



Kniplebrevet

English



AUGUST 2017

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

128

Dear members

The summer is about to end, and Denmark will soon return to the everyday life after a hopefully good summer. I hope that very many of you have loaded up to a new season of lace, where new projects will be started and where started projects will be finished. We told about our next project, the "Friendship quilt" in Kniplebrevet no. 126, page 28, and we would like you to participate. The project was also presented at the Annual Meeting in March this year. I hope that many of you have played a little around in order to find out with which kind of lace you want to participate. We are ready to receive all the nice and exciting pieces of lace, and to hear about your thoughts and ideas, which lies behind the choice of your special contribution.

Our treasurer has since last worked with our account system, which from now on will be online, as the old system will be faced out at the end of this year, and can therefore not be serviced. This is a big task, and Bente has worked very hard in order to get everything right.

The Golden Anniversary for Her Majesty Queen Margrethe and His Royal Majesty Prince Henrik has also passed since last, and our beautiful international present has been handed over to them. All the 18 placemats were packed with big care into a nice, blue box together with the published book. The book contains a biography of every designer, the ideas behind the chosen designs plus prickings and worksheets. Four Danish designers and three members of the board went to Amalienborg on June, 9th in order to present the gift. You may read more about this and see pictures from it inside this magazine. You can also see pictures of the wrappings and the wonderful gift. The two first patterns of the placemats are also published in this number of our magazine.

The Annual Lace day is soon coming up. We do, as usual, have an open house on our venue that day. Peter Sørensen will be there this year in order to make some fun with lace together with our guests.

We wish you all a good Annual Lace day with lots of exhibitions, workshops and visitors. We look forward to hear about it.

Have a real good lace season

From the Editorial Office

This is concerning the text for the picture on the front page on Kniplebrevet no. 127, which shows a piece from an exhibition in Hjallerup hosted by Karen Vontillius and IngeGerd Stevnhoved: it was not properly presented that Vibeke Ervø (1944-2013) had made the pentagon, and we would like to put it right.

The pentagon is one of the many 3D lace pieces, which Vibeke Ervø experimented with. Vibeke Ervø participated in an international lace competition in 1994, where she earned a silver medal for her work, a ball made in three sizes. You may read more about it in Kniplebrevet no. 80, page 4-5 under "Omtale af nyere dansk kniplekunst".

IngeGerd Stevnhoved has friendly informed us about the picture of the adorable little lace making girl, pictured in Kniplebrevet no.127 in connection with the article "Pellestrien", belongs to the Museum of Art and History, Neuchatel in Switzerland. It is painted by Edmund de Pury (1845 – 1911).

IngeGerd also tells us that Mrs. Angharad Rixon comes from Australia.

Thank you to IngeGerd for these informations.

The German lace Congress in Wangen

The German lace congress took place in Wangen this year. The

town is located in the southern part of Germany, not far from the Swiss border.

Our organization was represented by 2 members, Sonja Andersen and I. We flew to Munich and continued to Wangen in Algäu by car. The car trip was beautiful with snow capped mountains in the background, and unlike in Denmark, the spring had come to Wangen. Everything was green, the trees were in bloom and one could eat breakfast outside in the morning without wearing overcoats. It was indeed a welcoming taste of spring for us from Denmark.

The German lace congress is held in a new town every year, as you all are aware of. I cannot help thinking about how much work this must be for the hosting place. When I think about all the work it is to get the General Meeting on its feet, and this is on the same location every year.

As earlier mentioned, was the 35. Lace Congress held in Wangen from the 21st to the 23rd of April. This meant 3 days centered around lace, where exhibitions, fashion show, lectures, a guided town tour and sales-booths was part of the program.

Wangen is a very old town, where the old centre is carefully restored and preserved. It is a very pretty and cozy town. Benches are placed on selected areas of the town, which invites to a little stop where you can enjoy adorned houses and sculptures of the place.

The town itself took great part in the congress, which made the visit very memorable for the many visitors.

The president of the German lace organization told us that 3500 to 4000 people would visit during the 3 days of the congress.

The major had been happy to provide locations to the congress' disposition, all of them in the old part of town and within walking distance to each other. All over town were red lines drawn up on the sidewalks, which would lead us around to different exhibitions and activities. Enlarged bobbins were also hanging as guides on the street signs. It was therefore no problem to find our way around, even for people new in town. It was nice to see so much good will from the community.

The main exhibition this year was of Leni Matthaei. It was a fantastic exhibition, which you may read about in a separate article.

The German organization had, in connection with the congress, set up a competition titled "Fire and Flame". The following countries took part: Finland, France, Austria, Switzerland and of course, Germany. 29 people participated in the competition. You may read more about this in a separate article.

Another place in town displayed Austrian lace, traditional and modern. It was exciting to see the development. The exhibition was made alive by three lace makers, each with a fantastic piece of lace on their pillow.

This was also an interesting exhibition. The lace was beautiful and descriptions and dates of the lace where everywhere, so it was no doubt about what we were looking at.

The project "Fische" (Fish) from last year in Emden was also on display. I would never have dreamed that so many different fish could come out of one shape. A truly remarkable exhibition, where all thinkable techniques were used.

Results from different classes were also on show, like 3D and black/white. Again, an impressive exhibition, where one wonder what one can achieve with so few tools and materials.

Very untraditional lace, which shows the multitude of this hand craft.

Last, but not at least, there were also 2 halls with stands, 73 all in all, so it was ample opportunity to buy patterns, thread, books and accessories.

This was all in all a very impressive congress, where everything was planned in the smallest detail. The German organization had put forth an enormous amount of work, and the support from the local county officials and the engagement of the pretty town made it a great, positive and inspiring experi-

ence, which gave lots of ideas and inspiration for us to work with in our own organization.

Wire, Metal Thread and Metallic Thread: Can You Tell the Difference?

At this year's I.O.L.I. convention I was asked to give a talk about the similarities and differences between wire, metal thread and metallic thread used in bobbin lace making. There is often a great deal of confusion surrounding these materials, their use, their specialized tools and the terms used to describe them. Since talks go by quickly, I was asked by several people to write it down. Awkward!

Lace historian, Mrs. Bury Palliser discussed gold and silver lace several times in *History of Lace*. On page 72 she wrote, "They made also silver and gold lace out of drawn wire..." Because of my love for wire lace, I have been exploring this comment, and Mrs. Palliser's sources, for many years. There does not seem to be surviving lace made of wire. My never ending search for historical wire bobbin lace has provided many opportunities to study various types of lace composed of wire as well as metal and metallic threads.

Through the centuries, terms used to describe laces of gold or silver have been inconsistent. Some terms leave interpretation to the reader. The term wire, for example, is deceiving as embroiderers have used it in reference to metal thread for centuries. To this day, Benton and Johnson still call it "wire" on their website.

WIRE

The first, and most basic, of these materials is wire, which is made entirely of metal. Wire used for bobbin lace comes in a variety of metals and/or alloys such as gold, silver, copper and stainless steel. Each metal has its own set of delights and challenges in relation to the lace you wish to make. Wire found at a lace dealer is generally copper with added coatings for color. This is often referred to as craft wire, but also magnet wire, winding wire or motor wire.

Magnet wire has been used in electronics for as long as they have been around. Having an industrial application is a boon for those of us wanting pretty colors covering our copper wire. When you find the wire in older electronics or telephones it is usually a shade of brown, red or green. However, the process of coating the wires was funded by those using it in electronics, leaving craft wire producers with the know-how.

This cannot be said for stainless steel wire. There is not a practical application for needing to color or coat stainless wire, so no one has paid for the research to make it happen. This is a shame because stainless steel wire can be used in finer gauges than any other metal and still retain enough strength to make bobbin lace.

Special bobbins are often used by those working in wire. Right, you will find several different models. The first, on the left, is still in production and made by Simon Toustou. The second is one of the bobbins I got when I first learned from Lenka Suchanek. Next, is a bobbin which belonged to Elaine Merritt, who I believe wrapped the wire herself to make the hook. Lastly, you will find Lenka's newest style of bobbin which involves two silicone rings. The idea behind these bobbins is to hold the fine wire on the bobbin without damaging it. All of these bobbins work, but, more often than not, are subject to personal preference.

You will notice these are short, only three inches in length, to allow for proper tensioning of fine wire. When working with larger gauges this type of tensioning is not as necessary. Both Lieve Jerger and Laurant Sundin hitch their wire directly to standard bobbins while using a bit heavier gauge of wire. This is also possible with fine wire once you have mastered proper

bobbin lace handling. Anne Dyer, in her book *Copper Wire Lace*, describes working without any bobbins at all.

Wire has been around for millennia in one form or another, and is not a product of the industrial revolution. Tubular wires were made as far back as ancient Egypt, while drawn wire was produced in the Byzantine Empire; the technique reaching Western Europe in the Middle Ages. Larger gauge round wire has been used historically in collar supportasses and the like, but using drawn wire for lacemaking appears to be something which began in the 1970's.

This diagram of a modern drawplate, below, shares the same basic technology as the medieval sketch above. While most wire is drawn in mechanized factories, there are still many artists who draw their own wire.

There is one material made purely of metal which has been used historically in lacemaking. It is a metal ribbon which is generally .6mm to .9mm wide and .10 mm to .15mm thick, though it can vary in size. It begins as a round wire and is then flattened. The German term for this flat metal ribbon is *Plätt*. There is not an English lace making term which means the same thing as *Plätt*, but it translates literally to flat. You may also find this called strip or plate.

The best source of this material is German suppliers, therefore I refer to it as *Plätt*. *Plätt* is usually used either as a gimp or as a single worker. When used for a worker, *Plätt* fills up the space of a fan quite nicely, as you can see in the fan of the traditional German sample (right).

Inspiration

Faced with a difficult task, we all need a boost of inspiration, and after 35 years of lace design I've just come face-to-face with the trigger that originally set me off. Your chairman asked me to write about a piece of recent work of mine that she'd seen, and it set me thinking that it was Scandinavian lace design that got me going. At the time, most of the wonderful contemporary Czech lace was still hidden behind the Iron Curtain, but some Swedish work was visible.

But it was one piece in particular that showed me the way – Greta Sandberg's *Mogna Ax*, ripe ears (1). I saw a tiny photograph of it on the cover of a lace magazine, and thought: this is the sort of thing I'd like to do. I'd discovered quite by chance that *Torchon* contained huge possibilities, which this seemed to encapsulate.

Torchon didn't appeal to me at first; I only really wanted to make point lace (like my grandmother who made *Downton* lace), hopefully the more complicated the better. I was lucky enough to be allowed to sit in with a class in embroidery design (there being nothing for lace design in the whole country) and I played around with plaited guipure, *Honiton* and point lace design but then got asked to lead a lace design class of my own.

Friends had tended to specialise in these different types, and each style of lace needs a very different approach to design, which would be a nightmare for a short class. So I thought I'd look at the one type, *Torchon*, where everybody usually starts – otherwise, I don't think I'd have bothered with it at all (and I had to make my first piece to get a handle on it).

I gave myself four months to investigate, to make sure I could run a successful class, and by the end, had a suitcase full of prickings inspired by photos in books and magazines (which formed the basis for *Pattern Design for Torchon Lace*). Although I occasionally dabble in other types of lace, I discovered *Torchon* to be the most satisfying of all, a field that seems to widen all the time. As long as I can hold a pencil, I hope I shall still keep trying new ideas.

I took *Mogna Ax* as my starting point by trying to redraft it, and then translated that draft into a fan pattern. But I didn't

pursue it because I was only copying someone else's idea, and I wanted to do my own. In addition, it asked questions about how the spikes should be made, that I could not answer from the tiny photograph.

However, over the years I've come to realise that this pattern could actually be available to buy, and as research for this article I did so, from Föreningen Svenska Spetsar via the internet. Perhaps if I could make it properly, I might be able to finish off the fan design and give it to you?

However, sadly I don't think that would be sensible – it turned out to be really complicated and I had to rely on the diagram (3). Although I learnt a huge amount from making it, pushing Torchon into a different dimension, anyone following in my footsteps would need to buy the original pattern, too.

Maybe if I'd had access to the original in the first place, my lace would have followed a different path? As it is, I've tried to use the simple, uncomplicated aspect that Torchon offers, and extend its capabilities – investigating new geometric patterns, its capacity for simple stylisation and for exploring abstraction, the ways we can use colour within the system it generates, and the range of threads and sizes in which we can make it.

Above all, I've tried to make it useful in the modern world. That started by extending its size and developing fluid grids that would allow me to make finished pieces – such as necklaces – in a short a time as possible, using standard Torchon technique but allowing colour and pattern to provide the main interest.

All my work at that stage was timed, at first reducing an A3 piece from three weeks to three days, latterly covering the same amount of ground in one minute (on a scarf) that it would have taken me an hour to do in point lace. But in more recent times, I've gone back to denser, slower, pieces that emphasise design or extempore work (making it up as I go along).

Putting a price on my work, as a member of my county craft guild, was like putting a gun to my head; how could I make work that someone could afford – or want – to buy? Two avenues seemed to beckon – wearable art such as scarves (4), or fine art to hang on the wall. The latter is about ideas, making with meaning – that has meant turning myself inside out, from a designer into an artist, taking courses available in my area, but mostly working and researching alone.

Above all, I've made a lot of work, always pushing the boundaries of what I felt capable both design-wise and as a lacemaker. I've tried all the coloured linen threads and yarns I've come across, at times spending all my available cash on it (my store covers the whole of one wall, culled from countries across Europe, although the favourite to which I often return is Bockens 16/2 weaving linen), as well as investigating textures in all types of yarn.

I love linen, as the most stable yarn I can push to its furthest limits, yet still get acceptable results, although also love silk, with its incomparable lustre, drape, softness and glowing colour which continually entice me when playing with scarf patterns. I've also commissioned new equipment, such as my 132cm pillow (5), and bought bobbins across Europe.

I keep pushing my design capabilities, but I'm also fascinated by what goes on inside a piece of lace when coloured threads bounce around each other, simple repeating patterns often generating complex colour systems which I can use to advantage. I try never to make anything which will not teach me something new and passed on as much as I could squeeze into Contemporary Lace for You.

My main stimulus comes from the life I lead, in Dorset on the South Coast of the UK. Now in my 60s, I prefer a quiet life with my husband, who walks twice a day to ease a back problem; so, so do I – and a few years ago I decided that the intimate knowledge this gives me of our local harbourside landscape could be used for a new body of work based on the

natural patterns I enjoy as we pass by. I shall have an exhibition on this in 2018.

But alongside that, an exciting life has developed from the teaching that I've continued to find energising – I've never taught a course the same way twice. Although it is now coming to an end, it has taken me around the UK, to Switzerland and France, as well as Australia and several times to the US.

With a colleague, Denise Watts, who works as small and intricate (in horsehair and gold thread) as I do big and bold, I have also exhibited at lace festivals the length and breadth of Europe, including at Vamberk in the Czech Republic a number of times. Those I drove to, since there are always a number of wonderful outlying exhibitions to take in as well, but to the rest we fly.

I also belong to a national contemporary group, 98 Lace, and a local group, Bournemouth Arts Club, one of two textile artists with mainly painters, sculptors and printmakers, and it was a picnic with them which inspired Larmer Tree of Life (6). Heavy rain drove us into a picturesque building in this ornamental Dorset garden, and we ate lunch beneath some Ottoman tile panels (7) – these provided the final spark for a project I'd been considering using stylisation ideas garnered from textiles such as crochet (8) and cross-stitch embroidery (9) which also have to simplify designs to fit with grid systems. It rolls up nicely into my flight bag, so has flown with me to a number of countries.

I made it by adding and subtracting the extra colours needed for each flower, which meant constant winding of short lengths on new bobbins, and a total making time of 120 hours. Would anyone be prepared to pay for that? Probably not – when working to commission in the past, we agreed a reasonable price and then I tailored much coarser and quicker work to that. But I think I have different goals now.

Yes, I think it's important, in order to ensure lace has a future, to make economic pieces with strong artistic integrity, which will be the focus of my exhibition. But as I get older, the main question I pose is: who will come after me?

All my work has been aimed at discovering how far I could push my medium (and myself) so that the next generation could run further with it. But will they? I have seen some wonderful work, particularly from the young South African, Pierre Fouché, but he is rare.

I wish I could have met Greta Sandberg. When buying my pattern over the internet I discovered that FSS sold a couple of others of hers as well, including one called 'Tree of Life'. I believe strongly that our lace has to include expressive and symbolic content, a constant undercurrent in my own work. The symbolism contained in the Tree of Life is about continuity and knowledge, and I hope I am following in Greta's footsteps.

Jane Atkinson, www.contemporarylace.com

Unveiling of the present to the royal couple's Golden Anniversary.

The time had come to unveil the gift for Her Majesty Margrethe II and His Royal Highness Prince Henrik's Golden Anniversary on June 10th, 2017. It was an extraordinary exhibition of the royal lace for the members of Foreningen Knipling I Danmark which took part in our Annual Meeting. It was excitement until the last moment, as the exhibited items were hidden under a sheet, and the placemats were under glass in order to protect them. Our president, Lone Nielsen, started by telling about the association's idea and their work in the different phases of the project, as earlier described in Kniplebrevet. She gave thanks to all the competent lace makers for their great job with designing and working the individual patterns and for the diversity of all the pieces of lace.

The members of our association waited in great excitement for the unveiling of the lace, which happened short thereafter. The members of our association received the placemats with all the different lace pieces very positively. One could hear, oh, ih, how nice they are, and is it possible to get patterns of them all. And yes, they all will be published, 2 at a time in every Kniplebrevet in the next 2½ years. They are of various grades of difficulty. The chatting was also about techniques, and how on earth is this made and so on, between each other and with the board. Very many wanted to take pictures of the lace, as they are very pretty. The association had asked that no pictures should be taken, as Foreningen Knipling I Danmark wanted it to be a surprise for the Golden Anniversary couple. It was a great understanding for this. The royal lace was admired and looked at all day.

By Sonja Andersen

The talk on this year's General Meeting was given by Karen Trend Nissen.

This was an incredible exciting lecture, which gave us a fantastic look into Karen's life with lace.

Her life has been far from boring.

Karen made handcrafts from the age of 4. She worked as an apprentice in a tailor shop for ladies attire. This company was also a purveyor to the Court. Some of the work they did was to move old lace from old dresses to new ones. This had to be done very carefully, in order not to get complains from the Court.

She managed, just 16 years old, to get complements from queen Alexandrine. She must have been proud.

Karen was once on an exhibition where somebody made lace. Her wrists were at the time very strained, and her thought was that she probably would be able to do this fine craft without straining her wrists. She signed up for an evening class and has made lace ever since.

Colored worksheets did not exist back then. One was shown and explained what to do, and the trick was to have a good memory. The prickings had holes only, no lines. "Isblomst" was Karen's first lace on her own. She later made "Vera" as a gift to queen Ingrid when she celebrated her 50 year anniversary as a Dane. Karen could not hear the sentence: "cannot be done", without finding it a challenge. No challenge was too big for Karen. An acknowledged lace maker, Johanne Nyrop Larsen, recognized this. She sent pictures to Karen with the note: "pricking and worksheet requested". Nyrop said to Karen short before she died: "You must never let go of the lace". Karen started to teach lace later on. She made colored worksheets for her lace patterns. Worksheets are for lace makers what sheets of music are for musicians.

At a point Karen was contacted by the publishing company Borgen. They were impressed by the fantastic fine work, which could be made with such simple tools.

They wished to publish a book, in which the craft was described in such a way that if it slept for 100 years, one would be able to relearn it just by reading the book.

The publishing company wanted 3000 books published. Karen found it to be far too many, and feared that the book would end up in the bargain shelf together with all the other books which were difficult to sell. This fear proved to be in vain. 20.000 copies of the book have been sold. Karen has published several books about lace.

She has also taught in the USA. A Danish lady, married in the USA, invited Karen to the States in order for her to teach Tønder lace. She went over there to teach three times.

Karen has for many years been in charge of the store, Karrelly, in Horsens, lately together with her daughter, Susanne.

The business is recently taken over by Gunver Kold, Allingåbro. This does not mean that Karen is out of work. She has recently taken upon her the reconstruction of Katrine Thuesen's lace collection. The message from Katrine Thuesen said: "Make corners for the ones without corners. Make the corners nicer of the ones with corners". Karen has so far reconstructed 70 patterns.

Finland started a lace festival in 1980. One should be able to do the same in Denmark, and the Tønder festival was established. Karen suggested that they make a workshop for about 40 students on the first festival. It ended up with an enrollment of 442 on the first day, and 372 on the second day. They needed 16 teachers. Karen has since then always given classes right after the festival, and has always had participants both from inland and abroad.

Karen was also one of the lace makers to start a lace teacher education in Horsens together with Helene Schou and Hanne Sonne. Karen does not teach any more, but are in touch as adviser.

Karen finds that the classes for educating teachers are very special, as this task allows her to go more in depth with the lace. She also enjoys sharing her great knowledge with others.

Karen has had many wonderful experiences through her lace, and this has been of great help after the loss of her husband in 1998. Karen has promised that she holds on to lace as long as she can.

It was a fantastic talk, spiced with lots of good anecdotes, which could only be told by Karen.

Evening arrangement at the Annual Meeting 2017

By Yvonne Nielsen

32 members were signed up for the common meal, beef with glazed pearl leek, green beans, potatoes and gravy. The dessert was ice layer cake with fruit sauce.

It was a pleasant summing all around the tables, and the spirits were high during the wonderful dinner. Many had chosen to end a long and nice day with a good meal.

15 people had signed up for the lace activity. Annette Nielsen was in charge of this, with good help from Charlotte.

The topic was tape lace with a Russian spider, as Russian tape lace is our topic of 2017. Many have questioned how to make the Russian spiders. The pattern is very usable, for ex. as a bookmark. It is published in Kniplebrevet no.127, so you might try it yourself.

The spirits were still high in spite of the long day behind us. During the workshop, the rest of us board members packed our things and divided it into the different cars so it could be brought back where it belonged. This is an always returning puzzle. We also had time to admire the active ladies, and had the opportunity to reflect over the day over a cup of coffee, tea and 3 different cookies.

The arrangement ended at 9:45 pm. and the car I was riding, drove by our venue in Nyborg in order to unload merchandize. The next stop was Bilka in Slagelse, where we three ladies said goodbye to each other and went in each our direction.

It was, as usual, a very nice Annual Meeting, where one forgets all the work involved.

I hope to see you next year.

Lace fair in Hjallerup. By Annette Nielsen

The lace festival was again held in Hjallerup Kulturhus on April 1st and 2nd.

For my part, this was the first time I had the pleasure to participate in this fair. I was all excited, as I before I went had

heard a lot about it and that it was the coziest fair in Denmark. Would it meet my expectations? Was it worth the many hours on the road in order to get there (I live near Ribe)?

And, yes, it did indeed meet my expectations.

I found a very nice spirit of intimacy as soon as I stepped through the door on Friday. I felt like coming home to the "lace family".

This impression was straightened with the fact that the house is divided into many rooms, so that one had a feeling of visiting when going from room to room in order to say hello to stand holders.

This gave opportunity to many reunions and much chatting around the house.

Everybody was busy setting up their stands on Friday, and when time came to eat dinner, we all enjoyed each other's company over the nice food of Kulturhuset.

Saturday started with Peter Sørensen welcoming everybody with the wishes of a good fair. Time came to open the fair, and this gave opportunity to more reunions and more chatting. Funny that the vocal cords can cope with all this talking.

It was nice to talk with so many members, and also to enjoy new members, wanting to be part of our nice fellowship.

The fair was very well visited, especially on Saturday, and time flew by fast. We did not have the usual summing in our ears as we get when we for ex. have our stand in a sport facility, as we often do and where the noise level at times can be very high. This was due to the many small rooms. So it was pleasant also on this front.

Peter Sørensen had arranged a trip to a fish restaurant in Sæby on Saturday evening for us standholders, where we enjoyed the most delicate fish in the nicest company.

Saturday was a very intensive day, and both our eyes, ears and vocal cords needed rest when time came to say good night.

Sunday had less visitors, as usually on all fairs. But this fact did not make it less cozy. Also this day went by fast, both with new visitors to talk with, but also with many people we had already met on Saturday.

It was also time to visit the many nice exhibitions around the house. There were lots of things I would love to make, if only the time was there..... this thought is probably known to all of us.

The fair was over at 4 pm. and Peter Sørensen thanked everybody for a good fair.

He told that there had been about 650 visitors over the week end, and that the next fair in Hjallerup will take place in 2020. We already look forward to that.....

Time came to take down the stand and start on the long ride home from a wonderful week-end.

It was a very, very tired board member who returned home Sunday evening. But at the same time I was tanked up with positive energy from the togetherness with all the wonderful people I had met. It is nice to spend time together with others who share the joy of this beautiful hand craft, like I do myself.

June 9th, 2017 Amalienborg

The big day finely arrived when Foreningen Knipling i Danmark was going to Amalienborg in order to present our beautiful present to Queen Margrethe and Prince Henrik in connection with the Royal Golden Anniversary.

We were all in all 12 people which met on Slotspladsen right before 12 noon in order first to see the change of the guard. That is always nice to observe.

After this, we all went over to Det Gule Palæ. A door opened and a call with a bell was given the room of the guard.

Another door opened and a man came out to us. Our president, Lone, and the rest of us greeted him, and our wonderful

present was handed over to the man in the door. Thank you, he said and went back in. And that was it.

I was – to be honest – a bit disappointed. This was the first time I was so near the royalty, and I therefore felt an instantaneous big disappointment. We stood there for a moment in order to let the royal experience settle.

And fortunately – a lady named Annegrethe, came down the stairs, and asked if she could help us with something. We told her that we had just delivered a gift for the Royal Golden Anniversary. And, to our big surprise, she asked if we would like to come into the secretariat. THANK YOU for offering. We were allowed to take pictures there, and she asked for our present to be brought up so that it could be photographed on the desk where there also was a Royal monogram. The lady said that she knew that the Royal Pair was on their Ship, but not where the ship was located.

This was a good experience – thank you, Annegrethe.

Before entering det Gule Palæ, we wanted to take a picture of all of us with the beautiful present, so we asked the guard on duty if we could take a photo where he was included, and the answer was yes – we just had to be at least 2 meters away. So we all got busy with all our cameras. I believe that we all got our picture taken, but I think we also managed to take a group picture.

It was a very nice experience. Thanks for that.

Afterward we enjoyed a good lunch in good company in Café Horn in Nyhavn, Nygade 21.

I would like to say thank you to our board for being permitted to participate. It was a very good ending of the big work our board had put into the Royal project.

Kirsten Brodersen

The Golden Horns

My name is Kirsten Brodersen. I come from Todsboel near Tinglev in Sønderjylland and I am 68 years old.

My knowledge of lace started long time ago. The occasion was that a dear aunt was moving into a nursing home, and her house had to be cleared out and made ready for sale. My aunt was unmarried, and it became my duty to help her with it. In a drawer in one of two night stands in the attic, I found some mysterious rolls of 'hide' with holes in them. I did not know what it was, but my aunt could tell me that my grandmother's sister had made lace, and what I had found, was lace prickings. I could remember that I as a child had been playing with some funny 'pins' adorned with beads, but I could unfortunately not find any of these bobbins.

I thought that if they in olden times and with the light they had to work with then, could make such beautiful things, I also had to try if I could.

I therefore signed up for a winter class in 1982/83 in Tinglev. It was Astrid Bentin who taught me to make lace. Thank you, Astrid.

This resulted in 34 years with bobbins, patterns and yarn.

Participation of many weekend classes and forming of many good friendships has come out of all these years.

Tinne Hansen has been a great teacher for us in this area, and I therefore chose to participate when she started the teacher's education on Hovborg Kro. It was planned as weekly classes, and functioned very well.

I have taught lace for about 20 years.

Right now we are about 10-12 ladies, who make lace together every 14 days in Bolderslev Forsamlingshus.

We have in Aabenraa an old family farm – Michelsens Gård – where a baking day is hosted several times yearly and the public is invited into the old quarters. I enjoy participating with my lace pillow, and have many good chats with the visiting people.

I also participate in Aabenraa Kongelig Classic, which is a cooperation between Flensborg, Sønderborg and Aabenraa – maritime experiences for the whole family. Many old wind jammers take part in this event.

There are also Værfsdage on Kalvø. Many visitors of this event are also interested in hearing, learning and talking about lace making.

I have had many great experiences.

I was part of a team in 2012, which made lace for Mette Julie Bundgård-Nielsen. She had a big project going, called Simplicity. The finished results were shown on Kniplemessen in 2013.

Lotte Helle from Kerteminde asked me in 2014 to participate in the art project, FLOKKEN.

This turned out to be an enjoyable event and it was a very funny experience when all “the ladies” came lose in Kerteminde. It was 60 years ago in 2014 that the Amanda-figure came to Kerteminde, and the idea was, that she should be remembered. See Kniplebrevet no. 117.

Right now, in 2016, I work together with an artist, Karin Lind, in an exhibition on Aabenraa Castle. She calls it Forsvindingsnummer. (Disappearance). I have two pictures on display in that exhibition.

This was my little story about what two night stands and curiosity may lead to.

Kirsten Brodersen

Big congratulations to the Royal Family from Sønderjylland. I had no doubt at all when I was asked to participate. It did not take me long to decide that I wanted to try to make the Golden Horns.

First of all, the horns were found in Sønderjylland. Our queen is interested in archaeology, and the Royal Family is connected to the Castle of Schackenborg.

Secondly, I have a story about the Golden Horns. We should, in 3. Grade, not write a paper, but retell in writing what the teacher read out loud for us. The story our teacher read to us was about the Golden Horns, and we retold the story. My writing was the one which were read loud in front of the class, something I remember well. Queen Ingrid and Princess Margrethe visited our little town – Bolderslev – the same year in connection with Queen Ingrid’s Charity Fond, which provided cloths etc. to the most needy families in our county. I was part of the choir which sang for the fine guests. This was also one of the big happenings in my world.

The girl - Kirsten Svendsdatter - was on July 13th, 1639 on her way to Tønder with her lace, when her foot hit something, which she thought was a tree root. The same thing happened the next week, and she found the long Golden Horn. The horn was brought to King Christian IV, and Kirsten was later rewarded with a skirt.

The other Golden Horn was found in 1734 by the peasant, Erik Lassen. He was rewarded 200 rix-dollars!

I have, since many years, everything after Kæthe From from Sønderborg in my possession. Kæthe was through many years a good friend of mine, and I learned very much from her. Kæthe came from the Tønder area, and had learned to make lace as a child. Her mother also made lace. Between all Kæthe’s patterns was a handkerchief pattern of the Golden Horns. This was not a pattern made by Kæthe. I assume that she might have made lace for Meta Tønder, who had many ladies making lace for her. The pattern was designed by Henni Bruhn of Aabenraa. I saw it first in Tønder Museum, where I took a photo of it and its museum’s number. Meta Tønder might have had connection to Henni Bruhn, but I do not know.

I do not know how to make drawings on the computer, but I thank Sonja Andersen from Foreningen Knipling i Danmark very much for the big job she did by making the pattern drawing for me on the computer.

I made many samples in order to find the best way to make

the Golden Horns. First I made samples of the horns only, then I found out how and how wide to make the edge, and after many tries, I finely made the first big piece of lace. My husband also gave his input, and things were also changed during the work.

It has been a big pleasure for me to participate in Foreningen Knipling i Danmark’s big project, and I thank you for giving me this opportunity.

I hope some of you will have pleasure in trying to make the Golden Horns.

*Kirsten Brodersen
Fausbølvej 3, Todsbøl . 6360 Tinglev*

TORCHON

Torchon must be the technique best known to lace makers in Denmark. As beginners, it is mostly a simple lace in Tochon or a simple tape lace with which we start up.

Torchon is a continuing thread type of lace, which means that the threads are in use all the way through the lace. Pairs may be added or taken out according to the width of the piece.

Torchon lace is often symmetric with geometric figures. A pattern sequence is often worked several times and enhances the symmetry.

The figures are often worked in half- or wholestitch. Gimp may be used around the figures in order to enhance these.

Scalloped edges are often in use on table cloths, runners, aso.

A sewing edge is often used if the piece of lace is meant to be mounted on cloth.

Torchon lace was traditionally worked in linen- or cottonthread, but all kinds of thread is allowed today. It may be worked with for ex. metal thread, bike tubes, knitting yarn and paper yarn. The lace is made from the finest to the coarsest thread.

There are many different grounds within the Torchon technique, and this gives big diversity when designing the lace. Spiders and tallies give life to the lace.

The technique is good for many purposes. I can on top of my head mention tablecloths, runners, doilies, insertions and clothing as some of the possibilities.

The Golden Horns by Kirsten Brodersen

The placemat is designed for Her Majesty Queen Margrethe 2. and His Royal Highness Prince Henrik’s Golden Anniversary on June 10th, 2017.

Idea, design and execution: Kirsten Brodersen,

Materials: 64 pairs of Bockens linen thread 60/2 and 2 pairs of gimp thread 35/2.

Start: set up with 12 open pairs in the edge and the remaining pairs are added on the inside of the lace until the width is right. See worksheet.

Technique: The ground is worked in rose ground and tallies with a sewing edge on the outside. When starting the 1. golden horn, a gimp pair is added which follows the horn’s edge.

The red line shows the transversal lines in the golden horns, which are embroidered on after finishing the lace. Use thread no. 35/2. Mark the placement for the transversal ribs with colored thread as you go. The marked twists continue throughout the work.

Finishing off: The pairs are taken out according to how they are set in. Finish off in a straight line. The best way is to plait the pairs behind the lace and fasten them by sewing them to the back of the lace with a thinner linen thread than used in the lace. You may also use other solutions to finish it off.

Christmas table cloth with star

Idea and design: Anette Thomsen, Odder

Execution: Ella Pedersen, Hadsund

Materials: 52 pairs of linen thread 60/2. Set up with closed pairs.

Start where you find it best. The spiders are worked according to fig. 1.

The marked twists continue throughout the work.

Finishing off: By magical threads, by sewing the end into the lace or by any other way.

Play with modern grounds

Idea, design and execution: Knipling i Danmark.

We will bring part 3 of 6 of the annual competition from 2014 in the next 6 publications of Kniplebrevet

The idea with Årskonkurrancen (The annual competition) in 2014 was to explore what happens when the pricking changes. We also like to present for you some new grounds and give you the possibility to play around with different thicknesses of thread/materials and what this does to the lace.

Materials: All the 6 bands have prickings for thread no.60/2 and one HAS TO use 1-2 pairs or 2-4 bobbins in a thread/material of your choice. It can be anything from metal-thread, fishing line, knitting yarn etc. The 6 bands may differ in the choice of threads. The 6 bands are mounted on a free frame, with composition of your own choice. The frame has no set measurements. Kniplebrevet also brings a pricking for setting up and finishing off, so that the bands can be used separately.

Challenge no. 3 uses 22 pairs (see worksheet). You may combine your bands as you please. If you prefer a band with a diagonal start, set up along the diagonal line on the pricking. If you plan to have the lace in a free frame, the lace has to be set up in a straight line so that it has the right width from the beginning. See how the straight set up is done on the bottom of the pricking.

Candle 1

Idea, design and execution: Inge Lise Jensen, Guldborg

Materials: 33 pairs of Goldschild with the green label No. 30/3=Nel 50/3, matching 35/2 – 40/2. Fits a candle of 7,5 cm in diameter and 12,5 cm long. 2,75 m. on each bobbin is used for the workers of the linen edge and 0,45 m. for each bobbin of the passives. The remaining 27 pairs use 0,65 m. on each bobbin.

Start: Straight setting up. See where the pairs are set up on worksheet. The whole pricking is worked in order for the lace to fit the candle.

Finishing off: by magical threads, by tying off or by sewing it together in a ring.

Candle 2

Idea, design and execution: Inge Lise Jensen, Guldborg

Materials: 33 pairs of Goldschild with the green label No. 30/3=Nel 50/3, matching 35/2 – 40/2. Fits a candle of 7,5 cm in diameter and 12,5 cm long.

Amounts of thread used: 2,50 m. on each bobbin is used for the workers of the linen band and 0,45 m. for each bobbin of the 4 passive pairs. The remaining 28 pairs use 0,65 m. on each bobbin.

Start: Straight setting up. See where the pairs are set up on worksheet. The whole pricking is worked in order for the lace to fit the candle.

Finishing off: by magical threads, by tying off or by sewing it together in a ring.

Correction to Kniplebrevet 127 e

It has been brought to our attention that picture does not match the pricking and worksheet. The worksheet and pricking can without difficulty be used for making the lace. We here-with give you the right worksheet and pricking for the picture published in Kniplebrevet 127e.

Doily 2

Idea, design and execution: Mona Nøhr, Nordborg

Mona has gotten the idea to make 12 different doilies by re-using the frame of one piece of lace. Mona has played around with the pattern and made as many different fillings as she was able to do. We will continually bring all of them in Kniplebrevet. It would be a challenge to play around with lace patterns.

Materials: 25 pairs of 35/2 linen thread.

Start the way you prefer. The marked twists apply for the whole lace.

Finish: The best way is with help of magic threads. Or finish off the way you prefer for this piece of lace.

Russian tape lace. Part. 3

8 pairs with linen 70/2 or DMC Special no 80, Venus 80 or Lizbeth 80, and 1 pair with Reflecta metallic.

Start with 5 pairs and the metallic pair at the top of one of the antennas. While working into the body, add three more pairs. In the upper wing there will be two worker pairs when it divides into two tapes. The inner side, narrower tape, is worked in whole stitch. The outer side, the wider tape, has two whole stitches on the outside of this part the tape, the metallic thread is worked in cloth stitch and the inner other passive pair is worked in half stitch.

In the bottom wing one sees a Russian spider worked around the center of the plaits in the middle. See drawing 1 for the working direction of the plaits.

The Russian spider

The Russian spider with one thread

Work the plaits normally. The plaits that reach the center the last time is connecting the other plaits with a sewing. Use the two middle threads of the plaits to make the sewing.

Make a cloth stitch with the two pairs of the plaits. See drawing 2.

The second thread on the left is the thread that makes the spider. This is done as follows:

Sew the thread that is the one that makes the spider under the first plait on the left and pull the bobbin through the loop. Pull the thread to the center. * Than sew the thread under the next plait on the left. Pull the thread to center*. Repeat from * to * until the spider is big enough. Sew around the three threads of the left plaits of the filling as if they were a plait. Finish with a sewing around the three threads of the plait. Work the last of the plait until the plait reaches the tape. See drawing 3.

The Russian spider with two threads:

After the plait is sewn at the center the two pairs of the plait make a cloth stitch. The left-hand pair is used to make the spider. This is done as follows: Sew the right-hand thread of the pair under the first plait and pull the other bobbin through the loop. Pull the pair to the center. *Than sew the right-hand thread of the pair under the next plait and pull the other bobbin through the loop. Pull the pair to the center*. Repeat

from * to * until the spider is big enough. Finish with a sewing around the two threads of the last plait of the filling as if they were a plait. Finish with a sewing around the two threads of the plait. Work the last part of the plait until the plait reaches the tape or another part in the lace. See drawing 4.

GHOST

Idea, design and execution: Annette Nielsen, Jernved

Materials: 16 pairs of linen thread no.40/2, and may be some black thread for embroidering of eyes.

Setting up: Start by placing 3 pairs around the pin, according to the worksheet and pricking, and add pairs as indicated.

Work the lace after the drawing with a sewing edge on each side and half stitch in the middle.

Finishing off: Finish working the ghost and tie off the two outermost pairs around the pin on each side. Place a pin in each pin mark on the bottom of the lace and the rest of the pairs are tied off around these, 2 pairs around each pin.

Cut the threads off a little uneven, and starch the ghost well before taking it off the pillow. Add a thread for hanging.

Eyes (and perhaps a mouth) may be embroidered on or "rolling eyes" can be glued on.

HAVE FUN!

Honfleur lace

Idea, design and execution: Chantal Hervieux, France

Original worksheets: Chantal Hervieux

Workdescription and altered worksheets: Marianne Nielsen

The work descriptions are worked out from the original French material, the pricking and pictures of the lace. We take reservations for errors and flaws, as the lace is not worked again following the revised material. Try it out and enjoy this French challenge.

Materials: The wide part of lace: About 66 pairs of Bockens linen thread 60/2. The narrow edge of the lace for top and bottom: 8 pairs of Bockens linen thread 60/2. Several pairs of gimp: For ex. 18/3. Often are only very short pieces of gimp necessary for the small figures in the lace. If there are too few pairs, add some so that the lace can be worked.

Set up: The inside of the wide lace piece is started straight under the edge with about 60 pairs for the big piece and 6 pairs for the edge. 2 pairs are put on each pin and between is a support pin placed for a pair for the passive pair going all the way through the lace. See figure A.

The Chantilly ground is worked in half stitch and the pair goes around the pin on the edge on the left side as shown in figure A. The right side of the edge is worked in linen stitch. It is no worksheet for the corner and the photos are not very sharp. I suggest that you start the corner as pointed as possible.

Several different figures and patterns occur in the lace, and each of them has a drawing on the worksheet. The big figure is put together from smaller elements, each shown separate on the worksheet.

The small edge at the top and bottom is worked with 8 pairs of thread and sewn in as you go. Set up in the corner by hocking the pairs on. Work the lace according to pattern to the right outer edge of the wide lace piece.

Finishing off: The wide piece may be finished with magical threads or the thread ends can be sewn into the lace after closing around the pin. The wide piece has to be finished before the edge can be added.

The monogram has no worksheet, and we have not tried it out, so you have to do your best.

The lace is mounted to linen cloth with 12 threads per cm.

Have fun!

PS: Figure B shows the Chantilly ground in whole stitch, as the original Chantilly ground is and where the lace is worked in thin thread.

Technique:

Honfleur is originally worked in thin linen thread.

Chantilly ground is made in whole-stitch and contains vertically running passives, also worked in whole-stitch.

It had however been decided that the lace made for the Golden Anniversary gift, had to be worked in 60/2, and the Chantilly ground in this particular piece of lace has therefore been changed and worked in half-stitch, as 60/2 is too thick for the usual Chantilly ground. All the grounds of the worksheets for this lace is therefore marked as half-stitches. Thus, the ground appears lighter without losing the character of the Chantilly ground.

The ends of the gimps are placed along the pattern/figure or may "hang" down into the lace. This depends upon each pattern. There are two types of colored drawings for this Honfleur lace piece. They are the original drawings from the designer and matching drawings, which Foreningen Knipling i Danmark with permission has redesigned according to the traditional Danish worksheets. You can in the original drawings follow each pair's way through the lace, as they have different colors. This is marked only with half-stitch or linen-stitch in the Danish version. The gimps are passed as usual with a twist before and after the gimp.

There are worksheets for each figure and for the edge. You can therefore try out the Honfleur technique by making parts of the original pricking for The Royal Project. There is no worksheet for the whole piece of lace or the initials.

If you would like to pursue the Honfleur technique, the book "Dentelles Normandes, Honfleur et Vire" by Claudette and Michel Bouvot can be highly recommended. The book is written in French, but the worksheets for the lace is in color and not hard to understand. The book is reviewed in Kniplebrevet no. 125 and may be studied on the location of Knipling i Danmark.

Strip of Honfleur lace

made by Chantal Hervieux for Denmark

I have chosen the Honfleur lace technique to make my strip of lace because it is typically French since it was done only in this small town of Normandy. Moreover the type of thread used at the time was linen thread like the one I have opted for here.

Honfleur is a touristy little fishing port located in Calvados at the mouth of the Seine river. It is particularly famous with painters. G. Courbet, C. Corot, J-F Millet and of course the impressionist painters E. Boudin, who was born in Honfleur, and C. Monet were among them. The pointillist artists P. Signac and G. Seurat were also very fond of the place, and so were R. Dufy and A. Hambourg more recently. English painters like W. Turner and J-B Jongkind have chosen to paint in Honfleur as well.

Honfleur is also renowned in the world of lace making for its special type of lace. Fair enough, it is less famous than other Norman ones like the Blonde de Caen, the Chantilly-Bayeux lace, the Polychrome of Courseulles or Alençon lace or Argentan's (the two latter ones being needle lace contrary to the others which are made with bobbins). However it was a flou-rishing trading place in the 18th and 19th century.

Honfleur lace was made in narrow strips which were not wider than 8 cm. They were then sewn on napkins or handkerchiefs. They were particularly used as ornament on headpieces. Some of them are displayed at the Vieux-Honfleur museum.

This type of lace is made of uncut threads with a Chantilly ground (Chantilly grond). The designs are simple and made in canvas stitch without pins at the edge of the fillings. As the strips were gathered at the edge of the headpieces, it was unnecessary to create very elaborate designs.

Its real specificity lies in the "top-under" technique of the bobbins. A pair goes in the filling, the gimp crosses and turns (CT), then the inner canvas is made with a TCT and not a CTC as it is normally done by alternating top-under. If the pair gets out of the filling, the gimp TC, and not CT. When the pair gets out of the filling, it is twisted to continue the work in Chantilly ground. At the end of the filling, the gimps go through the outside pairs and are tightened as high as possible to block them and cut them when the work is finished.

To make the strip, I had to alter somewhat the Chantilly ground as the thread that I had to utilize was too thick to make a Honfleur lace, should I have wished to follow the tradition scrupulously. I decided to simplify the Chantilly ground by making it with a simple stitch and not a double one. It means that the pairs do a "CT pin" instead of a "CTCT pin". The ground is lighter but it still keeps the specificity of a Chantilly ground with twice as many pairs of bobbins and a passive pair worked between each pin. I have chosen some typical motifs and I have added the initials of the royal couple M and H.

I started lace making in 1998 with Claudette Bouvot, the lace teacher of the association DBCC "Dentelle Blonde de Caen et Courseulles". I developed an instant passion for it and progress came so fast that I was able to learn the Polychrome of Courseulles only two years later. This silk lace is very thin and it is really exciting to make. You also need to play with the colours, to harmonize them and find the perfect mix of silk threads which will enable you to reach the desired colour.

I have been vice-president of the DBCC since 2003. I am also a lace teacher together with Claudette. I have participated in the writing of two books on the Polychrome of Courseulles (Symphony in Lace) and on fans (Fans in Normandy Lace) with Claudette and Michel Bouvot. I have also helped Claudette in her research on the Honfleur lace technique by studying old samples. I have made a good number of pieces of lace which are shown in the book "Normandy lace of Honfleur and Vire" written by C. and M. Bouvet and published by C. Corlet.

Fire and Flame

Was the theme for the competition at The German Lace Congress this year.

Fire and flame can be interpreted in many different ways, as was clearly seen in the many different interpretations, sent in over the same theme.

Some of the interpretations were:

- fire, giving warmth and light
- may also express feelings, like go through fire for somebody
- power of nature which destroys or wipes out

Some even meant that it could be transferred to us lace makers, often burning for our passion, lace making, and that we often have more than one iron in the forge.

29 lace pieces were sent in, 24 from Germany, 2 from Switzerland, 1 from Finland and 1 from Austria.

The first prize went to Katrin Mauersberger for The Firebird. Katrin got her inspiration from a ballet with the same name.

The jury chose this piece because of the choice of colors, and the color's combinations, the contrast between dense and dispersed parts, wide and narrow bands, which at the same time gives an impressive, dynamic power and liveliness.

The second prize went to Karin Rothenstein for Lava.

Her inspiration came from pictures of volcanic outbursts. The different flow directions and structures impressed her, and it was a challenge for her to make it in lace.

The jury felt that the use of colors was important. It was the dominating contrast between light and dark, cold and hot, the structure of the growing cold lava, which seems visible. The glow of lava, its burning, destructive power makes that one almost feels the heat. It is creative in idea and execution.

The third prize went to Esther Bachmann for The Fireball.

Esther was inspired by the many shooting stars, which she had seen in 2016.

The jury's choice of this piece was among others the three-dimensional effect, even though the lace piece is flat. The middle of the ball is made in light colors, the outermost edge and the point are made thicker in darker colors, which makes the ball glow from within.

The ball's edges run out in small flames, all made differently. The arrangement of the flames gives a dynamic fireball, flying through the room.

A people's favorite was also chosen among the submitted pieces. The choice fell on The Firebird by Margit Müller.

Margit says that the Firebird is a fantastic mysterious creature from the Slavic mythology. It is portrayed as a glowing body. The single burning feathers give warmth, energy and happiness to mankind.

The library of Foreningen Knipling I Danmark has the book "Fire and Flame", which contains pictures of all the works submitted to the competition. Fantastic and creative ideas. I am convinced that the jury must have had a difficult task. It must have been hard to choose the winners.

Erzgebirgische Point de Lille-Spitzen

Mit ausgearbeiteten Ecken

By Erdmute Wesenberg

Published by Deutscher Klöppelverband e. V.

ISBN: 978-3-934210-50-9

Prize: 48 €

Language: German

May be purchased through www.deutscher-kloepfelverband.de by mail or by phone.

This is a book for you if you like Tønder lace, and it is enjoyable even if you do not speak German.

The book contains reconstructions from pattern books from the time period 1834-1846. It belongs to the Erzgebirge Museum, which is one of 3 museums in Annaberg-Buchholz. The reconstructions are in net ground. The thread is Egyptian Cotton 120/2, and they suggest the use of linen thread no.80/2 or 60/2 for gimps.

The book is built up with explanations of symbols, and thereafter explanations on which thread to use. There are many pages with details and drawings, which makes it easy to understand even without knowledge of the German language. It is also a chapter telling how to construct corners. The book contains a couple of small samples, where one can work a little corner in lace, and also try to work with a gimp. You are eased into the technique.

The reconstructed patterns start on page 50. For every pattern there is a picture of the finished, mounted piece. It is a pricking and a drawing with setting up and finishing off so one knows how to connect the frame. The worksheets are in colors. The book contains 21 patterns, as different variations are made of one of the patterns. The pattern section starts with easy patterns and the difficulty of these increases gradually. The patterns using gimp, also have a black/white drawing showing how the gimp goes.

This is a very good, thoroughly worked book, which I would like to have in my bookshelf myself.

Reviewed by Yvonne Nielsen

Perfect Lace technique

By Jana Novak

ISBN 978-87-90277-24-6

Prize: 28 €

Language: English, German, Danish and Czech.

May be purchased by Jana Novak. Lace Design. Lada.martakova@seznam.cz

Jana Novak starts in the preface to tell that this is the first book of many, where she takes up questions and problems with lace techniques, which she has heard about through the many years of working with and teaching lace.

Jana Novak gives us in this first book 44 different possibilities on how to start and finish off a lace project in order to make it invisible.

Jana Novak wants to lead us into her symbols, a system further developed from the Belgian color system.

The book starts with an overview over the worksheet's symbols. It would be a good idea to have a copy of this handy when Jana Novak with help of drawings, symbols and explanations tells us how to set up and finish off. It is a good book to have on hand.

Page 59 gives us a biography of Jana Novak. The following pages have pictures, showing effects of color, structure, thread and techniques. It also tells us a little about thread and what is important to know about the different types of yarn.

I can really recommend this book and I already look forward to the next book in the series.

The book is reviewed by Yvonne Nielsen

Leni Matthaei Spitzen in der Sammlung des Deutschen Klöppelverbandes

Language: German

Publisher: Deutscher Klöppelverband e. V.

ISBN 978-3-9344210-51-6

Price: 48 €

Pages: 184 + CD containing the 52 patterns, which may be printed out.

This book contains the collection of Leni Matthaei's existing pieces of lace, belonging to Deutscher Klöppelverband. No patterns exist to Leni Matthaei's original lace.

There are many different articles about Leni's lace and the different techniques she has used through her life of lace making.

There are patterns in the book, where one has worked with different techniques and aspects of Leni's lace techniques. The patterns in the book are new designs and aims at the lace maker interested in free hand lace, and who would like to work with Leni's technique within special fields. One can work independently by using the line- drawings, which are the prickings. There are worksheets for some of the patterns. It is inspiring to see, how the problems have been solved in the workshops, which are the background for the 52 patterns in the book. It is really a good book for lace makers, wishing to work with this form for lace.

By Sonja Anderson

Kongressmappe

Wangen im Allgäu 2017

35. Klöppelspitzen-Kongress

Language: German

Publisher: Deutscher Klöppelverband e.V.

Price: 25 €

The congress folder from Wangen contains many different techniques, like Point de Lille, Schneeberger, Flanders, Mailänder, Cluny, Bruges Blumwerk, Torchon, Chrysanthe and free lace. The congress folder contains 31 different lace patterns in

the techniques mentioned above. The different patterns are Christmas motives like stars and hearts, other patterns are small doilies, bookmarks and in Bruges Blumwerk there are 3D-flowers. There are also modern lace and a necklace. The congress folder shows much diversity when it comes to lace techniques. The folder is exciting and challenging for the lace maker, who wants to try out different techniques. You can try them all with this folder.

By Sonja Andersen

I was asked if I would like to make an alter cloth to Hanbjerg Church.

My answer was yes.

I found 7-8 different patterns, from which the church board could make a choice.

The board unanimous chose this pattern, Faith, Hope and Love.

I had found the pattern in a book by Eeva-Liisa Kortelahti.

The edge was not very wide, so Annie Ringgård from Mogenstrup helped me to add on the plaited part on the top.

It had to be wide enough to hide a black oak-beam placed on the top of the stones.

The edge is worked in 50/3 in order to have a coarse appearance suitable for the alter.

The church board took care of the mounting on the cloth, as agreed upon beforehand.

I have used about 600 hours from start to finish and the edge is 3,5 meter long.

The altercloth was consecrated on 2. Easter day, and the church had also been renovated on the outside.

Attached are some pictures.

Sincerely

Anni Fomsgård

Holstebrovej 29 . 7830 Vinderup

The largest lace in the world

By Gunver Kold Jensen

Tråden – Karelly Kniple Service Aps

To travel is to live, and Portugal – especially the town Porto and the Douro-valley, are an experience worth travelling for. It is, besides being the centre of port wine, also the place where Portuguese lace has its epicenter.

In the town Vila do Conde (The city of Lace Making), which is situated only 27 km. north of Porto, can the largest lace in the world be seen. It is made of 53,263 m. thread, weighs 8 kg and is put together from 437 squares, each measuring 30x30 cm. 136 lace makers have participated in the making of the lace.

The big piece of lace is exhibited in the town's lace museum, which also houses the town's lace school. Besides this big lace piece, are also many traditional lace pieces, like bridal gowns, on display.

<http://www.museudevilacondo.org.pt>

Vila do Conde is easiest reached by metro, which goes directly from Porto.

Visitors will be charmed by the authentic medieval town centre, with its busy Friday market, the busy fish harbor and the golden sandy beaches, perfect for family vacations. The town's most important cause for its fame is its lace industry. The old trade is kept alive from generation to generation by the lace school "Escola de Rendas". Part of the school is, as mentioned before, also a fascinating lace museum, and truly worth visiting. Lace can in general be found all over the area, and become pretty gifts and unique souvenirs. We could perhaps learn how to appreciate our Danish lace as much as they

do in Portugal, where a piece of lace easy could cost a couple of hundred Euros.

I bought the little lace piece in silver, shown below, and the pattern in a little lace store on the central marked place. Funny enough, they used the Danish word "Prikkebrev" on the pattern – it comes perhaps originally from Denmark. A statue of a lace making lady can be seen on the town's harbor front.

Lace school and museum

Museu das Rendas de Bilros de Vila do Conde

Rua de S. Bento, 70 4480-782 Vila do Conde

Telephone number: +351 252 248 470

Fax: +351 252 248 470

E-mail: museus@cm-viladoconde.pt

Website: <http://www.museudeviladoconde.org.pt>

A new approach to our Open House in Nyborg

We will host Årets Knipledag on our location on August 26th, 2017. After this we will try to make our Open House arrangements a little different.

Peter Sørensen has agreed to be present on our location on September 30th, 2017 and on February 24th, 2018. Our visitors will have an opportunity to try to make Dogma lace. You just have to bring a pillow and your lace equipment, and Peter will help you.

You may read a little about Dogma lace right here:

1. It is a work of lace, made according to a group of dogmas or restrictions, which the instructor/lace maker puts on him-/ herself.
2. The figure, for ex. a square, triangle, oval, circle, heart etc. is marked on a piece of paper. X pairs of bobbins in 2 colors are placed in the square.
All pairs have to be used in the lace in different pattern variations. The pairs have to be 2 pairs in one color, the rest of them in the ground color.
3. Another 2 pairs in a very diverging color may be used in part of the lace piece.
4. Tallies and leaves have to be included in the work.

Happy lace making!

Peter Sørensen

Class using new materials

Mona-Lise has agreed to give a class on how to make a fantastic dragon-fly.

The ready-made dragon-fly body may be purchased from Mona-Lise for kr. 110 incl. a plant-stick.

The participants have to bring to class: Bonsai thread (aluminum thread), round, copper colored in size 1,5 mm (the right size is important), from which about 1meter will be used. May be purchased at Panduro Hobby in 5 meter rolls.

Myrtlethread 0,3 mm (the right size is important) in copper color or a warm yellow shade. The thread should be varnished because of your hands. You will need 1roll, as about 28 meters will be used.

Copper colored beads, size 4 mm. 26 of them might be used, or how many you find suitable.

You may also buy a kit for me for 180 kr. The kit contains dragon-fly body, bonsai thread, myrtle thread, 30 beads and a plant stick, which is supposed to be put in the dragon-fly's body, so it can stand in the garden or in a flower-pot.

The participants have to bring a hammer, small nails 30-35 mm, a pointed pair of pliers, wooden board 30x30cm, ink, carton and a pair of scissors, useable for cutting metal. A normal pillow can be used for making the lace. Bobbins are not really suitable for this project, as the metal thread is led with your fingers. Beside this, the usual pins and a covercloth will be necessary. Mona-Lise brings Loctite (Superglue) to the class.

Please, mark if you like a finished kit at the same time you sign up for class.

The workshop is held in Birkebeinercenteret in Næstved on Saturday, October 14th, 2017 from 10 am to 4 pm.

Prize: Members: kr.150, non-members: kr.200. Cost of materials is mentioned above.

Sign-up for the class at: design@knipling-i-danmark.dk, cut-off date: September 25th. It is room for 12 participan