



Kniplebrevet

English



MAJ 2016

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

123

Dear members

We have had our Annual – and General Meetings since the last Kniplebrevet was published. Very many stopped in and made the day a real nice one with many visitors and many good chats about our common passion. This year's lace-logo, which was a puzzle piece, were made by very many of you, and with which fantasy and creativity the lace pieces were made, was amazing. Thank you to everybody who hosted an exhibition or had a stand. The support you give our arrangement, is important to us. Not less than 105 members participated in the General Meeting, the dinner and the following arrangement had 29 participants. We constituted the board after the General Meeting. You can see how the board has been put together somewhere else in this magazine. A change of rules was accepted on the General Meeting. The change was about § 8 concerning right to vote for groups and institutions. The whole paragraph, including the changes, can be found on our homepage, but you may also receive it by post. If you wish to receive it by post, please, send me a mail. The gift to our Queen and Prince for their Golden Anniversary next year, is also progressing well. The first pieces of lace are received and the first of them are also mounted and ready for display on the next year's Annual Meeting.

If any of you have praise or critic, good ideas or something else concerning the Yearly Meeting, please do not hesitate to contact me through e-mail: formand@knipling-i-danmark.dk and I will hand it on to the board.

We received the sad message on the Monday after the meetings that Esther Jegind Winkel died on March 14 at an age of 99 years at Baunebakken Plejecenter in Skævinge. Esther Jegind Winkel has been a very important person for Knipling i Danmark. She has through many articles in Kniplebrevet added to a good understanding of the history of lace and bobbin lace as means of expression. Esther used bobbin lace as her artistic forum, and was Denmark's best artist and renewer within the trade.

All honor to Esther Jegind Winkler's memory

In Memoriam Esther Jegind Winkel 1916-2016

The lace-world has lost an important woman. A fantastic lace maker, who through her competence, insight and interest has given so much to our knowledge of lace, much through her articles in Kniplebrevet. She made the most beautiful lace, from Tønder lace, which she worked with in Skolen for Tegne- og Kunstindustri for Kvinder to the free lace she had designed herself and where she developed her own technique. There are only few patterns left behind from Esther's hand, as she used her drawings as pricking under her lace and threw them out afterwards.

Esther learned to make lace in her early childhood from a lady, Kirstine Holt in Løgumkloster, and, encouraged by her husband, took it up again after their wedding.

Esther used for ex. the lace technique in the 1950's, where she made woolen shawls, which were accepted for exhibition in Kunstindustrimuseet. She was a student at Tegne- og Kunstindustriskolen from 1965 until 1969, from where she graduated as one of the 3 last students.

Esther made modern lace only for many years, and we have had much pleasure of her works, which have been exhibited on Knilefestivalen i Tønder more than once.

Esther was a lovely person, and my visits to her were always so giving, because she was still ready to contribute to the trade of lace.

The last thing she made me find out of was a picture of Niels Skovgaard. She could not figure it out, but thought it was his mother making lace in the picture.

The picture has been found, but it is a girlfriend of Skovgaard's mother who is sitting making lace. Regretfully, I did not get the opportunity to tell her this.

We will, later in the year, in connection with Esther's one hundred years birthday on December 1st- 2016, have a more deepened article on Esther and her great contribution to the world of lace.

All honor to her memory

Karen Vontillius

Julemærkehjemmet 2016 – by Susanne Andersen

Well, Lone does not really need any big presentation as we hear from her every time Kniplebrevet arrives.

I got the following reply when I contacted Lone in order to hear about her thoughts concerning this year's pattern to be sold in support of Julemærkehjemmene:

In 2014 I had the wonderful experience of becoming a grandmother for the most beautiful little boy of this universe. He is, and will always be, grandmother's special boy. My daughter in law's pretty bridal gown should in connection with his baptism be changed into his baptism gown. I got the honor to do this and to make some lace to go with it. Like for weddings, where there is "something old, something new, something borrowed, something blue", I thought that this idea could also be used for a baptism, which to me meant that something symbolic should go into the dress. But what? What was it that I wanted this little child to carry with him through life? Very fast the owl entered my mind, which for me symbolizes cleverness, wisdom, courage, strength, vision and everything else of positive qualities connected to owls. I therefore designed an owl pattern, which was made in lace of thin silk thread to be put on the petticoat. An owl were sewn on each side of the petticoat, so that it barely showed when the petticoat hang beneath the baptism dress. My thoughts fell on the owls again when the pattern for this year's Julemærkehjem's support should be designed, because strength and courage is what the children of Julemærkehjemmene need the most. The owl bookmark is a symbol for this.

But what else is hiding behind our president? It is my task to find out, but I also do have some knowledge after having worked together with her for 6 years.

I met Lone for the first time on Kniplermessen in Slagelse in 2009, where we talked about being nominated for the board, and the lack of people that wanted to take their turn. I will never forget it when she said 'Just relax, there are only 4 board meetings yearly....'and that is Lone in a nut shell. If there is a problem to be solved, it gets solved – if the rest of us cannot of different reasons, she is right there with a helping hand or comes with alternative suggestions for what to do.

Lone was elected as substitute for Knipling i Danmark in 2008, became a member of the board in 2009 and elected to president on the constituting meeting. – an honor she does her very best to live up to. Lone was at the same time finishing up her education as a lace teacher through NETOP, now called FORA. Hand in hand with her profession as a senior biological laboratory scientist, is her time used for Knipling i Danmark, her family, pattern design both manually and on her PC, and not to forget, on lace making. I do not know if Lone has found the place where one can buy time, but she must have a secret – because the speed, with which her designs and lace pieces fly out of her drawingtable and pillows, seems impossible – but she can do it.

A big part of Lone's designs are made in Torchon – a technique she likes and also many Danish lace makers enjoy. You can find several of her designs in Kniplebrevet, from handfans to garters.

Text to pictures:

No.1: Owl-bookmark, designed by Lone Nielsen for sale to support Julemærkehjemmene.

No.2: Baptism gown for Lone Nielsen's grandchild.

No.3: The bridal gown, which became a baptism gown.

No.4: The owls for the baptism gown's petticoat, which became the idea for the bookmark.

Minutes from the General Meeting of Foreningen Knipling i Danmark.

Saturday, March 12th, 2016

Selection of chairman and counter of votes. The board points to Holger Busk who is appointed, as the only person submitted. The appointed counter of votes was Lis Larsen, Tove Christensen and Benedikte Hjalting.

The chairman states that the General Meeting is announced according to the association's rules. There are no objections to the agenda.

The president thanks everybody, who throughout the year have contributed with their help and made a difference for the association. The president states that one board member is absent, due to sickness. She thereafter presents the written Annual Report, published in Kniplebrevet no. 122, and handed out at this meeting.

Julemærkehjemmene have received kr. 11.205 from sale of 'Julemærket', this year designed by Helle Schultz. A thank you to Helle. Lone Nielsen will be the designer of Julemærket 2016. The president encourages other members also to design a pattern which support Julemærkehjemmene.

In connection with the inquiry of Christian IVth lace, Kirsten Brodersen was thanked for making so many and nice lace pieces available for the film company Good Company Film.

It was reported that the Royal project is progressing as planned. The first 3 are mounted, and 2 more are on the way.

The president's report was approved.

Presentation for approval of the audited account from 2015.

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

Question from the floor: Birgit Bryde: How is it possible to see that an accountant have audited the account and the vouchers, if one cannot see the accountant's signature?

Answer from the treasurer: One can on page 2 in the account see how the account and auditing is done. Here is the accountant's signature.

Answer from the president: The treasurer takes care of the account. It is no difference from the time when members audited the account.

Question from the floor: Birthe Marie Hvirvelkær: How much is the accountant paid?

Answer from the treasurer: It is stated on page 11 that the accountant's salary is kr.6 500.-

The chairman: We have to take for given that an accountant will not put his signature under an account he has not accepted.

The account was approved by majority vote by show of hands. 5 members were against.

Presentation of the budget for the upcoming year.

The treasurer goes through budget, handed out to members present.

Question from the floor: Birgit Bryde: Wish for the budget to be presented the same way as the account, for clarity.

Answer: This is accepted for consideration

Question from the floor: Karna Pind: Are the kr. 60.000,- set aside for the Annual Meeting used for renting the venue?

Answer: Yes, and for expenses for the workshop, lecture giv-

ers, coffee, cakes, personel etc.

Question from the floor: Hanne Wolthers: Why is the telephone with and without moms?

Answer: Board members get telephone refunds without moms. The association's telephones have moms.

Question from the floor: Susanne Andersen: Have consideration been taken for the increase of postage?

Answer: We have thought about that. All mail will be sent out as B-post.

The budget was approved as the budget for the board to work with in the upcoming fiscal year.

Establishing of the membership fee for the upcoming fiscal year.

The board suggests that we keep the current membership fee.

The suggestion was approved.

Incoming proposals.

The members of the board have proposed a change in the rules. §8, advice for right to vote, election and resolutions. The proposal is presented in Kniplebrevet no. 122.

The, by the board proposed, change will say the following: Associations (groups and official institutions), has the right to vote at the General Meeting with one vote by proxy.

Question from the floor: Birgit Bryde: is it possible to have the rules reprinted, as it is difficult to find around in the rules with so many changes?

Answer: Rules and change of rules are posted on our homepage, and are handed out to new members. It would take 4 pages to bring them in Kniplebrevet. Please, contact us if you would like a copy of the rules.

The change of rule is accepted by show of hands.

Election of 3 members of the board and 2 substitutes.

Candidates for election are:

Bente Barrett accepts re-election as she is nominated on time without opponents, in accordance with our association's rules.

Yvonne Nielsen accepts re-election as she is nominated on time without opponents, in accordance with our association's rules.

Bent Rasmussen accepts re-election as he is nominated on time without opponents in accordance with our association's rules.

Election of substitute:

Linda V. Olsen is nominated as substitute.

Charlotte Zachrau raises from the floor and announces that she nominates herself for 2. Substitute.

Linda V. Olsen is herewith elected 1. substitute, and vote is annulled.

Additional topics

Solveij Østergaard thanks the members of the board for their good work and their good spirit.

Lis Larsen, Hadsund, thanks the members of the board for their good spirit, as one have both to have knowledge of the budget, skilled with the computer and also lace making. Lis looks forward to every Kniplebladet, which she reads from a to z. Lis thanks for the good work.

Jana Novak stands up and says that she would like to help with making patterns. But she has to be asked, as she does not remember to ask if we would like a pattern. Jana says that we may use all the symbols she has developed for her patterns, as she does not use colored worksheets.

The president states that we are far from out of breath, even though we are 30 years old. We know that we, for many different reasons, loose members every December. We receive many

nice cards and mails from our members, where they thank you for the time in the association, but the time has come when the eyes are no good any more, and they would like to step out of the association. It is of course always sad when we lose a member, but, happily, we also have a steady stream of new memberships, which is terrific. We were therefore able to give a new member the number 20.000. It is fantastic that we through the years have had so many members. Member no. 20.000, Britta Laursen from Fuglebjerg, received a diploma, a flower bouquet and a bone-bobbin made especially for the occasion with the text: Knipling i Danmark, member no.20.000. The bobbin was friendly donated by Chris Parsson.

Holger Busk thanked for keeping the meeting in good order.

The Annual Meeting 2016 by Susanne Andersen

It was on March 5th, 2016 that we were summoned to the Annual Meeting and the General Meeting.

I don't think about how many hairs the members of the board have pulled out of their heads in their effort to give us a good day, especially as the original venue in Fredericia was not available after all. The ones of us present could feel that we were in good hands and that the place was perfect for what Knipling i Danmark needed it for.

I arrived at about 8 am. and was met by finished and half finished booths and people hard at work. Do you know the feeling of having hit home?? Smiles, hugs, greetings and laughter met me from everywhere and in the middle of everything were the boardmembers, showing people where to go. It was a pleasure this year to be able to walk around, talk to people, take pictures, talk some more, find out a little more about the many nice exhibitions, chat again, and yes, I was hoarse the next day.

The lace makers arrived about 9 am carrying pillows and bags on their way to Mona-Lise Pedersen's and Zusanna Madsen's workshops. You can read more about the workshops someplace else in this magazine.

My eyes turned back to the exhibitions again and again – seldom have I seen so many different exhibitions and seldom have I been as impressed as I was this year.

It was a big commotion around the stand of Knipling i Danmark around 9:45 am – My curiosity made me go over and see what happened – people started to stand in line for the opening of the stand at 10 am in order to buy the bobbin of the year which for many of us has become a collector's item. But the dear standholders were steadfast, and the president opened at 10 am sharp by welcoming everybody and wishing them a good day and then, with a big smile, declaring the Annual Meeting for open. –And then the shopping could begin – where good habits of standing in line were important. And with the pattern for supporting Julemærkehjemmene and a Year-bobbin did I leave the stand and took another turn around in the room in order to admire and look at all the nice lace techniques of our world.

A visit to the two workshops also showed that two competent teachers were in charge. There was deep concentration and at times one could really hear a pin drop – but it was also some talking.

Then time had come for the General Meeting, where coffee and cake was served – and the chatting was lively as we waited for the last things to fall in place and we could start – the minutes can be read someplace else in the bulletin. The heart-warming feelings from the members of Knipling i Danmark toward each other and toward the board impressed me again this year. And I cannot help smiling when 'the yellow magazine' is mentioned and praised – that job has crawled under the skin of us who have been part of starting it.

Member no.20.000 was presented and Britta Laursen from

Fuglebjerg received a bouquet of flowers, a diploma and a special Chris Parsson bobbin with the number 20.000.

The General Meeting ended, and it was again time for shopping until the lecture started, an exciting lecture you can read about someplace else in the magazine – and an evening program which hopefully has come to stay – because it is such a wonderful way to end a good day even though people are tired. I am in no doubt that the members of the board are glad it is a whole year until next time, but the rest of us can't wait

Exhibition from the Annual Meeting 2016 by Susanne Andersen

De Fynske Kniplere

There is a group of lace makers on Funen, which always amazes me – I have by now seen many of their exhibitions, and I still get astonished when I see the diversity, care, creativity and most of all, their willingness to host an exhibition – which we in Knipling i Danmark can enjoy and appreciate.

This year it was the beautiful set of H. C. Andersen's fairytales, made in lace by their chairman, Lis Hansen, which caught my eyes. One of them was designed by Lis Hansen herself, and the rest by Helene Schou. Not only is Lis Hansen a good lace maker, but she certainly also knows her fairytales. I, for my part, had to freshen up on the tale "Hun duede ikke" when I came home, and having read the tale, I could see H. C. Andersen's mother cleaning her laundry in the river. Do we ever get too old for fairytales, I wonder?

I was very pleased when I discovered that "Sort Sol" also was on display as this was the anniversary gift for the Annual Meeting's participants last year. That Karen Marie Iversen's "Moderne kniplinger" is popular, was evident in the many pictures from her book.

A picture with the cutest dogs and cats also caught my attention more than once.

We will hopefully be able to see more exhibitions from the capable lace makers on Funen in the future.

Kvadrater i Torchon, an exhibition by Mona Nøhr and Hella Jacobsen

There are two lace makers on Als, which are a bit beside the ordinary when it comes to lace making. I do not know if they have another time schedule there than we have – but they are unbelievable fast when working on their pillows, and this could also be seen on their exhibition.

The title was self explanatory when I saw the exhibition, but I could not help thinking about a subtitle "When white is white" looking at these lace pieces. How different white can be, and squares can be – it is a matter of diversity, simplicity, creativity and playing around, which is a pleasure to look at. And this is just a little part of what those two ladies have in their drawers – I got a peak at what they showed on their Lace- day in Nordborg, which had just been held. The joy, curiosity, eagerness and pride in their voices, as they tell about playing with stitches and thread, how the lace changes after what one do – I hope that I never get too old to enjoy to play myself.

Pyntesygge og Forårsdrømme by Mona-Lise Pedersen

Simplicity in its purest form is what one sees in many of the pieces of lace, Mona-Lise is making, and this was also evident in her exhibition – Mona-Lise wants her lace to be seen without disturbance from other things. I cannot help wondering if I was the only one inspired by Mona-Lise's wonderful bobbins, which were decorated with napkin decoupage. It is nice to have something lovely to look at when doing lace for hours and hours.

It is something very nice about blue behind a white piece of

lace. This struck me when I saw the beautiful blue eggs covered with white lace.

Vifter og eget design by Helene Toft Pedersen

A life's work – it is hard to find the right words – It is obvious from her Facebook and TV that Helene Toft Pedersen is an active lace maker and teacher – but that she was able to use public transportation bringing such a big exhibition with her – that impressed me. It was easy to see the creativity in Helene. She had the finest belt buckles made into necklaces/brooches with the help of lace. The fans were a history of its own, with colors and motives which could make everybody envious.

My favorite was the most beautiful polar bear – Helene's own design. It is really difficult to tell which one would be better than the other – but when I try to choose one, I think of which one I most times went back to admire. What really impressed me the most about Helene's exhibition was that she had been able to produce so much in the 25 years she has done it, and with so many different techniques and designs.

123-16 Foredrag årsmøde 2016-03-31

The lecturer this year was Susanne Guldager, who teaches at Københavns Design Academi, and the theme was 'Integration af tradition – på tværs af kulturer' (Integration of tradition – crossing of cultures).

The lecture was about a lace-trip to Sri Lanka, which you have been able to read about in last year's Kniplebrevet. I was therefore anxious to see if the lectures would be just a repetition of these articles. Could more exciting things be told about this topic?

But it was by no means a disappointment to listen to the lecture.

Susanne Guldager turned out to be a very lively storyteller, and one could not help being drawn into her story.

She started with introducing herself, partly as designer, teacher and her theoretic and practical sides.

After this, she told that she looked upon her audience as nerds. But nerds in a good way, and I had to agree with her. I am pretty proud of being a lace nerd.

The lace trip to Sri Lanka was really a private trip Susanne Guldager did with her family where they visited the Dickwella Lace Center. Here were lace-making women, sale of lace, teaching lace and a museum.

Susanne was so taken with the place, that she arranged an educational trip with her school, a project over five weeks, where they would cooperate with the women in the Dickwella Lace Centre.

There were lots of preparations before the trip could start. They held, between other things, a conference day, where the theme was communication across languages and cultures.

It was essential to show respect and humbleness, and that they could communicate in an orderly form.

Another part of the preparation was to learn what bobbin lace was all about, as nobody had knowledge about it. Susanne told about visits from Lone Nielsen and Karen Marie Iversen, who demonstrated lace for the students and showed them for what it could be used.

This visit ended up with the students deciding what should be made, the form and which expression the lace should have. The students sent drafts after drafts over to the ladies in Sri Lanka.

These drafts were discussed on the first day after the arrival of the students. A local designer, who had worked with them before, was invited for the occasion.

The student's drafts were in a very minimalistic style. The lace makers almost felt a disrespect toward them, their knowledge and competence, and did not find the drafts challenging

enough.

The ladies showed them their sample books, ideas were discussed, and decisions, with which both parts were happy, were made. Sometimes however, a student would say: 'I have this frame, fill in with what you find best'.

The plan was that the students would learn to make lace during the time where the women made the lace, but this did not work out satisfactory.

The goal was to give them an understanding for and a view into the world of lace making, the time this craft requires, and the complexity this craft contains. But this is best done by trying it out oneself.

The result was a base of knowledge in order to understand the history of the women and their craft so they could tell about it afterwards.

It had been a visit full of happiness, friendship and much far too sweet tea.

The students got the lace home with them, where it was integrated into clothing and jewelry. The items were sold, and the profit of kr. 2717 was sent over to the women of the Dickwella Lace Centre.

Susanne Guldager ended her lecture by telling us about a new project, which she was just starting up. Not as a teacher, but as a merchant.

This new project is about crochet, where she will try to establish cooperation with female Syrian refugees in Denmark.

The emphasis will be on the artistic expression, craftsmanship and tradition together with sustainability.

It is however difficult to establish the project because of the many rules and regulations concerning refugees in Denmark.

The idea is to incorporate the crocheted items into clothing.

By Annette Nielsen

123-17 Aftenknipling

The last event on the Annual Meeting was a lace class set after the evening meal. The theme was Bedfordshire Lace, as a taste of the annual theme in Kniplebrevet, and what the class was about, was how to make rolled tallies. The competent teachers were Yvonne Nielsen and Sonja Andersen.

The students worked with great enthusiasm, even though it for many participants had been a long day, and as time went by, the tallies did also get nicer and nicer. It was even energy enough for some chatting around the tables.

The class ended at 9pm. and tired participants and board members got on their way home, happy and full of impressions from a good day.

Lace in abundance

2016 will be the year of lace for Museum Sønderjylland Kulturhistorie Tønder. Tønder hosts the international lace festival in Tønder from the 3rd until 5th of June, a festival held for the first time in 1989.

Both the town and the museum have planned lots of activities in connection with the festival. This article will be featuring the events in the museum, but the whole festival program can be found on their homepage: www.kniplings-festival.dk

The museum arranges three exhibitions about lace in connection with the festival. The first exhibition opened on Friday, April 1st in Drøhdes Hus, Storegade 14, Tønder. The exhibition's theme is Tønder lace from Sønderborg Slot.

Kulturhistorie Tønder got the responsibility for textiles when Museum Sønderjylland was founded in 2007, and with that, the many lace pieces donated to local museums. This year seemed a good time to put focus on the lace from Sønderborg Slot.

It contains a large collection of older and younger lace, donated to Sønderborg Slot from several lace collectors. Only a part of the collection will be on display, and main focus will be on the thin Binche- and Lille – lace, ladies cap adornments in Tønder lace and some lace made late in the 19th century.

The exhibition is on display in the sittingroom, which has just been renovated, so please, come and see the fine Tønder lace in this freshly painted room.

Two exhibitions open in Kulturhistorie Tønder during the festival.

The first, *Kniplinger fra det nordlige Rusland*, is an exhibition featuring Russian lace from the lace-town Vologda, 500 km. north of Moscow. Kulturhistorie Tønder hosted an exhibition showing Danish lace in Vologda during the summer and autumn 2015.

This is an exchange visit from the Russian lace makers, who will display lace with a very different tradition from what we have in Sønderjylland.

The large Russian lace is often geometric with symmetrical motives of flowers, birds and other animals or historical buildings.

The lace the Russian lace makers have chosen to show us is lace of a newer date, but the lace tradition in Vologda goes much further back.

The Russian lace history is about as old as the West-European is. The oldest laces are from the 17th century and worked in metal thread. At the end of the 18th century much lace in cotton, silk and linen was imported from Western Europe, but local lace-making started in the beginning of 1800, among other places in the area of Vologda. A business was started here, where lace was made, materials for lace-making delivered and the lace pieces were sold. Vologda's lace production was virtually destroyed under the First World War and The Russian Revolution. When it slowly started up again in the 1920's, other types of lace were in vogue. Small lace pictures, featuring fairy tales or famous politicians and military leaders were popular, but lace in bulk was still the largest sales item.

Vologda- lace was exported both to Western Europe and over seas, like to the USA and Australia.

A school for education of professional lace makers was founded in 1928. Soviet motives, like hammer and sickle and the red star got popular in the 1930's, but with The Second World War, the lace production went downhill again.

The government ordered the lace production to get restarted in 1942, and emphasis was on larger items for use in the homes, like curtains, tablecloths, runners and so on.

Vologda's lace organization, 'Snowflake' was founded in 1964.

The lace motives were much influenced by folklore in the 1960's and -70's.

There were about 6.500 women making lace in the Vologda area around 1980. Large flower motives were much used at this time.

The organization 'Snowflake' was privatized in 1995, and one started first and foremost to work on large exhibition pieces like the ones, which will be on display in Tønder.

The third exhibition will feature two collections of lace samples from a female lace merchant, Anna Botilla Winther, who lived in Bredebro in the western part of Sønderjylland in the beginning of 1800.

The exhibitions on the Russian lace and the exhibition on Anna Botilla Winther start on Thursday, June 2nd at 7:30pm. in the Museum Sønderjylland Kulturhistorie Tønder.

A book presentation will be held in the museum on Thursday, June 2nd, before the festival starts. The big work of former chief inspector Inger Lauridsen about the West Slesvician history of lace production will be published. Her work is called: 'Kniplersker, kræmmere og handelsmen - Bidrag til udviklingen I Sønderjylland gennem 400 år. The book is a

detailed history about the lace production in the Southern Jylland and their lace maker's and -merchant's life in the period from 1600 until today.

Besides this, there will, in connection with the festival, also be a book published containing the reconstructions of lace from the sample books which belonged to the lace merchant, Detlev Hansen. He was a lace merchant in Møgeltønder in the last half of the 19th century, and it is the American lace enthusiast, Michael Guisiana, who has reconstructed the samples, which are part of the museum's collection.

Book review

Title: *Die Spitzen Der Wiener Werkstätte – Dagobert Peche*

Author: Hartmut Lang

Publisher: Barbara Fay Verlag, Gammelby 2016

ISBN: 978-3-925184-18-5

Language: German

Price: € 39,00

The book's first part tells about the concept "Die Wiener Werkstätte", which was founded in 1903 and dissolved in 1932. Many artists worked together here and they designed everything from furniture to textiles, including lace. Several designers belonging to "Die Wiener Werkstätte" are mentioned in the book, but it is in particular dedicated to the designer Dagobert Peche (1887-1923).

Dagobert Peche designed everything from furniture to lace, and the journalist Berta Zuckerandl describes Dagobert Peche in her commemorative words (1923) as "the biggest decoration talent and ornament - genius in Austria since the time of baroque".

The book contains many sketches and examples of bulk ware and large décor- lace designed by Dagobert Peche. A special theme through his career as designer, was "Daphne" from the Greek mythology. Dagobert Peche was not a lace maker, and his sketches were made suitable for lace by "Die Wiener Werstätte's" lace department. A chapter in the book tells about and illustrates how this work was done by the different lace makers there.

The second part of the book contains reconstructions of 16 lace patterns designed by Dagobert Peche. There are also many technical descriptions, well drawn and with good picture illustrations, of 3, 4, 5, 6 and 7 pair connections, and special double connections. This part of the book is inspiring and fascinating, if one feel like trying a new way in which to think and work with lace. Every reconstruction comes with a pricking and colored worksheets, and is easy to go to for everybody used to colored worksheets.

An appendix shows pictures of 100 other laces from "Die Wiener Werkstätte".

Hartmut Lang got the task from the German lace association in 2007 to write an article about "Die Wiener Werstätte" for the book "Jugendstil – Entwerfer und Spitzen um 1900". This led to more articles and latest this book, where Hartmut Lang documents a special chapter in the lace history of Austria.

Marianne Nielsen

Knipling i Danmark's exhibition on The German Lace Congress, 2016

The German Lace Association invited Knipling i Danmark to host an exhibition at their congress in Emden in 2016.

As usual, we have been borrowing lace from our members. We wanted to display something old, something traditional and something new, and this we succeeded to do.

We built the exhibition up around some inherited fine old

lace from our collection. We borrowed Tønder lace, Dogme lace from Peter Sørensen and Karen Marie Iversen's pictures from the book *Moderne Kniplinger*. Scarves, shawls and a poncho were also borrowed.

The exhibition was very well visited, and we harvested much praise for our display, both from The German Lace Association and from visitors. There were many good conversations both in English and German.

Thank you to everybody who put their lace at our disposal.

Book review

Brigitte Bellon

Geklöppelte Schmetterlinge

ISBN 978-3-925184-45-1

The book is published by Barbara Fay Verlag and can be purchased from there

Price: € 32

Language: German and English

Brigitte Bellon has designed a book of butterflies. The book starts off with the Milanese technique, where six different butterflies are worked over the same basic pattern. This gives them a very diverse expression. Brigitte also uses Schneeberg and Russian tape-lace as techniques in her book. It also contains a simple Torchon edge pattern with butterflies. The materials used for the butterflies vary from linen thread no. 35/2 to 90/2 and from different thread companies. The grade of difficulty also varies and there are worksheets for the butterflies of more difficult techniques. It is also small drawings in black/white for the butterflies of easier techniques. The book is very exciting and varied with the many different butterflies and the many different techniques, which Brigitte uses. I can recommend the book warmly if you are fond of butterflies or would like to try to make some of them.

By Sonja Andersen

Fra tråd til flade – A class given by Marianne Geissendörfer

Fora and Knipling i Danmark had together arranged the class "Fra tråd til flade" from August 27th through the 29th with Marianne Geissendörfer (MG) as teacher.

The class was given at Nyborg Husflidsforening in very pleasant surroundings. I was very excited about the class, as I had participated in a class in Odense last year, where MG also had been the teacher, and I know her as a very capable and inspiring person.

MG has worked with modern grounds for many years. She has, among others, worked with Hunnia-grounds, which originally were free grounds, which means that no pins are used when working the ground. MG has also worked the Hunnia-grounds using pins, which gave them a cleaner look, the grounds did not look so 'messy'.

MG had brought three different Hunnia- grounds, with which we worked during the class. Since one of MG's strengths is to work in colors, it was no surprise that we started by coloring the diagrams for the three grounds, so that we from the beginning could plan how the color threads would work out in the different grounds, instead of trying it out when making the lace. It is, by careful planning, which means to color the worksheet before starting the lace, possible to make different patterns in the grounds by the use of colors, gimps, amount of pairs to hang in on different places, and to make contrasts, and one might also think about color scales when planning the look of the finished lace.

It was possible to go left or right, according to where the colors were put in, with the first ground we worked on.

Much thought had to be put into the planning when coloring the worksheet, like on which background we planned to mount the finished lace, as this is important for the choice of colors. Our colored drafts became our worksheets.

After having selected which ground and colors to use, colors and thickness of the gimp, how many gimps to use and the background for the mounting, came the time for working the lace.

The rest of the day went with intensive lace making.

We started again at 9:00am. on Friday, the 28th, also with an hour or so of intensive lace making. The lace pillows were then put aside, and we started to cut paper and fold strips in order to start the big task, with which we finished the class. Thought-processes were stimulated and ideas developed, both during the folding, the drawing and the further working on our lace.

We also learned how to finish a braid without using magic threads. MG is a fantastic teacher with lots of good ideas, inspiration and good suggestions for solutions.

Saturday, the 29th was also a long day, where we continued to work on drafts and to finish the projects each of us had chosen.

Many details were discussed, techniques were refined, and the chatting around the table was pleasant.

Sunday morning on the 30th was continued with making drafts and working on our projects, and about noon we all went around and looked, admired and discussed each other's work, the positive things about them as well as things that could be improved or further developed.

The class ended at 2.00pm. with a bunch of very tired students, our brains filled with ideas and inspiration.

I know for sure, that if I get the chance to participate in a class given by Marianne Geissendörfer again, I will guaranteed be there.

A little lace literature history from material handed down from Vibeke Ervø

I will, in the following article, try to give you an idea about the development since one in the 16th century started to give out literature about lace. The information I present for you, is alone based on books and articles, accessible in VibBib in Sejs. These are all books, which can be enjoyed by everybody interested. The library contains Vibeke Ervø and my own written articles about textiles, and has more than 3000 book titles + about 2000 textile-related articles. About 2/3 of all the material is about lace.

It is obvious, that less of the early material, which has endured 500 years of wear, fires, wars and common negligence, has been able to survive than sources from later centuries.

From the very beginning, when the techniques of braiding and sprang turned out to be something comparable to lace, there were of course a mother or another instructor, which educated their young ones until they were able to do it themselves, for their own use or for resale through a lace merchant.

It was necessary with a teacher, even when literature of lace started to appear. The early lace books contained no know-how on techniques.

What inspired me to look at the chronological part of the literature on lace, were a couple of photo copies in Vibeke Ervø's big lot of information.

Vibeke had planned to use her retirement for sorting and organizing her library and her stacks of books, articles, postcards and cut-outs, in order to make it easy accessible for research on specific areas in the textile history. Vibeke did, in spite of her 70 years of age, never manage truly to go into retirement. What I found was a special edition from Malmö Fornminnesförenings's yearly publication from 1945, which in

a couple of pages listed the inventory after an art- and book dealer; a Scotsman called Thomas Bell, who died in Malmö in 1617. The inventory lists 4 books about lace, which at least must have meant pattern books. It has most certainly not contained any lace techniques. A pity that there are no book titles mentioned. I will, as a curiosum, mention another book dealer, who is mentioned in a church register of 1615, as he had to pay 1 rigsdaler, 1½ mark and 4½ skilling for using the church (!) as sales booth for his books.

It is a strange lack of pattern books in the 17 hundreds. But a new interest for deciding on their own which patterns to use, instead of a merchant delivering it, became evident at the end of the 18 hundreds. This falls together with the decrease in the sale of handmade lace, and, probably because of this, an interest for making lace for oneself and not for sale occurred.

The pattern books from this period often has the form for recipes, which Karen Vontillius has baptized 'knitting recipes', which means that the 'how-to-do' is described in great detail in written form; sometimes there are detailed drawings with numbers for the pins.

Københavns Kommunes Aftenskole published in 1975 'Grundbog I Knipling' by Esther Andreassen, Astrid Elton Hansen and others, where they introduced pattern drawings, which were a mixture of the Swedish and the modern Danish drawings.

Authors are, even today, also after the colored work sheets have been introduced, still using the 'knitting recipe' method.

We have in 2016 still many different kinds of work sheets, because of lack of cooperation between lace makers. This makes it difficult when using books which language we do not understand. It takes time to decide which methods to give up for the work sheets to be standardized. Just as with measurements, metric against inches.

The (colored) work sheets are also different in different countries. France colors the whole area of the same stitch, not the single thread. In Denmark is a pair equal to a line, but in Sweden one thread is equal to one line. The color code also varies from country to country, so it is important to be aware of the country's tradition. In some places the amount of bobbins are described, on other places the amount of pairs.

The following is a chronologic list over EARLY titles (original and reprints) with patterns and instructions for lace (needle- and bobbin lace) which are available in the VibBib library in Sejs. There are, besides this, an abundance of books with patterns, techniques, history etc. from this time until today.

Le Pompe, 1559 (Facsimile by Levey, Payne & Cook, 1983)

Le Pompe, Libro Secondo, Venetia MDLXII (1562) (Facsimile by Edita Fischer, 1993)

Froschauer, Christoph: Nüw Modelbuch. Zürich 1561 (Facsimile by Claire Burkhard, 1986)

Vecellio, Cesare: Ornamento nobile. Venezia, 1620

Et Øvelseshæfte fra 1700-tallet, published by Ebba Busch. (Nationalmuseet 1980)

Rasmussen, Sara: Kniplébog. Vejledning til selvstudium. Høst & Søn, Kbh. 1884

Lippenheide, Frida: Das Spitzenklöppeln. Berlin 1898

Beyers Haandarbejdsbøger, published in Danish by O.ø. lenschlägers Forlag. About 1920-30

Matthaei, Leni: Deutsche Klöppelspitzen. Verlag für die Frau, Leipzig 1925

Maidment, Margaret: A manual of Hand-made bobbin lace work. Pitman & Sons. London 1931

Tønder, Meta: 33 Tønder Kniplinger. Hassings Forlag. Kbh. 1952

Nyrop-Larsen, Johanne: Knipling efter Tegning. Gjellerups Forlag Kbh. 1955

.....and the new era starts with Johanne Nyrop-Larsen's book – at least in Denmark, with colored work sheets. There is a jump from 1955 to Sina Kielberg: Lær at kniple. Berlingske

Forlag, Kbh. 1971. But it is with Karen Trend Nissen's book, Knipling, published in 1979, that we for the first time in Denmark get the opportunity for self study with directions for making prickings, worksheets and the lace itself. Since then have books containing patterns and lace history escalated to a degree that there is soon a book for every little lace niche in the world.

I cannot strongly enough recommend you to read the book by Paludan and De hemmer Egeberg: 98 Mønsterbøger. Til broderi, knipling og strikning, 1991. The book describes a great amount of early lace literature with short and good explanations.

Systemizing, cataloging and registration of books, which have been my area and big interest for many years, have of course become much easier with the many search systems given to us by the internet. But we had, before internet, from about 1970, the ISBN (International Standard Book Number) which made the searching for books easier. I have to mention to you, that Vibeke Ervø, through her work as an It-coworker and editor for Gyldendahls Forlag, had much to do with the introduction of the ISBN system in Denmark, and was the one who decided that Denmark should use the number '87' as country code for publications.

There are, besides the books and articles in VibBib, also an abundance of pictures of lace as post cards, photos and reproductions of lace from the world of art through 500 years.

We have, during the last 10 years, lost the 3 big researchers we had in Denmark within our trade. Bodil Tornehave, Vibeke Ervø and Karin Hoffritz, and just recently, also Esther Jegind Winkel, who in her quiet way was of big importance for the development of lace in Denmark. We long for the younger generation to take over where they left. Please, do not hesitate to use the lace library VibBib in Sejs whenever needed.

If you would like to use the library, please, ask for an appointment at: ingeerd@ricktig.dk

IngeGerd Stevnhoved, Sejs

The members of the board would like to express our deepest apologies to every single member, who had delivered or brought their lace squares for an exhibition on the Annual Meeting. This was a lace pattern, made all over the country in connection with Årets Kniplédag 2015. The pattern was donated by Mona Nøhr.

We had, as promised, planned an exhibition, but had in the hustle and bustle forgotten all about it. We are sincerely sorry about this, but we do indeed promise, that we will remember to exhibit this year's 'annual pattern' on next year's Annual Meeting.

Doily no. 4

Idea and design: Britta V. Jørgensen, Suldrup

Execution: Hella Jacobsen, Gråsten

Materials: 26 pairs of linen thread 28/2 or 35/2

Start. Start along the black line marked on the worksheet.

The marked twists are valid throughout the work. Remember the twists of the linen stitch worker.

Finish: By magical threads or other suitable techniques.

Bedfordshire Lace, part 2 – Louise West

Bedfordshire Lace often has a floral pattern, not because of the placement of the flowers in the motive, but because the lace is made with changing amounts of bobbin pairs.

Pairs are added, when linen stitch areas have to be filled out, and pairs are taken out when linen stitch areas ends. It takes

a little experience to see, where an extra pair has to be added, as one otherwise create a hole, and it is important that the lace maker look a little ahead in the pattern. This will be practiced in the next article.

When one work on a pattern, where more pairs are needed in order to fill out a linen stitch area, it is practical to wind much thread on one bobbin and not so much on the other. When the pair is taken out again, the first bobbin can be used again by winding a little thread over on the empty bobbin. This saves thread.

This pattern introduces this technique, as you have to add two pairs of bobbins in order to make the horizontal plait across the circle, and then take two pairs out, when the plait has gone into the edge.

This pattern uses 18 pairs, spooled up in pairs for starting the lace. The thread used is Precencia Finca 50 or matching thread size.

The used techniques are tallies, plaits with picots on both sides, 6-pair crossing in the centre of the circles, 4-pair crossing in the lace's edge, circles and joining of ribbons. In addition, adding and taking out pairs.

Pictures:

Finished bookmark

Close-up picture of the bookmark

Edges showing several techniques used in the bookmark

6-pair crossing:

Every bobbin pair is treated as one thread, work them this way:

2 over 3, 4 over 5, 4 over 3, 2 over 3, 2 over 1, 4 over 5, 6 over 5.

Pin.

2 over 3, 4 over 5, 4 over 3, 2 over 3, 4 over 5.

If it is done right, the pairs will follow the same direction they came from.

This crossing is used everywhere in Bedfordshire Lace, where leaves and plaits cross each other.

The 2 pairs for the tallies are worked into the ribbon until they are used for tallies again. This goes for both sides of the lace.

The 2 pairs used for the plait, is worked into the ribbon along the outside, and 2 pairs are instead taken out on the inside of the ribbon in order to be used for the tally inside the lace.

Start with 2 open pairs at the first pin. These will be your workers. Twist 2x around the pin and add 6 open pairs. Use a support pin to hold them in place. Add 2 pairs on each side for the 2 tallies. Add 2 pairs on the left hand side for the plait. These are crossing with the 4 pairs from the tallies. This is done at every rapport. See fig.1

2 pairs are taken out, but avoid the 2 pairs from the plait. Take 1 pair out in each of the 2 ribbons, which means that 2 pairs are taken out.

Crossing of 2 ribbons. See how in the detail drawing.

6 pair crossing. See fig. 2

Crossing of 2 ribbons.

Work until no. 1. The 2 workers are worked together. Work through 3 linenstitch pairs towards left and no. 2. Do the same towards right and no. 3. Cross thereafter the 3 pairs from each side using linenstitch. The pairs from no. 2 and 3 are then worked through the linenstitch pairs, meeting at no. 4. Make a linenstitch with these 2 pairs, and let each pair continue in each their ribbon.

2 pairs are hung on a temporary pin, close to the pin where the 2 pairs will be taken into the ribbon. Remove the temporary pin as soon as the 2 pairs are taken into the ribbon and continue with the lace.

Halsedisse Anna

Idea, design and execution: Kirsten Skov, Slangerup

Materials: Casey thread, which is a ribbon thread. 26 pairs of the base color (green) and 16 pairs for the linen stitch ribbon (blue). 2 skeins for the base color and 1 skein for the linen stitch ribbon is necessary.

26 pairs of the base color are set up as marked with red dots on the worksheet. 16 pairs for the linen stitch ribbon are set up as marked with black dots on the worksheet.

The finished length is about 120 cm and 13 pattern repeats. The pricking on the pricking page equals one repeat, which is copied until you have the length you want.

Finish: Sew into the linen stitch start loops and tie off. Sew the ends on to the linen stitch ribbon with sewing thread.

Ribbon with bow or narrow scarf.

Idea and design: Inge Lindegaard, Ørslev

Execution: Carla Arnild

Materials: 26 pairs of linen thread 35/2, 50/3, 28/2 or Pagoda silk

Start: Place a pin in the point. Lay 2 open pairs over the pin and 6 open pairs under the pin. These pairs form the edge. Add pairs on the inside of the edge as you go. Continue according to worksheet. The marked twists are valid throughout the work. Copy the pattern until you have the length you want. The arrow on the side shows the connecting point.

Finish: The pairs (except the edge pairs) are taken out on the inside of the edge ribbon. The edge pairs meet at the point and finished off the way you find most suitable.

S'Gravenmoer Bookmark no. 2

Idea and design: Yvonne Krijgsman

Execution: Mona Nøhr

Materials: 28 pairs of 80/2 linen thread or Guttermann Sulky no. 40 and 4 pairs 3 ply DMC Amager thread.

Start: Set up with 2 pairs on the top of the bookmark and add pairs on both sides as you go.

Technique: S'Gravenmoer is a lace technique developed in The Netherlands. The difference from Torchon is that the half stitch threads go vertically. This is done in the following way: There is an extra twist around the pin. Go from right to left and do not close the pin on the left side. Go from right to left again and continue this way until the half stitch area is done.

Finish: take pairs out as they were added. Tie off or make a braid on top of the gimp by taking out a pair as a new pair comes in to the braid.

Doily with 'Russian Ground'.

This piece of lace is an interpretation of a reconstruction from Louise Krebs' estate.

Reconstruction: Sonja Andersen, Ikast

Execution and interpretation: Gunnel Nielsen, Hässelholm, Sweden

Materials: 44 pairs of linen thread 60/2.

Start: The best way is to start along the black line or in the way you prefer.

The marked twists are valid throughout the whole lace.

Finish: The best way is to use magical threads if the start has been along the black line. Or the way you find suitable for the lace piece.

Russian birds 2

Knipling i Danmark has been permitted to publish 3 different birds from the Museum of Lace in Volgda. The birds were produced in connection with a competition held by the Museum of Lace in 2015.

Several patterns in different categories of difficulty were designed especially for the competition, called "Wonderous Lace Bird". Maria Medcova is the designer of the category "Lace is my hobby" and the pattern for professional lace makers was designed by Iraida Zubareva.

Foreningen Knipling i Danmark does not know which one of the designs is "Lace is my hobby" and which one is for the professional lace makers. Other lace makers have also worked further with the original designs.

Foreningen Knipling i Danmark bring you the second Russian bird in this Kniplebrevet, and the last one in the next publication.

Design and execution: Milena Kalan

Materials: 9 pairs of 60/2 linen thread, 2 pairs of a six-ply DMC thread or similar for the chain-stitches, 2 pairs of 60/2 linen thread for the plaits with picots and the tallies in the filling of the bird and 1 pair for the bird's feathers in half stitch.

Start: Set up with the 9 pairs according to worksheet and follow the arrows around the bird. Sewings occur throughout the work according to worksheet, and are valid throughout the whole lace. The marked twists are also valid throughout the whole lace. Turning stitches are used when you work a tight curve and use the same pin more than once. Add an extra pair where the feathers are worked in half stitch and take it out where the half stitch area ends. See worksheet. False braids are used between the feathers. The thick black line in the edge of the braid indicates chain stitches, see fig.1. Turning stitches are worked as shown in fig. 2. The Russian Spiders are shown in fig. 3.

Finish: Sew ends in and tie off. The lace is starched before taken off the pillow.

Bookmark

Idea, design and execution: Annette Nielsen, Jernved

Materials: 24 pairs of K80

Start: set up with 2 pairs on top and 4 open pairs where the bobbins in each pair goes to different sides. Use support pins in order to hold the pairs in place in the linen stitch edge. The rest of the pairs are added on the inside of the linen stitch edge on each side as you go. See worksheet.

Finish: The pairs are tied off inside the linen stitch edge, as marked on the worksheet. The last 6 pairs are braided by working 3 bobbins as 1. The piece is starched well before taken off the pillow.

Hrdlicka's butterflies

by Veslemøy Bech-Nielsen, Helsingør

I have, since I was very young, been fascinated by a fan-pattern with butterflies, which was pictured in one of the many art books in my childhood's home.

I left home, lived in many places, and the butterfly-fan disappeared from my memories.

Many years later, I discovered the pattern again. This was in the USA, in one of the books of my first 'real' lace teacher, Renate Hawkins, who gave me a copy of it.

When, again many years later, we returned to Denmark,

I started bobbin lace lessons with Yvonne Scheele-Kerkhof. Hrdlicka's butterfly fan entered my mind again, and I decided to make it, as I think that the Withof technique is very well suited for Jugendstil. "This is indeed an ambitious project, Veslemøy!" was Yvonne's spontaneous response when I showed her the picture. But with her professional help, both for working out the pattern, which techniques to use in order to archive the best results plus her critical eyes hovering over my work in progress, I made a piece of lace, of which I am both fond and proud.

The designer of the fanblade is Johann Hrdlicka. He was Czech, and worked for Die Wiener Werkstätte under the Austrian-Hungarian Empire. Die Wiener Werkstätte opened in 1903, inspired by the English 'Art and Craft Movement', and became the driving force in the development of Jugendstil. Hrdlicka was the director of the design department of Die Werkstätte, which was located in the Art Academy of Vienna. His wife, Mathilda, also an excellent designer, was connected to the Imperial Central School of Lacemaking in Vienna (opened in 1879), which educated lace teachers. She indeed revolutionized the look of lace with her patterns. Austria-Hungary was a conglomerate of strong cultures, and this proved to be a big asset for the development of Jugendstil. Designers and artists from the Balkans were an important factor in Die Wiener Werkstätte. It was mostly architecture, furniture and leather work, which were produced there, and they had about 100 people employed. But also patterns for wallpaper, jewelry, postcards and lace were designed on a big scale.

The young designers were also inspired by the Japanese style, as this was 'in' during the second half of the 1900th century. The strong colors, the fluid forms and the connection to nature attracted them – they wanted a change from the heavy Victorian style. The development of this new style sprouted in different places and spread like a wave throughout Europe - The Art and Craft Movement in England, Art Nouveau in France, Jugendstil in Austria-Hungary, Skønvirke in Denmark and so on. With its organic forms, elegant lines, color richness, and nature as the main theme they had an enormous success. The style is still loved in most of the world, and art pieces from the many famous artists from that time, is sold on auctions for enormous prices today.

Hrdlicka designed the fan blade for needle lace in 1905, and Yvonne interpreted the pattern and made it suitable for bobbin lace. I worked the piece by basically using Duchesse/Withof techniques, but have also utilized techniques from other types of lace in order to achieve the right look. I have used two different thicknesses of cotton thread, and the ground is worked in Drochel ground. The different little sections are made separately, and the edges around them are mostly rolled with one pair only. Some of the butterfly bodies are worked double. The flowers in the big bouquets are composed by Yvonne and me, and will be described in her next book, which is under preparation.

Kniplebrevet no.110 contained a beautiful fan inclusive pattern. But, I could not use a fan, but liked the pattern, so I increased it to a full circle in order to make a tablecloth. This was not an easy task, as the fan pattern was not a full ½ circle. But I like the result, so it was all the effort worth.

Thank you for your very informative Kniplebrev with many good patterns.

Best wishes

Your member of many years

Mathilda Löllinger

Gasse 6

CH 2552 Safnern/Switzerland

The creation of an alter cloth.

It became almost like something in a fairy tale, when it was decided that Betlehems Kirken in Copenhagen needed a new alter cloth, and that the Dagmarschool in Moscow should make it. We went through much sorrow and many difficulties before the project ended.

I met with people from Betlehems Kirken many years ago. We discussed wishes and requirements. The church had several alter cloths, which all were hanging down on the sides of the alter. It was very little space for the ministers when they went in front of it, which always caused a pulling of the down-hanging part of the alter cloth.

My first advice was to make an alter cloth which just covered the top of the alter.

Time went by, and the project was dormant. The alter cloth project got a sponsor after several years, and I returned to the task.

I had in the mean time designed the crosses to be embroidered on the cloth. But I had also mentioned that a narrow lace border of 6,5cm width only would look nice for the front of the alter.

A nursing sister, sister Gunny Petersen stayed in Moscow for 8 winters, where she taught elementary home care. But sister Gunny was also a lace teacher and taught lace in the church's Sunday school. She was willing to design the lace for the alter cloth and her student, Marina Vasilkiv would make it. Marina Vasilkiv is the Dagmarschool's teacher in bobbin lace on Den Kristne Friskole in Moscow.

The Dagmar school's adult students have learned to embroider with gold- and silver threads, and to embroider Icons. Lyudmila Morozova used the last technique when embroidering Betlehems Kirken's crosses, three in each side, on the alter cloth.

Then things started to go wrong. Gunny died suddenly in October 2011 in her home of smoke inhalation. The emergency people were able to get Sister Gunny out of the house before the fire started and everything in the house went up in smoke, including Sister Gunny's sketches and samples for the alter cloth.

We had to start anew. I knew several lace makers in Denmark, but the task was not easy, as the lace had to be 6,5cm wide and contain a cross and a star.

I met Marianne Nielsen on Tønderfestivalen in 2010, and we have through the years been in touch – off and on.

I contacted Marianne Nielsen, who accepted the task to design a pattern for the lace, which should be made by Marina Vasilkiv. But it proved too difficult for Marina, and she had to give it up.

My friend Grethe Michelsen is a good lace maker, and she said yes in 2013 when I asked if she would be willing to take over and make the lace after Marianne Nielsen's design. Then Grethe got sick, and had to resign from the project.

I contacted Marianne Nielsen again, and she was willing to make the lace and also to mount it to the cloth.

The alter cloth itself and the backing is mounted by the Russian lady, Ioanna Dedukhina, who has a tailor education and did a wonderful job.

The mounted cloths were sent to Denmark through Bodil Lauersen, who sent it on to Marianne Nielsen – and then after a long time in making, the alter cloth with the lace edging was handed over to Betlehems Kirken on the first Sunday of Advent, 2015.

The 10th Kniplings-festival in Tønder

We in Kniplings-festivalen I Tønder are in good standing when it comes to preparing for our 10th Lace festival. We do not

think we can match the first festival from 1989, where about 8000 participants arrived from near and far. We are not able to attract that many people any more. One reason might be that there are simply not that many people doing bobbin lace any more. But whatever the number of participants will be, we count on having a terrific festival.

The town of Tønder is counting on large numbers of visitors. Many stores in the town have announced that they will stay open during the whole week-end, which we appreciate. There will be activities on the marked-place. What this turns out to be has not yet been told.

We will arrange guided tours around town, where the emphasis between others, will be on houses which have been connected to lace trade. Signing up for these tours can be done in our information booth during the festival.

We have, as something new this year, placed a workshop on the Tuesday and Wednesday before the festival, called "The Sun Catchers" with Marianne Geissendörfer as instructor. There are still places left for the workshop. Our wish is that these sun catchers shall hang by the hall in order to welcome our guests. The sun catchers are made in bricklayer's rope, and are suitable for hanging outside.

Our workshops in Tønder lace, wickerwork and a brooch are nearly full, which is nice.

The lectures are also filling up well.

We also look very much forward to our exhibitions.

Karen Trend Nissen has '10 times workshop in Tønder lace' on display. Karen Trend Nissen has been participating from the beginning and has designed a new pattern for every festival. She has had very many people participating in her workshops through the years.

Marianne Geissendörfer from Germany:

"Kones"

"Feathers"

"Red"

"Mäander" (arches or curves)

The Finnish lace organization displays their 25-year anniversary exhibition. "Lace as a hobby".

Marianne Stang exhibits:

"Light and black net-lace", like mantillas and other accessories.

Nyborg Husflidsskole exhibits lace work etc.

Gitte Pedersen:

"Lidt af hvert – fra tykk til tynd". Lace for daily use.

Christian, IV outfit, made by Historicum. The outfit has been described in an earlier publication of Kniplebrevet.

We might have a couple more exhibitions in the pipeline, but have not received final answers yet.

Exhibitions in Visemøllen:

Kiersten Ploug and Annie Westphael: "Lace in wickerwork"

Peter Sørensen: "Dogmekniplinger".

Fashion show:

Jana Novak: Clothing with lace adornments

Darina Lichnerov, Slovakia: Untraditional Torchon grounds
Slavka Losova, Czech Republic: Woolen lace shawls and other lace items.

Dansk Orcisforening will host an introductory workshop in tatting in Drøshes Hus. Information about the schedule will be available in their stand.

Our class after the festival in Tønderlace is almost fully booked.

We look forward to welcome everybody interested in lace to Tønder and the 10th lacefestival. We hope that you all will have a pleasant time.

See you in Tønder

Kniplings Festival I Tønder

Tønder Lace Festival

In this year there will be an exhibition of Blonde Lace from the lace collections of Anneliese Wienands and Marianne Stang from Germany.

Blonde lace was a very beloved lace in the 19th century, but they were already worked long before. The bobbin lace is worked in crème coloured silk thread. Therefore it received the name from the shining of the “blonde” silk thread. The ground is point ground (Lille) and most of the flowers are worked in linen stitch. But the running pair consists of one very thick untwisted thread of floss silk and another thin thread. By this way of working the motifs are accentuated. All the motifs in linen stitch or half stitch are surrounded by a thick floss silk thread.

The most important center for its production was in France, in Caen and surrounding. But also in many other European countries this lace was worked. In Spain this lace was worked in black silk for the mantillas, but kept its name “Blonde” as well.

Open House in the facilities of our organization.

We held an Open House in our organization’s facilities in Nyborg on Saturday, November 28th, where Lone (our chairman) and I were hostesses.

It was a good and pleasant day with many good inputs and lace-chats.

As soon as the clock struck 10, the first person came through the door with a “brag” folder, which caused many eeh’s and oh’s to our lips. There were many nice things to admire, and admire we did.

The lady also brought a pattern, which caused her problems. We gave her good suggestions through united efforts, both from the members of the board, and from other visitors, which had showed up in the mean time.

The coffee had been brewing and while enjoying a cup and looking into new magazines with beautiful lace, there were lots of cheerful chatting. We got nice inspiration, both from the magazines, and also from each other.

We even had a gentleman all the way from North Slesvig, who needed help with the start of a lace pattern, which gave him problems. Lone was the problem solver, and the gentleman felt that he was so friendly received and got such good help, that he wanted to come back in February, where we will host another Open House. He also became a member of our organization before heading back to the North Slesvig area. That was a nice experience.

After all this, Lone had to sit down for her cup of coffee, while we talked away. Before we knew, it was 3 o’clock, and the Open House arrangement was over.

This was my first time hosting the Open House as a member of the Board, and I must say, it was a good experience. We had all in all about 10 visitors this day. It was a pleasure to talk with our members, and also to get their input.

The next Open House arrangement will be on the 13th of February, and we look forward to meet all of you, who are able to come by. We will have enough coffee brewing.....

Annette Nielsen

Gift for recruiting a member

Recruit a new member to our association and receive this special bobbin as a thank you.

You will receive the bobbin as soon as the new member has paid the membership fee:

See you at the fair in Tønder, where you also will have an opportunity to pay your membership fee.