



# *Kniplebrevet*

*English*



AUGUST 2015

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

**120**

We apologize about Skribent mail, which does not work. We are working on finding a solution, but in the mean time you are welcome to use this mail address: [redaktoer@knipling-i-danmark.dk](mailto:redaktoer@knipling-i-danmark.dk). Your messages will be forwarded to the right person.

One of our English-translators is moving to England in order to continue her studies there. We thank her for the help she has given us, and wish her good luck in the future.

We are therefore posting following request:

Is it possible for you to help us translate Kniplebrevet to English? If yes, please contact us at this mail address: [redaktoer@knipling-i-danmark.dk](mailto:redaktoer@knipling-i-danmark.dk)

We are also looking for somebody to help our proof reader. If you think you might be able to help, please, contact our editor.

## Dear membrs

30 years are no age to speak of, and still – it is some-what of an achievement. Our association Knipling i Danmark can celebrate its 30 year anniversary this year. The association was indeed founded on September 27th in 1985. That we have come this far, is fantastic, even with a fairly stable amount of members. An anniversary gives time for thinking about things which have happened and things to happen in the future. What the goal for over association is, and what we have to work against, was written down on the founding assembly. Us, members of the board, are striving for living up to this, but there are many things besides, which have to be addressed, and much have happened since the association was founded and the first KNIPLEBREV was published, then known as the “Gule foreningsblad”. You may read Karen Vontillius’ nice article someplace else in this magazine, and her story about Kniplebrevet’s history. If you happen to have the first magazine, published in 1985, it is a very nice read and historically exciting, and from a publishers view, to see the different typographic methods used. The technique ‘clip and paste’ seemed to be the method used in order to get the magazine on its feet. Try to see the development through the years, partly on the graphic side, but also when it comes to editorial work. There have been big changes through the years. The magazine went from black/white through selected colored pages until today, where all pages are in color. In the beginning, there were no colored, only black/white work-sheets with a bit of description. The magazine had then, as now, our members’ input on what to print and also on the patterns to be published. It is important for the board, that the members ‘color’ our association, and that it is you, who contributes with topics, articles, patterns and good ideas. What we today know as Knipleshop, started as “an offer to our members”, it was later called Knipleservice, and has today gotten a more international sounding name: KNIPLESHOP. And it doesn’t stop there, because we have also gotten a homepage, which also have changed its looks over time. The homepage is today our face outward, for people not familiar with the association, and a place to inform about things, has partly been published in Kniplebladet, but also about things which we have not able to bring there, especially if events happen between two publications. We have founded a news-mail group, where one can find different news which may become important between publications of two bulletins. We are also, as the latest, on Facebook. This is a super good, social medium, through which news can be spread fast, not only national, but also international. This gives us some challenges right now, but we are sure that the problems will be solved real soon. We are a known and accepted association internationally, and we have members all over the world, we even have a member in China.

An anniversary has to be celebrated, and so we have

planned to do. We already brought a gift to the ones of you attending the Annual Meeting in March 2015. This was a special gift indeed. It was an aquarelle of a flock of birds along with a pricking, designed by Karen Marie Iversen. The aquarelle pictured “Sort Sol”, a symbol of our connection to North Slesvig and Tønder, where our association was founded. We bring a new gift to you in this Kniplebrev. The gift is a shawl designed by Sonja Andersen and Susanne Andersen. You may read about where they got the idea on page 18 in this magazine. She chose to give the shawl the name Isabella, as an honor to the crown-prince pair’s oldest daughter. We have also had a fantastic nice anniversary-bobbin made, which was such a big success that it was sold out 45 minutes after it was offered at the Annual Meeting. Not everybody got the chance to buy one. We therefore decided to have some more of them made. They have arrived, and all the prepaid ones have been sent off. There are very few of them left, so if you would like one of these special bobbins, please, contact the board soon.

At last, but not the least, a big thank you to all of you, which over the years have contributed to our association and to the magazine, and thank you to all the members for ‘holding on’ to us. Also, thank you to all past boards, and to the current one, and a big thank you to the editors, both past and current ones. Thank you to all the voluntaries, which both now and at earlier times have contributed with work and ideas for our common association. We all have great love for our association and for making lace, and how beautiful it is that so many have this passion for our cultural inheritance and the trade we enjoy.

See you in September at Viborg Husflidsmesse, and in October to the fairs in Fredericia and Slagelse.

Remember Årets Knipledag, Saturday, August 29th. You can find a list over places where Årets Knipledag is held, in Kniplebrevet no.119, page 29.

We wish you all a nice fall-time with good lace making and lots of inspiration.

## Lacefair in Viborg

The lacefair in Viborg was held on Saturday, April 18th and Sunday, April 19th, the 12th in a row.

As usual, it was something to look forward to. It is always nice to visit the fairs in order to get lots of inspiration, make ‘investments’ in new materials and meet foreign and new faces.

This time my excitement was a bit bigger than usual, as I this time was participating as a member of the board of Knipling i Danmark. This was my first time doing this.

And what a good experience this turned out to be!

I stood ‘on the other side of the table’ this time, and had the opportunity to have a good lace-chat with lots of happy people, all sharing my passion for lace.

We started setting up our booth on Friday afternoon, and were ready to welcome the first happy guests to the fair on Saturday morning.

My anxiety was big and the thoughts many: How would it be to stand ‘on the other side’, would I be able to answer the questions, would I be able to find around in the sales items, and how does the check register work?

I was very anxious when I finally went to bed Friday night.

Saturday morning started already before the fair opened, with the private view of Tinne Hansen’s wall-hanging. A nice event and a great start of the day.

You may read about the Private view someplace else in this magazine.

Finely, the doors were opened to the public, and all my worries were brought to shame.

It was a fantastic experience to meet you all, old and new members visiting the fair, and also all the other guests attending.

It is a very special feeling to be around so many, where everybody is sharing the same passion. The air felt full of creativity and action.

It was a big temptation to get started on lots of neat projects. The booths were spread over the whole school on two floors. The fair takes place in the 'School for Kreative Fritid', and the different stands are placed in different classrooms. This gives the fair an intimate feeling, and at times it is difficult to move around, due to the many guests.

You can buy almost everything to your heart's delight. I, for my part, cannot think about anything missing.

The school had arranged an exhibition of bobbinlace work made by the school's students on the ground floor.

We saw lots of nice lace in the making. Students took turns making lace on 10 different locations. We also had many a nice lace-chat here, and the rooms were filled with laughter and smiles.

The best of all was the positive remarks we got for our work in the association, and I thoroughly enjoyed all the congratulations for having been voted in to the board. This is a position, of which I am both proud and humble.

The week-end gave me the opportunity to meet lots of people I knew from other places, like from classes, other fairs, exhibitions etc.

All in all, it was a wonderful week-end, where mouth, ears and wallet had been hard at work.

When finely coming home (near Ribe) after the fair had ended and our booth were taken down, my head was filled with impressions from the week-end.

It was both impressions from all the wonderful items I had seen and also the visiting with so many people with whom I share an interest.

Even though I was very exhausted after the week-end, I already look forward to the next lace fair in Viborg, which is on every third year, so next time will be in 2018.

*Annette Nielsen*

## **Lace from the Castles of Rosenborg and Amalienborg by Katia Johansen**

Lace has always been a charming and impressive adornment on the Danish kings and queens attire on Rosenborg, from the earliest items on the time of Christian 4. and almost until today. The royal collections on Rosenborg and Amalienborg represent some of the finest royal wear in the world. The collection was founded early, as Frederick 3. (1609-1670, king from 1648) ordered some of his father's and his own wear to be kept 'for ever' due to its historical value. Ever since that time have the kings and queens outfits been kept with great care, first by the castle steward and later by curators of museums and conservators.

A lace collection per se does not exist in the royal museum collections. Every queen has assumingly had their personal supply of lace, both through inheritance, bought and given as gifts. By a queen's death, her attire was usually divided between the ladies in waiting, and it was not before 1881 that a queen in her testament gave some dresses directly to the royal collections. (Rosenborg became a museum in 1833, and was opened to the public in 1838.) Until then, there were almost only clothing which had belonged to kings, that was sent for storage to Rosenborg, mostly right after their death. Queen Caroline Amalie wrote in her testament, that the dress she used for her coronation and her wedding gown should be donated to the Rosenborg collection, due to their historical value, but she changed her mind short before she died, as she wanted to be buried in her bridal gown. Her engagement dress from 1814 – unfortunately without lace - was therefore sent to Rosenborg as a replacement.

Lace can thus first and foremost be studied on the clothing in storage, which represents a rich and well documented side of the Danish and European history from about 1600 and forwards. As no garments are on exhibition in Rosenborg – except Christian 4.'s blood stained clothing, which is considered Icons rather than attire, - are the following things, normally put away in storage, and therefore new to the readers. Besides the clothing, there is a magnitude of portraits of the royal families, painted by the best artists of the day. If time permits (and a good flashlight is on hand), the pictures are outstanding and entertaining resources for studying lace worn in the royal court.

Fig.1-2: An early picture probably of filet lace, edged possibly with free-hand lace, in a portrait of Christian 4.'s son, Ulrik, dated 1615, where the prince was only 4 years old. The king's wear – his robe register, other portraits and stored clothing show, that he took great interest in supporting and promoting Danish textile production, included bobbinlace and silk cloth.

Fig.3-4: A big salmon-colored silk scarf worn by Christian 4th, edged with gold- and silver-lace. The combination of gold and silver was popular during the renaissance, but it is hard to appreciate it today, as both the silver- and gold plated silver – threads mostly have tarnished into a gray tone. The scarf is 65 cm. wide, 212 cm. long and covered with embroidered flowers, insects, worms and other small animals – embroidered in happiness, perhaps by a young princess? There is a narrow border along the edges, and a wide, scalloped lace-edging on each end. There are remains of small floss-silk tassels and metal purls in vivid colors attached to the points of the lace.

Fig.5-6: Others of Christian 4.'s important clothing are of course the blood-stained outfits from 1644, when he was insured in war at sea against the arch-enemy, Sweden. He must himself have ordered the clothing to remain as is on the same day, July 1. He knew that the Swedish king, Gustav Adolf's blood – stained clothing from his death in 1632 had been preserved, and already had a status as a relict in Stockholm. The lace seems to come from North Slesvig, as it was important for Christian 4. to support the bobbin lace industry in this area. All his portraits as a young adult show that he generally wore wide, scalloped lace like these.

Fig.7: This attire of black silk and silk lace, belonged to Frederik 3., Christian 4.'s son and dates back to about 1655-60. It is unfortunately in a very poor condition, and has not been photographed since about 1930, due to this. It is made out of black silk damask covered with wide lace-strips of black silk, and by the cuffs and the edging of the pant legs, are there big bouquets of bows in wide silk ribbons. It might be possible that a future preservation, where the silk is laminated to a support-cloth, could make the clothing suitable again for a mannequin in order to be able to exhibit this garments.

Fig.8-9: A set of a lace jabot and cuffs, belonging to Frederik 3. are also preserved. They are dated to about 1665, about the same time as the little portrait of the king in mother-of-pearl, inlaid in slate (probably a work of Jeremias Hercules). Both king Frederik 3. and queen Sophie Amalie dressed themselves in the last fashions, and used big sums of money on French fashion, materials and accessories. These needle laces have a baroque flower pattern, sewn around small strips of fine linen.

Fig.10: Real needle lace is found on a pair of life-size wax figures of Frederik 3. dated 1680 and of Sophie Amalie from 1670. Her figure was made as a 'live mask', but the figure of him was made after his death. Both figures are wearing fitting attire, incl. fine accessories and needle lace. The queen is wearing what seems to be one of her own dresses, thoroughly refitted for the wax figure. She was in her last years quite heavy, but the wax figure is slim and youthful due to a corset of the time, and the beautiful needle lace cuffs are eye catching on the figure's elegant hand posture.

Fig.11: This little purse, about 10cm. wide, is made out of

narrow, braided ribbons of human hair. The strips are made in eternelle lace about ½cm. wide and sewn together. The braided cord and the tassels are also made of hair. The purse belongs to a collection of ten small purses, probably used for wrapping of small, valuable gifts as jewelry, precious stones, coins and miniatures. They date back to about 1650-1670, and belonged to Queen Sophie Amalie.

Fig.12: This piece of unused lace was sewn by one of Queen Charlotte Amalie's court-dwarfs, a girl called Elschen. The lace, kept attached to a piece of blue paper, was a new year's gift to the queen in the late 1600.

Fig.13: This barbe in Valenciennes lace was worn by Frederik 5.'s Queen Louise, born an English princess, for her coronation in 1747. It was worn fastened and loose-hanging from high up in the hair, so that the long ends hang gracefully down to her shoulders. The pattern shows the Danish and English coat of arms and the bride and groom's crowned mirrored monograms. Portraits from the time, showing how she wore the lace, does unfortunately not exist, and nothing else is left from her clothing. She was very popular with the Danish population, as she learned Danish real fast, and raised her children herself, but she died very young, at age 27, during child birth. The lace was given to Rosenborg in 1886 by a collector. A similar piece can be seen in Kunstindustrimuseet in Oslo.

Fig.14-15: Princess Frederikke of Sachsen-Hildburghausen was born in 1755, but both she and her mother, Frederik 5.'s sister, died within a couple of months. This wax portrait of her was sent to her uncle, the Danish king. The figure wear her own small cloths: two diapers, a shirt, an embroidered jacket, lined with pink silk, and a foot muff in lace, plus a swaddle band. Baby clothing from this period is very rare. Her swaddle cloth and cuffs are made of lace, but the little jacket, with, according to fashion, the half length sleeves and closing in the back, is embroidered in point de Dresden, a lace look alike sewn on a very fine woven cotton cloth.

Fig.16-18: Christian 7. wore an outfit made in a style, already 200 years old for his coronation in 1767. It contained a jacket and short, baggy pants in renaissance style. This old fashioned style was supposed to emphasize the picture of tradition and power associated with Christian 4. This is because at that time, Denmark was the biggest and most powerful protestant power in Northern Europe. The whole audience thought that the king's outfit looked strange, but the fashion conscious young king added to the old fashioned outfit, the most beautiful and fashionable, finest lace available. His jabot in the neck over the coronation- cloak's big ermine- studded collar, is sewn together of two identical Brussels lace patterned with a big, symmetrical bouquet framed with flowers and festoons. The edges are scalloped and the joining almost invisible. It measures 41,5 x 33 cm. In the Royal Court's archives have one found a receipt from 1767 from the merchants Hein and Sylingk in Hamburg of 1000 rigsdaler "wegen einer für Ihr. mayt. die Königin vor dero ankunft gelieferten Garniture Point de Bruxelles zu einer Toilette." The king's coronation outfit was given to Rosenborg already in 1784, when he was still alive, and included also this "garniture of very fine Brabant lace" which documents that this was indeed the lace the king was wearing. They are beautifully painted in one of the official coronation portraits, by Jens Juel in 1789. The artist had undoubtedly had the coronation outfit on loan in order to get the details right. Christian 7. was a very fashionable man and travelled a lot in his younger days, but he showed signs of mental disorder at an early age, which had an important impact on his reign.

## A visit of Køng museum, arranged by Knipling i Danmark.

We arrived in Køng in beautiful sunshine. We were 15 participants.

Hanne Tommerup, head of Køng museum's volunteer association, showed us around. Hanne told us about Niels Ryberg, who bought Øbjerggaard in 1774. Niels Ryberg was interested in charity work, and was concerned about the poverty in the area.

Niels Ryberg founded a spinning school in 1778, where girls from the age of 4, could learn to spin flax. Niels Ryberg also founded a linen-wear factory, which gave occupation to every workable person in the district. He founded a linen weaving mill on Øbjerggaard in 1778, which developed into a blooming industry with contacts to the royal court. He also built a hospital on the estate grounds in 1793, for people who could not fend for themselves.

Niels Ryberg died in 1804. His son Johan Ryberg took over the premises, but did not have the same success. The government took over in 1820, and different owners managed the premises until 1925, where the selling-off from the property started. Øbjerggaard belongs under Rosenfeldt today. (You can find more information on Køng museum's homepage.)

We attended a workshop, hosted by Inge Lindegaard, after a nice lunch-brake. The theme was free lace, a reconstruction of a lace in Stege museum, of the type Guldborgsunds-knipling. This was a bit of a challenge, as pins are set on the sides only, but very exciting. We had a coffee-brake after a couple of hour's deep concentration.

After the work shop, Inge took us on a car ride up to the manor house and by the church, originally a medieval building from the 1200 century.

Thank you to Knipling i Danmark and Inge Lindegaard for a wonderful day.

*Mona Nøhr.*

## A new home – The private viewing of Tinne Hansen's wall hanging

April 18th started with Kirsten Skov presenting a 'Royal Kinder Egg' for some of us which were interested and had showed up at Skolen for Kreativ Fritid.

- 1: The flowergirl was ready
- 2: The red carpet was rolled out
- 3: The golden scissors were on hand

It was bid welcome to Kniplmesse I Viborg 2015.

A group of active lacemakers from Knipløbølgen – a local group under Knipling i Danmark's umbrella, started the fair in the last millennium. 1989 was the fair's first year, and it has since then always taken place in the school, first on Spurvevej, then on Håndværkervej and in the two last years on Industrivej 13. In the beginning, the fair was held every second year, but lately a good rotation of every third year takes place, which means that Jylland has a lace fair every year – in Viborg, Tønder and Hjallerup respectively. This was the 12.th time the Kniplmesse i Viborg took place.

In addition to the opening of the fair, a private viewing also took place as a beautiful piece of lacework by Tinne Hansen had been placed at the schools disposal.

The piece of art could not be hung in its original form in the school, so it was tossed and turned, discussed, measured and

sketched, and at the end they found the best way for the piece to be presented. Different means in order for the art piece to blossom again after some time in cardboard boxes had previously taken place. Being part of this makes one become very close to the lace and to get attached to it.

The saying goes, that if you can count to 4, you can make lace – in Viborg they make it easier, you only need to know the difference between cross and twist. In Tinne Hansen's work one can see that there are many different ways to make crosses and twists.

In connection with presenting the wall hanging, Tinne Hansen was called upon to speak, and she told that a competition of adornments for 'Storstuen' in Husflidshøjskolen was announced in 1986. Tinne and Birthe Johansen from Nordvestjysk Husflidskreds started making rough drafts, helping each other, but decided in the end to hand in a proposal each for the end wall. Both proposals were accepted, Tinne's for the end wall of Husflidshøjskolen's 'Storstue'.

For Tinne a purpose of the project was to show how many possibilities there are in bobbinlace. Her proposal had two parts, where the blue-violet door in the wall was the connecting point, and as the beams in the ceiling were of a warm yellow color and the window sills were in a brownish red, it was logic to use those colors in the lace. Therefore, unbleached and yellow became the dominant colors and the blue-violet contrasts shades the ground. Leaf shapes in different colors and techniques are sewn to the ground, the shades of yellows concentrate around the door in yellow/green colors and red-yellowish for the rest of the piece – it was necessary to use quite coarse thread because of the size of the ground. The coarse linen could not be bought in color, and the solution was therefore linen yarn 6/1 with extra twists and then twisted together to make a 3-ply thread. Because of the size of the ground, Tinne also had to have a special pillow made measuring a width of 140cm. The pillow stood on its own legs about 62 cm. over the floor in order to archive a good position for the lacemaker. A lace carton was fastened around the bolster whereupon the drawing was fastened. Every of the three original parts of the ground were made in three sections, which were sewn/laced together. The grounds were then starched with water thinned wood glue (one part glue to 10 dl. water). This was done twice on each side with time for drying in between. To make such a gigantic project in a, in this field, unproven technique, was a big challenge, both the technical side of it, but also the working methods. Tinne learned much in the process in both those areas.

When you see it, it is difficult to understand that the art piece is not made for the place it adorns right now. One has really succeeded in finding the best way for presenting the piece. Many creative people will surely in the future admire it and be inspired to play with their own creativity through Tinne's beautiful art work.

## **The anniversary exhibition 2015 of de Fynske Kniplere by Birgit Bryde and Susanne Andersen**

The Annual Meeting, March 2015, gave an opportunity to visit an impressive exhibition hosted by "De Fynske Kniplere".

The "Arbejdsgruppe under Knipling i Danmark" was started in 1992 and held meetings/activities regularly.

They had some trouble finding a place for their activities during 2002/03, and therefore started the process of forming a real association with rules according to 'lov om støtte til folkeoplysning'.

The association "Fynske Kniplere" was founded and accepted by Odense Kommune in 2003, and has since then had a place to their disposal in Bolbro Ældrecenter, Stadionvej in Odense.

The association started with all day meetings on the second Saturday of the month from September through April. Meetings on Wednesday afternoons in uneven weeks through the same period, has been added later.

The amounts of members have differed between 40 and 50 annually.

The association's goal is of course to support, promote and develop lace through mutual inspiration and as far as their economy allows, to host 1-day work shops once or twice per season. You can follow the association's arrangements under 'local groups' here in Kniplerbrevet.

The members of the association are encouraged to come with suggestions for themes for the workshops. If no good suggestions are available, the board has to step in with ideas.

Birgit Bryde started to participate in Arbejdsgruppen in 2000, and a big part of the paper work for the founding of the association in 2003 was done by Birgit Bryde and the chairman of the board, Lis Hansen, as they had contacts to the Kommune's system.

Basically, the 'old Arbejdsgruppe' were voted in as the first members of the board. I became the association's accountant, and kept this post until I was voted treasurer in 2010.

Lis Hansen, our chairman, has been the driving force for the anniversary exhibitions. Many of you might remember the beautiful exhibition on the stage in connection with Knipling i Danmark's 25th year anniversary's Annual Meeting in Fraugde. Fynske Kniplere had chosen to celebrate the anniversary by making a piece of lace from each number of Kniplerbrevet through 25 years. This was continued this year, where we celebrated Knipling i Danmark's 30th anniversary, and had a piece of lace from each Kniplerbrevet through 30 years. If you looked closely, there were sometimes more than one lace piece from the same magazine. They did a real nice job with this exhibition.

Birgit Bryde has this story about one of her exhibited pieces "One of my exhibited lace pieces was a ribbon on a straw hat. My old straw hat was in great need of renewal (I had taken off the original plastic flowers), and I looked through a big number of Kniplerbladet in order to get some inspiration.

I was at the same time looking for a more time consuming work for use in Tidens Samling. I spend time in Tidens Samling every Monday afternoon, where I make lace and tell about its history.

I found the lace-pattern, perfect for my hat, in number 106 of Kniplerbrevet, an edging (106 b - Grec inspired?) which could be made into a long ribbon, ending in a bow. I chose to use a blue color (60/2 linen thread) – blue and Greek! It was a fun challenge to make the square pattern into a long ribbon, but once I started, it just took off and I made the 120 cm. in no time.

I will tell you who do not know, that Tidens Samling is a museum in Odense, which reconstructs the daily life in Denmark up through the 20th century. It is absolutely worth a visit, and why not on a Monday afternoon, where you can also meet Birgit Bryde.

## FROM THE GERMAN CONGRESS Competition 2015 "Door and Gate"

1st prize:

Mysterious way through a sandstone gate  
Christel Dargel, Erfurt  
20 cm x 16 cm x 2 cm  
Fancy cloth, horsehair, thread, cotton and tissue paper

2nd prize:

Falls into the house with the door  
Erdmute Wesenberg, Mühlheim  
30 cm x 28 cm  
Cotton and linen

3rd prize:

Porta Caeli  
Bettina Renn, Cologne  
20 cm x 13 cm  
Silk and angelhair

The attendees favorite:

The Gateway to Heaven  
Margit Müller, Erfurt  
16 cm x 14 cm  
Sewing thread and cotton/synthetic

We apologize, but we are, due to lack of space, not able to bring the promised report from Deutsche Klöppelverband's congress in this number of our bulletin. It will be brought to you in the next number, but we are glad at least to bring you some pictures from the congress now.

*Kind regards, The Editors*

## ULRIKE VOELCKER, A PERSON OF MY LIKING AND ADMIRATION

By Veslemøy Bech-Nielsen

Pictures provided by Renate Hawkins and Ulrike Voelcker  
Most of us have at some point had one or more of the numerous lace books in our hands, written by the German lace-maker, Ulrike Voelcker. Her name was Ulrike Löhr before she married, so her earlier books can be found under this name. I am, of course, no exception - her books have helped me out of problems or given me ideas more than once. She has also hosted classes all over the world. Some of you have met her when she gave a class on Chantilly after the Tønder Lacefestival in 2013, where her excellent pieces of lace also were on display.

When you see a name or hear about a person often, it is nice to meet her. I have been so fortunate to meet Ulrike on a couple of occasions, and she is indeed an extraordinary person. Her energy, knowledge and capability are an enormous asset for us lacemakers, and I assume that you, like me, are curious about the person behind all these wonderful books. I have been in touch with Ulrike, and this is what she has told me:

**U:** I cannot think about a type of lace you have not 'had your fingers in'. At what time did you start making lace, and what was the reason for choosing bobbinlace?

**U:** I have always been interested in handcrafts, and besides my creative mind, I am also very structured and have a love for logic and technical approaches to problems. When making bobbinlace, I can make use of these capabilities, and this is why I decided that bobbinlace is what I wanted to do. I have made bobbinlace since 1978.

**V:** Have you taken an education in design or similar?

**U:** No, I actually have an education in garden- and landscape architecture, but am completely self-taught when it comes to bobbinlace.

**V:** You are knowledgeable of so many types of lace. Do you have any preferences?

**U:** Yes, my favorites are modernized point ground laces such as Chantilly, Blonde and Polychrome Blonde, Mechlin and Valenciennes.

But I also like 'Rib and Roll', which is a mixture of Honiton and Duchesse, and a technique I have developed myself. I have recently published a book about it called 'Mit Rippen und Rolle'.

When I visited France a couple of years ago, I found, on a fleamarked in a little town called Barjac, a lace I had never seen before. It was worked completely in black, and had some similarity to Chantilly. Nobody I asked knew what it was, so I decided to call the technique 'Barjac Ombrée' due to the place where I found them, and to the dark threads used for making them. I analyzed the piece and also made some new patterns using the technique. My latest book, just called 'Barjac Ombée' tells about this lace. I am very fascinated about it and find it even more fun to do than the previous laces mentioned, not only because the result is so pleasing, but also because of the lovely rhythm when making them.

Another thing which I love, is to draw prickings and to teach. I even love to sit at the computer and see how a new book slowly appears. And sometimes I love to make a piece of lace just for myself, which means that I can work on it without these thoughts on my mind: how am I going to explain this part or that connection to the lacemaking world!

**V:** The way most lacemakers know your name, is through the many excellent books you have written. Do you have a count on how many books you have published, in which languages they are and what they are all about?

**U:** I have written more than 30 books, mostly in English and German. In earlier years I often had them written in different languages, like Dutch, French, one in Spanish, and also one in Danish, depending upon what the theme of the book was. Some books have also been translated into Japanese, which was funny, because when I got them in my hands, I could not distinguish the title from my name!

I have limited my books to German /English for the last ten years. Additional languages take lots of space, which means that the books get expensive.

My books are either about techniques, such as the Torchon trilogy, 'The Beginning of the End', 'The Grammar of Point Ground' and 'Viele Gute Gründe'. Or they contain patterns of a certain technique, like 'Schwarzarbeiten' for Chantilly or the book about Barjac Ombée. These books may be with or without an introduction to the technique.

**V:** Do you have a base, like a studio where you give classes?

**U:** No, I give classes where people want me to teach and where we have a language to communicate. I am 'the flying bobbinlace teacher'! I do not even have a homepage. I'd rather make a pricking or two than to worry about keeping a homepage updated!

### ULRIKE'S EXHIBITIONS:

Ulrike and her associates host an extraordinary interesting exhibition every second year, in Bochum, Germany. It is a 'one day only', and takes place on the first Saturday in November with a 1 in the front, like in 2014, it was on Nov. 15. It is held in a three story building, where she has displays, demonstrations etc. on all levels, good sales stands in the basement and refreshments and homebaked! cakes for sale on the third floor. Lacemakers come from all over, also in 'busloads', and it is a crowded place in the middle of the day! But, with so much beauty and good quality lace, the big interest is not surprising.

The address of the exhibition is: Bergbaumuseum 37, Bo-

chum, and the Bergbaumuseum itself - for spouses to spend their time – is just across the road.

I will let Ulrike tell you about her thoughts and background for her exhibitions:

We hosted our first exhibition in 2008, and last November was our fourth time. Besides special exhibitors and exhibitions, we have a theme every time, and special projects, where my lacegroups only or lacemakers from all over the world contribute.

The first exhibition had the theme, 'Lace teachers from our area present themselves' and 'Church Lace'.

The second in 2010: 'Lacemakers unknown to the public'. We wanted to expose lacemakers, unknown to the world because they do not design, but 'just make lace'. We wanted to display the high level some of these lacemakers work on and the amazing techniques they are able to do. Sonja Klenke and Ursel Lossin alone filled a whole hall, and they rarely work with thread thicker than 80/2 cotton! I think, it shocked them self to see it all on walls and screens!

Exhibition no. three in 2012 had the theme 'Art nouveau' and no. four in 2014, 'Schwarzes Gold' (Black Gold).

My next exhibition will be on November 12th in 2016, and one of the big special exhibitions will be 'Handfans'.

I always have a project for modern designers. In 2014 it was called: 'Nocturno, lace with music'. We listened to music and made designs inspired by what we listened to. The name of a similar theme for 2016, will be 'Stepping out of the fog'.

Then there are also projects, where a group designs and whether makes the projects themselves or lets others make them. 'Black Gold' and 'Grüne Schienen im Rost' (made for the German Congress in Hattingen) are projects from 2014, developed in my classes.

During the year, I also launch real big projects, where lots of lacemakers from many countries are involved. As the single pieces come in from the different lacemakers around the world, they are assembled to one big 'picture'. Some of you might have seen some of, or the whole 'poppy project' for the 2012 exhibition where lacemakers from 14 counties contributed. We also had a handkerchief project for 2012, and we had LOTS of wonderful handkies! We made butterflies in 2010, 950 of them, which were sold to support breast cancer. In 2014, it was 'Sternengold' (Stargold). I am always stunned by where the project-parts come from, and how many participants we get. (The patterns for the stars are published in a folder, called: '6 Sterne' by Ulrike Voelcker)

When I start a project, it is important to me, that the people working on it, learn something doing it, or that they, to a certain degree, can express themselves in the project. It is also important for me, that everyone, after ending a project, can use their own contribution in their own way. My goal is to show, that a simple thing, like a star, will rise to a different level when presented in this fashion, so that a simple Christmas decoration turns into a piece of art.

V: I know that a person cannot have the knowledge and be as all-embracing as Ulrike is, without being born with this gift, but I could not resist asking her:

Are you a curious person?

She answered me like this:

U: I am curious, but not nosy. I can keep secrets forever, but I am curious about life, what drives and motivates people. I am very interested in technology and am from top to bottom, really an engineer. I love nature, especially plants and many animals. But, as many people, I do not respect them the way I should: I have about 300 potted plants, even though I know, they would rather live someplace else!

V: She also tells me that connections between people and human relations are not her strongest side – but she must do something right – just look at all the 444 stars worked all over the world for the 'Star Gold' project and all the people that

worked so hard on the 'Poppy' project. To me, this is a wonderful symbol of good human relationship and a networking at a national as well as an international level, which we as lacemakers can be proud of!

ULRIKE'S NEXT EXHIBITION WILL BE ON NOVEMBER 12TH IN 2016, AND ONE OF HER SPECIAL EXHIBITIONS WILL BE 'HANDFANS'. IF YOU HAVE MADE A FAN OR A FANBLADE, AND WOULD LIKE TO BE PART OF THIS EXHIBITION, PLEASE SEND A PICTURE OF YOUR WORK TO: [ulrikevoelcker@yahoo.de](mailto:ulrikevoelcker@yahoo.de) SHE WILL BE DELIGHTED TO HEAR FROM YOU!

## Pillow

Idea, design and execution: Lone Mankof Jensen, Haslev

We started a project in four parts in Kniplebrevet no.118, and this magazine gives you part no.3 of the four. The last part will be published later this year. You will not be able to see how the project turns out before all four parts are made.

Materials: Linen thread no.35/2 or 28/2. The pieces are numbered 1 through 13, and the project is worked in numeral order. 10 pairs of bobbins are used for the parts 1-4, 9 pairs are used for parts 5-12 and 8 pairs are used for part 13.

Start: The work sheet and pricking show you where to start, where bobbins are added, and where they are taken out. Follow the direction of the arrow. Every part is started and ended before beginning a new part of the pricking. The parts are connected through sewings as new parts are added on. The marked twists are used throughout the work. A twist is made every time a pair leaves a linen stitch area. See no.5

Finish: As you prefer.

## Reconstruction of Blonde by Ellen Lund no. 1274

This is a reconstruction given to Foreningen Knipling i Danmark.

It is reconstructed/interpreted by: Anne Scheby-Pedersen, Hemmet

Execution: Birthe Pedersen, Odense C

Materials: The ribbon and the ring are both worked with 18 pairs of linen thread no. 40/2

Start: Use a straight setting-up for the ribbon. A diagonal setting-up as shown with a line on both the work sheet and the round pricking, is best used for the doily.

Remember to twist the worker around the pin. The shown twists are used throughout the work.

Ending: Magic threads or any finishing suitable for this lace.

## A creation of an anniversary gift by Susanne Andersen

When I started doing bobbinlace, I was wondering from where all the capable people making patterns, got their inspiration.

A visit with Sonja Andersen quite early in our friendship gave me a good answer. "Have you ever thought about, how nice your carpet pattern would be if you made it in lace?" No, eh, I had not, but this made me see things with different eyes when I am out in the nature, for a walk through town, visit old churches etc.

I also ended up taking an extra napkin with me home from Jensens Bøfhus in Århus once, as I had never seen the pattern of the napkin's edge before – to my daughter's great amusement.

When visiting Sonia in Ikast on summer vacations, we always end up using some of the time playing with dots and lines, and we end up with a pattern or two every time. Our topic this time was the pattern on Jensens' napkin. We found out real fast, that this was something very special, but how do we make people understand that it is so special? Well, we use it for Kniplebrevet's anniversary gift to all its members. A special gift for special people.

## Isabella

Kniplebrevet's 30 year anniversary gift to the members of Knipling I Danmark.

Idea, design: Sonja Andersen, Ikast and Susanne Andersen

Execution: Lone Mankof Jensen, Haslev

Materials: 86 pairs of Lace yarn from Drops. This yarn contains 70% baby Alpaca and 30% silk.

Start: Start the shawl by setting-up of 1 pair in the left corner. Start with 8 open edge pairs. 2 pairs are added on the inside until the width is reached in both corners. 1 pair is added in each corner, see work sheet.

The marked twists are valid throughout the work.

Finish. The pairs are taken out as they were added. A good way is to finish with braids, which are sewn down along the linen stitch edge. Or you finish the way you wish.

## Ribbon

Idea, design and execution: Hella Jacobsen, Gråsten

The idea comes from a project that Knipling i Danmark made for our Earthball a few years ago.

Materials: 26 pairs of Bockens linen thread no.60/2

Start: Set up at the point of the lace. The pairs are added on the inside of the edge forming the point until the width is reached. The marked twists are worked throughout the lace. The straight part of the lace can be copied and added to the pricking by the report-mark, in order to make the ribbon in the length you choose.

Finish: The pairs are taken out as added. Make a braid with the last pairs or make the finish look like the start by sewing the braid down on the back.

Idea for the ribbon.

It is also possible to make a handkerchief in the same pattern.

Materials: 26 pairs of Bockens linen thread 60/2.

Start: Make the beginning suitable for how you choose to finish off. You may make a sewing edge on one side, which needs an additional pair, and the inside edge may be worked in whole stitch instead of linen stitch.

Finish: A good way is to use magic threads, or the method you prefer for this type of lace.

## "I am a member of "the yellow magazine" by Karen Vontillius

This is how a member described herself a few years ago, perhaps because it told more than when saying that she was a member of Knipling i Danmark.

The reason is, that Kniplebrevet, with its yellow cover, is the magazine for members of Foreningen Knipling i Danmark, and the magazine is actually older than the association.

There were lace ladies which were more than interested in drawing attention to this wonderful trade, who started everything in 1985. Tinne Hansen, Vibeke Ervø and Grethe

Theilgaard wanted to make a bulletin where one could make announcements etc. about lace from everywhere. The teachers had their own magazine in Kniplelauget, but this should be for all lace makers.

Vibeke Ervø and Grethe Theilgaard were the ones who brought it from thought to deed, and Kniplebrevet no.1 was published in June 1985.

Kniplebrevet no.1 was a cut, pasted and photo copied bulletin. Kniplebrevet no.2 and onwards was printed by Ballerup Tryk. Bulletin no.2, which was published in November 1985, reported on the founding of a General Meeting and with that also information on board members for Knipling i Danmark. Kniplebrevet has ever since been used for announcing the Annual Meeting including the General Meeting and the following report on the meeting.

It has through the years been continuous themes in the magazine: pattern pages, technique pages, articles from travels and articles about bobbinlace from all over the world. There are children pages and there have been sections from Bonniers Håndarbejdsleksikon concerning lace (see plan over this at the end of the article). When internet use became more and more frequent, we started a page with information on good homepages about lace, Kniplecaféen.

It was essential always to be up to par so members could get all necessary information.

Of the greatest importance have the pattern pages and Tønderrubrikken been.

Most magazines have of course contained something about-Tønderlace, which Astrid Elton Hansen did provide through many years.

The local groups came on the bandwagon from Kniplebrevet no.5, and the first ones were Århus Amt v/Anna Hadsund and Odense v/Jytte Nielsen.

Most members look up the pattern pages first as they want to see if there is something to their liking. No doubt, the pattern pages were most important in the first many years, as there were not many fairs and pattern providers then. A group, Idepigerne, existed for many years, where some tow-holders formed pattern-making groups around in Denmark. It was an honor to have a pattern published in Kniplebrevet, as it gave a feeling of acceptance and the pattern was seen by many.

Everything has its time, and things changes fast now a days. Designudvalget, which came with new ideas to Kniplingerveice made an end to Idepigerne.

Another permanent thing in Kniplebrevet is the Christmas card, which every year is designed by a member and sent out to all members with the November edition.

One of the biggest changes was when Kniplebrevet no.41 came out with a colored front page. It seemed the world was coming to an end, but alas, soon came also colored work sheets for the pattern pages and colored pictures of lace. Pretty soon we had many colored pictures, and magazine no. 79 marked the end to thinking about what to make in black and white and what to use colors for. We had a ball.

Even though there have been lots of little changes throughout the years, some paragraphs have become permanent in every publication: Course calendars, Book reviews, pages where local groups announce their arrangements, Children's pages showed up, where many of the patterns until 2012 were provided by the lace ladies from Sejs.

The pattern pages had its first colored work sheet in no. 45. These pages have also changed, as pattern drawings on the PC have taken over.

Kniplebrevet has had a tuff time with the Post delivery. In the beginning it was sent out with name, membership number and address on the back. That was easy.

Later it was also possible to send the magazine in this way, even though the pattern page became a lose page inside the

magazine. Post Danmark was sure to bring Kniplebrevet secure to its receivers.

The postage got more expensive as less letters were sent through the Post. The delivery rules changed and magazines had to be sent out as magazine-mail and many rules and regulations were made. The postage increased a lot and in order to get a discount, a certain amount of magazines had to be sent out, and now they also had to be in an envelope and lose pages cost extra. We applied to Biblioteksstyrelsen for financial support as we think that our magazine is an important contribution to Danish culture, but no, the people on the counsel did not agree.

We got some good arrangements with Post Danmark, but at some point the postage increased again. At the time we changed to Grafisk Datacenter, we tried to send Kniplebrevet out with the people delivering Søndagsavisen, as they had no problem with that, and we would save pretty much money. UHhhhhhhhhh ha, that was a disaster, more than 300 of Kniplebrevet no. 79 was not delivered and we really had to put our foot down before the firm agreed to pay us our money back. This means that we do not have no. 79 in our collection and we will not be able to get it before somebody wishes to give their collection away and this number is among them. We went back to Post Danmark and the expensive postage.

The magazine is a membership bulletin, and the meaning is that our members shall fill it out with articles, experiences, patterns etc. and the association's board shall provide information of other things. Many members have through the years faithfully provided materials, but many more of us could participate. Many of us travel nowadays and experience interesting things. Many of us participate in classes and make our own patterns. We would like to see more of all this in Kniplebrevet. Let us also not forget the members which have translated the magazine to German and English, the ones that have translated the pattern pages to German and English and the ones that are still doing it. This is a big task.

But where shall we take Kniplebrevet in the future? What will our members want to read about? What kind of patterns do they want? Are there things that could be changed for the better? Renewals always gives an added interest, and if some of you out there have some good ideas, please make them known, as it is important for us to know what you wish to see in Kliplebrevet when you open it up.

You might find, in alphabetical order, From A till Z about lace from Bonnier's encyclopedia of 20 volumes, in the following numbers of Kniplebrevet:

Letter:	No. of Kniplebrevet
A	76 - 77
B	78 - 79
C	81 - 83
D	83 - 84
E and F	85
F and G	86
H and I	87
L	88
M	89
N, O and P	90 -91
R	92
S	93 till 96
T	96 - 97
Tønder	98
V	99
V, W, Y and Æ	100

Editors of Kniplebrevet:

Vibeke Ervø and Grethe Theilgaard were editors for no. 1 – 5  
Ellen Christensen was responsible under the press law for no. 6 – 7 (as chairman of the board)  
Holger Møller, editor for no. 8 -32  
Lissie Møller, editor of no. 31 – 73  
Karen Vontilius, editor for no. 74 – 105  
Susanne Andersen, editor for no. 106 – 113  
Yvonne Nielsen, editor for no. 114 –

Ballerup Tryk, Grafisk Totalløsning Kbhv, SM – Offset Tryk, Kastrup, Lollandsposten, Maribo and Grafisk Datacenter, Odense, have been printers of Kniplebrevet.

## Doily no.2

Idea, design: Britta V Jørgensen

Execution: Mona Nøhr, Nordborg, gråsten

Materials: 27 pairs of linen thread no.28/2 or 35/2. 1 pair might be of another color. The worker pair of the fan has a different color (gray) in the pictured lace.

Start: Set up along the black line shown on the work sheet.

The marked twists are used throughout the work. Remember the twists of the linen-stitch worker pairs.

Finishing: By help of magic threads or any other suitable endings.

## Binche lace Lection 3

Idea, design and execution: Els Goor, Kantklos Atelier, Elisabeth, [www.kantklosatelier.nl](http://www.kantklosatelier.nl)

'Binche Technique'is our theme in 2015. This time we bring lection no.3.

Materials: 36 pairs of Egyptian cotton no.80/2

Start: Start the lace in the right corner. Add pairs according to the work sheet.

It is important to read the whole description in order to understand the technique of Binche lace.

Technique: In Binche you do not close the pin at the end of a Snowflake in linen stitch. Instead you do this when starting the next Snowflake. This goes both for linen stitch and half stitch. It is valid throughout the whole lace.

Fig.1 shows you how the pairs go into the lace in linen stitch. Make a half knot with the linen stitch worker pair. This is done when the pair comes in from left and right. See fig.1 and fig.1a. Continue the work according to the work sheet. This is done in order to prevent holes in the linen stitches.

Fig.2 shows how the linen stitch pairs leave the lace again. You make a braid of 10 stitches with the 2 pairs before laying them aside to be picked up later, where you undo the 10 braid stitches again. This is in order to prevent holes in the linen stitches. Fig.4 is a detailed drawing on how to work the left and right edges.

The marked twists are valid throughout the lace. It is a good idea to have the work sheet fastened on a styrofoam tablet next to your work, where you with pins can mark where you are in the lace.

Finishing: When you reach the diagonal line where the lace gets narrower, you begin to take pairs out again. The sewing edge pair goes through 1 pair in linen stitch, meets the pair from the left and those are tied off. See fig.3

## Kniplebrevet no.119c

It has been brought to the editors attention that the pattern page did not contain pricking no.119c. We regret this very much, and bring it instead in this magazine. We thank you for all the messages received.

## Lace for children, Butterfly

Idea, design and execution: Annette Nielsen, Jernved

Materials: 24 pairs all together, divided as follows: 5 pairs of orange Lizbeth plus 3 pairs of dark orange for each of the wings. 8 pairs of black Lizbeth no.20 (tattung yarn) for the body, which equals linen thread no. 28/2.

Start: Begin with the wings, using 8 pairs for each. The dark orange pairs are used as edge-pairs and worker. The other 5 orange pairs are the linen stitch passives in the middle. This is the same for both wings. The whole wing is worked in linen stitch, even though it is not drawn in through the whole wing on the pricking.

Body: See fig.1 about how the 4 pairs are set up in order to start the body and read the text to fig.1 Twist bobbin 1 and 2, twist bobbin 3 and 4, twist bobbin 5 and 6 and twist bobbin 7 and 8. The pair made out of bobbin 7 and 8 is used as worker pair. Make a half stitch towards left and then follow the work sheet. The rest of the pairs are added to form the width of the body. Attach the worker pair of the body to the wings as shown on the work sheet. The marked twists are made throughout the work.

The antennas are made with a 2-pair plait. See fig.2

Finish: The wings may be finished off in different ways: magic threads, knotting off or the Bruges method of finishing off. The antennas are finished off by bundling the threads and using one of the bobbins to tie a row of buttonhole stitches around the other threads. The finished work is starched before taken off the pillow.

The butterfly may be framed, sewn on a pillow or a bag or you can just hang it up in a thread.

Our grandchild, Marie, was confirmed Easter Sunday. She started making lace at age six. She has, all by herself, made 66 horse shoes in lace for name tags for the table, and grandmother made ribbons for candleholders/ vases and also the ribbons for the flowers.

I hope you can use this for Kniplebladet.

*Sincerely,  
Jette Thonsen, Tøndervej 14, Vedsted, 6500 Vojens*

## The inheritance from my grandmother.

My grandmother left me a lace pillow with utilities when she died. She was a very good lace maker, but I never had the opportunity to learn it from her.

She made a nice bookmark in lace to everyone of us grandchildren for our confirmations (see attached picture)

My situation is so that two cousins of me will be confirmed this year, and I would like to keep up the tradition and give a bookmark to each of them also.

I know that I am short on time, but I have, because of my study, not been able to worry about it before now. My hope is that you might be able to help me?

The bookmark does not look like a starter project, but I am normally a fast learner, when I have gotten the idea about how things work. Everything necessary for making the bookmark, I have, just some help is needed ;)

*Sincerely, Trine*

This was the text in a mail I received a Saturday in March. I found the appeal very nice, and could not leave it unexplored. I contacted Trine, asked what kind of help she had thought of and at what time her cousins would be confirmed. The confirmation would be in April, and she 'just' needed help to learn how to make lace. We talked a little forth and back, and decided to give it a try, even though the time was very limited. We met the next Tuesday. Trine was indeed well prepared. She had informed herself about lace making on YouTube and had wound her bobbins, so we were ready to start. We went through the different stitches, talked a little about techniques and started to make the lace. Trine had taken her sister along and she wrote all things of importance down.

By the end of the evening, Trine found that she would be able to do it, and I had to agree to her own statement 'I am normally a fast learner'.

We agreed that she was welcome to call or come by again, if she needed additional help.

I received a new mail from Trine on the Friday (3 days later).

Here are some pictures of the finished product. There are probably errors here and there and I am not completely happy with the braid on the end. For some reason it is thicker than on my own bookmark. But I am quite happy with the rest – now I just have to make the second one. Once again, thank you very much for your help. I would probably never have started to make them without you.

The history in itself, that Trine wanted to keep her grandmother's tradition alive, and in order to do this, had to learn how to make lace, is to me, just outstanding. It was wonderful to see the happiness in her eyes when I asked if she thought that her cousins would enjoy the bookmark and understand the importance of it. Her answer to the question 'no, probably not, but my uncles, they will be very happy', moved me a lot.

To learn how to make lace and to have a finished project from Tuesday until Friday – that's an achievement for Trine to be proud of. I am sure her grandmother would have been.

## The day of Lace/Tatting at I. P. Schmidts Gård.

Knipleholdet at I. P. S. hosted a Lace/Tatting day in Fredericia on January 30th. The aim was to gather interested people to a cozy get-together.

Our house was/is being restored, and our head of activities had gone on a well deserved vacation. All the furniture was in storage, in order to make room for the workers coming in. I herewith send a big thank you to Birthe Eskildsen and to my husband, which set up all the heavy tables in the therapy room and got all the chairs, so that we all could work in the right height. The new chairs had, to our big advantage, been delivered the day before. We had therefore, together with our old chairs, which we guard carefully and take well care of, enough chairs for everybody to sit on.

Our group gave an extra cup of coffee to the participants. We started at 9 am, which is quite early on a winter morning. I do not know if it was the coffee or the good mood from everybody entering the place, but the day turned out to be a very nice one - as we say in Jutland, real cozy.

One single lady came in order to learn tatting, and she did ménage to make some real knots. Our very good tatter, Bodil, was not able to attend that day, so Birthe and I did our best. We have to admit, we do lace better than tatting. Bodil teaches tatting every Monday morning, where everybody is welcome to take part, try it out or just to observe.

I.P.S. has a nice cafeteria, and many took the opportunity to eat or take an extra cup of coffee together.

Many people from the area came in, in order to see what we were doing, which was very nice. We had brought a few things with us, enough to make a little exhibition.

It seemed natural to end the day when the cafeteria closed at 1:30pm, so everybody left at 2.00pm. Our plan had been to work until 4pm. Lovely thoughts go to the lady from Egeskov, coming to look at lace, but ended up taking her jacket off and helping us cleaning up.

Such a good day in spite of the renovating-mess, have inspired us to set a date for a new get-together, this time in a freshly restored room, and the date is September 25th. We will tat and make lace together between 9 am. and 2 pm. Kirsten Wind Hansen will be available for us, as she is very good both at tating and lace making. She also has a nice exhibition, well worth visiting. Put the date in your calendar right now and come visit us at I.P.S. We will put up posters in the centers and have a note in the news paper when time comes, like we did last time.

We make lace every Friday between 9 am. and 2 pm. in I.P.Schmidts Gård, and everybody is welcome to participate. You can come and try it out, or just have a look at what we are doing.

*Sincerely, Irismarie*

### **Bobbinlace get-together in Nyborg on Easter Thursday**

Is it possible to imagine an Easter vacation getting a better start than with 27 lace-loving women from all over the country to meet in Nyborg Husflidsskole ?? I cannot. And even though twice cannot be regarded a tradition, the decision on a third meeting on Easter Thursday next year has been made, and that makes us able to talk about a tradition after all.

We seem to have found a good concept, and I enjoy this good idea, which sprung out of a cup of tea and a piece of cake on Slagelse Kniplemesse in 2013. The first of us arrived at 8.30 am. in order to make everything ready, and during the next hour, a steady stream of happy lace makers came in through the door. They came from Amager, Slagelse, Viborg, Mors, Hadsund and many other places.

There was lots of show and tell. Admired were both what was on people's pillows, and also what some of us had brought along. The most beautiful bobbins had a story on its own, just think of somebody having a sister on the other side of the fjord, which sends small packages with the most beautiful bobbins, just to please the receiver. Home baked was consumed until we could roll home, and coffee was brewed – one should think we had a coffee plantation.

Patterns were bought and sold – we are very strict when it comes to not selling copies, but originals only. We are also very straight about this in our Facebook group, which is the place where we meet on a day to day basis, in order to get help, guidance, and also for show - off and admiring, what we have made.

We enjoyed the home produced honey, homemade jam – and yes, we did also manage to make some lace –and chat until our jaw bones hurt. We had the fortune last year, that Lone Nielsen had donated a pattern to be distributed to the participants. The Kniplings-Festival had donated a pattern for us this year, and next year's pattern is – if not yet on the drawing board – about to be designed.

A couple of conditions have to be met though, in order to participate. One must be a member of our lace group on Facebook, one have to have a positive attitude, one have to enjoy the sharing of experiences with others, and at last, but not at least, one have to be able to stand lots of chatting.

*Sincerely  
Susanne Andersen*

### **Class in finishing off by the use of 'Magic Threads'**

On May 9th I joined a class in Nyborg on finishing off by using Magic threads. I had once read a description of how to do it, but understood nothing at all. Therefore, when I saw the class advertized in December, I checked if I was free that week-end, and since I was, I hurried to sign up for the class. This was my first class hosted by our organization, but it will not be the last.

The class was excellent, we were so concentrated that one could hear a needle drop most of the time. When the day was over, we had learned to finish off by help of the Magic Threads, and our teacher had lost her voice. I am convinced that this is a technique I will use a lot.

Thank you for a good class in nice company with like-minded people from all over Denmark.

*Birgitte Hauslund*

### **12 harts in Danish Torchon**

By Kirsten Skov

Price 249 Dkr.

Languages: Danish, English and German

Publisher: Forlaget Tunegarn 2015-06-15

ISBN: 978-87-995602-1-9

The book contains 12 hearts, all worked after the same templet.

All hearts are worked with 29 pairs of linen thread, 35/2. Gimp is used for 7 of the harts, and the other 5 are without.

There is an overall direction for the 12 harts and a templet at the end of the book.

All the harts have Old-Nordic or Germanic names, like for ex. 'Sif', 'Astrid' and 'Freja'.

As a special bonus, there is information on the meaning of the Old-Nordic or Germanic name. This gives the impression of a book worked thoroughly through.

The book also contains patterns of 11 different handles for the harts. Also these are worked with or without a gimp.

The grade of difficulty making the harts, is so varied that everybody can enjoy the book.

The harts are fairly big, about 25x25 cm.

The preface contains inspiration on how to use the harts, like for hangings, wall-decorations, application on blankets and pillows, etc.

The author invites you to try out other colors than the ones used in the book (red, white and green) and also to use other kinds of gimp.

The book has been 6 years in the making, and it has been important for the author to use 'Danish' Torchon for the lace making.

*By Annette Nielsen*

### **Kongressmappe Saarlouis 2015**

Deutscher Klöppelverband e. V.

May be purchased through [www.deutscher-kloppelverband.de](http://www.deutscher-kloppelverband.de)

Price: 25,00 Euro

Language: German

Kongressmappe 2015 from Deutscher Klöppelverband has arrived.

The booklet has a spiral back, which had caused the back pages of the three units I brought home, to loosen.

The booklet contains 78 pages with 43 very different lace patterns. There are both patterns to be enlarged and patterns in the actual size.

The creativity in the different patterns show, that lace is art.

The colors, forms and styles show a real mixture of creativity. There are 30 different artists represented in the booklet, a few of them with more than one pattern.

The techniques represented are Idria, with work sheet, Torchon, Duchesse, Russian tape lace, Cluny, Freehand lace and Lutac. There are choices of working with thin -, thick- or metal-thread. There are patterns for shawls, angels, jewelry, houses, stars, balls, hair bands, table settings, accessories and much more. And then, my favorite, already on my pillow, the most beautiful women in the simplest shapes, worked in linen- and half stitch, threads 35/3, 50/3 or 80/3. I can warmly recommend this booklet.

*Susanne Andersen*

## **Barjak Ombrée**

By Ulrike Voelcker

Language: German and English

Price: 40 EURO

Printed by Schürmann und Klagges, Bochum, Germany

May be purchased for ex. through Barbara Fay

No ISBN number available

This is a very thorough book for experienced lace makers.

The history behind the book is, that the author on a marked in Barjak, Province, found three black bobbinlace pieces, that she HAD to own.

The lace resembles Chantilly lace: very fine black silk, very 'light' lace with heavy gimp, picots and roseground, where Chantilly uses netground.

The lace ended up in a drawer for many years. In spite of research in order to find similar lace, the author never found any other ones.

The author also consulted experts, but none of them had ever seen something like these three pieces of lace or knew from where they originated.

The author assumes that they are made on the turn of the 19. century, according to the quality of the silk and the way the lace must have been used.

Ulrike Voelcker, in her usual perfectionism, threw herself into the work of reconstructing these old laces. She refined the technique and made the lace clearer in its expression.

The book contains detailed and thorough work sheets, and she also gives you alternative ways to work, depending on your experience and temperament.

She uses 'magic threads' to lead the gimps around in the lace work in order to shape the beautiful motives, much like in her books on Chantilly lace.

The gimps are made by winding more threads together around a bobbin, and then use these as one thread. This is also known from Chantilly lace, but adds to the difficulty of working the lace, as one have to be careful when pulling the gimp-threads, so little loops do not form.

The author gives you clear information about which patterns to start with, due to the grade of difficulty working the lace. This also applies for experienced lace makers!

The author has made 15 reconstructions and 19 new patterns in this technique. There are 47 prickings all together with different grades of difficulty, but none of the patterns can be considered 'easy'.

The book tells you both about suitable thread to use, and also the pinsize to use in order to give the lace its right expression.

This book is definitely a book for experienced lace makers. But if you are an admirer of fine lace, this book is a 'must', due to the beauty of the lace.

*Reviewed by Annette Nielsen*

## **Halb Schlag, Book 1 and Book 2**

Struktur – Form (book 1) and Struktur – Form –Farbe (book 2)

Publisher:

Deutscher Klöppelverband e.V.

ISBN: Book 1: 978-3-934210-93-6

ISBN: Book 2: 978-3-934210-94-3

Price: Euro 38 for book 1

Price: Euro 33 for book 2

Price: Euro 50 for book 1 & 2

Language: German

Deutscher Klöppelverband has in connection with the German lace association's Annual Meeting, published 2 books, both handling half stitches in different forms, structures and colors.

Book no.1 (Struktur – Form) works with different geometric shapes and different organic flowing forms. These different forms and structures are very well worked through, using a variety of bobbin pairs and also different distances between the pins, which gives the expression of the lace diversity. The same with the way the lace is mounted as pictures with light, shadows and 3D effects. The book challenges you to play with structure and form, where varied amounts of workers in half-stitch, and also a variety of thread thicknesses gives the lace life. The lace is worked in black and white. The book tells when and how the idea of using halfstitch took place and there is a good description by the different chapters, so you will be able to enjoy the book, even though your German is lacking. The book is very well done. It is surely a book to bring home, as it inspires you to try out different forms and structures.

Book no.2 (Struktur – Form – Farbe) is a continuation of book no.1. This book also works with geometrical and organic flowing shapes, obtaining its effects by use of colors. See review of book no.1. Book no.2 really uses smashing colors, which gives the lace its expression. It is an explanation by every form, telling you how the different colors and thicknesses of threads are used. The same lace in structure and form, made more times, but mounted differently, gives the lace much more life and diversity than expected from one shape only. If you buy the book Half Schlag, Struktur – Form, the book Struktur – Form – Farbe is a 'must'.

*By Sonja Andersen*

## **Die Letzten ihrer Art, Spitzen aus dem Sudetenland / Marianne Nielsen**

Spitzenmanufaktur Edeltraut und Karl Forster, Pechgrün – Aalen – Abtsgmünd

Publisher: Deutscher Klöppelverband e. V.

ISBN: 978-3-934210-92-9

Price: 39 EURO incl. CD containing patterns and prickings. May be purchased from Deutscher Klöppelverband. Information about ordering the book can be found on following home page:

<http://www.deutscher-kloepfelverband.de/index.php/component/jshopping/category/view/1?Itemid=242>

Language: German

The book, which was published in connection with Deutscher Klöppelverband Kongress 2015, presents a selection of 80 original prickings out of a collection of 350 original prickings, earlier sold by the lace merchants Edeltraut and Karl Forster's business until November 1st, 1986.

The prickings are patterns of lace, made by women and men in the area of the earlier so called Sudetenland, from 1920 and past the Second World War, where Germans from this part of the now called Check Republic and Slovakia, were forced to move to the eastern part of Germany. The lace was mostly

used as table cloths, edgings on table cloths, and appliqué on collars and clothing. Some lace was also made in wool and used on and in woolen shirts by the local cloth manufacturers.

Every piece of lace in the book is reconstructed and there are prickings and colored work sheets for everything from small simple laces till bigger collars and table cloths. There are tape-lace, Torchon inspired lace and lace inspired of Bruges Blumenwerk - so it is something for every taste and for every level of ability.

Deutscher Klöppelverband has again published a surprising book which describes and conserves a time in German lace history deserved to be remembered.

The book also contains a CD with prickings and work sheets for all in all 96 of these lace pieces, also with enlargement – and diminishing factors for copying.

If you are interested in seeing pictures and read more about the book, please, look it up on Deutscher Klöppelverband's home page under:

<http://www.deutscher-kloeppeverband.de/index.php/kongress/saarlouis-2015?showall=&start=6>