



Kniplebrevet

English



MAJ 2015

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

119

Dear members

The Annual meeting is behind us. We, the members of the board, are very happy about the high number of participants, it was overwhelming. We were no less than 145 members attending the Annual Meeting, a very large and impressive participation. We thank you all for being there, and thank you for all the nice comments we received in connection with the arrangement. Everything went according to plan. We had one delay only, the presentation of the winner of the Annual Competition in 2014. That had to wait until dinner. We had not foreseen that Kim Sjøgren sold cd's, and that he did! The long line took time. But he also gave a fantastic performance.

I also give a big thank you to everybody that had a stand and to all the exhibitors. We had many of both. Both workshops were filled, and this happened short after Kniplebrevet was published. I am glad to tell you, who did not get into the workshop, that Inge Lindegaard has donated the pattern she used in class to us, to be sold through Knipleshoppen, so you have an opportunity to buy the patterns there.

The talk by Inger Lauridsen from Tønder Kunstmuseum was a hit. We had about 100 members listening to this exciting class. 79 members stayed for the dinner, which ended the program, and 45 of these participated in the lace activity – so late in the day –which was a big challenge. Pictures, texts, minutes and the constitution of the board can be found someplace else in this magazine.

The annual bobbin was sold out in 45 minutes. We have therefore decided to order some more of them, but still a limited number only. These will first be sent to the ones, who have ordered and paid for them, and the rest will be sold through Knipleshoppen.

As previously mentioned on the Annual Meeting, we still have many projects to work on. If you however, have ideas or comments for us, please, do not hesitate to write us. Some of the stuff we can answer and do something about right away, other things has to go through the board before something can be done, but everything is welcome, so, please, contact us.

We wish you all a good spring and a nice summer.

Obituary

Inga Madsen died on December 31st, 2014

I got to know Inga, first through the cooperation group, which in the nineties had members both from Funen, Zealand and Lolland.

This resulted in many good travel hours with Inga. Later on, we became board members of the Bobbinlace Guild, and our time commuting together became even longer.

But we had some good meetings. Once I persuaded Inga to come along to a class on Thy Landbrugsskole, in order to participate in Karpenko's class. It was a new experience for Inga to make Russian bobbinlace, but she enjoyed it. Inga was known for her pretty runners. One year they were on exhibition on the bobbinlace-festival in Tønder.

She was a good pattern - designer, her patterns are still in use today. She taught me to tie-off with knots. Her patience and knowledge was great, I went to Skårup for help a few times. I am certain that she was also very patient with her students.

All honour to her memory .

Solvejg Østergaard Nielsen

In memoriam Ann Bytoft (1941-2015)

Ann was in many years a member of Knipling i Danmark because one of her main interests was lace.

She was a good friend of the lace maker Jytte Nielsen who was in the association's committee in the beginning. They knew each other from the scouts in Odense. When Ann moved to England in the late 1960s because her husband was stationed there through his job, she got acquainted with the English form of lace and got lots of inspiration. Ann also taught others how to make lace. Her kitchen table classes, as she called them, Anders benefited from. He a loyal student and took part of the local meetings in Ferritslev. She had a wide knowledge of technique and the history of lace. She also participated in many courses and lace trips.

In 1995 Ann together with Lise Lene Rasmussen, Gertrud Egelund, Elin Cordi and yours truly founded Ferritslev local group that existed until 2011. Ann was very active in all the meetings. Ann also made show that on the first lace day of the year in 1995 an event was held in Ferritslev, Funen.

In 1999 Ann took over the association's library. That she had a great interest in and looked after it till June 2005. You never returned empty-handed if you had questions concerning books and magazines about lace. Ann gladly looked for information everywhere.

When the association inherited lots of pricking and lace patterns from Lucie Krebs, it was at Ann's we met and covered the dining table with pricking to organise them in themes. Ann made sure that they were all registered on the computer.

On a festival we had in the association's committee decided that the Japanese dress the association had received should be exhibited so they again would be admired. Who offered to iron them all and put them on mannequins? Ann, of course, and she also looked after the dresses during the festival.

Ann's death leaves a void and she will be missed.

All honour to her memory

Karen Vontillius, Odense

Article by Ann Bytoft: Inheritance about Lucie Krebs's lace things. Kniplebrevet issue 70 pages 6-7

Ingrid Lauridsen's Curriculum Vitae.

Cand. mag. in history and history of art from Copenhagen University in 1984. Earlier, teacher of history and visual art on Bording Friskole.

Born 1944 in Rødding parish, graduate from Ribe katedralskole in 1964. Study of archeology and Nordic folklore. Change of subject to history and history of art in 1974. Cand. phil. in 1981, highschool teacher at Øregård Gymnasium. Finishing her university degree in 1984, teaching at Bagsværd Socialpædagogiske Seminarium 1983-89. Curator for Tønder Museum (now: Museum Sønderjylland Kulturhistorie Tønder) until 2010. Employed for a two year period as Senior Researcher by Museum Sønderjylland on a research grant from Carlsberg Fondet, on the topic: 'The history of Tønder's bobbinlace industry from 1600 to 1864, its international background, economical impact national and international and the social history concerning the bobbinlace maker's life and working situation and this condition's influence on Hertugdømmet Slesvig and the area of Tønder.'

'Work in a museum – network, but a way of life – a portrait of Inger Lauridsen' by Susanne Andersen

I attended Inger Lauridsen's talk at Knipling i Danmark's annual meeting in Fraugde, 2010. The topic was "Bobbinlace and its renaissance". This was the first time I heard Inger Lauridsen "live", but happily not the last. Inger gave the opening speech for Kniplingfestivalen that same year, and I found out that she was a woman, not afraid of speaking her mind, what she

did, scorning the business association in Tønder for not supporting the bobbinlace festival enough. I have also very much enjoyed her book “Kathrine Thuesen (1918-2009)-et liv med knipling”. But who is she, this big enthusiast? It is not hard to realize for what Inger used her working hours, but what has kept her going?

I was determined to find out, and happily, Inger opened her door for me and offered me a cup of coffee a Tuesday morning, which was an event I will not soon forget.

Inger sat in her office on the first floor when I arrived, lost to the world, and as her husband said, when he let me in, “She has probably fallen over something, which makes her forget time and place”, and so it was.

Inger’s office is a ‘land of bounty’ for a history teacher. There are books everywhere, about Denmark’s history, North Slesvig’s history focused on 1864 and the reunion, bobbinlace, history of art and much more. We talked about Inger’s work on her book, of course, it is presently being reviewed, and we are many that really look forward to its publication. I hope it is published in connection with a summer vacation, as I am sure, it will be difficult to put it down once you start reading. It becomes apparent more times during our conversation, what gives Inger her spark, her voice becomes angry every time the conditions of the lacemaking girls are mentioned, and the disrespect for their hard work. That these ladies have a big place in Inger’s heart, is very apparent when she exclaims ‘they were the most professional of handcrafters in the 1700, and no respect were shown them’, and she continues to badmouth the dealers and merchants over their poor treatment of the lacemakers.

Inger tells about her life and what brought her to Tønder Museum, a job Inger replies, ‘was not a job, but my life’, but before this, she studied history and history of art, taught high-school and future preschool teachers in history and folklore. She got two children, Mads and Vibe, with her partner, Hans Christian and learned to be a mother with good and bad, practiced in letting them live their own lives, understanding to let go as parents, so her children could develop as individual people.

At times, Inger had to stray away from the planned path, like sorting mail and being a mailman. Her goal, however, was the whole time to get employment within the museum world, and preferably in Tønder Museum, because ‘that’s where I belonged’. The possibility came in 1989. Inger did not know much about bobbinlace then, and could not make lace. ‘But what I do not know, I can learn’ was Inger’s motto – and who else than Kathrine Thuesen should be her teacher? It took some time to convince Kathrine to take Inger as a student, but not only the court and the county are impressed by the convincing power of Inger. She met up at Kathrine’s house and got ‘Denmark’s little heart’ to make. Inger uttered surprised, if she should not start with ‘Eternellen’, but Kathrine answered ‘Are you not an adult woman? You should start this, and when you have done two meters, you may get a new pattern’, so, that’s what Inger did. In the end Kathrine thought it was enough, and invited Inger for a cup of coffee and a chat. Inger has, of course, a beautiful, old Tønderskrin in her office, and through layers of paint, one can read the number 1792. One feels respect in Inger’s voice when she shows us Tønderskrinet.

We talked about ‘Drøhshes Hus’ and the work on the restoring of the house and the lacegarden.

The conversation also brought us to Queen Alexandrine’s lace pillow and lace equipment with about 80 old bobbins, now located at Museum Sønderjylland, and how it came to Tønder. In this instance, Inger shows how clever she is, because as it had to be brought from Copenhagen to Tønder, and His Royal Highness, Prince Joachim, travelled regularly to Schackenberg, ‘he could as well take it with him to Schackenberg’. This amused the court, and when Queen Ingrid’s beautiful

handkerchiefs should be brought to Tønder, the comment from the court was: ‘we know how you would like it delivered’. So, Prince Joachim brought the bobbinlace handkerchiefs to Schackenberg, where it could be picked up.

In spite of being busy with her research, Inger found time to prepare an exhibition, ‘Tønderlace and the history of the lace trade’ at State Pushkin Museum in Moscow from December 7th, 2011 till January 31st, 2012 and on Pawlovsk Paladsmuseum by St. Petersburg from March 6th until July 31st, 2012.

Presently, Inger is getting used to retirement. She enjoys walks on the levies, yoga, her articles in ‘Sønderjysk Månedskrift’ her lectures and her thoughts about publishing new books, however not as comprehensive as the last one. I asked Inger, if she missed her job at the museum, and she replied: ‘yes, but in the way one miss something, knowing that one has done one’s best and enjoyed it’.

Julemærkefonden (the Christmas seal fund) 2015

In 2015 Helle Schultz from North West Zealand designed the pattern for Knipling i Danmark that gives the sum of the sell to Julemærkefonden.

Helle has made lace since 2003, and in 2013 she finished her lace teacher training in Horsens at Karen Trend Nissen, Bente Eskerod og Helene Schou. Helle now teaches four classes at LOF around Zealand.

The pattern was revealed at the conference in Nyborg 14 March, and you have already given it a good reception. Thanks Helle for donating the pretty pattern, and thanks all of you for supporting the tradition.

The conference 2015 – a rather special day by Susanne Andersen

To hold a conference demands planning and in an anniversary year the planning must be done more careful. In the past 12 months the board has worked on the conference 2015. How to mark the association’s 30th anniversary has been a fixed item on the agenda for the past several meetings, and at the time of writing I allow myself, without committing hubris, to say on the behalf of the board: ‘It was not too bad’.

Once again Borgerforeningens Hus in Nyborg was the scene of the conference. Each time we are going to choose a place to hold the conference, we weight up the pros and cons, and again Borgerforeningens Hus offered the most pros.

However, before we got that far there were many things we had to clarify, and one of the most important once was the gift for the participants. An idea began to grow and Karen Marie Iversen once again took on the invaluable task for Knipling i Danmark. The participants saw the result on the conference and the rest of you can see it on the cover. Based on the responses we have a good feeling that we hit the mark. The last few patterns that were left have been sent to the honorary members who were not able to participate.

Who should give a talk? We soon agreed on Inger Lauridsen as the right woman for the job. A description of Inger Lauridsen and her talk can be found elsewhere in the magazine.

We also hit the mark as to the workshops. In a few days all spots were taken. We had got hold of two very competent teachers. 8.30 in the morning the first excited participants turned up with their pillows and various lace materials. They worked hard from 9 o’clock and many hours on. I am still impressed with the peace and concentration I met when I came by with my camera during the morning. They made Easter eggs in Milanese lace and edges in Flemish lace.

A workshop on a conference is also the place where the fine bobbins are shown, and they were admired, and the par-

ticipants looked longingly and enviously at them. The special feature of these bobbins is that each one has a history.

In the space of an impressively short time the exhibitors put up their stands and were ready for the crowd of visitors that arrived from the early morning. Exhibitions were arranged and lace makers of Fyn – Odense's exhibition will get its own article in issue 120.

From early morning people poured in, and we were 145 members to the general meeting. All day long the conference buzzed with talking, joy of reunion and a wish to shop which we experienced in the stand of *Knipling i Danmark* as the anniversary bobbins were quickly sold out, and the new pattern in aid of *Julemærkehjemmene* was received very well.

During the general meeting our chairwoman thanked the many people who had done their bit through the 30 years so our association can celebrate its anniversary this year, and when we reached 'Any other business' on the agenda 10-15 members who have been members since the beginning, stood up and were cheered. That some want the association so much that they have been members since the beginning can make a relatively new member like me very humble. This conference will be one of the experiences that I will remember with great pleasure.

A thousand thanks, all of you who made the day special.

The living conditions of the lace girls A talk by Inger Lauridsen By Susanne Andersen

Inger Lauridsen's not yet published book '*Kniplersker, kræmmere og handelsmænd*' (Lace makers, shopkeepers and traders) formed the basis of the talk she gave to us at the conference of *Knipling i Danmark* 14 March 2015.

Inger began by leading us into the world of the Danish local record offices, the regional archives and the Record Office because how do you find someone who no one has ever written about? Inger searched the archives, and she must use all her knowledge when reading old German documents written with Gothic type. The parish registers in various parishes were searched and finally in *Løgumkloster* parish the vicar, *Ander Holm*, appeared. He wrote about 29 unmarried women who made lace.

The lives of these 'forgotten, neglected and very professional craftswomen' were miserable. Their products had a higher value than they had. We heard about that time's copyright, how the lace maker might be tempted to prick an extra pricking and thus take a high risk of getting caught and punished.

We heard about *Botilla Boi*'s who according to the vicar in *Visby* died with the lace box on her lap. We heard about mud-built hovels that were already in 1761 ramshackle, about 7-year-olds and 12-year-olds lace makers who made *binche* lace in unheated houses. We heard about *Anna*, the widow of *Tyge*, who could not go to the land agent at *Shackenborg* because she could not walk the 5 kilometres. Inger told us about *Lisette Dyhrberg* from *Rørkær* who in 1844 started at a 'teacher-mother' and we hear about *Berthe Maria Alexandsen* who managed to make 1600 two feet (almost a kilometre) in the last 12 years of her life of a lace that consisted of 27 picots (one picot is on repeat).

Inger told us about the lace maker's tools for production, and in that context *Kathrine Thuesen* showed up in the talk because Inger recalled how *Kathrine* hammered out her pins when they were bent.

When Inger told us about what conditions these girls and women lived under, I imagined that I stood in the corner of the ramshackle hovel and heard the pins clicking. I could almost smell the dampness and felt sorry for the girl who must sit with a hot stone wrapped in her skirts to feel warm around the abdomen. This girl made laboriously the finest lace we today

can see in the museums. I could go on, and Inger could do the same at the conference, but instead I will let you look forward to the book is finished and is on the shelf in *The Museum of Southern Jutland*.

When Inger Lauridsen's book is published, the lace girl gets her compensation and many of us are waiting impatiently for the book to come out.

Kim Sjøgren – an unusual entertainer by Susanne Andersen

At an anniversary conference something special is called for and the choice fell on the Danish entertainer, *Kim Sjøgren*, because he is something special.

Kim was born in *Nakskov* 17 November 1955 and grew up in *Byrup*. He started playing the violin as a three-year-old and at the age of 12 he was admitted to the Royal Academy of Music, *Aarhus/Aalborg*. When he was 17 years old, he made his debut and three years later he joined the Royal Danish Orchestra and he became first violin as 22-year-old.

In 2004 Kim was made professor of violin and chamber music at the Royal Academy of Music.

Today Kim performs almost everywhere in the world both as a classical soloist and as a stand-up entertainer. 14 March 2015 in *Borgerforeningens Hus* Kim entertained us. It was a real treat. It was a 'mixed stew' of humour, anecdotes, and Kim's fabulous ability with his violin. He is able to play melodies from *Melodi Grand Prix* to *Beethoven's* violin concert.

During his show he made fun of the opinions on classical music. He revealed that he is a fan of the Danish football club, *Brøndby*, and he told us anecdotes from his time in the Royal Danish Orchestra – in particular the *Budgerigar Kurt* brought out laughter. We saw Kurt play a four strings technique or as he called it the comb-over technique.

Then it was time to focus on the Danish treasury of songs, and here it was apparent – in the middle of all the fun stuff – that it was an area close to Kim's heart. He made us listen, not only with the ears, but also with the heart when he played '*Den danske sang er en ung blond pige*', '*Den blå anemone*', '*Sneflokke kommer vrimplende*', '*Solen er så rød*' and last but not least since it was on Fyn '*For alle de små blomster*'.

Never had time gone so fast, and I did not even mention how bad we were in taking part of the *Champagne Galop*, that the wedding dance is also called 'the symphony of fate' and that Kim's favourite melody is '*I skovens dybe stille ro*'.

'Uden mad og drikke...' ('without food and drinks...') by Susanne Andersen

'Uden mad og drikke...' is the start of an old saying, and of course, at the Annual Meeting we also ate together with a lace project afterwards.

We were 79 eating together and about 45 stayed and tried their luck on the *Binche* technique.

The participants were all saturated, both mentally and physically, after a long day, and it was therefore a big discrepancy in amounts of lace being done. It was, however, fun to listen to all the muttering around me. After the last person had left, the stand packed down, and packing together for the fair in *Viborg*, came time for a short evaluation of the day. There were big but tired smiles from everyone on the board. An Annual Meeting well over with, is always a good thing – and we currently enjoy the fact, that it is a whole year until next time.

The winner of the Annual Competition

Mona-Lise Pedersen, Anemonevej 12, 3650 Ølstykke.
Her price was a special made bobbin. A big congratulation from us.

Guesswork competition

The proceeds for our competition at the Annual Meeting in Nyborg, guessing the amount of bobbins in a jar, was given to Julemærkehjemmene.

Four persons had guessed the same amount, 287 bobbins, so we had to draw the winner out of a hat.

There were 284 bobbins in the jar, and the winner is:

Pia Laursen, Døjholtvej 5, Nors, Thisted

Congratulations for winning the Annual Bobbin.

Referat start

Minutes from the Annual Meeting of Foreningen Knipling i Danmark.

Saturday, March 14th, 2015

1. Election of chairman and counters of votes: The board points to Holger Busk, who is elected, as nobody else is up for vote. The Chairman states that the Annual Meeting is announced in time according to rules of the association. An alteration of point 7 is announced: Linda V. Olsen has decided to step back, due to personal reasons., and 1st substitute, Bent Rasmussen, has taken her place.

Counters of votes: Bibi Tholstrof, Karna L. Pind, Benedicte Hjalting, Pia Miller.

2. Presentation of the Annual Report. The president thanks all members, which through these 30 years have put their mark on the association. She presents the written annual report, published in Kniplebrevet no.118.

The anniversary gift "Sort Sol" is made by Karen Marie Iversen and symbolizes the association's connection to North Slesvig. DK4's program on Knipling (Lace) will be shown on Køng Museum in connection with the exhibition "Knipling i Danmark Før- og nu", and the board is working on getting Knipling i Danmark on TV programs covering the whole country in connection with this exhibition, probably in August 2015.

We started something new in connection with Årets Knipledag (the Yearly Bobbinlace day) in 2014, where we sent a pattern out to all the leaders asking for one of the members to make this pattern on Årets Knipledag. We will do this again in 2015, where Mona Nøhr has donated the pattern. Our homepage has been updated. We are happy to receive ideas and suggestions for the homepage. Knip lebrevet has taken on some challenges, and this year we set our focus on the technique of Binche Lace.

We sent a check of 12.204,- kr. to Julemærkehjemmet in 2014. The president read a thank you card from the director of the Julemærkehjems. On the sad side, we lost Karin Hoffritz and Lisbeth Højkilde in 2014. The president reports on "the Royal Project" in connection with the Golden Anniversary in our Royal Family in June 2017. We make this project in cooperation with Norway, Sweden, England, Australia and Thailand. It will be on exhibition on the Annual Meeting 2017, before it is presented to the Royal family. The president ends her report with a thank you to the board for their good work.

Karen Vontillius proposes that we take contact to Micki Fouriscot in France, as he might be able to help with the Royal Project.

3. Presentation of the audited account from 2014 for approval

The treasurer presents the account, handed out to the members present.

Birgit Bryde: Will it be possible to get the budget handed out together with the account? Note is taken of this suggestion. The account is approved by show of hands.

4. Presentation of budget for the upcoming financial year.

The treasurer goes through the budget, handed out to the members present. As nobody had comments to the budget, this will be the budget for the board to work with in the upcoming financial year.

5. Establishment of the membership fee for the upcoming financial year.

The board suggests that we keep the current membership fee. This is approved, as there are no objections.

6. Incoming proposals, there were no incoming proposals.

7. Election of members of the board and 2 substitutes.

Candidates for election are:

Sonja Andersen accepts nomination for re-election, and is elected as she is nominated in time and without opponents, according to our association's rules.

Astrid Hansen accepts nomination for re-election, and is elected as she is nominated in time and without opponents, according to our association's rules.

Lone Nielsen accepts nomination for re-election, and is elected as she is nominated in time and without opponents, according to our association's rules.

Linda Olsen has short before the Annual Meeting announced that she of personal reasons wish to step back, and do not seek re-election. 1.substitute, Bent Rasmussen does not wish to be a candidate for election to the board. As there were no other candidates, the chairman asks the members on the floor, if anybody wishes to be a candidate.

Anette Nielsen rise, and is elected together with the re-elected members, as she is the only nominee.

Election of substitutes, where the following persons are nominated: Lis Bøgeholm Larsen, Lis Vester, Linda V. Olsen. The following nominees are elected: Lis Vester as 1.substitute counting 98 votes, and Linda V. Olsen as 2.substitute counting 94 votes.

8. Additional topics: The president thanks for a good meeting. Birthe Marie Hvirvelkær makes a proposal to call upon candidates from the floor to speak in the future, in order to know who they are. The chairman regrets that this has not been done.

Lis Larsen asked for the word. She has been a member for 30 years. She was encouraged by Anna Hadsund to become a member of the new lace association. She has been able to follow the development of lace through all these years. This is caused by good, hard working boards through the 30 years. Lis and Tage thanked for the great voluntary work, and also for the big amount of members attending the Annual Meeting. Lidden Boisen Petersen encourages us to keep an eye on the new names of stitches and grounds in Germany, so we do not end up with different names. Holger Busk thanked for good order.

Her Majesty the Queen's private collection, part 2

During our visit to Amalienborg in November 2014, ref. Kniplebrevet No. 118, page 4, we saw Her Majesty Queen Margrethe's collection of laces, among which were many handkerchiefs. One box was filled with handkerchiefs, in fact 107, one more gorgeous than the next.

But what is a handkerchief?

A handkerchief or a nose cloth is a small, frequently square, edged piece of cloth to wipe one's nose or dry one's eyes. The handkerchief has a history. The name tells about a piece of cloth carried in a pocket, which is used for drying something. The first known handkerchiefs date back to the 1500's. It was then named Nose Cloth. The nose cloth was carried in the hand or in a belt, and later the cloth developed into a valuable status symbol of the upper classes. The nose cloth or handkerchief was often richly embellished with embroidery and lace. The white handkerchief of cotton or linen did not become commonplace until the 1800's. Today largely only men use cloth handkerchiefs, because during the 1900's it was customary for men to use an ornamental handkerchief in the breast pocket of suits or dinner jackets. From the end of the 1900's the cloth handkerchief as an article of everyday use has almost completely been replaced by the more hygienic disposable tissues. See the pictures.

Handkerchiefs and colours

When Prince Albert died in 1861, Queen Victoria proclaimed that black and white tears were to be embroidered on all handkerchiefs in Buckingham Palace. Queen Victoria strictly enforced a 40 year court mourning after his death.

Court mourning is mourning for a short or long period upheld at court on the occasion of a death in the royal family or possibly in other royal families. During the mourning period, the members of the royal family and the court staff do not participate in social arrangements. Traditionally, dark clothes were worn at public appearances. The mourning period is determined by the monarch, and at Frederik IX's death in 1972 the mourning period was two months, and at Queen Ingrid's death in 2000 the mourning period was four weeks.

Initially, the mourning dress consisted of matte, black fabrics, and the same colour was used in the handkerchiefs. In half-mourning, which is the time after the first, strict mourning, you were allowed to wear purple instead of black. In the summer, half-mourning allowed the use of lavender and white.

There are examples of both these handkerchiefs in HM Queen Margrethe's collection. However, these are without lace, but extremely beautiful in the workmanship. See pictures 2 and 3.

Picture 2 shows a mourning handkerchief that belonged to Queen Alexandrine's mother, the Grand Duchess Anastasia Michailovna.

Picture 3 shows a half-mourning handkerchief. It is purple and also belonged to Queen Alexandrine's mother.

The paper tissue

In the early 1920's Kimberly-Clark produced a cellulose product to be used in connection with menstrual pads. At the time it was difficult to market this kind of products, and new ways were to be found as the company had stocked large quantities of this cellulose product. They were forced to discover new uses. First they tried to use it for filters in the gas masks during WWI, which did not prove successful. Later they found out that by changing the composition of the paper, they could produce a softer material. This was the beginning of Kleenex tissues. From the beginning, the company envisioned Kleenex as a disposable tissue. Although they were not quite sure what to use it for, they did see a connection between the qualities of the tissue and the escalating use of women's cosmetics. The paper tissues could be a hygienic and practical replacement of the "cold crème rag" hanging in many bathrooms.

All that was left now was to tell the public about the product. The first advertisement for Kleenex paper tissues appeared in 1925. The "beautiful people" confided that Kleenex tissue was one of their secrets.

At about this time, the chief researcher at Kimberly-Clark

used the paper tissues rather than handkerchiefs in connection with his hay fever. He persuaded the marketing manager to try to market the tissues for this use. At first the marketing manager rejected the idea, but consented to dedicate a small space for the marketing of Kleenex as a tissue. The idea of Kleenex paper tissues replacing the handkerchief was not accepted until 1930. By running two parallel marketing campaigns on the different uses of Kleenex – one as a tissue to remove cold crème and the other as a "handkerchief" – did the company demonstrate the new uses of the Kleenex tissue.

Today we don't make lace for handkerchiefs if the handkerchief is intended to wipe one's nose, but we do make some to wipe your tears at happy occasions or as ornamental handkerchiefs. The only handkerchief I have made was for the christening of my grandchild. The handkerchief was filled with coins and placed in his bed as a symbol that I, his paternal grandmother, want for him never to be out of money. See picture 1

Handkerchief with coins for the christened child

Full mourning

Half-mourning

Handkerchief 1

Handkerchief, corner close up

Flemish lace – Christian IV,

Small Heart of Denmark with Queen Ingrid's initials

Three leaf clover doily

Idea, design and execution: Lene Birkely Nielsen, Hadsund

Materials: 39 pairs of Venus cotton, which means 2 skeins of thread. This amount is divided between 29 pairs for the ground and 5 pairs for each of the edge trails. K80 or linen thread 60/2 are also suitable.

Start: Start with the whole width of the ground in a diagonal line. You may choose if you want to work the 2 outside trails and the ground at the same time, or if you want to work the 2 trails afterwards, attaching them to the ground. Both possibilities are fine.

The marked twists apply for the whole piece.

The worker pair is twisted 3 times the first time it goes around the pin in the middle of the three leaf clover, in order to make place for the sewing the last time the worker meet this point.

The braids come from the edge and worker pair of the middle trail, and are sewn into the edge when returning. Place support pins as needed.

It is only sewn into the middle of the work the last time you pass this point.

Finishing: The way you prefer.

The doily Birgit

Idea, design and execution: Lonnie Nielsen, Storring

Materials: 9 pairs of Bockens linen thread no. 40/2

The lace might be worked in 3 different colors: 6 pairs in a basic color, 2 pairs of a dark shade for the braid of the edge and 1 pair of a lighter shade for the workers in the middle.

Start: Put 6 pairs over a laying pin and one pair on a standing one. The 2 pairs for the braid are hung on a pin when needed. The whole piece is worked in linen stitch, plus the braid of the edge. You use the following technique when workers and braid meet, in order to keep the colors apart in the lace:

- 1) Bobbin no.2 over bobbin no.3
- 2) Make a linen stitch
- 3) Bobbin no.2 over bobbin no.3

The pin is set to the left of the stitch, see figure 1, also in order to see how the threads go.

Finish: The best way is the use of magic threads.

Narrow insertion or ribbon

Idea, design and execution: Inge Lindegaard, Ørslev

Materials: 9 pairs of 40/2 Bockens linen thread or 66/3 Goldschild linen thread

Start: For insertion: Straight setting up at the arrow

For ribbon: set up at the point

This goes both for the pricking and for the work-sheet.

The marked twists apply for the whole piece of lace.

Finish: The insertion may be knotted off or finished off by small braids. The ribbon may be finished off in the way you prefer.

The lace is mounted on a bag. If you have a suitable handbag, the length of the lace has to be adjusted to the size of the bag.

Handbag

The handbag is made of strong Indian cotton. Cut 2 pieces of cloth measuring 55x36 cm. This includes the hem.

The lace is mounted on the right side, along one of the long edges on one of the two cut pieces. Use invisible stitches. It continues on the back. (This cannot be seen on the picture of the handbag). Place the second piece of material, right side down, on top of the first cloth and facing the side with the lace. Sew the two pieces together with 1 cm. hem, except for 10 cm. through which the handbag is turned inside out. The corners are shaped and pressed out in order to make them as sharp as possible. 14 cm. of the side without the lace is folded over. Stitch around the edges. Finally, the lid is folded nicely over.

Ribbon

Idea, design and execution: Inge Lindegaard, Ørslev

Materials: 15 pairs of 40/2 Bockens linen or Nel 66/3 Goldschild linen

Start: Straight setting up, see diagram. Make the lace a long long as you wish, by setting the pricking together. The marked twists apply for the whole piece of lace. Remember the twists by the needle then there are linen stitch.

Finish: The ribbon may be knotted off or finish off by small braids.

Parrot

Idea, design and execution: Lise vester, Erslev

Materials: Goldschild no. 50/3 = nel. 80/3 (with the white label). The amount of pairs vary according to the pattern.

Start: Work the parrot according to the numbers 1 to 8. Follow the work sheet and see where pairs are added, marked +, and where they are taken out, marked -. Pairs are added where lines start, and taken out where lines stop. Twists are not marked on the work sheet, due to lack of space, but there are always twists when going from linen stitch to whole stitch and when the worker goes around the pin in linen stitch. The pairs are not drawn in on the work sheet on two places, but they go all the way through.

No.1. 6 pairs, whole stitch edge and linen stitches in the middle.

No.2. 8 pairs, whole stitch edge and half stitches in the middle. Follow the work sheet and put 3 pairs aside for the beak, where the edge pair will go all the way down the beak.

No.3. Sew in the worker pair where the arrow shows the beginning of 3. Then add 12 open pairs plus one black pair. The black pair goes around the eye in linen stitch and is sewn in on the way back towards the beak. The black pair becomes the workers down through the beak. Pairs are taken out regularly, so that you end up with as few pairs as possible at the peak of the beak. Remember, this is a 'freehand' lace, so it is difficult to draw exactly where to take out, as we make lace differently.

No.4. 7 pairs, whole stitch edge and half stitches in the middle.

No.5. 7 pairs, whole stitch edge and half stitches in the middle. Note: The beginning and finish has linen stitches, see work sheet.

No.6. 8 pairs, whole stitch edge and half stitches in the middle.

No. 7. 7 pairs, linen stitches.

No.8. 4 pairs, linen stitches.

Finish: All pairs are tied off. The lace may be starched before taken off the pillow, and may be framed.

The pricking has its backside up, so the knots should be hidden here.....

Pillow

Idea, design and execution: Lone Mankof Jensen

We started a lace project in Kniplebrevet no. 118, which is divided into four sections. No.118 contained section number one, and in this magazine you get section number two out of the four. The two last sections will appear later on this year. You will therefore first be able to see the what it will look like when all four sections are made.

Materials: Linen thread no. 35/2 or 28/2. The work sheet has numbers from 1 through 13, and the lace has to be worked following these numbers. Part 1 and 3 each use 10 pairs of bobbins, part 2, 4, 6, 8, 9 and 11 each use 9 pairs and part 5, 7, 10 and 12 each use 8 pairs. Part 13 uses 7 pairs.

Start: The work sheet and the pricking show where to start and where pairs are set in and taken out. Follow the direction of the arrow. Every part begins and finishes before a new part of the pricking is started. All parts are sewn in as new parts are added on. The marked twists are valid for the whole lace. Part 2, 4, 5, 7, 10, 12 and 13 is worked according to figure 1.

Finish: The way you find best suited for this kind of lace.

Binche Lace Lektion 2

Idea, design and execution: Els Goor, Kantklos Atelier, Elisabeth, www.kantklosatelier.nl

Our theme in 2015 is Binche Lace. This magazine contains lection 2.

Materials: 29 pairs of Egyptian cotton 80/2.

Start: Set up in the top row of the pricking as shown on the work sheet.

Technique: In Binche you do not close the pin in the bottom of a snowflake in linen stitch. You close the pin in connection with the start of the next snowflake. This applies both with linen stitch, half stitch and in the small and large connection. This also applies for the whole lace. 6 pairs are used for the snowflake, small connection. The pairs are counted from left to right. 9 pairs are used for the large connection, and the pairs are counted from right to left.

The large and small connection is explained in the Binche lection 1 in Kniplebrevet no.118.

Picot: The worker pair is twisted 7 times when shaping the picot. See fig. 1

The frog Kvæk

Idea, design and execution: Lene Holm Hansen, Klovborg
Materials: 3 – 10 pairs of k80 in green, black and red or pink.
LS: linen stitch
ES: half stitch
DS: whole stitch
FL: braid
HS: hole stitch
Start: Start at A with 4 green pairs and use LS.
The foot is braided with 4 pairs.

Continue in LS until the letter B by the left eye. Lay the bobbins aside.

Add 2 black pairs at C and work a braid at the bottom part of the eye to B, where the pairs from the legs are taken out, except your worker pair, which will continue as workers for the eye lid. The 2 black pairs continue as edge-pairs for the eye lid. 2 more green pairs are added at the eye lid, and taken out again where the eyelid ends (before you reach C again). The eye lid is worked in LS. Put the worker pair from the eye lid aside for use for the Frog's forehead. 3 green pairs are added into the braid at C and you take up the worker from the eye lid. Work the forehead in LS. Put the pairs aside.

Start at E with 4 green pairs, and work in the same way as you did on the left leg.

Start again with 2 black pairs at F and make a braid in the bottom part of the eye. The pairs from the foot are at the same time taken out in the braid. Continue the braid towards D, where the pairs from the forehead, except the worker pair, are taken out. 2 new green pairs are added for the eye lid and taken out again as in the left eye lid. All pairs from the eye lid are taken out at F.

The eye itself is worked with 4 pairs, added on to the braid in the bottom edge of the lid. It is worked in DS, ES and HS.

4 green pairs are added for the thighs at G, and worked in LS. They are fastened at H and taken out.

Do the same, starting at I and ending at J.

3 green pairs are added at K in order to make the foot. It is worked in LS and a braid until L.

Do the same between M and N.

2 black pairs are added at O in order to work the mouth. 3 pairs are added at once at P. The edges are worked in DS and the rest in ES. 5 more pairs are added and taken out as shown on the diagram. 3 pairs are taken out at once at Q and the braid continued until R.

2 pairs of Pink/red are attached at S and a big pointed tally is worked for the frog's tongue. This is fastened and taken out at T.

Finish: The finished piece can be starched before taken off the pillow. It may be put in a frame.

Lene Holm Hansen 2014

Copenhagen School of Design and Technology By Lone Nielsen

I received a mail from Susanne Guldager, a teacher at the Design School in Copenhagen, in the beginning of September. The school had, as an educational institution, established cooperation between students in the 5th semester and a bobbinlace organization in Sri Lanka.

The topic of the cooperation was that the students should go to Sri Lanka, where they, together with the woman in the organization, should develop products suitable for sale in Copenhagen. The profit of the sales should go to the woman in Sri Lanka.

The school's students would send sketches down to Sri Lanka before leaving, so that the ladies would have an idea about what they should work on. The school approached

Knipling I Danmark in order to get some knowledge about bobbinlace before making the sketches. The school's would like us to come and tell about bobbinlace and guide the students in the product development. The date should be before their trip to Sri Lanka, which would take place between November 18th and 28th. We decided that Karen Marie Iversen and I would come to the school on November 11 at 3:00 pm.

We brought lots of books, basic ones as well as books showing how lace can be used. We also brought several pieces of lace, bobbins of different kinds and different sorts of thread in order to demonstrate the difference in thickness used for lacemaking. We had some wonderful hours together with the young students. We talked about lace, how it can be used in fashion and many questions were answered. They were truly interested in what we had to tell and show them. Pictures were taken of the lace we had brought and from the designs in the books. Both Karen and I had a very good time together with them. As we left, we both thought that what they had planned, were really a big handful. A purpose was also that they would learn to make some basic bobbinlace on their visit to the lace-organization in Sri Lanka. We therefore promised to come back to the school in December in order to help them go on with lace making. However, this date was cancelled later on, as the students had learned the basic stitches only, and that was not sufficient for them to carry on making lace.

The students had arranged an exhibition of their manufactured products on Friday, December 12th, and we were invited. So, on a rainy day we set off to the opening, terribly curious about what they have archived together with the ladies in Sri Lanka. Incredible was it, what they had made! We were very impressed! The pieces of clothing were fantastic with the lace adornments together with the pretty designs. The use of lace this way, gives the design a light and elegant look, as you also can enjoy on the pictures. This is really something where any lacemaker can see possibilities. A big thank you to The Design School and their students for allowing us to show them lace, talk with them and feel the big engagement they have in what they do. It has through and through been a big pleasure to be part of.

Some of the students have agreed to write about their design and their experience with using lace in their work, for Knip-lebrevet. We can look forward to hear a little more about the students and their designs.

Ida Clausen, student in School of Design and Technology

My thoughts around my lace design were that I wanted to move over to a more graphic world.

I have worked with clear and sharp lines but wanted still to be truthful to the craft of lace and the classical made 'lace-ribbon'.

My idea was to set the lace ribbon up against another crafted material, in this case leather, which I have cut and braided myself.

Get more information on Ida's homepage, where you also can find this design:

<http://www.idaclausen.com>

Bobbinlace experiences in class

Class in PC bobbinlace program in 'Tråden' Allingåbro Hotel B&B, Hovedgaden 9, 8961 Allingåbro by Aage Holgersen

A couple of years ago I bought lots of bobbinlace equipment: pillows, bobbins and thread. This was it, I wanted to learn lacemaking. I contacted a nice lady in our neighborhood, Mie, who taught my daughter and me how to make lace. We

learned the basics, and continued on our own. I have to admit, my experience was very limited. I met up with a group of lace makers in Århus after my daughter had moved out, and learned a few tricks of the trade from them. One of the ladies made her own designs. I have since met a few lacemakers, which with ease could transform a picture into lace. I envied them. I also wanted to be able to do that.

I discovered a while ago, that Kniplebrevet advertised a class on pattern-drawing on computer, and that the only demand was 'knowledge of bobbinlace', so I felt, this was my chance. The price was reasonable, and it was a week-end class. The week-end drew nearer and I was getting more excited, but would I be able to learn it? I just had to wait and see.

Finely, November 22nd came, and I met with great expectations. Gunver, the inn keeper, welcomed us at the door. Inside we got seated, and Aage introduced himself with a few words. The class was on. It occurred to me that the other students had made patterns by hand and attended this class in order to learn to make them electronic. Ouch, suddenly I felt a bit out of place. I barely knew the names of the different stitches, but happily, with Aage as guide, this was no problem. He taught in a way easy to understand, and I was certainly able to follow his lecture.

Time flew, and the end of the day came. Linen stitch, half stitch, passives and workers turned around in my head, my brain was filled with new things that had to settle over night. It was exciting, it was inspiring and I could not wait for the next day.

The second day certainly lived up to the first! We built on to what we had learned the day before, and I captured how lace is made, both the straight and the curved ones. It seemed real easy once one had learned it.

The class was in addition held in nice, light rooms and the other students were all very nice. I went home to my family over night, as I live near Allingåbro, but I could understand that the other students, which spent the night in the inn, also had enjoyed the class. I can really recommend this class with Aage, an unusual patient teacher, and look forward to the next class for experienced participants.

A big thank you for this wonderful and instructive week-end.

We had learned how to make a lace, both curved, round, oval and a corner.

Our teacher was capable and patient. He had brought Arne. He is not an instructor, but gave gladly a hand if problems occurred. Arne had the same amount of patience as our teacher.

I am looking forward to the next class, this time for experienced students.

Tova Andersen

My grandson

Nine-year-old Gustav, was visiting me in the winter holiday and he was a bit bored. He saw my pillow and then said: 'How exactly do you make lace, granny?'

I demonstrated how to do it and then I asked if he felt like trying? He did and he began with some small samples that showed that he was a fast learner and clever with his hands. Then he continued to make the *eternelle*, and later he made an Easter bunny, and the finished result became an Easter pillow for his room. Of course, he did not make all that in the winter holiday but we worked on the lace several times and we thought the result was good.

Perhaps that will inspire others.

Ingeborg Dokter, Thorsevej 37, 8680 Ry

Hello.

I am a new member of the board, voted in on the Annual Meeting on March 14. in Nyborg. I would like to introduce myself.

My name is Anette Nielsen and I am 45 years old.

I have made bobbinlace for 10 years, and I have not been able to put the bobbins down since I got them in my hands for the very first time.

I completed the education as bobbinlace teacher at Karen trend Nissen in Horsens, in September 2014.

I love to design patterns (and of course to make lace), and am constantly burning for teaching and learning more. Both new techniques, but also the history, the use of lace, lace in fashion through history, well, I burn for everything within lace.

And I will of course, work actively on the board in order to pass my passion on to others.

Privately, I have been married for 16 years, and have two boys, 16 and 18 years old. I work in retail, and live in a little village between Ribe and Esbjerg.

I look forward to working for our association and especially to the contact with all our members.

Bobbinlace greetings, Anette Nielsen

Private view

The private view for the exhibition "Knipling i Danmark før og nu" ("Bobbinlace in Denmark then and now") took place on Sunday, March 29 from 2 to 4 pm. The exhibition is a co-operation between Køng Museum, Knipling i Danmark, the lacemakers in Ørslev and Storstrømskniplerne.

Besides a table set for Easter with several bobbinlace decorations, the exhibition is divided into 2 sections. The first room displays the 'traditional', like some old lace, an old Tønderkrin, old bone bobbins and thread, and some nice boards showing old museum pieces. The next room displays the 'new'. Bobbinlace used in new ways, where the lace fits into decorations, clothing and interior embellishment. Boards showing various lacepieces are hung in the cafeteria. It is a very nice little exhibition, displaying what lace was used for in old times, and what it can be used for today.

Do not miss going to Køng for this exhibition. You can look up the advertisement someplace else in this magazine.

Tischkultur, 14 Bandspitzen

By Erika Günter

Publisher: Verein Klöppeln und Textile Spitzenkunst in Österreich.

Order it by writing to edith.braunecker@gmx.at

Price: €18

Language: German

The book contains 14 patterns in trail lace. The patterns are from 1940 to 1962 and all 14 patterns are different tablecloths in which either trail lace is part of it or the cloth is made only of trail lace. All patterns are designed by Erika Günter. The book has in the beginning a biography of the author who was born in 1911 and died in 2008. Then a chapter about how to make trail lace, and it is followed by the patterns. It is interesting how little the patterns and thus the lace change through the years that are focused on in the book. Unfortunately it might be a bit boring because several of the patterns consist of the same geometric figures, but it is still interesting that some things did not go out of fashion in the 22 years that form the basis of the book.

The Beauty of the Orient

Painted in thread

A Lace Journey

Author: Yvonne Scheele-Kerkhof

Published by Lace Studio Paragon in 2014

ISBN: 978-90-9027979-4

Price: €44, 50

Languages: Dutch, English and German

Can be ordered through: Yvonne Scheele-Kerkhof, Canada-
laan 10, 7316 BX Apeldoorn, Nederland

www.lacestudio-paragon.com

e-mail: yvonne@lacestudio-paragon.com

or through: barbara.fay@t-online.de or www.barbara-fay.de

...and a lace journey it is!

Ever since Yvonne Scheele-Kerkhof lived in Singapore, and thereby came in touch with the Asian art and culture, her lace has often been inspired by this part of the world. The book is a real gem and it takes us to a culture so different from the European culture. It enchants us with its dragons, phoenixes, cranes, official ranks symbolized in birds, the symbolism of clouds, fish and much more, all executed in wonderful lace by Yvonne's hands.

She accompanies the about thirty pieces of lace by an explanation of the symbolism and the meaning in the motifs. Small photographs of embroidery, a glass bowl or antique prints show where she found her inspiration. This makes the book, in addition to the joy in the beauty of the lace, also very interesting and informative to read. We surely get pulled into another culture and way of thinking.

The quality of the photos is excellent. Besides a photo of each of her lace pictures, there are also lots of enlargements, showing amazing details of the lace. The pictures are worked in the finest white or off-white silk, sometimes accentuated by colored and metallic threads.

At the end of the book there is a section showing some of the techniques Yvonne has used. However, this is not a book for learning lacemaking and its techniques, but a book for inspiration and joy.

I hope that this book will become an enjoyable asset for many a lace maker, and also a book of beauty and interest for everybody else.

Veslemøy Bech-Nielsen

Knipling i Danmark will advertise on national TV

We have entered into a sponsor agreement with DK4. Therefore we will advertise on national TV. A sign with our name, logo and contact information, e.g. our website address will be shown as well as a speaker who will mention the association. The advertising happens in connection with the rerun of the programme, 'Knipling i Tønder', on DK4. The brilliant programme will be shown 12, 15, 17, 21, 23 and 26 August within 15.00-00.00. Moreover the sign will be shown after all announcements of the coming programmes from week 32 to week 35. We hope that many of you will have the opportunity to see the little advertisement for the association, and we hope that many others will notice and perhaps be interested in Knipling i Danmark.