uses 4 white pairs and 2 Metalux/gold.

There is no work drawing for the star. Follow the pricking pattern and choose the effects you want, inspired by Marcela's star. The star is laced in two layers, joined in the middle at the drawn bubbles. One or two pairs are used to form the center thread, where beads can be added.

Both patterns are finished with auxiliary threads or reef knots.

Lace Trip to Vamberk 2024

By Lilian Holm

My husband and I were invited to Vamberk at the end of June for the Biennale, which takes place every two years. The Biennale includes a fair, lace exhibits at the museum, and exhibitions throughout the town and the surrounding area. Unfortunately, we couldn't attend the Biennale itself but were able to visit the weekend after and stay in the Czech Republic for about a week. On July 6th, we packed the car and set off, eagerly looking forward to the trip. We had an overnight stay at a country hotel in Germany, and after a good night's sleep and breakfast, we continued to the Czech Republic. Late in the afternoon, we arrived in Vamberk and our lovely accommodation. On Monday, we met with Jana in Vamberk and saw a very beautiful exhibition at the library. Hana Humlova has been making lace for 20 years and designs her own beautiful patterns, including "Welcome Spring." The lace in a frame—fun with the little spool of thread at the top and a pair of lace bobbins at the bottom as a finishing touch. The library dates back to the 18th century and was originally a wooden building. It was eventually torn down, and a new building was constructed. It's a nice building, and we were allowed to see the very beautiful tiled stoves. A good visit. Afterward, we went to the Biennale exhibition. To participate in this exhibition, your work must first be evaluated to see if you qualify. In the theater hall, there was an exhibition of various artists. A very exciting lace exhibition featured:

Jana Novak with beautiful 3D jewelry.

Losova Stanislava had lace around paper strips, simple and neat. She had made a dress—very simple and beautiful.

Pavlickova Svetlana created a beautiful face made of lace and sewn together. Around it, she placed empty plastic pill casings. A fun idea. Domanjova Ivana made a very beautiful

hat, crafted from raffia—viscose and cotton. The lacework in these materials was so beautifully done. Jana Stefkova made lace jewelry for her daughter, who likes red, featuring almonds with lacework all the way down. Other artists had made sewn pictures in various materials and beautiful colors. There were also woven pictures in exciting colors. Some had sewn dolls. It was a very interesting exhibition, and it was fascinating to see what others create besides lacework. A big plus was Jana's excellent storytelling, which made the artists' work even more intriguing. In the afternoon, we visited the church to see lacework. I was completely stunned when I entered the church. First of all, it was a very cozy, bright church, and there were 540 angels, with wooden bodies and lace wings, some standing and many hanging on strings. It was really beautifully arranged. There were so many different lace wings—never have I seen anything like it. The lace-makers were from England, Germany, Slovakia, and, of course, the Czech Republic, who had made the wings. It was amazing. Afterwards, I had to visit the lace shop to buy some wooden bodies to take home. On Tuesday, we met with Jana and drove to the town of Zamberk to see lacework at the town hall. The town hall is located in the town center, and it's a fine building. We were welcomed and given a tour of the rooms used for weddings. In the beautiful wedding room, there were chairs set up in rows, and on the walls, there were lace pieces behind glass, with lighting. The lace depicted plants from nature, with 10 different motifs. On the "altar" was a very beautiful lace decoration with roses and next to it a small round item with lacework—for the rings. A very beautiful and cozy room for a wedding. The next day, we visited the Museum Krajky Vamberk, a lace museum with three floors, and what an experience it was. Jana gave an excellent guided tour and then returned to her own lacework, as she is preparing for the World Lace Festival in Slovakia with a beautiful exhibition and lecture. At the same time, she is making a beautiful tapestry for the church in Vamberk. On the second floor, there was a unique collection of lace from the period of the Montreal World Exposition in 1967, including a very beautiful dress that President Kennedy's wife, Jacqueline, wanted to buy. They demanded that it first be included in the exhibition, but since she didn't want it shown at the exhibition, she wasn't allowed to buy it! On the first floor, we saw a video about the history of lace-making from the 18th century to the golden 1960s. It was an interesting film. On the ground floor, there were more recent lace pieces, three-dimensional. We were surprised to see so much lace at the museum. It was completely overwhelming and so well presented—fantastic. I'll mention a few whose lace was exhibited: Marie Serbouskova was born in 1895. She was very talented. In 1925, she received some awards in Paris for her innovation in lace-making. She changed the traditional lace band's clear band pattern by making lace across all the parallel bands with geometric patterns. She was also the one who started using colored yarn. Emilie Palickova was born in 1892. She was an important figure in lace-making. She was a designer and taught at the School of Art in design, not lace-making, and after the war, she taught at the Academy of Arts and Crafts in Prague. She was very talented and had many ideas, but she was very strict in her teaching. If Palickova saw something in the design that she wasn't pleased with, she would say, "You shouldn't continue with that, find another idea." She demanded that you start over with the design.

At the museum, Alena Maskova, born in 1955, had a beautiful exhibition. Alena is autistic and a very talented lace-maker. Simple, fine lace pieces, set around some rope as arms

and legs, with a walnut as the head. On Thursday, we thought we had seen all the beautiful lace that there was to see. But Jana also had an appointment at the lace school. At the lace school, there is education for adults—like evening courses in Denmark. Miroslava Sustrova is the headmistress and instructor, and she is very skilled at her job. There are about 90 adults per year. There is also teaching for children, with currently 36 children, divided into three groups. A maximum of 12 in each group, with two instructors. Children start at the school when they are 6 years old, as they begin primary school.

At the school, there was an exhibition by adults and teachers. You are simply impressed wherever you go—so many fine, different lace pieces, and how simply they are made. At the school, there was an exhibition of collars, earrings, and bracelets. There was an exhibition of many kinds of flowers and the way they were displayed—it was so beautiful. Then you look out the window, and there is a large lace piece made on the side of a building. We also had time to experience other things like a museum for trains, motorcycles, and old cars, with a good guided tour. A very beautiful museum. We visited a church that was newly renovated and had a glass roof—a great experience. We explored the beautiful nature of the Czech Republic—it is very clean. I read somewhere, "Traveling around the Czech Republic is like traveling through a garden," and that's very true. It has been a fantastic trip. Many thanks to Jana for everything you showed us. Big thanks to Marika. The next time there is a Biennale exhibition is the last weekend of June 2026. There will be a lace fair, like in Tønder, with stalls from about 12 different countries and many lace exhibitions around the town. It's well worth the trip and highly recommended. The roads are excellent for both cars and buses. There are also lovely hotels.

We will gladly take the trip again.

A Thick Fish**

The fish is for this year's lace day and it is laced with different thread thicknesses. Choose thread such as Bockens linen 35/2, 40/2 or 50/2. Barkonie linen 50/2 or Goldschild are also suitable. At Goldschild, all thicknesses can be used.

The number of pairs of bobbins depends on the thread thickness. If you lace with a lot of fine threads, you have to put several pairs in the lace. How many pairs you need is an assessment of how dense a lace you want. Add more pairs if it's too open. Feel free to put in thicker threads as an effect.

It is a good idea to start with the parts of the lace that are in the middle of the fish.

Note that the pattern is a guide. Try to vary the lace ribbons by inserting different effects.

Brejningrunner **

Reconstruction, reinterpretation and execution: Arne Maarup, Fredericia

A total of 120 bobbins or 60 pairs of linen thread from Bockens are used in 16/2.

Start and end with fringes in the desired length. The width is 25 cm and can be laced to the desired length. Please note that there must be an odd number of reports, so that the first and last rows are the same, if desired.

Arne writes the following: I have reconstructed/reinterpreted this runner based on a lace made by residents from the Kellerske Anstalt Brejning – popularly known perhaps more as the mentally retarded care, a previously used term for mentally retarded people.

My connection to the Keller Institution was that my mother worked there, and that I had a classmate in highschool who also worked there.

The institution had a workshop in Vejle, where those of the residents who could worked. Here was a textile workshop, where weaving and lace, among other things, were made. The workshop was closed many years ago. Today there is a similar workshop in Gentoft on Zealand, where in addition to a workshop for weaving, there are also workshops for woodwork and ceramics.

I got the lace as a gift probably about 25-30 years ago. I have long thought that the pattern for the runner must not be lost, and that I therefore wanted to reconstruct the pattern. In my work with the reconstruction, it became more of an interpretation of the old pattern, as I have chosen to have spots alternating with half-stitch and linen stitch and not just spots with linen stitch as in the original lace.

KIG 7 **

Idea, design and execution: Lone Nielsen, Stubbekøbing

A total of 18 pairs of linen thread no. 60/2 from Bockens, K80 or Barconie cotton 30MA are used. One or more pairs can be replaced with a different thread thickness or a different colour.

The middle is laced in the ground of chaos, see this in *Kniplebrevet* number 150, February 2023.

The figure is set up as shown in the working drawings. It ends with auxiliary threads or the technique that is best found.

The shown twists apply to the entire work.

The Result of Lone's KIG Task

Yes, we have reached the end of our joint project, KIG. Perhaps you were curious about what it would turn into.

The main idea is a Tangram. According to the Great Danish Encyclopedia, it is a Chinese concept that actually means Chinese character and is a toy. A piece of paper is cut into 7 pieces following a specific pattern, and with those pieces, one can create a multitude of different figures.

The geometric lacework you have created forms parts of a puzzle/toy.

See Lone's many variations of how it can be arranged. You could place it in a changeable frame and rearrange the lace pieces to create a new design. The lacework could perhaps also be laminated and used as a puzzle.

Mona's Angel

Idea, design, and execution: Mona Nøhr Nordborg

Six pairs of Bockens linen thread No. 60/2 are used.

Set five pairs on a horizontal pin and the working pair on a vertical pin as indicated on the work drawing.

Be mindful that the working pair is wrapped around a pin in the middle three times, and when the working pair reaches this pin for the fourth time, the three loops are gathered with the working pair.

Finish with a reef knot or auxiliary threads

My Childhood's Christmas star

Idea, design and execution: Yvonne Nielsen, Høvre

Materials: 10 pairs of Bockens linen thread no.60/2.

Start as shown on the drawing. All marked twists are valid through the whole lace.

Finish off with 'lærredslukning', see below.

Starch the work well before taking it off the pillow.

Lærredslukning: Start from the lefthand side, let the workers go through 3 pairs and put it aside towards the back. Do the same with the next pair to the left and continue this way until only 2 pairs are left. Make a braid with these, close with buttonhole stiches and ew the braid into the lace.

Make 4 strips and fold them in the middle. Fold the star as you do with paper stars.

It is recommended to starch the work a little before cutting the leftover lace strip off.

If it is difficult to fold the star, a tweezer might help.

If the lace is getting too soft during the folding, it may be useful to starch the remaining lace strips once more.

Book review Ribbons for candles

15 patterns

Developed by Lone Nielsen and published in 2023.

A booklet with many different ribbons for candles. Pearls are used, or you may work asymmetrical spiders or spiders with uneven numbers of legs. You can also use pearls and outline threads. Imagination is the only limit, as you can play with different colour threads that you can easily follow through the work. Work descriptions are easily understood, not least is the description of the star spider very good.

The booklet is available at www.lnknipleddesign.dk.

Exhibition: The conflict over the embroideries

Sønderskov Castle by Brørup is at the moment hosting an exhibition called the conflict over the embroideries. The exhibition tells the story about embroideries, and how it was used in the conflict between Danish and German citizens at the time where North Slesvig belonged to Germany. The cultural and social elite led this fight for keeping the Danish spirit alive. It was important to encourage the North Slesvig's population to feel that they were Danes and to make them ready to be reunited with Denmark, when time was ripe.

The exhibition shows the history from 1850 until 1950. Some bobbin lace is also on display, as embroidery and bobbin lace often were taught side by side. There are also lace on display from Dansk Husflid which shows what was normally taught in a school of home economics at the time.

Laura Aller started the publication of a magazine for women, 'Nordisk Mønstertjeneste' in 1879. This is a magazine with patterns for embroidery and bobbin lace. On display are examples of these and other large embroidery firm's patterns.

Emma gad was also involved in the fight for a Danish North Slesvig. She started Dansk Kunstflidsforening in 1900, where summer-classes were offered with embroidery, bobbin lace and other handcrafts for young women from Slesvig, The Faroe Islands and Danish

West India. With this, they were able to produce hand crafts at home in order to add to their home's economy. The embroidery was also a way to make the young women aware of their Danish nationality.

The embroidery's designs were used in the conflict between the Danes and the Germans. Some types of embroidery were of the cultural elite in Denmark, seen as being Danish and therefore a good design with roots and inspiration in Danish folk art. Other patterns were looked upon as being German and therefore bad and decadent. An example is cut thread embroidery.

Embroidery was at that time looked upon as representing "good art and beautiful design", and many famous artists designed patterns for embroidery. Examples of embroidery was on display on important exhibitions in Copenhagen and also represented among Denmark's displays on World Exhibitions from 1862 to 1914.

The exhibition on Sønderkov Castle also displays bobbin lace from Hansigne Lorenzen, who did a great effort in collecting and keep some of the old Tønder lace and their prickings during the German rule. Bobbin lace from Hansigne Lorenzen's daughter, Anna Kjems, who lived south of the border, was also on display. Bobbin lace signaled a Danish mind.

Later on, Højskolernes Håndarbejde was important for the skill of embroidery. This association was started by Charlotte Rud and others. She also started and took care of Mønstertjenesten for bobbin lace of Dansk Husflidsselskab for many years.

"Kampen om broderierne I Danmark 1850 – 1950" by Kirsten Rykind-Eriksen and Ester Grølsted has been published by Museum Tusulanum in connection with the exhibition.

Art and modern forms of embroidery

At the same time, another embroidery exhibition is on display, where seven embroiderers display modern interpretations of the traditional Danish embroidery forms. It shows new ways and possibilities of using the old embroidery styles. This exhibition is a fine contrast to the display of the old embroideries.

I recommend for you to visit both exhibitions. They are shown until December 22.

Museet Sønderkov, Sønderkovgårdvej 2, 6650 Brørup

You may get additional information here: [Museet Sønderkov \(sonderskov.dk\)](http://sonderskov.dk)

Striped Scarf **

Idea, design and execution: Anne Scheby-Pedersen, Hemmet

A total of 73 pairs of Isager Alpaca 1 or Viking Alpaca in two colours are used, of which 48 pairs of bobbins in a light colour and 25 pairs of bobbins in a dark colour. This scarf is laced in the remnants of the yarn used in the scarf in Kniplebrevet number 153.

Start with fringe knots and place the pairs as indicated in the diagram.
Finish with fringe knots.

Star with Eternelle

Idea, design and execution: Tinne Hansen, Hammelev

Use 7 pairs of Bocken's linen thread 60/2, replace one or two pairs with gold thread if necessary.

The picot is laced like "Tønder picot" with 5-6 twists, see technique page in Kniplebrevet.
Assemble the star with raw ribbon knots.

Review 'Should We Braid Our Christmas Hearts Together'

The book is made by Karin Holm, published 2024

In the book 'Should We lace and braid....' you'll find 14 different christmas hearts, all made in linen thread 28/2.

Some patterns include pearls, and patterns range from 13 to 23 pairs. Different techniques are used, among others open pairs e.g. in "Square Heart".

The hearts have been given fanciful names e.g. "Yin and Yang" and "The Spider's Heart".

At each heart there is a pricking, a diagram, explanatory text and a photo of the heart in red and white.

Pricking and diagram are easy to follow - so go ahead, please.

The book is the first made by Karin Holms, can be bought at Hedens Hørgarn dkr. 175,-

Fun facts: Karin Holm has donated quite a lot of pattern to *Kniplebrevet*, e.g. to number 121 (Freja, the Christmas Angel), 139 (Tick and Bun) or 142 (Snowdrop).