



Kniplebrevet

English



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MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

116

Dear members

'Midsummer, Midsummer, you are on your way, oh, how I love you'. This line is part of a song written by my husband, a praise to the Midsummer and its long, light days. It is a wonderful, airy song, and I do not, at any moment, disagree with what he writes and sings. The time around Midsummer is wonderful, but we are already on our way into the darker seasons again. Every season has its charm and its own 'hustle and bustle'. We can take out our lace pillows again, join groups or sit alone and get all our thoughts connected into all the wonderful lace that is made all around.

The members of the board have also had some vacation, but not much. We are working towards the annual meeting next year, where our association turns 30 years old. This occasion has to be celebrated with something special, and you may already start to look forward to it. We also work on getting our home-page updated. It is hard to find way on our home-page at the moment, and we hope that the new construction will improve this. We have also composed a form, which you can find in this number of our magazine. This form is meant to be a work tool for new ideas. If you have an idea for something for us to work on, please, fill in the form, and we will have a look at it. We notified you in the last Kniplebrevet that we have established a news-mail-group, to whom we send out news that occurs between publications of Kniplebrevet. These news- letters will mostly also be published on our home-page. If you wish to receive the news-letters, please, send a mail to... formand@knipling-i-danmark, and you will be established in the group.

The summer has given us lots of good adventures, both in the Danish and the outlandish summer-landscapes, and in between there have also been lace-events. If you have experienced something concerning lace during the summer, we would love to hear about it.

Finally, I would like to wish you all a good fall - and lace season.

The next time you may meet our association, will be at 'Kniplemessen in Slagelse' and 'Fritidsmessen in Fredericia'. Both fairs take place the last week-end of October.

In memoriam Karin Hoffritz 1947-2014

I was saddened by the news that another of our very competent lace makers is no longer with us.

Karin was a fantastic teacher and designer. Her background was an education as a subject teacher, first from Haandarbejdets Fremmes Lærerseminarium (Haandarbejdets Fremme teacher training college) in 1971 and later as a subject teacher of lace from the teacher training college in Bruges, Belgium in 1988.

Karin was an adviser for the Open Air Museum and the Danish Museum of Art & Design. She wrote among other things the passage 'Lacemaking in Denmark in the 20th century' (Pomp and Poetry, Lace through 400 years, the Danish Museum of Art & Design 1991).

She taught lace in Copenhagen, at the folk high school in Haslev and the teacher training college of needlework Skals etc. For several years Karin had a close collaboration with Jana Novak.

The Danish Lace Association has benefitted from Karin's competence through the years. Numerous are the articles, patterns, pages of technique etc. she produced for Kniplebrevet. Karin was also an instructor at the subject of the year in Blumenwerk 1995 and christening dresses through the ages, 2000.

Nobody who has been at a workshop with Karin in Tønder or in the Danish Lace Association has doubts about her big commitment to the handicraft and her interest in making it

well known, particularly through clothing. Karin was always open to new ideas and always willing to help you if you needed it.

Her concluding work in Bruges: 'Det københavnske kniplemiljø i de sidste 100 år' (The Copenhagen lacemaking milieu for the last 100 years) is a very interesting work that among other things tells the story of The School of Drawing and Art Industry for Women, and you appreciate the huge significance it had to why we are still making lace. Here some of our most competent designers and teachers have been educated, among others, Johanne Nyrop-Larsen, Charlotte Rud, Esther Jedgin Winkel, Astrid Elton Hansen, Helene Schou and others.

In addition to teaching Karin exhibited both at home and abroad, latest at the lace festival Tønder where we once again got to enjoy her beautiful work in Tønder point ground lace transformed into modern demand both in clothing but also in jewellery.

Karin also had a huge impact on lace making in Japan where she had a good friend, Miako Yasuda, who she got to know in Bruges and with whom she worked together after the education. One outcome was the exhibition 'Danish Lace in Japan' in 1995 and from this exhibition a lovely catalogue was published with pictures of many of Karin's lace.

Karin will be missed in the lace making circle by the many who benefitted from her teaching, lovely patterns and huge knowledge of lace making.

All honour to her memory

Karin Vontillius, Odense

Karin Hoffritz and I met each other through our husbands who were colleagues. I moved to Belgium with my husband in 1983, and Karin arrived with her family a year or so later. We both had boys in the same class so we saw a great deal of each other. Karin began the three years education to become a teacher in lace making in Bruges and needed somewhere to stay when her husband's work in Belgium ended after 2 ½ years so she moved in with us with her two youngest children. I was a little interested in her lace because my mother had begun making lace. But I had just given birth to our fourth child and thought that lace making was too time-consuming and difficult.

Karin and I kept in touch after they moved to Denmark. Always willing to help and hospitable they welcomed one of our sons in the years he spent studying for his high school certificate in Denmark. When I learnt that they were returning to Belgium in 1996, I asked Karin if she would teach me how to make lace. It was three lovely years where we met and made lace once a week. In the beginning it was with mixed feelings for me because my mother had died just before I started making lace so I could not tell her how much I enjoyed it, but at the same time it was delightful to talk to Karin as she was always good at listening, and it was nice that I could continue my mother's hobby.

As everybody who has been taught by Karin knows, she was a splendid teacher. She was patient and good at explaining. She was good at encouraging, and mistakes were just regarded as opportunities to learn some more. Things should be correct but there was room for creativity. And Karin's own designs were very creative. She made many fine things that were not only pretty but also good to learn from. There were often challenges in her design but also great simplicity.

I also had the pleasure of spending a week by the Belgian shore with Karin and her friends from Bruges where we made lace for all we were worth. It was 12 years where Karin spent the week developing her patterns and speaking with friends and acquaintances. Here she was praised for her lace and here she could talk about her lovely children, children-in-law and grandchildren. But she was also a good friend: always interested in others' work and in their lives and interests.

She was very well liked and will be greatly missed.

Annette Foltmar

Birds of a feather flock together... by Susanne Andersen

A very precise heading for an article on the northern Jutlandian lace fair – this saying, if any, characterized this weekend. It is therefore a fair much anticipated, and when Peter and Inge Sørensen invite, we come.

Finally came the day when "Madame Grey" was packed to go north. When we reached Ejer Bavnehøj she protested a bit, whether the hills were too high, the engine too small, or the load too heavy, I would not dare guess. Finally "Madame Grey" and the writer reach Hjallerup Kro, where a couple of good friends join for a good lunch before the hard work starts in "Kulturhuset". One should always strive to join the practical with the pleasurable. The joy of reunion starts here, the "Kulturhuset" is a wonderful place, and the rooms bid you welcome.

As the afternoon grew into evening, more and more people showed up. A murmur of admiration, talk, exchange of good ideas hums along as the stands start appearing from boxes and crates.

As usual, Peter was the considerate host and had made provisions for Friday night dinner, which was consumed in wonderful company. It was not difficult to fall asleep when bedtime came around.

Peter started Saturday by bidding us welcome and told us that this was the 8th fair he was in charge of. The first three in 1993, 1994 and 1996 were held in Agersted. In 2000 the fair was moved to Hjallerup that has hosted it in 2000, 2006, 2008, 2011, and now in 2014.

Participants from the very beginning were Karelly, Kniplestuen (formerly by Astrid Hansen), Hedens Hørgarn (formerly Juul Garn), Elkjær Knipleudstyr, Helene Schou, Hanne Sonne (formerly participated with Kniplelauget), and The Danish Lace Association. New stands, exhibitors and workshops appear at every fair. This year the new ones were Karen Vontilius and Gerd Stevnhoved with their exhibit on Vibeke Ervø's free style lace, and Helene Schou's exhibit where the heading could be "my life with lace" which attracted many people. Now, it was also a pleasure buying Christmas tree's ornaments – imagine, some of the beautiful pins on the tree actually shouting that they wanted to go home with me!

Karen Vontilius also had the pleasure of managing the workshop this year, where the topic was "three pair" lace. The thoughts flew back to the 2010 national meeting of The Danish Lace Association where I pitted myself against this technique. It is like drawing with the three pairs and the lace is elegant in its simplicity. It also seemed that the workshop participants liked it. In addition, I managed to see a "new" technique with a loop of sewing thread that makes the finishing or joining much easier – that must be tested, really.

When the fair closed Saturday afternoon, Peter again acted the host and invited to Voergaard Castle; this event is described elsewhere in the magazine. The evening closed with dinner and a wonderful social gathering. Lace makers are a special breed that, regardless of when and where, knows how to have a good time.

We quickly discovered that we were on the home turf of our dear treasurer. Lots of "Hey Bente" and hugs took so much time that she hardly had time to tend the till, so naturally we took over.

I very much want to share with you a couple of experiences that made an indelible impression on me, and rammed it home that lace making is more than being able to move a couple of pins and follow a diagram.

It was balm to the soul to see Lis Larsen sit in the middle of the floor with Elly Rabe and laugh like a couple of teenagers. Lis always has a kind word for everyone, faithfully supports all the arrangements of the Lace Association, and participates in Hadsund for the Lace Making Day every year. Elly only

showed up to say hello to her friends and talk good old lace times - absolutely more healthy than all the antidepressants of the world.

A great old neighbor told me, when I visited right after learning to make lace, that the National Health Board ought to subsidize the lace making courses around the country, because "think of the number of antidepressants saved by giving people the opportunity to make lace".

An other great pleasure was looking at Peter's stand. Imagine the borders for handkerchiefs making such beautiful napkins, oh yes, Peter knows a thing or two concerning the mounting of lace. When asked he says "well, you just.....", well thanks, everybody having sat with cloth, lace and needle knows that mounting nicely is not "just".

Unfortunately, as time goes by some people say thanks, enough is enough. This year Hanne Sonne decided that age had reached a point where fair participation was too taxing. The energy is to be spent teaching and drawing diagrams. Personally I will miss Hanne's beautiful stand showing elegance and a differentiation in its simplicity as well as her kindness.

Some of Peter's last words before saying our goodbyes were that the next fair will be in 2017.

Many of us know that it requires a dedicated man to arrange such a fair. Many thanks to Peter for that. We also know that behind every efficient man is an equally efficient woman. Also many thanks to Inge for continuing to find the energy to bring joy to the rest of us.

News from the board

The members of the board try constantly to keep up with all the good ideas and suggestions that come from members of our association. We have, in order to do this task better both for you and for us, worked out a form where you can make your ideas known. We believe that we, by having these forms collected in an idea catalog for the future, will have a base upon which we can build our work. We will also be able to see what our board should work on in the future. The members of the board always have to think ahead, in part when it comes to making plans, but also when it comes to pass projects and ideas on to you members, and for this purpose, an idea catalog can be of great help.

The form, that we have prepared, can be downloaded from our homepage, or you can mail us, call or write us, and we will send it to you.

What to do:

If you have a proposal for a project or an idea, that you think our organization should know about, please, go to our homepage and download the form "Blanket til projekter og ideer". You will find the form under "Nyheder" (News).

You can also send a mail to projekt@knipling-i-danmark.dk, call 2868 6706 or send a letter to Foreningen Knipling i Danmark, Postboks 94, 6270 Tønder, and we will send you the form.

Fill out the form with your ideas and thoughts, and return it to projekt@knipling-i-danmark.dk or send it to our address: Foreningen Knipling i Danmark, Postboks 94, 6270 Tønder

After receiving your message, the board will handle it on the first upcoming board meeting. You will then hear from a member of the board, assigned to your project.

We hope that this proposal concerning the collection of ideas and projects for future work in our association, will be well received.

We look forward to receive YOUR idea.

When dreams come true by Susanne Andersen

On the coastal road in Hornbæk there are two women who have made their dreams come true; they have taken a gamble and started their own firm. You have been able to meet them at fairs, first under the name Citrongarn, and now under the name Make or Made. The dream is to be able to play with patterns, colours and thread. This takes place through weaving, knitting and last but not least through lace making. It was lace that made me start Madam Grå and set out towards the east. And it was worth the journey.

Bettina Popp-Madsen and Zuzana Sadlonova really play with thread and colours, and their design shows that they know what they are doing. They met each other in 'Kronværkerne', a shared shop at Kronborg Castle, and discovered that they shared an interest in design but first of all for the actual process of design. It is first when the idea comes into existence that the techniques are thought into the design. When an idea is made, it is not decided immediately whether it is going to be a knitted, weaved or lace made design. As an art teacher I am very impressed with the attention to detail and the resolution not to stick with one technique but let the process decide. At first I do not think that the cliff of Møen or fossils can be made into lace but I learnt something new after a conversation with Bettina and Zuzana. When I see a skeleton of a sea horse, I think of nature, but not at Make or Made where a skeleton is thought as a design. And today there is the loveliest lace made sea horse that is made in silver on the actual drawing of the skeleton. I was allowed to look into the most sacred: the portfolio with drawings and ideas and I look very much forward to see what will be made out of the lovely drawings.

Bettina graduated from the textile programme at The School of Decorative Arts, now The Royal Danish Academy of Fine Arts Schools of Architecture, Design and Conservation. She has worked as a textile designer for Martinique/InWear and has made patterns and design for their use. Bettina is part Danish and part Dutch, and she has lived in Sweden for many years where she got to know the traditional Swedish textile techniques including the Vadstena lace making technique.

Zuzana is both self-taught and has attended Tekstilskololen, Håndarbejdets Fremmes Skole (the school of textile) in Holte. She also has a master's degree in Chinese and intercultural communication. Zuzana was born in Slovakia but she had lived in China, Thailand, Sweden and now here in Denmark. She likes very much to play and experiment with the Slovakian lace making traditions. She particularly likes tape lace, which happened to be some of the first I saw in their shop because there was a dummy dressed in the model of her wedding dress and on the wall was the lace that will decorate the dress. On 16 August Zuzana is going to get married, so every free moment is used on lace making. And I wonder if Zuzana might be persuaded to let the dress be exhibited so the rest of us can be inspired. On Make or Made's Facebook page you can follow the wedding dress project: www.facebook.com/makeormade.

Männer und Spitze (Men and lace) - a talk given by Lothar Stang on the German lace conference in Hattingen, April 25th – 2014 – some of the main issues by Marianne Nielsen

Lothar Stang (1) had put together an hour talk about men and lace that I looked very much forward to hear. How this could connect with Spitze Kleidet (Lace adorned) that in German can mean many things, I thought not to be difficult to understand. One has always on old paintings seen that especially men liked to adorn themselves with lace, with which they could show off their wealth, power and importance. It turned out to be an hour where we as audience were taken on a tour

in time, culture, war, peace, aristocracy and the peasants struggle for survival.

The pictures in this article are not of the best quality, as they have been taken from a screen – I apologize for this, but have decided to use them in spite of this, as they support the message.

What was the occupations of the men of the past? - to build the house, and the woman's was to arrange and to adorn it. For that they used lace for bedlinen, tablecloths and curtains. In meager times, the men had to chip in making lace, for ex. in Erzgebirge and in England, in order to make ends meet.

But there were other reasons for men to make lace. Many men were wig-makers, but as fashion changed, and wigs got out of style, many wig makers started to make lace out of hair.

Many of the men that became lacemakers, were well dressed and well off, and on the picture you see one of these men, properly dressed, sitting by his lace pillow(2). The uniform of a lacemaker of the time. As quoted from the talk: "lace making became a gentleman's sport".

Many men made lace out of interest, but even more, wore lace whether because of their social status or due to their official dress. In the 17. and 18. century regents, noblemen, officers and officials wore lace – and lace was expensive.

A French nobleman had expressed that lace equaled the worth of gold. There were noblemen that had to sell off farms and life stock in order to buy the lace that belonged to the dress code in the French nobility. The story also tells, that a French aristocrat had uttered that he walked around with 32 hectare vineyard around his neck.

Lothar Stang also told a story regarding the Spanish war in the 18th century between France and Spain. The French officers had to be properly dressed. However, their lace was dirty, and they needed them replaced. They asked Spain for a cease fire, which was granted them. The lace was renewed - and the war could go on.

The catholic cardinals wore lace in the 18th century (3) and the English mayors still do today. The head mayor of York was given new lace in year 2000 (Lacemaker, June 2000) and if you take a peek into the publication "The London Mayors Association", you will in their magazine from Spring 2011, on this website: <http://www.londonmayors.org.uk/docs/LMANews0511.pdf>, page 12-13, find a multitude of mayors of London wearing beautiful lace.

After having talked about mens love for wearing lace, the rest of the speech told about the tools and other equipment used in lace production. As expected, men always played a big role in this part of the lace production.

Men have had a role in everything from making the pillow stands to harvesting the hay used in the lace pillows. Men have also caught the fish – especially in the Baltic countries - from which the bones were used for pins(4). Well, I have never thought about what lacemakers used before they had pins – but, of course, fish bones have been a good solution!

Men also produced the paper and thread, and later on, also developed the lacemaking machines(5).

We also heard about Tzar Peter the Great in connection with men's relations to lace-production. He opened lace-schools and hired a "pricker" as a skilled worker. He, being a man, was looked upon as the family-provider and therefore had to earn more than the female lacemakers!

Men were also employed as pattern designers in order to improve the prickings and in order to "give the soul of the lacemaking, the pricking, the right sense of style". Venice, Bayeux and the Vienna School also had men employed as "lace translators" and designers. Domenico Petri opened a school in Sansepolcro and also developed his own lace. You can see one of his patterns in picture no.6 (6) and read more about it here: <http://digilander.libero.it/gloriavalli/esansepolcro.html> and http://web.tiscali.it/merlettoitaliano/storia/merlettodisansepolcro_e.html

Men have also given name to lace. Four of them was mentioned in the talk, whereof two were familiar to me: Petterson Lace, free-hand laces from Scania, and the Christian IV lace.

A lace named Point de Colbert is named after the finance minister of Louis XIII, Jean Baptiste Colbert. He also worked as a lace merchant from about 1765. He bought lace from the makers in Venice and named them after himself. These laces are also known under the names Point de Venice and Point de France.

Another fun history tells about Charles I' court in England from about 1631. The painter Sir Anthony van Dyke was employed at his court. He "created" van Dyke Lace, timeless lace, that he used in his paintings so these expensive portraits would not go out of style with changing fashion.

Lothar Stang is a fascinating storyteller, and before I knew it, the hour had passed, I had gotten a lot wiser and inspired to dive deeper into another exciting corner of the history of lace.

Lace at the powerhouse Museum in Sydney, Australia, by Helle Schultz

Powerhouse Museum in Sydney, Australia, is really worth a visit for us lace lovers. The museum is gigantic. In square meters, it is the biggest museum in Australia. It contains more than 500.000 items, and everything is there, from spaceships, steam engines, whole trains and Mars-vehicles to the development of computers, furniture design and what to wear when. And, also the finest of lace.

The museum has four floors. One step down after having entered the museum, and a walk as far as you can go, and you find a little room, containing an enormous treasure. The room is called 'Lace Study Centre'. You are able to do serious studying of lace here. There are about 300 pieces of lace from all over the world, both needle lace and bobbin lace, representing the last 500 years.

The lace centre is run solemnly by volunteers, and they are enthusiastic, have a great knowledge and are more than willing to tell what they know about all the different lace peaces in the centre. I stood, ready and with great expectations, in front of the entrance Monday morning when the museum opened. I met Alice Vokac, who mostly volunteers on Mondays. There are cabinets with glass-covered drawers on both sides of the room. Much of the lace is shown in them. On one side of the room, there are shelves with books, and in the middle of the room, a table for our use. Over the cabinets on the other side, there is a poster board filled with postcards etc. picturing laces from near and far. There are also three locked metal cabinets on this side of the room, but I will come back to them later.

In some of the many drawers, you can see for ex. both a black and a white Bedfordshire lace (fig.1), and a black Chantilly lace (fig.2). Also the needle lace, like the Irish Yougal lace on fig.3 is pretty. Many of the pieces have fantastic, curved flower garlands of different kinds, but my chin really dropped when I opened the drawer containing one of the oldest pieces of lace in the collection (fig.4). This is a needle lace, dated back to the 1600's. The motive is the heroine Judith, saving the Jews under siege. She goes in to the enemy's camp and finds general Holofernes. She seduces him, makes him drunk and kills him with his own sword. The enemy flies the next morning. On fig.4 you can see Judith putting the general's head into a bag, held by her servant. His decapitated body is seen to the left. The details of the lace are stunning. See for ex. how nicely the three fingers stand out. Even the blood, streaming from the body, is not forgotten! Shiny, red silk thread is used for the blood, and for the hair on the three persons and the general's beard, real hair has been used. An exciting, but bloody history is described in this piece of lace.

Alice and I spent a wonderful time together, and different

lace topics were lively discussed. Alice also told about the last three locked cabinets in the room. They contain selected laces, mounted separately in glass frames, which can be taken completely out of the cabinet, so they can be studied under magnifying-glass and from both sides. But having had so much to talk about, the time had ran out, so I stood ready again when the museum opened Tuesday morning. This time another volunteer was present, Judy Hammond.

Besides our lively conversation, the Monday had been quiet in the lace centre. It was only two visitors that day. The Tuesday was quite different. People came and went through the whole day. Many students from the local design school came in order to get inspired by the old lace for a project they were working on. To have a little conversation with them was also exciting. Well, I had to get going with my own project, so I asked Judy for the key to the locked cabinets, but the key was not there! Calls for help were made to this and that person, perhaps for an extra key, but to no use. But, with a visitor all the way from Denmark, a key had to be found. A lady employed by the museum came to help in the hunt for the key. Happily, it had only hidden itself on a shelf up high, so it was difficult to see. The cabinets were opened, and I could start. We looked through a lamp with a magnifying glass, and the details stepping forward in the grounds between the beautiful flowers and leaves in the tight Binche- and Valenciennes-laces, were remarkable. It was a big pleasure to look at them. Fig. 5 shows a Valenciennes lace and fig. 6, some details from the same piece of lace.

The 'Powerhouse Museum International Lace Award' was given out in 2011, and an exhibition called 'Love lace' was set up in connection with this. The museum also published a book with the title 'Love lace – Powerhouse Museum International Lace Award' containing beautiful pictures of the more than 100 different final projects from 20 different countries. Alice Vokac, who I met Monday, had participated, and her project was pictured in the book. She had made the Sydney Harbour Bridge in lace. This is, like the Sydney's Opera House, also an Icon for the Sydney's harbor. Alice had used different Milaneese tapes for parts of the bridge's lattice-constructions. Her inspiration was a photo from the opening of the bridge in 1932, and even the old photos were put into the lace. Very impressive indeed! Alice told me that the museum has the lace, but it does not belong to the pieces available for the public yet. I hope that this will change very soon. There are pictures of the lace on the internet. There are some links underneath.

In the judging of the lace, the visual effect, originality, creativity, new-thinking in design, materials and techniques, was considered. Very many exciting projects were handed in, and lace techniques were used in many different ways. Another finalist was Joep Verhoeven, who makes large metal thread fences with lace motives. The fences are exported all over the world. The usual metal-fencing for ex. around sports arenas, are not very nice looking, but when they are made in big lace patterns, that's another story. You can find many examples of them on the internet. I have given you some of the links underneath.

All in all I had a terrific time in the 'Lace Study Centre'. It is no doubt in my mind that I will do it again if I get the opportunity, but it is far from Denmark. Happily, we got the internet, and I have collected many links for related home-pages for you underneath.

The hidden treasure in the 'Lace Study Centre' is not only special because of all the beautiful and historical lace, but also because of the volunteers and their big efforts. And how wonderful it would be, if we as visitors were able to see even more of the lace in this beautiful collection.

Links:

Lace Study Centre in Powerhouse Museum, were from lots of pdf-files containing many exciting things can be down-

loaded, like material from earlier lace exhibitions and a description on a vacation dedicated to lace. Be aware that the file containing the classification-system is very big, and that the downloading takes time. You can also find a little video on the Centre's homepage where a volunteer, Robyn Weinholt, tells about the lace piece of the violent decapitation of general Holofernes:

Love Lace – Powerhouse Museum International Award:

Introducing Love Lace, video on You Tube, where some of the participating projects are shown:

Love Lace Unveiled, video on You Tube, where some of the participating projects get unpacked:

Love Lace, the News where the Award-winning project by Anne Mondro is being displayed. She had made a model of an old Ford-motor in 3-D. 20.000 Australian dollars came with the award:

Love Lace, Alice Vokac working on her project with Sydney Harbour Bridge:

Love Lace, Alice Vokac's finished project:

Love Lace, metal thread fence by Joep Verhoeven:

Lace fence, Joep Verhoeven:

Tour to Museum Sønderjylland Kulturhistorie Tønder and Drøshes Hus.

Foreningen Knipling i Danmark arranged, on May 30th, a trip to Museum Sønderjylland Kulturhistorie Tønder and to Drøshes Hus, both located in Tønder.

We were 18 people, happy and excited, in wonderful summer weather.

Our first stop was Tønder Kunstmuseum, where we had a tour led by Elsemarie Dam-Jensen, a very good and engaged guide.

The tour started with a special exhibition on 'huelin', of course all in Tønder-technique.

This exhibition was set up for the bobbin lace festival in Tønder last year, but was prolonged through the whole year of 2014 – good for us!

The exhibition was the result of the cooperation between the museum and an American, Michael Guisiana. Michael Guisiana has, in short, photographed a big part of the museum's collection on 'huelin' and thereafter reconstructed 10 of them, published in the book 'Spindelvæv og drømme' and the reconstructions were also on view in this exhibition.

The history around 'huelin' starts about 1830, where the women from the country side used them as adornment over their bonnets. They were mostly worn outside the caps, so that as much as possible of the beautiful (and costly) lace could be seen. But they were also seen used under the caps.

The lady got the cap to wear on the evening of her wedding, as this signaled that she was a married woman.

The exhibition showed both the flat 'huelin', used in Slesvig, and 'huelin' with wings, used on Zealand.

We continued to the permanent exhibition on Tønderlace: Den fineste tråd – kniplinger fra de sønderjydske museer. (The finest thread – bobbin lace from museums in Slesvig)

It was like being in a treasury. We entered a room with many cabinets, containing the most beautiful exhibitions. We saw, between others, an old Tønder-pillow, bobbins, a glass bowl for spreading the light, also the remedies, which the lace maker had to provide herself.

Also a Tønder-pillow with 'skrævl', pieces of leather, used for protection of the lace pillow. The 'skrævl' contains holes for stils. The Tønder pillow belongs to Ester Jegind Winkel, born 1915 in Ellum by Løgumkloster, and she is still among us. The name of the lace on her pillow, is 'the Passion-flower'.

The lace merchant's remedies were also on display: A yardstick to measuring the finished lace, the finest linen thread and

an old fashioned scale for weighing the costly thread, and old prickings.

The prickings belonged to the lace merchants, and by receiving one, you made the contract to make this specific piece of lace, at the same time. As the lace makers made their living by making lace, it was important to work fast, and to keep on working the same lace, was of big help.

It was a glass from 1741 exhibited, engraved with a lady making lace, a lace merchant, measuring the finished lace, and another woman, probably his wife.

And all this just in one cabinet!

Another cabinet showed a time-trip through the history of lace, starting in the late 1600. The most beautiful exhibition, for ex. a black barbe.

We saw the lace merchant's sample book, which contained samples of the lace he had for sale. This he could show his costumers and they could order the amount of yards they needed of a chosen pattern.

A number of paintings were on display, among others, a portrait of the known lace merchant, Jens Wolf (1774 – 1858), and his wife, Wilhelmine.

Jens Wolf kept a diary of his life as a lace merchant, and it is from this diary, that we have so much knowledge about the time when Tønder lace was on its peak as a trade.

Lille laces were also on exhibition, as these have been the inspiration to what we today call Tønder lace. In short, one can say, that Tønder lace is a simpler version of Lille-lace.

There were also samples of needle lace.

Finely, there was a cabinet with Queen Alexandrine's lace equipment: pillow, patterns, bobbins and not to forget, a pillow with 'Eternellen'. Even a queen has to start someplace.

It was difficult to leave this exhibition for the 2 hours lunch break. We had lunch in the beautiful town of Tønder, where we also used the break to digest all the impressions from the Museum Sønderjylland Kulturhistorie Tønder.

We met each other again in Drøshes Hus after lunch, where we saw two exhibits. We were again in the good hands of Elsemarie Dam-Jensen.

The main house has its own history, which I will not mention here. I will only mention the garden, which is arranged like a lace pattern, best seen from the second floor.

The first exhibition we saw, was 'Løver, Kroner og Monogrammer' – Grev Axel af Rosenborgs Kniplesamling ('Lions, Crowns and Monograms – Count Axel of Rosenborg's Lace Collection')

This exhibition was set up in connection with the bobbin lace festival in 2013. We saw lots of beautiful lace, both bobbin and needle lace, and also lace sewn on to machine net. This was also an exhibition, difficult to leave.

After this, we visited the permanent exhibition, 'I tråd med tiden' about the development of lace through time and use of lace in fashion. It represented the time from the year 1900 and until now.

Of course, we also talked about Hansigne Lorenzen, who worked so hard in order to preserve the technique of Tønderlace after its decline as a trade due to machine lace, which was so much cheaper to produce.

The exhibit was a fantastic trip through the development, fashion, colors, use and materials of lace. This display also included Foreningen Knipling I Danmark., and was another exhibit hard to leave.

The highlight of this wonderful trip came when we were able to look at materials from the archives.

It was lace made by Katrine Thuesen. It contained a placemat, a barbe, a collar, a handkerchief and a woolen shawl.

Katrine Thuesen died in 2009, 91 years old. Bobbinlace was her life, and she made, and sold, many pieces of lace. She also made lace with Damekredsen (The Woman-circle) in Copenhagen.

She came in touch with Bent Wegeberg from Thyborøn in the late 1970's. He worked as a ship pilot and wanted to collect bobbin lace. Katrine Thuesen made many pieces of lace for him through the years, and many of them can be seen in Drøhses Hus.

Thinking about the great importance Katrine Thuesen has had for the preservation of Tønder lace, it was almost an atmosphere of awe in the room, when these beautiful pieces of lace were unpacked. A perfect end to a fantastic day.

I will take the opportunity to urge you to visit these exhibitions if you have the opportunity. They are really worth the visit.

*Written by Anette Nielsen,
Præstegårdsvej 12, 6771 Gredstedbro.*

The members

Rikke is has been confirmed, and we made bows for the table settings (from Forårskniplinger by Aase Nielsson) and flowers for the table (from Bord dæk deg, by Birgit Poulsen), all in bobbinlace. Rikke also did some of the lace, something she of course has learned from her grandmother.

*Sincerely,
Jette Thomsen
Tøndervej 14, Vedsted
6500 Vojens*

Adoration, Idea, Brooch.

I enjoy making lots of small projects, something I can finish right after I start. Therefore, the making of brooches fits my temperament just right.

I fell for the flower in Anna's pattern: Anna's Flower, Kniplebrevet 100/9, a wreath with 4 flowers and 4 sets of leaves, formed in a wreath with a ring around on the in- and outside. I copied the parts of the pattern separately (flower and the set of leaves) and made 2 flowers and 1 set of leaves, put it together and attached it to a brooch-klasp.

I hope Anne also likes her pattern to be used as a brooch.

I plan on making more brooches during summer (ideas are already "in the making"), and my shawl, that had to give way for my brooch-craze ;-). I bet, something new will probably also show up during the summer, that will be made, when the season starts again.

Good summer-wishes from Vita, Ørbæk

A tradition was founded by Susanne Andersen

I have in more than a year been a member of "Knipling-gruppen" ("the lace-group") on Facebook. This is a group, where we share pictures, get help if needed, if we want to know the designer of a pattern, a lace piece we want to share with others or just the need to be in touch with other people sharing the same passion and big interest.

A decent tone is important in the group, the no-no of trading or buying copies of patterns from each other, and all in all, there is an emphasis on sharing the joy of our common interest.

I got in touch with another lady from the group, Susanne Højbjerg, over a cup of tea and an apple-cake on the Slagelse Fair in 2013. The chat went from Tønder over parrots to the idea that it would be nice to meet face to face with the, by now, many and good friends in the group. It is not far from thought to deed in our world. We put up a poster in the group, asking if there was an interest. And it was – but where to meet?? Well, wherever we find a meeting place in the country, it will be far

away for somebody – so, we chose Nyborg. It was possible for us to rent Nyborg Husflids skole's wonderful rooms, and after some forth and back, the date was set for Easter Thursday, April 17th this year.

Finely, Easter Thursday was there, a day that I really had looked forward to, but a day that also gave my stomach butterflies. Would we really have something to talk about? or would it be a "flop" that only had to be done and over with? All the butterflies were gone after 5 minutes.

Unfortunately, there were a couple of last moment cancellations, but 21 happy lacemakers found their way to Nyborg.

We started off with home-baked rolls, tea or coffee, while we unpacked our pillows and admired each others work. One heard the joyful sounds of "ah" and "oh" and "I would also love to make that one".

We discussed the problems with designing our own patterns, the copyright, and how important it is, that we honor this. We also talked about how to use bobbinlace today, so that it does not just end up in a drawer. We also discussed materials, well, we talked about lots of issues. But, we were a group of bobbinlace-makers, so we also made lace. There were quiet times where one only heard the sounds of bobbins dancing on the pillows, until the curiosity again took over, and we talked some more.

Members from many parts of Denmark was there, they came from Hadsund, Tønder, Slagelse, the Storstrøm area, Ølstykke, Bogense, Svendborg, Odense (we were backed up from many members from Funen this day), Nyborg and many other places.

It impressed me to see how diverse the lace pieces were on the different pillows. Everything from the finest eternelle, fan in band-lace, Lutac, Torchon, scarfs, vests, pixie-hats, angels, Aase Nielson's light-wreaths in wonderful fall colors, I had put Knipling i Danmark's annual competition, "Play with grounds", challenge no.1 up on my pillow. I think I gave some of the other members the courage also to take part in the competition. For a moment I thought I had double vision, as Jytte Bjørk's "Oak leaf" was not on one, but on three pillows. I also have to make that one – it is so beautiful.

Lene Birkely Nielsen's beautiful "Spring" was set up on one pillow. Lene is relatively new within the art of bobbinlace, and could not really find a pattern that suited her. So, she bought the German design-program and started to draw – how difficult can it be? Happily, nobody had told Lene, that drawing, that has to be learned, so by now, she designs the most wonderful patterns, that our group loves to look at. Lene has started to sell them, until now only through our Facebook-group, but is thinking about making a homepage.

It was a bit difficult for me to concentrate on my pillow and my own bobbins, as I was sitting next to Tove Hansen from Korsør – not because she talked too much, because that you can't do on such a day, but because she had the most beautiful bobbins imaginable. I got the history about how her husband had convinced an elderly lady in Copenhagen, that did not make lace any more, to sell him her bobbins, so Tove could get them and they would all be together. It was a whole life's collection of beautiful bobbins, that Tove got from her husband – is it possible to give a more wonderful gift?

Some of the bobbins of bone - the birds - had, however, flown over on her daughter's pillow.

We all got a pattern of an Easter-bookmark with us home, donated by Lone Nielsen. It will be exciting to see how many bunnies that will show up in our group.

"A tradition was founded" is the title of my article because we, before we parted, decided to meet again on the same place Easter Thursday, 2015. The only condition for participating is that you are member of Knipling-gruppen on Facebook, that one like to be with people sharing the same interest and that one now how to have a good time – because it is one point on

the agenda only – to have a good time together – and when that happens among lacemakers, a sense of invaluable creativity occurs.

The German conference in Hattingen 2014 by Susanne Andersen

The city Hattingen hosted the German conference this year. Hattingen has no tradition concerning bobbinlace, but is a city that, with the roots in heavy industry, has understood the need of entering into the new world of technology. I therefore looked very much forward to see how this town without any lace tradition would be able to lift the big duty of hosting the German conference of bobbinlace.

If I have to use only one word in order to describe this, the word must be “wauw”. I have rarely been so impressed and so positively surprised as I was when we arrived to the conference on Friday morning. After a good walk we stood in front of “LWL Industriemuseum Henrichshütte”, the main place for the conference. We looked around a bit puzzled, thinking that it could not be here – we must be on the wrong place. Big cranes, old rusty train wagons, train tracks well overgrown with weeds, it could not possibly be a place for a lace conference. But the German association knew what they did when they chose Hattingen.

We found the entrance and was taken by the contrast of the ruff industrial walls, the big, heavy and sometimes very rusty machinery and the fine, beautiful bobbinlace. The surroundings caused many men to be present this year. The exhibitions were on different floors, so there were many steps, not always equally easy to use.

The beauty, antic and historical aspect of lace was shown with a private collection.

The main exhibition this year was by Peter Paul Hempel. He presented his “bobbinlace dresses “in a very special and unique environment. The preparation had taken four years, but it was the waiting worth.

The name of one exhibition was “T-shirts – Mitglieder machen Mode”. Students of the classes had the opportunity to shine up a T-shirt using bobbinlace. It mostly showed T-shirts adorned with lace, but one or two students had involved the shirt itself by cutting ribbons in the T-shirt and making lace with them.

One kept going back to a couple of the exhibitions in the museum, and they were difficult to leave again. One of them was “Nichts ist nicht Nichts”, at first a peculiar title, “Nothing is not nothing”, but the lace pieces showed the meaning of the title right away. Ruth Bühلمان's design class, “Farbe” (Color) let the lace show how the negative surface can be used in order to design a highlight, and that this is so much more than just a place of nothing.

“Grüne Schienen im Rost” (Green tracks in rust) was an exhibition that, if anything, had found it's right place. In a ruff environment with cold walls and rusty machines, was all of sudden, the most beautiful lace. It had been a cooperation of 39 lacemakers led by Ulrike Voelcker.

Down in a misty cellar room, sending my thoughts to the casemates of Kronborg Castle, was an exhibition I think I returned to 5-6 times. “The Association of the Juriassienne Dentellières “ stood behind this playing with techniques of filet- and bobbinlace. The lighting for the displays gave a dramatic impression, so that it once again showed us why they had chosen this venue.

Besides the mentioned exhibitions, there were of course the sales fair, that was located in a school this time. This caused difficulty to get an overall view over what was there, but it also meant that it was lots of room between the stands for lacemakers loving to look and – if possible – also to touch.

A trip to the German conference does not only mean to look at lace. The company, the atmosphere and the venue shape a unity, difficult to describe. A familiar face, lunch on the sunny marked place and the usual icecream at a sidewalk café are all a “must”.

Next year's conference takes place in Saarlouis, Saarland, near the French border, April 10th to 12th.

Internationale Stunde (the international hour) by Susanne Andersen

It is also work, when we go to a conference. Throughout the recent years, a cooperation has formed between the Netherlands, Belgium, Austria, Switzerland, Germany and Denmark, and this helps us focus on what happens in the different countries. We meet yearly in the common forum “Die Internationale Stunde” at the German conference. The latest approach is that the countries are asked to set up an exhibition at the conference. The exhibition has to show what the different countries have to offer concerning bobbinlace. It was LOKK, the Netherlands' bobbinlace association's turn to exhibit this year. The most beautiful classic lace was on display, and the most wonderful hats; hats so wonderful that the calender with the prickings had to be brought home. Denmark has been asked to exhibit next time, in 2016, where the conference will be in the north of Germany. Knipling i Danmark looks very much forward to go into this project.

Doily no. 3

Idea, design: Britta V Jørgensen

Execution: Hella Jacobsen, Gråsten

Materials: 30 pairs of linenthread no. 28/2 or 35/2.

Start: Start on the diagonal line from the point on the outside corner. Hang the pairs on until you reach the middle.

The marked twists are worked throughout the lace.

Finish: Finish with the use of temporary threads or the way you choose.

Doily no. 2

Idea, design and execution: Inge Lise Jensen

Materials: 24 pairs of Bockens linen thread 40/2

Start: Wherever you find it convenient according to the finish you choose. 2 pairs in the outer edge, are not drawn in through the whole pattern, but is worked throughout the lace.

Marked twists are worked throughout the whole lace.

Fig.1 shows how the star-spider is worked. Explanation on how to work a star-spider with 4 pairs. The bobbins are counted 1 through 8 from the left hand side.

Bobbin 2 over 3, 4 over 5, 6 over 7.

Bobbin 4 over 3, 6 over 5.

Bobbin 4 over 5.

Pin in the middle with 4 bobbins on each side.

Take the left hand bobbin nearest to the pin and weave it through the other 3, over, under, over.

Take the next left hand bobbin nearest to the pin and weave it through the other 2, over, under.

Continue until the last bobbin is laid over.

Take the right hand bobbin nearest to the pin and weave it through the other 3, under, over, under.

Take the next right hand bobbin nearest to the pin and weave it through the other 2, under, over.

Continue until the middle bobbins are crossed (bobbin 4 over 5)

Bobbin 4 over 3, 6 over 5.

Bobbin 2 over 3, 4 over 5, 6 over 7.
Twist all 4 pairs twice and continue the pattern.
Finish: The way you choose.

Snowmen with different hats

Idea, design and execution: Inge Lindegaard, Ørslev
Materials: 21 pairs white linen no. 40/2 or 66/3. Left-overs in different colors for hats and scarfs. Different amount of pairs for different hats, see descriptions underneath.

6 black beads, 5 mm. Metal thread in different colors is an option.

Start: Start every snowman by making the hat. Afterwards, start the snowman from the bottom and attach him to the hat. A metal thread may be worked into the edges of the figures. It is, however, recommended around the shade of the cap. Twist linenstitch workers before it enters the sewing edge.

Pairs are added and taken out as needed. Use the worksheet as guidance. All pairs are tied off.

1) Top hat: 3 pairs for the brim and 11 pairs for the crown.

Start with the brim. Then, work the crown from the top and sew it in to the brim.

2) Santa hat: 9 pairs.

Start opposite the tassel with 3 pairs and add pairs as needed. Make holes in order to mark where the hat bends. Use all pairs until the end, and finish by knotting all pairs at once.

3) Straw hat: 3 pairs for the brim, 12 pairs for the crown and 3 pairs for the flower.

Start with the brim. Then, work the crown from the top and sew it in to the brim. Work the flower and sew it on to the finished hat.

4) Cap: 8 pairs for the crown and 11 pairs for the shade.

Start the crown. Then, make the shade and attach it to the crown. Make the snowman and work it over the brim, attaching it to the crown where the brim also was sewed in. After finishing the snowman, pull the shade out horizontal.

5) 'Pillbox': 6 pairs for the hat and 2 pairs for the bow.

The hat is made according to the worksheet. The bow is braided about 12 cm. long. If you have a metal thread in the braid, it is easier to shape. Sew it on to the hat.

6) Pom-pom hat: 5 pairs for the edge and 8-12 pairs for the hat. If you opt for stripes, you need 8 pairs + double worker-pairs in the colors of the stripes.

Start with the brim. Then, work the hat from the top.

I started by sewing the first 3 pairs into a prefabricated pom-pom, but this can also be sewn on afterwards.

Snowman: 21 pairs

Start the snowman on the bottom by the arrow. Hang on 4 pairs as shown on the technique sheet. Make a wholestitch with pairs no. 3 and 4. The remaining pairs are hung on shaping a straight edge, both left and right. Start by the arrow again and work forth and back in linenstitch. As long as new pairs are hung on, you do not go through the outside pair, but set the pin inside the outside pair. When all pairs are added, you start also to go through the outside pairs. Work a straight edge. Take pairs out. Take 6 pairs out towards the neck. The rest is used for the head and are taken out when connected to the hats.

The beads are sewn on.

Scarfs: 4 pairs

Start with 2 fringe-knots. There are different ideas shown for the scarfs. Finish with 2 fringe-knots.

The different small parts are sewn on. The lace is starched and the scarfs knotted around the snowmen's necks. Pull a thread through on the tops for hanging. They can hang alone or together as a mobile.

Copyright: Inge Lindegaard,

Phone: 21865641 mail: hli@mail.tele.dk

Ribbon with bobbins

Idea, design and execution: Susanne Andersen, Ullerslev

Materials: 26 pairs of linen thread 35/2

Start: Straight setting up.

The marked twists continues throughout the lace.

The black lines on the worksheet are ribbons with 2 pairs.

Finish: The lace is knotted off, or use a method to your liking.

You may choose to mount the lace on a placemat or to make a longer ribbon. Use your imagination.

Alberte – heart scarf

Idea, design and execution: Lone Nielsen, Stubbekøbing

Materials: 50 pairs Japur Silk Fino. There are 50 grams of thread in a scain, enough for a scarf, 120 to 140 cm. long, or light wool yarn. Multi-colored silk is used in this lace.

Start: Start at the point and hang on pairs until the end of the width.

The hearts are made in linenstitch with honeycomb in the middle. The main ground is a pearlground. The edge is worked in honeycomb with halfstitch on the outer edge.

There is a start pricking, a finish pricking, and the middle pricking that has to be repeated until you have reached the length you want.

You may start and end the scarf in different ways:

1. With fringes

2. By working some rows in linenstitch or

3. By starting diagonally, like the pattern shows.

The marked twists continues throughout the pattern.

Placemat, Ingrid

Idea, design and execution: Lonnie Nielsen, Storring

Materials: 38 pairs of linethread 20/2 or 16/2. 36 pairs need 2 meters of thread on each bobbin. The 1st workerpair (*1) need 4,5 meters on each bobbin, and the 2nd workerpair (2*), 12 meters on each bobbin.

Start: Start at the point marked *1 on the worksheet. Hang on pairs until you reach the middle. Attach in the middle.

The marked twists continue through the whole work.

Finish: You can use temporary threads, knots or any finish suitable for this piece of lace.

Interpretation of reconstruction no. 264

The interpretation of pricking no.264 from the estate of Lucie Krebs, given to Foreningen Knipling i Danmark.

The interpreter of the lace is Sonja Andersen, Ikast

Executed by: Lis Hansen, Odense SV

Materials: 39 pairs of linethread 40/2

The best way to start is along the black line on the worksheet. Or the way you prefer.

The marked twists continue throughout the lace.

Finish: A good way to finish, is by using temporary threads, or the way you like.

'Piv-i r.horse'

Idea, design and execution: Lene Holm Hansen

Materials: 4 to 11 pairs of 80/3 for the horse.

Start: You start at 1,2,3 and so on. The worksheet tells when to use linenstitch, halfstitch and wholestitch, how many pairs are used in the ribbon and when pairs are added and taken out.

The notes may be worked in tallies, braids and linenstitch, or be painted with textile ink.

The eye may also be done with a tally or painted on.

Mounting: Lene has mounted the horse on a piece of well used linen sheet, painted with diluted watercolors. An option is to paint or embroider other things on the picture. Lene has a mat around the picture, in order to be able to stretch it so it sits nicely in the frame.

Our history: One of the girls in Knipleskolen asked one day, if it would be possible to make a horse with a flute in the rear, in bobbinlace. The girl explained, that whenever she asks her Grandfather what his wishes are for Christmas or birthdays, he always replies: a horse with a flute in the rear. She found, it was time to take him at his word. We liked the project. Therefore this pattern. I have, unfortunately, never heard what his reply was to the gift, as the girl never came back for class after having finished the horse.

You can find the following on www.nyhuspotten.dk:

'Piv I røv horses' and other clay flutes

Wherever we go in the world, we will find clay whistles in most cultures. Denmark is no exception. 'Piv I røv' heste, Natteergale, Swallerhøns, (horses, nightingales, chickens) a.s.o. - A multitude of clay whistles with its roots and tradition from way back.

One knows about clay flutes from the Middle Ages. They were often used as a protection against evil.

H.C. Andersen and Holberg have written about the 'Piv I røv' horse - even Mozart has made a symphony for children where he uses clay flutes.

In earlier times the potter's apprentices mostly made clay whistles after work. This gave them a bit extra money, as their pay was very poor - or nothing at all. Perhaps his wages was food and board!

Clay flutes were loved by children and was often purchased on markets. Or the children got it as a gift by the traveling potter, as a sort of 'advertisement' for himself.

If one kept nagging about something, one could get the answer: 'be quiet, you can get a 'piv I røv' horse'

It needs, however, some skill to carve a clay flute. A saying goes: 'if you have done it right and the flute gods are on your side - and if you have done a good deed today....Then it will make music for you, when you blow in it.'

Some afterthoughts, "The day thereafter"

We met, full of expectations, to the class, Knipling - Form og farve (Lace - Form and color) with Marianne Geissendörfer. I was also a bit nervous about it, as the class was held in German. But I found out real fast, that this was no problem. It was a bit tricky for me to express myself, but, with common efforts, it worked out fine. We got the task to color on paper, where vertical rectangles were drawn up, without quite to understand what this was for. All our colorings were put up on the board, and we discussed how the colors worked together and against each other. We were then shown some examples made out of lace. There were several possibilities: One piece of lace was in one color only. Another had two colors, and there were also different possibilities with different thicknesses of thread, different patterns aso. The point with the different types of lace was to intertwine them in different ways in order to archive new patterns and effects, where the pieces on some places had more layers. I started to understand little by little. After that we could start to make lace. We had to exempt the single colored ones, as they did not give much challenge. The challenge starts when there are more colors and they have to cross each other. By noon the lace making had really taken off. Later on that day we were going to start another project.

Squares were handed out, with which we should form new patterns and new possibilities with other grounds than in the first piece of lace. I seem never to get things big enough, so I really have to start to work on it now.

This turned out to be a very long day (9am. to 8pm). Back at our lodging, we fell asleep almost right away. We did not even register if the room had a TV, and we had no difficulty sleeping through that night.

We were all set to start again Sunday morning at 9 am. Some of us were ready to start with the lace, others were still playing around with the squares, but pretty soon we all were busy with our lace-making. In the late afternoon we all went through each other's work together. It was interesting to see that a couple of squares can end up with so many different solutions.

This has been a very exciting class, and I look forward to a following up of this event. Odense Fagskole was a great place for the class. Tables and chairs were comfortable, and I came through the week-end without hurting anywhere.

Thank you to the people arranging this class, and thank you, Lotte, for "nursing" us along.

*Sincerely
Lene Holm Hansen*

About the class: Form og farver (Form and colors)

We were 9 ladies with high expectations, that met up at Odense Fagskole Saturday morning. It is always extra exciting when one does not really know what the class is all about. Form and colors can be so many things. We were handed out shapes that we had to color, not anything where we would think about lace at all, just the coloring to the best of our abilities and ideas.

All our creations were hung up so we could see which colors could go together, and which ones were usable for lace.

Following this, we made a piece of lace after a pattern handed out to us.

Afterwards came the task to make our own compositions after given shapes, and this ended up in many exciting results. We were not able to finish a whole lot, but hope that we remember some of all the things we learned. Marianne was a fantastic teacher. I do not speak German, but others helped me with the translation, so I still got a lot out of the class. It was wonderful to be in Odense Fagskole, as there was coffee, tea and fruit in the recesses, so a big thank you goes to Netop and KID for a couple of long, but wonderful days. I did not think much about the long days when in class, it was mostly a concern before it began. I am at the moment continuing what I started in class, and it is pretty fascinating using all the colors and seeing what they do. I hope that many of us will join future classes being offered, as you learn a lot and also get to know new people with whom you can have a good chat.

Et Studie af Tønder Kniplinger

By Bobbi Donnelly and Michael Giusiana

Price: 298 Dkr.

Language: Danish, English and German

Can be purchased at Museum Sønderjylland Kulturhistorie Tønder

The book begins with a short section about the bobbinlace trade in Tønder. That follows by three short sections, describing the characteristics of Tønderlace. One section tells about the different sewing edges used in this lace, the other section about the big honeycomb holes (Copenhagen holes) and the

third section about the picot edge. A final section tells what happens to the lace when using different angles in the pricking. It is referred to the museum numbers of the bobbinlace in these first four sections of the book. This means that one has to go back and forth between the different lace samples all the time in order to see and also understand the text. This is a disadvantage, as it causes lots of interruptions in the reading process. After these introductory sections, there are some pictures of the samples of Tønderlace that the lace traders brought with them, and finely there are pictures, prickings and work sheets for many Tønderlaces. There are both very narrow bobbinlaces with few bobbins used, but also patterns where lots of bobbins are needed. At the very end, there are three prickings with work sheets for Denmark's Store Hjerte (Denmark's Big Heart). The book can only be recommended to experienced Tønderlace makers. The reason is, that the work sheets sometimes are incomplete, and a detailed description of the numbers of twists, is missing. Sometimes it is difficult to read where the gimps go on the work sheet and some lines are interrupted on places, which might also cause a problem. The number of bobbins needed is mentioned by each pattern. This is different from what we do in Denmark. We state how many pairs we need, so the numbers mentioned in the book, has to be divided by two in order to know how many pairs to use. It is all in all a very nice book, and if Tønderlace is your thing, it definitely belongs in your collection.

Reviewed by Lone Nielsen

Conference portfolio Hattingen 2014

Deutscher Klöppelverband e.V.

Can be purchased through: www.deutscher-kloppelverband.de

Price: 25,00 Euro

Language: German

The Conference portfolio 2014 from Deutscher Klöppelverband has arrived.

As usual, it comes with a spiral binding.

It contains 36 different bobbinlace patterns.

Colors, forms and stile are wonderfully mixed, and shows us how diverse bobbinlace can be and how different the use of it is.

Some of the techniques I recognized, are Idria, Torchon, Flemish, Chrysantemum and Cluny. There are possibilities, whether you use thin threads, coarse threads or metal threads. There are patterns for shawls, wall hangings, wind chimes, details for clothing, jewelery, doilies with or without mounting on cloth, pictures and much, much more.

I have personally put my portfolio away. If my daughter sees it, she will give me no rest before I have made a wall hanging with an owl. The piece takes 100 pairs of bobbins with Egyptian cotton, 60/2, plus several gimps – and even though it is beautiful, there are other things to finish first. On the other hand, it has come on my “to do” list.

Susanne Andersen

Spitze kleidet

Publisher: Deutscher Klöppelverband e.V.

Ed: Gräemer, S.; Hempel, P.P.; Luderich, B.; Stang, M.; Steur, M.

ISBN 13: 978-3-934210-90-5

Language: German

Price: €45.00 + delivery

The book can be bought at: <http://www.deutscher-kloppelverband.de/index.php/component/jshopping/product/view/1/96?Itemid=242>

Again this year I am impressed by the German Bobbin Lace Association and their involvement concerning the publication of the book ‘Spitze kleidet’. The theme of the book is clothing of lace and all the aspects of it. The book throws light on lace made clothing historically and contains the newest creations as well that have been brought to light through a big project organised by the German Bobbin Lace Association.

The historical examination of lace in clothing from the 16th to the 20th century covers a wide field. It is pleasant reading where you on a few pages get much factual information about the topic. At the same time the passage is lavishly illustrated with photos of paintings that emphasise the message in the text. Together text and photos give knowledge of the development of lace making in the period of time referred to.

Then follows a passage about the lace in the royal Danish collection described by Katia Johansen. The focus is on lace from the reign of Christian IV to Christian VII.

Next, the book continues with a description of fabulous dresses exhibited at museums of fashion in Belgium. There are dresses from the beginning of the 20th century, from the First World War, in Chantilly, Brüssler, appliqué lace and machine-made lace. Here it is really possible to see how the fashion has changed.

When you turn the next page in the book, the style changes completely. Marianne Stang has composed a fine article about dresses designed by the Czech Eva Fialová. You can look forward to it as it is beautiful, and if you feel up for more magnificent lace made creations, you can continue on the next pages. Here an article is describing where you can get a professional bachelor degree in artistic lace at the college of national art in Saint Petersburg. The students’ final assignment is to design and make a dress of lace. More examples of this are shown in the book, and in photos somewhere else in this magazine there are photos of some of the dresses that the students had created and a student from the school talked about it at the German congress in Hattingen. They are really impressive work.

The versatility in this book has no end and on the next pages there is an article about machine-made lace from Calais and Caudry. The article begins with a historical introduction to machine-made lace from the 19th century to a description of how today sketches of flowers and decorations are transformed to machine-made lace, which we still see on all kinds of clothes.

Also in lingerie because if there is somewhere where lace has left and still leave its mark it is in relation to women’s underwear or as it is called in German: die Unterwäsche.

By reading the book I have learned that men’s underwear can be dated to the end of the 19th century and that men’s underwear with fly is from around 1850. On the other hand it is not until well into the 20th century that underwear for women is described. The creation of the bra including the drawing for the application for the patent of the bra in 1889 is in this article about lingerie. And then it is also described how lace found its way to underwear. That I will let the readers find out. Perhaps I will return to it in a future article. But there has to be at least one reason to buy this fantastic book, which I am not at all done reviewing.

For there is of course a passage about lace and children’s clothes. Here the primary focus is on bonnets, jackets and dresses but I just happen to wonder if lace is not used on christening dresses in Germany.

Then there is the second part of the book that engages in experimental lace for clothing. Here are works of lace in relation to clothing that is produced from 2000 to 2013. Describing the many fields of study would go too far but a look on the photos from the exhibitions in Hattingen somewhere else in the magazine will give a good impression of the diversity in the lace made creations from waistcoats to shawls, jewellery, jackets and dresses.

At the end of the book there are, under the title: experi-

ments in lace fashion 2013, parchment patterns and technical drawings as well as a CD containing this. So when you are done reading the book and are fascinated by the beautiful lace and modes of expression, you have the opportunity to plunge into making some of the impressing lace yourself.

Look forward to inspiration and many hours of good reading – if you know German because there are no translations in this book.

Marianne Nielsen

Appendix to the review of Kristina Malmberg:

Trådkonst, knyppling under fyra decennier. Warne Forlag. SKR 300,00. Can be purchased through the author: Kristina Malmberg, Västra gatan 15A, 442 31 Kungälv, Sweden.

E-mail: kristina.malmberg@telia.com

Yvonne Nielsen gives a very good review of the book mentioned above, in Kniplebrevet no. 115. Besides drawing attention to Kristina Malmberg's mail - and e-mail address, where the book may be purchased directly, I also allow myself, with permission from Yvonne, to come with some additional information.

It is correct, that the book primarily handles the history of Swedish bobbin lace development through fourty years. It is, however, at the same time an exciting story of the migration through the world of technique and inspiration; a piece of history that also touches us Danes. The many books men-

tioned, are not only Swedish ones. For ex. is Jana Novak, who everybody knows has been of immense importance for the development of Danish bobbin lace, mentioned in the book as a significant person in this field.

Every single chapter in the book sparks the urge to find out more. A little section of Kristina Malmberg's research of the Estonian-Swedish freehand-lace is a good example of how traditions influence - forth and back, and how one wants to know more.

All of the fiber artists that have contributed to the book, are influenced by art from other countries. The developments know no borders, and Kristina Malmberg's book is necessary reading for whoever wants their finger on the pulse concerning the history of development and for whoever is, or is on their way to be a part of the development.

Yvonne Nielsen's last sentence, saying that the book inspires to believe in the future for bobbin lace, is the best recommendation the book can get.

I will also take the opportunity to mention that Karen Vontillius' and my work with Vibeke Ervø's library has progressed so well that it will be possible, in the fall of 2014, to visit the collection in my home in Sejs in order to get an idea of Vibeke's extensive book collection about bobbin lace from all over the world. Her collection contains, among others, most of the books mentioned by Kristina Malmberg in her book, and also Bodil Tornehave's publication from 1990 about the earlier mentioned Estonian-Swedish laces.

IngeGerd Stevnhoved, Sejs