



Kniplebrevet

English



MAJ 2013

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

111

Dear members

At the beginning of March we held our Annual General Meeting in Horsens. It was a good place, which Connie Gerlach and Bente Eskerod had helped us to find. There were good facilities for workshops, stands and exhibitions. In the banquet hall, where the Annual General Meeting was held, there was a sound system, which meant that everybody this year, could hear what was being said, especially after the sound were adjusted.

Both workshops, with 3-pair lace and Chantilly were filled with participants and they all worked concentrated and intensive. You can read more about it, elsewhere in this magazine. After the Annual General Meeting Mette Julie talked about her exciting project with re - updated and re-launch of lace: Mette Julie is using lace in a different way and in unusual materials. It was very interesting to see. The lace makers, who is working with Mette Julie on the project, had brought their lace pillows, some were really big, and others were built three-dimensional. There was also a finished model. It is quite amazing, what can be manufactured with lace technique. This I suggest you read more about, elsewhere in the magazine. After the workshops, meeting, lecture and trade in stands, we had an evening event with a lace surprise after dinner. Those who attended, were challenged in making two different grounds, which are not used very often, in fact, this is the first time I have seen them.

At The Annual General Meeting Linda Olsen and Astrid Hansen were elected to the board and we have already held our first meeting. We have made a good start and we are working diligently with the associations tasks. Photos, text, summary and the constitution of the board, you can read about, elsewhere in the magazine

In April, two of our editors participated in the German lace association lace congress and they have returned with good ideas and renewed inspiration. More about this in the next issue of Kniplebrevet.

The boards next project is our participation in Tønder lace festival, which is held 7th – 9th of June. We are there all 3 days and we hope to meet many of our members, during the festival.

Finally, I would like to thank you all for a good meeting. We have already scheduled the date and place for the next Annual General Meeting. It will be held on 29th of March 2014 in Borgerforeningens House in Nyborg.

I wish you all a very good spring and a good summer.

My most important mission is to make myself redundant.

By Susanne Andersen. Translated by Hanne Wolthers

In 2008 I got my first bobbin lace book (Knipling) by Karen Trend Nissen. My husband thought that I might be able to use it, and those of you who know me know that was an understatement. Today I am trying to paint a portrait of the same Karen Trend Nissen – but shall I do that and not least – can I do it? Those thoughts filled my head on my way to Egebjerg by Horsens on Sunday morning March 10 2013. Luckily, it was snowing so I had to concentrate on driving. Otherwise I might have turned around and gone home. Not even when my first magazine was to be published did I have as many butterflies in my stomach as this morning. Now, who is this Karen Trend Nissen, an institution in our sphere? That is what I will do my best to share with you.

When I found the address, Karen had coffee and breakfast rolls ready and welcomed me to her house. I believe she was just as nervous as I, until we started talking. Then both of us

seemed to forget that a portrait was the purpose of the meeting. In 1956 Karen finished her training as a ladies' tailor in Aarhus, and she has always enjoyed making crafts work, however, had never imagined that bobbin lace were to be her mission in life.

A couple of times Karen used the sentence: "Bobbin lace became my salvation". First when she told me about her start with knitting, crocheting and embroidering as a four-year old girl and how that hurt her wrists. In 1962 Karen started making bobbin lace and on a visit to her doctor she asked: "Is it possible that lace making helps my wrists?" to which the doctor answered "Yes, if you do it right" – he also made bobbin lace and knew what he was talking about!

In 1958 she settled in Horsens with her Gunnar, after a short side trip to Als. At this time embroidery had captured Karen's heart. At an exhibition Karen saw a couple of ladies making lace and her interest was instantly caught. Next winter she started lace making in a beginner's class. Then there were no work drawings so you only had the dots on a piece of brown carton. Karen was told not to take the "Margretheknipling", and not knowing what it looked like, she understandably asked what it looked like so as not take it by mistake. This question did not go well with her teacher who then gave that particular pattern to Karen with the words: "now let's see if you can figure it out." Well, you don't just throw off a spirited Jutlander- So Karen figured out what to do and by next class she had half a meter lace. This lace received the place of honour in Karen's collection and was sewn onto the most beautiful christening dress. Karen's teacher was so impressed that she offered Karen to take over her classes when she retired. That meant that the next winter Karen was apprenticed, and from 1964 Karen started her own lace-making classes. Three children and husband made Karen settle for maximum 8 classes a week.

Instantly Karen discovered that she had what it takes to make bobbin lace. That meant a trip to Kerteminde for two weeks and a message from Johanne Nyrop Larsen: "Do not ever give up lace-making, but remember to take care of your family". These words became the guiding light in Karen's life. Her voice reveals this when talking about her closest ones.

Besides teaching, Karen also found the time to take on the job as evening school leader, write four books on request by the publishers Borgen. Karen was shocked when 4,000 copies were printed of her first book "Lace-making". Since then more than 20,000 copies have sold. When book no. 2 was in the offing, Karen was even more nervous, because now she should not only live up to her own and the publishers' - but also her readers' - expectations.

In 1979 Karen was one of the co-founders of "Kunsthåndværkersammenslutningen" (Society of craftsmen-designers) where some designers from different crafts ran the shop "Stokværket" in Horsens.

In 1984 Karen and Elsa Høj Madsen founded the shop Karelly in rooms of Stokværket. When Elsa Høj Madsen stopped, Susanne Trend took over Elsa's share of the shop which then moved to separate rooms in Kattesundet in Horsens. Later Karen and her daughter Susanne chose to move the business to Karen's private address as much of the business now takes place over the internet.

In addition to all this, when in the late 90'es Karen was requested by Vejle County to work out a curriculum for lace-making teachers, she said yes on the condition that she would not be alone. In 2000 the first class started the education in "Classical lace-making". Today this education continues in co-operation between "Dansk Husflid" and "NETOP".

When I asked Karen how she found the energy to do all this, the prompt reply came "I have the desire but also the duty to disseminate my knowledge of our cultural heritage, and my most important mission is to make myself redundant".

Karen spoke the sentence "Bobbin lace became my salvation" the second time when the conversation turned to Karen's illness and Gunnar's untimely death. This talk gave me insight into a very private person and therefore I shall not go into detail, just mention that lace-making is of extreme importance to her. Lace-making brought life back to Karen.

The conversation had to include Tønder, both the laces and the cooperation with Kathrine Thuesen and the Lace-Festival. Karen likes to make Tønder-lace because "they are rounded and a great part of our cultural heritage which it is important to preserve".

During a family vacation in Tønder, Karen met Kathrine Thuesen by chance. Kathrine invited Karen to her home and a close friendship began, based on their common love of Tønder-lace. At some point Kathrine asked Karen to take over her patterns and see to their reconstruction and adaptation. Karen had to mull over this vote of confidence before deciding to tackle the task, and to Karen's great satisfaction Kathrine did live long enough to see the work in progress. One of the first patterns Karen reconstructed is "Bellis" (daisy). In connection with the 2013 Lace-Festival in Tønder, a booklet with 15 of Kathrine Thuesen's patterns was published. The Lace-Festival printed the booklet, and the profit went to Kathrine Thuesen's Fund.

This year Karen was at the Lace-Festival, again! She has been there every year, except for 1998 when she missed it due to illness. Laughingly Karen told about some of the incidents of the Lace-Festivals, for example the first year when she had announced a maximum of 40 participants and was informed that 442 had signed up for the first day and 372 for the second day. That required 16 teachers! Karen designed a given project, and the teachers were matched two and two. Participants came from nine different nations and even though a normal class would count 20, it became necessary to conduct a class with 107 participants in the hall of a school. Even that didn't throw off Karen: "you cannot disappoint people who come to learn something".

Of course the talk also turned to "Denmark's Great Heart" which is widely considered the initiation test to Tønder-lace. But Karen does not quite agree. Look at "Louise", 20 inlay threads weaving in and out of the lace. I went on to show off my modest knowledge of Tønder-lace and asked about the two different "Denmark's Great Heart". The difference is very simple: the "real" one has a soft edge, and then there is the one with "Copenhagen holes" in the edge. To those of you who need an explanation of "Copenhagen holes", they are "honeycombs" made larger in order to save money and time.

I could go on and on and would still have the feeling of not showing you the Karen that I got to know. Stopping here, lots of stories remain untold, trips to i.e. United States to teach Tønder-lace, the sparring Karen obtains during her annual course in Nibe, our talks about the importance of the language.

Finally, I want to warmly thank Karen for giving me the insight into her as a person, and I hope this has been successfully passed on to the readers.

The arrangement of an annual general meeting.

By Susanne Andersen

To arrange and hold an annual general meeting in the association "Knipling i Danmark" is always an experience - and for the board is a very special day, as we, as the hosts, want to make the day as good as possible for both guests and stall holders. The prelude to the annual meeting starts with finding a suitable location. It is often some kind of a detective work to find a suitable place. There needs to be space for the stall hold-

ers, exhibitions, rooms for the workshops and last but not least, space for all participants at the annual general meeting. Catering facilities must also be available, so our guests do not go short. Next is to find a date, where the location is available. It has, according to our statutes, to be within the period March to April. This year, it was to be held at Sønderbro Culture House in Horsens, the place was recommended by Connie Gerlach and Bente Eskerod.

Friday afternoon the board members arrive. By then, it will be ensured that the things we need for our own exhibition, gifts to the participating members at the annual general meeting, voting cards, records of the accounts, conductors bell, documents and at least hundreds of other things, is brought along. This is usually planned at the last board meeting before the annual general meeting. But finally it's time to check the premises and find out where we are to have our stall, where the exhibitors and stall holders are to have their plot - and how we can accommodate as many needs and desires as possible.

When this is all sorted, it is time for socializing and small talk before it all takes place on Saturday morning.

At 8:00 am Saturday morning, the stall holders turn up, to set up their stalls - they are being carefully watched, as lace makers are very curious by nature. We walk around and offer our assistance, if someone needs an extra chair or table. At the same time we greet our guests. The first to arrive, are our participants to the workshops, they arrive with their equipment and are ready to learn. This year there was a workshop with 3-pair lace by Sonja Andersen and Chantilly by Marianne Nielsen.

As editor and photographer, I enjoy walking round, to see how concentrated they work at the workshops. Then we welcome you all and the trade begins. Welcome to old and new friends and acquaintances. Then there is the admiration of the laces on display. It is a pleasure to be present.

Eventually it is time for the enrollment to the annual general meeting, and especially a well-deserved cup of coffee. This year it was a very short meeting, it took 45 minutes, where after the elected board constituted. After this, we had a lecture. It is also quite a task to find an appropriate lecturer. This year, we believe we found a highly relevant lecturer in Mette Julie Bundgaard-Nielsen.

After the lecture, it was time to shut down the stalls and clear up before having our evening meal and thereafter the evening's lace event. Whilst eating, there was nice chat and high expectations to the lace event, which this year was a challenge with two grounds, which are not seen very often. At 10.00 p.m. we said goodbye and safe journey home, to our guests.

After a long, but very enjoyable day, it was time to go home. Time to clear up and get stock stacked away at premises in Nyborg. The planning of the annual general meeting in 2014 is already in taking place. We look forward to greeting you all. Many thanks for this year. See you on 29th March 2014 in Nyborg.

The exhibition at the Annual General Meeting,

by Susanne Andersen

At the Annual General Meeting in Horsens, Bente Eskerod and Connie Gerlach was in charge of the exhibition, with lace supplied by their pupils. It is not possible to write, who has made each lace, but Knipling i Danmark would like to say many thanks to Anne Ries, Bente Lykke Finsen, Birthe Larsen, Birthe Rolle, Bodil Breindahl, Bodil Rolle, Edith Heath Petersen, Hildesborg Toft and Inger Laursen for lending out the beautiful lace. There were many "Ih", "oh" and "I have also made" around the two beautiful tables.

Minutes from the Annual General Meeting in the Association Knipling I Danmark.

Saturday 9th March 2013 in the Culturehouse, Lindsvigsvej 4, 8700 Horsens.

Chairman Lone Nielsen offers a warm welcome

1.

Election of conductor and vote counters

The Board proposes Holger Busk, there are no other suggestions.

Approved

Holger Busk notes that the Annual General Meeting is convened lawfully in accordance with the statutes. Are there any comments to the agenda?

There are no comments.

Appointed as vote counters are Astrid Hansen and Lisa Schultz.

2

Presentation and discussion of the Board's verbally and written report

The report is published in Kniplebrevet No. 110 Highlights include that 2012 was a royal year with the association's gift to Her Majesty the Queen Margrethe and three patterns included in Kniplebrevet in the year 2012. In connection with the anniversary, there was a trip to Amalienborg and Rosenborg.

The association was contacted by Historicum about making a laced Chr 4 collar, which can be seen at Koldinghus. This year's trip.

Mette Julie Bundgaard-Nielsen has sought designer and lace makers for her project: The project will be presented at the General Assembly.

The Board has amongst many other things, worked on a better deal with Post Danmark.

Last year the pattern for the "Julemærkehjemmet" was designed by Sonja Andersen, this year it is Lene Bjorn, and an additional donation from Anette Thomsen, who is also in favor of "Julemærkehjemmet". Thanks to them both for their contributions.

Also a big thank you to the reconstruction group.

In connection with the Tønder Festival 2013, Anne Stubbe Horn has approached the association, regarding publishing a book about Inge Wind Skovgaard. The book contains selected patterns and articles by Inge Wind Skovgaard.

The association has had a meeting with graduated lace-making teachers and chairmen of local groups. It was a very good meeting, with a brainstorm of what is going on amongst members, as well as input into what the board should work with, in the future.

Thank you to all the members, for having accepted the new method for making payments to the association.

In the magazine we had to note that we cannot lend books to members from the library, due to a law from 2010 concerning copyright.

Thanks to all who has contributed to the magazine.

Thanks to the Board for the hard work they do.

Any comments to the given report? No. Approved.

3

Presentation of the audited accounts for the year 2012 for approval

Bente Barrett present the accounts that have been on request since 20th February.

Members fees are lower than the year before. Other income is greater than the year before. Expenditure shows nice savings arising from the agreement with Post Danmark. Other expenses: Trip to Copenhagen, small profit of DKK 25 Other

expenses, showing an increased saving. General Assembly in 2012 was lower than in 2011, cut down on expenses concerning board meetings, this is partly because of carpooling.

Overall a surplus of more than DKK 13.000

Since there were no comments it was approved.

Questions from Helga Laursen about why bank fees are reduced by 5.000 and insurances are cheaper. This is due to a better deal with the bank. Insurance, the policies are reviewed.

Vote. None against. Approved.

4

Presentation of the budget for the coming year

The budget is presented.

5

Determination of membership fee for the coming year.

The Board proposes that the membership fee remains unchanged. No other proposals. Approved.

6 Proposed resolutions

No suggestions were received in time to be brought in Kniplebrevet 110, but because of changes in the legislation, concerning copyright to article 3 paragraph 3 is amended.

Due to an issue of loans from the Library, the association has approached Culture Agency. Their answer was, that it is illegal to lend out our books. We cannot lend out books. We have to come to terms with the legislation. There is little talk about how the response from Culture Agency is to be interpreted exactly.

We may be allowed to lend out if we get the authors commitments. This is considered to be an impossible task. Gerd Stevnhoved, says that the answer starts with "Probably," There is a judgement from Soellerod council. Else Henningsen is asking for the interpretation of the lender. Karen Vontilius asks if you can lend to local groups?

The association is investigating the matter.

The following text of article 3 paragraph 3 was agreed: Maintain and develop the associations library, made available to the members of the association's auspices.

Approved.

7 Election of Board members and alternates

Selection of 4 board members and two alternates. For election is

Lis Larsen receives no re-election

Bent Rasmussen does not receive re-election

Sonja Andersen receives re-election

Lone Nielsen receives re-election.

Sonja Andersen, re-elected.

Lone Nielsen re-elected

From the floor:

Linda Olsen: Have made lace for many years and is 27 years old. Just qualified as lace making teacher.

Astrid: Have made lace for 30 years and served as alternate since the last meeting.

First alternate: Else M Henningsen. Selected

Second alternate: Lis Bøgholm Larsen. Selected

Selecting one auditor and one alternate auditor selection is

Accountant Mona Nøhr receive re-election and deputy auditor Susanne V. Steinmeier, do not receive re-election.

Accountant Substitute: Lis Larsen

8 Eventualities.

Lis Larsen wishes to thank the Board

Is it possible to lie the AGM on the fixed weekend every year. Requires statutory changes. Next year the Annual General Meeting held the 29th March in Nyborg

2 members leaving the Board Bent Rasmussen and Lis B. Larsen Big thanks to them both.

Kniplecafeen stops, also a big thank you to Arne. If anyone would like to take over, the post is available.

Holger wishes to thank, for good peace and order. After which we sang "Kniplepigens sang".

My life with church textiles

My name is Inge Funch Kofod, and I am 74 years old. I was trained as a kindergarten teacher, and have worked as such for 38 years, the last 20 years as a class teacher.

I've always wanted to do creative things and together with a friend, I attended, in the winter of '69 / '70, a lace course. It was just for this one winter, as I in the spring of 1971 I traveled to Greenland, to work as a manager in a kindergarten in Frederikshåb. In my luggage I had a pricking and thread for a bridal crown. It was used in June 1973, when I was back home again, from two wonderful years in Greenland.

I have attended courses several winters in Gladsaxe, and have laced many different things, for example handkerchiefs, tablecloths, "life trees" Christmas hearts etc.

I began to lace church textiles in 1995. I laced a napkin for the chalice in Emdrup Church. The church had two drawings for an altar cloth lying, which the artist Inge Toft had made in connection with the church's restoration. I was asked, if it was something I wanted to do. The drawing was 7 cm wide, but when it was translated into a pricking, it was 22 cm. I'd very much like to do this, so in the autumn of 1997 I wound thread on 74 pairs (148 sticks) with linen thread 40/3 and 4 pairs with gimp thread 18/3. The result was 125 fish in two different patterns, one in linen stitch and the "scaly" in half-stitch. The fish are laced in threes, with 3 in each pattern, and I have made them such, to maintain the trinity symbolism. The finished lace measured 550 cm x 22 cm, and was laid on the altar on the Thursday before Good Friday 2001. (The altar-cloth can be seen in Kniplebrevet No. 68)

Later I was asked if I could repair the green chasuble, which had been sent to dry cleaning, and the gold was missing in some places. I did not know the technique of how it was made, but said outspoken that I could make a new one!

It was determined in 2003 that I was allowed to go ahead. I contacted the weaver Karen Dam in Pedersker on Bornholm. She wove the finest fabric in wool and silk. I had a free hand regarding the design, so I laced a crown of thorns in gold and silver on the chest and a grain of corn on the back. The idea for the decoration on the back, I got from a church in Torgau in Germany and the Bible word of John chapter 12, verse 24: "a corn of wheat do not fall into the ground and dies, it remains only one grain, but if it dies, it bears many fold." The green chasuble used in Trinity time, which is the church's crop cycle. Therefore I choose grains and corn for the decoration. The chasuble was taken into use 6th June 2004.

Shortly after, I was approached by the priest in Herlev Church, if I would like to make a white chasuble for them. I would very much like to, and soon the weaver Karen Dam was contacted. Again she wove in wool and silk. The pattern of the damask weaving is the stars, as she saw in the murals on the ceiling of the church. The white chasuble is also called the party chasuble as it is used for special celebrations in the church. I therefore chose the back to be decorated with the name of God written in Hebrew letters, surrounded by a halo of gold and silver with small spikes in yellow, orange and red. The colored spikes are laced with cotton 34/2. For the chest I laced a large gold cross. The chasuble was taken into use the 1st Sunday of Advent 2005.

The following year, I made a white shawl, where I drew and laced some flames in red and orange, again with cotton 34/2 as a thread.

Spring of 2009 I began to lace a purple Hess chasuble, which Emdrup Church had ordered. On the chest is the same crown of thorns, as on the green chasuble. As the purple chasuble is belonging to the fasting season, I chose to decorate the back with a very simple cross, which my son Peter had photographed in Coventry in England. Coventry was bombed during the Second World War and the cathedral burned to the ground. In the ruins was found a cross of nails from the cathedral rafters. I customized the photograph in size, covered it with film and laced directly on it. The chasuble was taken into use the 1st Sunday of Advent 2009.

In 2012, Emdrup church asked me to make a white chasuble. For the decoration of the back, I drew a 70 cm long branch with two grape clusters and green leaves on. The branch is laced with silver, gold, bronze and 5 yellow and brown colors in cotton 34/2. I chose to decorate the chest with the same crown of thorns, as the green and purple. It was taken into use the 1st Sunday of Advent 2012.

All the chasubles I have sewn, I have fitted with lining. There is no place to attach the many threads of lace, so I pull the threads through to the back, knot them and cut them down to approx. 2 cm. Then I iron it with Vlieseline, to secure it.

My next project is to make the white shawl to Emdrup church. In addition, I make laced grape clusters and leaves, so it harmonizes with the chasuble. I expect that it will be finished in December 2013.

From 31st March to 23rd May 2012 I had the great pleasure to have my chasubles and the shawls on display at Grønbechs Farm in Hasle, Bornholm. The occasion for the exhibition was weaver Karen Dam's 25th anniversary as a church textile weaver. It was a very good exhibition with 17 very different chasubles.

Christian Symbols

In the Christian church you have several symbols including Jesus, the christening, communion, Christians etc.

The word symbol, which in Greek is called symbolon, derived from the Greek verb symallein, which stands for joining or fit together. When two people in the ancient Greece had reached an agreement, they could confirm it by breaking a small thing into two parts. Each person retained their part and later, by joining these two parts, they could identify themselves. These two fragments Symbola, eventually got legal validity as a form of identification. In the religious symbolism are the temporal and the eternal joined.

In the middle Ages, where it often only was the church and the king's people who could read and write, there were taken advantage of the "poor man's Bible." Here was the Christian salvation story made of images. This type of pictorial representations from the Bible, we know in Denmark from our murals.

An example of a symbol is FISH: The initials of Jesus Christ Son of God Savior in Greek together form the Greek word for fish: IXTHYS. In the early Church period, there were many persecutions. Therefore, it was dangerous to express that they were a Christian. They used fish sign to see, if the one you spoke to, also was a Christian.

Other well-known Christian symbols is the cross, heart, anchor amongst many others.

A little lace story

Lace is the term for a decorative fabric with patterns, made of linen, cotton or silk, when you look it up in a craft encyclopedia.

It's been a very long development ahead of what we today call lace. According to some researchers, the Egyptian Copts used openwork fabrics for example in hats. We do not know exactly how these hats were made. In Copt graves there has been found spools with thread, which presumably were used for the production of some kind of primitive lace. Another

starting point for lace can be found in the trend braids, which were made to complete a woven work.

Lace is known from many countries including Belgium, Holland and Italy, where the most famous lace cities are: Brussels, Antwerp, Bruges, and Milan. Brussels has been the leader with lace since the 1500s. At home, Tønder known for its lace.

Until the 1800s lace was very costly, not only because of the complicated manufacturing process of the cobweb thin linen thread, but also because of transport costs and often considerable duties.

No person with self-respect would forgo wearing this status symbol. Lace adorned both underwear and outer clothing and perhaps especially the accessories. The very rich also used lace on furnishing, and the church used them in church textiles.

Gradually lace found its way into the lower classes suit, where they have helped to provide the peasants regional costumes unique identity, which is known from folk dance costumes.

The lace industry really got going in the south of Jutland from the 1600s. The lace production was put in the system of lace dealers, tradesmen and lace makers. The lace dealers were men who got thread and patterns. Each lace dealer often had more than 1.000 women employed. Each woman was given pattern and thread and sat at home, with her own lace pillow with her own bobbins and processed lace, which they handed over to "their" dealer measured in cubits. They were paid according to how many cubits, one handed over. As long as a woman, who makes lace was employed by a particular lace dealer, she was not allowed to work for others and not duplicate patterns for resale. It was quite clear, that women could not afford to sacrifice the necessary time needed, to learn a new pattern. This meant that a woman laced the same pattern throughout her life. It gave routine and speed, resulting in the best possible salary.

In 1717 there were in the town of Tønder seven lace dealers, and it is known, that in the year 1805 there were 12,000 girls in Gauteng engaged in lace. It was often poor smallholders' daughters that began in the profession as a 6 year old, and many laced their entire life.

Christian V refers to lace in his diaries from 1619-20, and our queen got for her 18th birthday 6 lunch napkins with lace named Margrethe on. There was also lace, produced in Møgeltønder, on Prince Nicolai's christening robe.

Good cooperation.

By Lone Nielsen

In connection with the christening of the royal twins, Prince Vincent and Princess Josephine back in 2011, HM Queen Margrethe found a christening robe in the hidings after her mother, Queen Ingrid. This dress was repaired and Josephine wore it at her christening. In connection with the discovery of this christening robe, it was in the media reported that Queen Margrethe had a private collection of lace. This aroused my interest and I approached in this respect, textile conservator Katia Johansen at Rosenborg Castle to inquire, whether this collection of lace were registered and described. Unfortunately it was not. Katia explained that there was another collection of lace, which long ago had started a process of registration, but unfortunately was not completed. It was about Prince Flemming's lace. Now the situation was desperate, for who was Prince Flemming? By reading up on the history, I learned that Prince Flemming was born in Stockholm and was the son of Prince Axel of Denmark (grandson of Prince Valdemar and great-grandson of King Christian IX) and Princess Margaretha of Sweden. When Prince Flemming later civilly

married Ruth Nielsen, he lost his right to inherit the throne and received the title Count of Rosenborg. Countess Ruth and Count Flemming had four sons Axel, Birger, Carl Johan and daughter Desirée.

Count Flemming died in 2002 and Countess Ruth in 2010.

Instead of working on the track with Queen Margrethe's private collection of lace, I took up the thread concerning Prince Flemming's lace. I found out that Karen Trend Nissen had assisted in the registration of the collection in the late 1980s. I contacted Karen Trend and was allowed to see the registrant, and it was definitely exciting. Now what? Both Count Flemming and Countess Ruth were dead, but there were four children. I searched further and found an address of Count Axel. In September 2011 I wrote him a letter and explained the reason for my request, that our focus were Queen Margrethe's 40th royal jubilee and our gift to her. Furthermore, I mentioned that the focus of our magazine, Kniplebrevet, in 2012 was royal lace. As the registrant never has been published, I took the liberty to ask if it was possible to get permission to bring excerpts from it and bring selected pictures of the lace. The letter unfortunately came back unopened with addressee unknown. In my continued search, I managed to get in touch with Count Axel's wife, Countess Jutta of Rosenborg.

I wrote an email to the Countess and presented my interest in Count Flemming's collection of lace and a query, of whether it was possible to see some of them, and write about them. Countess Jutta was very positive set and sent my mail on to Count Axel. Later I received a very positive email from him. He wrote, that he owned the collection, which comes from his paternal grandmother, Princess Margaretha, and the collection consists primarily of Belgian lace. Count Axel also wrote, that we were very welcome to borrow an assembly it, eg in connection with an exhibition. But did we dare? What if something happened to the collection while it was in our care? I therefore approached the director of Tønder Museum Iben Eslykke, and they would love to put up an exhibition. I wrote again to Count Axel, and explained that the Museum of Southern Jutland in Tønder, were interested in making an exhibition of his lace, did the offer still stand? Fortunately it did. Furthermore it would be fantastic, if the exhibition was an opportunity for the lace festival in 2013. I got Count Axel's permission to put him and Iben Eslykke in contact with each other. As a result of these efforts, it is a pleasure to announce the exhibition in Drøshes House, during the period 23 March to 30 December 2013. The exhibition is titled: Lions, crowns and monograms. Read more about the exhibition elsewhere in Kniplebrevet.

Lions, crowns and monograms

Saturday 23rd March, the association Lace in Denmark invited to the opening of the exhibition "lions, crowns and monograms" in Drøshes House, Tønder.

The exhibition was opened by the curator Lisbet Hartz. After we were welcomed, we sang a little song, by the Danish songwriter Kim Larsen: "Det er I dag et vejr". The song was like a tribute to the exhibition. In the song, we sing about flowers and sunshine, and it is exactly what the show is all about. On display are the finest laces, filled with floral motifs, mainly French/Flemish lace. In her speech Lisbet Hartz explained, how difficult it had been to pick out the lace on display, there are in the collection, so many beautiful and large pieces of lace. Selected for the exhibition is the finest sewn and handmade lace, but there are also exhibited machine-made lace. Even the Royals have been fascinated by what both people and machines were able to produce. Some of the lace is available in several meters. There are lengths up to 7, 8 and 12 meters of the same lace.

On display are the most impressive stoles, see figure 1, many handkerchiefs, collar bards, head pieces and especially a black tablecloth laced in Chantilly, it measures 2.2 x 2 meters. A fantastic piece of lace, see image 2. Image 3 and 4 shows sections of the fabric close to. There are also some more exotic pieces, see image 5, which shows a Chantilly lace with palm trees. One of the more interesting pieces is a handkerchief, which is decorated with the portrait of Queen Lovisa and Frederik VIII, see image 6. The monograms on the handkerchief is F, for Frederik and S Lovisa. It makes you wonder why S instead of L. The explanation is that S stands for saschan, which means princess. At one of the lace pieces, there is still a price tag on. There is made 4.5 cubits, 1 cubit = 0.6277 meter, at a cost of 30,00 DKK see image 7.

The exhibition is well worth a visit and can be seen until 30th December. During the same period, Drøhses House has the following exhibits, which also addresses lace. The exhibition "From grandeur to decay", is an exhibition about the lace industry in the southern Jutland from the 1600s to the 1800s. The exhibition "Table – set" is an exhibition of laced table textiles, where a tablecloth, with matching napkins, is laced by Barbara Thuesen. The Tønder lace is with the pattern "Hjersted"

111 a - The Node

Idea, design and creation: Inga and Jens Nielsen, Juelsminde

Material: 5 pairs of bobbins one thread off DMC embroidery yarn

Start at the head with 3 pairs and put on the last 2 pairs in the middle off the lace. At both sides there are foot side and linen stitch in the middle. There the same pinning are used twice, se diagram how to do.

Finishing: the two pairs in the middle are removed before the tip. With the last 3 pairs make a braid and sew with buttonhole stitch

It is only the G-key there is in bobbin, mounted on a piece of cloth. Then sew the node strings. The work is used as a cover for a songbook, but can also be used for other purposes

111 b - Voer flower

Idea, design and creation: Karin Overgaard, Voer

Materials: 12 pairs of linen thread 50/2 for the small prickling and linen thread 16/2 for the big prickling.

Start oblique at the prickling or there you find it best for you.

Use the shown thread or crotch together and sew the ending.

Ending: with auxiliary thread or crotch and sew the thread into the bobbin. Starch before removal the lace from the pillow

111 c - Owl from Voer

Idea, design and creation: Karin Overgaard, Voer

Materiel: 4 pairs white Bockens linen thread 50/2, 1 pair of gold thread, 7 beads and 2 rice beads.

Start: with the gold pair at the outer side and 3 pairs of white linen at the inner side and 1 white pairs as worker. See diagram how to do. The gold thread has to be at the outer side all through the lace. The last 4 pairs are used in the middle of the owl. Put on the beads there the black lines meet, se diagram. The read circles indicate there too place the beads.

Ending: crotch together and end with reef knots or Belgium knots.

Flemish lace with 3 pairs, Karen Vontillius

Flemish lace is from Gorizia in northeastern Italy, very close to the border to Slovenia. This city is one of the finest and most important schools for lace making, and here is a century-old tradition of lace making.

It is believed that the term Flemish lace arise because it was the Venetian Ursuline sisters (nuns coming from Liege in Flanders) who introduced lace-making in the area of Gorizia. The development of the Flemish patterns to tape lace is a later influence from Northern Italy.

Normally, 80/2 cotton thread is used, but also linen 120/3 and 120/2 seen used but rarely

A Flemish 3 pairs lace should always been made in white thread.

Gianfranca Tolloi has published a small booklet about lace with 3 pairs

Tombolo e Fuselli, Fiandra a tre paia www.tombolodisegni.it

Pesci60@tombolodisegni.it

111 d - Heart in Flemish 3 pairs lace

Idea, design and creation: Karen Vontillius, Odense

Material: 3 pairs of cotton or linen thread. Few needles, because the picot keeps the lace in place together with crotch between the lines. There is only used linen stitch.

Se diagrams who to do the lace making.

1011 e - Eater egg with Flemish 3 pairs technique

Idea, design and creation: Sonja Andersen, Ikast

Material: 3 pairs K80 or linen thread 60/ or 80/2

Start: se diagram.

See the diagram how to make the 3 pairs lace.

111 f - Tønder lace nr. 014

Redesign: Sally Barry, USA.

The lace is from Tønder Museum

Materials: 20 pairs Egyptian cotton 140/2 and one extra pair in the corner, And one mixed pairs at the edge and 140/2 and 35/2 at the inner foot side. It is the blue line at the diagram. As gimp use 1 pairs 35/2 linen thread.

Start the lace as near the gimp as possible, too make the best ending.

How to end a Tønder Lace,

technique by Kathrine Thuesen:

Start: Start the lace diagonal in the point ground (fig1) or start the lace near a gimp (fig 2)

Ending in point ground: Fig 3, Put pin in the setup line. Put the pairs in point ground near the pins. Take one bobbin from the left and place the pairs as a gimp. Make a reef knot around the pin. Cut of the bobbin and left a 10 cm long thread at the lace. Take of the lace from the pillow.

Seam.

Lace is assembled; one bobbin is used as a gimp and is placed on top setup line. With thin cotton thread sewn buttonhole stitches around both rows of threads. Se fig 4

111 g - Triangle - emblem

Idea, design and creation: Lone Nielsen, Stubbekøbing

Materials: 18 pairs 40/2 linen thread and one pair of small bobbins

Start at the top of the triangle with 2 pairs and put on the rest, se diagram.

Ending with reef knots, Starch the lace before removing it from the pillow.

111 h - Flacon

Idea, design and creation: Bente Hansen, Horbelev

Materials: 20 pairs Bockens linen thread 35/2

Start the lace in the corner and move to the middle.

Use the shown twists throughout the lace, see diagram.

Ending with auxiliary thread.

The lace is very open, but you can use 28/2 or 35/2 to make it more closed

111 i - Bracelets

Idea, design and creation: Lene Holm Hansen, Tônder

Materials: 4 pairs at 80 cm for a growing op size and a little less for at child. And a small bobbin

A! Linen thread 16/2

A”: cotton from Ravtedhus 1mm

A3: waxed cotton from Panduro Hobby

A4: waxed cotton from Ravstedhus 1 mm

Start with 2 pairs with at loop around the bobbin, se diagram how to do

Ending: end with linen stitch and use the hole to put in the bobbin for closing the bracelets.

Leisure and Cultural Days in Lolland.

By Anette Thomsen

Købelev is a small village with its own cultural center. Saturday 2nd March they invited to a leisure and cultural day.

Many organizations use the center, including the local historical archives, furniture posting, cycling, billiard club and last but not least our lace group. The center also houses an exercise room. The organizers had invited The Garden Association, a Forrest kindergarten, Købelev parish council, sports clubs and the pensioners club. The local grocery store had a stall, where you could taste special beers. There scene was set for an exciting afternoon.

We are 13 lace makers, taught by our lovely and always happy Karen Høj. We meet every Wednesday afternoon, and work concentrated for a few hours, after which we have coffee and cake, whilst we talk and laugh. Then we work a little more with our lace.

At the culture day, about half our lace group turned up to show what we are making. Beforehand we had collected some of the things we've created - which had not already been given away. It was a great show. Even we were surprised, at how diligent we have been. A lot of visitors came to watch us make lace. Karen had also brought a lace pillow, for you to try. There was a great interest in our exhibition and a few dared to try it out. It was a good day.

Altar cloth for “Støberigården” by Lilian Holm, Mors

Elsa Bøgedal from Nykøbing Mors has laced an altar cloth for “Støberigården”, where there is a worship service every 2 weeks.

Elsa has laced for 12-13 years, and is very clever and helpful when the rest of us have been struggling.

For this beautiful altar cloth, she has spent 200 to 300 hours, or approximately six months. The pattern is from the Finnish lacemaker Eeva-Liisa Kortelahti.

“Støberigården” is a care home, where you amongst other things, meets around handicraft, such as knitting, patchwork, lace, etc. There is always cozy atmosphere, fun and chat about everything.

Grethe Larsen is the head of the therapy. She has many good and interesting ideas. She often said how wonderful it could be with a laced altar cloth. Soon Elsa volunteered for the job, and now it is finished, and has been taken into use, and it is very beautiful. “Svane broderi” has embroidered Elsa Bøgedals name on the tablecloth.

The shoe from The Slagelse Lace Fair 2012.

Ina Jensen had never before participated in Slagelse fair's exhibition task, but when she, for the 25th year jubilee had made dolls from A - Z, she saw this task, as a shoe for a doll.

Ina drew the task twice and put sewed them together, heel and front. Opened them and drew the sole. Then she split the 2 sides, laced a ground, of which she cannot remember the name of. She had filling threads at the edges, and those she gathered as part of the pattern on the shoe's outer surface. When she had laced the shoe sides, Ina thought that the pattern was too open and therefore sewed beads on, which leaved a good result.

The shoes bottom/soles were made from a laced inner sole, but it lacked stiffness to keep the high heel. Ina clipped a sole of the metal around tea lights, and used it in between the inner sole and the laced bottom. The heel is made of beads.

To make the work complete, a small nice shoebox was made.

I was lucky to see some of her dolls with clothes and misc. accessories. I definitely believe that one day, a doll will be made, that fits the shoe.

It is not the last time Ina will be participating in the task to the Slagelse lace fair, and I'm already looking forward to see what she'll be making next. I was told a little about her thoughts to the task in 2013 Rejoice.

Ruth and I have for, many years, participated in an activity in Stenmagle Village Hall.

There are about 12-14 stands, with different hobbies.

We exhibited a variety of our laced items.

We sit and work, whilst exchanging ideas and experiences with all the happy people.

Some ask, whether there are lessons in lace in the area, in order to get started making lace.

Sincerely,

Ruth and Bente

The work in the middle is “Store Anke” double which is 2 meters long. The lace around the tablecloth is “Lille Anke” which is 6.40 meters long. It took 3 years to make, but at the same time, I was working on other laces as well.

I used it for the first time for my 75th birthday, and is now

in use for all my birthdays, and there has been a few, I am 88 next time.

I have also made 3 meters of "Lone" for a christening robe for my great-granddaughter. The great-grandmother on her father's side made it. Unfortunately I have no photos I have also made some "Tønder" lace for handkerchiefs, but they are all given away.

Sincerely Maja Michalesen

Karin Overgård Owls laced in reeds

I've made lace with reeds for 7-8 years. Once absorbed, it is a very soft material to work with. I even make my own pricking's for them. You can lace many other things of reeds. On the "Coastal and fjord center" at Voer, where I live, there is a reeds day once a month. Before I use the reeds, they soak for 2 days, for this I use rainwater, as it is soft water. First I take a piece of plastic, on this I lay an old duvet cover. The duvet cover I wet with the rain water, and then I put the reeds on the wet covers, watering again and wrap the duvet covers and plastic around the reeds. The reeds lie for two days, before I can make lace with them.

The picture shows the ratio between an owl laced in reeds and an owl laced in 50/2

My first workshop at an annual general meeting by Linda Olsen

We met at 9.00 a.m. in Horsens Culture house.

I had signed up for the workshop with Chantilly for beginners by Marianne Nielsen.

Marianne started to tell briefly about what kind of lace Chantilly is.

Chantilly is a lace of silk in black and consists of a tulle ground. The lace has its origin from Spain and the southern Belgium. Chantilly lace was used for weddings and large posh events. It is a privileged lace.

It differs from a Tønder lace by adding some pairs with gimp thread and removed when needed.

We were 8 at the workshop. We started doing exercise 1, after Marianne had finished her instruction. There was little difficulty in getting started and get going, but once the beginning had passed and you got the hang of it, it went really well. It was soon 12:00 a.m. where we had to stop, but we all know, that time passes quickly when making lace. It was really interesting to get acquainted with Chantilly.

German lace congress in Schönsee.

By Sonja Andersen

I've been looking enormously forward to the German lace congress. This year the topic was "Moderne gründe" (Modern grounds), which I also have great interest in. I have heard that they work quite differently with their lace, to what we do in Denmark.

I started from home a few hours before Marianne Nielsen and arrived at 18:00 after 12 hours of traveling. We spent the night in Oberviechtach, with an extremely friendly "Hausfrau" and her husband. They were very fascinated by two Danish women, attending the German lace congress. Can it really draw people? -Yes, it can. They were so kind and cut everything out of the German newspapers, which referred to the German lace congress and exhibitions, in the various villages around Schönsee, for us to take home to our association's scrapbooks.

Thursday evening we planned, which exhibitions and lectures we would like to attend on the Friday.

We got our entrance tickets handed out at a school, located on a hill "mountain". It was also here, the lace exhibition for the traders were, as well as the exhibition from Le Puy in France. There were both black and white laces. Many of these laces told a story, as you might recognize from our childhood fairytales.

At the school there were also working stands with children and adult lace makers, who had an exhibition of their various works. It is traditionally Torchon and freehand lace in pennants with beads, buttons etc. The German lace association had urged their members to submit an anniversary heart, made in red thread with fixed targets. They received 144 very different hearts, not two were alike. The occasion was the association's 30th anniversary, and this is the 31st held congress.

At the school you could see the result of the collaboration between Germany, Belgium, Holland, Austria, Switzerland and Denmark. Marianne will describe this in detail at a later stage.

The main exhibition with the theme: "Modern grounds" was in the city Schönsee, at Centrum Bavaria Bohemia. Susanne and Marianne had told me, that it is best to see the exhibition, then attend the lecture on the topic, and then see the exhibition again. I must agree. It gives you a completely different understanding of how they have reached their final result, what succeeded and what did not work out so well. It may be, there were used a thicker thread or moved needles on the ground from a given ground and work drawing, and then they have worked on from there. And not forgetting what colors can do for a lace expression. It shows a very great diversity in the German lace culture. My impression is that the German lace makers and designers are not so tied to their work drawings and pricking's as we are. It may well be, that they have a work drawing to start with, but the German designers go a step further, in the search of new knowledge about how the thread and various thread sizes forms at the ground of new designs. It is quite artistic to look at, round, triangular, square and bands with different modern grounds, laced as expressions, both traditionally and untraditionally.

I think and hope we can develop our way of thinking designs and lace further in Denmark. My interest in contemporary grounds, have certainly been sharpened by watching this show. And I've got a lot of inspiration as to how it can be used for lace and art.

The next exhibition in Centrum Bavaria Bohemia was the German lace Congress competition in black lace. It was very inspiring to see, what can be done with thread, beads and different yarns, thick or thin. Both in 3D, as collars and for hanging. See which lace won the competition and the audience favorite in the next issue of Kniplebrevet. There were submitted approximately 40 different works of art, for the competition.

Almost filled with impressions from Friday's exhibitions, we agreed to eat dinner, before we drove back to Oberviechtach to process the day's impressions and plan which exhibitions and lectures to attend Saturday.

Saturday started with an exhibition in Oberviechtach, we thought it was the local lace group who had made the variety of lace, but we found out it was one lady, who had produced it all. Then we went back to Schönsee. At the fire station, there was an exhibition about Johanna Harre, a woman who makes lace ahead of her contemporaries. You're will be reading more about her later. Again there were different lectures at Centrum Bavaria Bohemia. The day ended with a tour of the streets to see lace and a visit to the local Klöppelshop Köck. I have always wondered about this lace shop in a small village, but they also sold clothes, hardware etc. There was also an exhibition of church textiles. We also found time for a short visit to the exhibition and the entertainment on Saturday evening, with a brass band and speeches by the German lace congress.

Then we could not accommodate more impressions. It's been incredibly exciting to be involved in the German congress and now it is time to process the impressions. Sunday was the day of return.

Simplicity - a design project for Revitalization and reactualization of lace

By Marianne Nielsen

Last year the designer Mette Julie Bundgaard-Nielsen invited lace makers to participate in the design project Simplicity. With the project Mette Julie wanted to create renewed attention on the use of lace - also in fashion design.

The project is rapidly coming to an end, the project's major culmination in the lace sense, is the exhibition of the many models at the festival in Tønder in June 2013.

In this and the next Kniplebrevet, the editorial board has decided to follow the project, and we are starting in this issue of Kniplebrevet, with a brief introduction to the idea behind the project, as it was presented at the annual meeting in Horsens by Mette Julie Bundgaard-Nielsen.

Mette Julie is a trained designer from the craft and design school in Kolding and currently has her own design company "Bundgaard-Nielsen". Here she works with her own collections, which are also for sale through shops in Copenhagen. The interest in needlework came from her grandmother, who always had some needlework going.

2 years ago she got the idea to pay more attention to the finer needlework crafts, and the choice fell on lace. From the outside Mette Julie sees lace as a craft, which in many ways is challenged, due to waiver of practitioners. It is an advanced technique that is difficult and time consuming to learn, the craft is in some ways outdated, and the craftsmanship is influenced by an aesthetic "standstill".

Therefore, Mette Julie considered what she could do to "save" the craft. At first she thought of how she could make lace interesting for a new generation, how the technique could be simplified, what could be found of updated applications and how lace could be modernized aesthetic, so the craft got a "new spirit".

With the above challenges and goals in mind, and with inspiration from John Maeda's book "The Laws of Simplicity", which sets out 10 laws of simplicity, Mette Julie decided to make the project Simplicity a reality. For as Mette Julie says: "as everything around us becomes more complex, we need something simple in our lives." Further, Mette Julie wanted in the project to work with the aesthetic, functional and modernist. This was achieved partly by design, such as providing a graphic expression of the individual models, but also because all work was carried out with the intention of sustainability and the use of sustainable and technological materials. Therefore in all models, there was used both traditional natural materials, such as linen, but also newer materials, for example produced from recycled bottles or residue from milk production.

The 10 models in Simplicity are Reduce, Organize, Time, Learn, Difference, Context, Emotion, Trust, Failure and The One.

To realize the projects lace part, Mette Julie allied with lace designer Karen Marie Iversen and 10 lace makers, whom Mette Julie came in contact with through an add in Kniplebrevet last spring. Mette Julie has worked with sketch drawings and overall design of the 10 models, Karen Marie Iversen design of lace, pricking and work drawings for some of the models. The 10 lace makers are now all in process or already finished making the laces.

The first creation Reduce, is already finished and was presented at the Annual General Meeting. The other models are fully or par-

tially made by the lace makers and Mette Julie. Some of the models will be on display at Odense City Hall 15th - 29th May 2013, and all models are on display at the lace festival in Tønder 7th - 9th June 2013.

At the Annual General Meeting, there were 4 lace makers, who had brought their wholly or partly finished works, which can be seen on the photos in this article. The individual models with descriptions of the design, method and the materials used, will be presented along with photos after the lace festival in Tønder. By describing the models, I also hope to be able, on the basis of a short interview with each of the lace makers and Karen Marie Iversen, to give Kniplebrevets readers insight into the lace makers experience and the experience of participating in the project.

And now back Reduce. The Reduce model, as mentioned previously is completed. It is made of modular design for a honeycomb. The materials used for the lace, is cotton in the form of regenerated jean thread along with a technological fiber in the form of an antibacterial thread. Finally, the finished composite lace is mounted on a shoulder of leather.

The lace pieces are all triangles that are stitched together by a modular system, so they give a 3-dimensional honeycomb structure. The finished mounted triangles can, due to the modular design philosophy, fold to a very small modular unit. Reduce, as can be seen on one of the photos in this article, also be exhibited at the lace festival in Tønder, and at the exhibition in the Biennale for Crafts and Design in 2013 in Rundetårn in Copenhagen from 29th June until 18th August 2013. The Biennale is a closed and censored exhibition where participants are invited, and at this year's exhibition Reduce is among the 6 selected designs that the censor panel has nominated to Biennial Award 2013. You can read more about the Biennale on the website <http://www.biennalen2013.dk/>

Publicity of the exhibition and the outcome of the competition for Biennaleprisen for Reduce, the reactions from the exhibition at the lace festival in Tønder, pictures and more detailed descriptions of the individual models, lace makers and designers' experiences, will be continued in the coming numbers of Kniplebrevet.

We thank Mette Julie for coming to Horsens and inaugurated the members of the Association Lace in Denmark in the project, and we look forward to follow the project.

Modern grounds

Published by: The German lace association. Editors: Yolanda Beeckman, Barbara Corbet, Sabine Pichl and Esther Wanzereid

ISBN: 978-3-934210-89-9

Price: € 47

Language: German

The book can be purchased from the German lace association on the following website: <http://www.deutscher-kloepfelverband.de/index.php/component/jshopping/category/view/1>

The book Modern grounds is 321 pages of stunning illustrations of what happens when lace makers let their imagination, pricking's and materials run wild, at more or less structured ways. The book is filled with inspiration and the opportunity to put together well-known and new variations of familiar grounds in every conceivable way.

For what are Modern grounds? Sabine Pichl asks in the foreword to the book. Yes, you might be tempted to say, that it is known grounds, just made on new pricking's which have shifted slightly on the dots, so there is either more or less - they are either closer or farther apart, or both. And that is more or less the answer. What are so amazing are all the exciting effects it provides, when you start working with it, in a very systematic

way. This means that all the details are worked out and tested - some with more success than others. The book is published in connection with the German lace associations 31st Congress in 2013. In more than 26 chapters countless variations on different grounds - known as new - are reviewed. All of which have in common, that they prove to emerge as modern grounds, with a brand new and very unique expression. Examples include variations on the more basic wild ground, where half and cloth stitches used alternately and opposite when you lace the return. Basic variations on pagode grounds, the diagonal pearl grounds, the ladders, and how to get new forms of expression into a Milanese lace.

There is a chapter dealing with how to change the needle setting in a drawing for a pricking, another contains various techniques and yet another brings an overview of various products to starch lace and their use.

The last 100 pages of the book contain patterns that have various applications in which the various modern grounds are used. For all the patterns are work drawings - some in color, others are not. There are also several pricking's, both for some of the samples as well as to the patterns.

If you want to be inspired by new grounds and inspired in the use of them - or perhaps even want inspiration to embark on making your own variation of known grounds - Modern grounds is really a good investment. Even if you cannot read German, I think you can get a lot of inspiration and also easily find out how to work with the various examples, as the book is richly illustrated.

So grab the opportunity with this book to enter into a new and exciting modern lace world. Good luck with the book.

Marianne Nielsen

Congress Folder 2013 Schönsee

Published by: The German lace association. Editors: Sabine Pichl and Sylvia Wilke

Price: 25 €

Language: German

The book can be purchased from the German lace association on the following website:

<http://www.deutscher-kloepfelverband.de/index.php/component/jshopping/category/view/6?Itemid=242>

Congress folder from 31st German lace congress contains a total of 31 patterns. There is something for everyone, with or without colored drawings. It ranges from modern grounds of angels, stars and Christmas trees for mermaids, silhouettes and scarves. The variation in the techniques used, is at least as big, so whether you prefer classic torchon, ribbon lace or variations in this year's theme: Modern grounds, whether you are a beginner or a professional, has booklet has something to offer.

The variation shows clearly on the front page of the booklet, as seen in the picture or more clearly on the website.

So if you want to get a booklet with many hours of challenging and varied lace, the possibility is here. Good luck.

Marianne Nielsen

Jana's Christmas 2013

By Jana Novak

ISBN 978-87-90277-22-2. Price 180,00 DKK

This, I have been looking forward to since I was in Zwischen den Meeren last October. There I saw Jana's beautiful birds. In this book, there are 12 new ideas for laced peacocks, angels and table decorations. It was a nostalgic look, back to my childhood Christmas, with the finest small glass birds on the Christmas tree. This time Jana has got her inspiration from her mother, who is full of ideas, when it comes to decorations. For

all the pricking's there are work drawings and specifications. The book contains, besides photos of lace, work drawings and pricking's, also a section with instruction in, how to read and understand the work drawing symbols. Personally I look forward to getting acquainted with Moravia Gimp wire - it leaves a good effect and gives lace a new dimension.

Jana also has a challenge for us, as there is a pricking for a table runner without motive. Here Jana urges us to combine shapes and techniques.

The book is already in my private collection, but it is tucked away, when my daughters visit me - this time I wish to be selfish - Jana's beautiful birds shall appear on my Christmas tree first.

For all the pricking's there are technique, drawings and descriptions. The book is in English, German, Danish and Czech

KNIPLEC@feen

New manager

My name is Ulla Djurhuus and I am the new manager of Kniplecafeen.

I'm 70 + and have laced for approximately 30 years, but now not as frequent as in the past.

My interest in computers is reflected in my teaching of elderly people in the use of a computer, including how to use the exciting Internet.

I do not expect to be able to live up to Arne Jerx standard, but will try to make you, who perhaps is new to the computer and on the web, interested in a journey of discovery of the internet.

However, I do hope that experienced users, also will gain from my information.

There is Lace festival in June.

To read more about the festival, type www.kniplings-festival.dk in the address bar of your browser - it's at the top left corner of Internet Explorer.

Click on the address bar, the text gets blue and you can type on top of the blue text.

You can also write lace festival in the Google search box, and then appears Tønder kniplings-festival as the first proposal from Google.

Tab Festival 2013 you can find program, courses and registration form.

For those interested in history, there is mention of an exhibition of Tonder lace at the Brooklyn Museum in 1929.

www.brooklynmuseum.org/opencollection/exhibitions/2845/Tonder_Lace

Such an address is almost impossible to write correctly, so I have shortened it to tinyurl.com/d2p79xf

The shortened address MUST be written in the address bar without www.

If you happen to get to New York before 15th September, there is an exhibition of quilted items at the museum, see

www.brooklynmuseum.org/exhibitions/quilts/
abbreviated to

tinyurl.com/boatjzo

I have found a really nice page, that is all about lace from Patricia - Patty Ann, who lives in North Carolina, USA

www.dbwebdesign.com/pattyann/pattyann.html
abbreviated to

tinyurl.com/dxxk1f2

Look at Patty Ann's page on Lace Galleries, where for example under the Harper House are many pictures of lace.

If you click on one of the thumbnails, it will enlarge.

Patty Ann also has a Stamp Directory with stamps of lace makers and lace

Have fun on the web UDU

Press release, Jana Novak

In the spring of 2011 I decided, after careful consideration, to sell Atelier Moravia. The reason why I earlier moved my business to the Czech Republic, was my naive notion of being free of tasks such as shipping, administration and accounting. The time that I could spare, could then be used to concentrate on design. The dream of a "self-propelled" company in the Czech Republic was not honored, so in May 2012 I was convinced, that I would sell Atelier Moravia. Atelier Moravia continues now in the company Hedens Hørgarn, www.hedenshoergarn.dk, which is the only wholesaler in the world. All dealers and private individuals can buy from them.

I have founded a new design company "Jana Novak-LACE" with help from two well-trained and experienced professional women. We are friends and none of us use the phrase: IT'S GOOD ENOUGH. I design and test the first lace or part of it until I'm satisfied.

Tereza Růckerová (1978) has a 4-year degree as lace maker company Vamberecka Krajka (Vamberk lace in CZ). She continued her education in the design of clothing patterns and machine knitting in the vocational school in Prague. Tereza was a student with me in Denmark for a long time, to learn my techniques in modern lace and how to use them in my design.

Birthe Nielsen (1946) trained as a crafts teacher at Jelling Seminary and received the highest award for her examination project, which consisted of the design and construction of the pattern for a woolen coat and the completion of this. In addition, she taught lace for 30 years. Birthe was my student at the textile design college in Kerteminde and later my assistant at the big classes in Norway and Sweden.

The plan for Jana Novak-LACE is every year to publish the books JANAS Christmas and publish technical books (Jana's Techniques from Z to A). In the first technical book is very important invisible finishes of modern lace and much more. It will be the techniques that I have learned, creates the best looking result.

Sincerely
Jana Novak