



Kniplebrevet

English



NOVEMBER 2013

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

113

Dear members

The days get shorter and the light dwindles, with it comes the dark hours of winter, with indoor activities and coziness. It might be time for nice moments over the bobbinlace-pillow, who knows, perhaps with some Christmas-projects. The nature is dressed in beautiful fall colors, and we also have to find time to enjoy this. And then, before we know, winter and Christmas arrive, and a new year knocks on the door. Time flies, and it is again time to invite you to the Annual and General Meetings 2014, the program of that day will be brought in the magazine coming out in February.

Many things have happened since last time. We have, between others, been contacted by the official Denmark, because, we also have to enter the digital age. We have to establish a digital mailbox, so that the official Denmark is able to write us. We have also received a little notice from SKAT. They have ordered us from now on to use a cash-register on fairs etc, or it might cost us a sum of 5 000,- kr. in penalties, should they come on an uninvited visit. We invested in the cash-register, as we are not interested in paying the penalty. We are glad to know that we fulfill the demands from the state, both with the mailbox and with the registrations for SKAT. As you can read underneath, we are adding an editor to our staff, iot. give Susanne more time to write articles for Kniplebrevet. Inside the magazine, you can see the sad information about Vibeke Ervø's far too early death. Vibeke had, together with Anne Stubbe Horn, a big influence on what we used in our latest book, "Tønderkniplinger - et tema med variationer" (Tønderlace - a theme with variations") Many a time have we taken advantage of Vibeke's great knowledge about bobbinlace and it's history. All honour to her memory. Our thoughts go to her family.

You can also find the announcement to our Knipleshop inside this magazine. We are offering you many new and exciting things. You can purchase it by contacting Bente, or by buying at the fairs. Remember, we also sell gift-cards both for memberships and for Knipleshoppen (The Lace shop). This might be an idea for your Christmas-wish list or a good gift to a bobbinlace-friend. Finely, we have also figured out a new Annual task/competition for 2014, that we hope many of you will find exciting to make and to participate in. At the moment, it is "In" to make bobbinlace with new, exciting and different grounds. Our pattern-coordinator, Sonja, has composed something very exciting, but read more about this inside the magazine.

At last, the members of the board would like to wish you all a good bobbinlace-season, to say thank you for the year that passed, to thank you for all the nice chats we had, and to wish you a merry Christmas and a happy New Year.

News from the editorial office

We in the editorial office, have decided to expand our staff, iot. get more time for the writing of articles for Kniplebrevet. This magazine will therefore be the last one where Susanne Andersen is the head editor. Susanne will however, be part of the editorial staff, but will primarily write articles. Yvonne Nielsen takes over the duty as head editor, starting with magazine nr. 114. Our office will also in the future, in close cooperation with the board and the other members, try to edit a magazine that everybody can be happy with.

The editorial staff will in the future consist of the following members: Yvonne Nielsen, head editor, Sonja Andersen, pattern coordinator, Marianne Nielsen, advertisements, local pages, calendar of classes and Susanne Andersen, author.

Please, send your written material from today on, to Yvonne on this mail-address: redaktoer@knipling-i-danmark.dk

In memory of Vibeke Ervø

Vibeke Ervø died during the night of October 1. 2013 after a short period of illness.

Vibeke was one of the founders of Knipling i Danmark, and they published the first Kniplebrevet in June, 1985.

Vibeke was one of the editors of the first 5 numbers of the journal. Since then has she, concerning the bobbinlace-association, concentrated on writing articles about the research of the history of bobbinlace.

Vibeke researched everything within textiles and textile-history. Nothing seemed too big, too small, too strange or too complicated to spark her curiosity. One of her many qualities, that I admired the most, was her friendly and humble approach to research made by others.

My contact to Vibeke started as I, many years ago, lived in the USA and was a member of IOLI. In their Bulletin, I advertised for members with language-knowledge that were willing to help making a lace-dictionary in many languages. Between others, I got a feed-back from a very arrogant lady that told me that it would be in vain, as I was about to do something already done before. I got a very friendly letter from Vibeke however, that of course was a subscriber of the Bulletin. She told me that this idea had been approached many times, that they never had succeeded in getting it off the ground, and that she was willing to give it another try. She was always positive. Later, lots of good publications has seen the daylight. It is for example this ability, that has given Vibeke uncountable friends and contacts all over the world.

Of all of Vibeke's interests, the freehand-bobbinlace was most important for her. Her friendship and cooperation with Bodil Tornehave has been of big importance in screening the way through Europe that these particular laces have wandered. From where did they arise and through which channels did they spread?

Also here did Vibeke's research-mind play a role. She was a strong supporter of letting lacemakers from East-European counties participate in several projects without paying membership-fees to Vest-European lace-associations. She was very generous and was always ready to give out materials or share her long-time experience without any concern about who would get honored for the work.

Vibeke was an active member of OIDFA for many years, where she worked hard on getting the eastern part of Europe incorporated into the Vest-European bobbinlace-collaborations. Vibeke saw the importance of the fact that the tradition of the free-hand-bobbinlace in the east, still was very much alive.

Karen Vontillius and the rest of us in the editorial office, were quite dependent on calling Vibeke at all times iot. get an answer to questions we did not know ourselves.

Vibeke's last exciting project was "Intelligent Textiles", that help the wearer. For ex. a radio-alarm, built into a cuff, that can be activated by one finger or the nose, for ex. in a catastrophic situation on a glacier. Vibeke's interests just had no limits - she dug deep into all of them.

Vibeke had an enormous knowledge about bobbinlace, that she never had time to publish. She will be missed, both because of her knowledge and for her big heart.

All honour to her memory.

IngeGerd Stevnhoved, Sejs

Payment of membership fees

It is time for renewing your membership of Lace in Denmark

Subscription from 1.1.2014 to 31.12.2014 must be fully paid no later than the 10.12.2013

Single members: kr. 300,-

Unions and activities: kr. 400,-

All foreign members: EUR 53,-

By using the code line at the bottom of the invoice, you must remember to type in your name, address and membership number. You will find it at the invoice.

Bank deposit:

The amount must be transferred through the bank to the union account in Sparekassen Hobro

Reg. Nr. 9338 – Konto nr. 0002132044

Foreign members must deposit in Euro at the following:

IBAN kontonummer: DK0293380002132044 – BIC-kode: SHOBDK21

You must notice that foreign checks cannot be used

If you do not deposit the amount on time there will be a fee of kr. 50,- at later collection

If you do not want to receive lace magazine anymore kindly contact lace in Denmark either by phone or email and you will be deleted.

Contact for members:

Bente Barrett, phone: +45 2156 6851, e-mail: medlemskontakt@knipling-i-danmark.dk.

Bobbinlace from Beveren

I was introduced to the history of bobbinlace from Beveren through a lecture given at the Tønder Lace-festival, a type of lace I had never heard about before. Nadine Pawels told in her lecture, "History of Beveren Lace" about this lace, which is connected to Chantilly, Blonde and Tønderlace. The bobbinlace from Beveren is also closely related to Lille, which at that time was part of Flanders.

Beveren and herewith the lace from Beveren, was in the 15.-16. century a part of Flanders. Flanders was wealthy, and fashion was important for the upper classes in the 16. century. We know the importance of bobbinlace in Flanders through letters, bills, other historical facts and through pictures. The paintings from the painter Antoon van Dyck (1599-1641) have in particular been an important source for the documentation of Beveren lace.

As mentioned, bobbinlace was for the wealthy, and the lace was made by girls as young as 6 years of age. The bobbinlacers worked from 6 am. until late at night, but they were very poor in spite of workingdays of 12-14 hours. They would sit and work all day, getting problems with their backs, lungs and the abdominal area. The price for a house was the same as for a bobbinlace dress, so the expression "Wealth for the rich, blessing for the poor" gives reason for skepticism.

People also found lacemakers to be bad mothers, as they, instead of nursing their babies, had to mix poppy-seeds in porridge and give them, so they would stay asleep all the day through.....

The main patterns used in the Beveren Lace, are flowers. There are seldom birds or other animals in this type of bobbinlace.

The lace was measured in "Alen" (approx. 2 feet) valued and named according to the amount of flowers on one Alen. The fewer flowers, the more valuable the lace was. The fewer flowers on an Alen, the more difficult the lace was to make. The most expensive and most difficult lace to make, were the ones with only one flowermotif on the Alen.

There was an effort in the 1920's to "save" the bobbinlace tradition by making bobbinlace-schools. They did not succeed in the survival of the Beveren lace production, but this had led them to make technical drawings in colors, which is a great help for us today.

The Beveren Lace was made in long even lengths, never with corners, and never rounded.

The prickings were normally done on leather and the motifs

drawn up with black ink. All motifs were made in linenstich. The Beveren Lace was in general fast to make and for that reason cheaper than other bobbinlaces. The lace was also not very durable. The bulk of the Beveren lace was in the later years exported to the Netherlands and used for clothing, especially for the impressing head-gear so characteristic for some of the folk-costumes in the Netherlands.

Nadine Pawels has her own firm today - Kantschool Artofil (the Bobbinlace-school Artofil (= art of thread)) where she works with and teach Bobbinlace. Some of her students work on the reconstruction of the old lace from Beveren.

As I mentioned in the beginning, I had never heard about the bobbinlace from Beveren before I came to Tønder this year. It was therefore a big surprise when I found that one could buy a book about Beveren lace at the Tønder Museum. This book will also for the future be available in the library of Foreningen Knipling i Danmark. I have not read the book yet, and the information in this article is solemnly based on my interpretation of Nadine Pawel's lecture.

Bobbin lace in the future

Just before summer I and all my first year fellow students at Kolding Designskole had to start the last major project of the semester.

The project was named "optional" because, as the name indicates, it was a project where you had total freedom to choose what you wanted to work with for four weeks.

All during the semester, this was the project I had most looked forward to, and I had several considerations back and forth about what would be exciting to work with. I finally chose bobbin lace. Primarily because I was rather curious to learn the technique and find out, what it was all about.

For a long time I had known about this technique and wondered exactly how it worked. I therefore saw our optional project as an opportunity to dive into and devote myself to this exciting and a little complicated technique: bobbin lace.

None of my class mates knew the technique, and when I asked some of the workshop assistants if the school had a bobbin lace pillow that I could borrow; the answer was that none was available.

Then I had to go out and find lace making tools and how-to books.

I started with the thrift shops in Kolding and spoke to the elderly ladies and asked if they had a lace pillow in the shop. It resulted in many pleasant conversations but no lace pillow.

Finally, I spoke to a very sweet old lady in a thrift store and she told me that she made lace and she had three lace pillows at home, and she was willing to sell me one of them. It was a fine old roller pillow. The farm hand on her farm had made it for her back when she was a young girl.

I also needed a flat pillow without the roller, so I made that of Styrofoam which was aplenty at the school. How-to books on lace making I found at the library, and they turned out to be so good that I could easily learn to make lace by reading them. So I started making lace, and I had scheduled one week to learn it. In that week I learned the typical bobbin lace stitches and practiced a lot of different grounds, from torchon ground to virgin ground stitch.

Quite early on I realized that my project was to make a suggestion on how lace could be used in a more contemporary context. That is, somehow to update the technique but with respect for the craft and the traditions.

Lace making has not quite been able to stay contemporary like other textile techniques, e.g. knitting. And the suggestions on a modern interpretation of lace are rather limited. I think that is a pity, because the full potential of lace stays undeveloped.

So I decided that my project was to be an experiment in introducing lace making into this century and give a suggestion on how I would use the old technique to create something representative of our times.

During my project I thought a lot about the survival of the craft, and it is a pity that so few young people make lace.

I believe there are several reasons for this. One is that it is rather time consuming to learn and to make, and quite a few young people do not have the calmness or the time to sit down and make lace. It is also rather awkward to bring along your lace pillow on the train or the bus, which are places where there might be some time for handcraft.

But I believe the most important reason for young people not making lace is that they can't really see lace in the context of our times and how they can use it.

I saw my project as a means of providing inspiration to the solution of this problem, which actually can be relevant for both young people who have difficulty seeing contemporary possibilities in lace, but also for more experienced lace makers who might find it interesting to see their well-known handcraft technique from a new angle.

But let's return to my work process. I had scheduled my four weeks: First week I used to get hold of all my material and to consider how the project should proceed. Second week I learned how to make lace. Third week I made samples from different materials. And fourth week I chose the material that worked best for the making of a jacket.

When I had learned to make lace, I started experimenting with the techniques. I deliberately chose to use materials atypical to lace making, materials that were very contemporary. Preferably materials that did not exist 200 years ago, i.e. neon and plastic. Some exciting experiments emerged, some more successful than others.

I was quite taken with the ground called honeycomb stitch, twisted hole. So I worked it in different materials, i.e. flat white elastic, blue round tubal band, and white flat tubal band.

It was interesting to see the different results from the three experiments which differed very much in expression and possible uses.

I also tried 3-D laces where I fastened some neon pink line to a white patterned oilcloth and from there worked upwards. I made a tube, and when the tube was about 5 cm, I started to flatten it out and make honeycomb stitch with twisted hole outwards as a kind of netting.

From all the samples, I found the one made with blue tubal band in honeycomb stitch the most interesting. The resulting textile was shapeable, so that you could pull it and create a new form, and the textile would stay in the new form. I thought that was a terrific characteristic and I saw a lot of possibilities. From making your dress a little wider if you lent it to your friend, who was one size bigger, to actually changing the look of the dress from wear to wear and thus retaining the novelty.

So I decided to continue working with honeycomb stitch in blue tubal band. At first I thought I would make a collar. The shape of the collar was to derive from my experiment with neon pink line, which was made in tubal form from the white oilskin. But I didn't feel that the possible shapeability was fully utilized in this collar. I realized that I needed the textile on my body to feel that the shapeability was fully utilized. I therefore settled on a short sleeved jacket with a zipper in front. I had some deliberations on whether it was right to put a zipper in the front, but I decided that the front zipper was a good way to draw the jacket towards the more "clothes-like", because without the zipper it became more of a sculpture than a jacket. The textile was so strange, because actually it consisted of a lot of plastic tubes made into bobbin lace, so I knew that I had to make sure that it had a clothing context.

The jacket itself was made of five different parts that I sewed together: two sleeves, one back and two front pieces. I

made them based on a pattern, exactly as you would have cut out the pieces from a piece of fabric.

But I did not need to make any kinds of darts because I used the shapeability of the textile to press the "fabric" together where the darts should have been, and it worked equally well, if not better.

I found a net shop where I could buy the blue tubal band. I bought a lot and then I started making lace. It took me about 3-4 days to make the jacket, and I worked from I woke up till I went to bed, only with breaks to eat. The jacket was ready a couple of days before taking it to the examination. Examination went very well; I got the grade 12, which was a nice conclusion to the project.

But now I am left with some things more important than a grade 12. I have acquired knowledge and insight into a very old technique, both technically and historically. I don't imagine lace making would be completely forgotten as so much material and documentation exists. But I could fear that all the knowledge about lace making could disappear from people's lives and into the museums, if the young (my) generation doesn't take to the handcraft.

Even though my project may not be monumental, I still hope that it can contribute with a nudge in the right direction, so that the young generation discovers the many possibilities of lace; I believe that is necessary if lace making is to be practiced in the Danish homes or used in fashion design in the future.

I think old and contemporary laces must exist side by side. I believe some people will find old lace most interesting and some people will find contemporary lace most interesting, but most people might, like me, find both types very interesting.

The Dagmar School

From our hearts, thank you for all the good lace - & embroidery - things that you have collected for The Dagmar School in Moscow. We are very happy for the support you give our school and the work it is doing. We are always in need of materials.

The Dagmar School was funded in 1997 through the work of the congregation of St. Feodor Studit Church in Moscow, and is a school where adults are trained in sewing. Primarily, they make chasubles, but also other things used during church service. We have delivered mass clothing to Orthodox churches in Russia, USA and Denmark, to Den Danske Folkekirke (The Danish Lutheran Church) to a Presbyterian Church in the USA and to Catholic churches in Russia.

The Dagmar School moved in 2001 to a place near Den Livgivende Treenighet (The Life-giving Trinity) in Sviblovo. Den Kristne Friskole (The Christian Free School) was established near by the same year. The Dagmar School was asked to manage the education of handwork for students, first through fourth grades. Two teachers from The Dagmar School educate both boys and girls, first through four grades, in embroidery and bobbin lace at Den Kristne Friskole. The students can freely choose the patterns and color(s) they wish to work with. There are no set tasks, as the purpose, first and foremost, is to learn to control needle and thread or bobbins and pins. The students have to learn to "read" a pattern, turn it around in their minds for then to move it back out through their fingers, whether in the shape of an embroidery or a piece of lace.

At the end of each school year, there is an exhibition of the students accomplishments through the last school year.

Members

My husband and I visited our son and his family in Singapore in December 2012. Afterwards we had a week of vacation in Thailand - also wonderful.

We got the opportunity in Hua Hin, where we lived, to visit a famous tailor. I looked at Thai fabric. But to our great luck - or mine at least - there was a little "stand" outside the tailor's shop where somebody demonstrated how to make the real Thai silk!

I had to have a chat with the man that was telling about the procedure. He was very friendly to me as he discovered very fast that I knew something about thread made out of Thai silk, and offered me to have some thread to take home. I convinced him to sell me some instead, as I then could choose the color I liked. He was however, very keen on telling me only to buy the natural colored thread, and not the "synthetics", as he put it. The natural colored ones were the prettiest, anyhow.

I also persuaded the personnel of the tailor-shop to sell me a little piece of the real Thai silk. I tried to explain for them what I wanted it for, but I do not think that they knew what bobbinlace was!

Back home again, I got the idea for my new project. I had tried to press some vine-leaves in the fall - I find them so beautiful. I convinced myself, that this was, what I would use the Thai silk for.

My pattern was very simple. It was just the pencil-outline of the leaf and the veins in it. I simply started the bobbinlace on the top of the leaf and worked myself down through one half of it without pricking in any form. I only pinned where I found it needed! I only used silk-threads, but the leaf's edge and the veins were made in a slightly thicker, darker brown thread. The Thai silk has a very nice, greenish-brown color. Pairs were added and taken out as needed. The most of the threads were finished at the root of the stem.

The leaf was then starched thoroughly.

I went with the leaf to my framer. She has many good suggestions. I had, myself, an idea of how to frame it, but no - that was no good, she said after lots of tries with different colors of frames and matting. She felt, one could get lots more life into the leaf, and I feel, she was right. The matting is off the background, and the lace is NOT as a whole, glued or sewn on to the background. There is only glue under the base-tip of the stem. This means that the leaf itself "hangs loose", and this gives a fantastic, almost three-dimensional effect - one can see shadows, depending upon how the sun-rays meet the leaf during the day.

At the moment I just enjoy the finished product.

Now I am again ready for new ideas. It has been fun and exciting to make this leaf.

Sincerely

Kirsten Brodersen

Todsbøl Nørremark 1

6360 Tinglev

I have attended a bobbinlace-festival in Estonia, in the town Pärnu.

Thought I should see white lace only, but I was wrong. Lots of beauty met my eyes. There was lace in all colors and sizes: Hats, tablecloths and a big shawl.

There were bobbinlace from different areas in Estonia and other counties. Tønderlace from Denmark, coarse runners from Finland, bobbinlace from Australia and my lace. Song and music. Small children came in clothing adorned with bobbinlace.

Karen Vontillius taught Tønderlace for 2 days, and I learned well how to make my stemmed roses.

I won second price for my sailboat, judged by the festival-

visitors. The price was an ethnic book about jewellery, shawls etc. written by Lia Loogan. The text is in Estonian, English and German.

I would like to thank Eeva Talt and everybody, that attended, for a very nice experience.

The Bobbinlace Museum in Abenberg by Kirsten Skov

An exhibition on the occasion of the 100 year anniversary of the bobbinlace-school in Abenberg.

March 1. 2013 - December 31. 2013.

Some wonderful rooms in Burg Abenberg (Castle of Abenberg) have since 2001 been the frame around the local Museum for Bobbinlace. The town of Abenberg is situated near the town Roth south of Nürnberg.

Abenberg has through hundreds of years been known for its production of bobbinlace in gold and silver. Their beautiful handmade metal-lace was sold all over the world.

A 150 year old patternbook containing 250 different pieces of metal-lace was found in 2011 during the restoration of an old house in Abenberg. The book had belonged to the bobbinlace-merchant, Michael Heimer, and was used to show the buyers his selection of handmade bobbinlace of metal, so they could place their orders.

The exhibition in the museum is centered around this book. An interestgroup of bobbinlacers has reconstructed and made many of the wonderful patterns in the book, and these are now exhibited in the museum. Through the years, most metal-lace got disintegrated, and it is fantastic to see these bright, shiny reconstructions in silver and gold.

The exhibition of old "stuff" was fantastic - indeed, I can not find words big enough to describe it. Caps, hats, corsage from 1891, dresses, a fan, church-textiles, both from Catholic and Jewish congregations, and a baptism-gown from 1780 was among the oldest.

There are also industrial metal-lace of the purest gold exhibited, be careful.....it is not easy to tell them apart from the handmade ones.

The exhibition was made in an exceptionally tasteful and beautiful way. I was like in another world for three hours..... an all this for an entrance-fee of only 2€

The museum is spread out over two floors, and is just as interesting for advanced lacemakers as for people not knowing anything about lace at all.

Read more about it: www.museen-abenberg.de

Burg Abenberg is situated high over the village itself, and from its tower, one can look out on the surroundings for miles upon miles. Steps are leading from the castle down to the old part of the village, and it is surely a good idea to make time available for a walk in the village and a visit to the church.

Our trip continued to Roth after having studied the handmade metal-lace. The Factory-museum, with lots of the lace-making machines that ousted the bobbinlace-makers, are on exhibit here.

It is indeed impressing to see these complicated machines. Many of them are still functioning, and with a bit of luck, the attendant will start one for you.

This museum should be visited because of the machines. There are no handmade lace to see here. When I visited, they had a quilt-display in a neighboring room.

Read more on: www.fabriksmuseum-roth.de

The old town of Roth is very cozy with many just renovated houses.

The Fair in Viborg has again taken place.

Sonja, Astrid and Bente have enjoyed 3 wonderful days there, with lots of visitors and nice chatting both with new and old members. To see you all again is a big pleasure for us, and we appreciate you taking the time to stop by. Get a little talk about what you do in your local groups, and what you have set up on your pillows at home. We have gotten lots of inspiration for future subjects in Knipleshoppen. Therefore, come and visit us in Slagelse or Fredericia. See the last news.

Astrid, Sonja and Bente

Suggestion: Take bobbinlace-classes, by Kirsten Skov

The German bobbinlace-guild arranges many different classes for different levels. Everybody is welcome to participate, and you need not be a member of the guild, but for some classes they demand certain qualifications. They offer both week-long classes and also shorter workshops.

Read more about it on: www.deutscher-kloepplverband.de

After dragging my feet for many years, I finally signed up for a class in August 2013. The teacher was Jose van Pamelen-Hagenaars from Holland, a very competent lacemaker and designer with many years of experience. She has written many books, for ex. on Russian Tapelace, Duchesse, new bobbinlace-grounds "in movement", and she has also designed many lacepatterns, something for everybody. The theme was free in this class, and I chose some smaller pieces with many details and spiders. Many of the participants made a very nice silk-scarf made up of many different grounds. You could also learn drawing-techniques.

The class was intensive with classes from Monday till Friday from 8:30 am. until 6 pm. We were 10 students and it was exciting to meet other bobbinlace-makers and find out what "stirs" in our neighboring country. It was a big inspiration to see, how Jose van Pamelen-Hagenaars constructs bobbinlace-patterns through rethinking the connection between figures and grounds, and herewith creates new patterns and effects in the lace.

The class took place in Schönsee, which is located in the mountains near the Tzeck border. The town is small, but cozy. Visit the church, the churchyard, the bobbinlace-store Köck and the old barn by the road behind the tourist information.

Not far from this town, there is another little town, Tiefenbach, where there is a bobbinlace-museum. The museum is located in the closed bobbinlace-school, and the exhibition tells the history of the lace school and the surrounding area (incl. Schönsee and Stadlern) in the last 100 years. There are beautiful old bobbinlace, reconstructions and modern lace on display.

The museum is open until late on week-days, but if you find it closed, you can contact the office-personnel in the same building, and they will open it for you right away.

Look for more info. here: www.tiefenbach-opf.de

The churches of Schönsee and Tiefenbach have handmade bobbinlace coverings on their altars.

.....and I have already signed up for a new bobbinlace-class in 2014.

Play around with modern grounds

The Annual Competition, 2014

The idea behind the Annual Competition 2014, is to explore what happens with a piece of bobbinlace, when the pricking changes, when different threads or work-sheets are used. Besides this, we would like to present for you, some new grounds

and give you the opportunity to play with the effect of different thicknesses of threads/materials, and what this does for the lace.

The terms for participating:

1) All members of Knipling i Danmark can participate. Your work has to consist of the 6 ribbons we give out in connection with the annual theme. You can download them from our association's homepage from January 1. 2014. You can also have them sent by mail by contacting the pattern coordinator for Knipling i Danmark and paying kr.15,- pr. letter for postage and handling. Members of the board and the jury may take part but are disqualified for the competition.

2) Each participant can send in one picture only for judging. This has to contain the 6 ribbons composed and arranged to their own liking and mounted in a suspending frame.

3) Dimensions: The picture have no set dimensions, it just has to be mounted on the suspending frame.

4) Materials: The prickings and work-sheets made for the Annual Theme MUST be used. We lay them out on Knipling i Danmark's homepage on: January 1. - March 1. - May 1. - July 1. - September 1. - and November 1. - 2014.

All the prickings for the 6 ribbons are based on 60/2 thread and you MUST use 1-2 pairs or 2-4 bobbins in a thread/material in a different thickness of your own choice. It can be everything including

metal-thread, fish line, knitting-yarn etc. You do not need to use the same materials in all of the 6 ribbons.

5) The necessary papers for participation can be purchased from:

The pattern coordinator

Sonja Andersen

Strøget 69, 1. Dør 4

7430 Ikast

or, you can download them from the association's homepage: www.Knipling-i-Danmark.dk

6) The deadline is: January 15, 2015 (the mailing date) You must include proof of participation (remember title and use) and the finished piece or a photo of the art-piece.

7) Participants have to loan out their original work to Knipling i Danmark until after the Annual Meeting, 2015.

8) By sending your work in to Knipling i Danmark, you also allow the association to bring a picture of it in Kniplebrevet.

9) The picture-material will be filed and be in the possession of the association until a possible publication. If you send in a photo, it has to be minimum 300dpi, and has to be sent as a jpg file.

10) Sender is responsible for cost of postage

The pictures will be given back to you after the Annual meeting 2015. You can pick it up yourself or Knipling i Danmark will return it to you. Knipling i Danmark will pay for the cost of the return of your art.

11) 3 pieces, chosen by a jury between all the pieces sent in, will get a price.

The jury's decision is undisputed.

Besides this, there will be a price for the visitors favorite. This will be decided by votes of the visitors on the Annual Meeting 2015. Disqualified members are able to participate in this event.

Foreningen Knipling i Danmark

invites to the general meeting on Saturday, the 29. of Marts - 2014, in Borgerforeningens Hus, Nørrevoldgade, Nyborg

Agenda according to the rules:

1. Election of chairman and counter of votes.

2. Presentation and discussion of the oral and written annual report from the board.
3. Presentation of the audited accounts for approval.
4. Presentation of the budget for the upcoming financial year.
5. Determination of the membership-fee for the upcoming financial year.
6. Incoming proposals.
7. Election of members of the board and their substitutes.
8. Election of auditor(s) and auditor substitutes
9. Additional subjects

Subjects, wished to be taken up on the general meeting, has to be presented to the chairman of the board, in writing or by e-mail, at the latest by the 1. of January - 2014. Please, look up the colophon for mail-address or post address.

If you wish to be nominated for the election of boardmembers, you have to send in your application to the chairman of the board, in writing or by e-mail, at the latest by the 1. of January - 2014. Your application has to include a short description of yourself, and a photo that can be presented in the February edition of Kniplebrevet. You can only become a member of the board if you have been a member of the association for a whole year.

We hope that lots of members will attend, and we look forward to seeing you in Nyborg.

Stand-holders, that wish for a free stand at the annual meeting, also have to tell the chairman of the board at the latest on the 1. of January 2014, iot. have your name printed in the February edition of Kniplebrevet.

KNIPLEC@FEEN

This time Kniplec@feen handles the theme Christmastrees that are made of or with bobbinlace.

As usual, I have shortened the addresses so they are easier for you to copy.

Remember, the shortened address HAS to be written in the addressbox on your browser - you find it on the top left in Internet Explorer - and without www.

The first address is a Spanish page, from Malaga.

This is a pricking of a very simple christmastree, worked in tapelace.

tinyurl.com/mzpmhnp

If you want to print it out, follow these directions:

Click on the picture and a small picture of the pricking will come up. Click on this again, and you get the real pricking.

BUT, if you try to print it out, you will get 8 pages and not the whole pricking.

Therefore, use the right-click and choose Copies. Then, open your text-program, right-click on the empty document and choose Set in.

Now you are able to print it out.

I have printed it out and plan to make it.

I found two more christmastrees in tapelace, both on Danish pages.

The first

tinyurl.com/lc86n5d

is a bit more involved, but inspires to give it a try, click on the picture iot. enlarge it.

The christmastree on the other page

tinyurl.com/lrtbf6b

is worked in tapelace with a thick gimp. There are also pictures of two hearts and a star on this page. Unfortunately, the pictures can not be enlarged by clicking on them.

If you have a long, green piece of lace laying around or feel like making one, you can use it for making a christmastree with a green oasis-cone.

I have found a video in English on YouTube, where a very talkative lady demonstrates how to do it.

The video lasts 12,5 min. but you can fast forward it.

tinyurl.com/npqh5z6

She decorates it with bows and a star of paper, I probably would make hearts and star in lace.

If you have difficulties using YouTube, please, look up how to in the magazine from August this year.

North Cheshire Lacemakers Group in England has a homepage.

They show a tree a bit different, decorated among other things, with bobbinlace.

tinyurl.com/k3q8dtl

Unfortunately, it is a bit difficult to see the bobbinlace items wellmagic and the picture can not be enlarged.

If you take a jump over the ocean to Virginia, USA, to Piedmont Lace Guild of Virginia, you will find a christmastree with two stars made in bobbinlace, and other things.

The different items are shown in single pictures underneath, click on them, and they enlarge.

tinyurl.com/13fr7mp

One of the decorations is a rocking horse, a nice idea, that surely could be worked in bobbinlace.

When exploring this homepage, I also found a link to Foreningen Knipling i Danmark, and found that nice.

I will also show you a picture of a real Danish christmastree with bobbinlace decorations, which is on this site:

tinyurl.com/lc7o6ku

Unfortunately, the different decorations are not displayed.

My intention was to stop here, but I could not resist this page about the Victorian Style Christmas Ornaments.

The page tells that Prince Albert, married to queen Victoria, brought the first christmastree from Germany to England in 1841, in order to please the queen.

tinyurl.com/28bvn1b

The page is in English, it is a commercial site, but just look at the decorated tree, so overdone.

Enjoy the net

UDU

Zauberwürfel Magic Cube

By Petra Tschanter

Language: German and English

Can be ordered through: <http://tschanter.dawanda.com> and Barbara Fay

Since I teach both mathematics and home-economics, it is hard for me to get my arms down after having seen the new book by Petra Tschanter. She has revived the Magic Cube from my childhood. The book contains a detailed pattern and instructions on how to put the Cube together, whether simple or the magic version, where you use eight cubes. Every side is covered with Torchon- or Flanders lace. For every pattern there are prickings and colorful work-sheets, and again, detailed instructions on how to mount them. Also a detailed list of materials and dealer is included in the book.

When it comes to the finishing of the lacepieces, Petra Tschanter refers to literature by Ulrike Voelker and Martina Wolter-Kampmann.

So, just go ahead and get started, and after you finished, the time to play starts - if you can bring it over your heart.

Susanne Andersen

113a Chasuble

Idea, design and performance: Aase Kusk, Gjern

Materials: 22 pairs with 16/2 flax thread

The beginning: You can begin the chasuble as shown in fig.

2, but you can begin differently depending on which type of model you want you make. If you choose to make a ribbon it will be laterally reversed so that the cross is the right way.

The workshop drawing on fig. 1 is the beginning and the end of a straight margin. Fig 2 is a single report. Fig 3 is the beginning and the end of a point. It is your own choice.

Closing: The ribbon is laced in the length of your choice and mounted on the chasuble afterwards. The ribbon can also be used for a doily and other things.

Useful laces

I learned the art of making lace as a child. We had an au pair and she had learned to make lace by the former housewife, before she went to our home.

I was only child so I had no siblings to play with. My grandmother had a small lace pillow, which I got and then our au pair taught me the mysteries of lace making.

Afterwards the years past by before I was making lace again, but I could still remember the basics. I went on a course with Doris Boll from Silkeborg and it was Gjern household union that had arranged the course.

It is lovely and challenging to make lace and I appreciate making useful things. I have made a christening hat, decorations for my granddaughters wedding dress and several garters.

My bigger projects are altering cloths for the churches of Gjern and Skannerup. After I had finished those projects I came up with the idea of making a chasuble for the church of Gjern.

I contacted the vestry and the priest and they accepted my idea and I hurriedly went on with making of the chasuble.

Regarding the fabric had I only a loom in 90 cm and I had to increase both the front and the back of the chasuble. Then the idea came with the laces. They could hide the stitches and Doris Boll was very helpful with the patterns for the laces.

The stitches on the back are covered with a ribbon shaped as a Y and the front is a single ribbon with crosses.

It did not stop with the first chasuble. In total I made three chasubles for the church of Gjern. The first chasuble was red and I weaved it. The green and the purple one was weaved by Karen Dam from Bornholm. I broke my thigh bone and had not got the strength to use the loom.

The colour of the laces is chosen after the colours of the chasubles, but is mainly kept in light shades.

The vestry of Gjern-Skannerup is combined now so the chasubles are used in both churches.

Aase Kusk

113 b Idrija Heart

Idea and design: Roelien Moesker

GW Groningen, The Netherlands

Execution: Janke Nieboer, XN Roden

Materials: You need 6 pairs of Aurifil 28 (on the grey cone), DMC 80 or 60/2 linenthread.

Start: You start with the straight tape in the middle of the heart with 5 pairs in clothst. Vary the twists on the par joining the tapes, as needed, and put a pin in the middle of the line. Connect when you meet them again as your work progresses. The last pair is used for the edgepair, worked in wholest.

Iot. keep the width of the tape, hold on to the 2. pair to the left when it is a left-curve, and to the 2. pair on the right when it is a right-curve, iot. keep the lines according to the pricking. The workers shift during the curve, and the new worker-pair is twisted once before going into it's worker-function. This happens in the curves only, otherwise the lace is worked in linenst, and wholest. where the lines are marked in the curves on the pricking. Ending: The pairs are tied off.

Idrija-technique: Reading of the pricking for the Idrija-technique. You work in wholest. if the dots are on the outside

of the line. If there are two lines in the width of the work and there are lines drawn in, you use wholest. If there are wider tapes without lines, you use halfst. If the dots are on the inside of the line, you make a sewing-edge. Pins are only used in the middle of the twisted lines that join the tapes. There are normally no work-sheets and no picture of the finished lace.

113 c Christmas- or Valentine-heart

Idea, design and execution: Lise Thomsen, USA

Materials: 6 pairs of DMC 80 and 3 pairs of DMC metal thread.

Start: Start at A on the pricking with 3 pairs in red, DMC 80, and then 2 pairs of DMC metal thread, that are worked in chain-stitch. These are the black lines on the work-sheet, and fig.1 tells you how you do it. Thereafter you put on the last 3 pairs of red DMC 80, and the last DMC metal thread, which is the edge-pair worked in wholest. You might choose to edge the outside of the heart with picots. Where the tape meet, it is joined together.

The marked twists are used through the whole lace.

Finish: The lace can be finished with Belgian knots. The work is starched before taken off the pillow.

113d Christmas band

Idea, design and performance: Benthe Larsen, Roskilde

Materials: 6 pairs with white DMC or K80 - 7 pairs with red DMC or K80 - 1 pair with red metal thread 0,18mm

The beginning: You begin with open pairs. The 6 white pairs must be inmost with the 1 pair of metal thread must be outer together with 1 red pair. The workers are red.

The shown twists are for the whole pattern.

For this bow is used 1 meter.

Closing: You finish the lace in a round and with auxiliary thread.

113e Old Christmas heart

Idea and design: Birthe Lund Johansen Nyamba Tchana, Fjer-ritslev

Reconstruction: Ulla Dinesen, Strib

Performance: Lis Vester, Erslev

Materials for the hearts: 10 pairs with white flex thread 60/2 - 10 pairs with red flex thread 60/2

Materials for the handle: 5 pairs with red or white flex thread 60/2

The beginning: is shown at the diagram. Make one red part and one white part. The handle is made in cloth stitch. There is no diagram for the handle.

The shown twists are for the whole pattern.

The lace must be starched before taken off the lace pillow.

Mount: Plait the two parts so that the spiders are on the outside on the cloth stitch. The handle is sewed to the Christmas heart.

113 f Christmas-basket

Idea, design and execution: Else Marie Bjerregaard, Kerteminde

Materials: For the edge of the basket, you use 20 pairs, and for the bottom, 10 pairs of linenthread 60/2 or K.80 or Venus 80/3. and 1 pair of silver-thread along the wholest.-edge on the top of the basket.

Start. because of the joining of the basket, you start along the striped line on the pricking. The bottom is worked separate.

Finish: You stop just in front of the stripes at the bottom of pricking and hock the thread-ends into the starting loops. The threads are braided and led from the straight edge towards the curved edge. Use the 2 last threads for making a braid, 14,5 cm long and attach it so it forms the handle. The rest of the threads are cut off. The bottom of the basket is finished with a braid.

Both parts of the basket is starched before taken off the pillow.

Mounting: The bottom is sewn on to the side-piece. You can do this by using a cylinder or a glass in the same diameter as the basket. The sidepiece is stretched over the side and the bottom sewn on.

NB. On the work-sheet, the spiders are alternated in linenst. and halfst. You might decide to use only one of the techniques. I used only halfst.

113 g Doily

Idea, design and execution: Vibeke Ervø

Vibeke Ervø made this doily in the summer-class of Dansk Husflidsselskab in 1983.

Vibeke's inspiration was a bobbinlace on a pillowcase from the 18. century from Østby in Hornsherred. (you can read about it in Husflid 6/1985)

The work-sheet is made by Karen Vontillius.

Materials:

27 pairs of 35/2 linen

Suggestion for starting: Along the striped line on the pricking.

Suggestion for finishing: Attaching to the starting-hoops and sewing off the thread-ends.

113 h Picture-frame or handkerchief

Idea and design. Britta Jørgensen, Suldrup

Execution: Ruth Bruun, Ølgod

Materials: 25 pairs of 60/2 linethread.

Start: at the black line on the work-sheet.

The marked twists are valid through the whole lace, remember to twist the linenst.-workers.

Finish: You can use the technique you find suitable.

Børnesiden

Bag for your mobile-phone

Idea, design and execution:

Bent Rasmussen, Aarhus

Materials: 26 pairs of 35/2 and 4 pairs of gimp, and linen cloth for mounting of the lace.

Start: Start at the point and add pairs until the width is reached. You stop working the lace when you think it is long enough.

Finish: Straight with small braids.

Cut 2 pieces of cloth + a sewing edge, a bit larger than the pricking. Sew the 2 pieces together on 3 sides, right sides toward each other. Turn the piece right side out, mount the lace to the cloth and sew together on the sides. You can add a lock if you like to.

Bobbinlace festival in Pärnu, Estonia 2013 by Karen Vontillius

Estonia is a little larger than Denmark and has 1,3 mill. citizens. The capital, Tallinn (which means the Danish castle) is a wonderful town with a medieval section, which is very interesting. The Danish flag, Dannebrog, "fell down" here in 1219. Tartu has a university. We took a walk in the old part of town, visited the university and the old, restored church. Haapsalu has a long history, it has an old bishops castle from the Middle Age from which a big part is still standing. The church is still in use and is still perfectly intact. This is a big area surrounded by mighty, well preserved walls. Haapsalu has a wonderful railway station, and it contains a railway museum today. Haapsalu has the lace-knitted shawls and handkerchiefs, and the tradition to knit them, is of great importance.

Pärnu (120 km. south of Tallinn) has 44.000 citizens, but this number is 3x greater in summer, because this is "the Riviera of Estonia" with a wide, wide beach, beautiful hotels, lots of summer's fun and activity. We spent our time visiting museums,

and shopping for cloths made out of linen, books, knitting pins and yarn. Also a nice, braided basket got included. I, of course, looked everywhere for bobbinlace, but all lace I saw, was machine-made. On a trip to the countryside, we experienced something we do not see at home any more: Lots of stork-nests with 3-4 storks in each. Storks walking around on the fields looking for food, on one field we counted 12 of them. The landscape looks much like in Denmark, but there is much more forest, and most of the houses are made out of wood, painted in wonderful colors. It is much to see, the country has for ex. lots of nature parks, and there are also many interesting places in the north of the country. Estonia is a country, worth looking into, with their handicrafts and history. The country was under foreign leadership for 750 years. It is self-ruled since 1991 - they have been busy and still are.

The bobbinlace festival:

I was asked, last fall, if I could teach Tønderlace for a class at a lace festival in Estonia. This was an opportunity I could not say no to. Pärnu hosts a bobbinlace festival every year in July or August. Eeva Talts is "primus motor" for the festival, and this year was the 12th year of the event. It was held the first week in August. Eeva asked me to bring some Tønderlace to their little exhibition. Besides Estonian lacegroups, there were participants from Finland, Latvia, Sweden and Denmark. The festival takes place in an old high school for boys, now functioning as an elementary school. The opening of the festival was very festive, with speeches from Eeva, the mayor and the vice mayor. 2 younger girls sang as a large number of girls gave a fashion show of Lyane Lind's creations. The garments of cloth were decorated with printed lacepatterns. They were very impressive and the girls adorable. A young pair ended the opening of the festival with a little concert.

My class started at 1 pm. I had already made the teaching material, incl. technique, patterns, history etc. and mailed it out to the participants of the class. They brought the print-outs to class. I had brought a slide show of Tønderlace and played the 2 films with Kathrine Thuesen for them during the classes. I had also brought lots of Tønderlace samples, so they could look at them with their hands ;-). The class on the Saturday closed at 6 pm.

It was a brake in the program until 7 pm, and one could buy coffee and homebaked cake in the nice park across from the school. A couple entertained with music and songs, and people were sitting on all the benches and on the edge of the water fountain. On the paths around us, there were models showing evening dresses for adult woman, and together with them walked the little beauties from the opening ceremony in their fine laceprinted dresses. It was indeed a wonderful and pleasant event. Two of my students had brought their handwork to the park. Angelina made cord for decoration on garments, and Maris worked on her Tønderpiece. Ulla Bengtsson from Sweden held a workshop on Sunday, where the students had to mount a rose, already made, after a pattern by Ulla. My class went from 10 am. to 4 pm. I had found a bobbinlace-book in a bookshop in Haapsalu. This was Estonia's first book on bobbinlace, from 2013, a book for beginners, but at the same time a book containing many Estonian patterns from the National Museum of Estonia. Of course, everything in Estonian, but, so what - the photos and the drawings are the most important anyway. The two young ladies that had written the book (Angelina Nöps and Maris Raud) attended my class and had been at the Tønderfestival in June this year. One of them talked English well, the other not, but then, she was an unusual fast lacemaker. A big group of Finnish lacemakers came to see the exhibition, and there were lots of locals visiting the exhibition, and also our classrooms. The festival closed officially at 5 pm. and rewards were given to the participants of the competition, summerskirts adorned with lace. The people from foreign

countries were given gifts as a thank you for participating in the festival, and then came time to say good bye to all the wonderful lacemakers. It has been a fantastic experience, my students were capable and interested, and I was pleased to experience a big interest for our Tønderlace. The museums of Estonia contains a good amount of bobbinlace, and perhaps more will be added, as the interest of finding original Estonian bobbinlace and patterns, is great.

Interesting places to visit concerning the article and bobbinlace, but they are time consuming

<http://www.visitestonia.com/en/haapsalu-shawl-museum>
<http://www.thorstrom.com/tag/pitsiviikko/>
<http://www.flickr.com/groups/bobbinlace/>
<http://www.laceneews.net/2013/08/02/lace-event-estonia-ii-haapsalu-lace-day-august-25-2013/>
<http://www.niplispits.edicypages.com/en>

The Yearly Bobbinlace-day

Also this year we held the Yearly Bobbinlace-day on the Butikstov in Hadsund.

As usual, many of the local bobbinlacers attended, both with finished products and with work in progress.

Many curious people came by, and there was lots of complements and nice chatting.

Kniplepigerne

The bobbinlace-day of the year in Slagelse. We started early Saturday morning with helping husbands, to move tables and chairs iot. transform a big, light room to a cozy bobbinlace-exhibition. We succeeded again, again, in putting a nice and many-sided exhibition on it's feet. We opened the exhibition at 10 am. sharp, waiting for the visitors, that came by in a steady stream all day. It was possible to enjoy a cup of coffee, while looking at books and magazines, that we had put out, and many took advantage of that. We had a nice exhibition with happy visitors, looking and chatting about bobbinlace, and many already looking forward to next year's exhibition.

Bobbinlace-greetings from Kniplepigerne in the H.E.P: The House in Stenløse

The Yearly Bobbinlace-day, August 31. 2013, was held in the Centre of Taulhøy in Taulov, Fredericia

We are two wonderful groups of adults and one youth-group, and we all had a wonderful bobbinlace-day with many visitors. Two adults also showed interest in starting, and there were many interested children.

We look forward to see and read about it in our magazine, *Knipling i Danmark*.

Best wishes

Astrid Petersen Skærbæk/Taulov Fredericia

Tour de Bobbinlace-day of the year 2013 by Susanne Andersen

The yearly bobbinlace-day is a fantastic event. I have the last couple of years spent the day in *Knipling i Danmark's* facilities in Nørrevoldgade in Nyborg, but this year it was my turn to travel and look around iot. get inspired by others.

"Madam Grå" was started Saturday morning, headed for Ringe Library, where Lilly Larsen again had activated the local bobbinlacers and made an exhibition. This had been on in the library from August 12. There were a big variety of lace-work on the pillows - I realized that the theme from *Knipling i Danmark*, "Light in the dark" was represented on several pil-

lows. There were also the cutest Santa-heads. There were many interested people, and the talk was lively - we, for ex. had to take our detective-cap on, because, how many years had they held the yearly Bobbinlace-day in Ringe? and, if we counted properly, the library had hosted it for 6 years.

We then went on to the Langeskov-centre, where also a very pretty exhibition was on display. The fact that bobbinlace can have so much variety as shown here, helps us preserve our beautiful handcraft. You surely know the feeling, "I also have to do this"- I have said that many a time, and I also did this time. On display was the prettiest tablecloth with the flower, King Salomon's Seal, and I have to put on my detective-cap again, because who on earth made that pattern? Nobody had the answer there and then. It was pure joy to see two young ladies make bobbinlace - and of course, each wearing a bobbinlace-hat.

A shopping mall on Saturday morning is not the worst place to be, and how Ketty H. Busk has done it, I don't know, but when the storekeeper himself serves coffee and buttercake, things seems ok, and spread lots of good chatting. The time again, passed too fast, and it was time for Madam Grå to head off to the last stop, Nørrevoldgade in Nyborg, where Lone Nielsen and Yvonne Nielsen enjoyed a cup of coffee together. And where good folks are, good folks come - it did not take long before the talk went lively. I can not imagine a nicer way to start the bobbinlace-season than this - and there are so many good lacemakers around. I had opportunity to meet some of you, and really look forward to see the rest of you on the different fairs in the year to come.

The Annual Bobbinlace-day in Langeskov was a real nice day, by Ketty H. Busk

This was the first time that we arranged it in Langeskov, but it will not be the last. The square in Langeskov Centeret is covered, so whatever kind of weather outside, it will always be possible to have a fine day there.

We were 8 people from 12 to 84 years of age, who demonstrated the many forms and uses of bobbinlace. Each of us had brought something we had made, so we had a big variety of lace on display.

There were many costumers and visitors in the centre that day, and many expressed a big excitement over what could be done in bobbinlace. It was fun that many men came by, telling that this had also their mothers or grandmothers done, but "they had only made edges, insertions and such". They were impressed about the magnitude of bobbinlace.

All in all, it was a wonderful day, where we could tell about our hobby, many asked how we could find around in all the bobbins, how we were able to understand the patterns aso. We answered and explained to the best of our ability, so I hope, everybody got something out of it.

We had a good day, and have decided, that we will reserve the square at Langeskov Centeret again for next year, asa. we know the date.

Gravenmoer-lace by Susanne Andersen

Knipling i Danmark gives a class in Gravenmoer-lace on February 14.- 2014, but what kind of lace is this?

The small town Gravenmoer is situated in the southern part of Holland, north-east of the town, Breda. It is a little harbour-town where the men fished and the woman made bobbinlace. This is the lace called Gravenmoer and is used mostly for clothing, especially bonnets.

This type of bobbinlace is very old, how old nobody knows, but some think it goes back to the 16. century.

Gravenmoer lace reached its peak at the end of the 18. and the beginning of the 19. century. It got a renaissance when the Dutch bobbinlace-association LOKK gave out a book about Gravenmoer lace in connection with their 25. anniversary.

The pricking is on standard paper with diagonal holes of 4 mm. - like we know it from Torchon. The bobbinlace-maker traced the pattern on the pricking herself as she worked, and everybody had their own patterns. It mostly consisted of two patterns that was alternated all the way through. The special stitch in Gravenmoer is the diagonal half stitch. In a halfstitch diamond like we know it from Torchon, we go forth and back from side to side. In Gravenmoer you always go from one side only, for ex. from right to left, and in that way the diamond gets horizontal lines.

The ground is always made in closed pinstitches, the edge is straight, often with a ladder and picot on the right hand side. You will surely have much more knowledge about this after having been to the class. I surely will.

The education of bobbinlace teachers

The education of bobbinlace teachers, Feb. 2013 - April 2014, written by Anette Nielsen

Encouraged by Lone Nielsen, chairman of the association, Knipling i Danmark (Bobbinlace in Denmark), I will be glad to tell you about my experience joining the education of bobbinlace teachers in Denmark.

First, my own background: my name is Anette Nielsen, I am 43 y.o. and have been doing bobbinlace for 6½ year.

The first time I heard about the education of lace teachers, was in 2009, and it really caught my interest. However, I did not feel competent to join the classes at that time, but the dream about it was planted in my mind.

The opportunity knocked again when a class started in February this year, and from the time in October last year, when I made up my mind to join the class, I waited for it to start with great excitement.

The education is divided into 11 week-end modules, 16 hours each. We had 3 excellent teachers, Karen Trend Nissen, Helene Skov and Bente Eskerod, so we were in very good hands.

6 students started together on the first week-end in February. We were all very excited, and it seemed not only to be me, but several of the others, that had lost some sleep that night in excitement over starting the education.

The 1. module was handling Torchon lace, and we were right away thrown into pattern drawing. A big challenge, that very fast fascinated me a lot. We started drawing insertions and handkerchiefs - and with that, of course, also the construction of corners. We were also drawing scallops. Having finished that, we were presented with 29 different grounds, that we first had to make the instruction-pages for and then also make the lace (right - of all the 29 pieces!)

My first week-end in class had been a very inspiring one to me, and driving home, I felt really high from everything I had experienced.

The 2. module continued with Torchon lace. We learned to draw round and oval patterns "from scratch", which means, we also learned to construct polar-paper adjusted to a specific pattern. Another exciting week-end!

Now comes the time when all these patterns have to be worked into lace! 2 round ones, 1 oval, 1 insertion, 1 for a frame and a handkerchief. These are going to be mounted in module 4, which will be in in the first half of May. As you see, there is plenty of homework, but it is the best homework I ever had! It is a very special feeling to make lace that you have yourself designed and constructed.

As I am writing this (April 1, 2013), I very much look forward to participate in module 3, which will be on the upcoming week-end. The themes will be the history of bobbin lace and color theory. I look forward to another exciting week-end!

The coming modules will handle guipure lace, tape lace, and the other big theme: Toender lace, which will be taught in the last 3 modules.

All this ends up with an examine after completion of the 11 modules. We have to bring in our folders with the work we have done during the course.

The course is very intensive and demanding. I learn enormously much, both in class, but also very much doing all the homework.

This is a class I can highly recommend for everybody, that has a bobbin lace-nerd hidden in their stomach!!