



KNIPILEBREVET

Danmark

The Annual Laceday

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Dear members

We have since last held our Annual Meeting and General Meeting on March 17th in Mødecenter Odense.

What an Annual Meeting. I do not think that there has ever been so many stands and exhibitors. It was a bit of a puzzle to get room for everybody, but we succeeded at last with big professional help from Mødecenteret. We even regretfully had to thank no to one stand and drop our own reading-corner. It is just nice that so many of you like to support our Annual Meeting. It was a very good atmosphere with friendly guests, many a good talk about lace, which is our common interest. Both workshops, both the one hosted by Bettina Brandt Lassen and the one hosted by Mona Nøhr, were attended in great concentration. Some even did barely have time for lunch. The small, grey cells were put to work at the lace activity in the evening hosted by Helle Schultz. The theme was Milanese lace technique as a prelude to our yearly theme in Kniplebrevet. Thank you to the three teachers.

The gift to the members participating in the general meeting was a pattern, friendly donated by Lene Birkely, and we thank you for being so kind. The participants also received a backpack.

The general Meeting itself was a little different than usual. Several meanings

were uttered about the new design of Kniplebrevet. We had for that reason, decided to invite our new graphical editors to the general meeting so they could give answers to technical questions. Minutes from the general meeting and the appointment of the board can be read someplace else in this bulletin.

As you could read in Kniplebrevet no. 130, did Yvonne not wish to be a candidate for reelection, and we therefore are without an editor in the future. We have searched for a new editor, but nobody has come forward and nobody on the board feel capable to take upon them this obligation. It will be a catastrophe if a new editor can not be found. Kniplebrevet will not come out as the good substantial magazine we are used to enjoy. Nobody wins from this, so please help us to find a new editor fast. One person participating in the General Meeting, seemed to have some knowledge about graphic design or similar. Come forward as editor and get the influence on which way our magazine shall head in the future.

Here is another challenge. I will already at this point challenge you to be candidates for votes for the board next year, and to do in whole-heartedly. Two new members were needed to be elected to the board this year, and none of the 130 participants on the General Meeting wanted to be candidates. After many

encouraging words, were we at the end able to get two members voted in. When we accept a vote this way, is the fact that we go to our duty on the board whole-heartedly, not certain. I know for sure, that I, when I am up for election next year, will NOT be a candidate. I am right now in my 10th year as chair of the board, and I feel that I am getting worn out. I have loved our organization and still do, but new energy has to take over. I am also grandmother of a couple of gold nuggets and want to use a little more time on them. So, the call from here shall sound: find somebody who are willing to work on the board, willing to set their mark on the organization and work for making the knowledge to lace larger.

Next year's Annual Meeting and General Meeting will be on March 16th, 2019 in Mødecenter Odense.

After this call, a little final word.

It will soon be summer, and some of you will probably travel in Denmark or abroad, and some of you might even go to the OIDFA congress in The Netherlands. If you on your way see lace, remember that we always are interested in hearing about it, and would love text and pictures for Kniplebrevet.

At last, I wish you a good springtime and a pleasant summer.

Julemærkehjemmet 2018

Written by Lene Holm Hansen

I was born many years ago in Odsherred and grew up west of Holbæk. I am born into a family where handcraft always was present. My grandmother made what was necessary, which means a sweater or a pair of socks were made without much effort. My mother knitted and sew as needed. The homemade things could certainly have patterns, braids or other adornments. She also crocheted and embroidered for need and for joy.

I can not remember at what time I started to do hand crafts, but it was before I started school. I was lucky to be taught hand craft in school from 2. Grade, and we had a good teacher. The patterns were not modern, but we learned the techniques.

When I finished Middle-school, I

continued in Odense Fagskole. I had 2 wonderful years there. One day one of my classmates came with something green and strange under her arm. I asked what it was and was told that it was a lace pillow. I decided fast that this was something I should learn.

My next stop was therefore Den Danske Husflidhøjskole i Kerteminde, where embroidery was my main subject and lace my side subject.

Lacemaking became fast my main interest in my spare time after I had left Kerteminde. I have participated in many classes in order to learn more. I started to teach early, which has given me much joy. Unfortunately, it is not possible to live from evening-school salaries, so I was sent out to work with home care. It did not appeal to me at

first, but I learned to enjoy my work, where I learned a lot about human beings. I have later worked with people with physical and psychological handicaps, where I still work night shifts. It is a very interesting job, that I love.

I was asked in the year 2000 if I would like to be part of the arrangers of Kniplings-festival i Tønder. I was very glad to be asked. I had just never imagined that I would end up as the chair of the board. This has been a big challenge, which I have done my best to fulfill. I have had many good experiences both in Denmark and abroad in connection with being a board member, which I otherwise would not have had. I hope we all can join in on keeping our common interest, bobbinlace, alive for the future.

Minutes from the General Meeting in Foreningen Knipling i Danmark

Saturday, March 17. 2018. Mødeceter Odense, Buchwaldsgade 48, 5000 Odense

Agenda according to the rules:

Election of chairman and counters of votes: The board points to Holger Busk, who is elected to act as chairman.

The chairman states that the General Meeting is announced in time according to the organization's rules.

The counters of votes are: Jytte Bjørg Olsen, Bente Eriksen, Karen Vontillius, Ingegerd Stevnshoved, Signe Holst and Anne Holm.

Presentation and discussion of the oral and written report from the board: It was announced that a meeting would be held after the General Meeting concerning the new lay-out of Kniplbrevet, due to the many questions around this topic.

Comments:

Karen Vontillius: my comment concerns Kniplbrevet. It is a terrible bulletin. The content is fine. But the board has gone against the tradition and need to think it over. There are flaws in the magazine. I will go out of the organization if it continues. The board has forgotten to take advice from their members when changing the graphical company. It is a strange thing to call for a meeting after the General Meeting.

Lis Hansen: I have sent the editor in charge, Yvonne, a list of questions to be answered in the General Meeting and not afterwards.

The chairman of the board gives a short answer, saying that we will comment on the questions and positive critic points,

which have been circulating on Facebook, and everybody will get an answer.

Holger Busk states that it is not possible to make any decisions around Kniplbrevet, as no written proposal for taking it into the agenda exists.

Karen Vontillius: makes aware of the fact that it is impossible to send anything in without having received the magazine, and that one did not know about it before the magazine had been published.

Holger Busk: You have chosen the sitting board, which has certain authorities to change and take care of the interest of the members. Nothing can be decided in the General Meeting concerning Kniplbladet, and the same is the case in the discussion following this meeting.

Ingegerd Stevnshoved: Why do we need to have the discussion after the meeting and not under "Additional topics"?

One agrees that a discussion will take place under "Additional topics".

Lis Hansen: I have realized that our logo has changed. I have not seen that before today. May I get an explanation for that?

Birthe marie Hvirvelkær: One get the feeling that Kniplbrevet needs patterns. Would it give more patterns if the designers would be allowed to see through them before they are published? This was a suggestion for the board to think about.

The report is taken note of.

Presentation of the audited account from 2017 for approval: Bente presents the account.

Birgit Bryde: Question to our intern accountant. Answer: We do not need an intern accountant any more, as we use an extern accountant. Last years budget for 2017 was 636.000 DKK. It is an overuse of 18%. Answer: This is because of converting of the economy system, as shown under paragraph 6. Also, extra fees for the accountant because of changing of laws and extra purchases to Kniplservice.

Hanne Wolters: note 2 states that there are expenses in connection with translations of Kniplbrevet. What does these cover? Answer: The expenses are for printing and lay-out.

Karen Vontillius: What does book expenses for the royal project mean? Answer: A book was made in connection with the gift to H.M. Queen Margrethe's and HRH. Prince Henrik's Golden Anniversary, which were printed and given together with the place-mats and to the people, who contributed with their design.

The account was approved by show of hands. One voted against. The board is herewith free of responsibility.

Presentation of budget for the upcoming financial year: The budget was presented. It was noted that an error had occurred concerning printing of Kniplbrevet. 10.000DKK has to be added.

The expenses are herewith 639.000 DKK and not 629.000 DKK.

Susanne Steinmeier: Why is it a rise in the expenses to the accountant? Answer: We use the accountant as adviser in connection with new and changed rules of law.

Establishment of the membership fee for the upcoming financial year of 2018: The board suggest that we keep the current membership fee. This is approved.

Incoming proposals: There were no incoming proposals.

Election of members of the board and substitutes: Bente was elected. She was a candidate, and therefore elected. Two members to the board are not elected as there are no candidates.

As nobody rises for election on the floor, Holger Busk invites members to serve on the board, for it is here one can make a difference. The question arises about how much time the work on the board requires. The chairman of the board goes through how much work the board requires.

Nobody reacts, so Bent Rasmussen offers his candidacy and is elected.

Kitty Busk is asked, she accepts and is elected.

Election of 2 substitutes

Election of 1. Substitute. Mona Nøhr is asked and accepts the vote.

Election of 2. Substitute: Lisbeth Aaen offers her candidacy and is elected.

Upcoming topics

Holger Busk announces that questions can be directed to the board only, and not to the graphic firm, but this can be done at the meeting after the General Meeting, and that no decisions can be taken at this point.

New design: Many comments combined in catchwords, afterward the answers of the board:

Susanne Steinmeier: One have touched on our inheritance. It should have been up for discussion that the logo has been changed.

Birte Helbo: Cool that we dear to try something new. It is of course place for decent behavior.

Lisbeth Aaen: Also happy about the new bulletin.

Solvej Østergaard: We have to except the changes.

Susanne Andersen: I became member only because of the magazine. It is signal value in the yellow color. I cried when I got the new magazine. I have been where the board is situated now. I would like to know if all positive comments and good reputation of the yellow magazine means anything at all?

Karen Marie Iversen: Substantial bulletin. I miss that it is recognizable, and that it is stapled and not glued.

Aage Holgerson: Glued in the fold. Different format. It falls apart when it is glued. Hard to read text on colored background.

Kirsten Ulla Andersen: Why is the pattern page larger than the magazine? I like the color of it. Answer: The pattern page will be cut to fit the magazine.

Hanne Wolters: The board has made a decision, for which we have voted them in.

Karna Pind: One can never meet everybody's needs. Question sent in: Have it been lack of articles for the magazine since you published the article around the dress? Answers from the board: The color will change from magazine to magazine. The yellow color is taken away, as it makes it difficult to fit pictures on the front- and back page. Many do not like the yellow color. We will review our thoughts and decisions after the General Meeting. We have to go with the trends, and also would like

to appeal to new and younger members. We work on making the magazine easier to read. Our graphic staff is working on it, as we will do with the many other constructive suggestions. We will also take notes at the meeting.

Karen Vontillius: I have been editor for 9 years, and never had a problem with pictures in the yellow front- and back page.

Lis Hansen: I have not had any answers to all my questions. Do you lack articles for the magazine since you can use ½ page on a kissing-picture? Answer: No, we are not lacking articles. We do not know the persons on the picture. We chose to tell the story behind, how an advertisement on Facebook can lead to a finished dress, and how we can help each other. Article about the Lotus flower: This is part of our stories about threads. It is in order to give you knowledge about threads. We might find something around bikes, as we also can make lace with the tire tubes.

Logo: Why have you changed the logo? Is it no respect for the old one? Answer from the board: We still have the old logo. It is unfortunately, the wrong way in the first magazine, but that will be changed for the next one. We have kept it out of respect, but we have also renewed our logo with two bobbins. This is in thread with what we would like to communicate to the outside, as we have to become more visible about what we stand for.

Why does the new magazine smell? Answer from the board: The smell is not different from the old magazine. The fact has been researched, it is not poisonous, and you may eat it. The August publication will contain an article explaining why it smells, but it has something to do with the printing ink in use. The ink smells, because it is foliated right away. The other ink will not dry. But, as mentioned, it will be a detailed explanation in Kniplebrevet in August.

Annette Olsen proposes: The book

made for the Royalty, can that be made up for sale? The board will look into the copyrights of the designers concerning printing and commercial sale afterwards.

Birte Helbo propose: Is it possible to put together a group, willing to give a

helping hand. Birte Helbo would love to be of help. Members willing to join, may contact the board.

Holger Busk: The general Meeting has ended, and it was a little more excitement this year than other years. Enjoya-

ble, but you are not very willing to work on the board. You have a year to think about it.

The chair of the board thanked Yvonne for her great job on the board and as editor.

The Allotment Garden in Uglebo

We had an exhibition on Kniplemessen I Slagelse 2017 called "Kolonihaven Uglebo" (The allotment in Uglebo)

Our allotment is created out of curiosity. What is possible to create out of bobbins, a good portion of imagination and four crocket brains?

Lace is other things than inserts, hanging ornaments and handkerchiefs, and the exhibition is our way to try to start a thinking process, and hopefully give inspiration to alternative ways of thinking. This is our way to try to renew and challenge what we know about lace-making. We want to show that (almost) only our phantasy sets the limits.

It is also a test of materials, for is it possible to make lace using anything? We have used materials spanning wide: from the thinnest silk to linen and cot-

ton, on to sisal, video tape and baler twine.

We have enjoyed our allotment, and we have been worried about if we had gone too far. Would we get lots of negative critics? We have all had butterflies in our stomachs, but your reactions have been overwhelmingly positive.

We would like to thank you for all the nice words you gave us, both at the exhibition and in our guest book.

Everything in the allotment is made with love to, and out of respect for the art of lace. Our more than 200 pieces of lace are made for this project and are our own designs.

It has been an eventful process with laughter, crying and hours of good togetherness. Everything in the allotment may not be usable in the average home but we hope that it has started some thoughts in our visitors, and that it caused a smile on their lips.

When we had set up our exhibition Friday evening, we promised each other never to do it again. But one should never say never, because during the fair we were asked if we would exhibit our allotment in Tønder in 2019, and we said yes right away. We hope to see you there.

*Sincerely
Bettina, Helle, Johanne and Karin*

Development of lacemaking in Estonia

The territory of Estonia for a long time passed from one power to another. The Germans, the Danes, the Swedes, the Russians. All of them brought parts of their culture. It was reflected in the development of lace.

Written by Ogla Kublitskaja

It is believed that for the first time in Estonia lace came from Sweden. In the 16-18 century, many Swedish families moved to Estonia. Swedish women who lived for a long time in Estonia on the islands of Ruhnu, Kihnu and Pakri, made torchon lace for national costumes.

Estonian national laces began to be used only since the second half of the 17th century. Bobbin laces were used for the production of collars, cap, for the design of the underside of the blouse, shawls and aprons in national costumes. Influence was traced in Swedish, Danish, German, and later Russian techniques, patterns and equipment.

In 19 century lace crochet became widely used, however bobbin lace has lost their popularity because it required a lot of time and high-quality linen threads. During the short period of Estonia's independence in 1918-1940, needlework schools for women began to be formed. Bobbin lace was also represented there, but according to the magazines of needlework of that time the number of students was small.

The influence of German and Russian schools was met in Estonian lace. German samples were taken from existing catalogs of drawings, and Russian influence was delivered to Estonia by immigrants from Russia. In the descriptions of national costumes, there were some

drawings and explanations of technology in magazines and books. But there were no publications in Estonian.

The situation changed in 1990, when lace makers from Russia, Finland and the Nordic countries gathered to revive the bobbin lace. Since 1990 in Narva, the Lace School under the direction of Olga Kublitskaya, a professional lacemaker of bobbin lace has started working. She has been educated in art of lacemaking in famous European schools of Czech Republic, France and Russia. Since 1990, she began teaching the art of lacemaking on the bobbins throughout Estonia. During this time this technique was mastered by more than three hundred people, many of whom make laces today.

With the restoration of Estonia's independence, the national costume become has been revived, but required skills for its production. The production of an ethnic costume requires knowledge in the techniques of lacemaking, as one of the elements of the costume. The use of natural materials and lacemaking becomes important for Estonians.

For today, all who wish to study bobbin lace have possibility for attending courses in different regions and cities of Estonia: Narva, Jõhvi, Tallinn, etc. The training is conducted in the form of master-classes, where basics of lace-making for costumes are being

taught along with advanced and sophisticated modern lacemaking techniques.

In Estonia there are pillows of different shapes: round, cylindrical and flat. Since Estonia's equipment manufacturing industry for lacemaking is missing, lace-makers make all necessary equipment themselves or buy it abroad.

Historically bobbins have been used in the form of branches and clubs, and were made by hand with a knife and had a simple form. Today bobbins are used in the form of clubs and are cylindrical in shape.

Previously, to fix lace used bones from a fish perch or slivers from a plum tree. Bobbin lace is mainly used on everyday caps and short blouses in a national costume. Also, they are used on rich embroidery and often lace is combined with it.

In other regions of Estonia, torchon lace was more common. Laces were made with a geometric ornament, like the ornament of the belt to the national costume. Was used very rough threads and lace lost airiness and was very thick.

Estonian Lace Guild was founded in 2001

The purpose of the organization: the revival, preservation and development of lacework in Estonia in cooperation

with the Estonian Society of Handicraft and the National's University of Culture. The Guild of Estonian lace makers in Tallinn, Jõhvi, Narva, Pärnu and other cities throughout Estonia organizes master classes, exhibitions, international seminars where lace traditions, similarities and features in the Estonian national costume, Russian national costume and features of this technique are studied in other countries.

In 2007, under the Narva Museum, the Guild of Lace-makers of Estonia opened a workshop.

The workshop worked in 2007-2016. in the North courtyard of Narva Castle.

For the promotion of national handicrafts, we organize international work-

shops, lectures, presentations, exhibitions and workshops for lacemaking, prepare new education and training programs for children and adults.

Olga Kublitskaja developed training and teaching programs for children and adults.

Participation in more than 45 International Festivals in France, Spain, Italy, Portugal, Germany, Netherlands, Finland, Croatia, Poland, Russia and other countries.

Through the activities of the Guild lace Estonia was open for Europe and the world as a country with its own lacemaking traditions.

Since 1990, 26 international seminars

have been organized, more than 50 exhibitions, including personal ones. In 2010, Olga Kublitskaya became a member of the International Organization of Needle and Bobbin lace OIDA-FA.

Since 2017 the workshop is located in the municipal institution Narva House of Creativity. Children and adults are trained in different in groups (beginners and advanced). Here you can see how lace is being lapped and you can try to make it yourself. The workshop features samples of lace from different regions of Estonia for national costumes. The workshop specializes not only in the manufacturing of dimensional lace, but also the coupling lace for the decoration of clothing, accessories, and items for interior decoration.

Vamberk 2017

Written by Jana Novak

There were several areas in The Czech Republic (Bohemia) where lace production and lace trade was common. The area best known for its lace production was Krusné Hory (an area bordering Germany) As the interest of lace-making diminished in this area, the interest of lace grew in the area of the town of Vamberk. It still has its lace school, where many children are enrolled, and one hopes that the tradition of lace-making will continue. Vamberk is situated about 2 hours northeast of Prague, near the county of Moravia.

The town of Vamberk organizes exhibitions, fashion shows, and a fair where different lace activities in The Czech Republic is presented, every year in the last weekend of June. Every second year they organize The International Lace Days. At the same time they have, since

2002, opened The Biennale of Czech lace. President Vaclav Havel's wife, Olga Havlova, was the Biennale's protector.

The basic thought behind The Biennale of Czech lace was to present new talents side by side of famous Czech lace artists. Incoming pieces of lace was shown to an art commission, put together from professionals, like artists, art critics and curators from museums like the Art - and Industry Museum in Prague etc.

The best pieces of lace were honored by gold bobbins, silver bobbins and copper bobbins. Beside these 3 prizes, a Diploma was awarded by the Lacemuseum in Vamberk (Museum krajky ve Vamberku) to a piece of work, where the lace contributes with new technological or other specific ideas, which have the possibly to influence the art of lace in the future.

In 2010 there were three categories: 1 Lace, free design, 2 Lace, clothing and interior design, 3 Lace, student's projects. Prizes were only gold bobbins in every category, no silver- or copper-prizes. Diplomas by the museum in Vamberk (Museum krajky i Vamberk) are still awarded.

There is a public's favorite, and the Municipal Building of Vamberk awards a "favorite"-diploma. The lace honored with gold bobbins is bought by Museum krajky (kníplemuseum Vamberk) and added to their fantastic collection.

The 8. Biennale of Czech lace was held in June 2017. Blanka Sperkova, an artist of world-fame, using metal objects in her lace and jewelry, won the GOLD-BOBBINS in the first category, free design. I urge you to look her name up

on the internet. Not many are of the knowledge that she was the first in the world knitting with metal thread.

1. Category - free design:

Goldbobbins:

- Blanka Sperkova

Diplom Muzea Krajky:

- Maria Hromadova

- Svetlana Pavlickova

- Marianna Horvatova

- Eva Domborska

2. Category - Clothing And Interior Design:

Goldbobbins:

- Romana Galuszkova

Diplom Muzea Krajky:

- Alena Maskova

- Lenka Hyskova

3. Category - Student's work:

No prize or diploma was awarded, due to lack of participation of young people and students from art schools, where

textile art is optional. One is still hoping that young people in schools of art and higher educational institutions of top designers/artists, choose lace making as an option in the future. I am impressed by the student's fantastic lace designs every time I visit art schools in Prague or Brno, and therefore do not understand the failing interest for the trade.

*Sincerely
Jana Novak*

Solvejg Østergaard Nielsen

My name is Solvejg Østergaard Nielsen, and I am 74 years old.

I started making lace in 1980. I was sewing our folk costumes, and needed to make lace for the hat, so I had to learn. That got me started. I have taught lace in 27 years and have participated in countless classes through the years both in Denmark and abroad.

Idea and design: The hearts were made when the parents of one of my grandchildren wished for a baptism-gown

with lace adornments. Pricking, work-sheet and a pattern with lots of hearts was made. I love these hearts a lot and like to use them again. This was a good opportunity, because a Golden Anniversary and hearts belong together.

Solvejg has mounted all 18 placemats.

The editor.

Mounting of the placemats: I unpacked 4 meters of cloth, double width. It barely fitted on the dining-room table. I sat and looked at it for a long

time, and started measuring and counting again and again, pulling threads in order not to make errors. It was easier the second time. I was happy I had saved old samples from school. This was something very special, even though I have mounted and sewn many things through the years. I have enjoyed the work, sewing and at the same time listening to nice music. I have not felt pressured, as the work has taken place over one and a half years. It was exciting every time I opened packages with new pieces of lace.

Mounting of placemats

Written by Solvejg Nielsen

Linen cloth 12 threads/cm. Pull a thread and cut the raw edges off. Be sure that the cloth is straight from the beginning.

Width: count 12 threads inwards and thereafter 13 threads. Measure 36 cm. from here and count again, first 13 and then 12 threads. Pull out a thread. Cut

where the thread has been pulled out. Scratch with a stump needle along the 12th thread. Lift the cloth a little with one hand and pull the needle with the other. Fold in this line. Do the same after the 13th thread.

Pin down when all 4 sides are folded,

push down hard on the corners, fold out and cut according to model.

Hemstitch 3 threads forwards, then a little up in the edge, 3 threads in the napkin also. The finished placemat has a measurement of 40 cm. in height and width plus the lace edge.

Heart rows

Idea, design and execution: Solveig Nielsen, Måre

The placemat is designed in connection with Her majesty the Queen Margrethe II and Prince Henrik's Golden Anniversary on June 10th, 2017.

Materials: 64 pairs of 60/2 Bockens linen thread and 2 pairs of gimp thread 18/3 or 28/2.

Start: start with 10 open pairs on the edge. The rest of the bobbins are added 2 at a time on the inside of the lace piece according to worksheet. Technique: The hearts are worked in linen stitch and half stitch. The ground contains roseground and half stitch with an extra twist. The marked twists are continued throughout the whole lace.

Finishing off: The pairs are taken out as they were added. Finish in a straight line. A good idea is to finish off by braiding the pairs on the back of the lace piece and attach them to the lace with a thinner linen thread. Or use the finish off you find best for this type of lace.

Doily 3

Idea, design and execution: Mona Nøhr, Nordborg

Mona has gotten the idea to make 12 different doilies by reusing 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 her lace patterns.

Materials: 25 pairs of 35/2 linen thread.

Start: best at the top of the half stitch band and in a vertical line toward the middle and out to the outer edge. Or

start the way you like. The marked twists apply for the whole lace.

Finish: The best way is with help of magic threads. Or finish off the way you find most suitable for this piece of lace.

Milanese bookmark with Flemish

Lecture 2. Idea, design and execution: Sonja Andersen, Ikast

Materials: 18 pair of Bockens linen thread 35/2.

The lectures in Milanese lace are thought as an inspiration to try this technique. This time the focus is set on starting and ending in a scroll. (This method may also be used for a straight setting up and ending). It is important to study how the pairs are set up in the beginning and taken out at the end. This method to finish off, which hides the ends on the back of the lace, may be used in many situations. It also shows how to work your way around the scroll at the widest and most narrow place in the lace. The start can be done in 2 ways: 1. By placing 4 open pairs right inside the pin edge

used in this pattern or 2. By leaving the 4 open pairs out just inside the pin edge. This gives a different expression to the lace. Option 1 may be a little more difficult to set up than option 2. One may use support pins if necessary. (except on the edges, there should be no pinholes visible in the lace). Option 1 gives a nice, rounded scroll where option 2 gives the scroll a flatter look both at the start-and the end-scroll.

Technique: The black circles on the worksheet indicates 1½ stiches. (x-tw-x-tw-x) This stich is called “the Milanese turningstitch”. This stitch has 2 functions: 1. The workerpair divides this way. 2. The direction of the passive

pair changes. This may be good, but at the same time it gets more difficult to tighten the threads properly. It is therefore necessary to pull/tighten all the time in order to arrive at a nice result. The band running in the middle of the lace has to have the right placement – in the middle – all the way through. This is achieved by holding on to the second pair on both sides of the tape when pulling. You can place the band in the middle this way.

Finishing off: Take pairs out according to worksheet. Tie off with the pairs meeting each other from both sides, one bobbin from each side at a time until all bobbins are tied off.

Rikke's Bridal Gown

Reconstruction: Else Jensen.

This pattern is a reconstruction of a piece of lace from Rikke's mother's bridal gown. 4 ladies have together made the lace and sewn the bridal gown. Rikke's wish was that the dress of

her dreams should resemble her mother's bridal dress. Else's contribution has been to reconstruct the lace and make it together with Emma. Marie has sewn the gown. The history around the dress may be read in Kniplebrevet no.130.

Materials: 28 pairs of white linen thread.

Start: Start according to worksheet. The marked twists are used through the whole lace.

Finish off in a straight line.

My story about Rikke's bridal gown

Written by Else Jensen

I saw Rikke's advertisement on Facebook where she needed help to reconstruct her mother's bridal gown.

She told that her mother was dead and that the dress also did not exist anymore.

I contacted her and said that I would like to see if I could help her if nobody else offered help. Her choice was to work with me, so I started. She had, however, gotten another offer from somebody who could help making the lace.

I made a pattern on my computer and had a lace sample done.

I laid it out on Facebook-knipling, asking if somebody knew the pattern or had copyright to it. I got this answer

from a seasoned lacemaker (Lis Møller Vester): "I have never seen it and think it is a good reconstruction. I do not foresee any problems for you." Another person contacted me about an error in the sample, and I thank you for that.

A new lace sample had to be made. Rikke agreed to it, and we continued.

Rikke chose the fabric for the gown, and a sample of it were sent to Hedens Hørgarn in order to find the right shade of lace thread, which were Råhvid 28/2. (Off white 28/2).

Looking at the picture of the dress, I estimated that it needed 6 meters of lace, which meant 3 meters for each of us two lace-ladies.

The production of the many meters of lace started mid-November. It had to be done by August the year after, so I did not feel pressured.

The lace was finished about April 1st, and Rikke could get the dress started. She regularly laid pictures out on a closed group on Facebook, so we could follow its development. It was also here that I saw how wonderful the result was.

PS. I have not seen the finished dress yet, as I could not get to the church, but I hope I will sometime.

*Many lacegreetings
Else Jensen*

Miss Sprutte

Idea, design and execution: Anette Nielsen, Jernved

Materials: 25 pairs of K80 (5 pairs for each leg)

Start: Begin with leg 1, where 2 pairs are placed outside each other over left pin. Make a twist and a whole stitch. Place a pair around the middle pin, make a whole stitch, take out the pin and place it between the 2 pairs which just made the whole stitch. Put the 2 last pairs around the right pin, work 2 whole

stitches, take out the pin and place it so that 2 pairs are sitting to the right side of the pin.

Continue with the leg according to the worksheet. When you reach the pin by the star, put the bobbins to the side and start leg no. 2 in the same way. Be sure to start from right to left.

When all 5 legs are done this way, you

start the head. You begin by the star at leg 4 and continue according to worksheet.

Finishing off: Tie off all the pairs and make a bundle with looping a thread around the other thread ends. Cut the ends off and starch the piece thoroughly before it is taken off the pillow.

Have fun.

Play around with modern grounds

Idea, design and execution: Knipling I Danmark. We will be bringing part 4 of 6 from the Annual Competition from 2014 in the next 6 publications of Kniplebrevet.

The idea with the Annual Competition in 2014 was to experiment with what will happen with a piece of lace when the pricking changes. We also wanted to present for you several new grounds and to give you the opportunity to play around with different thicknesses of thread/material and see what happens with the lace.

Materials: All 6 tapes have prickings matching thread no.60/2. 1-2 pairs or

2-4 bobbins HAS TO Be in a thread/material of your choice and in a different thickness. It could be anything from metal thread, fishline, knitting yarn etc. The 6 tapes need not contain the same materials. The 6 tapes are mounted on a free frame of your own composition and your own measurements. An addition in Kniplebrevet is a pricking for start and finish, so they can be used as single strands.

15 pairs are used for challenge no.4 (see worksheet) You may combine your tapes. If you choose to work it a single tape, start on a vertical line as marked on the worksheet. If you prefer to make it for a free frame, start in a straight line, so that the whole width is set up at once. This is indicated at the bottom of the pricking.

Runner

Idea, design and execution: Lennart Storm Jensen, Ejby

Materials: 70 pairs of Goldshild 50/3 linen thread or 35/2

Start: The best way is to start with open pairs along the black line marked on

the worksheet. This means that you use 2 pairs going to each side. The marked twists are valid through the whole lace. Work the length of choice. Lennart's runner measures 50 cm.

Finish: The pairs are taken out as they are added. Finish off with help of magical threads or use another suitable finish.

Candle wreath

Idea, design and execution: Lennart Storm Jensen, Ejby

Materials: 22 pairs of Goldshild 50/3 linen thread or 28/2. The lace gets very dense with 28/2.

Start: The best way is to start along the

black line on the worksheet. The marked twists are valid through the work. If you wish for many wrinkles around the candle, work a longer tape, and opposite if you wish for less wrinkles.

Finish with magical threads or any other way you like.

Doily

Idea, design and execution: Lennart Storm Jensen, Ejby

Materials: 46 pairs of Goldshild 50/3 linen thread or 28/2.

Start: The best is to start with open

pairs along the black line marked on the worksheet. This means to use 2 open pairs going to each side. The marked twists are valid through the lace.

Finish: The pairs are taken out as they were added. Use magical threads or any other suitable finish.

Blumwork

Written by Anette Nielsen

Blumwork is a lace technique where one makes separate pieces of lace (often flowers, leaves and vines) which are joined together where suitable. As the name indicates are these types of lace most often floral, and often very stylized.

The fillings between the motifs are mostly plaits, sometimes with picots. This is especially evident in modern designs. Historically have also grounds been used for the motifs to hang together.

Traditionally has this type of lace been used for clothing (for ex. collars and barbs) and as textiles in homes.

The name Blumwork is a collective name for several types of lace, like Duchesse and Rosaline. When we talk about Blumwork today, we primarily think about lace made in much thicker thread, for ex. linen no. 40/2.

Technically has these types of lace certain things in common:

Scroll, which is used for ex. for turning leaves.

Raised veins, which occurs by sewing into the bars instead of the edge.

Places where a pin is used twice in order to turn corners.

Plaits (often with picots) connecting the motifs.

Sonja Andersen

I have made lace since the spring of 1993, I think. I started making the usual things like handkerchiefs, doilies, table runners etc. in Torchon. After a while, I needed to go more in dept in the world of lace, not only when it came to the history of lace but also when it came to designing my own patterns. I started the education for lace teachers in 1998 and got my degree in 2001. I am interested in many different lace techniques with new challenges. My big interest is also to work with organizations, and I

am serving as boardmember for Foreningen Knipling I Danmark, and also as design coordinator for Kniplebrevet since 2009. I have designed several different patterns for Kniplebrevet and for others. I have former also participated in a project for the Royalty.

My thoughts about Blomsterhaven (The Flowergarden) for the Royal Couple's Golden Anniversary.

I got the idea to use the Brussels Blum-

work for the edge on my placemat for Queen Margrethe II and Prince Henrik. To begin with, I tried to design the pattern with 14 flowers, symbolizing the Danish Royal family, but it was not possible. My second thought was that whoever sit by the placemat, could think that some flowers would represent Prince Henrik and Crown Prince Frederik's family with 6 flowers, and thereafter Prince Joachim's family with 6 flowers in all or the other Royal family members.

Blomsterhaven (The Flower Garden)

Idea, design and execution: Sonja Andersen, Ikast

Technique: Brussels Blumwork

The flowers are worked separate as small single pieces of lace and connected as you go.

The ground is made by plaits, by starting and ending them in the motives where it seems suitable.

The unsymmetrical round flowers are worked like this where you use the same pin twice: The first time, the pin is used as normal, Coming back the second time, do not work the last whole stitch on the way out, twist the workers, bring them around the pin, and work the whole stitch on the way back.

Different amounts from 2 to 13 pairs

of bobbins are used, and pairs are added and taken out as needed.

The pattern is designed on the occasion of Her Majesty Queen Margarethe II and Prince Henrik's Golden Anniversary on July 10th, 2017.

Materials: maximum 13 pairs of 60/2 Bockens linen thread for the biggest flowers.

Start by winding much thread on one bobbin and thereafter roll the amount of thread you think needed for the flower in question over on the other bobbin in order to make a pair. Consult the worksheet on how many bobbins are used for the different flowers. The big flower is started with the big ring,

and the little flower is worked inside it. Use false braids when attaching to the outer ring. The flowers are connected through a plaited ground. Find a line where it starts and follow it around in the ground. It is necessary to start and end the plaits in the ground.

Finishing off: The pairs are sewn into the start loops and tied off with a Belgian Knot row. This is done wherever the pairs are sewn into a starting loop, or you may use another way to finish off, suitable for this type of lace.

Detailed drawing of the Belgian Knot row.

False Braids.

Lace by Leni Matthaei

The second of the main exhibitions on the German Lace Congress in 2017 was one of Leni Matthaei. She lived from 1873 to 1981 and came from Hannover

Written by Sonja Andersen

Leni Matthaei's many pieces of lace are part of the German Lace Association's collection. Her lace has many different expressions and forms. Leni worked with great variation in her lace, both with whole stitch, half stitch, linen stitch, plaits, pins and colors. For this she used linen- and woolen thread. The exhibition showed that she made many meters of edges, and all in different patterns. She has played with shapes and figures not typical for Torchon lace. *See on the picture 1.* Leni won a gold medal for one of her narrow pieces of lace. *See picture 2.*

This was in connection with the World Exhibition in Barcellona in 1929. She was really in the for-front with her new way of thinking about different expressions in the designing of lace, still in vogue. Leni has through her whole life worked with bobbin-lace as an art and has contributed to the change of designing lace, which we enjoy today.

I assume that she chose a thickness of thread, and from this she designed squares and lines with schematic repetitions in order to make patterns, solid in form, and has thereafter worked according to the lines. This means no prickings or worksheets. She has let the thickness of the thread and the amounts of pairs decide, how close together the pins should be placed and the thread would lay next to each other, working along the lines. There are also many pieces of lace in the exhibition worked on prickings, drawn in and pricked before use, as we know it today, but no worksheets. The exhibition shows many examples of her corals, as she calls them. They are flowing organic shapes without strict forms. They resemble corals

as we see them in nature. *See picture 3.*

Exhibited are also many small and larger table cloths, square or rectangular, where the lace is inserted into the cloth. Some were square or oval shaped, edged with the coral lace, as Leni called it. The middle looked like linen-cloth but turned out to be part of the lace in linen stitch, and the threads were very nicely pulled. It demands a good lace-maker to pull the threads so evenly, and Leni could do it. *See picture 4.*

It is obvious when you see the fantastic exhibition that the corals were something Leni had used lots of thought for through her whole lacemaking life. On display was also small circular pieces of lace and ornaments, which could be put together to make a doily or a single corner of a piece of cloth. Lace with bird motifs called the nightingale and birds suitable for pictures. *See picture 5.*

In connection with Bente Barrett and I visiting the exhibition, we were able to participate in a little competition about finding as many lace figures as possible in Leni's designs. One of the figures in a piece of lace, was a dog. It was difficult to find. We are unfortunately not able to show you any picture of it, but when we found it, we were in no doubt, that we saw the right thing, and it was likewise with many other figures. Leni has also worked with Guipure and Cluny lace. These were also on display. *Look at the emotional picture 6.*

The German Lace Association has in connection with its exhibition on Leni Matthaei hosted different classes dur-

ing the year, based on the way in which she worked with her designs and the executions of her lace, besides her way of thinking anew within this field. The participants have designed their own corals inspired by Leni's corals. They have worked with linen thread, different colors of woolen thread and with metal thread. They have succeeded in getting a 3D effect into the lace, by making it lightly flowing and transparent. *See pictures 7 and 8.*

I think, that it is possible to use the thread of choice in order to try this type of lace. The classes have had different themes, it has been worked out of a given project, with which one have gone in dept. One of the other classes let the participants get inspired by taking a walk in the woods and take pictures of the treetops by aiming the camera's eye straight up in the air in order to take a picture. They have then let themselves inspire to draw and make the lace on top of the picture, creating a little round piece of lace. There were big differences in how the participants had solved the project. Some had chosen to work the stems and branches and others had also worked the leaves. Some had chosen to work $\frac{1}{4}$ only and repeat it 4 times around. Others had made lace all the way around according to the picture. They showed to be more varied and abstract in the expression of their design. *See picture 9.*

Wall hangings were also shown. We got permission to display the picture of the lace-maker you see on the picture next to her lace work inspired by Leni Matthaei. *See picture 10.*

Christmasparty on Nordborg

Two active ladies showed up in these fine pieces of work to the Christmasparty on Nordborghus in Nordborg

Doris Harvest: I made this vest. It took me 20 months. This time I would like to make a blouse, and hope that it will turn out just as well as the vest.

Lydia Stefansen: My history of lace goes way back. I learned lacemaking as a little girl, about 10-12 years old. My mother brought me along to evening classes.

At that time, the bicycle was the transport of choice. Our lace pillows were put into an old pillowcase, put on the back of the bike, and we went the 2 km. in rain and sleet in order to be taught. I do not think that anybody would do that today. We were pricking our patterns ourselves after another pricking and with a pin. Believe me, it gave us sore fingers.

But I learned the trade and made lace for many years. Many pretty handkerchiefs

were produced. I especially remember *Danmarks lille hjerte* (Denmark's little heart), and I still have that handkerchief. I also made several inserts, which I still use today.

The lacemaking was put aside during my youth. Husband, two children and job did not give time for handcrafts.

My interest for the trade reappeared when the lace association started in 1985. Pillow and bobbins were brought down from the attic. The urge to make lace was there again, this time with more enthusiasm and eagerness than ever.

I have followed our organization's developments through the years since 1985, and I have saved all the bulletins. At times I look through some of the magazines, study them and enjoy all the nice things one can create.

I have also recruited new members and been awarded with a beautiful bobbin.

I make lace almost daily now, and it gives me lots of joy. Several of us go together and mark the Annual Lace Day every year. We sit in Kvickly here in Nordborg with our pillows and enjoy the big interest people have for our trade.

It took 1½year to make the red blouse on the picture. I am both proud of and happy with it.

It has for several years been used in the exhibition held by Husflid every year on Sønderborg Slot, where I have a stand.

Sincerely
Lydia Stefansen