



# *Kniplebrevet*

*English*



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MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

**126**

## Dear members

Happy New Year to all of you. I hope that you had a good leap into 2017. A new year is opening up in front of us. There are many vacant days, and some of them can and shall be used on new lace projects and time together with lace friends. I would have loved to make some Christmas decorations which fell flat also this year, but perhaps there will be time during the summer.

Before long comes the time for our Annual- and General Meeting. The program with workshop, exhibitions, booths, lessons and evening arrangement can be read in the gray pages. Remember that the deadline for participation is February 20th. If any of you made the challenge for Årets Kniplelag (triangle Tera), please send it to us or bring it to the Annual Meeting, so we can use it for an exhibition.

Last year we looked for somebody to be sparring partner for our editorial staff. We did succeed to get help. Jana Novak contacted us, and she is working with us on a freelance basis. The editorial staff and the members of the board look much forward to the cooperation.

The year 2017 is the year of the Royal Golden Anniversary. Right now we work hard on finishing our gift, so it can be on display on our Annual Meeting. It is being written, drawn and edited right now so everything can be collected in a pamphlet and given to Her Majesty and the Prince in the summer. All the texts, prickings and worksheets will currently be published in *Kniplebrevet*, so there is something to look forward to. Everybody will in due time have the possibility to make themselves a set of royal placemats.

As something new we will try to make a common project for members and non-members, which means, for all lace makers. We will try together to make a friendship blanket. You can read more about what this means in *Kniplebrevet*, but the idea will also be presented on the Annual Meeting.

Remember, if you recruit a new member, you get a specially made bobbin as a thank-you gift.

Again, Happy New Year to everybody. We look forward to see many of you on the Annual Meeting.

## Festival of Bobbin Lace – Krakovany 2016

Krakovany is known for its folklore. Its picturesque streets are constantly filled with the melodies of lovely tunes. Songs, which were sung by our mothers. On May 14-15, however, the village was filled with different tones. A concert of tapping sticks was performed by almost a hundred participants of the Festival of Bobbin Lace. They had come here to present the results of their webbed lace work from various corners of Slovakia as well as from other countries such as Moravia, the Czech Republic, Hungary, Austria, Croatia, and Great Britain.

The festival was organized by the civic association BÁBENCE to mark the 20th anniversary of the founding of the Bobbin Lace Club. The organizers prepared a number of activities which attracted visitors by the busload. Who could resist the memory of the bobbin lacing legend from Piešany Vázoslav Mišík or the arranging work of the students from the secondary vocational school in Rakovice, the bobbin lace course, seminars, and the exhibition of Krakovany bobbin lace? Women admired the fine, web-like lace, which appeared on clothing presented at a fashion show. The men were especially interested in the vestibule of the culture house, where they could admire the skill and mastery of mister Vladimír Glasnák, who was exhibiting the largest collection of bobbins in Europe and, perhaps, even in the world.

Taste buds were treated to our grandmothers' specialties. The main goal was not only to delight all the senses, but mainly to present Krakovany bobbin lace. The wealth that has been left to us by these women is a wealth, which is unique in the

world and which the girls from BÁBENCE have successfully protected, documented, taught, and preserved for future generations. And it was especially this unique lace that was given the greatest space and attention at the festival.

The entire festival was accompanied by a cultural program full of events and activities. The climax of the program was a traditional Krakovany wedding, in which all the participants of the festival took part, and even those who didn't want to, still had to dance.

Festival participants from all over Europe were fascinated by the beautiful Krakovany folk costumes, songs and dances. They went home full of wonderful impressions and already thinking about next year's event.

*Piscová Daniela.*

## Slagelsemessen 2016

*By Annette Nielsen*

The lace fair in Slagelse was as usual held in the week-end of October 29th and 30th. A week-end filled with lots of reunions, lots of inspiration and indeed some fantastic exhibitions.

I had the privilege to be in our booth on Saturday, and got the opportunity to meet many members. Many wonderful reunions, smiles and hugs filled me with lots of positive energy. It is always nice to attend the fairs.

The annual Christmas tree was unbelievable pretty. Bente Eskerod had decorated the tree with fantastic lace ornaments. The last *Kniplebrevet* (no.125) had an article about the Christmas tree, where you can read more about it and see beautiful pictures.

Slagelsemessen's annual challenge was a hot air balloon. Beautiful lace was presented. Two winners were, as usual, found by drawing out of a hat. When I talked with Kirsten who is one of the members of the board behind Slagelsemessen, she told me that they have the Annual Challenge because it makes ordinary lace makers take up the challenge, and make their own lace designs. It has to do with appealing to lace maker's creativity, so that new people wants to try the art of designing.

The challenge for next year is a flower. Let us see if we, through common force, might see an ocean of flowers next year in October. The pattern and the rules can be found on Slagelsemessen's home page.

There were not less than three exhibitions. Jana Novak had some very special clothing on display. They are special because they are all unique patterns, which mean that there is only one of each. Her models were going for sale on the Christmas marked in Lübeck, Germany after this exhibition.

Jana Novak says that she likes to make bigger, usable things. It is the fun of creating which drives her. She draws the designs of the models free hand and makes the lace directly on the drawing. The pattern develops as she works, both when it comes to colors and the amount of bobbin pairs to use. The process is fascinating.

Hanne Sonne gave an exhibition with the most beautiful tape lace. It was difficult to get away from the hearts and angels. Hanne Sonne told me that she, years ago, was one of the people who started Slangerupmessen, and that she at that time was in charge of the exhibitions. It was decided to make an exhibition with an angel-theme. Hanne Sonne started to make lots of angels, as she did not think they had enough of them for the display. The same thing happened the next year, just that the theme this time was hearts. Hanne Sonne started to make the patterns, and this was the beginning of her beautiful designs. Many of you will also know her name from the two books she has published. The visitors of the fair were this year able to enjoy the pretty exhibition Hanne Sonne had put together. And enjoyed it was.

Kirsten Wohlert had also set up an unusual exhibition.

Kirsten did not want to tell Kniplebrevet about her display, but the beautiful lace spoke for itself. What a richness of detail her beautiful lace shows. Incredibly many fine details, beautifully done, it was difficult for me to leave her exhibition. My eyes found something new to study again and again.

It was very enjoyable to visit Slagelsemessen. The board behind the fair encourage you to contact Erik if you would like to arrange bustrips to Slagelsemessen next year.

## Vologda – lace from the Northern Russia

by *Susanne Andersen*

The town Vologda is situated 500 km. north of Moscow, in the European part of Russia. It was established in the 12th century and increased fast in importance due to its placement.

It counted 301.642 inhabitants on the last census of 2011. The town has its name from the river, which runs through it. It is an important industrial centre and a railway junction. Railway equipment, agricultural machinery, textiles, glass, concrete, cheese and butter are produced here.

I will not burden you with too much history of the town, but it contains plundering of the Mongols, Ivan the Terrible, building of five-steeple cathedrals and many other things which have put the town on the list of places to see.

Vologda has a local lace industry, which consists of lace-outfits, tablecloths, hats, wall hangings aso. It had a large population of German and Dutch merchants in the 17th century. This was at a time when Europe worked and experimented with making lace out of precious metals.

Kulturhistorie Tønder hosted an exhibition of Danish lace in Vologda in 2015, and it was Russia's turn to host an exhibition on Kniplingsfestivalen I Tønder in 2016 and show us what they were capable of. And what we saw was quite another lace tradition than the one we were used to in Denmark and especially in the Tønder area.

Vologda's lace tradition is a beautiful history of hand craft in Russia. The lace from Vologda has its own expression. One talks about "the Vologda-technique", which evidently stems from a known lace maker, A.F.Bryantseva, who developed the lace's soft, undulating lines, the rhythm of the ornamental elements and the variations in the patterns. The patterns are mostly symmetrical, which gives the lace a calm expression.

The lace from Vologda is often called frost lace or rime frost, which does not melt. When one look carefully, it is easy to see elements looking like frost flowers.

## My two Chinese-inspired pieces of lace

By *Veslemøy Bech-Nielsen*

I have made two pieces of lace with Chinese motives.

The first one is a copy of a medallion, embroidered on an old silk kimono. It pictures two Fenghuangs in a circle around a peony. It was from very old two birds, the male Feng, and the female Huang, which symbolized contrasts, like Yin and Yang. They were later unified to one bird, Fenghuang. The bird has existed in China for over 8000 years, ranks the highest of the birds and contains different bird species: the head from the pheasant, the body from the Mandarin-duck, the tail from the peacock, legs from the crane, the mouth of the parrot and wings from the swallow. It symbolizes many different, always good virtues.

The peony in full blossom symbolizes peace.

My other Chinese- inspired lace is a fan picturing three cranes, two in flight and one standing by a bamboo plant. The crane symbolizes long life and happiness and is the 'prince' among the earthly birds, in popularity only surpassed by the Fenghuang. Dreams of flying cranes predict a long life.

Bamboo symbolizes a bright future and the clouds, fortune, immortality and a high rank.

The technique in my two lace pieces are based upon the Duchesse - and Withof techniques, where every little field is worked separately and joined together when they meet. The thread I have used is Piper's twisted silk, 4/20 for the medallion and 2/20 for the fan. Necks, bodies and the peony's 'eye' in the medallion are worked in two layers and padded with silk threads in order to give an expression of fullness and three-dimensionality, other places have two layers without padding. All fields are rolled with one bobbin pair only. This is the first time I have worked with different colors in my lace, which has given me lots of joy. It is very important for me that the colors do not dominate the lace techniques used, and that it does not look 'like a coloring book'. I have used Drochel-ground for the fan, which is worked and attached underneath the wings, tails and bamboo leaves, so that they are free, and adds to a three dimensional look.

Both lace pieces have last been exhibited in Ulrike Voelcker's lace exhibition in Bochum, Germany on November 12. 2016 together with my fan in Art Nouveau (Kniplebrevet no.123/28)

## More than 150 years knowledge about lace under the same roof

by *Susanne Andersen*

On a gray day of fall I found more lace knowledge than I ever have experienced in a somewhat different place than when I last visited Egebjergvej i Horsens.

Susanne Trend, Karen Trend and Gunvor Kold Jensen met with me in the now empty shop on Egebjergvej in Horsens. The reason was that I had invited myself in order to hear about the transfer of Karelly, now called "Tråden og Karelly knipleservice". The background is that Karen would like to have more time for other things and Susanne was not interested in taking over Karen's part of Karelly. Susanne Trend has for a long time known that she would not take over Karelly, as it would be difficult, if not impossible, to go in her mother's footsteps, and it would take more of her time than she would be willing to offer. Susanne has been a big part of Karelly in the last 14 years, and her part of the business was at the end ¾, the last ¼ belonging to Karen. They have both enjoyed their togetherness in the daily work and also in their big interest in lace.

They stood before some difficult choices, but Karen and Susanne were in no doubts when they contacted Gunvor in February 2016. Here is one, who can do the task, one who knows what it is all about, one who knows, what it means when somebody talks about holes and reconstruction. All the practical things had to be taken care of, and Karelly was changed into "Tråden og Karelly knipleservice" in Allingåbro on July 1st, 2016 – just in time for Gunvor to attend the lace festival in Tønder.

The fact that Karen and Susanne have given up Karelly, does not mean that they have left bobbinlace all together. There are many projects for them to dive into, like the reconstruction of the inheritance after Kathrine Thuesen, a task they were already working on. Susanne also mentioned time for knitting, time to enjoy her summer house and not at least, to be together with children and grandchildren. Karen continues with classes in her home, the reconstruction work, and she also looks forward to spend more time with her family.

Gunvor Kold Jensen's everyday life, on the other hand, has turned out somewhat differently. She took over Allingåbro Hotel together with her husband in 2010. The plan was to use the place as a B&B, be more active in local activities, and get more room for Gunvor's lace shop, Tråden.

Gunvor was not in any doubt about her answer when she, quite unexpectedly, was contacted by Karen and Susanne. Gunvor has, since she finished her education as lace teacher under Karen, had her as idol and has also had good use of Karen's work with reconstructions.

Gunvor looks very much forward to her task, and her way to look at it is, that she has to learn along the way. One could hear "I'll remember that", "Have I told you that...." again and again, and when the ladies started to talk about the thickness of thread used in Idria, merchants around the world, which thread equals which thread, how to prick a pricking, how many holes there are in an xxx-Tønderlace sequence – then I stopped making notes, sat back and just enjoyed the talking of the three ladies, who in each their way have let their own and other's love and joy of lace fill their lives.

## **Exhibition in schoolhouse 2, Emden,**

*by Sonja Andersen*

The exhibition displays work from different classes hosted by the German Lace Association through the year. The lace spans over a wide range of shapes and colors. One can say that it shows a continuation from the theme of 2015, where structure, form and colors in half stitch were in focus (see the article in Kniplebrevet no. 122). This year they went on with other geometrical shapes, colors, structures and flowing organic patterns. They also worked with the 3-D look as an artform within the expression of lace. One of the classes told the participants to choose 3-4 different grounds from the books "Gründe mit System" by Uta Ulrich and "Bobbin lace stitches" by Bridget Cook. A technical drawing was made of these and several places with connected grounds should be seen. The grounds had to be fitted into geometrical forms, like a square or a triangle. One had to draw the start, the edges and a good finishing off. One found out how far apart to set the pins according to the thickness of the thread by making samples. The ground could not be too loose or too tight. The task was finished by putting several squares or triangles together, made in color contrasts.

They had hosted many different classes, and the results were all exhibited in the same high-roofed room. Some had transferred a picture of a flower or a landscape into lace, using exactly the same colors as in the original picture. It is unbelievable to think that this can be done, but it can. They had made prickings and worksheets in Torchon and then made samples in order to see if it was doable. Then they tried to draw the organic flowing form in the Torchon ground using other patterns. Worksheets were made in order to show how to bring the colored threads from one flower to the other. The finished piece shows how they had to challenge themselves with pattern-drawings from start to finish.

Another exhibition form a course shows how they tried to adjust grounds to different geometrical shapes. They found out that not all grounds are useable. A text by the different class projects tells about how one has worked with different contrasts of colors, the themes and the ideas behind each class. This gives a better understanding for the items expressions and the way they are worked.

They have also worked on using different other materials in the lace, like Q-tips, small rubber bands, pipe- cleaners aso. Here is the fantasy the form of expression. A variation of grounds was also used and different materials of thread on pairs or single bobbins in order to show variations of expression of the same project. It has also been experimented with the 3-D expression, both in the flat lace or by making it able to stand on a table. One has bent square shapes in order to get some odd angles, and again they worked with grounds from

the two books mentioned above. They have, by playing around and making samples, found out which grounds are suitable and well functioning. This can be seen in the exhibition. They have also worked with different colors. The same thing was done with the round forms exhibited. In these the centre was moved in order to archive an optic illusion, so the circles look conic. And again, the thought has been on the ground used, and the necessity to design the pattern differently, so that the same amount of bobbins can be used on the wide and the narrow place. They tried to have the flowing form in the Torchon pieces continue into a braid on the narrow place of the pattern, so that the shape creates a continuation and the same amount of bobbins from the widest place is used until the end.

Some of the best from this exhibition were the collages with flowing shapes from nature. Different amounts of bobbin pairs, gimps, different materials and lace techniques were used, and many different amazing results came out of it. It is almost impossible to describe what it looked like. It has to be seen. One has to admire every single piece of lace, one more amazing than the other, cobweb thin or more solid in their expression. It is, beyond doubt, art work in thread.

## **Curriculum vitae**

*Name: Aleida Maria Baumeister-Jonker (normally called Lia).  
Address: Johan Greivestraat 22" 1061 AV Amsterdam The Netherlands.*

*Born: 5-2-1940*

*Married to: Guus Baumeister*

*Children: Marijke and Hetty, son in law: Peter, grandchildren: Isa, Kiki and Eline.*

*Retired, in the past I worked in a pharmacy and after I married I worked in my husbands business.*

### **Lace related life:**

I started to make lace in Januari 1975.

I was taught by Mrs. Van Olffen for a year. I also learnt a lot about old lace and how to identify old lace from Mrs. Mulder, who was the custodian of the Rijks museum in Amsterdam.

In 1977 I went to England for a week, to study Honiton lace with Mrs. Elsie Luxton. She was an expert on that type of lace.

In 1977, I was present with the starting of the Dutch lace guild the LOKK. I have been in the board of the lace guild for 13 years and I have been the president for 8 years until 7-3-1991. After I had to step down, as my terms were over, the members made me the first honorary member.

When I left as president we had nearly 2600 members. At the moment we come close to 3000 members in our lace guild.

In 1978 I was present at the starting of the society Dutch Lace Education (Stichting NKO).

I am one of the founder members of the society. I have been in the board for 20 years and 16 years as the president. I stepped down in 1999 and when that happened I got a royal order from our queen Beatrix for all my efforts for Lace. Now I am "Knight in the order of Orange Nassau" ("Ridder in de orde van Oranje Nassau") for all my volunteer work for lace.

When I stepped down I had taught 150 peoples (Ladies and 1 gentleman) who got a diploma.

For the teachers course I have written lessons for Guipure, Russian tape lace, Schneeberger lace, Italian Idria lace and Honiton lace (I made thread drawings of all the different difficulties in the lace, as this was never done before). It took me nearly a year to write that part of the course), Milanese lace, Chantilly lace, Skane lace, Lace history and lace identification, I have written workshops for the society NKO on Blonde lace, Cantu, Fillings of old Brussels lace and Mechlin lace, Maltese lace, Ipswich lace, "Lassen", Multicoloured Blonde lace, Mul-

icoloured Chantilly lace, Dutch lace from the 17th century and 20th century Dutch lace. All this work was done without paying.

I also taught those lessons and workshops for the society NKO.

I have taught workshops for our lace guild on various types of lace.

I teach a lot in Holland in various types of lace.

I have taught workshops and classes for different types of lace, in England, Germany, Denmark, Belgium, Spain, Canada and the USA in different states ( also at 27 IOLI conventions).

I have exhibited my lace on several occasions, My work is printed in several magazines and I have written two small books on Schneeberger lace and recently I printed a big book on Schneeberger lace and its technique. In the book I have used 24 of my own designs in this technique. I also was the co-writer of the book on Chantilly lace that was printed when I still was the president of the society NKO. The book is now sold out, but it is possible to get a reprint from the soc. Dutch lace education it is than ring bound.

An other book I wrote together with Christa van Schagen-Zeulevoet is on the technique of Blonde lace. This book has 25 patterns. The designs are made by us and three are reconstructions of old laces. Two patterns are for fans.

I have written besides the courses for the society NKO, courses, that take a year to study, for Chantilly, Blonde. Schneeberger lace, Russian tape lace, Skåne lace, Milanese lace, Honiton lace, Guipure and Torchon.

I have also translated all my classes into English, so I could and still teach these different types of lace in the different countries that are mentioned before. I translated several courses into German and others have translated several of my courses into Danish and into Spanish.

In Paducah, they gave me the honour to become "Duchesse of Paducah" in 1999. In 2002 during the IOLI Convention in the USA, they made me honorary member of the IOLI lace organisation. This is the American lace guild. I write regular in their bulletin about technical problems in lace and how to solve them. I have been part of the IOLI education committee.

I have collected a large collection of old lace over the years. I use these laces for my classes on lace identification and lace history. I have also published a book on lace identification. It is available in Dutch, English, Spanish and German. I also have a big collection of books on lace techniques and other books about the history or identification. These books sometimes also help to show students laces that are very difficult to find, as they are very old and not much produced. For example Holly point or Point de Venise à réseau.

Over the years I have made many designs in different lace techniques. The first own design I made was a cross in Schneeberger lace. This type of lace is very nice and I like to design in this type of lace. Some other techniques I made designs for, are Torchon, Guipure, Russian tape lace, Honiton lace, Chantilly lace, Blonde, Skåne lace and 20th century Dutch lace.

When the Rembrandthuis museum was reopened I saw that the pillowcases in the box beds were not made as they were made in the 17th century. I volunteered to make pillowcases as they should be made in the 17th century. After some time and after checking if I knew what I was talking about, they excepted my offer. With the help of several lacemakers and later also a spinner and a weaver. Now we have made 8 pillow cases, 4 sheets all decorated with copies of 17th century Dutch lace. The patterns for these laces were redrawn by me after old 17th century laces that I owe, and collected over the years, myself. Also 3 blankets are ready and are put in Rembrandt's box bed and the two other box beds in the museum. We also have made curtains for the boxbed of Rembrandt and for the windows in his livingroom. All this is done without any costs for the museum. At the moment a group of 5 lace makers and

I have made 2 sheets and 4 pillowcases for the box beds in the museum Amstelkring also known as "Our Lord in the attic" in Amsterdam. One can see them now in the boxbeds in the museum.

I have given many lectures on different expects of lace and some years ago I just finished a big design for the room of the mayor of Annaberg-Buchholz in East Germany. The design is 160 by 140 c.m. The lace is made in the lace school of Annaberg-Buchholz. The lace was finished in a year time so it was presented at the Annaberger Lacedays in September 2005. The mayor and I unveiled the lace and everybody liked it very much. I was there the whole time when the lacedays are held.

In 2003 I have made a videotape. In this tape I explain how to start, work and to finish a pattern in Russian tape lace. This tape is made for students who have difficulties finding a teacher in their neighbourhood, and is well received. It is such a success that the producer has asked me to make a new tape on Chantilly lace. This took place in 2005.

The DVD is also available from John Hensel. In 2011 I have made another dvd with John Hensel on Schneeberger lace. This DVD is now also available.

I have done so many things for lace, that it is difficult to write down every thing precisely what I did in these 38 years that I am involved with lace. Each time when I am asked to help with something that has to do with lace, I will try to do so.

I have been judge for several lace competitions, and as I saw that teachers compete with their students in the John Bull competition, I offered to give a special prize for teachers in that competition, so they would be judged separately from their students. This is the Lia Baumeister award. I have presented that award now already 8 times. Last year I stopped with this prize as the laceguild did allow teachers still to compete with their students, so the idea of the prize is left. I think this is a wrong decision of the laceguild.

Lace making is my hobby and my passion.

I hope this information is enough, otherwise you can ask me again for more information.

*Lia Baumeister-Jonker  
Amsterdam, august. 2014.*

## **Russian tape lace Part 1:**

Materials: 7 pairs of 50/2 or 60/2 linen thread and 1 pair of gimp thread, for ex. DMC Perl Cotton no. 5 or 8 or gold metallic thread.

Technique: The techniques shown below are used for the subsequent patterns.

Set up of a Russian tape lace – the Vologda way.

The setting up is on a straight line. Each pair is set up on a separate pin. See dr. 1.

Gimp is used in Russian tape lace. The gimp can be used in different ways. The gimp may be used along the edge or in the middle of the linen stitch tape. You may also work with 2 or 3 gimps next to each other. 2-3 shades of colored thread are used when this occur. The colors normally vary from light to lighter.

If you shall not end the use of the gimp from the start of the lace, you may use the set up on dr. 2. The gimp is added in the middle of the tape.

The gimp is used by working the worker pair to the gimp pair\* twist the gimp pair once, lift the right gimp bobbin and put the worker pair between the two threads. Continue the tape to the edge, set the edge pin and work back to the gimp\*. Repeat from \* to \*. See dr. 3.

The inner curve of a tape

It is often no room for pins in the inner curve of a tape. This can be illustrated in different ways on the pattern. It may be

drawn as a zigzag line not going all the way to the inner edge, like on dr. 4a. (This drawing has space between the tapes).

The tape may be worked in linen stitch or in linen stitch with whole stitch on the outer edge. I will explain the tape worked in linen stitch first.

Work the lace forth and back in linen stitch as far as possible. \*Work the lace back to the middle and put the worker pair aside. The last passive pair (the innermost pair from the tape, nearest to the inner curve) becomes the new worker pair. Work this pair to the outer edge, and back to the middle, through all the pairs.\*Repeat from \* to \* as many times as possible, until the tape again can be worked normally. It is important to pull the second passive pair tight by the inner curve in order to avoid a big hole. See dr. 5.

If you use different colors in the linen stitch tape, the worker and the passives might have different colors. In order to keep the colored threads in its right place, you have to use back stitch (cross-twist-twist-cross) and a support pin in the linen stitch. When the curve is to the right, place the support pin to the right of the two pairs used for the back stitch. When the curve is to the left, place the support pin to the left of the two pairs used for the back stitch. See dr. 6. The worker pair is worked forth and back between the gimp pair in dr. 6.

Filling worked with the worker pair and the outer passive pair from the linen stitch tape.

Most of the fillings in Russian tape lace are made with plaits, using 2 pairs. The lace maker has to think beforehand about where the best place to start a filling with plaits is. The best place in smaller lace works is mostly on the last place where the linen stitch tape and the filling meets, so that the plait used for the filling, can end where it started. Besides plaits are picots, Russian spiders and tallies/leaves also being used. See dr. 7 and 8.

## Doily

Idea, design and execution: Bente Vivi Hansen, Horbelev

Materials: 60 pairs of linen thread 28/2 or Goldschild 50/3

Start. Wherever you find it best. Bente has, unlike the tradition, chosen to sew the lace together in the 4 corners towards the middle in order to try out the technique. See worksheet. The marked twists applies for the whole lace.

Finish: The way you like most.

## Doily no. 5

Idea, design: Britta V Jørgensen, Suldrup

Execution: Margit Nielsen, Skærbæk

Materials: 38 pairs of linen thread 28/2 or 35/2

Start: Along the black line on the worksheet.

The marked twists are applied through the whole lace, remember to twists the worker pair in linen stitch.

Finish: by use of magical threads or the way you find suitable.

## Reconstruction/interpretation

Reconstruction/interpretation of pricking no.27 from the estate of Lucie Krebs, given to Foreningen Knipling i Danmark.

The lace has been interpreted by Anne Schelby-Pedersen, Hemmet and reinterpreted by Gunnel Nielson, Sverige.

Materials: 52 pairs of linen thread 60/2

Start: it is best to start along the black line, but you can also start wherever you like. The finishing line will be the least obvious if you start along the black line and not at the corner point.

Finish the way you like for this piece of lace.

## The board's written report, 2016

Another year has passed with many challenges, many exciting projects and many joyful moments. The Royal Golden Anniversary has stayed in focus this last year. You can read in Kniplebrevet how we started an international project a couple of years ago. The project, which is a gift to Her Majesty Queen Margrethe and Prince Henrik on their golden anniversary, will be on display on the Annual Meeting. It has been, and is still an enormous task to gather all loose ends and to get all details in place on time, so we are ready to deliver our gift when the day arrives. I will take this opportunity to thank everybody involved and a special thank you goes to Solveig Nielsen, who has done all the mounting for us.

Astrid Nielsen did not participate in the last General Meeting, due to illness. Astrid decided to pull out of the board during the summer of 2016, due to illness. Linda Olsen was therefore called as 1. substitute, but declined due to big personal commitments. Charlotte Zachrau, 2. substitute, was therefore called to participate on the board.

The annual topic in 2016 was Bedfordshire lace, and with this we were assisted by Louise West in England. We hope that many of you have taken up the challenge of the Bedfordshire technique. A big thank you goes to Louise West for her help. The theme in 2017 will be Russian Tape lace and Aleida Maria Baumeister-Jonker (for short Lia) from The Netherlands will be leading the way. We hope that many of you will also try out this technique.

Our reconstruction-group works quietly on reconstruction of the many prickings and pieces of lace, to which no work-sheets or prickings exist. It has, unfortunately, not been many meetings of the group last year. Lace makers, connected to the reconstruction group, try out little samples of what they receive from the reconstruction group. The lace makers also try out many of the patterns sent to us. The reconstruction group and the lace makers connected with it, makes a great and important job, for which they deserve a big thank you.

We were looking for a person who can help us getting ideas for Kniplebrevet. Happily, one person contacted us. Jana Novak is connected to the editorial staff on a "freelance" basis. So, Jana will write articles for our magazine when time is there and something new shows up. We really look forward to this collaboration and look forward to read about Jana's experiences around the world and what she finds of news to tell about.

We tried to host several classes last year, but they have unfortunately had to be cancelled, due to lack of participants. This is very sad for us. We try to find topics, we think will be of interest to you, but we have apparently not been able to succeed. We therefore ask you to contact us at: [design@knipling-i-danmark.dk](mailto:design@knipling-i-danmark.dk) or [projekt@knipling-i-danmark.dk](mailto:projekt@knipling-i-danmark.dk) if you have a wish of taking a specific class.

The royal project has taken up much of our time last year, and we have also had a board member less most of the year. We have for these reasons not been able to arrange a trip in 2016, where we could admire lace or explore something related to our interest.

Julemærkehjemmene has received kr. 8.800 from the sale of Julemærket, designed by Lone Nielsen. The pattern sold to profit Julemærkehjemmene in 2017 is designed by Annette Nielsen. The sale of this pattern starts as usual on the day of the Annual Meeting. Our association gives thanks to Lone Nielsen and Annette Nielsen for their effort, and thank you to all of you, who bought the pattern, and with this contributed to Julemærkehjemmene.

The members of the board appeal to all our members to design a pattern which can be sold to profit the children and youth staying in Julemærkehjemmene. Every contribution counts.

We have already decided to participate in following fairs in 2017: The German Lace Congress, Viborg Husflidsmesse, Kniplefestivalen i Hjallerup, Slagelse Kniplemesse and Kreative Dage i Fredricia. We look forward to meeting you all around the country.

The board would like to thank everybody who has contributed with articles, good ideas, input and especially with patterns for Kniplebrevet. Thank you to all our translators to German and English, thank you to the reconstruction group and their lace makers, you all do a terrific job. The head of the board would like to thank the board members for a good year, for real good and constructive cooperation, where working together and getting ideas have gone hand in hand. Our meetings have always been positive and rich on ideas. Everybody works hard for our association.

The whole board would like to thank all our voluntaries, which helps us with all small and big tasks. We would never be able to do our work without you

The count of members by December 31st, 2016 was: 1503 Danish and 209 members from abroad, together 1802 members.

## Profile

### *Lone Nielsen, Stubbekøbing*

I am 57 years old and finished my education as lace teacher in 2009, which increased my interest for lace. Lace making is fantastic, a wonderful trade and a good hobby. It gives you peace and calms you down. I would like to stay on the board an additional couple of years, and I am therefore a candidate for election. The work on the board and for our association is very exciting, and the collaboration of the members of the board is very nice. We give each other energy, the synergy is good, which makes good ideas sprout. The work on the board is very giving and gives me many challenges, everything from contact with you as members, contact to lace makers abroad, the exploration of good courses and everything else the board-members do. I wish to be a candidate for election to the board, as I want to continue to increase the knowledge, to develop and most of all, to preserve this beautiful handcraft. I would also like to increase the knowledge to our association, both in Denmark, but also in other counties. It is for these reasons that I wish to be a candidate for election to the board for two more years.

### *Annette Nielsen*

I was elected into the board two years ago, and what a journey it has been.

The period has been full of many wonderful experiences, where I have met many like me. It is nice to see how many people there are, burning for our lovely craft. I have met many challenges, which I would not have approached, if I had not been a member of our board. And yes, it has at times been much work, but that is OK too.

I am in charge of Årets knipledag, which gives me lots of communication and experiences with our members, and I appreciate that a lot.

I am also the permanent deliverer of the children's patterns to Kniplebrevet, which gives me another kind of challenge.

I do also at times write articles to Kniplebrevet when our association participates in fairs, gets books for reviews or other things. These are also nice challenges.

I enjoy our cooperation on the board. It is both inspiring and challenging to develop our association, and most of all, to try to keep it attractive to be a member - both momentarily and in the long run.

For these reasons am I a candidate for reelection to the board.

### *Sonja Andersen*

I am 53 years old and I work on a daily basis as a health- and welfare assistant. I like to run as candidate for election to the board of Knipling i Danmark for another 2 year period. I finished my degree as lace teacher in 2001. I have experienced many joyful and exciting challenges as a board member, which I would like to continue to follow. I am also design coordinator for Kniplebrevet, where I redraw patterns when needed.

### *Charlotte Zachrau*

I am 59 years old, and was voted in as 2. substitute last year. I was called to serve on the board in August last year due to the withdrawal of a boardmember and the 1. substitute.

If I get elected, I look forward to be part of the board and to help spread the knowledge of bobbin lace, take lots of pictures for Kniplebrevet and to meet lace makers all around the country.

I learned to make lace about 28 years ago, for many years in evening classes together with my mother. I have since a couple of years ago been part of several lace groups on Sjælland, as I like to widen my lace-horizon.

## Play with modern grounds

Idea, design and execution: Knipling i Danmark.

We will bring part 1 of 6 of the annual competition from 2014 in the next 6 publications of Kniplebrevet

The idea with Årskonkurrancen in 2014 was to explore what happens when the pricking changes. We also like to present for you some new grounds and give you the possibility to play around with different thicknesses of thread/materials and what this does to the lace.

Materials: All the 6 bands have prickings for thread no.60/2 and one HAS TO use 1-2 pairs or 2-4 bobbins in a thread/material of your choice. It can be anything from metal-thread, fishing line, knitting yarn etc. The 6 bands may differ in the choice of threads. The 6 bands are mounted on a free frame, with composition of your own choice. The frame has no set measurements. Kniplebrevet also brings a pricking for setting up and finishing off, so that the bands can be used separately.

Challenge no. 1 uses 15 pairs (see worksheet). You may combine your bands as you please. The sequence changes from star to star on the worksheet. They may be moved around to your own liking. If you plan to have the lace in a free frame, the lace has to be set up in a straight line so that it has the right width from the beginning.

## Doily 1

Idea, design and execution: Mona Nøhr, Nordborg

Mona has gotten the idea to make 12 different doilies by re-using the frame of one piece of lace. Mona has played around with the pattern and made as many different fillings as she was able to do. We will continually bring all of them in Kniplebrevet. It would be a challenge to play around with lace patterns.

Materials: 25 pairs of 35/2 linen thread.

Start: best along the black line on the worksheet. Or start the way you like. The marked twists apply for the whole lace.

Finish: The best way is with help of magic threads, which can be done if you set up along the black line. Or finish off the way you like.

## Jane

Idea, design and execution: Sonja Andersen, Ikast

Materials: 19 pairs of 40/2 linen thread

Start: Set up on the narrowest place on the outer edge and go on with the rest of the pairs in a diagonal line towards the middle or start from the middle and outwards. Make a sewing edge on the inside edge. The hearts and the spiders are worked in linen stitch. The scallops are worked in linen stitch with a whole stitch edge. The marked twists are worked through the whole lace.

Finishing off: by use of magical threads or a way you find suitable. The lace is mounted on a piece of cloth.

## Easter egg

Idea, design and execution: Annette Nielsen, Jernved

Materials: 17 pairs all in all, Goldschild Nm 40/3 and 2 pairs of Razzle perl yarn no. 8 (for chain stitches)

Start: make the egg first, using 9 pairs of Goldschild (3 pairs of orange and 6 pairs of yellow) and 2 pairs of Razzle for chain stitches, together 11 pairs.

The chainstitches may be replaced by linen stitches.

Set up according to worksheet.

Finish with the Belgian knot row.

ENJOY AND HAPPY EASTER

### How to make chain stitches:

The two bobbins in the middle (bobbin 2 and 3) are lifted up, the worker pair goes through to the other side and the lifted bobbins are put down on each side of the two remaining bobbins as bobbin 1 and 4.

See fig. 1

## Friendshipsblanket

Be a part of an exciting project.

All lacemakers, both members and non-members, of Knipling i Danmark are invited to participate in making a friendship blanket or perhaps more of them.

We will, besides publishing this invitation in Kniplebrevet, also post in on Facebook, put it on our homepage, send it to local groups and to all the teachers we have contact with.

The rules are quite simple: make a piece of lace, either one you are very fond of, which would be an already existing pattern, or a lace, designed by you. Material and colors are for you to choose. The piece of lace has to measure at the most 8x8 cm.

The lace should be given to us at The Annual Meeting 2018 or be sent to Annette Nielsen, Præstegårdsvej 12, Jernved, 6771 Gedstedbro at the latest on Febr.1st, 2018 together with name and address, name of the designer and materials used. If there is a history to be told about your lace, we would love to hear about that also. We would like to bring designs of your own in Kniplebrevet. For this, please, send pricking and worksheet along with the lace.

We will mount the lace on individual uncolored linen cloths. Every square with lace will then form a friendship blanket or more of them, depending on how many pieces of lace we receive.

There will be a plan following every blanket posting the name of the maker of each piece of lace, and also designer and materials used.

The lace will not be returned to you, as it will be part of the friendship blanket, and no compensation will be given for the cost of making the lace.

We will publish selected pieces of lace, designs and history in Kniplebrevet. Our homepage will have all the lace pieces on display.

The blankets will be on display on The Annual Meeting 2019 and also exhibited in connection with Kniplefestivalen i Tønder in June 2019. We will after this bring it to different

the fairs we participate in through 2019, and where a display of the blankets is possible. We will figure out who would be interested in keeping it in the future after The Annual Meeting 2020.

The members of the board hope that you think this is a fun project to be a part of. Norway and Sweden will also set up the same project. The idea is that our three countries will have a common display of the blankets on Kniplefestivalen i Tønder 2019.

Have great fun!

*Chair of the board, Lone Nielsen*

## Neue Entwürfe in Chrysanthe-Technik

By Hildegard Glös and Martina Wolter-Kampmann

Publishing company: Barbara Fay Verlag

Price: 187 kr.

ISBN: 978-3-925184-15-4

Language: German

This book was started by Hildegard Glös. The manuscript was almost ready in the spring of 2015, just a few alterations were lacking. But her health had declined considerably, and she asked Martina Wolter-Kampmann for help to finish the book.

The result was that Martina Wolter-Kampmann finished the book herself after Hildegard Glös' death. It is a book full of beautiful samples.

The book starts with a lecture of the Chrysanthemum-technique. In short, the technique shows that leaves are done with a nerve, divided into three areas. The first part is a tape in linen stitch, followed by a scroll in order to make the curve, and ends with a tape in half stitch or half spiders.

These three parts are described thoroughly in the book, as it is also told how to make closed leaves (which means a scroll in each end), how much thread to use, and how to go from the linen stitch tape on to the half spiders where the leaves turn. The technique part of the book is very detailed, but in order to get the whole use of it, one has to know German.

The book does not contain colored worksheets, only a description on how the lace is made. It is therefore a good idea to have, or gain knowledge about the technique before starting.

## About the OIDFA courses.

In the years leading up to the OIDFA congress in Slovenia, the Slovenian hosts had done an enormous effort by studying the old traditional, local lace, lace patterns and lace techniques. They have reconstructed many patterns and copied them in lace, and many of the patterns have been modernized. This lace was on exhibition both on the congress in Ljubljana and around in the small, local museums in Slovenia. It has been a big effort, and deserves lots of praise.

Courses for learning these different Slovenian lace patterns and lace techniques were offered during the congress.

I chose "Strawberry Leaves", which was made and still is made in Zelezniki. Zelezniki was in over 600 years a mining town. The men worked in the mines or in the iron industry and the women supplied the income by selling lace. Lace making came to Zelezniki in 1881, and became, after the closing of the mines in 1902, an important source of income. A lace school was opened in 1907, which functioned into the 1960's. The lace school was reestablished in 1994/95 and is still in function. Irena Benedicic, who teaches at the lace school in Zelezniki, and Jana Rihtarsic had made lace patterns, put the teaching materials together and also taught the Monday through Friday class. We were about 14 participants from Japan, South Africa, USA, Canada, England and Australia.

We were handed out a pricking, which was a bit different from what we are used to in Denmark. The pattern/figures are just outlined, and the lace maker has to set the pins correctly by eyeballing the right distance from the last pin. The amount of pairs to use is also by estimation, and so is the thickness of the thread.

Irena and Jana were capable and patient teachers, so we managed to learn it – and it was exciting.

Irena and Jana had arranged museum visits, roundtrip in the village of Sorica, visits in local churches with exhibitions of church textiles of lace and dance and music from local children and adults. We also had the opportunity to buy Slovenian lace patterns from a local merchant.

Jana Rihtarsic has researched old lace from the Zelezniki Museum. Jana has reconstructed many of the old lace pieces and drawn the colored worksheets. Jana has modernized the patterns, and they have been made into lace, which have been sewn into the curtains of the museum in Zelezniki, which houses a permanent exhibition of old lace. The museum also displays the mining and iron manufacturing of the area. (worth going for).

Jana Rihtarsic had her project on display on the congress in Ljubljana.

I look forward to the next OIDFA in Estonia. It is so exciting to meet people from all over the world.

### **Lace classes in Drøhses Hus**

About 300 schoolchildren of 5. grade have visited Museum Sønderjyllands Tekstilmuseum Drøhses Hus during the months of September and October. This is done in connection with a new teaching approach in Tønder Kommune, called “Jeg bor ved Vadehavet” (I live in the marshland).

The project “Jeg bor ved Vadehavet” is a natural science and cultural self-conscious tool for children in daycare and elementary schools in Tønder Kommune. The approach functions as a partnership between Tønder Kommune and the sections of Museum Sønderjylland in Tønder Kommune (Højer Mølle, Kulturhistorie Tønder, Drøhses Hus and Kunstmuseet i Tønder), Hjemsted Oldtidspark, Naturcenter Tønningård and Naturstyrelsen.

The project means that all children in Tønder Kommune’s institutions from day care and up to the 8. grade every year

work with a relevant agenda, where a visit to one of the counties communication facilities is included, or with an approach of the immediate environment together with a ranger or a cultural mediator.

“Jeg bor ved Vadehavet” can be seen as the mediators’ bid on a canon for Tønder Kommune’s nature- and cultural history. The offer is within the Fælles Mål in the new school reform, Læreplanstemaerne for Dagtilbud, Tønder Kommunes Science Strategi, Grønt Flag – Grøn Skole, Grønne Spirer, Nationalpark Vadehavet, Verdensarven and the home-outside-home-thought in Den Åbne Skole.

*Elisabeth Holm Nielsen  
Museum keeper  
Museum Sønderjylland  
Kulturhistorie Tønder and Drøhses Hus*

### **Kniplings-festival i Tønder was approached by Museum Sønderjylland, Tønder in the beginning of September.**

They wanted help to give an insight in the lace traditions of the Tønder area for the project “Den kulturelle Rygsæk” (“the cultural backpack”).

We accepted the idea right away and set out to make some lace pillows ready and wind some bobbins. The teaching facility in Drøhses Hus has room for only 12-14 students at a time. The classes were therefore divided in two, where Elisabeth from the museum took care of one half, and we, who taught, the other half of a class. We switched student along the way. Almost 300 children with teachers were coming through in the 5 weeks we were there. It was great fun to meet the children, and most of them found it fun to try to make lace. Some of them decided that lace was not for them, since we could not promise them good wages for the lace making. We met many different teachers: one thought it was a waste of time, a couple of them had made it into an enormous project, almost taking over the whole scene, but what the students enjoyed the most was when their teachers had as many challenges with the lace as they had themselves.

Jette, Mette and I had some fun hours in Tønder with all the children. We will love to do it again next fall, if we are asked.

*Lene Holm Hansen  
Kniplings-festival i Tønder*