

Kniplebrevet

English



NOVEMBER 2016

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

125

Dear Members

What a beautiful late summer and early fall we have had. It has been real difficult to go inside in order to start making lace again. Many of you have surely started up again in your local groups or associations. Ideas for new projects are popping up, and time becomes too short for making everything we like to do. A day has 24 hours only, but as my husband says: "drop the breakfast brake and you will gain 30 minutes". Yes, he can talk, but not even a lace maker can do without food.

Since I last wrote, several things have happened. You could read in Kniplebrevet no. 124 that Marianne Nielsen has stepped out of the editorial staff, and we were looking for a creative soul to replace her. A person has contacted us, and what a capacity it is. The last agreements are about to fall into place before everything is settled.

You probably remember that Astrid, one of our board members, was ill during the General Meeting. She is doing better, but is still not well. Astrid has therefore decided to resign from the board. We called on our 1. substitute, Linda Olsen, to replace her. Linda is not able to take upon her the duty as a member of the board, as her private life is too busy at the moment. We called upon our 2. substitute, Charlotte Zachrau. She has yet not had the opportunity to participate in a board meeting, but that will come.

We have told before that we are working on a gift to Her Majesty, Queen Margrethe and Prince Henrik in connection with their Golden Anniversary next year. We are still waiting for a couple of lace pieces in order to finish the project. It is a big and ambitious project, and you can look forward to admire it at the Annual Meeting next year, where we for a short time unveil the project. Many lace makers, both from Denmark and abroad, are involved in this big project.

You will find the invitation to the General Meeting in this number of Kniplebrevet. It is held in Mødeceneret Odense, the same location as this year. If you would like to be a candidate for the board, please, do not hesitate to contact me in order to hear about how we work and what we are working on.

Remember, if you have ideas and suggestions to the board or Kniplebrevet, please, let us know. We love to hear from you.

I will, at last, wish you a good lace season, and even though it is not Christmas yet, this is the last number of Kniplebrevet before the Holydays, so I also wish you all a Merry Christmas and a Happy New Year.

Oh, Christmas tree, oh, Christmas tree.... By Susanne Andersen

Bente Eskerod has this year been asked to decorate the Christmas tree for Kniplemessen i Slagelse, and I have gotten the task to find out who Bente is, and her plans about it. This is exciting for me, as Bente was my first teacher in a lace workshop, besides my teacher from Ullerslev Husfidsskole. It was a class on tape lace on the Annual Meeting in 2010 – at a time when it was still possible to participate in workshops and not only write about them.

The trip went by car to Hovedgård by Horsens, where Bente lives together with her husband and the ones of her adult daughters who happens to be at home. As I came through the door, I did not spontaneously think, that a lace maker lives here - as she expresses it herself "Calmness for the eyes". No lace or other things to take away the focus from the clean lines of the newly built house, situated in the middle of open fields and grassing cows. Bente takes me in to her office, and it becomes obvious that a lace maker, a designer or perhaps most correctly, a drawer is indeed living here.

Bente was born in 1964, this is easier to remember than the age, which changes every year. Bente's interest for lace started when she was studying on HF in 1983, where her mother

wanted to learn to make lace, and Bente got hold of a Gislev pillow, (lace pillow, made by the same crafts man who makes the Gislev bobbins, editor) without knowing, that this is something special, and her mother started to make lace – after a while, Bente also caught interest, and they went together to classes by Elsa Høj Madsen. When the lace teacher education started up with Karen Trend Nissen was Bente a participant in her first class. Bente caught interest of pattern drawing right away, which she starts out from geometrical figures. Bente is not a good free hand drawer, and she therefore uses a 3D drawing program called Solid Works, which she also, as a mechanical engineer, uses in her work, drawing wood-burning ovens.

When Bente is not at work, not making flowerbeds in her garden or drawing patterns, she is teaching for the lace teacher education and has done this for many years. Bente is not teaching privately, as she lacks the energy after a long day at work to be the engaged teacher students need – she uses her spare energy on making patterns and teach future lace teachers.

Bente is not doing anything half-way, so she plans on using a few patterns, which she already has in her pattern book, and also new patterns, designed by herself, and she has, fortunately, Connie Gerlach to help her making the lace. The ornaments will be in gold, silver and white, and we will see baskets, birds, hearts and stars on the tree.

I have right now not seen the tree, but I will for sure have seen it when you read this, and I can't wait.

New Danish representative in OIDFA

OIDFA is the international lace association both for bobbin- and needle lace. Denmark has two chairs in the Administrative Council, AC for short. The Danish chairs have unfortunately been empty since 2013.

I have been a member of OIDFA since 2014 only. I saw that the congress would be in Adelaide, Australia - and was sold. It was wonderful to come out and meet so many nice people from many parts of the world, all sharing the same interest. More people made the remark that it was a shame that Denmark had no representative in the AC. I thought much about this, and when the votes for new representatives came up this year, I decided to be a candidate. I was elected as nobody else from Denmark was up for vote. The commitment lasts for two years, so I am representing Denmark until 2018. I hope that we, in the next election, can fill both of Denmark's chairs.

OIDFA publishes, like Denmark, four magazines yearly, called the Bulletin. The association is bi-lingual, so all text in the Bulletin is in English and French. It contains articles from near and far and has several patterns also. The different countries take turns to deliver material to the Bulletin, so there are materials from many different places of the world. This, to me, is very exciting.

OIDFA hosts a big congress every second year. This year was hosted by Ljubljana in Slovenia. For me it became a wonderful rendezvous with so many people I had met in Adelaide, and several new acquaintances were gained. Fantastic.

The congresses are for the most part held in Europe. In fact, the congress has been held outside Europe just twice, once in Kobe, Japan in 2010 and in Adelaide, Australia in 2014.

A local committee arranges the congress in cooperation with OIDFA's board, called the Executive Committee, EC for short. The congress contains many set arrangements, but beside this, the local committee sets its own mark on the arrangements.

The congress itself goes from Friday through Sunday, where there usually are local exhibitions in the congress-town and mostly also outside the city. Some of these can be visited through available half- and/or full day outings.

Every country represented may put up a national exhibition. The visitors may vote for the best exhibition. Picture 1 shows the winner of this year, Russia. It is of course also a fair, where many beautiful things like patterns, books, materials and tools are on sale. Finely, there is also a long row of lessons on many different aspects of lace.

A competition is held in connection with every congress. In Adelaide, which is situated near good vine districts, the theme was to design a vine label. The theme in Ljubljana was "Youth". Picture 2 shows one of the contributions to the competition.

There are also arrangements for everybody within the congress days. Those are events like the official opening ceremony of the congress on Friday, the formal dinner with local entertainment on Saturday evening and the closing ceremony on Sunday. Here is also the next host country announced.

Around ten different classes are given in connection with every congress, typically held from Monday through Thursday before the congress and the themes are for both bobbin- and needle lace.

One can, after the congress, participate in arranged bus-tours around the host country, typically from Monday through Friday, where there is opportunity to learn more about the area. Special exhibitions may be visited, but also special local sights and beautiful nature may be included in the program.

The local committee may also arrange something special besides the set parts of the congress. And that did indeed happen in Ljubljana. As a prelude to the congress an event called "Mega lace" took place. About 1000 of the participants started a parade through the center of the town led by an orchestra. They ended up on a center plaza where tables and benches were set up so everybody could make lace. There were children, youngsters and older people, men and women, locals and people from many different countries. This also meant that one could see many different ways to make lace and many different types of lace pillows, see pictures 3 and 4. The weather was wonderful and it was a fantastic evening.

Everybody can participate in OIDFA's congresses and its activities. Just a couple of meetings are for members only. It is a considerable discount for members to participate in the activities, so I would recommend membership.

OIDFA's congresses are not set to a particular week end of the year, which gives the host country an opportunity to match the date with other lace events in their country. The congress was held end June this time, just after the annual lacefestival in Idrija, which made it possible to visit both events in one trip – that was wonderful.

The next congress should have been in Bruges, Belgium in 2018, but it is unfortunately cancelled. The local committee has stepped down, and OIDFA's EC is busy planning what to do instead. Many of us have looked forward to visit this big lace center, but regretfully, this will not be. It is, however, the first time an OIDFA congress has been cancelled, and hopefully also the last time. The congress will be hosted by Tartu, Estonia in 2020, and I am sure, many exciting events are waiting for us there.

I find that one gets lots of wonderful experiences by being a member of OIDFA. You are very welcome to contact me if you want to become a member or just have questions about OIDFA. Contact information is stated underneath.

*Good lace greetings
Helle Schultz*

E-mail: oidfa.danmark@gmail.com

Mobile phone: 40 86 79 87

Membership fee 2017: DKK 260,-

To be paid latest on December 12th, 2016

OIDFA's homepage: oidfa.com

Picture 1: Russia's contribution – best national exhibition

Picture 2: Contribution to the competition "Youth" by Marisa

Crisman, Italy. Picture 3: Mega Lace Event

Picture 4: Mega Lace Event

Idrija Lace

When hearing those words, I almost shudder in sheer pleasure. In June I went on a 12 day tour to Slovenia, and the theme was lace, lace, and more lace. Idrija lace has always been somewhat exotic to me and on this tour I was completely done in!

We attended the opening ceremony of the Idrija Lace Festival anno 2016. It was hot, I didn't understand a word, the seats were uncomfortable, but one thing I did understand: the pride and enthusiasm. Some of the speeches probably dealt with the cultural heritage. Yes, lace in Idrija is part of the DNA of the population, of their culture through centuries, their pride and their means of living. I could also see this in the streets, where all the shops displayed something or other with lace, lace was painted on the sidewalks, beautiful ladies wore as beautiful lace hats, and then of course, the lace tattoos in the face or anywhere!

The Idrija School of lace has approx 400 students, boys and girls from the age of 6 and up, and of course some adults. The School has existed uninterrupted for 140 years, which counted for the festival being extra magnificent (and the fact that the state of Slovenia had existed for 30 years). The lacemaking children really make beautiful and rather complicated motifs.

And the town square, well, everything about lace and lacemaking to your heart's content. Meters and meters of patterns hung like drying laundry, thread in all colours of the rainbow and then some, lace pillows etc etc. I had a hard time deciding what to buy, too much to choose from. Still, a couple of fan patterns and the ABC og Idrija patterns found their way into my bag.

Most impressive was Saturday morning when a lace competition occupied part of the town square. The "parade" started at the School of lace. First came the miners' orchestra, then came a long tail of children carrying their lace pillows and baskets, and they just kept coming, followed by a small group of adults. One of the guards told me that there were 130 children and 30 adults participating in the competition. Each age group had its own challenge, and the participants were judged on both speed and quality. Unfortunately, I could not stay for the conclusion.

In addition, we visited a number of exhibitions outside of Idrija, we were after all in lace country. At times I was flapper-gasted at the beauty of a lace, and that one single lace picture can tell a whole story. My own pictures, well they cannot tell a fraction of the views, but a few I shall share.

I was extremely enthused about what I saw in Idrija, and in conclusion I urge any and all lace makers to treat themselves to visit the Idrija Festival, which is held every year.

Workshop at the Tønderfestival

Several workshops in Tønderlace were given at the recently arranged Tønder Lace Festival. The instructors were Karen Trend Nissen and Helle Schultz and the workshops were taught in a mixture of English and Danish.

I participated on Saturday, June 4th. The workshop lasted three hours. We were 14 students, 6 of them continued from the workshop given the Friday before.

A prepunched pricking for a candle grease guard in Tønder technique was handed out to us, and we got started. Three hours fast when working with Tønder lace, and I did in no way finish my piece.

But I met many nice people, like Sumiko Tray, a Japanese lady, who lives in the USA. She had come all the way to Tønder in order to participate in the festival, and it was very special for me to talk with another lace maker from so far away.

It was a fantastic afternoon, and I was pretty tired when the workshop came to an end. But it is for sure something I would do again, if the opportunity comes.

Annemarie's beautiful dress

One of the beautiful things we could admire on the Tønder Lace Festival was Annemarie Riise's beautiful dress.

She has designed and made this wonderful piece of art in lace herself, which is an enormous achievement. Especially when one considers that the possibility to sit down and make the lace following a work sheet was non-existent.

She asked a friend, if it was possible to make a dress in lace. The answer was yes, and Annemarie made a pattern from one of her well fitting dresses, and she could start the lace making.

She used seven different colors for the dress, and managed to combine the colors to a harmonic and living piece of art.

She designed a linen ribbon as the first part of the dress, and filled the grounds in as she went on. She was never told that tallies were hard to make, so she just made them. Sometimes it is a good thing, not to know all the "rules" by heart. Instead Annemarie let her creativity set the agenda and threw herself into the work.

The skirt with the waistband was made first. In this way it could be used alone if the top would not be done in time for the Tønder Lace Festival.

But, she reached her goal in time. It took her a year from beginning to end. The last stitches of the dress were made on the week-end before the festival and the last threads snipped off after arriving to Tønder.

Annemarie Riise learned to make lace 15 years ago, and she has made small projects only before she made her dress.

By Annette Nielsen

Speech from the German Lace Congress in Emden, April 2016

Flowers in Lace by Marianne Stang, reported by Marianne Nielsen

Marianne Stang gave a talk about the flower motives, which adorn and have been used in much lace. Different flowers were represented in the speech, and beautiful examples were shown of different types of flowers used throughout time. The quality of the pictures, accompanying this resumé, is of varied quality, as some of the pictures are taken directly from the wall during the talk.

The first flower on display was the rose – the queen of flowers. Several types of lace have through the years used the rose as motif. Thereafter, the peony was presented, which was in vogue in Europe in the 1840's. The carnation comes to Europe in the 13th century by the crusaders. One can often find them in embroideries in the 15th – and 16th century, and later, in the 17th century also in silk brocade and lace. Lillis has also been used in lace, and symbolizes Virgin Mary's purity. I did unfortunately not get pictures of Marianne Stang's pictures of this, as my camera was acting up, but by the time we reached to the irises, which is named after the Greek goddess of the rainbow, it was 'behaving' again. Next came the tulip, which can be seen in tapelace from Hungary dated 1685. The thistle was also presented in fine English style. Marianne Stang ended her talk with the Edelweiss.

KNÆK CANCER FLOWER

By Yvonne Nielsen

Lene Birkely Nielsen has designed a pattern of the Knæk Cancer Flower for the profit of Knæk Cancer. The total amount from the sale of the pattern went to the Knæk Cancer drive.

The profit was 7025,00 kr.

The picture was taken during Slagelse Messen. But, as you see, more patterns were sold afterwards.

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Lene informs us that the sale has stopped for this year, but expects the sale to start up again next year.

Thank you to Lene, for this good idea.

Foreningen Knipling i Danmark invites to the General Meeting on Saturday, March 11, 2017 in Mødecener Odense, Buchwaldsgade 48, 5000 Odense C.

Agenda according to the rules:

Election of chairman and counters of votes.

Presentation and discussion of the board's oral and written reports.

Presentation of the audited account of 2016 for approval.

Presentation of the budget for the upcoming financial year.

Establishing of the membership fee for the upcoming financial year.

Incoming proposals.

Election of members of the board and substitutes.

Additional topics.

If you want to have a topic taken up at the General Meeting, it needs to be sent in writing or by e-mail to the chairman of the board no later than by January 1st, 2017. See colophon for e-mail- or post address.

If you wish to be a candidate for election to the board, a written notification has to be in the mail or sent by e-mail to the chairman of the board no later than by January 1st, 2017. It has to contain a picture and a short description of you to be published in the February edition of Kniplerevet. In order to be eligible for the candidatureship for election to the board, at least 1 year of membership of our association is required. You are welcome to contact the chairman if you would like to know more about being a board member.

We hope to see as many as possible at the meeting and look forward to spend a couple of good hours together with you in Odense.

Stand holders, wishing for a free booth at the Annual Meeting, has to give notice to the chairman at the latest on January 1st, 2017.

If you wish to set up a display at the Annual Meeting, you also have to contact the chairman at the latest on January 1st 2017, in order for your names to be announced in the February edition of Kniplerevet.

The Annual Laceday, pattern 2016

Foreningen Knipling i Danmark would very much like to borrow lace made from the pattern "Tera", for use in connection with the Annual Meeting in Odense on Saturday, March 11, 2017. "Tera" is the pattern distributed to you in connection with the Annual Lace day. The lace will be on display at the Annual Meeting in Odense.

The lace may be sent to our pattern coordinator or handed over to us at the Open House arrangement in Nørrevoldgade, Nyborg. The lace may also be brought to our pattern coordinator at the Annual Meeting. The lace will be given back to you after the General Meeting or returned to you by mail.

My lace is to be used

Exhibition of Gitte Pedersen at the Lace Festival 2016

By Susanne Andersen

"My lace is made to be used and hopefully by lace makers of all ages", is what Gitte Pedersen said when I asked about her about her designs. Gitte has been doing lace since she was 18.

She is trained as a graphic designer, and since 2003 she has taught people to make lace. Many of Gitte's designs are made on request, and no job is too small or too large.

Gitte has exhibited several times and each time it's exciting to see what's new. This time I was especially fascinated by the big pieces of lace in her "fence".

Årets knipleradag i Aggersund

We have, for the first time, held "Årets knipleradag" in Aggersund. We were permitted to use the church's parish-hall, and lacemakers from 3 different groups participated. We opened at 1:00pm and closed at 4.00pm. All of us thought that we had a very nice afternoon with about 30 visitors. We sold coffee and cake, and talked a lot. The profit from the coffee-sale was donated to the breast cancer association. We will surely invite to "Årets Knipleradag" again.

Bodil Jacobsen

The Annual Laceday in Stenløse

Årets Knipleradag was on the tablet as soon as we met for the first time after summer vacation. Our first thoughts were as usual: "what are we going to do this time", "what do we have" and not to forget, "what do we have of new things". And, as usual, we were able to put a varied exhibition together, and we had a good day with many visitors. It was looked, showed and told, and some lacemakers from long ago showed renewed interest for the trade. They seemed excited about how much lacemaking had changed from the time they worked at their pillows. The exhibition has perhaps given them a renewed interest in making lace, who knows.

Greetings from Kniplerpigerne I H.E.P. Huset in Stenløse

Årets Knipleradag in Hadsund

The laceday was nice and calm. We were 4 ladies, who sat on Butikstorvet from 9 am. to 1 pm. and made lace. We had also made a nice exhibition of our own lace pieces. Many of the stores around the place were closed and we therefore did not expect many visitors. But many people did come by in spite of this, so we were happy to talk to a good amount of people after all. Some lace makers came all the way from Randers in order to see what we do, so we had a good day.

Sincerely

Lis Larsen, Hadsund

The Annual Lace day 2016 on our association's premises.

Årets Knipleradag was honored all over the country on Saturday, August 27th this year, and also on Knipling i Danmark's location in Nørrevoldgade in Nyborg.

Coffee and tea were brewed in big amounts, as our pillows were unpacked and made ready.

We were ready to start at 10 am. We were all in all 12 lace makers working in shifts throughout the day, one came all the way from Dronning Mølle.

The talking was lively, the bobbins moved swiftly forth and back, the laughter happy, and far too fast it was 3 pm. and Årets Knipleradag had come and gone.

We had a fantastic day, but would have appreciated more visitors. So, let this be a kind reprimand to all of you for Årets Knipleradag 2017.

The Annual Laceday 2016 in Bogense – a new adventure

Nordfyn's Turistkontor and Ervervskontoret had earlier this year moved together to a bright, wonderful location on Vestre Havnevej. They offered us the use of the place, and they made us feel very welcome.

"We" were Bente and Birgit from Fynske Kniplere. Each of us had brought our own lace for an exhibition, and each of us also brought 2 pillows each with different techniques. We had an even stream of people coming by on this very warm day, in spite of competition from beach, marina and cafés.

We had many good talks with our guests, and our help with information about buying lace materials on the net and where to get hold of patterns, was much appreciated.

Here are a couple of pictures of the day with Bente and Birgit plus our exhibited materials, showing the diversity of the craft.

Both Turistkontoret and we had a very good day, and we agreed on coming back in 2017.

Sincerely

Birgit Bryde

Members of KIT were again in place in Greve Midtby Center on Lille Torv in connection with Årets Knipleradag. We met at 10am. and fussed around for about an hour in order to make a big and nice exhibition of our lace pieces. It was as usual many beautiful things, which deserve to be on display.

We had lots of room to spread out this year, and the talking both with each other and with interested people stopping by to see what we were doing, was lively. Thank you to the members who came using their day off to show what lace today is all about. A special thank you goes to our youngest member – impressing how she sat by her pillow the whole day.

It was a real nice day, and I already look forward to doing it again next year.

The Annual Lace day with Storstrømskniplerne.

This year we had decided to move to another location than where we have usually been. This was a good choice. We had wonderful light rooms with better opportunities to arrange our exhibition. We were about 15 lace makers, who met at 9 am. for morning coffee and for setting up our display. We opened at 10 am. and had more visitors than the previous years. We had coffee and a little piece of cake for the visitors, and also a pillow where they could try out the art of lace making. Lace was made, lace was talked about and lace was admired. We parted, after a real pleasant day in good company, but after first to have decided to do it again next year, hopefully also on this location.

The best lace greetings from Storstrømskniplerne

Lone Nielsen

Speech given at the 10th Kniplingsfestival in Tønder

Dørns og Diele, Bygningskultur i Vestslesvig på knipliernes tid. Short summary by Marianne Nielsen

The curator Elsemarie Dam-Jensen introduced about 20 interested listeners, who on the Sunday morning had found their way to Pumpehuset, Tønder Museum, to the local building culture in Vestslesvig. We first got the explanation of the word 'Flekk' (spot), because it was not what I thought, a little collection of houses far out on the county side, but alas, it was a larger village resembling a town, but without a town's rights. The name was until 1868 used for the following places in

Sønderjylland: Augustenborg, Højer, Løgumkloster and Nordborg, and was completely done away with in 1970.

The speech thereafter focused mainly on houses, built and lived in by lace makers and -merchants around 1840. The speech was enriched by lots of pictures of houses from the area, and I have to encourage all readers of Kniplebrevet to take a trip to this part of Denmark in order to see all those nice houses.

I have often wondered why this area often has white-painted joints on their red brick houses. The reason is that the citizens showed off their national feeling for Denmark in the 1800s by copying the Danish flag by painting the joints white.

We also got an explanation on why they often have a gabled roof over the front door. The reason is that if there was a fire in the thatched roof, the straw would slide off. The little roof over the door would make the straw slide off to the sides of the door, and people and animals could get out of the burning house.

Many houses were placed in the marsh, and were therefore built on a 'værft'. A 'værft' is an artificial hill

, and the houses were built upon them in order to protect them against storm floods, as there were no dikes back then. Some 'værft' date back to the 1200th century and many of the houses are built in the 1600s.

We were thereafter led through rows of local houses and buildings, and every one of them had a story to tell about lace makers. They often lived in small houses, where they kept animals in one end of the house. Many of the homes were also very small and dark and they probably often had a candle stand or a lace maker's lamp to give a little light to the pillow when they made their lace.

Another house we were presented for was the poor people's home in Møgeltønder. The lace makers that lived here paid their dues by selling their lace. Several lace makers also lived on the north side of Slotsgade in Møgeltønder. Common for these houses were the bay windows facing south, where the lace makers could sit and work in sunlight. The lace merchants, like Detlev Hansen, lived on the southside of Slotsgade, with gardens facing south.

We finished in Tønder around 1588, where the town was a "harbour town" with ships sailing up the river and into Tønder. Gabelhouses like in Lübeck were built in Tønder at this time. You can still see many of these houses in Tønder's main street. If you go down in Uldgade, you will also see many houses with bay windows where the lace makers were sitting making lace in the sun, just as they did in Møgeltønder. We were also 'invited' into a house on Spikergade 12, where a plan of the house explained the title of this speech. The ground plan showed a little house with 'Diele' (hallway) all the way through the house from the street to the backdoor, 'Pesel' (the family's private livingroom) and 'Dørns' (a small formal room towards the street, where guests were received).

We ended up in the main street of Tønder, in Drøhses Hus built by Jürgensen in 1672. The house has beautiful sandstone pillars on each side of the entrance and fantastic painted ceilings, and in Dørns, which contains the museum shop today, are bay windows and wonderful preserved stucco ceilings.

The fact that so many of the houses from the time of the lace makers are still standing, bear witness of a sense of quality and good building materials. The area has also had a strong feeling for tradition and besides that, money for building something new was scarce.

It is a big awareness of the cultural heritage in the area, and Tønder is, after Copenhagen and Elsinore, the town in Denmark with the most protected houses, which are costly to maintain. All these houses and the lace tradition are a true testimony to the area's historical and cultural importance.

Wanted!

Dear Lacemakers

A Norwegian lady is looking for somebody who would like to help make something in lace for a Norwegian church.

It should, if possible, be lace like on the pictures.

If you would like to help, please, contact her directly. Her name is Ane Sand with the following mail address: an-sand@online.no

We would like to hear about it, if you take contact and become part of the project.

Lesson 4

This lesson is more advanced than the previous ones, and is designed with Christmas celebrations in mind.

The idea came from looking for a way to celebrate a very dear friend who had died just before Christmas, and a way of making her present at our celebrations. She was a lacemaker and one who inspired me in many ways.

The techniques used include a lot of leaves (plenty of practice!), six pair crossings, windmill crossings, and Bedfordshire circles.

Thread used Presencia Finca 50 and DMC Diamant Fil A Broder Metallise

Body uses 48 pairs of white and 2 pairs of gold.

Wings use 33 pairs of white and 1 pair of gold, although 12 pairs are thrown out after completing first wing and can be reused on second wing if sufficient thread remains.

The skirt is made so that the threads finish at the inside edge which is the neckline of the angel, and these are used to join the two straight edges to form a cone. The cone is then stiffened with a suitable stiffening solution for textiles (I used Stiffy). The wings are also stiffened and then attached to the cone when dry. I used a glass lampwork bead for the head, but a clear crystal bead could be used. Lampwork bead makers make these and many can be found on <http://www.etsy.com> The maker I now use for these beads is Midget Gem beads on Etsy, although this one was made by a different maker.

To attach the bead, use a small bead inside the body, with either thread or wire, and then through the neck space, and through the head bead. If using wire, make a loop around a pencil and wind the end around the wire to secure. In the photograph I have used thread, and knotted this over a small seed bead before forming a loop and cutting the thread.

Variations could include adding small beads – seed beads or delicas instead of picots, or trying different colours of thread and metallic thread according to the personal choice of the lace maker.

I hope you have enjoyed this introduction into the Bedfordshire lace, it is only a very brief introduction and there are so many designs to explore – Thomas Lester in particular was a very creative designer and his designs continue to enthuse and intrigue lacemakers today. These can be seen in

Thomas Lester, His Lace and the East Midlands Industry, 1820-1905

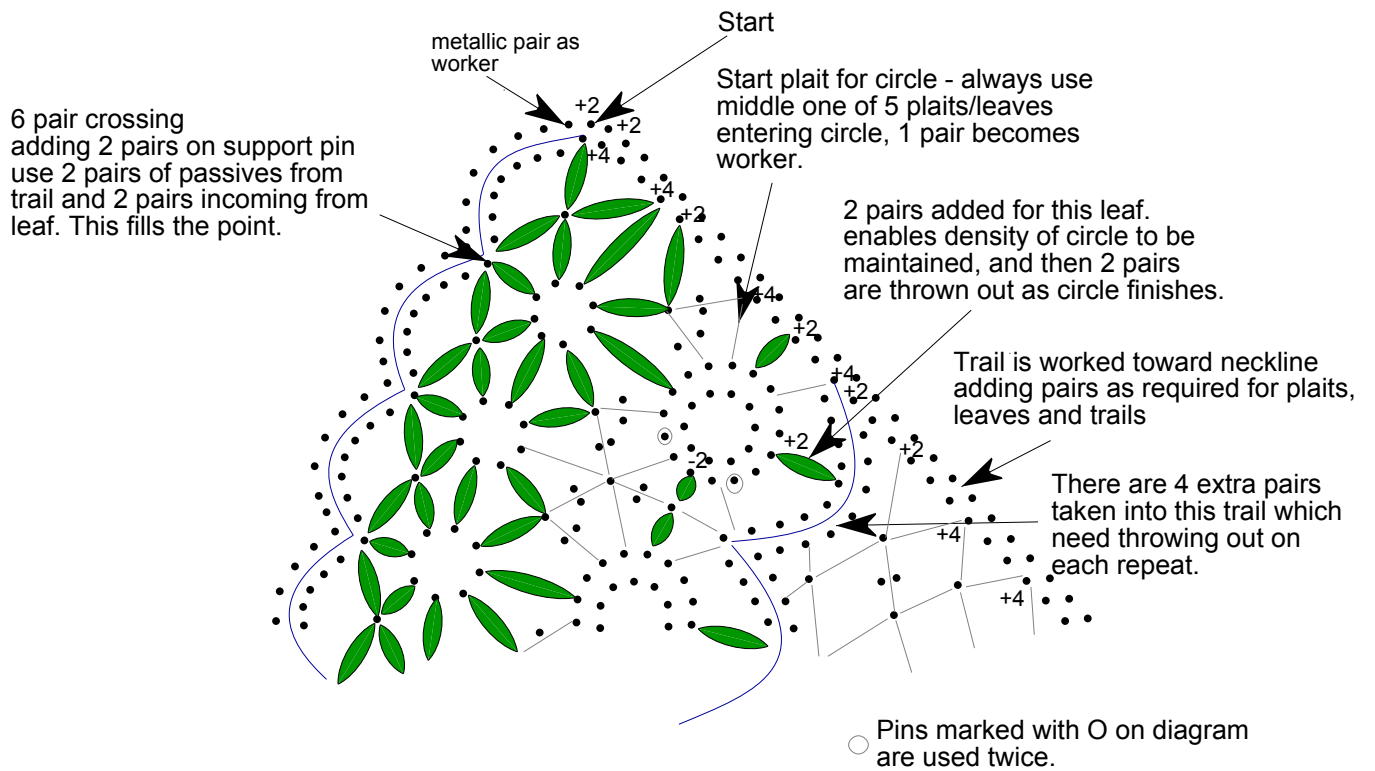
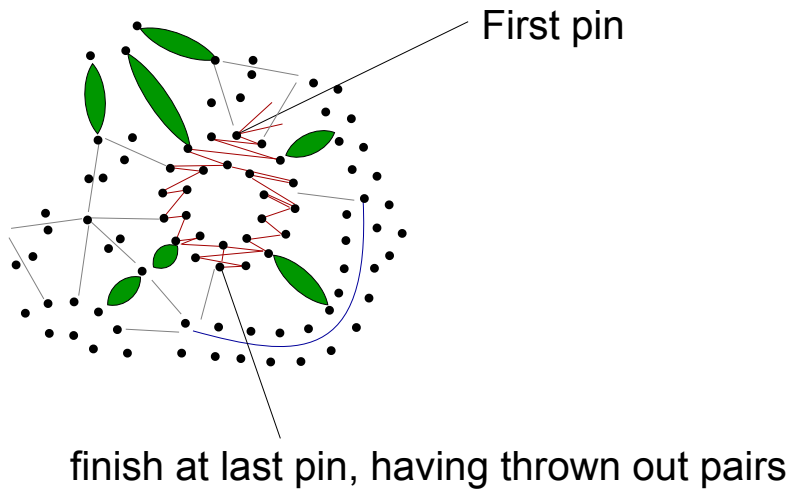
Anne Buck

And at the Higgins Art Gallery and Museum, Bedford, by appointment for most of the collection. http://www.thehigginsbedford.org.uk/about_us/our_story.aspx

Louise West Lace Design – <http://www.louisewestlacedesign.co.uk>

Facebook - <https://www.facebook.com/Louise.west.lace.design/>

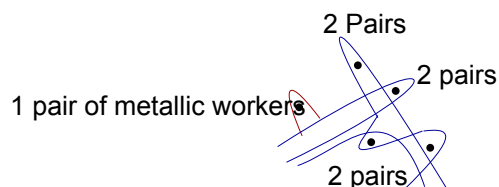
Twitter - <https://twitter.com/laceyloudesign>



Photograph of Angel worked uses metallic thread as worker in two trails of skirt and one pair of passives on the wings.

Thread used Presencia Finca 50 and DMC Diamant Fil A Broder Metallise
 Body uses 48 pairs of white and 2 pairs of gold.
 Wings use 33 pairs of white and 1 pair of gold, although 12 pairs are thrown out after completing first wing and can be reused on second wing if sufficient thread remains.

Start of trails



Emblem for the General Meeting 2017

The figure is thought to be a ribbon made in the lace of your imagination. Use linen stitch, whole stitch or half stitch for the ribbon or something quite different. Make a pricking in the middle if you wish. In short, use your imagination!

Thread no. 60/2 or K80 is suitable and can be had in many nice colors, but any thread may be used.

The emblem can be fastened with a pin or perhaps mounted on a necklace.

Placemat with hearts

Idea, design and execution: Helen Toft Pedersen, Vadum

Materials: 140 pairs of linen thread 40/2 or 35/2. 40/2 will give a more open weave.

Start: Set up on the top of the curve with 14 open pairs on the edge and add pairs on the inside of the edge until the whole width is in place. Take pairs out inside the edge as the heart narrows. The adding and taking out of pairs are indicated on the worksheet. The marked twists are valid through the whole lace.

Finish: As you please.

Christmas angel

Idea, design and execution: Bep Vianen, The Netherlands

Materials: 16 pairs of linen thread 60/2 and 20 pairs for the ground, plus 1 pair cotton crochet yarn. 34 of 3 mm. beads for the dress' ground. The pairs for leaves and plaits in the ground are often set in and taken out. It is therefore useful to wind more thread on one of the bobbins in a pair, and wind over from this one to the other as needed. In this way, not so many bobbins are used.

Due to lack of space, are twists not marked on the worksheet, but there are always a twist going from linen stitch to half- and whole stitch. Extra twists are made as needed. The ground is made by plaiting, and pairs are set in and taken out as needed.

Start: Set up at A and work first the edge of the wing. 1 pair of linen thread and the pair of cotton thread is added at B. see fig. 1. The cotton pair is marked with vertical lines on fig.1. When meeting a picot, you work linen stitch through the 2 pairs in fig.1, make the picot and go back with a linen stitch and continue according to worksheet.

The inside part of the wings are worked against the ribbon. The 2 pairs for the leaves are worked in to the lace and the same 2 pairs are worked through the lace and ending with the leaves on the opposite side of the sleeve. The ribbon in the middle of the wing is worked in linen stitch with 4 pairs. The ribbon going around is worked with 3 pairs in whole-stitch.

Finish: Sew pairs into the start loop where possible and tie off. The other ends are tied off. Starch the angel well and fold it double. It may be lined.

Little Star

Idea and design: Janice Blair, USA

Execution: Sonja Andersen, Ikast

Materials: Star no.1: 8 pairs of linen thread, 50/2 or 60/2.

Star no.2: 4 pairs of white linen thread 50/2 or 60/2 and 4 pairs of DMC silver thread.

Start: Set up as indicated with dots on the worksheet and continue around the star shape according to the arrow. Star no.1 is worked with 6 pairs in the star itself, and 2 pairs used for the plait in the middle of the star. Use turning stitch where the

pin is used more than once. Use a sewing edge when the star is worked in linen stitch only. See worksheet no.1.

Set up star no.2 with 1 pair of silver and 1 pair of white on the first pin of the inside edge, 3 pairs of white on the next 3 pins and 1 silver pair on the last pin. The 2 last pairs are used for the plait in the middle of the star. Turning stitches are used throughout the star's inside and outside edges in order to keep the silver thread along the edges. See worksheet no. 2.

The marked twists are valid through the whole lace.

Finish: The pairs are sewn into the set-up loops and tied off.

Christmas runner and doily, 1987

Tinne Hansen has given us permission to reprint this runner and doily from Christmas 1987.

Idea, design and execution: Tinne Hansen, Rødding

Materials: 12 pairs of 16/2 linen thread for the runner and doily.

Start: Set up in a diagonal line from the middle and out to the edge.

The lace is connected with sewings down the middle. The marked twists are valid through the whole lace. See worksheet.

Finish: The pairs both of the runner and the doily are sewn into the start-loops and finished off the way you prefer.

Tera

Idea, design and execution: Lone Nielsen, Stubbekøbing

Materials: 23 pairs of Bockens linen thread 40/2 and 1 gimp pair 18/5

The piece is a triangle where each side measures about 28 cm.

The lace is worked according to worksheet. The edge is worked in linen stitch. The flower is worked in linen stitch and the middle as a three-legged spider. The gimp is worked around the flower. The ground is a honeycomb ground.

The marked twists are valid through the whole lace.

Finish: The finishing off may be done with plaits, along the set-up line, by tying off or with use of magic threads, according to your preferred technique.

M^a Isabel Albert García

Editor Bolilleras Magazine

Born in Valencia, Spain, in 1971, and founding editor of the Bolilleras Magazine along with my friend and colleague Pablo Cocconi (Argentina) in 2013.

It was a major challenge, because there was no market at the digital magazine dedicated to bobbin lace.

My knowledge in fashion design and digital advertising helped me carry out this challenge.

My first contact with the world of lace was through my mother, I was born under the family influence of Spanish lace and embroidery.

Valencia is a magical place enriched with silk embroidery and gold, because of the great beauty and richness of our regional dresses.

From very little you can learn to embroider tulle with silk and gold in your family nucleus and has to play with the bobbins.

I designed bobbin lace for fashion designers in USA, Mexico, Brazil and Colombia. Also, private Clients, from Arab Emirates and Japan.

With the Bolilleras magazine, I had the opportunity to clarify my designs along with a group of collaborators from various countries.

Spain, Italy, Estonia, Argentina, Taiwan and Czech Republic, is the nationalities of all components of the creative group of Bolilleras Magazine.

The Bolilleras Magazine aims to reflect the Design and Creativity through a comprehensive approach. Therefore, try to organize the harmonious encounter technical, design and perfection, to explore the universe that houses the world of bobbin lace.

The Bolilleras magazine was founded to present a distinctive world of bobbin lace which has so far been shown. That's why the Bolilleras Magazine tries to justify the reality of lace it could be better understood by the theoretical-practical and historical study of lace, fused with new technologies, art, design and fashion.

We have created several activities that give the opportunity to have direct contact with our readers.

Our new section lacemaker Talent, in this section we propose different designs for the participants to develop their creativity when it comes to weaving. It is open to all who want no matter nationality; all designs are completely unique for Bolilleras Magazine. If you want to participate you have to send a photo of the final project indicating full name and nationality bolilleras@outlook.com Selected participants will publish their photos in the magazine and receive gift that number.

Rettelse til blad nr.

Digegevrens Hus was put in instead of Drøhses Hus.

Drøhses Hus is hier to the left and Digegevrens hus to the right.

Santa Claus

Idea, design and execution: Annette Nielsen, Jernved

Materials: Thread: K80 or 60/2. The amount of pairs is indicated by each of the 5 parts.

Start: The lace consists of 5 parts. Every part is sewn in to the former part. The order in which the parts are worked and the work-directions are indicated on the worksheet. See fig.1. Remember to twist before going into whole stitch from linen stitch. This is valid for the whole lace.

Pay attention to the RED pin holes, which indicate that this hole is not used in this part of the lace.

Sewings marked without pinholes indicate that the sewing is done directly into the lace.

Hat

Start by setting up with 4 pairs of K80 according to worksheet. The hat is worked with linen stitch and a sewing edge where indicated. Add pairs as marked, 8 pairs in all. The hat is finished off with a Belgian knot row.

Hat-brim

Set up with 8 pairs of K80 according to worksheet.

Work the brim in half stitch with sewing edge in whole stitch, as indicated. Finish off with a Belgian knot row.

Face

Start with 13 pairs of K80. Work in linen stitch with a sewing edge. Add pairs as indicated, 15 pairs in all.

Take pairs out as indicated, and bind off with a Belgian knot row.

Beard

Set up with 14 pairs of K80 as indicated. The beard is worked in half stitch with a sewing edge. Be aware of varying numbers of twists in the sewing edge.

Sew into the hat-brim and finish off with Belgian knot row.

Tassel

Set up with 10 pairs of K80, as indicated on the worksheet. Work in half stitch with a sewing edge. Bind off with a Belgian knot row.

The lace is starched well before taken off the pillow.

Eyes and mouth is drawn on with markers or embroidered on.

Santa Claus is now ready to be hung up, or given as a nice gift :-)

HAVE FUN!

Ingeborg Sara Rasmussen (1874-1972)

– a supplement to my article in Kniplebrevet no. 123 (page 17-18)

By IngeGerd Stevnhoved, Sejs

We constantly find information when working on Vibeke Ervø's book collection, which challenges the lace world as we know it. Some information needs our attention more than others.

Shortly after the publication of Kniplebrevet no. 123, where I had given the honor to introduce the use of colored worksheets in Denmark to Johanne Nyrop-Larsen, we found an English article written by Vibeke Ervø from 1989. In the article she draws the attention to the fact that Nyrop-Larsen indeed was the first person to use colored worksheets in a publication, "Knipling efter tegning" in 1955, but Ingeborg Sara Rasmussen (mostly called Ingeborg Rasmussen) has the honor to introducing color-code to Denmark. Ingeborg Rasmussen used the color code in her teaching long before Nyrop-Larsen published her book.

Ingeborg Rasmussen was from 1925 until 1944, where she retired by the age of 70, employed as lace teacher on Tegneog Kunstindustriskolen for Kvinder, where she used colored worksheets in her classes. Her students remember that she was reluctant to use them in the beginning, as this was a Belgian invention, and she thought it perhaps unfair to borrow the idea! What a noble thought this was at a time where copy right was something nobody worried about.

Much important information about lace patterns and -techniques wanderings through the world has through the years been hidden for the public by designers, who have borrowed or directly copied patterns from others. Johanne Nyrop-Larsen is indeed an example of the fact that borrowing patterns, reconstruction without source -information and plain copying of patterns have made the wanderings of patterns difficult. Nyrop-Larsen is the direct reason for the fact that patterns from the famous book by Maria Smolková and Regina Bibová: "Krajky Krajkárství lidu Slovanského" normally just called "Bibová" for many Danes are what Nyrop-Larsen wrongly has written in her book: "...Flemish lace from about 1850, and they are, like Tønderlace from the same time period, influenced by the lace from Lille."

Jana Novak has found out that Mrs. Nyrop's reconstructions comes from "Bibová" and that the originals was made on standard prickings. Bodil Tornehave's book "Danske Frihåndskniplinger" contains this information.

When all is said and done, one have to consider, that times were different, and the interest of tracing the development was not on most lace makers minds. One also has to remember that Johanne Nyrop-Larsen has been very important for the Danish lace world. Karin Hoffritz writes in her paper "Det københavnske kniplemljø I de sidste 100 år", that "it is solemnly

thanks to Johanne Nyrop-Larsen that the craft of bobbinlace survived the difficult years of the 1960's."

Nobody is perfect, but we need to keep in mind that we lead and not mislead the ones following in our footsteps.

Karin Hoffritz's and Bodil Tornehave's books are available in VibBib, and so are Nyrop-Larsen's "Knipling efter tegning" and photocopies of "Bibová", both publications, the illustrated work from 1908 and the prickings from 1938, if anybody is interested in comparing the pattern themselves.

Karin Hoffritz's Nostalgypage in Kniplebrevet no.97 (page 14) about Ingeborg Sara Rasmussen is also worth reading.

Esther Jegind Winkel, an artistic lace maker 1916 - 2016

Even though Esther Jegind was an old lady, it was sad to hear that she is not more among us. She was so present, a big part of what I have been doing in the lace area for so many years.

Esther was taught to make lace in early childhood in Løgumkloster, so the saying, what you learn as young, you never forget, fits her profile very well.

When Esther married her second husband, the architect Fritz Winkel, she wanted to start making lace again, and her husband was very supportive.

Esther had a big respect for the old Tønderlace. She said herself:

"I viewed Tønderlace as something untouchable, something sacred, not to be harmed in any way, as it should stand as a testimony of our tradition."

But her own wish was to brake with the tradition and to use other materials, still preserving the lightness of lace as much as possible.

Esther made many exciting things in the 50's, and between other things, got her woolen shawls exhibited. With these shawls she showed us the simple technique of getting rid of all the pairs by using them as fringes.

Esther had her very own ideas about how and for what lace might be used. In spite of being an autodidact and experimental, she applied and became a student at Tegne- og Kunstindustriskolen in 1965, graduating as lace teacher in 1969, just when the school became a part of Kunsthåndværkerskolen.

The basic knowledge of Tønderlace from childhood and the later education from T- and K-Skolen, was an advantage for her. Esther wished to use lace for other things than edges, as we have seen in the many exhibitions of her work. She developed patterns and techniques for her woolen shawls, and made many, for that time, modern things - or lace "of our time", as she expressed it herself.

Esther drew pictures/sketches in the nature, and used them as "prickings", which made everything unique. Kunstindustrimuseet owns a fantastic shawl (see Kniplebrevet no.106, page 6), and Tønder Museum has a collection of her picture laces.

Esther was not only a very capable and creative lace maker. She also had a big interest in the history and development of lace.

She has given us insight in many topics through her publications, for ex. in stories of the old lace makers and lace in art. We have been enriched by her many articles like in Kniplebrevet through her knowledge on lace and lace history.

Esther looked at lace as a form of art, and when one look at her wonderful work, one can only agree to that.

Bibliography over Esther Jegind Winkel

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Materials for a class in Picture-lace by Annette Kappel, 1995

My own lace. Knipling i Danmark 52, page 23, 1997

Lace corners in point ground lace. 2 patterns in pocket. Lace festival, Tønder 2001

The professional lace maker, Maren Spandet. Knipling i Danmark 75, page 8, 2004 and Knipling i Danmark 86, page 4, 2006

A little about the old professional lacemakers. Knipling i Danmark 82, page 7-9, 2005 and Knipling i Danmark 83, page 5-6, 2006

About the present Danish art of lace. (About Kathrine Thuesen, Inge Skovgaard, Vibeke Ervø and Karin Hoffritz) Knipling i Danmark 80, page 4-5, 2005

Scarf for the pattern page in Knipling i Danmark 105, page 16, 2011

Art in lace - Art in Paint. Knipling i Danmark 104, page 4-6, 2011

If any of our members know about other publications by or about Esther Jegind Winkler, beside the ones mentioned above, please let us know.

Title: Dentelles Normandes

Authors: Claudette and Michel Bouvot

Publisher: Charles Corlet. www.corlet-editions.fr

ISBN: 2-84706-186-X

Language: French. A supplement with English translation by Sylvie Turquetil

Price: € 28,50

A French bobbinlace book has again landed on my table, again I have the opportunity to enjoy every page of the book. I do not read French, but my first impression is a book containing beautiful pictures of historical character and beautiful bonnets and head coverings in wonderful lace; mostly from two towns of Normandy.

A book with fantastic historic descriptions unfolds in front of my eyes with support from the English translation. One of the two towns is Hornfleur, situated just south of Le Havre, south of the Seine River. Nuns taught the young girls to make lace, and the town has afterwards given name to the Hornflour lace, shown on the pattern pages of the book.

One chapter in the book tells the story of Hornfleur's history from a lacemaker's view point, about lacemakers and

lace merchants. The book also tells about an exhibition in the museum of Saint-Etienne in Hornfleur in 1909, and there are descriptions of the exhibition for ex. from local newspapers.

Another very exciting chapter of the book contains bonnets and head coverings in lace. It is a picture of a bride's head covering, where 5,70 meters lace is used. It just has to be seen.

The other of the two towns is Vire, also known for their head coverings in lace. The first descriptions of lace date back to the 18th century.

The book also contains 18 lace patterns. Some of them are technique samples, so you can learn the special techniques used in lace from Hornfleur and Vire. All patterns come with prickings and worksheets, which makes it possible to make this beautiful lace without French knowledge.

Happy reading and lace making

Marianne Nielsen

Dentelles Normandes en Eventalis/ Fans in Normandy Lace

Authors: Claudette and Michel Bouvot plus Chantal Hervieux

Publisher: Association Dentelles et Blondes Caen et Courseulles/ etc.

Price: 32 € + postage and handling

Language: French and English. Translations in German, Italian and Spanish can be purchased for 6 €.

Reviewed by: Marianne Nielsen

This is a fantastic book if you are interested in fans and the history of fans, and is written in an easy to read English. The book has 160 pages, and is richly and pretty illustrated with 350 pictures and 21 models of fans including prickings, but without worksheets. It has a description on how fans are build up and an instruction on mounting of fans, and again, everything well illustrated and explained.

The book begins with an introduction on lace (needlelace as well as bobbinlace), and their relation to fans. It continues with "this and that" about the history of the fan. The reader is guided through a worldwide historic description, which in a very interesting way brings the reader from the antic Egypt to the time around the first WW. The reader is also introduced to a couple of French fan makers.

After this we arrive at the books main theme; fans with lace from Normandy. The reader is guided through descriptions and pictures of fans with Normandy's different types of lace: Alençon Lace, Argentan Lace, Blonde de Caen, lace from Bayeux, which most often are Chantilly Lace. This part of the book is also filled with exciting historic facts and pictures of one fan more beautiful than the other, almost all of them in lace.

You can look forward to a beautiful and exciting book. You can find some pictures from the book and more information on: <http://blondecaen.chez-alice.fr/event.htm#X>

Lace of France/Les Dentelles de France

Authors: Claudette and Michel Bouvot in cooperation with Michèle Peloille and Nicole Ovaere

Published in cooperation with OIDFA CAEN 2012

ISBN: 978-2-7466-4626-1

Price unknown (It might be possible to find out by contacting: bouvot@libertysurf.fr)

Language: French and English

Reviewed by: Marianne Nielsen

This book takes you on a lace journey around France. It is a lace-picturebook, which gives you a view into historical as well as modern lace from all the famous lace districts in France.

There are lace from Massiv Central, The Alps, the eastern and north-eastern area of France, the northern part and from Ile de France and Normandy. The lace traditions in these places are shown in the most beautiful pictures, and the book may be the perfect base for planning trips to France, where looking at lace would be part of the vacation.

The book is so fantastic that I have difficulties finding words to describe it. It is apparently not for sale at the moment. A good idea would be to come by Foreningen Knipling i Danmark's venue in Nyborg on one of its open house- Saturdays, pour a cup of coffee and just enjoy all the beautiful pictures- in order to get inspired by the book to make lace or for planning a vacation.

The book's pictures cannot be reproduced without permission.

Torchon-Fashion, Veste

Author: Jana Novak

Publisher: Jana Novak – Lace design

ISBN: 978-87-90277-01-7

Price: Book and pattern kr.180,00 or € 25,00; Book only: kr.150,00 or € 20,00; Pattern only: kr. 75,00 or €10,00

Language: Danish, English, German and Czech.

Reviewed by: Marianne Nielsen

Jana's latest book contains patterns for different types of vests and an A-1 size, 8mm. graphic piece of paper with the sizes M/L and XL/XXL. The book also describes how to design unique lace vests with few pairs. She also explains how to make the vests, and technical tricks on how to work with linenstitch, wholestitch and colors-pairs in corners. All designs are nice examples on Jana's unique designs, and as Jana herself sais in the book, the patterns have an optic slimming effect. The book does not contain prickings and worksheets for all sizes, so some knowledge of lace is necessary. If the graphic paper is used as pattern, this will be the base for the pricking.

If you have courage to make your very own lace-vest with your own personal twist, this is a unique possibility. More information can be found on Jana Novak's homepage: www.jananovaklace.eu

Have fun