



KNIPLEBREVET

Danmark



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Member magazine for The Danish Lace Association
February 2023

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The spring is on its way, the snowdrops are sticking out of the ground like small white arrows, and soon, the winter aconites will be showing off their sunny, happy faces.

Our association has participated in the fair “Alt om håndarbejde” in Rødovre. We met many people who showed a big interest in lacemaking.

We look forward to meeting several of you already to our workshop/open house on March 12th from 10 am to 3 pm in Nyborg. We plan on making a dragonfly using different thicknesses of thread. It will also be possible to study our library and to read the magazines from other lace associations in Europe and the rest of the world. We offer coffee, tea and little sweets for the palate.

We will enjoy meeting you at the General Meeting on Saturday, April 15th. It will be in connection with Kreativ Forårs Hobby and Nordjysk Kniplemesse in Aars. We offer a workshop in the morning with Anne Scheby-Pedersen. The General Meeting will take place in the afternoon. If you feel like being a part of the board, you are welcome to declare your candidacy at the General Meeting. We still have 2 empty places for board members and would like to have more candidates. You can read more about the General Meeting in this bulletin.

The board hope to see you all at the general Meeting.

Best wishes
Sanna Askirk
Chairman

Part 3 Liptov

By Jana Novak

This time I focus on the Liptov-region, where freehand lace is unusual wide and adorned with many complicated pattern-elements. The fact that the lace is made without a pattern underneath and with only small amounts of pins, is remarkable.

Liptov is a mountainous region in the northern part of Slovakia, in the central part of the country. I do not think that the people of Slovakia are overseeing the Liptov-region, but my translated articles are published in several countries.

The oldest written information of the Liptov-lace is from 1772. A prohibition was mentioned in the protocol of the village of Sielnice: "Every female or bride of high or low rang who dare to wear these devil's tails (= long laces) on their bonnets, shall be punished in God's temple, and as many times as they have been seen".

The lace was already wide then. It is no doubt about the fact that lace was produced earlier in the area of Liptov, but written material does not exist. Only the fact that it takes great know-how to produce lace with so many pairs. The design of new complicated patterns, emphasizes the women's enormous ability and knowledge of the thread's ways through the work.

My research trip went to the town Martin, where Slovakia's national Museum is situated. I still am thankful for the days I spent at

the museum. The museum's ethnographic staff was most helpful and gave me the opportunity to study many pieces of lace from the museum's depot.

In Czechoslovakia, it was forbidden for people from abroad to make research in the museum's depot. I am Czechish but have been living in Denmark. I would not have been allowed to do this in Prague without permission from the cultural ministry and my study plan would be in danger without this permission.

Therefore, I went to Slovakia. I was met with willingness to help, and the people I met were happy about my sincere interest for the cultural inheritance from the capable Slovaks.

Timeless freehand lace with holes

I was enchanted by the freehand lace from Liptov, which was made directly on dark cloth on a round bolster pillow.

I immediately took Ema Markova's book along and went about to find the last living folksy lace makers, who could give me much valuable information. Her book "Slovenske Cipky" contained a picture of an old woman wearing a Liptov-cap - an important part of a married woman's folk costume. The pattern of the lace is timeless and special and does not look like the traditional patterns.

A pattern like this from the nineteenth century is unique. It is a lace made in linen stitch (sporadic twisted pairs have been used) The lace has two or three bands, braided together, cross each other and part again. Every band has normally 4 pairs, and sometimes the use of a crochet hook is necessary. The free way the bands go, cause very effectful decorative patterns and make larger or smaller irregular holes. In spite of the airy look, the lace does not lose its strength necessary for clothing.

The lace can be worn every day without worry but can also be washed without losing its appearance. The patterns are very effective. I have therefore published the drawings of their reconstruction in the 4. of the five books **"Perfect Lace Technique"** with the subtitle "Effekter". I saw the first Liptov-lace of this type in the village of Smrieany.

It was because of this book that I came to Smrieany. A picture on page 129 had the text "Woman with cap from Smrieany".

A lady from the first house where I stopped my car, came out. **"That is my mother"** was her answer. I did not know the lady's name. I describe the whole situation in the book "Effekter". Was it destiny or chance that brought me to her door?

Once is by chance, but this happened to me three times more

during one month spent in different villages in Slovakia. The women came from Zakaroviec, Staré Hory and Sliace. Four times in one month? I had never been in these villages, and I stopped my car in front of their houses in the first try without asking anybody where to go.

Besides the lace with the big holes, there are other special laces in the Liptov area, not found in other parts of the world.

Round shaped freehand lace with “teeth”

I saw incredible many hats in the museum of Liptovský Hrádek and in the surrounding villages. I have not once seen two caps with the same lace pattern. What makes these freehand laces special, are the incredible amounts of patterns, their combinations and the different forms of teeth, which frame the women's faces. This is an undiscussable proof of the fact that the lacemakers did not make known patterns after their memories, as the researcher Bodil Tornehave from Denmark thought.

Bodil Tornehave changed her theory after my research in the villages and the evidence I had.

The Slovakian lace makers did not copy taught patterns, like in other countries, at the time when Bodil Tornehave studied lace there.

First of all, the folk-lacemakers understood very well where the thread continued after every stitch. They build on an absolute knowledge of the technique and had therefore no problems with creating new patterns.

The lacemakers did not need prickings. They worked directly on dark cloth on a bolster pillow.

The lacemakers also showed their capability at a time when crocheted lace was popular. A creative lace maker was able to adjust the lace technique so that the lace looked like the “modern” crocheted lace. Decorative edges with teeth around the women's faces, are very impressive. There are many different variations.

The museum's director I Liptovský Hrádek, PhD. Ivaeta Zuskínová introduced me to the last folk lacers in the Liptov area in 1989. I learned very much from them. At that time nobody made freehand laces directly on the bolster pillow, except for a handful of folk lacemakers.

Iveta Zuskínová is the author of several important scientific books, which describe the history and names of lace patterns, and how they were name-given by the lacemakers. These are books that should not be missing in any Slovak lace makers library. Some of these are, *“LIPTOVSKÁ PALICKOVANÁ CIPKA tradícia a inšpirácie”* and *“PALICKOVANÁ CIPKA V LIPTOVE”*. Both books are about lace from Liptov.

It was first when I had had contact with the folk lacers that I understood how to make wide pieces of lace with many pairs without the use of large amounts of pins. Now I also understood the lace system from old times. It was not only techniques from freehand lace, where a pair always goes in one direction and never back, but just as important was the system about how pairs were put aside after every stitch made.

The techniques are the same as in Scania in Sweden, Italy, Denmark, Austria and other European countries. They also made lace without prickings, and pins used only

along the edges like in Slovakia. The bobbins hang downward from the bolster.

The Liptov-bolster pillow is shaped as a ball. The cloth is made of linen or hemp and hand woven. The bolster is filled with chaff and is very heavy. Sometimes a stone was placed between the chaff so that the bolster pillow did not move but stayed in the sift or the basket when the threads were tightened. The thread of old freehand lace is coarse linen- or hemphthread. It takes more force to tighten the stitches. The bolster was placed in a “stand”, a hand-made sift or a straw basket normally used for keeping eggs etc. in on a daily basis. The top part of the bolster had dark or black cloth, in contrast to the white lace.

The dark cloth did not cover the whole “ball”. Two circle shaped openings with a diameter of 8-10 cm on the ball's axis were not covered. These visible places were covered by a light cloth and had a practical function. One of the lace edges had “teeth” to frame a woman's face. The round form on the bolster's axis helped the lacemakers to hold the correct direction and follow the circle's form.

The other edge was straight and was sewed on to the cloth part covering the back of the head. The wide lace was not flat like normal straight laces. The lace made on the ball-shaped bolster followed a rounded shape fitting a woman's head.

It is also interesting to know that the lace was delivered to a lady in the village, who washed and shaped it. I also met one of these ladies.

When lace is made without pins, the bobbins were laid behind the

bolster in order to prevent that the worked linen stitches loosened. The freehand lace is important, but also the fantastic systems applied during the proses for the lacemakers to find the right pairs to use. By placing the pairs behind the bolster, the working proses became faster and easier.

When the lacemaker worked from right to left, the pair after the linen stitch was placed behind the bolster. She took the next pair, made a linen stitch again and placed it to the left of the former placed pair. She continued this process until the last pair on the left edge and started working the lace from left to right. By and by all the pairs from the back of the bolster were worked. The lacemaker starts working the lace from left to right and place the pairs to the right of the already placed pairs. I was astonished over how fast and confidently she found the right pairs and continued to the next edge.

I am very happy to see that lace is still being made in the Liptov area. A group of women from Martin has revived the tradition; they reconstruct old patterns and publish books. Liptov patterns are pretty, but difficult to make without a pricking. I do not find it wrong to use a pricking. The most important thing is that the tradition has been revived.

Literature:

- Knypppling och knipplerskor* - **Axel Hörlén** -
Suomalaisen pitsinnpläyksen
kehitysvaiheita-1500 - 1850 LUVULLE - **Aino Linnove** -
Old italian lace - **Elisa Ricci** - 1913
New Modelbuch - 1534, 1561 německé vydání
Slovenská čipka - **Ema Marková** - 1962
Liptovská paličková čipka -
Iveta Zuskinová - 2015
Liptov - Umenie a remeslo v živej tradícii - **Iveta Zuskinová** - 2018
Paličkové čipky z Hontu - **Iveta Žlnková** - 2009
Gemerská paličková čipka - **Angela Czintelová** - 2002
Perfect lace technique binds nr. 2,3,4,5 - **Jana Novak** - 2017 - 2020
Studies in lacemaking areas - Documentation from Slovakia,
collected by Jana Novak from 1988 to 1995.

Scarves as jewellery

By Ellis Nygård

At the German Lace Conference in Gunzenhausen that Sanna and I attended on the behalf of the association there was an exhibition of the scarves from the book: "Schmückendes um Hals und Schulter" we reviewed in Kniplebrevet no. 146.

These scarves are used as a sort of scarves – so not against the cold weather.

It was very interesting and exciting seeing how by using different techniques, thread sizes, yarn and sequins you can create unique scarves each with their own expression.

If you are interested in learning more about this, I recommend the book. You can also find the book in the association's rooms in Nyborg if you drop by during open house.

Children's lace at the German Lace Conference

By Ellis Nygård

When Sanna and I attended the German Lace Conference in Gunzenhausen in April 2022 there was an exhibition with lace made by children and I thought they were very pretty. The children who have made the lace are very skilled and definitely not beginners.

In a room in a school a group of children were making lace and they had made some very pretty things. You would not think it was children who had made the lace. I did not take photos of it all but I took photos of the sweet children who sat with their bolsters and were focused on their lace making.

In the corridor there was a small exhibition with laves of things, animals and people that are in a circus and the children's imagination and skills had been used to full extension. A lion, a sea lion, an elephant on a ball and a trapeze artist were all made with great accuracy and had all been awarded prizes.

I had an idea we could do something similar in Denmark. Maybe encourage someone to draw and donate one of more children's patterns (or beginner pattern) with a circus theme we could put in the magazine.

I think all in all it was a fantastic and inspiring trip and I can only recommend you go to the next German lace conference in 2023 that takes place in Wangen in Allgäu from 14-16 April. You really get a great experience – a whole town focused on lace.

By Connie Zlatevski

This year “Kniplemessen” had moved location from Slagelse to Haslev, to the folk high school, Emmaus.

The stalls and exhibitions were in two exhibition rooms, a big one and a smaller one.

On Saturday when Kniplemessen opened, there were an influx of people and all through the day a lot of people visited. On Sunday, on the other hand, there were not as many visitors and the last hour was very quiet. However, that meant the ones in the stalls then had the opportunity to visit the other stalls and the exhibitions.

This year's Christmas tree was decorated by Kirsten Skov and her students.

Else Marie Bjerregaard and Lisbeth Burmølle Knudsen exhibited laces from their courses that are held at the folk high school in the creative week and the theme at the fair was “Lace in frames”.

This year's challenge was to make a Volkswagen and there were a lot of creative suggestions on how to do that.

This year it was also possible to make lace yourself but the traditional workshop was instead a mini folk high school stay with a course in Torchon lace with Dorte Jensen.

We had a lot of visitors at Knipling i Danmark's stall. Many paid their fees for the coming year and we also got a lot of new members.

As something new we had a fair offer on the “yellow magazines” and we almost sold all of them.

The association got a lot of donations of old bobbins and pillows. In order for the donations to benefit the association we have decided to sell and we sold several pillows and bobbins winders.

The bobbins will be used in the start kits we are making. A start kit consists of a lace pillow with pricking, bobbins, thread and pattern. We also sold a few of the kits.

The overall impression for the new location was good. There were however a few challenges with the parking but we are sure the team behind the lace fair is working on improving that before the next fair in October 2023.

Creative Days in Fredericia

28 to 39 October 2022

By Edel Pontoppidan

The fair started as always by packing in Nyborg. This time we were packing for two fairs: in Fredericia and Kniplemessen in Haslev.

Thursday afternoon Ellis, Ketty and Tinne put up the stall. Kate and I arrived Friday morning so this year we were five people at the fair. We had made a rota so we each took turns in the stall for the three days. Thus, we had time off and had the opportunity to look around. We decided to bring our lace pillows – and that became a success.

We had a lot of visitors at the fair and I was really surprised and overwhelmed by how many creative things are made. Everyone was there – young, old and children. At the fair there were areas where the visitors could try out their creativity.

We talked with three generations who were there together. The grandchild bought lace patterns and old lace magazines for their grandmother. The grandmother smiled when the child ordered what she wanted to get as a present.

The visitors were different from the ones at a lace fair. First of all, there were a lot of questions about what we were doing and “Can I have a look?”, “I’ve inherited a pillow like that from grandmother, maybe I should try to learn?”, “Where can you take classes?” “I thought lace was white!”.

We did not sell as much as if it was a fair for lace makers but we got to speak with a lot of people – and we hope to see them again when they start taking classes around the country.

After three long and good days did Kate and I pack up the stall and put it in our cars. Then the trip went to Nyborg to empty the cars drive back home to get ready for work on Monday.

Many thanks to Ellis, Ketty, Tinne and Kate for some nice days.

Bookmark no. 4

Idea, design and execution: Tinne Hansen, Hammerlev

The ground of plaits is found in
Carl Abildgaards catalogs.

The lace uses 16 pairs of thread no. 35/2 or 40/2.

Start with two pairs and continue by adding
a pair by every pin.

The marked twists are applied through the
whole piece.

Finish off by crossing the pairs through the other
pairs, like a gimp pair. Start with pair no. two and
cross them through no.one, there after the next pair,
which is crossed through two pairs, the next pair
through three pairs aso. Continue until four pairs are
left in the middle, so that all pairs are together.
Part the pairs into three equal groups and make a
braid with the three groups.

Tie off.

Scarf in Alpaca

Pattern 150-B

Idea and design: Anna Scheby-Pedersen, Hemmet

Execution: Lone Larsen-Leddet, Bogense

Materials: 40 pairs of "Alpaca 1" from Isager. 50 gr. of yarn is sufficient for a scarf in the patterns size.

The pattern may be joined together in order to make a wider scarf.

Start with fringe-knots in a straight line where the scarf starts. Tie the knot using two pairs and place the pin in its middle.

Mark: The pricking is wider than the worksheet.

Oval doily

Pattern 150-C

Idea, design and execution: Karen Marie Iversen

The doily's motive is reconstructed from the pattern Hourglass.

Materials: 40 pairs of thread no. 50/2 and 1 gimp pair no. 35/2. 18/3 may also be used if a thicker gimp is desired.

Add a pair for every line on the worksheet.

The work is connected in the middle. When you work the first half of the lace, twist the pair which goes in toward the middle four times, and place a pin in order to keep the pair in place. When going back, connect the lace in the middle.

Finish off with magic threads or by tying off.

Idea, design and execution: Inge Lindegaard, Ørslev

Materials: 2x16 pairs of linen thread 40/2 or 66/3 in 2 colors.

The lace is made up of 2 frames with 22 different areas. The space between the areas is always the same and is therefore shown only once on the worksheet.

Start at area 1. Hang 2 pairs on every pin marked O. Work the lace according to the worksheet. Work the frame until it is almost finished and put the pairs aside. Work frame no.2. Attach 2 pairs in frame 1 at the O -mark. Finish frame 2 and attach the pairs to frame 1. Finish the pairs by plaits, tying off or the way you find best.

Finish frame 1 the same way.

“Star”

All pairs get 4 twists.

Every bobbin has a number starting from the righthand side.

Use 8 pairs = 16 bobbins. The bobbins get new numbers from 1-16 every time a row is finished.

- 1) 3 from the right over 2
- 2) 5 from the right over 4-3
- 3) 7 from the right over 6-5-4
- 4) 9 from the right over 8-7-6-5
- 5) 11 from the right over 10-9-8-7-6
- 6) 13 from the right over 12-11-10-9-8-7
- 7) 15 from the right over 14-13-12-11-10-9-8
- 8) Pin in the middle with 8 bobbins on each side
- 9) 9 (the nearest bobbin to the lefthand side of the pin) from the left over 10-11-12-13-14-15-16.
- 10) 1 from the left over 2-3-4-5-6-7-8 and under 9-10-11-12-13-14-15. Twist the 2 outermost bobbins to the left 4 times and put them aside.
- 11) 8 from the left over 9-10-11-12-13-14
- 12) 1 from the left over 2-3-4-5-6 and under 7-8-9-10-11-12. Twist the 2 outermost bobbins 4 times and put them aside.
- 13) 7 from the left over 8-9-10-11-12
- 14) 1 from the left over 2-3-4-5-6 and under 7-8-9-10-11. Twist the 2 bobbins 4 times – put them aside
- 15) 6 from the left over 7-8-9-10
- 16) 1 from the left over 2-3-4-5 and under 6-7-8-9. Twist the 2 bobbins to the left – put aside
- 17) 5 from the left over 6-7-8
- 18) 1 from the left over 2-3-4 and under 5-6-7. Twist the 2 outer bobbins to the left 4 times and put them aside
- 19) 4 from the left over 5-6
- 20) 1 from the left over 2-3 and under 4-5. Twist the 2 pairs to the left 4 times and put aside
- 21) 3 from the left over 4
- 22) 1 from the left over 2 and under 3. Twist the 2 pairs to the left 4 times and put them aside.
- 23) Twist the last pairs 4 times and put them aside.

Leave the pairs aside until they are needed again.

1. See technical drawing

19. x the pin is placed in the middle of the linenstitch.

Gry bouquet ribbon

Pattern 150-E

Idea, design and execution: Benthe Larsen

Materials: 18 pairs of linen thread 80/2

Start the lace according to the worksheet. The marked twists are used through the whole lace. Make the ribbon about 1,25 m long, but it is recommended to ask the person who is making the wedding bouquet, how long the ribbon should be.

Finish the bouquet ribbon with help of magic threads.

Reuse the beginning of the lace for finishing the ribbon.

Two small Shawls

Pattern 150-F

Idea, design and execution: Yvonne Nielsen, Høvre

Shawl no.1

Materials: 26 pairs of linen thread 60/2.

Start at the point with 4 pairs. The marked twists are valid through the whole work.

Shawl no.2

Materials: 76 pairs of linen thread no.60/2.

Start at the point with 4 pairs. The marked twists are valid through the whole work.

Finish off with a Swedish linen stitch ending.

Crystal A and D

Pattern 150-G

Idea, design and execution: Dana Miholkova

Crystal B and C will be published in a future bulletin.

Materials:

Crystal A uses 21 pairs of Barkonie 30MA (20 tex x 3/ Nm 50/3) and 2 pairs of white Anchor Metallic or Mainera Nora.

Crystal D uses 6 pairs of Barkonie 30MA (20 tex x 3/ Nm 50/3) and 1 pair of white Anchor Metallic or Mainera Nora.

Crystal A uses 2 gimp pairs, which run together through the lace. If you find it too bulky, you may use fewer threads.

Crystal D uses 1 gimp pair.

All marked twists are used through the whole work. The three pairs are worked along in linen stitch where there is a notch in the edge. This is not marked but they just continue.

Blue candle cuff 5

Pattern 150-H

Idea, design and execution: Inge Lise Jensen, Guldborg

Inge Lise has designed a series of 6 different blue candle cuffs. They will consecutively be published in Kniplebrevet.

The candle cuffs fit a candle with a diameter of 7,5 cm.

Materials: 20 pairs of blue linen thread 60/2 or K80

Inge Lise suggests the following length of the thread:
Worker pair for the scallops: 310 cm per bobbin,
passive pairs in the sewing edge: ca 35 cm per bobbin
and for the rest of the bobbins, ca 50-70 cm per bobbin.

The lace is started and finished off according to the worksheet.

The scallops are worked with pivoting. Pivot around the pin on the bottom of the scallop. Place a pin, twist the pivoting pair and place it on the inside of the pin. Twist the worker pair, place it over the pivoting pair, around the pin and back under the pivoting pair. When the pivoting pair is used for the first time after the pivoting, take the pivoting pin out and pull the thread carefully in place.

Finish off by tying off, braids or magic threads. Sew the cuff together.

The marked twists are continued through the whole work.

Winter Aconite

Pattern 150-I

Idea, design and execution: Tinne Hansen, Hammelev

Flower:

Materials: 7½ pairs: 6 pairs of thread no.50/2 from Barkonie, color 07 yellow, and 1 pair of white thread, 50/2.

The ½ pair: This is a white thread, treated as a gimp. The thread shall hang about 20 cm toward the back before the start point of the lace. This thread is later used for tying the flower together around the white thread hanging from the leaves. See the picture.

Leaves:

Materials: 7½ pairs: 7 pairs of 50/2 Barkonie color 73 green and ½ pair of white thread 50/2 or thicker. The lace will be hanging in this thread and about 50cm of the thread shall hang toward the back of the lace's starting point.

This white thread is not used as a gimp but is placed around the worker pair by the pin. See the worksheet. Put a bead by the bottom of the leaves and pull the white thread as much as you desire.

The half stitches of the leaves may be replaced by linen stitches and the length of the leaves may be changed to your liking.

Wild Ground

Technique
Pattern 150-J

By Tinne Hansen, Hammelev

Knipling i Danmark has been asked to explain how to make a Wild Ground. The name Wild Ground is really not right, because the way the ground is made, has a clear system.

You need 15 pairs of thread 16/2 or Goldshield 30/2 for this sample.

Start with braids or the marked pairs of thread per pin.

Make braids and close the pin for the three pairs to the left. Make the linen stitch edge.

Continue on the left side with a pair from each of the left braids and work horizontally toward the right side this way: half stitch, pin and close the pin, *half stitch with the next pair to the right and thereafter half stitch with the next righthand pair, pin and close the pin*. Continue from * to * to the end of the row. Now, work diagonally down to the right toward the next row and continue the same way, just going from right toward left.

Follow the lines on the pricking, that makes it easier.

Course in glass and lace

Page 31

By Ellis Nygård

Nyborg Husflidsskole by Kirsten Koch runs a lot of courses in different things. One of the courses that is very popular is the course in glass and lace, and I was lucky to get a spot on the course in the autumn 2022.

The course takes place Saturday and Sunday and we started by making glass figures Saturday morning. The figures had to be done so they could go in the oven around 11-11.30 until the next day so everybody was highly focused on the task and the creativity was allowed to roam free. Kirsten had made a lot of figures with patterns as inspiration so there were a lot to choose from.

Then we started making lace for the figures.

We were 7 people on the course and the participants were from all over Denmark: Langelang, Faaborg, Odense, Hindsholm, Langeskov and Hillerød. Everybody had participated before so we were talking even when making lace.

Everybody was excited when the glass figures were taking out of the oven Sunday morning and now, we had to cut and drill the glass so it all could be put together. There were angels in different shapes, lids and flower decorations for glass, hearts, Christmas trees and holly wreaths.

It was an interesting and different way to combine lace.

A very good, interesting, instructive and nice weekend that I can recommend.

My lovely trip to Burh Abenberg

By Inger Staunbjerg

In the autumn 2021 Irene Ring encouraged people to make “bases of bottles” in lace for the castle to celebrate the 20th anniversary of the Lace Museum.

Ambitiously I made 7 pieces with the good help from my lace teacher, Inge, chose the best ones and sent them to Germany. Later I got my husband to go on summer holiday to visit the museum and all the lovely lace. And now I will like to share this good experience with you all.

First we had to figure out where Burn Abenberg is. It is in Bayern, a little south of Nürnberg. Okay so our holiday was going to be in Southern Germany, great. We had a lovely week during the worse heat wave in Germany for years but I promise I will (mostly) tell you about the day in Abenberg.

Caption I
Burg Abenberg (laced model)
and window with bases of bottles
and the lace museum

Burg Abenberg is placed high in the lanscape and so the view from there is fantastic. The changing rules have used the castle for tournaments and defense. Already in the stone age people lived in the area and the first castle was built in the 12th century according to archeological finds of pottery and postholes.

Today the castle includes a small hotel, a restaurant, a wedding chapel – built in the rock so the

temperature is only 7 degrees Celsius all year round – and two museums: a museum about Frankish history and the lace museum.

From around 1840 to the first world war the Abenburs made their living of lace making – especially metal lace was special for the area. They replaced thread lace around 1840 and the area profited greatly from this.

The technique started in Lyon in France but a woman by the name of Walburga Meier taught the leonistic technique in 1830 and thus Abenberg became Germany's main producer of lace made in metal. The firm Aurnhammer ordered and bought a lot of the lace. In this period, they made more than 1000 patterns and a huge number of metal lace was made by different people in the area.

Caption II
Examples of metal lace from the
exhibition 2022.

From 1913 to her death in 1940 Anna Ring was the head of the lace school in Abenberg – Irene must be her grandchild. Just think how many people have been taught to make lace with the help and guidance of this lady, and how many people have received or bought lace during all those many years. I will like to take the opportunity to thank all of you who have helped me and lots of others with learning lace making – thank you for guidance, patience and the good ideas.

In 2022 the museum in Burg Abenberg had decorated the castle yard with big eyes made in lace and different flowers and nature motives, and I just had to take photos of all the expertly made work as you can see examples of here:

In 1982 the lace museum was in Abenberg's town hall and in 2022 the museum moved to the old stable in Burg Abenberg. To celebrate 20 years did they encourage everyone to make lace that Irene Ring placed in small wood rings and then put them up in the windows and at the entrance to the museum.

Irene Ring had in advance made different patterns but also let the especially creative ones the opportunity to make their own versions of the square – which many had done. When I spoke the Irene Ring at the Lace festival in Tønder in 2022, she told me that she estimated maybe about 500 people had made lave but at the experience there were 1441 so it was a great success. People from at least 11 countries had sent lace from far away Chile to Denmark and lots of other European countries.

Thus, my tale – we had a really great time in Abenberg thanks to Irene Ring's lovely idea.

Caption III
That Abenberg is home for lace is
obvious already at the entrance to
the town where this big lace is placed
as the town's landmark.

Federleicht

ISBN 978-3-925184-29-1

Publisher: Barbara Fay Verlag

The book is 53 pages.

Language: German and English

<https://lacebooks.com>

Price: EUR 34,-

A book with 14 patterns in Rosaline, Honiton and Duchesse techniques with laces of feathers and birds.

The work is done in both white and colours in Duchesse and it is fun seeing the difference it makes.

All illustrations are showed in true to size. The threads used are fine like Egyptian cotton 100/2, 120/2 and 140/2.

The book is for experienced lace makers and according to the authors prior knowledge to lace techniques for flower work are necessary.

Duchesse lace is named after Marie-Henriette, Duchess of Brabant. It was made around 1840 and all through the 19th century in Brussels and especially in Bruges.

Honiton is one of the most delicate laces and consists of mainly flowers, leaves and animals. It is done in a very thin cotton thread. It is named about the town Honiton in Devon.

Rosaline is a Venetian lace from 17th century and is a lace imitation from the late 19th century. Rosaline Perlée is a variant from Brussels.

A book with a lot of very pretty feather and animal motives.

Tishschmuck

Spitzen von Anton Morbach

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Price: 18,- Euro

Plus shipping fees

The title can be translated as "decoration for the table"

Anton Morbach was born 6 January 1897 in Neuhaus and died 30 December 1984

In 1931 he took over his grandmother's job as drawing lace patterns and later he was able to make a living. He also used his patterns for lace making. He drew and created a confirmation dress in lace for his grandchild as well as a small bag and a candle holder.

A leaflet in A4 format is included which consists of 9 small and medium sized models for the table.

The small models could be used as a small placemat for a coffee up and a small glass. Others are more like a small table cloth. Lastly there is a pretty flower that can be used around a candle.

Please be aware that most of the pricking needs to be enlarged. Some needs to be A3 format.

The technical drawings in the leaflet are very good and clear and so it should not be a problem making the lace but you need to be a little experienced before you start. så der skulle ikke være de store problemer med at udføre kniplingerne, men man skal nok være lidt øvet, før man går i gang med modelerne.