



KNIPILEBREVET

Danmark



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Member magazine for The Danish Lace Association
August 2023

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Dear member

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The summer is coming to an end, the birds are silent, and the fields are being harvested. I hope that you have had a good summer, where you perhaps have made some lace in the shade. I know that several of you are going to Slovenia for OIDFA's congress and General Meeting and some of you will also be attending classes. Other members have attended Østergaards Busrejse. Please, send some pictures and tell us about it.

The first event for the fall season, Årets Knipledag, takes place on August 26th, where we, in the whole country, will show off the fine art of bobbin lace. This takes place both in shopping centers and in libraries, and we hope that we get many visitors and that some of them feel like making lace themselves.

Remember to send pictures with a short description to our magazine. Please, send it to our editor, Anne Marie Turking. Mail address: redaktoer@knipling-i-danmark.dk

Thereafter, we will be busy around the country with local lace gatherings and classes. Please, tell us where and when you meet. In this way it will be announced in our magazine, and we can keep our homepage updated.

We will in the fall be represented both on Kreativ Messe in Fredericia and on Kniplemeden in Haslev. Both fairs are taking place in October's last weekend.

We are hosting an open house on our location in Nyborg on November 12th from 10am until 3pm. and plan to offer a workshop with the theme, "Christmas". We hope to see many members, both busy making lace, just coming in for a chat or if you need help with something you are working on.

56 members participated in the General Meeting in Aars and we were able to select a complete board. Our board is busy with the planning of fairs and the upcoming General Meeting which takes place in Haslev on March 16th, 2024. Do not hesitate to serve on the board just because you live far away from Nyborg. We can/and do hold meetings via Skype or other internet-based systems. If you do not want to be tied up on the board, because it consumes too much of your time, we do always need extra hands, for ex. on fairs. If you are interested in ad hoc tasks, please, contact me.

I hope that you will have a wonderful fall season and that we will meet each other around the country.

Sincerely,
Sanna Askirk
Chairman

Obituary over Rita Grell

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By Lilian Holm

Rita Grell left us quietly in January 2023, after having been ill. Rita said herself that she had had a long and good life, with many creative moments. Rita died 88 years old.

It was important for Rita to have her life organized. Everything she wanted to leave behind, she managed to tell about and give away according to her wishes. Much of it was lace related, from a long life as a lace teacher.

Rita got interested in lace in the 60's. It was difficult to find a lace group. But Kerteminde Husflidsskole offered a class where she participated.

She began to teach bobbin lace on Kolding Aftenskole in 1974 until she in 1994 moved to Salling together with her husband.

After Jensine Hansen fell ill, Rita took over her lace class for Sallingsund's evening courses.

She had in the meantime educated herself through several courses with Jana Novak, Tinne Hansen, Chantilly classes and so on. Rita took the lace teacher education on Hovborg Landboskole in 1997.

Rita taught lace in Sundsøre, Sallingsund and in Nykøbing, Mors. I met Rita in a class in Nykøbing 1995/96 and a fantastic friendship developed between us. Funny enough – we both came from North Slesvig.

Rita has together with 9-10 other lace teachers from the whole country made the flower garden from Hans Christian Andersen's fairy-tale "The Nightingale". The flower garden was on display when she hosted a lace exhibition in Morsø Library in 2002.

A man called Holger Møller (from Kniplebrevet?) contacted Rita in 1988. Holger was in contact with Robin S. Lewis in the USA. Robin was asked to give a row of lectures in the USA about modern lace and wished to show slights of Danish lace.

After having lived several years in Salling, she and her husband moved back to Christianfeld.

Rita made "Alter Lammet" ("the Alter Lamb") for Brødremenighedskirken in town (see picture) in 2003. It is a very pretty piece of lace. Before this, she made an alter cloth for Gislev church on Funen and for Harre church and she also designed an alter cloth for Hejl's church.

Rita was a fantastic person. Bobbin lace was a big part of her life and she found it exciting to make her own patterns. At the same time, she also had other creative interests, like her dollhouse where she made curtains etc. in lace. She had a wonderful garden where she could spend a whole day, bringing a picknick basket.

It was always exciting to hear about her lace experiences and her trips abroad. We spent many nice hours and made many good trips together.

It was also wonderful for her when children, grand- and greatgrand-children came visiting. They managed to spend her last Christmas together in her pretty home. That meant a lot to her.

Rita lived with lace until she died. We miss her very much – but as she said, we had to think about all the good memories we had together.

All honor to Rita's memory

Art of Perfection Pierre Fouche South African Lace Maker

Page 14

Written By Daniela Banatova

This time we will take you all the way to South Africa to meet well-known lace artist Pierre Fouche. His lace creations are so clever, so clear, and there is a very strong dynamic, Life is pounding through his subjects done in lace techniques. He is an inspiration for many lace artists.

What brought you to bobbin lace?

I trained as a sculptor, but early in my career, I fell in love with thread and its endless possibilities of manipulation.

Why did you choose bobbin lace to be your medium?

I soon realized that this medium suits my temperament perfectly. It is sensual and intellectually stimulating to make and to appreciate, and even in its simplest form, it can be staggeringly beautiful. These are the three most important requirements for good art, in my opinion.

What would you describe to be most challenging in this technique, and what is most rewarding?

The volume of techniques and styles can be overwhelming. Navigating all of it and finding my own path within it was both challenging and rewarding, and this process is ongoing. There is no excuse to be bored with any technique or style because there are hundreds to study still.

Do you study historical lace?

I am fascinated by historical lace. I have had the honor to view a couple of beautiful museum-quality pieces in private and public collections, and nothing teaches humility quite like those masterpieces. (That's another requirement for good art: it should give you goosebumps when you experience it!) Very few lacemakers have the skill to be able to reproduce anything as fine and monumental as what had been produced in that past. But contemporary lacemakers are catching up quickly, though!

Your idea to combine macrame and bobbin lace is very interesting. When did you come up with the idea to combine those two techniques?

It seemed a logical progression, and working with rope instead of fine thread helped to make the connection. I am a child of the seventies, so I've been exposed to macrame from a very early age, and it still reminds me of my childhood.

Your work is very precise and very thought out. How long does it take you to do preparation for your piece? Do you make an exact detailed drawing before you start?

Anything between two and four months on a pattern, and anything between 4 months and a couple of years to make it, depending on how large or intense the piece is. I am experimenting with different design techniques, but I find that even when I design an exact pricking, I still improvise on the pillow because I often realize a better way to do something after I designed it. The kind of thread and the size of the set-up also influence the kind of lace that the thread "wants" to be. (And Life is so much easier if you don't fight your thread!)

You are working with photography, transferring it in a very original way in fiber art. How long did it take you to develop this technique to the point when you mastered this expression? What difficulties did you have to overcome?

This is an ongoing learning process. I have always been interested in photography and photographic realism, and the role of images in our culture. I am expanding my work to include more intuitive approaches to art-making, especially abstract expressionism. I find that is a healthy balance because there are many facets to my own creativity, and each needs an outlet.

You teach classes, what is most important, what do you want to pass on to your students?

Independence, and the confidence to tackle any project they can imagine. Lace is maturing into an artistic medium capable of expressing any idea in any form. It is my goal as a lace teacher to encourage this view of our medium.

Do you also teach online classes? What are the biggest advantages and disadvantages of online classes?

There are no real disadvantages. It is really nice to meet in person, and the company of lacemakers is the best. But that is a luxury rather than a basic requirement. Online classes can still have that sense of community too. It is just a little harder to encourage and achieve it, but I think online teachers are working at getting better at that.

How can people attend your online classes?

I will be teaching three live workshops this year at the IOLI Uncon and the Doily Free Zone Symposium, both in July. But I also have a growing community of students who subscribe to my design curriculum, demonstration videos, and masterclass for lace artists on www.patreon.com/pierrefouche. This format is very suitable for people who can't spend a couple of days at a time participating in an intense workshop because they can choose their own schedule and work at their own pace.

You participate in the Jane Fullman Lace challenge 2021. It is a very interesting interaction with others and also with yourself. Would you recommend other lacemakers to participate in activities and why? Did you find any benefits in participating for you? (btw I think it was an excellent idea)

Oh absolutely! It is a wonderful experience to meet other lacemakers. It is inspiring to see so much diversity and enthusiasm. With so much negativity on the news and social media, it is encouraging to be promoting friendship, creativity, support, and goodwill.

You can find more about Pierre on his website <http://www.pierrefouche.net/> Or you can visit his Instagram <https://www.instagram.com/thelacemaker-notebook/?hl=en>

Interviews with Bobbin Lace Artists

Dragonfly 2023**

Idea, design and execution: Tinne Hansen, Hammelev

The piece of lace is designed after a female of a large blue dragonfly and belongs to our Annual Theme.

Body: 8 pairs – 6 pairs of Bockens no. 35/2 in black and 2 pairs of Barkonie linen thread 50/2 in green no.73.

Make the body first.

Start with the head using 6 black pairs. Use linen stitch and add 2 green pairs according to the worksheet. The green pairs are worked like a twined pair which means that the black pair crosses the green ones as gimps.

The body is worked in linen stitch. As it gets narrower, the twists of the workers are reduced until they are gone. Remark that the twists made around the twined pair, will lay between this pair's threads, and therefore it does not matter if one twist before, between or after the twined pair. See the small drawing showing the twists. Not all twists are shown on the worksheet.

Finish the body with plaits.

The antennas are plaits, worked with left overs from the black pairs, starting with a Tønder picot and worked from the outside toward the body.

Wings: 6-8 pairs of silver thread depending on the thickness of the thread. One pair is a shiny red thread, placed along the outside edge of the wing. It is a very thin, flat silver thread of an unknown brand.

Start with the upper righthand wing and figure out how many pairs you need. The worksheet shows 7 pairs, and the model has 8 pairs.

Mark that the worksheet is only a guide. You may alter things as you go along and also place support-pins when necessary, for ex. when adding pairs.

Doily for tableframe**

Pattern 152-B

Idea, design and execution: Peter Sørensen, Agersted

This doily matches the pattern “Ramme til bord” (“Tableframe”), published in Kniplebrevet no.151.

Materials: 22 pairs: 20 pairs of no.28 from Hedens Hørgarn and 2 pairs for gimp using Bockens thread no. 16/2 unbleached doble, or three threads of 28/3.

Set up according to the worksheet. The marked twists are used through the whole work. Do not twist between two gimps following each other – twist only by the last pair in the middle, where the gimp turns (see drawing).

Finishing off by using magical threads or Peter's method (see Kniplebrevet no.151).

Cuff for candle**

Pattern 152-C

Idea, design and execution: Peter Sørensen, Agersted

This lace matches the pattern “Frame for a table”, published in Kniplebrevet no.151.

Materials: 31 pairs: 28 pairs of Hedens Hørgarn no.28/2 and 2 pairs plus 2 bobbins for gimp, doble 16/2 unbleached or three-doble thread of 28/2.

Mark: There are no twists in the Virgin ground, but there are twists in the Honeycomb ground.

Be aware that you may make variations between linen stitch and half stitch in the scallops and in the triangles along the inside edge, see picture.

The worksheet is made so that it is easy to see the separate elements when reading it.

Finish off by tying off or by the use of magic threads. Sew the lace together around a candle with the diameter of 7,5 cm.

Lotus flower in Lutac technique***

Idea, design and execution: Karen Marie Iversen, Greve

Pattern 152-D

Materials: Varied amounts of pairs in K80 or similar, 2-3 nuances of red/yellow and 2-3 nuances of green. In addition, gimp in Madeira metallic or similar of matching colors.

This pattern belongs to the more difficult ones, and you have to be sure to catch everything – you may interpret the worksheet in different ways. See the page describing the Lutac technique. Also study the small drawings.

Large flower: 9 pairs of K80 in red/yellow thread and 2 pairs of gimp thread for the flower. In addition, 2 pairs of gimp thread making chain stitches. See small drawing.

Stem: 4 pairs of dark green.

Flowerbud in Lutac: 7 pairs of red/yellow in the darkest nuance and a pair for the Lutac, with 5 threads together, placed double so they can hang around a pin.

Double leaf: 8 pairs of green thread for the large leaf, where 4 pairs continue into the small leaf. Add 5 new pairs. See picture for the color combination.

Flowerbud with leaf: 8 pairs of red/yellow thread. Start with 2 pairs for the plait and add 6 pairs.

Flowerbud: 8 pairs of green thread in different nuances. See picture for the color combination.

Leaf: 11 pairs of green thread. Start with 4 pairs in the rib and add the rest of the pairs according to the worksheet.

Loose ribs: 4 pairs for each rib. See the small drawing and mark that the pins always sit on the outer edge when a rib bends.

When both leaves are done, you roll the edges (black on the worksheet) by sewing the bundle (mostly 7 threads) on to the edge with one of the bundle's threads. Both edges are made with threads from the green leaves, which end in a little bundle at the end.

Napkin Hella *

Pattern 152-E

Idea, design and execution: Tinne Hansen, Hammelev

This napkin fits together with the one brought in Kniplebrevet no.151.

Materials: 23 pairs of cotton thread no.8/4.

Finish off by using magic threads or the finishing published in Kniplebrevet no.151.

Lace for beginners: Small curve *

Pattern 152-F

Idea, design and execution: Tinne Hansen, Hammelev

Materials: 8 pairs of Bockens linen thread 16/2 or Goldschild linen thread 30/3 for the large pricking and Bockens linen thread no.40/2 for the small pricking.

There are no whole stitches used in the curve. But the worker pair is twisted once around the pin.

Set up according to the worksheet and work the linen stitch after having set the pin in the middle. Work the lefthand side in linen stitch first until where the worker pairs will meet. Thereafter, work the righthand side. The two worker pairs meet by the pin and the pin is closed before working the two sides again.

Large oval napkin**

Pattern 152-G

Ide, design and execution: Kirsten Wohlerth Johansen, Roskilde

Materials: 29 pairs: 28 pairs of Bockens linen thread no.60/2 or 80/2 and 1 pair for gimp of Bockens linen thread no.35/3.

Set up according to the worksheet. The gimp is placed as drawn in the figure to the left.

Finish off by using magical threads or tie off.
Mount the lace to cloth.

Labyrinth 1**

Pattern 152-H

Idea, design and execution: Inge Lindegaard, Ørslev

Every ribbon uses 14 pairs of Bockens linen thread no.40/2 or Goldschild no. 66/3.

The marked twists are continued through the whole lace.

The pattern consists of two ribbons twisting around each other. They may be of two different colors. The labyrinth is marked with a whole stitch on every side of the ribbon. These might be of a different color.

The ribbons are attached where common pins are used.

The two ribbons are worked at the same time. Start in the middle and set up where the o's are marked on the worksheet. The pairs are worked through the whole stitch, which is set up as an open pair. The Triangular Ground figures (Pagodas) are worked in linen stitch. The snowballs are worked alternatively in linen- and half stitch.

Work the two half triangles. Follow the worksheet and make two sides of one ribbon, thereafter two sides of the other ribbon a.s.o. until the edge is reached. The edge pairs are added on two places and worked in with the ribbon. Work until the end of the ribbons. Work the half triangle. Finish the edge by letting the pairs from the triangle be worked along once and then set aside. Finish the edge and fasten the pairs in the starter loops from the other half of the edge. Fasten the pairs or tie them off. The other half is worked the same way.

Hair ornament rose *

Pattern 152-I

Idea and design: Tinne Hansen, Hammelev

Execution: Lone Larsen-Leddet, Odense

A total of 14 pairs of Bocken's linen No. 40/2 or 60/2 are used.

Start as indicated on the working drawing and pull all loops close to the fan.

Finish the lace with auxiliary threads or tie off the pairs and mount it on a piece of fabric.

Assembly: Cut a piece of fabric in a soft quality 10 to 12 cm wide and approx. 10 cm longer than the lace, here 52 cm.

1. Sew seams at both ends and sew the fabric together lengthwise right to right to form a running course.

2. Turn and iron the fabric.

3. The lace is thrown to the fabric, at the fold furthest from the seam.

4. Pull a piece of elastic of 10 to 12 cm through the running passage and sew the elastic together.

The hair ornament is now complete and can rotate around the elastic.

Frame with hearts in Flemish technique***

Pattern 152-J

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

Materials: 31 pairs of Bockens linen thread no. 60/2.

This piece of lace is made in Flemish technique and belongs to the more difficult patterns.

Set up diagonally in the ground according to the worksheet or just below a linen stitch motive.

Supporting pins are marked with red. Mark that the four hearts in the middle of the sides are pointing the same way.

Finish by tying off in the start loops.

Bobbinlace with Lutac

Technique 152

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Pictures and text: Karen Marie Iversen from the book, *Kniplede Smykker*, 2021

We do not know for certain, where the name comes from, but I know about two versions: A French lady, Mm. Lutac should have used this form of bobbin lace. The other version and the one I think covers it best, is that the word Lutac also means overcoat.

The ground is made in linen stitch, where a bundle of threads is placed on top of the ground. This again, is covered with an “overcoat” in half stitch.

1. Work in linen stitch with a sewing edge on both sides with 7 pairs. Finish and turn the pillow.
2. Place the bundle on top, fastened with a pin. Twist the pairs so they do not fill too much and keep them together with a piece of tape.
3. The sewing edges + 1 passive pair are put aside for later use or are tied off. The 3 passive pairs are worked in half stitch over the bundle and the worker pair are sewn into the sewing edge's bottom rib. Finish by tying off. The bundle threads are cut off tightly to the lace in both ends.

Comparison of two thread thicknesses

Technique 152

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Pictures and text: Tinne Hansen, Hammelev

If you have two different thicknesses of thread, which still are very similar, you can compare them this way.

This example is a pink Goldschild 30/3 (to the left) and a white Bockens 16/2.

Place the two threads double around each other as shown on picture 1.

Twist them very tight as shown on picture 2. The connection may be seen in the middle of the threads.

Go forth and back over the threads using two fingers. In this way you can feel the difference between the two thread thicknesses and feel which thread is the thinnest/thickest, see picture 3. If the difference feels too obvious, the two threads can not replace each other. If the difference is almost absent, they can replace each other. The two threads in the example feel almost the same and can replace each other.

Try it several times, first by comparisons of known thread thicknesses.

Old Flemish lace from the Alt-Katholische Kirche in Nordstrand, Germany

By "Klöppeln zwischen den Meeren" in Rendsburg, October 15th, 2023

According to the lace congress in Husum in 1998, Mrs. Bärbel Timm found the old Flemish laces in the Alt-Katholische Kirche in Nordstrand 30 years ago. It was both needlelace and bobbinlace, fastened to Antependiums and still in use. It was documented that they were washed and professionally cleaned. In addition, there are several articles about the lace in the bulletin, "Die Spitze", no's: 02/1998, 01/1999 and 02/2000.

I had, around 2009-2011, together with some lacemakers from Kiel, the opportunity to view the wonderful, about 300 years old lace in the St. Theresien Church in Nordstrand.

In 2022 I made a "Lace expedition" by bike together with my lace friend, who did not participate last time, from Kiel to Nordstrand. We had already made an appointment with the current pastor, Jens Schmidt. I also had told my friend that it would take about 30 minutes to look at the lace. We were very friendly welcomed by the church and we got into a very lively and interesting conversation. We departed after 90 minutes and headed home again on our bikes.

Pastor Schmidt had offered us to come back on a later date in order to study the old lace and Antependium cloths more thoroughly and to help with the cleaning of some of them. We accepted the offer with great joy.

I told my mother about what we were asked to do. She was very enjoyed. Her father, my grandfather, was born in Nordstrand. In this way it also became part of my heritage.

In connection with preparing for the next visit, we got some ideas, for ex. to make a little photo-catalogue of the lace they kept in drawers.

On February 7th, 2023 we headed off from Kiel to Nordstrand again, this time by car.

Full of enthusiasm and after a warm welcome from Pastor Schmidt, we took a close look at all the "treasures". Afterwards we carefully took the lace out of the drawers one by one.

We wore cotton gloves when handling the old lace. The lace and the drawers were cleaned, and the lace was photographed.

Every single piece of lace was carefully looked over under a magnifying glass. In this way we could see the differences of needle- and bobbin lace. This kind of old lace always hold a fascination for us lacemakers, also with a feeling of sadness, thinking about under which circumstances these fine laces were produced, for ex. the amount of light they worked under.

Finally, the pieces of lace were put back in their chests and drawers.

Three wonderful days were spent in Nordstrand with the best of weather. Now we look forward to upcoming projects together.

Left to mention is that the lace will be exhibited in Rendsburg on the 15th of October, 2023 in connection with the festival, "Klöppeln zwischen den Meeren".

"Klöppeln zwischen den Meeren" also have other exciting exhibitions planned.

Keep an eye on the website:
www.kloepeln-zwischen-den-meeren.jimdofree.com

A couple of words from the pattern coordinator

We have received requests for more challenging patterns. We are trying to meet this request in the new Kniplebrevet.

In order to give you an idea about which patterns are more difficult than others, we will try out a careful marking of the grade of difficulty. One star * means that this is a very easy or easy pattern. That could for ex. be an easy Torchon pattern. Two stars ** marks a medium grade of difficulty and three stars *** marks a pattern with challenges. This publication does not have stars on all the patterns.

You can find challenges in "Frame with hearts" by Anne Scheby-Pedersen. This pattern will be well suited for a picture frame. Karen Marie Iversen's "Lotus flower" in Lutac technique may also be challenging.

You will also find a little doily and a candle cuff designed by Peter Sørensen in this edition of Kniplebrevet. These two patterns fit together with Peter's "Frame for a table" (see no.151).

Inge Lindegaard has designed a labyrinth with an exciting effect. The plan is that more labyrinths will be published later on.

Kirsten W. Johansen's fine oval lace will also give you some pleasant hours by your pillow.

"The Napkin Hella" fits in size and design "The napkin Kirsten", so that the two patterns can be used together, for ex. by making the same amount of each (see no.151).

"The small curve" is a good lace project for beginners, and then of course, we have the annual theme, insects. This time it is a dragonfly, designed from a blue dragonfly she has seen.

The hair adornment rose is executed of Lone Larsen-Leddet, which is a great help for me as pattern coordinator.

Therefore, a challenge to you: We need you as a member to help us in our work. Partly to make the models, but we also need your own designs published in Kniplebrevet. We are very happy to receive patterns, and we are glad to help you with drawing the patterns if you wish.

Tinne Hansen

A couple of words from the pattern coordinator

We have asked a little around about what our members prefer to make. In that connection have we received this mail from Lilian Holm.

This is what she writes: "Some time ago I bought a pattern for a handbag from Birkely. The handbag consisted of 10-12 lacemade squares which were sewn together with patchwork.

After a while, I decided that I did not want the handbag after all and made a pillow instead. I made the lace squares and sewed them together with patchwork, almost in the same as the handbag should have been made."

If you want to tell us about your lace, please send a picture and a small text to the pattern coordinator.