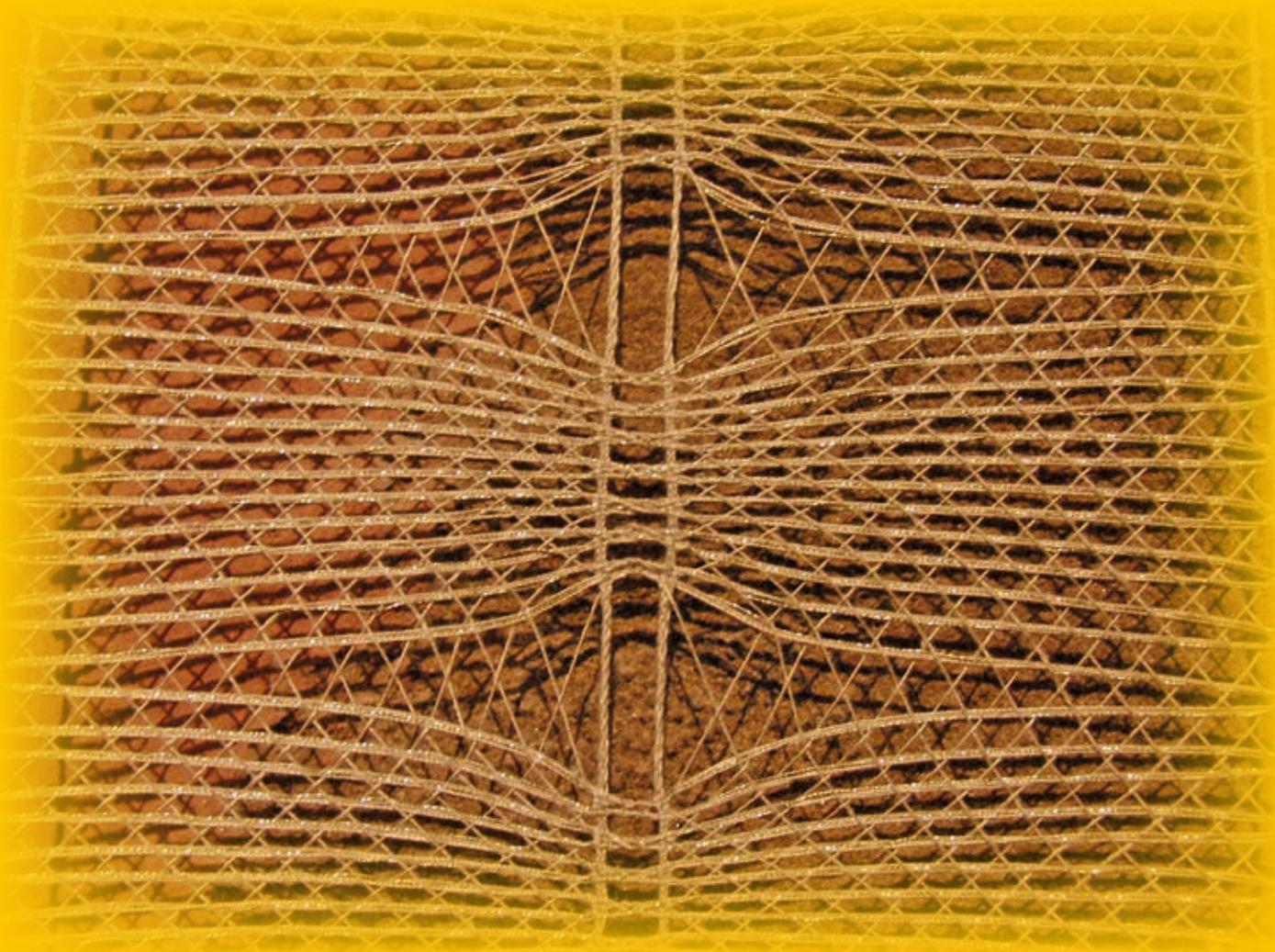


Kniplebrevet

English



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MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

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Dear members

I wish you all a happy New Year. I hope that you all had a nice Christmas and that you have entered the New Year safe and sound.

We announced the Annual Meeting and the General Meeting in the last Kniplebrevet and told that it would be held in Fredericia. But we have, for different reasons, had to move the meetings to another location. **The Annual Meeting and the General Meeting will therefore take place in Mødecetret, located in Odense.**

The beginning of a new year and the end of an old year usually causes business in our organization, and this year is no exception. The last details concerning our Annual Meeting are about to fall in place. It will be on March 12th in Mødecetret, Odense. You may, in the gray pages, inform yourself about the program of the day, the workshops planned and the scheduled talk. You can also get information about our evening program there. We hope that real many of you feel like taking part in our meeting. Our board does really look forward to meeting you all. We have, like in past years, also this year found an emblem, announced in the last Kniplebrevet, which we hope you will wear in the meeting. The emblem is a puzzle piece. We are really excited to see what you all come up with. It has been amazing to see the fantasy this little tradition has created in previous years. Remember, if you made the little hat last year, to bring it to the Annual Meeting this year, so we can make a little exhibition of it.

We tried in 2015 to give you knowledge about the Binche-technique by publishing small projects in every magazine through the year. For this Els Goor from The Netherlands was a big help. We hope that many of you tried it out. This year we will do the same with the technique of Bedfordshire lace. For this, Louise West from England will help us. Something to look forward to! If you have a technique you would like us to publish in the magazine, please, do not hesitate to contact our design coordinator, Sonja Andersen.

The next fair we are participating in, is the German congress. Our organization has been asked to make an exhibition for the congress, and we are slowly starting to get lace collected for that purpose. After this, comes Tønder Festivalen, and we look forward to that.

The board will at last wish you a good spring and a good lace season.

We really look forward to see many of you at the Annual – and the General Meeting on March 12th in Odense.

FYNSKE KNIPLERE – ODENSE

We meet in the middle of Denmark – in Odense

As you all will notice in this publication of Kniplebrevet, will our Annual - and General Meeting 2016 be moved to Odense.

Fynske Kniplere has been asked to make an exhibition. And of course, we'd love to do that. Can anything be better than to be able to show off our lace?

Last year we hosted an exhibition with a piece of lace made from a pattern of each published Kniplebrevet. This was a set project. This year the possibility for us is to show off lace, which after many hours of work at the pillow, perhaps has ended up in a drawer, without having been seen by anybody else than the lacemaker herself. Therefore we call the exhibition:

Kniplinger, jeg har lavet, som andre også skal se (Lace I have made, also for others to see)

We, the members of Fynske Kniplere, look forward to show off our lace, and hope that many of you will make the effort to meet with us in the middle of Denmark on March 12th 2016.

*Lis Hansen
Chairman of Fynske Kniplere - Odense*

A lace trip to Sri Lanka

In the summer of 2014 I got the happy news that I have been admitted to Copenhagen School of Design and Technology. The admission letter also included a lot of practical information including the words: '... the study trip's destination is this year Sri Lanka'. That was not a sentence I expected to read that morning in July. In the letter it was not mentioned what the trip would offer so my fellow students and I made many speculation about the trip. When it was revealed what the project for the trip was, it turned out that none of us had guessed correctly. The challenge was to work with a craft that none of us had ever worked with, namely making lace. That Sri Lanka had a long cultural history of making lace was also news for all of us.

The work with the Sri Lankan project started long before our trip in November. To gain insight into the art of lace Knipling i Danmark visited us. We all had many questions but number one was: what is actually possible to make? We knew we had ten days with the women in Sri Lanka but none of us knew what was possible in that time.

To design something for an unknown craft was difficult but it helped a lot to get to know the limits. The goal was to design a piece of lace that would modernise the understanding of lace and its use. To put it in a new context that would make sense to modern day life and that the modern customer would be able to use.

I worked with my fellow student, Nynne Skotte, and we chose to base our project on elephant hide's texture and the idea of lace as body art. We asked ourselves how we could make the lace in our design the star that would be the principal element in the finished product. Based on this we devised a form that the lace could relate to. Moreover we chose images for inspiration of existing lace to illustrate the wanted look of the lace. All our sketches and designs were then sent to Dickwella Lace Centre in Sri Lanka. That way the women in the centre were able to make themselves acquainted with our wishes before we arrived a week later.

Personally I had never before travelled outside of Europe so the 18-hour-long flight was my first trip to a very foreign part of the world. Sri Lanka is an Asian country on the equator. When we arrived in the airport in the capital, Colombo, we were met by a very energetic and helpful travel guide. All 22 students were adorned with garlands and were given a warm welcome to Sri Lankan culture and hospitality. We had to drive 4.5 hours in a bus by winding and heavily trafficked roads to reach our destination, Dickwella, that is in the southern part of Sri Lanka. The culture shock was great, and we had left Denmark in 10°C and we had arrived to 34°C. By the roads humans walked as well as animals: cows, dogs and cats were a part of the daily traffic. That Sri Lanka is a poor country that is still affected by the tsunami in 2004 was clear but it did not affect the locals' hospitality and interest in our visit. We were the first Danes to visit the Dickwella Resort and town so even though we had come to see their attractions, we soon found out that we were an attraction as well. The nature of Sri Lanka is lush with palm trees and wild aloe vera plants. Many of the spices that we have on balconies at home grow wild here. We were often met by the pleasant smell of basil and mint. We stayed in a hotel that was as near the water as possible, a place that had been damaged by the tsunami but did no longer have any visible damages. The sound of the wildness of the ocean was constantly around us and the clear water hit the rocks. It was and is one of the most beautiful places I have ever seen. A country of pride and sincerity and a lush and colourful cultural heritage that has not yet been swallowed by the Western view of the world. Here the staff climbed the palm tree to pluck coconuts only with the help of physical strength and a robe. Here we tried new food that was full of interesting spices and

unknown taste. Nothing was exactly as it was at home and it made the experience and the discovery of the country so much more exciting.

Meeting the women

When we met the women the first day after our arrival, it was in a 'house' where they both produced and sold their lace. It almost looked like a little temple. A building with no walls and a roof full of holes but with a charm and a warmth that could be felt despite our different cultures. We were welcomed by the lace making women who all were at least half a metre smaller than us and overall was physically smaller than us 'Vikings' from the north. It was a special feeling to be offered coffee and cake by someone who has so little but still is rich. I felt very welcomed but it was still difficult to know how to react and act. The very last thing I wanted to be was being rude or seeming ungrateful. The women sat on benches in the room bent over big pillows and made their own products when we arrived. It was very impressive to see how quick they were and how they almost with their eyes closed could use the great amounts of bobbins. The first day there was a translator who was a design student from a school in the capital. He acted as a liaison between the women and us and was essential for the communication regarding the collaboration that should be established. We explained in turns the leader of Dickwella Lace Centre our respective projects and she had the opportunity to ask questions. It was clear that we did not agree in our aesthetic convictions. The women thought that many of our projects were too 'easy' and did not make use of the possibilities of lace. All of us had avoided the traditional lace look that we knew from our grandparents' homes. We worked with minimalism and geometry or abstractions of forms that were supposed to make the craft more modern. When the sketches had been edited to something the women and we, the students, could agree on, each project was given one of the 10 women who then had to produce the given lace. Here the linguistic communication stopped and sign language, body language and gestures were used. To get a better understanding of the huge work that the women did for us, we were taught by the leader of the centre. I soon learned that lace just like any other craft takes a lot of practice. It took me too hours just to learn the most simple stitch, chain, that was only made with four bobbins. There we were making lace side by side the Sri Lankan women who used more than 50 bobbins. You could sense the creative energy in the room and also hear giggles from the women when we were too slow to understand the simplest stitches. In the 10 days we shared with the women in their centre many of us established a close connection to the women and it was hard to leave despite the short acquaintance. We had shared our creativity and culture. The women's commitment and interest in our projects were very touching. I left with a deep respect for their craft and a new understanding of time and quality. To see one's own design being created is an amazing experience and to meet the person whose hands had made it was completely priceless. On our last day the women had prepared a party and they served dishes of Sri Lankan desserts. We took pictures of the woman who had made lace for us and an important picture of all us in front of the centre to immortalise the collaboration. It was a very nice farewell and you could sense the gratefulness from everybody. Gratefulness for the cultural sharing, for the human bonds that had been made and for the project that had succeeded.

Back in Denmark

When we once again were back in Denmark, we began to incorporate the finished lace in a product. Nynne and I knew that our lace should end as a necklace but not what it should look like. Therefore we decided to work with the lace as the foundation and then build the rest of the necklace around it.

We created a contrast to the very pretty needlework by combining nylon rope in electric blue and silver details. It created an interesting meeting of materials that for us made the necklace a modern version of a collar that had details both in the front and in the back. Many of the other pieces of lace were made into details on carpet slippers and lingerie to kimonos and dresses. When all the products were finished we put them up for sale and the profit was sent to the women from Dickwella Lace Centre: the women who had made the projects possible and who deserved a huge thank for their collaboration and their hospitality.

Slagelsemessen 2015. By Marianne Nielsen

Slagelsemessen in October 2015 had this year again a cornucopia of exciting lace, and this year also incredible examples of possibilities within tatting.

And, still dwelling on the tatting, Ineke Kniperij from The Netherlands hosted the most fantastic exhibition of tatted items. There was a train, circling around a mountain landscape.

Ineke told that she had tatted for 23 years, and that she had learned it from a book. All the exciting figures and items she produces in tatting, she makes from things she sees every day. She always writes down what she does, as she tats. But she still finds it is difficult to make the train again, which she made years ago for her children.

It is a little picture gallery of some of the pretty tatted items. If you are interested, Ineke has also written several books with patterns for tatting, which can be purchased through following e-mail: inekekniperij@hotmail.com

The Christmas tree was decorated with ornaments by Aase Nielsen. It stood there, nice and green with all the classical ornaments, which belong on the Christmas tree, but it was also room for a mouse in a sock and the Christmas goose or is it a duck.....It contained lots of inspiration for what to make for this year's Christmas, so you can get started, for, as they say, Christmas lasts till Easter!

The annual challenge for the theme behind Slagelsemessen was an octopus. It was lots of fun and fantastic bids on this challenge. Next year's challenge will be a hot-air balloon, so, please, get going!

Besides lots of good stands with many temptations for the coming winter months, and hard working local lace makers who cared for the fair visitors around their lace pillows, there were also two very nice exhibitions of lace.

The first exhibition was hosted by Inge Lindegaard and Else Byskou and the second was lace made by Astrid Bentin.

Inge and Else exhibited lace made from their own designs. Their ideas come during dish-washing or long walks. Inge and Else's designs span from the typical classical design till the more modern styles, where can-rings, which I have only seen used on crochet handbags until now, also have found their way to lace-made flowers and belts.

And then, it was Astrid Bentin. Astrid exhibited a collection of classical lace, some of unknown origin, all extremely well made. Astrid was educated as a lace teacher from Haslev Håndarbejdsskole in 1962-63, and has since then taught lace in Tønder, Højer and Skærbæk.

The modern exhibition in Saarlouis

The modern exhibition in Saarlouis was last year's main exhibition at the German Lace Congress. The modern exhibition could be seen in the old army barracks VI which had been refurbished and are used for exhibitions etc. The main exhibition deals with structure, form and colors, solely in half stitch. Initially when I heard that an exhibition only dealt with

half stitch, I thought: you cannot use a whole exhibition and a whole hall for that! But I soon revised my thinking and was impressed by what I saw.

The first eye catcher was the beautiful room containing the exhibition, tall ceilings and stone materials, beautifully contrasting the delicate laces.

The exhibition consisted of various studies of halfstitches, in groups of different geometric forms and colors. Where conditions of height and longer distance between needles varied in groups. Several German lace designers had led the various groups who had worked with and studied the form of half stitch laces.

It might be straight edges and curvy shapes, together or separate. Round, geometrical and asymmetrical shapes. Also the use of a thicker outline thread, which becomes an integral part of the lace pattern, and which may be repeated many times. In this way the outline thread contributes to creating a pattern in the lace. E.g., see figure 1. This is a rectangle, as we know it, with a half stitch ground with equal distance between needles in left and right edge. Then look at fig. 2 and fig. 3, which are also rectangles, where the needles are placed at a certain distance in the left edge. In the top of the rectangle there may be placed more needles in the left half than in the right half. On the vertical right side of the rectangle the needles may be more closely gathered in the middle or at the bottom of the vertical edge. And the needles at the bottom of the rectangle may be placed identical to the ones at the top, or again, they may be placed differently at the bottom. However, there is the same number of prickings at the bottom of the rectangle as there is at the top of the rectangle. The same goes for the vertical edges, so that you may work back and forth. The exhibition showed how they diligently had worked and studied, what effect the different placement of the needles would give to the expression of the lace as compared to traditional lace making. When the concept has been tested in a white thread, they then try it in a colored thread to see, if they get a different expression. And they do.

Now one would think that the rectangular shape was finished, but no! You put in a thicker thread, which gives a totally new expression to the same rectangle. Yes, and then they work the same rectangle with a different number of pairs. Finally, they place the finished works next to each other to highlight the effect of the concepts. This process applies to all the different shapes and figures included in the exhibition.

The different geometric shapes and figures are drawn on checkered paper and the prickings are placed. Then you can move them around and test your ideas. When you draw the work process using the pairs, you check if the pairs/colors exit where planned. If you want the colored thread to continue into the next figure, where should it then be placed?

In connection with the exhibition two books were published, "Quadrat-Raute", which literally translated means "square-diamond". This concept also works with different numbers of pairs and where and how the prickings are placed in the geometric shape. Common to the different shapes is that the edges are plaited so that pairs can be added or taken out invisibly. First the work is done in white thread, then in color, and then in different colors to see what it does to the expression of the lace. They make many laces of the same geometrical shape with different numbers of pairs. When the figures are placed in groups, a 3D effect is obtained. Light, medium and darker laces are made in this way. This is a way to make different pictures.

The same principle applies when they work with fluid shapes, e.g. elliptical figures. There are also great differences in how the shape is drawn and how the needles are placed.

Everywhere in the exhibition you see a play with thread and color, the number of pairs and how the different shapes are

combined, together and separately. The effect of many lace figures placed in different ways. You also see how the laces are mounted in layers, and how this elicits a new expression. The expression therefore becomes more alive and different from what is expected by a single shape. The 3D effect has also been incorporated in lace making.

In the same exhibition is a black/white stand where the same principles are used as in the colored and geometrical figures.

At the very back of the modern exhibition room is a stand with a flowering meadow, designed by Esther Wanzenried, and 25 Swiss lace makers have made the lace flowers. This meadow is unbelievably beautiful, with a lot of white flowers and a single red one.

There is also a stand with half stitch ladies, which were created in connection with a workshop with Ruth Bühlmann. Three of these lace ladies are pictured on the cover of the congress map, which the German Lace Association has published in 2015.

It was an extremely exciting exhibition on the theme of structure-shape-color made in half stitch. You really can get inspiration to go home and try out the same principles and figures used in the intensive study of this subject. And you can see that they have reflected on each individual figure and what they could do with it within this form of expression.

I can only suggest that you try to find a geometrical shape, e.g. a rectangle, triangle or any other shape, and draw it on a checkered piece of paper, place some prickings as described at the beginning of the article and try to experiment with number of pairs and thread. Then work several pieces of the same shape and then place them together to see, what happens to the structure-shape-color.

Wondrous Lace Bird

The Vologda region is one of the prominent Russian centers where national culture is preserved and folk traditions are being developed. The region obtains its unique peculiarity due to the traditional crafts, the most important of which is lace making. This unique craft has a deep historical background and is a national pride of Russia.

Among all Russian lace making centers Vologda lace is notable for its large-scale accessibility, adherence to traditions and bright artistic images. It has become a symbol of all Russian lace.

Today a lot of attention is given to preserving and developing of lace trade in the region, a number of decisions was taken and one of them is the Museum of Lace creation. The Museum was opened on 3-rd November, 2010. This is the largest Museum of lace in Russia.

The structure of the Museum of lace includes exposition and exhibition halls, an artistic workshop, an educational class, a salon-shop and a café.

The main exposition is situated in the suite of halls on the first floor of the building. It consists of several expositional sections, presenting lace items, photos and other documents, museum installations about famous European and Russian lace centers and certainly about the history of the craft development in Vologda region. The chronological method of exposing helps to trace the history of lacemaking, stylistic tendencies of different periods and the authors' individualities. The exposition is accompanied by a computer multimedia program permitting to get additional information about the museum of lace, the process of its foundation, to show the materials that are not included in the exposition.

The halls on the ground floor are used for changeable and mobile exhibitions. Nowadays the exhibition "The Danish Lace: history and the present" organized together with the

Museum of Southern Jutland, Denmark (the Museum Sønderjylland) is presented in the halls. The lace of four centuries are shown here and the most valuable ones were created at the beginning of the 18th century.

The Museum does not only carry out various exhibition projects, but also is among the organizers of the contest events of international importance, the largest of which is the International Lace Festival "Vita Lace". The Festival "Vita Lace", within the framework of which exhibitions-competitions, fashion shows, master-classes for both lace-makers and lace artists and spectacular actions such as "The most mass lace making master-class" (2011), "Lace Heart of the Olympics" (2014) take place, is held in Vologda once in every three years.

In February 2015 the museum announced the contest "Wondrous Lace Bird" in the course of which lace makers were invited to display their originality, creativity and skill, making a lace bird as a visual symbol of the Vologda Region.

A red lace bird on the white background became the visual symbol of the project "Vologda Region – the soul of Russian North" in April 2014. The symbol was created on the base of a lace pattern made by a famous Vologda lace artist, Distinguished Artist of the Russian Federation Angelina Rakcheeva.

A bird isn't a new artificial symbol. A figure of bird is one of the traditional images of Russian culture. One can find the depiction of birds in traditional lace, embroidery and painting. A bird is an ancient symbol of human soul, spirit and also a symbol of freedom of thought and imagination.

Several patterns of different levels of difficulty were prepared especially for the contest "Wondrous Lace Bird". The author of the patterns for the nomination "Lacemaking Is My Hobby" is Maria Medkova and the pattern for professional lacemakers was created by Iraida Zubareva.

Following the results of the contest an eponymous exhibition "Wondrous Lace Bird" was formed. The exhibition opening ceremony was held on the 4th of June 2015 in the main gallery of the Museum of Lace. The exhibition presents about 300 works, which were sent to the museum by lace makers from all over the world. Not only Vologda and the nearby towns took part in the contest, the other regions of Russia are also widely presented at the exhibition: there are the participants from Moscow and St. Petersburg Regions, from northern region of Murmansk, regions of central Russian such as Ryazan, Rostov, Belgorod, the Khabarovsk Territory etc. Furthermore, there are a lot of "foreign" birds, which came from Germany, France, Bulgaria, Australia, Croatia, Slovenia and Poland.

Each work reflects the individuality of a lace maker, her fantasy, imagination, creative approach and skill.

Some participants choose adherence to traditions and made birds of canonical materials, using traditional combinations of colors (severe and bleached flax threads are typical for the lace of the Vologda Region; bright red and yellow colors for the lace of Ryazan; thin white cotton thread characteristic for the famous Croatian lace from Lepoglava).

The other preferred originality, using metalized threads, unusual combinations of colors, decorating their wondrous birds with pearls, beads and bright sparkles.

People say that in the process of working a lace maker entwines threads with her soul, dreams and her view of life. That is why birds, which were made according to one and the same pattern, turn out to be so different at the end of the work.

For example, the winner in the nomination "Lacemaking Is My Hobby" Tamara Senchenko from Vologda created a wonderful white pigeon – a symbol of peace, meekness and calmness. Whereas in contrast, Marina Biryukova from Moscow, who gained a special prize for originality, saw in a pattern an exotic bird, a royal peacock. All the details were carefully worked out, this bird has a plume on its head, a gorgeous mul-

ticolored tail, decorated with large blue beads and the body of shimmering blue threads.

And the Australian participant Christine Beswick, combined red, yellow and orange thread and created a bird with a bright flame-colored "feathering", which evokes associations with a legendary phoenix. The jury awarded the work of Christine Beswick with a special prize as the bird, which made the longest journey. Like a powerful phoenix, who was able to cover long distances for a short period of time, this lace bird has "flown" more than 13000 km and came right to the begging of the contest without delay.

Lace makers Bara Ba ak from Croatia and Milena Kalan from Slovenia admirably managed a very difficult task – to make lace following Vologda technical drawing, but keeping the main peculiarities of lace patterns from their home countries. Their works were highly praised by the jury for the high artistic and aesthetic qualities and for the adherence to traditions.

Making a bird according to the Vologda technical drawing also became a challenge for the participant from Bulgaria, Bistra Pisancheva. Bistra has worked out her own unique style of making lace. Usually she tats lace panels either portraits or landscapes, according to her own drawings. But the idea to try her hand in making an unusual lace bird seemed very interesting to her. And the result was splendid: without changing the technical drawing by Iraida Zubareva Bistra created a very delicate bird, preserving her inimitable manner of lace making. The work of the Bulgarian participant was awarded a special prize for the delicacy and cosmic weightlessness of this lace bird.

Considering that there were many applications for the contest from young participants, the Organizing Committee appointed a nomination "Young talent" for lacemakers aged from 15 to 20. One of the winners in this nomination Anna Voronova from Vologda, in spite of her young age, has already accomplished her specialized education. Now Anna is a professional lace maker. Her lace bird of a festive green and yellow coloring immediately attracts the attention of a viewer and seems to be a bright outland bird, which flew from warm countries, where the summer is all the year round.

And a special prize in this nomination was given to the only one male-participant of the contest. For his lace bird of a good quality Alexey Koptyaev from a village near Vologda was awarded a prize for determination and commitment.

The contest "Wondrous Lace Bird" once again proved that the art of lace making reveals the individuality, creativity of a person. Lace inspires, fascinates and unites people. Our participants are from different countries and they speak different languages, but the language of lace can be understood by everyone without any translation.

The exhibition "Wondrous Lace Bird" will be shown in the Museum of Lace till the beginning of November 2015. After that the most interesting birds will be included into the interactive fund used for the mobile exhibitions of the Museum. As mobile exhibitions of the Museum of Lace travel not only around Russia, but also abroad, so it will be possible to have a look at those wondrous birds for the lace lovers from all over the world. By the way, the large exhibition of Vologda lace is going to be organized in Tønder, Denmark in May 2016 and within the framework of this project there will be the opportunity both to appreciate traditional items of Vologda lace and to admire the beauty and variety of wondrous lace birds.

Bedfordshire Lace – Louise West

Introduction and background

Bedfordshire lace was developed and worked in the East Midland counties of Bedfordshire, Buckinghamshire and Northamptonshire from the mid-19th century. It was a design development that came about in response to local conditions and changing fashions. Lacemakers of this period were struggling to make a living as they were competing with the introduction of the lace machines, developed in the early part of the century. Machines could copy the net based laces easily and far more quickly, making the machine laces cheaper and more accessible to the public. Designers saw Maltese lace at the 1851 Great Exhibition in London and saw a way of changing point ground lace to a heavier lace with plaits and leaves to fill the space previously filled with net. The fashions were also demanding heavier laces, and this development fulfilled the demand. Initially the machine laces were not able to copy this and so the Lacemakers were able to make a living again for a short period. The styles of Bedfordshire lace were greatly influenced by London Zoo opening, and the importation of plants by the plant hunters, and also the Art Nouveau style. Designers such as Thomas Lester from Bedford are still studied by lace designers today in the UK. His designs contained many of the animals at London Zoo and exotic plants in asymmetric styles. These very detailed patterns took many hundreds of pairs of bobbins, and were worked in very fine thread to give the detail. A collection of Thomas Lester Designs, both lace and prickings are held by the Cecil Higgins Art Gallery and museum in Bedford, but are not generally on permanent display. An exhibition was held in 2002 of the original patterns, and new work by today's Lacemakers, from patterns that were redrafted by Barbara Underwood. The exhibition was in connection with the International Convention by OIIFA in that year.

Information on techniques

One of the features of Bedfordshire lace is the use of leaf shaped tallies in the designs and this pattern is to give new Lacemakers the opportunity to practice these. Many people say they dislike leaves, as it takes a little practice to achieve a good oval leaf, without it being a 'holly' leaf. Persevere and they become easier with practice.

Bedfordshire lace uses the bobbins wound in pairs to start and often contains a gimp thread. This would have been included to take up space in the 19th century, but today we just use it to outline a feature such as a flower. Historically, this lace was about making it as quickly as possible and so often antique pieces found contain many mistakes, today we aim for perfection and not to feed our families. Lace was often the only thing keeping families from having to go into the workhouse and everyone in the family would make lace, including children from the age of 5.

Bedfordshire lace is worked from the right side of work.

Bookmark in Bedfordshire lace technique, lection 1

Idea, design and execution: Louise West, England

Materials: 12 pairs of Presencia Finca 50 or similar thread.

Start: Start on the top and add pairs as indicated on the work sheet.

Technique: The techniques used are tallies, four pair crossing using linen-stitch, plaits and linen-stitch edges in both sides. This is a practice piece, which may be used as a bookmark.

Finishing off: The two worker-pairs meet at the middle pin of the V, where the two edges meet. Work forth and back through all the passives until the last pin, where all pairs are braided.

Photo: Louise West

Tulle

Idea, design and execution: Annette Nielsen, Jernved

Materials: 31 pairs of linen thread 60/2 and 1 pair of linen thread 28/2 for the gimp.

Start: It is best to start on the narrowest place of the outermost edge. Or the way most suitable for you. The marked twists are applied throughout the work.

Finish: By magic threads or the way you find suitable.

Binche, lesson 5.

Idea, design and execution: Els Goor, Kantklos Atelier, Elisabeth, www.kantklosatelier.nl

This is the last lesson on Binche lace, which was the theme of the year in 2015.

Materials: 30 pairs of Egyptian Cotton 80/2

Start where it suits you best. The work sheet shows you how to set up.

Technique for Binche: See the 4 previous magazines of 2015.

The marked twists are used throughout the work. It is a good idea to have the work sheet fastened to a styrofoam board and use pins to indicate where you are on the pricking.

Finish: As you find it suitable.

S'Gravenmoer bookmark no.1

Idea and design: Yvonne Krijgsman

Execution: Hella Jacobsen, Gråsten

Materials: 28 pairs of linen thread 80/ or Guttermann sulky no.40, plus 3 pairs of 3-ply DMC Amagergarn.

Start: Set up on the top point of the bookmark with 2 pairs and add pairs on each side until the outer edges are reached. The marked twists are valid throughout the work. 1 section goes from * to *, and is repeated until the end.

Technique: S'Gravenmoer originates from The Netherlands. The difference from Torchon is that the half stitch threads go vertically. It is done like this: Always twist around the pin. Work from right to left and do not close the pin. When you have reached the pin on the left hand side, do not close it. Start again from right to left. Continue this way until the half stitch diamond is finished.

Finish: Take out pairs according to the work sheet. You may tie off or you may work a braid over the gimp by taking a pair out every time a new pair is taken in to the braid.

The Board's annual written report from 2015

Another year has passed with many challenges, exciting projects and lots of joy.

The year which just ended, was the year when our organization turned 30 years old. The celebration started already at the Annual meeting last year with the design 'Sort Sol' by Karen Marie Iversen, an aquarelle with black clouds of birds, made in lace with the finest silk threads. The design is meant as recognition of the area, where our organization had its origin. Members attending the General Meeting received this design as a gift. We also had a design made especially for this same Annual Meeting. This is a picture of a nice flower, taken out of an old lace piece. This pattern can be bought during the anniversary year only, and goes out of our stock by the Annual Meeting 2016. Kniplebrevet brought a gift for all our members in the August publication, which was a beautiful scarf designed by Sonja Andersen and Susanne Andersen.

Just because we have a 30 year anniversary, does not mean that we are out of breath. We know that December is a month

where many people, for many good reasons, cancel their membership. But we often receive nice letters and mails, which contains thanks for good membership, but time has come when one's eyes fail, and it is time to cancel the membership. It is always sad to see a member go, but fortunately, there is an even flow of new members, which is fantastic. We could therefore welcome the new member, number 20.000. It is amazing that we have had so many members through the years.

We also had to say goodbye to one of our board-members. Susanne Andersen decided to go out of the board in order to be able to use more time for writing articles for *Kniplebrevet*. Susanne is therefore a member of the editorial staff. Our first substitute, Lis Vester, was for personal reasons not able to join the board, and the second substitute, Linda Olsen, was called upon instead.

We have for the last two years, had a 'Bobbin of the year' designed and this was also done this year. The designer this year is Mary Woodthorpe from England. She has made the most beautiful bobbin with blue springflowers, really something for you to look forward to. The sale of the bobbin starts at the Annual Meeting, and can from this day also be ordered from the *Knipleshop*. The bobbin cannot be preordered or put aside beforehand.

We started a big international project in 2015 concerning a gift to Her Majesty the Queen and the Prince for their Golden Anniversary in 2017. This project progresses real good, and we have received the first lace pieces both from inland and abroad. The finished gift will be on exhibition on the Annual Meeting in 2017.

Our trip this year went to Køng Museum, where we in cooperation with *Storstrømskniplerne* and *Kniplerne fra Vordingborg* had arranged an exhibition of old as well as modern lace. The exhibition was called 'Knipling I Danmark før og nu' ('Lace in Denmark then and now'). After having seen the exhibition, we had a workshop arranged, where Inge Lindgaard led us into the art of making Free Lace. This was a bit of a challenge, as pins were only set on the edges of the lace. We have no trip arranged for 2016, as there are so many other things for us to participate in. We shall exhibit in the German Lace Congress in April. We have never tried that before, and are anxious to see what we can come up with.

Many classes have been offered. We have given classes on our location, but some have also been offered in cooperation with FOR A. These classes were held at FORA's location in Odense. We constantly work on finding new teachers and topics for classes. If you know about somebody or have ideas, please, feel free to contact us.

We held an 'Open House' on our location in Nyborg. We have decided that this event has come to stay, as there is always good attendance with lots of visitors, which we appreciate a lot. We started a new activity on 'Årets Knipledag' in 2014, did it in 2015 also, and plan to continue the effort in the future. What we do, is to send the same pricking to the chairmen of Årets Knipledag and ask them that one lacemaker in the group work on this pricking on that day, take a picture of the finished lace and send it to us. We are then able to see how different the lace turns out according to thread and mounting used. I want to thank all of you for accepting this challenge. A big thank you goes to all of you, who sent pictures and reports from 'Årets knipledag' to us. The response has been overwhelming.

We have through the years had contact with pattern designers from abroad, and we hope that you have noticed that. We have published some patterns from them, which we hope have given you some challenge. We still have some on hand, and we hope you look forward to try them out.

The theme 'The technique of Binche' in our magazine was something new in 2015. The big help from Els Goor in The Netherlands made us able to do this. She has done a fantastic

job for us. Bedfordshire lace will be the theme for 2016, and for this we have asked Louise West to help us.

Our reconstruction group works hard with the reconstruction of the many old laces and/or prickings, where prickings and/or work sheets are missing. The group of laceladies, which are connected to the reconstruction group, sample the lace provided to them from the reconstruction group. The group also tries out many of the patterns, which are sent to us. The reconstruction group and the lace group are making a great job, and we give them a big thank you for their work.

Julemærkehjemmene have received kr. 11.250,00 from the sale of our Christmas pattern, designed by Helle Schulz. Lone Nielsen has designed the pattern which we will sell during 2016 in order to support Julemærkehjemmene. The pattern will be on sale from the day of our Annual Meeting. Our organization thanks Helle Schulz and Lone Nielsen for their contributions.

We have already decided to participate in the following fairs in 2016: The German Lace congress, Viborg Husflids messe, Kniplings-festivalen i Tønder, Slagelse Kniplmesse and Kreative Dage I Fredricia. We look forward to meeting you around.

The members of the board would like to thank you everybody who has contributed with articles, good ideas, input and above all, patterns for *Kniplebrevet*. Thank you to all our translators for English and German, a thank you to the reconstruction – and lace making group. You all do a wonderful job. The Chairman of the board would like to give a big thank you to the members of the Board for a good year, for nice and constructive cooperation, where working together and idea-richness goes hand in hand. Our meetings are always held in a good and constructive spirit. Everybody is working hard for our association.

Our Board would also like to say thank you to all the volunteers, who help us on all levels, we could never make it without you.

By December 31st, 2015, our organization had 1.599 Danish members and 212 members abroad, together 1814 members.

Easter-egg in 3D.

Idea, design and execution: Mona-Lise Pedersen, Ølstykke

Materials: The egg: 14 pairs of ivory colored Goldschild Nm 50/3, 1 styrofoam egg from Panduro Hobby, size 10x7 and 3mm. wide satin ribbon.

The Easter egg:

Start: Make 2 pieces of part 1, which is the Easter egg. See work sheet, fig. 1.

Finish: The 2 parts are starched with Belgian Starch twice so that they have some firmness before taking them off the pillow. Sew the start- and finish edges on each piece together. Now you have 2 egg-halves.

Assembling: Start by marking the styrofoam egg. Use a thread from the top to the bottom of the egg in order to mark the middle of the egg, forming a vertical line. Mark the line with a permanent marker. This line will be used when putting the lace on the egg. The lace is placed on the egg by aligning its edge to the marked line and pinning in each hole. See picture 2. The lace should sit firmly on the egg. Use a hair drier to warm up the egg for a couple of minutes. The starch will soften and cause the lace to shape itself around the egg. Leave the pins in for about 1 hour, take the pins out and the lace off the egg. Do the same with the second half of the lace egg. Sew the two halves together with a thin thread, and put the 3 mm. satin ribbons through the holes.

The branch of leaves:

Materials: DMC 80, color 368, DMC 80, color 369, Anchor purl cotton no.8, color 242. 2 pairs are used every time you start on

a tally, which is done 13 times for each half of the branch. The pairs are taken out after short uses. 2 branches are made, one for each half of the egg.

Technique: "French" tallies and rolling.

Set up the tally by using purl cotton (the thick thread) for the edges and the DMC thread for the weavers. Start rolling when the tally is done. See picture 3. Finish the roll with a button-hole knot and put it aside. Start the next tally the same way. Combine two rolls where they meet and be careful not to make them too thick. Excess threads are taken out and cut off close to the roll. Alternate the colors 368 and 369. Continue to the middle of the branch and finish off with two button-hole knots. Start the next branch on the top, starch it and cut the discarded threads off.

The flowers:

Materials: 7 pairs of polyester – or cotton sewing thread in light and dark colors, for ex. light and dark yellow, light and dark pink, light and dark purple. In addition, 50 small beads, str. 1,5 mm. or 3 mm.

Start: Set up from the left with 2 pairs of dark thread for linen stitch, 5 pairs of light color for half- and whole stitch, the workers use the light thread. The pricking is marked with 5 scallops. It is your choice to use 4 or 5 scallops for your flower. I have used 4, but it is up to you. Glue has to be used if using polyester thread, as it is too slippery for knotting. Make the half of the knot, put a little drop of glue on it, and finish the knot. Use the thread from the linen stitch edge for sewing a gathering thread through the linen stitch edge, pull and form a flower. Use the other thread from the linen stitch edge for the knot (remember glue). Sew 3 small beads in the middle. Fasten the flowers on the marked places of the branch after finishing all 14 of the flowers. Attach the flower branch to the egg, which is easiest to do by applying a little glue to the roll and pressing it onto the egg. An extra flower may be made for the top of the egg, where the satin ribbons are fastened. You can finely shape the flowers a little, so they look more alive and carefully give them a little hairspray in order for them to keep their shape.

Russian birds 1

Knipling i Danmark has been permitted to publish 3 different Russian birds from the Museum of Lace in Vologda. The birds were produced in connection with a competition held by the Museum of Lace in 2015.

Several patterns in different categories of difficulty were designed especially for the competition, called "Wondrous Lace Bird". Maria Medcova is the designer of the category "Lace is my hobby" and the pattern for professional lace makers was designed by Iraida Zubareva.

Foreningen Knipling i Danmark does not know which one of the 2 designs is "Lace is my hobby" and which one is for the professional lace makers. Other lace makers have also worked further with the original designs.

Foreningen Knipling i Danmark bring you the first Russian bird in this Kniplebrevet, and the other in the following publications.

Design and execution: Alexey Kortyaev.

Materials: 7 pairs of 60/2 and 1 pair of 6-ply DMC thread or similar for gimp in the braid and 2 pairs for the plait with picots and the tallies in the filling of the bird.

Start at the red x and follow the arrows around the bird. Sewings occur throughout the piece, see work sheet. Also the marked twists are applied throughout the work. When you work in a tight curve and use the same pin more times, you use a 'hulslag'. (marked with a black circle). The gimp is marked by a solid black line in the linen stitch, see fig. 1. 'Hulslag' is worked as fig. 2. Russian spiders are shown in fig. 3.

Finishing: Tie off where the braids meet or use the finishing off which you prefer. Starch the lace before removing it from the pillow.

Easteregg

Idea and design: Bep Vianen, Oosterhesselen, Holland

Execution: Wemmie Eggens, Sleen, Holland

Materials: 1 pair DMC no.5 for gimp, 1 pair DMC no.40 and 9 pairs of DMC 80

Start: Start as indicated on the work sheet. Set up from the left with 1 pair DMC 80, 1 pair DMC no.5, which is the gimp, 1 pair DMC 40 and 5 pairs DMC 80.

The egg is worked according to the work sheet. Twists are not indicated due to lack of space, but always twist when going from linen stitch to whole stitch. 'Hulslag' is used where the pin is used more than once (see fig.1). The Russian spider is made according to fig.2. The black line on the work sheet indicates the gimp (see fig.3). Sewings and plaits with picots are used throughout the work.

Finish: Tie off where the last braids meet. Starch the lace before removing it from the pillow.

Flower

Idea, design and execution: Annette Nielsen, Jernved

Materials: 26 pairs of Moravia 40/2

Start: Make the flower first. You use 10 pairs of Moravia 40/2, about 1m. on each bobbin. 4 pairs of orange, 3 pairs of yellow and 3 pairs of ochre-yellow are used in the sample.

The flower is worked with a sewing edge in whole stitch on each side and half stitch in the middle and is finished off by tying the ends.

Stem: Sew the pairs for the stem in to the finished flower and work the stem. You use 6 pairs, 3 pairs with about 50 cm. on each bobbin and 3 pairs with about 80 cm. on each bobbin.

The stem is worked in linen stitch with a sewing edge on each side.

Finish: Starch the lace well, and put it in a frame or sew it on to a pillow or a handbag.

HAVE FUN!

Passion keeps an old trade alive

Once lace was a symbol of rank, reserved for the king and the nobility. Lace disappeared slowly as a trade in the beginning of the 19th century, but the technique on how to make the beautiful and unique textiles, is still alive.

By Pia Krarup

Bobbin lace takes time, something there is not much of in our busy daily routines. But, in spite of this, bobbin lace is still being made all over in our country. One of the people, still making lace, is Connie Alsted.

It started with cloth pins

The 63 year old Connie Alsted has already from childhood been fascinated by bobbinlace.

"If I saw somebody making lace, I could not be hauled away from it", she tells me.

It was an insert in *Flittige Hænder* (Currently *Hendes Verden*) in 1981, which gave Connie the push to start. The insert showed how it was possible, with a steropore square and some cloth pins, to make lace. Later on, somebody gave her bobbins and she taught herself how to make lace with the help of a book. She signed up for a class within the first year, so she could learn it properly. She does not take classes any more, but

meets regular with other lace makers. She also always participates in the lace festival in Tønder. This festival is held every third year, and is a very popular event.

Bobbin lace means many things for Connie.

“It is relaxing. If you have difficulty at work, you can go home, sit down and make lace, and pretty soon, the problem has left you” says Connie.

She makes many different things in lace, like curtains, table cloths and shawls. For herself or for gifts. She has always liked history, and at some point she got interested in the history of lace. And her interest for lace is always with her when she does other things.

“If I am in a church, I always have to see if there is an altar cloth with lace”, she says.

Everybody can learn it

Connie thinks that everybody can learn how to make lace. The materials are inexpensive, but it takes time – lots of time. There are classes in bobbin lace all over the country, and sometimes also classes for children. Even though everybody can do it, it is mostly a bit elderly people who make lace. The reason for this might be that most classes are given during the day, and therefore difficult for younger people to attend. Most lace makers are women, but there are also men doing it, even though they are not many.

A trade in development

There are classes and events all over the country, and Lone Nielsen, the chairman of the board of Knipling i Danmark, tells me that they have noticed that the interest for bobbinlace is increasing. The organization also arranges cooperation with different designers if they like to use lace in their projects. This can for ex. be new and experimental ways to combine lace with untraditional materials, for ex. hide and fur.

The organization’s next big project is a gift for her Majesty the Queen and the Prince. The gift is being made through international participation, from among others, England and Australia, and will be handed over on their Golden Anniversary in 2017.

A journalist student’s interest in writing about lace

By Lone Nielsen

I got, on a late afternoon in the fall of 2015, a phone call from Pia Krarup, who is a student on Danmarks Medie og Journalisthøyskole in Århus. Pia was about to write her first article, and had chosen to write something about bobbinlace, as she had talked with the lace maker, Connie Alsted, and found the topic interesting. We have chosen to bring her article in Kniplebrevet in order to show that we still can catch young people’s interest to write about lace. The article will not be published in other written media, but can be found on Danmarks Medie og Journalisthøyskoles own intranet.

Not only has Pia written an article, but she has also made a short YouTube-video. If you are interested in seeing it, try this link: <https://youtu.be/S1yEmBDI84A>

Moravia super-starch – history and how to get rid of ‘flakes’

It took me many years before the MORAVIA starch was developed. I imported the starch when I first moved to Denmark, as it was used in Czechoslovakia. Sterofoam (Polyester) or plastic rulers were dissolved in a chemic solution used for chemical cleaning of garments.

When my cousin, who is a chemical engineer, found out of

it, he became very angry. “Du you want to be guilty of giving brain damage to lace makers when they inhale the vapor?” My weak argument was that I dried my lace by an open window and had my face turned away. He was furious. The chemical component is not allowed in Denmark, and I could not sell the starch in Denmark for many years without the permission from authorities. The chemical may be purchased in Belgium, where it is used for starching hats. The label has a sign telling that the content is dangerous, but no explanation for how to prevent possible brain damages, which may lead to Dementia. That responsibility is put in the user’s hands – ‘so smart’.

The first alternative starch was sold in Denmark under the name STIVMOR (an abbreviation from STIVELSE MORAVIA), but the name was almost instantly changed to MORAVIA. My son in law was about to die of laughter.

You write that ‘mother is stiff (of alcohol)’, he exclaimed. MOR means a deadly sickness in the Czech language, like The Black death. His fun continued in 2x MOR MOR (=2x deadly sickness) means his mother in law. I almost had a heart attack!

MORAVIA. I received a question from Switzerland. They wanted to know which chemicals were in the starch. The firm did not want to disclose it, as it was a company-secret. My cousin, director of another company, got the answer. He made them take out the chemical Phallat, which is a hormone altering substance and forbidden in packaging for food.

Phallat is used for softening of plastics. The company eliminated it from the starch. To express it in simple terms, if a child drinks the starch, which is a milky fluid, their natural hormone production would stop.

I find this starch to be the best on the marked. I do not sell it, so this is no commercial on my behalf.

One good thing about it is that the starch does not wash out. The lace has to be dried with a hair dryer, and the lace is stiff again. It does not change the color of the lace, black does not turn grey. 3D angels may be “ironed” by blowing warm air under their skirts, and they can be shaped again after they cooled off. If I want the lace to have a certain shape, I wind it around something which shapes it, blow warm air on it, let it cool and the lace keeps its shape. This is a good help when making jewellery.

IMPORTANT is the fact that the lace has to be fastened to the pattern with pins when applying the starch. Excess starch is thoroughly removed with kitchen roll or similar paper until the paper is dry. Afterward the lace is treated with heat (hair-dryer).

IS SOME OF THE EXCESS STARCH LEFT IN THE LACE?

Here comes a simple solution: My cousin wrote that starch, showing like ‘flakes’ between the threads, may be removed with acetone. Nail polish remover is no good, as it contains oils.

The lace has to be dried as soon as the starch is applied. It is diluted with water before use, and the pins might leave rust marks on the lace if the pins are not 100% steel.

I have never had a piece of lace ruined using this starch, but I always take my time to do the work properly.

*Sincerely,
Jana Novak*

The fair, ‘Kreative Dage’ in Fredericia

From Friday the 23rd to Sunday the 25th of October, ‘Kreative Dage’ was held in Fredericia.

We arrived Thursday evening where we sat up our stand. I was not quite sure, what to expect. This was the first time I was part of a craft fair, and I must say, it was an overwhelming experience.

The fair was, in the 3 days it lasted, visited by 21 044 guests and it was a constant sound of happy people.

There were, fortunately, also many lace interested people, and we had many good lace-chats, both with current, new and hopefully, also future members.

Some came in order to shop, others to see what we had brought of novelties and others again for getting advice, but many came just to talk with us about our common passion – bobbinlace. It was indeed nice that so many members just stopped by for a chat.

On Saturday, we had, among others, a visit from Louise Loft Outzen, 9 years of age, and her mother. They would like to learn lace making, and as we of course had a pillow ready where people could try to make lace, Louise was placed at this pillow.

I showed her how to make a linen stitch, and she started off. It was impressive to see the eagerness and enthusiasm with which she worked. She was completely absorbed in this, for her, new world. ‘We’ll come back tomorrow’ was her comment when they left.

And sure enough, they were there again on Sunday, and this time together with Louise’s two sisters, Marie and Emilie, both 11 years old. They also wanted to try to make bobbinlace. Undoubtedly, they had talked at home about Louise’s experience the previous day.

All of the three girls worked on the pillow on Sunday, and it shows me that lace making surely will continue into the next generation. It was a nice experience, which gave warmth far in to my lace-soul.

All in all, we had some real good days filled with inspiration, happiness and laughter. I already look forward to participate again next year.

Annette Nielsen

Torchon beaded bracelets

By Sarah Clothier

Language: English

Published by Harlequin, 2015

No ISBN number

Publisher’s web address : www.harlequinlace.com

The author, Sarah Clothier, has made lace in more than 30 years, and has made this fine little book with patterns of 10 different bracelets.

As mentioned in the title of the book, beads are being used in all 10 designs.

The book starts with practical information on how to make the bracelets, and how to achieve the best result.

There are for ex. chapters about which thread to use, good

advice on the most durable types of thread, which beads are the best and the size of crochet hook to use for hooking the beads on. She also tells which jewelry parts to use when assembling the bracelets.

She gives thorough advice on how to crochet beads into lace, spiced with nice color photos. She describes thoroughly how to start and finish the lace, not to mention the assembling of the finished lace in order to get the nicest result.

It is obviously a good idea to read through these first introductory pages (perhaps with a dictionary on your side, depending upon your English knowledge), before starting to make the bracelets.

As mentioned earlier, the book contains 10 different patterns, which most of us will be able to make. As she uses written instructions and black/white work sheets instead of colored ones, is it almost a necessity to read the introductory pages.

The book contains 10 laminated prickings, which are very durable. Because of the lamination, it is easier to work the lace when the holes are pricked beforehand.

This is a very nice book if you want to make beaded bracelets.

Reviewed by Annette Nielsen

The time for Kniplefestival i Tønder 2016 is approaching.

The first festival was held in 1989. The festival has since then been held every third year. It will also this year be exhibitions of different types. Marianne Geissendörfer, Marianne Stang and Historicum, which exhibits costumes, are among the exhibitors. Kirsten Ploug and Annie Westphael have lace made of willow-bark on display. Nyborg Husflidsskole exhibits work from the school, and Gitte Pedersen shows all her designs of vests and scarves. We also hope that Det Finske Knipleforbund will exhibit their anniversary exhibition.

We will give classes about Tønder lace, lace made from willow bark and lace in glass during the festival. There will be talks with interesting topics about the Tønder area. It will also be possible to go on a guided trip by bus in the area of Tønder.

Tønder Museum and Drøhshes Hus, which are always a worth a visit, has many fine exhibitions with lace themes throughout the festival and during the summer.

Like previous years, there will be a coffee table on Friday evening, and dinner with entertainment on Saturday evening.

More information and booking forms can be found on: www.kniplings-festival.dk