



Kniplebrevet

English



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MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

118

Dear members

Happy New Year to all of you. I hope you have had a god and pleasant Christmas and, that you came well into the new year.

A new year has started, and, since it is our anniversary year, it is also a special one. It is 30 years ago this year that our association was started in September 1985 by a group of lacemakers. This was a fantastic good idea that we still enjoy today.

How are we going to celebrate an anniversary year? The board has thought it over again and again, and we have (we think) been creative. We start the celebration on the Yearly Meeting already, on Saturday, March 14th in Borgerforeningens Hus, Nyborg. We have arranged some entertainment, and we have decided that Kim Sjøgren shall give us a lecture and a musical element before the evening arrangement. See the program for the Yearly Meeting on the grey pages, incl. workshops, lectures, entertainment and the evening event. But the celebration does not stop there, this is only the beginning. Our anniversary pin goes on sale at this meeting, something to look forward to, as it is different from the pin of 2014. The pattern, which supports Julemærkehjemmene, also goes on sale on this day and Helle Schultz is the designer this year. A special anniversary pattern, which will be on sale through Knipleshoppen in 2015 only, has also been designed. The sale of this pattern also starts at the Yearly Meeting. Later on this year, in Kniplebrevet no. 120, we will present for you a very special pattern, which you can look forward to. We will also decide on a winner of the yearly competition on our Yearly Meeting.

We also brought up the idea for the batch for the Yearly Meeting in the last Kniplebrevet – a hat. Since we three years ago revived the idea with a batch, we have received many funny, nice, exciting and unusual ideas about how to make the batch in lace. We look forward to see your ideas also this year.

We hope that very many of you will participate in the Yearly Meeting. The Board really looks forward to meet you.

The next fair, in which we take part, is Kniplemessen in Viborg on April 18th and 19th, 2015.

At last, I would like to wish you all a good spring season with lots of nice lacework.

We look forward to seeing you at our Yearly Meeting and the General Meeting on March 14th in Nyborg.

A fantastic Adventure

On Thursday November 13 2014 textile conservator Katia Johansen at Rosenborg Castle, Karen Marie Iversen, design coordinator Sonja Andersen, and I went to The Yellow Palace of Amalienborg Castle. We had obtained the great honor to be allowed to see Her Royal Majesty Queen Margrethe's private collection of laces. This collection must be one of the largest and most distinguished collection of laces. And why were we here?

The events preceding our visit to Amalienborg Castle

On April 14 2011 the royal twins Prince Vincent and Princess Josephine were christened. On that background the press had written extensively about how her Royal Majesty had solved the problem about the christening robes of the children.

It was expected that the little prince, being the first born twin, was christened in the historical christening robe, which was originally made for Christian X's christening in 1870. This robe was also worn by the twins' siblings, Prince Christian and Princess Isabella, by their father Crown Prince Frederik, their uncle Prince Joachim, their grandmother Queen Margrethe, and her two younger sisters Benedikte and Anne-Marie.

But what was the little princess then to wear. Queen Margrethe, the grandmother of the royal twins, solved Frederik and Mary's dilemma regarding what to do when you have

two children to be christened and only one royal christening gown.

Her Royal Majesty chose to go exploring in the royal treasures and found in her late mother, Queen Ingrid's belongings the christening robe, in which the little princess was christened.

It is uncertain how this robe came to be in the possession of Queen Ingrid. According to the Court it is surmised that Queen Ingrid received the robe as a present in connection with the birth of Princess Margrethe. This assumption is shared by Katia Johansen, textile conservator at Rosenborg Castle. Her estimate is that the textile of the robe, the lace and fine embroidery date the robe to the year of 1940. Katia Johansen has written an article to Kniplebrevet on the royal christening robes, see Kniplebrevet No, 106, page 7.

This publicity on private collections of laces stirred our curiosity about what was hidden in this collection. In the fall of 2011 I wrote to the Court Administration with a request if it might be possible to see a single or a few pieces from this collection, preferable some laces which Her Majesty the Queen had chosen herself. I received answer from the Court Administration, that due to the pressures of time in connection with the Majesty's 40th anniversary as a Monarch, it could not be fitted in right now, but they would get back to us.

In May 2014 I received a mail from the Court Administration informing me that the boxes with the laces had been brought out, and now was the opportunity to see them. Now our resources came to a test. After some mail correspondence among the board members, we found some helpers. We needed someone who knew a lot about laces. The first person asked could not find the time, but Karen Marie Iversen had both the time and the desire to help us, for which we are grateful.

The visit to Amalienborg Castle

The viewing was to take place in cooperation with textile conservator Katia Johansen at Rosenborg Castle. When the team was set, we contacted the Court Administration and jointly we found a date for the visit. It was scheduled for Thursday November 13 at 9:30 am. On Wednesday November 12 Sonja left Ikast and stayed over with Karen Marie in Greve. Thursday at 6:00 am I left home as experience shows that the trip to Copenhagen takes quite a while in the morning. There are really many cars on the road as well as a lot of construction work, so I left early. We had agreed that I should be in Greve at 8:00 am so that we could take the train as a group to Copenhagen. At 9:15 am we met Katia at The Yellow Palace, and we went in together.

At The Yellow Palace we met the same employee that we met in January 2012 when we handed over the Association's present to Her Majesty the Queen in the event of her jubilee. It was quite nice, for the employee remembered that we had handed over the present, quite fantastic. Read more about this in Kniplebrevet No. 106, page 12.

Afterwards we were taken to the reception where curator Elisabeth von Buchwald met us. She was to accompany us to the Christian IX's Palace and up to the 5th floor, where the laces were.

Viewing the beautiful laces

When we arrived at the room, two small boxes, a large chest and a plastic bag with laces were presented to us. We washed our hands, all rings and bracelets were removed, and now we were ready to unpack. Fortunately Katia was with us, she helped us be systematic and select what we specifically wanted to photograph and look closer at. There were so many beautiful and gorgeous laces that we could not look at and describe them all. We divided the work among us. Karen Marie opened one of the small boxes which contained handkerchiefs, meticulously wrapped. There were handkerchiefs with many different

lace borders, Tonder laces, Binche laces, Torchon, Christian IV laces, guipure, and some that could not be identified. There were also some embroidered handkerchiefs without lace. Some laces were known designs, but most were unknown designs. Some of the handkerchiefs wore embroidered monograms from three generations! The box contained a total of 107 handkerchiefs, one more fantastic than the next. In a coming issue of Kniplebrevet we will bring an article on handkerchiefs as well as more pictures.

Sonja and I looked through a box containing shawls, lace collars, handkerchiefs, cuffs, lengths and borders of lace. Some of the packets wore content labels written in Her Majesty's neat handwriting. We chose a few for photographing and descriptions. The box contained a total of 62 packets and each packet contained at least to pieces of lace. The third box contained sundry items, i.e. a christening robe with petticoat. The christening robe was of the finest gauze, but unfortunately damaged. Besides the laces there were some embroidered items. Now for the plastic bag, what did that contain?

The presence of the history

The bag contained a chest, wrapped in silk paper. With the silk paper removed, the most beautiful chest materialized. It was carefully opened, its contents a secret. The surprise and admiration was enormous when the chest was opened: it contained Danmarks Store Hjerte (Denmark's Great Heart)

It was like history relived, we were all touched and we were struck with awe. Imagine being allowed to hold this fantastic piece of lace in your hands. For those of you who don't know the history, these were the magnificent laces presented to Queen Alexandrine at the reunion in 1920. The gift consisted of five pieces of lace in the pattern Denmark's Great Heart, measuring respectively 6.27 m, 6.12 m, 3.18 m, 2.8 m, and 6.1 m. The pieces were made by Hanne Mathiesen, Mimmi Lagoni, Grethe Sørensen, Gyda Hald, and Klara Aller and later joined in Copenhagen. The chest also contained a piece of paper upon which Her Majesty Queen Ingrid had written this story of the laces. It also said that the laces were returned to Haandarbejdets Fremme (The Danish Handicrafts Guild) upon Queen Alexandrine's death, however they were returned to Queen Ingrid in 1954. I checked with The Danish Handicraft Guild if they know why they were returned to the Court again in 1954. Unfortunately, they could find nothing in the archives, so it remains a mystery.

When Her Majesty Queen Margrethe was married in 1967, the long train of her gown was edged with Denmark's Great Heart, the gift her grandmother had received from the women of Schleswig. Queen Alexandrine herself had laces, and at the Association's trip to Tonder in May 2014, we saw her lace chest exhibited at Tonder Museum.

Denmark's Great Heart

It is assumed that an experienced lace maker spends approximately 300 hours to make one meter of Denmark's Great Heart. Denmark's Great Heart is a genuine Tonder lace. The Tonder lace Denmark's Great Heart is 9.3 cm wide and with the typical characteristics: Chantilly ground with spots of leadwork, honeycomb and linenwork. Furthermore, the even Cumberland edge on one side of the lace, on the opposite side the scalloped edge with picots and ladder hemstitch framing the various parts of the pattern.

Last time Denmark's Great Heart was used was at Her Royal Highness The Crown Princess' wedding in 2004, where the Crown Princess' handkerchief was edged with a lace made for the occasion by Astrid Hansen. You can read more about this in Kniplebrevet No. 76.

Conclusion of the meeting

We had two and a half hours to review all these fantastic laces,

so we only studied a small fraction, as time flew. When the allotted time drew to a close, everything was wrapped in silk paper again and put into their respective boxes and chests. When the time was up, we were collected by Elisabeth von Buchwald and escorted to the gate to the palace square. We were exceedingly "high" after this experience. In the palace court we said our farewells to Katia and took the train back to Karen Marie's in Greve. Upon arrival in Greve we talked our experiences through and agreed on what articles can be written based on our experiences, so we can share this great event with our members. Therefore, you can expect the coming magazines to bring more pictures and articles from our visit. A great thanks to Her Majesty The Queen for making this adventure possible.

Written by Lone Nielsen

Our Queen's laces

I have experienced something wonderful.

Our Queen gave Knipling i Danmark a great opportunity – the possibility to see lace belonging to Her Majesty.

Her Majesty the Queen invited four persons from the Danish bobbinlace world into her private quarters in order for us to see the Queen's private collection of laces. The four of us were: Lone Nielsen, Sonja Andersen and the conservator Katja Johannesen, and I was invited as number four.

We met in front of the Yellow Palæ and were from there brought into Christian IX's Palæ, where they, in one of the living-quarters, had brought out several big and small boxes, all containing lace. There were large and small pieces of lace, lengths and widths, mounted lace, and a box containing handkerchiefs. I was allowed to look into that box, take up, hold in my hands....It was a big moment. Everything from modest little laces to formidable ones, everything from Torchon to Flemish, Tønder lace etc. edged those handkerchiefs. Interesting was also the wonderfully embroidered monograms, with or without the crown. There were handkerchiefs with monograms from Queen Louise, Queen Ingrid and of course, from Our Majesty, Queen Margrethe - a wide spectrum through history.

Lone, Sonja and Katja studied the larger pieces of lace, and one could hear lots of 'Oh, look, how beautiful' from their corner. They saw, among other things, gold lace, a wonderful big shawl in Chantilly, a baptism gown and many other beautiful things.

All in all, we had a wonderful morning. Thank you very much.

Karen Marie Iversen

Lacemaker and laceteacher in a single person.

By Susanne Andersen

"I only regret, that I did not start earlier", was Arne Maarup's reply when I visited him in order to find out, what had made him so interested in lace that he decided to take the lace teacher education with Karen Trend.

I have many times seen Arne's lace on Facebook, many of which have been his own design – and, being curious by nature, I decided to find out a little more. The first time I met Arne, was at the Annual Meeting in Nyborg in February this year, where it was obvious, that lace was close to this man's heart.

When first entering his roomy apartment on Amager, it does not immediately look like it is inhabited by somebody interested in lace, but Arne says, it has been cleaned up. When Arne finds his folders from the bobbinlace education classes, there is no doubt in my mind, that I am visiting a perfectionist. I have seldom seen folders so orderly and painstakingly neat as these. Pretty fast though, the signs of his interest for playing with

threads, shows up. I get his story over a cup of coffee. Arne has always been creative, and he has, besides his job, a little business where he sews logos, nametags etc. for people. For this, he uses an embroidery machine, which also needs a skilled hand.

Arne has a college, Tove, who kept urging him to try bobbinlace, but years went by, until he one day in 2008 felt, that the time was right for giving it a try. Do you know the feeling when you do something for the first time and it just clicks? Many of us have experienced this sensation, and so has Arne. Also, like many other people, Arne sucks up knowledge, and when he, on Kniplings-festivalen i Tønder 2010, came past the booth of the Bobbinlace Education, he took a little folder home. The temptation was too big, he started his trips to Horsens in August 2011, and handed in his final project in 2013. The biggest temptation for him had been, that he would get in touch with many classical types of lace during the education.

Arne had chosen to make a bookmark for his final project for the lace-teacher education, inspired by a Portuguese lace where the middle was a spider, encircled by gimps.

Arne is especially fascinated by Tønder – and Gravenmoer lace. He has tried to find out how males can incorporate the daily use of lace in 2014, and found out that he would make bookmarks. The bookmark can look very different, depending upon colors and gimps used, and this inspires him.

Arne found pencil and paper when I asked him from where he got his inspiration. Do you know the feeling, when you attend a meeting and the hand starts to scribble on its own? Arne's hand does this, sometimes it amounts to nothing and other times it becomes something for an idea to go further with. He showed me some sketches, and I look forward to seeing them worked in lace.

To be a rookie, does not mean anything, if you have the right teacher. Before starting the teacher education, Arne took classes in FOF Tårnby with Anette Kappel. In addition, he has a life-line, which many of us could be envious about. Tove, his college, has a brother, married to Holger Møller's daughter. Arne has therefore had access to many of Holger's prickings, work-sheets, sketches and notes, and also inherited part of Holger's large lace book collection. Holger Møller joined the editorial staff of Kniplebrevet no.6, became editor by Kniplebrevet no.8 and kept this position past Kniplebrevet no.30.

Arne has decided to help some of Holger's laces to live on, so they can be available for lacemakers in the future. This means, among other things, that he has started the big task of coloring Holger's work-sheets, as many prefer to work using colored sheets now a days. Arne's opinion is also that the work-sheets are most important when making lace.

Not unlike most lace makers, is Arne of the opinion, that there are not enough hours in a day. The time for lace making is limited, when work and other interests also have to be taken care of. Arne tries to use his time with care. He uses much time on learning different techniques and tricks used in lace, and studies old and new lace books, in order to gain experience doing lace. Arne has not made lace for a long time, but feels that he has come a long way. But one will never be done learning, he says.

Arne's class from the lace teacher education still meets a couple of times every year in Horsens, and on this occasion they continue, with support and help from Karen Trend, to extend their knowledge about bobbinlace, among other things different types of lace not taught in the teacher education classes.

Bobbinlace has become part of Arne's life, and he hopes that he in the future will have more time for lace making and more opportunities to draw patterns. The curious thing is, he says, that drawing for him during the education, was an almost impossible task, and he never thought that patterns would come out of his hands. But the teacher education and Karen Trend's stories about the task and the inspiration when drawing pat-

terns, did cause that he, a couple of years later, started to make patterns, and also found pleasure and challenge in creating his own.

The cultural element in Hjallerup. **By Susanne Andersen**

It is very important for Peter Sørensen, when he invites to his fair, that the stand holders and the exhibitors also get something cultural out of it. The trip went to Voergaard castle this time, located in Voer county, in the southeast of Vendsyssel. Being a history teacher, I could write page up and page down about it, but I will get a hold on myself – but I have to tell you something about it.

The castle is built in the period from 1481 until 1590.

From the owners of the castle, I will mention the bishop of the monastery of Børglum, Stygge Krumpen, Skipper Clement, who with his farmers army conquered Voergaard, and last, but not at least, Karen Krabbe, who got the castle transferred from Frederik II. Her daughter, Ingeborg Skeel, later took over the place and was known to be a tyrant. This might be the reason that she became the ghost of Voergaard Castle.

The minister of external affairs, Erik Scavenius, owned the castle from 1914 to 1945, and it was later bought by the Danish-French count, Ejnar Oberbeck-Clausen, in 1955.

He got, through marriage, the unique and very fine art collection, still present on Voergaard. The collection contains for ex. work of Raphael, El Greco and Rubens, and also furniture from Ludvig IV, Ludvig VI and Marie-Antoinette. Besides this, there is flatware with Napoleon's monogram and sideboards equal to sideboards in Versailles and in the Louvre. I think, most of you have heard about the art-theft on March 8th, 2008, where two paintings, "Den gale" (The Insane) by Goya, and "Portræt af Maria af Medici" (Portrait of Maria de Medici) by Rubens was stolen, but this is not verified by art historians.

The castle belongs to a family foundation after Oberbeck-Clausen's death in 1963.

The castle is definitely a visit worth, also if the guide will not be Peter, who is a wonderful storyteller. Time flies together with a person, that so willingly share his knowledge and interest for his subject. The visit seemed to be over in no time, but that was also for the good, because we were starting to long for the food waiting for us in Kulturhuset.

After a wonderful dinner and good company, both heads and feet seemed exhausted.

Awaiting 2017, we can look forward both to Viborg and Tønder, and before we know, we meet in Hjallerup again.

Binche Lace

Our association has from Els Goor in The Netherlands received prickings and worksheets for us to practice Binche lace. You get the first practice piece in this edition of Kniplebrevet. There will be more practice pieces in the next magazines, and the class will end with a little pattern for you to do. A big 'thank you' to Els for the patterns, and we wish you all good luck in trying it out.

The Binche Lace is called after the town Binche in Belgium, situated about 50 km. south of Brussels. The story says that the lace and its technique were brought to Binche in the 15th century by woman from Gent in France. The woman should have come to Binche together with countess Mary of Bourgogne, daughter of Charles Le Temeraire, but the truth of the story is doubtful, as no proofs are to be found about this.

Binche has its roots in the old Flemish laces and looks almost identical to some lace of the type Valenciennes, both when it comes to structure and style. The oldest existing and charac-

teristic Binche laces are so fine and dense in its structure, that the patterns seem invisible.

Flanders (Belgium and a part of the northern part of France) was an important centre for the lace industry from the 16th century and onwards. The industry was well organized and had good designers, which were aware of the fashion trends, and also knew what the lacemakers – dependent on the techniques of the new designs – were able to produce. Flemish lace was the big hit in Europe in the 17th century. The production of Binche lace started at the end of 1600 and reached its peak in the period 1750 to about 1800, where it, with other laces, was part of the fashion. The fashion changed from the beginning of 1800, where ladies started to use fine muslin instead of lace, and the lace business fell rapidly all over Europe. Later came the machine produced laces, which made the original Binche lace production come to a halt in the end of 1800. This destiny was common for many different lace centers. The pretty handmade lace disappeared and the machine-lace took over. They also tried to copy Binche lace in the Tønder area. The Binche lace is a continuous thread lace, which means that they are made in one go and in one piece as a wide ribbon, often 5 cm. in width. The motifs are not symmetric like in Torchon, but contains often figures, like animals, flowers and sceneries, made in tight linestich on an open background, called snow-ground. The edge is mostly straight with fine picots. The lace is flat and without a gimp. It takes patience to make Binche lace, as the thread is very fine, and there are special techniques used. The biggest difficulty when making Binche lace is to follow the work sheet, as something new is going on all the time. We wish you good luck trying to make the first little sample of Binche from this edition of Kniplebrevet.

Binche Lace Lection 1

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

We will in 2015 bring the theme, Binche technique.

Materials: 29 pairs of Egyptian cotton 80/2

Start: On top row of the pricking. Placement of pairs are according to work-sheet.

Technique: In Binche, you do not close the pins on the bottom of a linen-stitch Snowflake. You do this, starting the next Snowflake, and this applies both in linen stitch and in half stitch, for the small as well as for the large connections.

6 pairs are used for the small connection and you count from left to right.

9 pairs are used for the large connection and you count from right to left.

Snowflake in linen stitch:

Pair no 4: 3 linen stitches to the left

Pair no 5: 4 linen stitches to the left

Pair no 6: 4 linen stitches to the left

Pair no 6: 3 linen stitches to the left

Twist all pairs 2x

Pin between no 1 and 2, 3 and 4, 5 and 6.

Snowflake in half stitch:

Pair no 4: 3 half stitches to the left

Pair no 5: 4 half stitches to the left

Pair no 6: 4 half stitches to the left

Pair no 6: 3 half stitches to the left

Twist all pairs 2x

Pin between pairs no 1 and 2, 3 and 4, 5 and 6

Small connection:

Pair no 4 and 5: linen stitch.

Pair no 6: 2 linen stitches on the left, twist the worker 2x, 2 linen stitches on the left, twist worker 2x.

Pair no 1 and the worker: whole stitch, twist both pairs 1x, pin on the inside of the whole stitch.

Pair no 2: 2 linen stitches to the right, twist the worker 2x, 2 linen stitches to the right.

Pairs no 4 and 5: linen stitch

Pairs no 4, 5 and 6: twist 2x

Pin between no 3 and 4, 5 and 6.

Pair no 4: 2 linen stitches to the left, twist workers 2x.

Pairs no 1 and 2: whole stitch, twist both pairs 1x, pin on the inside of the whole stitch.

Pair no 2: 2 linen stitches to the right, twist workers 2x.

Pin between no 3 and 4.

Picot:

Twist the worker pair 7x and work the picot.

Large connection:

Pair no 6 from the right: 3 linen stitches to the left

Pair no 5 from the right: 3 linen stitches to the left

Pair no 7 from the right. 2 linen stitches to the right.

Pair no 5, which is your worker to the right: twist 2x, 2 linen stitches, twist the workers 2x, 2 linen stitches to the right and make the picot.

Pair no 1 from the right: 2 linen stitches to the left, twist 2x, 2 linen stitches, twist 2x.

Pin between pairs no 4 and 5 from the right.

Pair no 5 from the right. 2 linen stitches to the left.

Pair no 6 from the right: 2 linen stitches to the left.

Pair no 5 from the right: 2 linen stitches to the left.

Twist pairs no 6, 7, 8 and 9, 2x

Pair no 5, which is your worker to the right: twist 2x, 2 linen stitches, twist workers 2x, 2 linen stitches to the right and make the picot.

Pair no 1 from the right: 2 linen stitches to the left, twist 2x, 2 linen stitches, twist 2x.

Pin between pair no 4 and 5 from the right.

Pin between pairs no 6 and 7, 8 and 9 from the right.

Work sheets:

Snowflake in linen stitch

Snowflake in half stitch

Bookmark – mother and child

Idea, design and working: Arne Maarup, Copenhagen

Equipment: 30 pairs in 40/2 and 6 pairs outline thread in 16/2

Beginning: Begin in the top left corner with 8 loosely worked pairs (4 pairs on either side). 2 pairs are alternating workers and the last 2 pairs are linen stitch in the edge. The remaining pairs are hung on the inner side until the width is reached. See the diagram.

The big spiders in the middle are mother and the small ones in the sides are child. There are three different spiders in the sides.

The shown twists apply for the whole lace.

Ending: Take away a pair in the bottom sloping edge so you have in the end 10 pairs left that are braided in the desired length. See the diagram.

Easter bunny ribbon

Idea, design and working: Lone Nielsen Stubbekøbing

Equipment: 20 pairs in Bockens linen thread 40/2 and 1 pair in pearl cotton no. 5 as outline thread.

Beginning: The lace is mounted as shown on the diagram. The edge is made in cloth stitch and twist in the very edge. The

reseau is made in half stitch with extra twist and goes up in half stitch. The spider and the Easter bunny are made in linen stitch. When you have made half of the length of the ribbon, the pattern is turned through half a revolution and the bunny will be correctly positioned when the bow is tied.

The shown twists apply for the whole lave. Remember the twist on the worker by the pin.

Ending: Either end it with a braid along mounting line, with reef knots or with the help of an auxiliary thread depending on what technique you prefer.

Pillow

Idea, design and Working: Lone Mankof Jensen

For the first time we will try to have a quadripartite lace. You get the first part this time and through the year the other three parts will be published. So it is not until you have the fourth part that you will be able to see how the lace will look.

Equipment: Made in 35/2 or 182 in linen thread. See the diagram and the pricking where to begin. There are numbers from 1 to 13 and the lace is made chorological. For parts 1-4 there is used 10 pairs for each part, for parts 5-12 9 pairs for each part and for part 13 use 8 pair.

Beginning: See the diagram for where to begin. Follow the direction indicated by the arrowhead. Each part begins and ends before you continue with the next part on the pricking. All the parts are crocheted together gradually as more rounds are made. The shown twists apply for the whole lace.

Ending: Use the way that you prefer to this type of lace.

Student's cap

Idea, design and working: Joan Pedersen, Algestrup, Stubbekøbing

Equipment: The lace is made with linen thread 40/2. 33 white pairs for the crown of the hat, and for the hat brim and the curve 18 pairs in different colours (9 pairs in white, 5 pairs in red and 6 pairs in black) are used. For the strap 3 pairs in black are used. 2 black beads are used to sew the strap on.

Beginning: First the different parts of the student's cap are made. The pairs in the crown are fixed in the braid and are taken from in the braid. See fig. 1 how to make the lace in the edge where the pairs meet the braid.

The emblem in the front is a braid with 2 pairs and a small linen ribbons with 3 pairs are gathered. You decide the length of the braid and the ribbon. The emblem is made by putting a bead in the middle. The same pricking is used for the straps.

The shown twists apply for the whole lace. Remember the twist on the linen worker by the pin.

Ending: The brim of the hat is crocheted in the setting up loop and is tied. The work is starched before it is taken off the pillow.

Mounting: The brim is sewn on the crown of the hat and straps are mounted on the sides with the same distance from the brim. The linen ribbon for the emblem is gathered and the mounted in the middle in the front on the brim and the braid is also mounted on the emblem.

Easter egg

Idea, design and working: Lone Nielsen, Stubbekøbing

Equipment: 16 pairs of K80 or linen thread 60/2 if wanted the worker in the linen spot can be another colour. One egg of glass, plastic or expanded polysterene, height about 7 centimetres, circumference about 14.5 centimetres.

Beginning: The lace is begun as shown in the diagram. The

lace is made with linen work with Dieppe reseau in between. On the long threads that tied the Easter egg together in the top and the bottom twists are made depending on your skills. The shown twists apply for the whole lace. Remember 1 twist on the worker in the linen work at the pin.

The lace is gathered for a ring and is tied with a reef knot. Pull a thread through the loops on the lace and it is mounted on an egg.

Leaf

Idea, design and working: Solveig Nielsen, Maare

Equipment: 10 pairs in K80 or a similar thread

Beginning: Begin with the stalk of the leaf. See the diagram. When crocheting together the nerve is made. See fig. 2. The pricks at the stalk are supporting pins.

The shown twists apply to the whole lace.

Ending: In the leaf the pairs are crocheted in the setting up loop in the first five loops and then tie them with flat knots. The other pairs are then crocheted in the setting up loop. When you have crocheted the last one, the four pairs are gathered and with the last pair make a twisted buttonhole stitch around the four pairs until the stalk has a suitable length. See fig. 1.

The written report from the board, 2014

2014 has, as usual, given us many challenges, many exciting projects and many joyful moments, but also sad news.

We have, through the year, used some time to prepare for our 30 year anniversary in 2015, which has resulted in a few surprises for you coming up this year. The surprises will start on our yearly meeting, where we have put together a fine program containing a workshop, a lecture, entertainment and an evening arrangement. Karen Marie Andersen has designed a special project for everybody participating in the General Meeting. A special pattern, only to be sold through Kniple-shoppen in 2015, has also been designed. Kniplebrevet no. 120, published in the fall, will also bring a special pattern for you, so you have much to look forward to in our anniversary year. Also, be aware that our anniversary pin will be on sale at the Annual Meeting.

We worked together with Mette Julie Bundgaard-Nielsen in 2012, and in 2013 with the designer, Katinka Sol. We did, in 2014, get yet another approach from a young designer, this time Aja Marie Skyum. Aja has likewise chosen to use bobbinlace in her design, where seal and lace unite. Before 2014 came to an end, we were addressed by Designskolen I København. They wanted to know if we could come in and tell them about making lace. We will report on this during the upcoming year.

Our outing this year went to Tønder, where we first went to Tønder Museum and saw their permanent exhibition and the temporary exhibition on lace used for adornment on ladies bonnets. Afterward we went to Drøshes Hus, where we visited the beautiful garden, laid out as a lace pattern. Inside the house, we admired the exhibition 'Løver, Kroner og Monogrammer' and the lace exhibition 'I tråd med tiden', where our association also was represented. The day ended with a visit into their storage, where we saw bobbinlace made by Kathrine Thuesen. Our trip in 2015 goes to Køng museum, where we, in cooperation with Storestrømsknipleerne and the lacemakers from Vordingborg, have arranged an exhibition.

Several courses have been arranged. They have partly been arranged by our self on our premises, and partly in cooperation with Netop, where the classes were held on Netop's location in Odense. We constantly work on finding new instructors

and topics for our courses. We are always happy to hear from you, if you are in possession of a good idea.

We have received an inquiry from Norway, as they are looking for lace teachers. We have collected information on members willing to accept this challenge, and sent it on to Norway. We hope that a good cooperation between us can come out of this. We also hope, that members, who succeed in going to Norway, will tell about their experience in Kniplebrevet.

We have hosted Åbent hus on our premises. This event has come to stay, as it is well supported, and we get lots of visitors. It is so nice, that so many of you like to come by. We did a new thing for Årets knipledag in 2014. A little pattern was sent out to the persons in charge, and we encouraged them to let one of their lace makers make this pattern on this particular day. They would then send in a picture of the finished lace, in order to show how different a piece of lace may look, depending upon thread or mounting. Thank you to everybody for having accepted this challenge. We will try to repeat the success this year.

We visited Amalienborg in November. We had the great honor to be invited to see Her Majesty Queen Margrethe's collection of lace, which was a wonderful experience for us. Articles about this visit will occur in Kniplebrevet in the upcoming year.

Our homepage had a 'make-over'. We think it has become clearer and more dynamic. It contains more information, and it is easier to find around. We talked about laying patterns out for downloading every three months, on our last Annual Meeting, but time has been too short. We have, however, not dropped the idea yet.

The News - mail-group, which we talked about at the last Annual Meeting, has been formed, and some members have signed up, but it is room for more people to join.

We have through the year had much contact with pattern designers from other countries, and we hope that also you have noticed that. Some patterns from these designers have been presented to you, and they have hopefully given you some challenges. We still have some left, which will be published in Kniplebrevet in the future, and you can look forward to good challenges.

We will, as something new, bring technique-themes in Kniplebrevet. Our thoughts are that we in some magazines first bring technique samples for you to practice, and at last bring a pattern for you to do. We start the year with the Binche technique, provided by Els Goor.

A big thank you to everybody who sent pictures and reports to us from Årets Knipledag. The amount of contributions has been overwhelming.

Our reconstruction group works hard on reconstructing bobbin lace where no pricking and/or work sheet exist. The lace makers, connected to the reconstruction group, try to make the lace handed to them from the reconstruction group. The reconstruction group and the joining lace makers do a great job, which we are very grateful for.

Julemærkehjemmene have received kr. 12304,00 from sale of the Christmas heart that Bettina Brandt-Lassen has designed for us. We got two patterns for sale for support of Julemærkehjemmene in 20KøngHelle Schultz has designed a wonderful star, and Anette Thomsen has designed a new version of her popular hearts. The sale of both patterns starts, as usual, the day of the Annual Meeting. Our association thanks Bettina Brandt-Lassen, Helle Schultz and Anette Thomsen for this effort. The Board likes to call upon others to design patterns, which can be sold in order to support the children and youth, visiting Julemærkehjemmene. They are in big need of contributions.

We had some sad news in 2014. We lost Karin Hoffritz, a big capacity within bobbinlace. We also lost Lisbeth Højkilde, through many years our association's librarian. All honor to their memories.

We have already decided to participate in following fairs in 2015: Viborg Husflids messe, Viborg kniplemesse, Slagelse kniplemesse, and Kreative Dage i Fredricia. We look forward to meeting you there.

We are right now working on a big international project, but you will hear more about this at the Annual Meeting, as things have not fallen completely into place yet.

The board wants to thank everybody that has contributed with articles, good ideas, input and especially with patterns to Kniplebrevet. Thank you to all our translators of German and English, and a thank you to the reconstruction group and their lace makers, you are all doing a great job. The chairman of the board would like to thank the other members of the board for a good year, for a very good and constructive cooperation, where cooperation and brainstorming of good ideas goes hand-in-hand. The spirit of our meetings has always been good and positive. Everybody works hard for our association.

The whole Board thanks all our volunteers, who help us on all levels – we couldn't do it without you.

By December 31st, 2014, we had 1620 Danish members and 220 members abroad, all in all, 1840 members.

Påskeæg med blad

Ide, design og udførelse: Solveig Nielsen, Måre

Materialer: Til påskeægget bruges 6 par K80 eller en tilsvarende tråd og 8 par K80 til bladet.

Start: Bladet kniples først og derefter kniples ægget. Ved sammenhæklingen kniples nerven. Se. fig. 2. Prikkerne ved stilken er støttenåle. Se arbejdstegningen.

De viste snoninger gælder for hele kniplingen.

Afslutning: I bladet hækles parrene i startløkken i de 5 første løkker og binder dem af med belgisk knuderække. Og de andre par hækles også i startløkken. Når I har hæklet den sidste, samles de 4 par og med det sidste par laves knaphulssting omkring de 4 par, indtil kanten på ægget. Her hækles parret fra kanten med det par der er lavet knaphulssting med. Ægget afsluttes også med belgisk knuderække. Se fig. 1

Easter egg with square dot

Idea, design and working: Solveig Nielsen, Maare

Equipment: 6 pairs in K80 or similar thread

Beginning: See where to begin in the diagram. The egg is made first. The pairs are crocheted in the setting up loop. The reseau is then made with the worker and the inner edge pair. The reseau is made with four strand-braid and Picot as well as square dot. See the diagram in fig. 1. The shown twists apply for the whole lace.

Ending: Tie it, end it with flat knots or in the way that you prefer. The lace is starched before it is taken off the pillow.

The lace is here used as decoration to an egg cosy. The pattern for the egg cosy is on the pricking. Cut four pieces of cloth and sew them together and then mount the lace on it.

Butterfly

Idea, design and working: Linda V. Olsen, Harndrup

Equipment: 6 pairs in K80 or 60/2 linen thread and 1 pair in Madeira

Beginning: Begin at the star with all seven pairs lying on a pin. See on the diagram where to begin. Make cloth stitch and twist in both sides of the lace. All the pairs continue all the way round in the lace. Also where they are not shown on the diagram.

Ending: All the pairs are tied with flat knots. See fig. 1.

Trip to Køng Museum near Vordingborg

Friday May 15th, 2015

Our annual trip goes to Hørvævmuseet this year. The arrangement will be a little different from previous years, as we have decided to include a workshop in the trip this time. The price will be kr. 150,- for members and kr. 200,- for non-members. The price includes: Guided tour of the museum, workshop, a light lunch including drinks, and at the end of the day, coffee and cake. Transport is not included, and you have to get to the museum on your own. In addition comes the price for materials and patterns for the workshop. We have room for 14 people only for this arrangement, where the 'first come, first served' principle is used. You can make a binding commitment by signing up on: formand@knipling-i-danmark.dk or by phone: 4050 4870 after 4 pm. Please, pay through our association's account no: 93380002132044, and label it: Køng.

Knipling i Danmark has, in cooperation with Storstrømskniplerne and the lacemakers in Vordingborg arranged exhibitions in the museum in the period from Palm Sunday, March 29th and for three months forwards. Please, look up the final dates at the museum's homepage: www.koengmuseum.dk. Old and new laces, lace tools and materials will be on display.

Program:

We meet in front of the ticket booth at the Hørvævmuseum on March 15th at 9:50 am, and find our guide after having been provided with tickets from our association.

The guided tour starts at 10 am, and it takes approximately one hour. We shall see and hear about the museum itself and also the adjacent buildings, like the old folk's home and the hospital. We are able to see the museum on our own for about 30 minutes after the tour. In that time lunch will be prepared for us, and we will eat at 11:30 am. The workshop will start at 12:15 am. Inge Lindegaard will be our teacher. The theme will be Guldborgsundkniplinger – free-hand lace. Coffee with cake is served at 3 pm. The workshop ends at 4 pm. For people interested, Inge Lindegaard invites us to come inside and see Køng church afterwards.

Workshop:

Inge Lindegaard has found a free-hand lace that she wants us to try out. It is a reconstruction of a piece of lace from Stege museum. She also has a free-hand lace from Falster. They are both of the type Guldborgsundkniplinger.

For the workshop, you need to bring: Lacepillow with or without bolster and the usual lace-tools. You will need 16 pairs of linen thread 35/2, 28/2 or 50/3. It is a good idea to bring extra bobbins and thread.

Køng Museum:

Køng Museum is situated midway between Næstved and Vordingborg –in the cozy little village, Køng.

Køng Museum was originally the building of administration for Køng Fabrik. The museum contains a permanent exhibition on Niels Ryberg and the factory, but also hosts temporary theme-exhibitions. The village today, is a statement from a special point in time with the many buildings still standing from the earliest time of the factory's existence. The day we are visiting the museum, Knipling i Danmark hosts an exhibition on bobbinlace, lace tools and materials in cooperation with Storstrømskniplerne and the lacemakers in Vordingborg.

The merchant and philanthropist Niels Ryberg founded one of the first linen factories in Denmark at the end of 1700. The raw material – flax – should be grown in the very suitable soil in the surroundings of the factory, and workers should be found in the local population. In the next almost 150 years, the factory produced some of Denmark's very best linen textiles and became already in 1784 Purveyor to the Court, which

means that they delivered all linen to the Royal Court – from ordinary tablecloths and towels to the most exclusive textiles for the Danish princesses' hope-chests.

Køng Museum's permanent exhibition tells the story about Niels Ryberg, the factory and its textiles, and shows examples of the factory's most exclusive tablecloths and napkins. The oldest example is a damask tablecloth from 1784, and among the latest pieces are napkins, made about 1900 for the Royal sailing-ship, Danebrog.

This area of Denmark was very poor, and one of the intentions by building the factory was to help raise the social level of the local population. The locals were working on growing and preparing the flax and on spinning and weaving the linen. The factory grew fast, and they had by 1800 already 400 employees.

The spinning school in Køng

The old spinning school in Køng is under protection today, and dates back to 1778. It was the very first building to be erected in connection with the establishment of the linen industry in Køng. In the spinning school, little girls between the age of 4 to 10, were taught to spin the finest thread for the factory's looms. It housed 40 girls at a time. The building housed not only the teaching facilities, but also an apartment for the teacher, who was called, 'the Spin-mother'.

The factory's fate was sealed in the beginning of 1900, as the competition from machine-driven looms proved too difficult, and they had to close. The last weaver of the factory in Vintersbølle was the German-born Gustav Hermann Schultze, and his loom can today be seen at Køng Museum.

If you would like to learn more about Køng Museum, there has, in the last couple of years, been produced a row of small movie-clips, where one can see many of the processes of producing linen from flax. You can find them on www.youtube.com where you look up Køng Museum. Have fun!

The annual lace day in Langeskov.

There were many visitors at the market place in Langeskov Centret 30 August this year. It was the annual lace day but in Langeskov it was the day of the shops as well, which is a day when all the shops in the town show what they are doing.

Our stand was visited by many who wanted to know more about lace. Unfortunately we did not sell anything because there were some of the visitors who would have liked to buy something. A new participant for the lace course joined and is at the moment of writing in full swing.

We had a lovely day and we enjoyed having visitors who were of all ages. Particularly the elderly visitors admired our work. Many of them knew lace but only as trimmings or insertions. We hear that a lot. Therefore they admired the decorations and the useful objects that are made now today.

We are already looking forward to 29 August next year when it is time for the next annual lace day and we promise to be at Langeskov Centret again.

Submitted by Ketty Busk

Garden gate

The garden gate of our recently acquired allotment garden was broken. We got the idea of having a frame made and then fill it with lace.

A good friend made the frame and we painted it white. But what were we going to fill it with? We spoke with our lovely lace teacher, Karen Høj, and she had of course many ideas. We decided on a spider web and a spider in the middle.

We got hold of an expanded polystyrene slab; we needed

two and they were spliced. The pattern was drawn on squared paper that was sellotaped. Then cling film was put on and it was mounted on the slab. On the inside of the frame we put eyes. We used acid proof line, thickness 1.3 mm, to the web and black linen thread for the spider. Karen had some big bobbins and then we measured. 2 bobbins in line were just enough to hold the thread. Hopefully we would not need to increase. A metal ring was the middle and then it was time to begin braiding. The result was satisfactory and we now have a garden gate that is very personal.

*Greeting,
Lise Davidsen and Annette Thomsen
Lolland*

The annual lace day – Storstømskniplerne

We met 8.30 am at the local library with our lace gear and pillows and lace for the exhibition. We greeted and hugged each other because many of us had not seen each other since the end of the lace meetings in the end of April. Tables and chairs were found and a lovely exhibition was made out of all the lace. People admired each other's work, and ideas were exchanged as well as ideas for new lace projects. Then it was time for breakfast and coffee before the exhibition and the library opened. We had a very nice day with lots of talking but unfortunately very few visited but those who visited got to hear a lot about lace and they saw the exhibition.

A small course is now a tradition

Once again this year Nyborg Husflidsskole (handicrafts school) held the combined glass and lace course. Previously the focus has been on jewellery but this year the teacher of the course, Kirsten Kock, had decided to make Christmas decoration. We have followed her on Facebook as she made the models and we were many who looked forward to make them ourselves. I was on the first glass and lace glass in November 2010 but unfortunately I have not been able to attend since then but this year I had the time.

The participants were locals but also from Zealand and Jutland and many come back year after year. Apparently, combining glass and lace appeals to us. I myself am fascinated by how round a piece of glass can become even if it is not carved neatly. Not all the red lines are markings from felt tips. Once in a while a plaster is needed but the finished work is worth the work and the cuts.

The course does not require many skills as long as you are patient, clever with your hands and are able to imagine what the finished result will look like.

When we go home in the afternoon, we are all very excited because no one knows what will happen when the glass is burned as glass is an amorphous material, which means that its structure is irregular.

We begin with the lace around noon Saturday and we are all planning to continue when we get home in the evening. However, we are often too tired to actually do that. Sunday we are able to see the result of the burning. This year there was only a single angle that had lost its head but with the help of grinding and glue she was made whole.

We end with coffee, cake and talk about what to do next year and there are many ideas: birds with wings in lace perhaps inspired by Hanne Sonne's winter birds, 3D Christmas trees, hearts, perhaps a bell, or a toadstool. It is only our imagination and our ability to cut the glass that are the limits. The dates 21 and 22 November 2015 are already in my calendar when it is once again time to play with glass and thread.

Greetings Sussane Andersen

Hans Tausens Center

On the 11 of October the annual private view took place at Hans Tausen Centret in Birkende. It is an annual event when the artist group begins the year by putting up new paintings in the centre. At the same time the other working groups are invited to exhibit and show what they are doing.

The lace group, of course, participates and has a little exhibition while some of us are making lace. It is a nice day with a welcoming speech, champagne and snacks. In the lottery the prizes are allotted products, paintings, lace, jewellery, painted porcelain and lots of other things from the different groups. All day long nice, soft live music is played in the background.

Altar cloth for Gravlev Church

In the spring of 2013, we were contacted by Gravlev Church's board. They wished for a new altar cloth in bobbinlace in replacement for an old, embroidered one.

The church board had gotten founding for a new altar cloth from the today closed Gravlev Husflidsforening.

After a couple of meetings, we decided that a sample should be made of the pattern 'Renhed' from Karelly Knipleservice in Horsens. We would then mount it to a piece of cloth so everybody could get an impression of what it would look like.

The pattern was accepted, and we could get cloth and linen thread, 35/3 from Karelly.

Inge Andersen, Støvring, started the 3,35 meter long lace in August. She also finished in the fall of 2013. Else Marie Frederiksen, Vadum, sewed the altar cloth and also made two pieces of cloth for the altar top during the spring of 2014. The three pieces of cloth were washed in boiling water three times for shrinkage. At the same time, Inge made and mounted two napkins in bobbinlace, one for the oblate dish and one for the chalice. She used the tape-lace edging, pattern no. 414, and linen thread no. 80/2 of Aase Nilsson.

Inge mounted the lace to the altar cloth in the early summer and Gravlev Church could put the finished pieces on the altar in August.

A little initiation ceremony was held after the service, where first the former treasurer from Gravlev Husflidsforening spoke about their thoughts behind the donation, then the chairman of the church board told about the progress of the work and at last, Else Marie talked about the symbolism in the bobbinlace piece 'Renhed'.

The day ended with kransekage and a little glass of wine.

Inge has used 900 meter of thread and 250 hours of work, and Else Marie used 65 hours. It has been an exciting project with good cooperation and with a good 'finishing off' in the church.

Inge Andersen, Støvring, Else Marie Frederiksen, Vadum

Slagelse fair 2014 By Lone Nielsen

The lace fair in Slagelse occurred, as usual, on the last weekend in October. But this was the only thing which was usual about this year's fair. All the stands were placed on a different location from all previous years. It was impossible just to head over to the sales stand we were aiming for, because, this year we had to find it first. This was a bit confusing for the visitors, but on another hand, we also found other stands, than the ones we came for. There were three Danish exhibitors this year, and a beautiful decorated Christmas tree. The three exhibitors were Else Marie Bjerregård with her wonderful things, and the use of lace in everyday things. Else Marie had applied lace in glows without fingers and a scarf, really nice use of lace. Kirsten Skov had jolly things on display, like pillpows in the

finest lace, teddy-bears and a ladybug. Among Kirsten's things, there were also some hearts. Patterns for those will later in the year be published in book form by Tune garn, hopefully at the fair in Viborg in April. The last exhibitor was Bettina Brandt-Lassen, who had made pretty wild things. She had for ex. decorated her rubber boots with bobbinlace, and also made a door mat in lace – real exciting ways to apply lace. Or, how about a bag for holding your bobbins, made in lace out of old cassette tapes? Solveig Nielsen had decorated the Christmas tree this year. Solveig had made all the decorations in bobbinlace, and there were in fact decorations on the tree from all the sales stands at the fair. A big and fantastic job. Finely – and not to be forgotten – an exhibition of all the Viking ships from the year's competition. The fantasy had really gotten wild on this project. The Vikings would have been proud of so many wonderful ships. It was, besides visiting the stands, buying the things we could not live without and see the exhibitions, a big pleasure to see all the nice lace our visitors and stand holders were wearing. There were hats, vests, scarves, brooches and much more. It is wonderful to see lace in use and showed off.

We already look forward to the next fair in Slagelse, which will be on October 24th and 25th, 2015.

Kein Weihnachten ohne Schwiebbogen by Galina Tihonova

Price: 5 Euro

Language: German

Publisher: Schuster Druck GmbH, Nürnberg

Homepage: www.ariana-online.de

A-mail: kloeppeIn@ariana-online.de

Galina Tihonova makes it clear in her new booklet, 'Kein Weihnachten ohne Schwiebbogen' that bobbinlace and Christmas belongs together. The booklet has 40 pages, and contains 11 'hovering bow'- patterns. It is in Germany in particular that we see figurines and bows in wood in which bobbinlace can be mounted. These wooden figurines are the main theme of this book. It begins with an explanation of where Schwiebbogen comes from, then a little explanation on how one can make patterns for them, and at last, but not at least, there are 11 hand-drawn prickings with different Christmas motives. The thread used, is mostly 35/2 and several metal threads and gimps. 6-15 pairs are used, there are many sewings, the patterns have different grounds, and the motives are in linen stitch. Concerning the level of difficulty, everybody should be able to play along, even though it does not have the colored work sheets that we like so much in our country. The prickings are of such good quality, that even though the explanations are in German, it is easy to understand the details with the drawings.

Rewieved by Susanne Andersen

Decorative art for Husflidshøjskolen by Tinne Hansen

Dansk Husflidsselskab announced in a competition in 1986. The topic was to make an adornment for an end wall in Storstuen of the new annex, which had just been built on to Den Danske Husflidshøjskole's Seminarium. The lounge was used as lunch room for the Seminarium's students.

The competition

One of the conditions was that the wall had to be ready for Dansk Husflidsselskab's Annual Meeting in June, 1987.

To read the invitation for this competition was exciting, partly because I got my education in Home Economics on the Seminar in Kerteminde, but also because I was very active

within this field in 1986. The same applied to my good friend and roommate from college, Birthe Lund Johansen.

Birthe and I often met in Kerteminde, and we were both interested in the project. We went to the lounge in the Seminarium, sat down and started to draw sketches and give each other good ideas. We ended up sending each our proposal to the competition.

Storstuen

The lounge was a typical room built in the 1980's. The walls were white, curry-colored beams in the ceiling, Bordeaux-colored windows, dark red tiled floor and a blue-violet door in the middle of the end wall. Lots of green plants were also placed around in the room. Color-wise it was a bit of a challenge.

Important for me was that the art piece should be made in bobbinlace. Would this be possible, and what should it look like? It was essential, that the lace would connect all the colors, and also go with the massive color of the door. The organic forms of the green plants became an important inspiration.

Working the lace

After having worked with different shapes, I ended up sending in the proposal, which was selected as the winning piece. Sketches, color ideas and a test piece of lace were sent in. Birthe's proposal, which was weaving with embroidery, was selected for one of the side walls.

Now, off to work! Obviously, the materials had to be of pretty coarse nature. I tried it out by spinning and twisting coarse linen threads, and found a suiting thickness. The carrying threads had to be of thicker quality, and different colored leaves in finer threads would be set in. I had about 8 months for finishing the lace, but at that time I also had two small children and a full-time job, so I was busy. Birthe helped me with some of the smaller pieces.

There were practical problems, like, how to work such a large piece of lace, and what kind of pillow could be used. I had a real big pillow with bolster made. It was not easy to work on though, as it was too high and my working position was bad. Legs were put on to the pillow board, and that worked out very well.

I made lace almost continually in the next eight months, that I had available. Birthe and I got the opportunity to use a small week in June, right before the Annual Meeting, in Storstuen for the purpose to mount, starch and hang the lace. We finished, hung it up, and it was initiated at the Annual Meeting.

The lace adorned Storstuen for many years, until it was taken down and moved to Husflidsmuseet. It has, like Den Danske Husflidshøjskole and Dansk Husflidsselskab, been closed. The lace piece became homeless. With help from Lone Nielsen, chairman for Knipling i Danmark, an agreement has been made, and the lace picture will be hanging in Skolen for kreativ fritid in Viborg, which makes me very happy.

Skolen for kreativ fritid in Viborg gets a new piece of art

Saturday, April 18th, will be a very special day for Skolen for kreativ fritid in Viborg. Kniple messen starts this day, and we are preparing for it, full speed.

On the background of the large amount of visitors last time Kniple messen was hosted by Viborg, we will set up a tent for food and refreshments on that week-end. This will give extra room for exhibitors and guests, explains the principal, Kirsten Hansen.

Besides this, on Saturday morning, before the official opening of the fair, there will be a private vernissage for the

school's new, wonderful art piece: The bobbinlace work by Tinne Hansen. In this way, it will be the guests of Kniplemessen, which, as the first people, will be able to enjoy this new adornment.

According to Principal Kirsten Hansen, they really look forward to have this wonderful, handmade lace hanging in the school. The place for it has been found, and preparations are going on for framing it, so that the art piece appears as good as possible.

"We look forward to present the lace to the users and guests of our house, and it pleases us that it is in connection with Kniplemessen, that it will be presented" is Kirsten Hansen's final remark.

Fynske Kniplere – Odense

We will meet in Nyborg.

Knipling i Danmark has, as we all know, its 30 year anniversary in 2015.

This occasion will be celebrated at the Annual Meeting in Nyborg. Nyborg is placed almost in the middle of Denmark, and everybody has the opportunity to go there on a one day trip.

Why do I bother? Yes, I do, because it is important that many members join the Annual Meeting.

But my thoughts behind this is, that if many members show up, many members also come to see our project. Our project in Fynske Kniplere – Odense, is a follow-up of the exhibition we made for the 25-year anniversary. We display lace made from patterns from each of the 118 published numbers of Kniplebrevet. We want to show that only the fantasy limits, what can be made in bobbinlace.

We also want to show how important it is that Kniplebrevet comes out with new patterns, even though patterns more and more often can be found on the net. It is therefore difficult for many of us to keep up with new trends within bobbinlace. Kniplebrevet is of good help.

I hope to see you in Nyborg on March 14th, 2015.

*Lis Hansen
Chairman of the local group*