



Kniplebrevet

English



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MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

129

Dear members

It is fall and the winter, not to mention Christmas, is rapidly approaching. This means that there are many in-door activities, and lace meetings have started. The dark evenings are also cozy evenings.

Charlotte Zachrau announced short before the end of summer vacation, that she, of personal reasons, was not able to continue her duty on the board. It was therefore necessary to call on 1. substitute, Lea Gamborg, for participation on the board. We thank Charlotte for the work she has done on the board and welcome Lea to the board.

This publication summons you to the General Meeting. At the same time, we ask for members who are willing to be candidates for election for the board for the upcoming election in March. Inform yourself in this magazine under "Stillingsopslaget", where we have written a little about what it means to be part of our board. "Stillingsopslaget" tells about the work done by the board. This is a short description only, as the board's work also contains many other things.

As you know, we have decided to give a bobbin to every member who recruits a new member to our association. We have lately gotten a new idea. Our depot of patterns is about to be empty, and we are in need of more of your designs. We have therefore decided to give designers who donate their patterns to us, a special designed bobbin. The bobbin will be sent to the designer when it appears in Kniplebrevet. You can read more about it inside this magazine.

And now to a reminder. Remember our Venskabstæppe (Friendship blanket) and read more about it in Kniplebrevet no.126. We look forward to receiving many pieces of lace, so that we can make a real big, wonderful blanket. Annette is ready for receiving the lace and Sonja for receiving the pattern.

We have been hard at work on the board and in the editorial office lately. You will find out what we have been working on when Kniplebrevet is published in February next year. This will be a secret until then.

I will, at last, wish our members, the ones in Denmark and the ones abroad, a merry Christmas and a happy New Year.

To our advertisers:

The members of the board have reviewed sizes and prices of our advertisements.

We will in the future not distinguish between black/white or multi-colored advertisements. The prices will be the same from January 1st- 2018. The amounts of advertisement-place will be reduced. We will work with ¼, ½ and 1/1 sided advertisements in the future. See prices on page 41.

This will mean a little price rise for black/white advertisements, but for that you may advertise in colors. The ones of you advertising in color, can look forward to a little price reduction.

Agreements already in place, will not be affected before renewal of the agreement. If you wish to change, renew or have questions about your agreement, please contact webmaster@knipling-i-danmark.dk

Wire, Metal Thread and Metallic Thread:

METAL THREADS

Because terms can be so confusing, I am in favor of the most literal, descriptive term one can use. I define metal thread as a thread with a fiber core and metal wrapped around the core.

Metal threads use a very, very small amount of flattened wire that is essentially tiny Plätt. This tiny tinsel is not strong

enough to be used without its fibrous core. To give you an idea of how small this tiny tinsel is, my Gespinst has tinsel which is .2mm wide and only .01mm thick. This is so fine it barely registers on my digital calipers. To make a comparison to wire, on the American Wire Gauge chart .2mm is 32 gauge and .01mm is 56 gauge.

Below you will find a microscope shot, courtesy of The Lace Museum, which has both metal thread and Plätt. Since these metals were alloys of differing gold and silver content, they are most often tarnished. If you look closely, you will notice there appears to be two different types of wrapped metal thread. It is possible one thread is a 'frise', which is an undulating thread that softly zigzags in shape. The other possibility is that the fine tinsel was wrapped with larger gaps. This is done in the production of German Gespinst to create different effects. It was likely done with early metal threads as well, as there are surviving pieces of Early Lace which show different colors of silk, such as green and salmon, under the metal wrapping. Other names for this thread are gilt or smooth passing thread. Embroidery wire fits into this category of thread.

The metal wrapping for these threads was, and is, made of copper, silver and gold; or alloys of these metals. The tinsel can be solid gold or silver, but is usually a plate on top of a cheaper alloy, which contributes to the issue of tarnish. Copper was a low cost alternative often used for theatre costuming and is difficult to find today. The most common forms available now are smooth passing threads, a traditional German thread called Gespinst, embroidery wire sizes 3-6 and threads labeled "real gold" or "real silver." For very fine work, bobbin lace can be made in metal threads used for tambour.

The expense of making lace in these materials, along with sumptuary laws, kept it mainly in the hands of nobles and religious institutions. The legend is that most of this lace was melted down, although I have not found any reliable sources giving an estimation of how much was produced versus how much survived, or how much may have been destroyed so the metal could be reclaimed.

Sometimes people use metal threads on standard bobbins while other times they use specialized bobbins. Below (from left to right) you will find four different hooked bobbins, two "C" bobbins, and a hybrid of the "C" called a capture bobbin. Only the capture bobbin would also be appropriate to use with wire.

During my first experience learning traditional German patterns, we worked in Gespinst and the other traditional materials below. The teacher gave us all masking tape to tape the thread onto our bobbins. Then, we also taped them after winding instead of hitching. It was a very strange experience, but it got the job done. To deal with these threads, many people will also use a very tiny hair clip in lieu of a hitch. The reason you avoid hitching is not just because the threads can be slippery and have a mind of their own. Hitching them can also damage the fine tinsel which is wrapped around the core.

Below, from left to right they are Gespinst, Platt, Schwand and Frise. In front of the spools you will see Flinterchen on the left. All of these materials are used for folk costuming, mostly in Torchon patterns made of gold, although you will occasionally find something in silver. On the right, you will see what are sold as spangles on embroidery sites. These are not the same as the tear drop shaped spangles you find in Early bobbin lace. When shopping for this type of supply, you will sometimes hear them referred to as Leonean, Spanish Work or even wire.

Below is a copperplate engraving from *Etwas für Alle* showing a machine which helped wind the Gespinst and possibly membrane threads. Jarro notes, "Presumably some device was used to guide the strip and core even in these early times, as seen from an 18th century etching. To the best of my knowledge, no contemporary description or drawing is known of such a tool."

METALLIC THREADS

Metallic threads do not contain any metal and are generally made from synthetic or semi-synthetic fibers such as polyester, nylon and rayon. They were invented by Sir Joseph Swan around 1880. These are the threads you will run into in craft stores and needlepoint shops. Below is a selection of threads I commonly find with lace dealers. Major brands with wide distribution include DMC, Kreinik, Güttermann and Madeira. Right: (back row L-R) Kreinik, Güttermann, Sulky, Madeira, DMC, and 3 lengths: Center to front: Kreinik Japan thread, DMC Pearl 5 and DMC metallic embroidery floss.

MEMORY THREAD

Lastly, there is one hybrid material that does not seem to fit in other categories. This particular sample below, is DMC Color Infusions. I have taken apart the small length you see unspooled. The outermost layer is synthetic metallic tape. The next layer is an elastic like feeling cord. The innermost core is made of a copper wire.

Each of these lacemaking materials fills up space very differently as well as behaving differently when laid upon fabric.

Below, you will find a comparison of three laces made with double stranded 32 gauge silver plated copper Parawire, 300/4 Silver Gespinst and half stranded DMC Perle 5.

The first, on the left, is made of wire. This is the easiest to distinguish because wire does not enmesh the way fibers do. The amount of space wire takes up cannot be changed, although you can change the shape and dimension. While the wires do blend together to a degree, it is still possible to trace the path of each one without the aid of magnification. Both the metal thread and metallic threads can be compacted to varying degrees.

You will notice the metal thread (center) is able to be compacted, but holds its shape much better than fibers generally do. It is possible to put bends and folds into this thread as you do in wire.

The metallic threads (right), on the other hand, do not hold their shape well. Since the metallic threads are synthetic, they take on unnatural and sometimes plastic buoyancy that you cannot shape or bend. It has the tendency to make lace look a bit sloppy. This is not to say that if you see messy lace it means it is made with synthetic thread, it is most likely just sloppily made lace. Can you tell the difference?

Kim Davis, Freemont, California

Sources

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The Lacefair in Slagelse by Yvonne Nielsen

We, the stand holders, got a different start than usual of the Lacefair, on Saturday, the 28th of November a little before 10 am.

It was biked around on a little purple bike to the tunes of "Mormors Kolonihavehus", before the bike ride ended by the exhibition of the allotment garden. We really had to hurry to get back to our stands for welcoming our guests when the doors opened at 10 o'clock.

The exhibition with the allotment was a very good idea, but I have promised the persons involved not to bring pictures, as they would like to write an article about their thoughts and development of the project themselves. It will be published in a future magazine, and it is something you can look forward to.

The allotment garden was constructed by Bettina Brandt-Lassen, Johanne Fogstrup, Helle Quistgaard, Karin Larsen and some strong men.

It was busy around the stands. And it felt good to meet both members and nonmembers. We had lots of conversations both days.

Many showed us their work, and we admired many shawls, scarfs and blouse adornments.

One lady showed us a little lampshade she was working on, and the patterns she used from KID's beginner-book. We made the agreement that when the lampshade was finished, she would send a picture for us to publish in Kniplebrevet.

The annual Christmas tree was adorned by the capable tatters, Lene Bjørn and Inga Madsen. There were many nice ornaments on the tree, and it was easy to think about diverting them for lace making. I heard that several visitors wanted to try tatting.

The people behind Kniplemessen i Slagelse had also this year put a very nice week end together.

Kniplerejse til Schweiz, Sydfrankrig, Belgien, Holland og Tyskland

Lace trip to Switzerland, southern France, Belgium, The Netherlands and Germany

To travel is to live, has H.C. Andersen written, and he is right – but to travel also means to explore, and one does explore, particularly when the experiences are shared with people of common interests.

A trip together with other people interested in lace is therefore both interesting and nice.

This year the trip with Peter Østergaard as leader went to the south of France.

It was a long trip from different pick-up places almost in the middle of the night. The last ones were picked up in Fredericia at 8:20 am before we headed southbound. The spirits were high and the chatting good. Hallo and good morning and have you also made this trip before, or: it is something to look forward to, it will be much to see, and we are stopping at Poetz' in order to buy goodies for the trip.

Peter arrives a little further down in Germany, as he has to watch his driving hours. We make ourselves comfortable in our seats for whatever we want to do.

Out comes books, magazines, maps, knitting (socks and towels), crochet (shawls) and tatting (stars), and pretty soon the thought of a cup of coffee turns up.

Everybody is excited, how about the weather? Foreningen Knipling i Danmark has sponsored umbrellas and a blue cloth-bag for shopping (ha, it was not sufficient). The trip was almost 4500 km. long!!!!!!

St. Gallen, Switzerland

After spending the night in Ulm, south Germany, we arrived in St. Gallen in Switzerland.

We visited a big textile museum, Der Palazzo Rosso, which

has been in existence since 1886. Most impressive were incredible beautiful embroideries.

Many of them were the so called Aetz, which is a type of embroidery made over a pattern on paper. When the embroidery is finished, the paper is cauterized and disappears, and the beautiful embroidery is left.

The museum contains collections of embroideries from east Switzerland, European lace, embroidery from the Middle Ages until present and much more. It also houses a very comprehensive textile library.

Le Puy en Velay

This is a wonderful town in the south of France, and one of the starting points for the walks on the Camino. Because of this, one can see the symbol of the apostle Jacob, the cockleshell, on houses, as signs aso. One can take a trip around town with Le Petit Train. It takes about 45 minutes and leads you through the narrow streets up around the church on the top and the Madonna statue high above town. If you want to get nearer to these two places, you must walk the stairs.

Le Puy is also the place where the French lace association is located. They have a venue with varying exhibitions in Rue Rafael. The store is called De Fil et Fuseau. Many classes are hosted here.

The present exhibition: The elegant lady's accessories. And accessories it was: beautiful parasols and fans, gloves and handkerchiefs. I was happy to be able to take pictures for Kniplebrevet, as it is nice to show something from this exhibition.

There are many stores selling lace along the streets. One of the stores we visited in 2009, was unfortunately closed and replaced by a café. They used to have the French flag, the Tricolor, on display on an enormous lace pillow with 1989 bobbins.

The store Les Portraits du Velay is situated further down the road. We visited the place again this year in order to smell the atmosphere and fill our bags, but first we took pictures and talked with the shop owner, who still sits at her lace pillow outside the store.

It was also time for a visit to L'atelier Conservatoire National de la Dentelle du Puy en-Velay, the school for design and reconstruction of lace. They do, among other things, construct patterns after originals from different artists. They work the patterns in lace, and voila, a beautiful piece of lace has seen the light. It was not allowed to take pictures of the lace they were working on, but we were allowed to bring pictures from their folder.

Brioude:

Couleurs Dentelle and Hotel de la Dentelle are situated in this town.

The store, Couleurs Dentelle has two owners, Caroline P. Sabot and Claudine Chanteloube. Colors and tinsel are important here. It was an orgy of the most beautiful jewellery made in lace. The store was crowded, but it was difficult to take the eyes off the objects.

They have published the book: Les Couleurs de la Dentelle, ISBN 978-2-7565-2905-9 which contains lots of patterns for jewellery with a couple of written pages. The book is written in French, but the directions and pictures of the finished pieces are very clear.

Afterward we continued to Hotel de la Dentelle. The owner, Odette Arpin, told about her museum, classes, her CV around lace making with many rewards and successes. She has been a driving craft for many lace related things in France, and she is particularly known for her beautiful lace used as adornment of clothing and her use of many colors. And in addition, her enormous use of leaves, which she masters to perfection.

It is strictly forbidden to take pictures of lace in the Hotel, but here are some things from the museum.

Langeac

We went on from Brioude to a cloister museum in Langeac, where we observed wonderful church textiles in the most beautiful materials and the most wonderful embroideries. We also saw one of these wonderful books, where letters and adornments of the pages are all handpainted several hundred years ago.

Retournac

We continued from the cloister in Langeac to Retournac, because we could just manage to end the day with a visit to Musee des Manufactures de Dentelles de Retournac.

Many big old lace machines are collected in this old factory. In addition, it contains a big collection of lace from 1610 until present. It is impressive, what they have been able to produce with so different circumstances from what we enjoy today. It is at the same time, a journey of fashion through the ages. It was a very nice setting-up, even though the poor lighting takes away from seeing details of the lace. But it is the same in all museums, and we know quite well, that old things have to be protected against light.

If you want to know more about Le Puy and Brioude, you may find articles about it in

Kniplebrevet no. 97 and 98

About Retournac in Kniplebrevet no. 84 and 85

Underneath are addresses to many of the mentioned places:

www.ladentelledupuy.com

www.lacebook.net

L'atelier conservatoire de Dentelle du Puy en-Velay

Couleurs Dentelle:

11 rue Notre Dame, 43100 Brioude couleursdentelle@gmail.com

www.hoteldedentelle.com

Lace is a cultural heirloom worth taking care of

Karen Trend Nissen belongs to the technical best lace makers we have, and it is important to her that lace is preserved as a craft.

By Louise Albers, Published in the magazine Fora 4/16

Karen has made crafts since she was 4 years old, but her wrists became overworked at an early stage. As she in the spring of 1962 visited an exhibition where she saw how lace was made, she thought to have found a craft she could do without hurting her wrists. She joined an evening-class in lace-making in the fall of 1962, and since then has Karen Trend Nissen made lace without sore wrists. This is something very many lace makers have prospered from, especially the participants of the lace education of Fora Fagkursus. Karen Trend Nissen is considered one of the best within her field and has published several books about lacemaking.

Karen Trend Nissen has taught lace making since 1964 and it is of the greatest importance for her that this old trade is taken well care of. Not only for historical reasons, but also for personal winning.

"It is an old cultural heirloom, which has to be preserved. Lace has been of great importance. It gave big revenues to Denmark through its export, and it was very important for the lace making ladies in Sønderjylland, even though their earnings were minimal. It also has its importance today. Johanne Nyrop Larsen (author of several books about hand crafts and lace making, the editor) once said: lace is the best nerve medicine in the world and then she added: but it is like all other medicine: one gets dependent. I have many times seen and experienced how much lace has meant for my students. I have had enormously much joy working with lace – both in good and bad times of my life" says Karen Trend Nissen.

There has been a development within methods, materials

and use of lace in the many years Karen Trend Nissen has worked with it.

“My teacher did not use colored worksheets. One was explained what to do, and had to remember everything said. The colored worksheets, a Belgian invention, has been very important. It makes the work much easier and helps preserve the lace-trade. The drawings are for lace what sheets are for music. Lace is still in fashion. Both classic and modern. When I started, almost everything was worked in linen thread. We made inserts and handkerchiefs galore. Many different materials have come into use and lace is today used in many different ways – both for decorations and for practical use. Only our fantasy sets the limits. Even metal thread is used for lace, for ex. for figurines and jewelry. The classic lace is often seen as alter-cloths in our churches. Tønderlace is very special and is used as head linen for our folk costumes” tells Karen Trend Nissen.

Lace is especially popular in Denmark, but lace also draws people from other countries to Denmark.

“Tønderlace is popular both here in Denmark and abroad, even though it is a special lace and worked in very fine thread. We host a one-week class in Tønderlace after every lace festival in Tønder, which has been on 10 times by now, and our participants have been coming from up to nine different countries in a class. It is fortunately also an interest in passing the knowledge of lace on. That can be seen in the interest in the lace teacher education. It has been of great joy for me to pass my knowledge on to these classes”, Karen Trend Nissen ends.

Facts:

Karen has been part of starting six-seven educational courses. Each course has 11 modules, which she, Bente Eskerod and Helene Schou have put together. This has been going on between 2007 and 2016. Karen Trend Nissen is responsible for most of the classes. When all the modules for the lace education has been completed, one can take the test. This course of Classic Lacemaking is called “The lace education” and is the only one of its sort in Denmark. In addition to this there are several singular classes given by Karen Trend Nissen under Fora Fagkursus’ umbrella.

Lace is a textile where a half transparent and patterned cloth are made by crossing and twisting the threads over a lace pillow. This results in a long strip which may be used as adornment for clothing and decorations in the home. Lace-making is very popular in Denmark. A big lace festival is held in Tønder, Sønderjylland, every third year. It draws a large amount of people from all over the world.

Karen Trend Nissen’s name is known all over Europe. She has published several books, three of them as base literature for learning how to make lace. Karen has put a system into the way of drawing lace patterns. She is of the old school, who holds on to the tradition and the trade because it is of importance. It is allowed to play and develop, but this is easier if one has insight and knowledge and the base is in order.

Karen Trend Nissen has done much for her knowledge to be carried on. Karen Trend Nissen started to look for new teachers already two years before she thought about withdrawing from the education course Klassisk Knipling. The newcomers had to follow the teaching in the modules in which they were going to teach themselves. Fora Fagkursus is in this way ensured the ability to continue to offer the best possible of qualified teaching. Helle Schultz and Linda v. Olsen are instructors for Karen Trend Nissen’s modules today.

Training of lace instructors in Horsens continues

Elsewhere in this magazine you can read that Karen Trend Nissen has chosen to stop teaching at the lace instructors training. In March 2017 Karen finished her last class and has passed on the task to new teachers. A new class of the lace instructor training started in April 2017. Karen continues her other teaching activities.

The lace instructor training in Horsens started in 2000. At the time the instructor group consisted of Karen Trend Nissen, Hanne Sonne and Helene Schou. They made up a very interesting course program consisting of various types of lace techniques, pattern drawings, reconstruction, knowledge of materials and history of lace.

In 2002 Hanne Sonne left the group and was replaced by Bente Eskerod from Eastern Jutland. Ever since she has taught various types of tape lace at the training classes and has furthermore assumed responsibility for the mounting module. Previously Bente has taught two night school classes locally. Today she teaches different weekend classes and workshops around the entire country.

Helene Schou left the training group in 2014. Karen and Bente chose to continue alone at the time, but wanted the training group to again consist of a team of three instructors. They took that opportunity when Karen chose to stop, so now we are two new instructors on the team. It is really good to be a team. In the group we can spar with each other, and the students get the opportunity to see various ways of teaching.

The first new instructor is Linda V. Olsen. She teaches for the fourth year a class in Fyn under the auspices of “Family and Society”. She has assumed responsibility for the first two modules on Torchon lace including pattern drawing. Linda was “on” for the first time in April and May 2017.

The other new instructor is me, Helle Schultz. For the fifth year I teach in different evening schools in Sjælland and have five classes right now. I taught Toender lace at the Lace Festival in Toender in 2016 and in Sweden at the Swedish Lace Association’s summer classes in 2017. At the lace instructor training I have taken over the two Guipure modules offered in September and October 2017 as well as the three Toender modules scheduled for 2018.

We, the two new instructors, have been “on” in the new team. We have very much looked forward to it. We have been permitted to use Karen’s teaching materials, but also given carte blanche to change the contents. We have made a few minor adjustments but largely follow the previous content. We are also very fortunate to have Karen following the training on the sidelines, and she has made herself available to answer any questions we might have.

Part of the training is a small job that Karen calls being the “gofer”. Actually, Karen has played that role all the years, and therefore she has always been present at all the modules of the training, where she has done practical tasks, such as copying, fetching materials and last but not least, there never was a shortage of coffee! It is really wonderful that Karen has agreed to be the “gofer” on this our first class.

Both Bente, Linda and I have completed the lace instructor training in Horsens, so we know that the training includes both hard work and great benefits. All of us have greatly benefited from the training and hope that we can contribute to passing along our experience to new students. We can thus hopefully both contribute to the preservation of our beautiful cultural heritage but also create a base for the further development of lace making.

As mentioned earlier, a lace instructor training class is in progress. In November 2017 Bente will teach the mounting module, and in the spring of 2018 she will continue with three tape lace modules. In the fall of 2018 I return with the last three modules, all about Toender lace. That leaves the students

with their final projects and those who want an evaluation of their works must turn them in in the spring of 2019.

We hope that a new class can start again in the spring of 2019.

*On behalf of the instructor group
Helle Schultz*

Facts 1:

Lace teacher training consists of 11 weekend modules and a final project.

Lace teacher training is offered via FOR A, and are called "Classical Lace Making, module xx"

You may attend specific modules only

One class is in progress, and there are still available seats.

The classes are listed in Kniplebrevet's course calendar

More information about the lace instructor training can be found on FOR A's website: fagkursus.dk

Facts 2

Period	Instructors at the Lace Teacher Training in Horsens
2000 – 2002	Karen Trend Nissen, Hanne Sonne and Helene Schou
2003 – 2014	Karen Trend Nissen, Bente Eskerod and Helene Schou
2014 – 2017	Karen Trend Nissen, Bente Eskerod
2017 –	Bente Eskerod, Linda Olsen and Helle Schultz

Hanne Sonne

Portrait:

I got my education from Den Danske Husflidshøjskole in Kerteminde in 1960. Embroidery was my major -, lace my minor subject.

I taught embroidery and physical education (I got the phys. ed. Education from Rødding Højskole) at an "afterschool" after my 2-years education. This means that I was teaching at the afterschool during summer and teaching evening classes (embroidery, lace and phys. ed) during the winter. This went on until I married.

I have more or less always taught classes, except 1 year when I lived in Switzerland and 4 years when our family lived in Kenya.

The lace slowly took over, partly because embroidery lost interest, and partly because lace had come more and more into focus. Inspiration from abroad was great and exciting. The world had become smaller.

I have of course continued to take classes in the art of lace, and have received education both from Danish and foreign instructors.

It has been interesting and inspiring to be part of the arranging team for the lacefestival in Slagelse through 10 years. It has been exciting to "play" with my lace on fine exhibitions in Denmark and abroad.

I started to design my own patterns and have published a couple of books.

I must say that lace has been a big part of my life through the years, and it has been of great pleasure and joy to work with this old cultural inheritance.

I have also through this work met many interesting and capable people.

Design:

The placemat "Daisy" is a rustic and durable lace, which can handle to be used, and still look nice.

If one wish for a lace where it is easier to pull the threads in shape when working it, and also to obtain a finer look, one has to choose a thread finer than 60/2.

My thoughts around this project was a little flower (Daisy).

Generously thrown about, and (in my thoughts) gathered into a little bouquet for our Queen.

It has taken its time to get the bouquet gathered, and it has been several approaches. My thoughts have often been: I wonder how the Queen receives this bouquet, and also, I wonder if she likes it?

The bouquet is a salute for the Golden Anniversary.

Technique:

Materials: 63 pairs of half bleached linen thread 60/2 + 2 pairs for gimp 16/2 half bleached.

Half-stitch with an extra twist, whole-stitch edge and gimps are used as shown on the worksheet.

The flowers: Linen-stitch, which are difficult to pull even because of the flower's shape. Estimate if you need 1 or 2 twists before passing the gimp.

It is only 1 twist after the gimp-thread is passed.

2 rows of support-holes are set in the middle of the flower.

Place a pin between the two bobbins of a pair – no twists.

Pass the gimp, twist after the gimp and go back without a twist. This goes for this piece of lace.

If you work with finer thread, you may add more twists, both before or after the gimp is passed.

When taking the gimp out, put the two ends against each other without twists. (see the detailed drawing).

Finish off with Swedish closing through 4 pairs.

EMBLEM FOR THE GENERAL MEETING 2018

Idea, design and execution: Annette Nielsen, Jernved

This is a figure, which is meant to spark your imagination when you are working on it.

For you, who would rather work from a pattern, there is also a pricking and a worksheet along with a suggestion of how to work it, but you are very welcome to make it in a different way.

If you use the pricking, the materials are 5 pairs of K80.

HAVE FUN

We need your design

Our supply of patterns is about to run out, and we need more patterns. If you have designed a pattern and wish to donate it to our association, we would indeed be pleased. We need all kinds of patterns, both for beginners and for experienced lace makers. We appreciate different techniques, and also some challenging patterns. Why not share your design with our members? As a thank you, you will receive a special made bobbin with the text: "Mit mønster er i Kniplebrevet nr.xxx" "(My pattern is published in Kniplebrevet no.xxx)".

Chris Parson has been willing to make us 4 different bobbins. One bobbin for the pattern published in February, one for the pattern published in May, one for the August -and one for the November-publication in Kniplebrevet.

Send your design with pricking, worksheet and a photo of the finished piece of lace in at least 4Mb solution to our pattern coordinator using this mail address: design@knipling-i-danmark.dk. We are grateful both for hand drawn and pc drawn patterns. We will, however, reserve the right to make corrections as needed.

You will receive your bobbin as soon as your pattern is published in Kniplebrevet.

We reserve the right to publish your pattern according to how it fits into other themes of Kniplebrevet. So, please, have patience if it takes time before your pattern shows up in our magazine.

A picture of the texted bobbin will be published later.

Wax candle

Idea, design and execution: Inge Lise Jensen, Guldborg

Wax candle 1.

Materials: 32 pairs of linen thread 60/2 or K80 and 1 pair of gold thread DMC no.5 or Ophir double.

Wax candle 2.

Materials: 40 pairs of linen thread 60/2 or K80 and 2 pairs of gold thread DMC no.5 or Ophir double.

Wax candle 3.

Materials: 52 pairs of linen thread 60/2 or K80 and 2 pairs of gold thread DMC no.5 or Ophir double.

Start: Straight setting up. The marked twists are applied through the whole lace.

Finish: Knot off. Give the knots a little starch so they do not loosen. Sew them together with the start in order to form a ring.

Christmas ball-ornament 1

Idea, design and execution: Kirsten Dahl Petersen, Sakskøbing

Kirsten has found inspiration in an existing pattern from our association's collection of ball- ornaments designed by Sonja Andersen, Ikast.

Materials: 18 pairs of linen thread 60/2, 1 large glass-ball, 6 cm. The amount of pairs is the same for both patterns.

Start: Straight setting up at the top of the pricking.

Finish: Do NOT starch the lace before you take it off the pillow. The lace attaches in the start-loop and is knotted off. OBS Be aware of the top and bottom half of the lace. The bottom half's points are sewn through all the loops 2x, pulled together and knotted off. Turn the right side out and put the ball inside. (It may seem a little too large at this point). The top half is sewn together in the same way on the top of the ball. If the lace still seem too big, it can be sprayed with a little water, and it will sit tighter around the ball.

Russian tape lace

Part 4. A lace bobbin

Designed and worked by Christa van Schlagen – Zeulevoet
7 pairs with DMX special nr. 80 and 1 pair metallic thread.

The false plait

When two parts of a piece of lace, have to be connected, it is nicer to make a false plait instead of a twisted pair of runners that goes both ways.

The false plait can be worked to the right or to the left. In both cases one work in the same way.

When one comes to the point for the second time where a false plait has to be made, the runners are twisted as many times as necessary to reach the tape on the other side. Sew the runners at the pinhole. See drawing 1. Here 9 twists are made.

The runners have to go back to the tape they came from. * From each three twists coming to the sewing, one has to twist once and sew around the twisted line.* Repeat as many times as necessary from * to *. In the example this is three times. Twist the runners once and continue with the tape. See drawing 2.

Follow the arrows for the fillings and the dotted lines show where a false plait has to be made

LYSESTAGER MED PERLER

Pattern 1

22 pairs cotton 30
1 pair gimp perle 8
30 x 4 mm beads

Pattern 2

24 pair cotton 30
56 x 4 mm beads

Pattern 3

23 pairs cotton 30
single gimp perle 8 fan worker
80 x 4 mm beads

Pattern 4

25 pair 30 cotton
55 x 4 mm beads

single gimp thread to work the fan

Tealight Candle base 10 pairs 30 cotton

Inserting a bead into the centre of four pinholes

Work pin hole 1 as usual. Work pin holes 2 and 3 halfway, leaving both open.

Insert the crochet hook into the bead.

Hook the right hand thread at pin 2 through the bead as if doing a sewing.

Pass the left hand thread at pin 3 through the loop.

Tension the bead into the centre of the four pin holes.

Close pins 2 and 3. Work pin 4 as usual.

Inserting a bead in place of a pin hole.

Work the first three pin holes as usual.

Insert your crochet hook through the bead and loop a thread from the left hand pin hole through the bead.

Pass a thread from the right hand pin hole through the loop.

Tension and centre the bead.

Complete the remaining pin holes

Work description Angel

Idea, design and execution: Annette Nielsen, Jernved

The angel is made in 2 parts.

Materials: Make head and body first.

1 pair of gold colored metal thread 0.3 mm and 14 pairs of white linen thread 40/2.

Start: Set up with open pairs at A and work around the work in both directions until they meet at B.

The metal thread is used as gimp, one bobbin to each side. Notice that it is placed outside the pins.

The wings are made the same way. The set up and ending are also done the same way.

Finish: I have chosen to knot off, using a bobbin from each side of the meeting tapes.

The lace pieces are starched thoroughly before taken off the pillow.

The two pieces are sewn together in the diamond-shaped places where the tapes crosses. The body is bent a little forwards and the wings a little backwards, in order to get a 3D effect of the angel.

HAVE FUN AND A MERRY X-MASS TO YOU

Presentation

Name: Bente Eskerod

Born: 1964

Nationality: Danish

I started making lace when I was 20 years old. It was my mother who began to make lace, but I caught on to it soon after my mother had started. I found it fascinating how mother moved the small wooden sticks around and created nice patterns. It did not take long before I was doing it myself. The common interest in lace gave us many good hours and experiences together.

I like tapelace the most. I find it beautiful how the tight tapes winds around and shape fine figures together with the more open places in between which may be filled in in different ways. Tapelace has to be looked at from a distance in order to see it in entirety, like paintings. I also like to construct tapelace patterns. One can create all kinds of figures and link them together in many ways in order to achieve different looks of the lace.

The process of constructing patterns fascinates me most. Part of the process of making a new pattern, is also to make it in lace. I am however, not good at working on the same long piece of lace or to make the same piece more than once, I would rather construct a new pattern. I like to try out new things.

I can, unfortunately, not just sit down and draw the figures free-hand, so I need to construct them. I have a drawing program on my PC, where I can set up conditions, like "tangent", "equally sized", "parallel", and of course the measurements. When I construct a pattern, it mostly starts with a loose idea about how some figures might be able to function together. How figures can divide something, and/or how some figures together can make new figures. Then the challenge begins with sitting down to play with circles and lines in the drawing program and see if it will work the way anticipated.

Technical description – þóhildur's flowers

The technique in þóhildur's flowers is a combination of Idria lace with the narrow tapes and Russian tape lace.

Idria lace is characterized by a narrow tape in linen-stitch with 4 passive pairs and an edge pair. The tape is forming fine patterns by winding around. The tape is held in place by long loops of the worker-pair, forming sewings between the different figures of the tape. The long loops also form a fine net between the tapes, which indeed gives Idria lace with the narrow tape its characteristic look. The two-pair plaits are therefore not used very much as fillings. One may see small, simple two-pair plait fillings in some Idria lace, but it surely is not used in the same way as in Russian tape lace.

I did choose to use a two-pair plait filling in my flower, inspired by Russian tape lace. The two-pair plait filling is often a big and important part of Russian tape lace. One can get another character into the lace by using the two-pair plait instead of the long loops. One can make other patterns in the lace using the two-pair plaits instead of the long loops.

The turns of sharp points in Idria lace is done by using 1½ stitch and sewing in by the pin. I have used this technique in my flowers. In order to get around the curves, I used backstitch, inspired by the Russian tape lace. Idria lace usually uses the technique of changing workers. I decided to use backstitch, as I think that the edge of the inside curve gets sharper when using backstitch.

It is not exactly known when or from where the lace tradition came to Idria. It is assumed that lace making came in the 2nd half of 1600 by the wives of miners, arriving from areas like Bohemia and Saxony. By selling their lace, they could earn

some extra money, which was important as the miners' wages were small. A lace school was founded in 1876, which is still in existence. The school educates lace makers.

The oldest tape lace in Idria contained a linen-stitch tape with edges in whole-stitch. The tape shaped patterns looking like branches. It was a pretty long distance between the tape's parts, which was filled out with a net of two-pair plaits. The next type of Idria lace showed up in the 1870's. They were called "the wide tapes". They look much like Russian tape lace, linen-stitch tape with whole-stitch edges and two-pair plait-fillings forming different shapes. But the Idria lace had its own designs. Idria came to belong to Italy after World War I. That meant a change in the Idria lace's design. It led to the tape lace with the narrow tape (5pairs), and the space between tapes filled out by long loops, which gives the lace its elegant look. It is this type of lace we normally think about when we talk about Idria lac today.

Technique description - flowers

Tape lace.

The tape is worked in linen stitch. The fillings between the tapes are made by letting the worker go out and form long loops.

If you wish for the tape to be looser, or if you have difficulty rounding the curves nicely, you may use a passive pair less, so that there are 3 passives in the tape instead of 4, like shown on the worksheet.

You may also use an extra passive pair.

The twists on the worksheet is meant as a guidance. The twists keep the tape in place. The tape will be too narrow if there are too many twists (the tape gets pressed too much together) and it will be too wide if there are not enough twists. Unevenness of the thread and the fact that we do not tighten equally much, will cause the number of twists to be adjusted, so that the width of the tape stays even.

The pins are not replaced after sewings. The loops can this way be tightened between the tapes.

Where 3 loops meet, the sewing is done the last time you reach the pin.

Attach at corners and points. The outermost pair is worked with 1½ stitch (cross, twist, cross, twist, cross) at the points.

1½ stitch – cross, twist, cross, twist, cross

Her hækles I → : sewing →

Backstitch (cross, twist, twist, cross) is used in the curves. When making the curves, remove the pin in the backstitch, so there are 2 pins only along the inner edge. It is easiest to round the edge nicely this way. Pull the workers nicely so the backstitch is kept near to the pin.

The filling of the flower is worked with plaits and false braids.

1. The false braids are made when you arrive to the plait with the tape. Turn around the pin.
2. The workers and the first passive pair form the plait. The plait goes back along the tape, where it is sewn on. Work the plait to the other side. Attach around the false braids. Use support pins in order to hold the plait in place. There are 2 sewings into the tape on the opposite side (with plaiting between) go back to start, sew in where you turned around the pin. Continue the tape.
3. Start like in 2). Attach to the false braids when going back. Make the vertical plait when you have attached to the 2. false braid. Turn around the pin. Attach when you for the last time are around the pin at the tape. When arriving at the start, sew the nearest pair to the start around the pin.

Use the other pair to make the false braid. Attach to the vertical plait. When returning to start, sew on at the point where the plait starts. Continue the tape.

4. The worker goes out to a false braid. Attach around the vertical plait.
5. The false braid is sewn into the loop of the tape when worker from the tape meets the false braid for the last time.

Corrections to the patterns 128 and 128 e in Kniplebrevet no.128

Unfortunately, an error has occurred with the pricking of the 2 patterns of wax candles by Inge Nielsen, in Kniplebrevet no.128. We have chosen to republish the pattern, worksheet and a new pricking for both wax candles.

We are sorry for having published the wrong pricking.

Baps' project By Veslemøy Bech-Nielsen

It is interesting to learn about lace in other countries, its background, by whom it is being made, why it is made and how they do it.

I have a German lace-friend, Bärbel Körting, called Baps among friends, who has been involved in a project in India, where women make lace for their living, and this article tells about her efforts.

One day Baps happened to talk with a man, Dr. Rev. Gnana Robinson, about a social project he was in charge of in his home area, the southern part of India, and that they were in need of funding. He had studied theology in Hamburg and was the president of an organization called PASA (People's Association for Social Action). Its headquarter was located in the town of Pulippanam on the southern tip of India in the very fertile district of Kanyakumari. The organization was active in many villages and helped women to be able to support themselves economically. Women in India are killed and mistreated for different reasons, often because the hope chest is not good enough, or because her husband cannot pay the monthly dues for his bride.

The age of the women in this particular project stretched from 16 to 40 years of age. They worked daily for eight hours, the materials were handed out by PASA and they were paid for their work.

Dr. Gnana Robinson asked for money in order to provide a bigger room for the lace makers, and Baps found it obvious that we, as lace makers, of course would help each other and that she could raise the money with ease. But she would soon find out that it was not so. People wanted something back for their spending, so Baps asked the lace makers to send her their handmade handkerchiefs. The handkerchiefs were inexpensive, and Baps was therefore able to sell them for a much better prize than what she had bought them for. In this way she could both pay for the lace and have money left over for the planned new room for the lace makers. It was possible to build a multipurpose house after some time, and 4 houses were all in all built for money raised by lace makers from many countries (German, Danish, Norwegian, English, Dutch, Austrian and American) through the sale of handkerchiefs. The houses were used both for teaching, working and celebrations.

The handkerchief-sales got more and more organized through the years. Lace makers who were having a stand at an exhibition would call Baps and take handkerchiefs along for sale. The money earned would be transferred to an account in India, which Baps had opened for the purpose, and the unsold lace sent back to Baps. This was all made in the spirit of trust, and only twice did this not work over the 10 years it was going on. But there is a time for everything and after these about ten

years of supporting PASA, Baps felt that she needed to move on.

She had, however, still lots of handkerchiefs, which she once in a while sold some of.

She looked for a way to use the income from her handkerchief-sales for something good and found out that a friend of hers and her daughter were active in an association supporting hungry children in India, called Patengemeinschaft für hungernde Kinder e.V. They have an office in India and German representatives of the organization go to India every year in order to check up on the program. Their latest project is: A family with children from India's Adivasi population is found and given a cow with a calf. In this way they have milk for their children and can sell the rest in order to earn money for their daily needs. A cow gives about 10 liter milk daily and a cow with calf cost, all included, up to 350€. The giver gives the cow a name, and it is important that the cow and its calf will be taken properly care of. Baps handkerchief-sales have by now given 5 cows, each with a calf, to families of the Adivasi clan.

In this way, Baps could support the ladies taken care of by PASA by buying much of their lace and even provide them with new buildings, and the surplus from the little handmade handkerchiefs blesses the children of the Adivasi clan and their families through the gift of a cow with a calf.

I think Baps is doing a wonderful thing with being involved in these projects. Baps says that she is amazed herself about how what was meant to be a simple fond raising, just took off and just kept on developing and growing bigger.

I own many of Baps' handkerchiefs. They are mostly done in Torchon, but also in Cluny and some in Honiton techniques. I think about her and her projects every time I cover my lace on my pillows with them.

Baps still has handkerchiefs to sell if you like to own some of them. Her mail address is: baerbel.koerting@t-online.de

Mailänder Spitze

By Barbara Corbet

Publisher: Barbara Fay Verlag

Price: 49.00 € (about 375 Dkr.)

Language: English and German

The author tells in her preface that the Milanese technique has been overseen through many years, and it was not much literature about the topic when she started to work on her book. Fortunately, this has changed since then, as the interest for the technique has increased a lot.

The author borrowed old Milanese lace from Helen Merz as part of her preliminary work. She used this lace for reconstructions, and discovered during this work details she had never seen before.

The book opens with telling about traditional Milanese lace. It is a tape-lace deriving from the northern part of Italy in the 17th century. It was worked in coarse linen thread, white or ecru. At that time, it was a lace for everyday use, with very tight tape and almost no fillings. The lace changed over time, and during the 17th century it was mixed with a similar type of tape-lace from Flanders. These two have today become one lace. Milanese lace is often worked in colors and in silk, as the motives also have developed. It used to be flower- and animal motives, but today everything goes.

The book continues with the lace technique.

The author starts to tell about the 1½ stitch used in this technique. The stitch is used for changing workers, and there are some challenges, when one afterwards pulls the threads, as the pairs part with this stitch. It also gives some challenges when working with more than one color.

The next several chapters explain how to start a tape (start at a point, straight setting up, start in a scroll and starting with

more than one color), finishing off of tapes, curves, corners, parting and combining tapes and different fillings. These chapters are so well written that they will be of big help for people making their own patterns.

The book continues with different tape patterns, divided into four parts by the author: patterns with one worker pair, patterns with two worker pairs, patterns with no workers and simple ornaments.

We talk about a very well written chapter in the book, where every single pattern one can think of (I can at least not think about others), is described, and they are there both with worksheets and photos.

The book ends with many pretty patterns.

This is an excellent book for studying the techniques, whether it is for making lace or for making patterns.

I am in no doubt. This book will end up on my bookshelf.

Reviewed by Annette Nielsen

Spitzen und Einsätze, ISBN 9783-925184-96-3

By Brigitte Bellon

Price: € 22

Language: German

May be purchased through Barbara Fay

A new book by Brigitte Bellon. This book contains 25 designs of edges for handkerchiefs and inserts. The edges and inserts are worked with very few pairs, from 9 to 32. The patterns are of new modern designs, which appear clear-cut and clean. Some are from the 80's, but still appear very unique and modern. There are prickings for all 25 patterns, one side and a corner, the rest has to be copied. Black/white worksheets also follow every pattern. It is easy to see which stitch to use in the different patterns, so lack of color usage is unimportant. Some worksheets also contain black/white drawings of details. There are patterns both for beginners and advanced lace makers. Several different techniques are represented, like Torchon, Guipure, plaiting and other super nice lace pieces, clean in style and modern in appearance.

Lone Nielsen

Florale Sterne, ISBN 978-3-925184-23-9

By Elfi Krüger

Price: € 22

Language: German

May be purchased through Barbara Fay

A new book with 17 patterns of stars. Different techniques are used like Rosaline, Honiton, Rococo, Duchesse and Bruges Flower work. All these techniques spring out from Flower work. The worksheets are uncolored, but every pattern have good illustrations which explain the different techniques in use. Few pairs are used, from 5 to 16 pairs. Different thickness of thread is used according to technique and pattern. Every pricking is in full size and do not need enlargement or diminution. There is a list of literature in the back of the book for people who wish to know more about some of the techniques. This is really a good book with challenges for everybody.

Lone Nielsen

Altercloth in lace for Hårslev Church

The church board got a very generous offer from Ellen Hansen, Væde, after the restauration of Hårslev Church in the northern part of Funen. They asked if we were interested in beautifying the church even further by making a new alter cloth in lace. Ellen Hansen had learned to make lace as a

young girl, but the bobbins had a rest of 25 years before it was spare time for her hobby.

A pattern was made in cooperation with the lace teacher Else Marie Bjerregaard, and after the acceptance from the board of Hårslev Church, the work could start.

106 bobbins were used for the 13cm. wide and 3,7 meters long alter cloth with both cross, star and hearts. Ellen expected the work to be finished in the fall of 2017, but it was such an exciting job, that it was done already on the second day of Easter. The alter-cloth is mounted on a piece of linen-cloth, which can be bent in order for the lace to hang nicely flat. Ellen also made a white linen-cloth to cover the top of the alter.

The alter-cloth was consecrated on Pentecost with coffee and breakfast- roles before a celebrational mass in Hårslev Church.

The magazine Knipling i Danmark

I herewith send you a picture of my latest project, Christmas calendar for my grandchild no. 6 and my 2 greatgrandchildren.

The children in my family have always had package calendars with 24 rings – one package for every day of the month of December. They were embroidered in cross stitch.

In the busyness of today's life, they have asked for package calendars for Advent – with 4 rings – one for each Advent Sunday.

I would rather make lace than embroider cross stitches, as making lace has been my passion for the last 15 years. I have been dragging my feet to start this project.

The solution could be to buy a kit with all colors ready for use. I will not degrade this solution as many hours are hidden in these embroideries.

The challenge to put something together by myself, and with success, has been exciting.

I saw somebody at a lace-get-together in Tinglev, who had done something similar, with other colors, and a little different from mine. The idea to make different figures in lace and sew them on to a cloth together with the 4 rings for Advent, came to me there.

I had the patterns for the hearts, I found a Santa Claus, and thing escalated fast. I found the pattern for the Christmas tree at a fair, and I was ready to start.

It has taken many hours to do, but I like the result. My husband and I look forward to give the calendars as birthday gifts very soon to the older ones, 3 and 4 years old, and the little one gets the calendar for the baptism in the fall.

If you have questions, my phone-number is: 74 44 23 28

Sincerely

Agnete Brandt

Kystvej 21

6320 Egersund

The Annual Laceday with Storstrømskniplerne

We had a nice day with many visitors, and had set up an exhibition of different kinds of our own lace work. We also had some time to make lace.

We even had a visit from our local newspaper (Folketiden) and I managed to get the reporter to try out the art of lace making. The reporter did a good job.

Sincerely

Anne Vildensfeldt

We hosted Årets knipliedag (The Annual Laceday) in the Senior/Kulturcenter on Tennisvej 9 in Fjerrislev this year. We were lace makers from 4 different parties which had decided to get together for this arrangement. We had hoped that more

people had visited our exhibition, but we had a pleasant afternoon, and will do it again next year.

Bodil Jacobsen

This was the first time we hosted The Annual Laceday in Ringsted. 7 of us met in LOF's location in Ringsted. 15 persons visited us. We had an enjoyable time.

Sincerely Eva

The Annual Laceday in the H.E.P.house in Stenløse

Time is flying, and we are flying along. We have the feeling that we just hosted The Annual Laceday, but a year has passed and we started to make plans for a new exhibition. The same question comes up every year: What are we going to display, do we have anything and do we have anything new? But we found out of it and we put a little display on its feet, or more exactly, on the tables. It was a little of everything, something old, something new, nothing borrowed but something blue. We talked with visitors and showed off our lace. It was some interest in starting to make lace again, and some showed interest in learning the trade, so we told them about the evening classes in Stenløse. We give big thanks to everybody stopping by. We were glad to see you, because without you, no exhibition.

*Lace greetings from
Kniplepigerne in the H.E.P. house, Stenløse*

The Annual Laceday at the library in Albertslund

We had the first visitors around our little display just few minutes after the opening of the library at 10.00am. It was a big pleasure for us that lace interested people came and went in a constant stream until closing time at 2:00 pm. It was very nice to chat, exchange, the try-out pillow was constantly in use and the folders from our association changed hands. Many showed an interest in starting to make lace, among them several young people. A big thank you to everybody who stopped by.

*Sincerely
Kristen Skov*

The Annual Laceday in Langeskov

The Annual Laceday was also this year held in Langeskov Centret.

The day was well attended by many admiring and curious people. We enjoyed many good conversations and we also found a new student.

We had about 14 days before, hosted an exhibition in Superbrugsen's revolving door. That had enticed several people to want to know more.

It turned out to be a very nice day in good spirits.

The following Saturday was The Day of Organizations in Langeskov Centret. We also participated in this event and got many complements for our nice work.

We have after this changed our exhibition in the revolving door to a Christmas exhibition on one side and a prelude for our classes on the other. We have received many complements, especially for the Christmas exhibition.

The Annual Laceday in Nyborg – by Annette Nielsen

The Annual Laceday was as usual also held on Knipling i Danmark's location in Nyborg.

Sadly, the arrangement did not attract many visitors this year. It was in fact only a friend of mine and I, who made lace, as we were the only ones bringing a pillow.

We were however visited by a member all the way from Skælskør. She came solemnly in order to use our association's library. And indeed, she did. I can guaranty that she must have been filled with inspiration for many a good project when she hours later left with a long list of books, which she wanted to buy.

We had 9 lacemakers coming in through the day (unfortunately most of them without lace pillows), so it was lots of pleasant time, good chatting about lace often over a good cup of coffee. It was also good inspiration from books and magazines, and most of all, from other lacemakers.

We had a good day, which as usual, passed too fast.

I look forward to next year's Annual Laceday on August 25th, 2018 and hope that also you want to attend.

The Annual Laceday from Mors.

All the lace associations on Mors agreed that it would be fun to do something different on The Annual Laceday this year, with the hope that the art of lace would get more attention this way.

We chose therefore to participate in Kulturmødet in Nykøbing with our own stand and app!!

This amounted to many hours, but we divided the hours between 3 laceclubs.

It was very nice, and very many people came to see what we were doing.

Billede tekster

The weather cooled off during the evening, but that did not disturb us.

Some of the guests even received private education!!

The schoolchildren asked in particular about what we were doing and if it was difficult.

We all agreed on the fact that combining The Annual Laceday with Kulturmødet should be tried again.

Sincerely the Laceladies from Mors

The Annual Laceday in Hadsund

Sometimes it is good to think in unusual terms.

Unfortunately, the last couple of years has shown less interest in the Annual Laceday in Hadsund. We felt that one of the reasons could be that the arrangement Open by Night in Hadsund took place the evening before our annual laceday, and people would possibly not feel like going downtown again the next day.

We had therefore decided in 2016 already, that we had to rethink our laceday.

When time came, we approached the owner of an empty store in the main street and asked if we could lend this location for the day. He agreed. The problem with this arrangement however, was that the business organization had moved the Open by Night arrangement to the next Friday. And it was this, which made us think differently – we decided to move our arrangement along with them. We took the chance to move the arrangement away from the official laceday, and had a huge success. The local lacemakers gave us good support, and we managed to have people making lace on our location from 10 am. to 9 pm. They also set up a nice display, containing every-

thing from fine Tønderlace, Russian Tapelace to clothing in coarse thread.

It was a very nice day, and also a well-visited one with about 140 guests in comparison to the 20-30 guests we were used to receive.

The Annual Laceday 2017 in Guldborg

It was the first time we hosted The Annual Laceday in Guldborg. We were permitted to use the auditorium in the former school, where 3 of us met at 9.00 am. and put together a nice display of our own lace. We opened the door at 10.00 am. with coffee and cake for the visitors. We were 4 lacemakers with each our pillow. 2 of us worked on the doily provided for us for this occasion, one of them reduced by 10% and worked with thinner thread. Our visitors came in a nice pace through the day, and we had plenty of time to talk about lace. We had around 30 coming in. It was a very nice day. We closed the door at 3.00pm.

*Lacegreetings from
Inger Lise Jensen*

Laceday in Vedsted

The Annual Laceday is the culmination of our efforts. It is on this day, that we have a couple of hours to show off our finished work for everybody who wants to see.

The interest for our display was big in 2017. Lots of people came by, and some of us were pretty hoarse when the day was over. We have big pride in telling about our projects and the questions from visitors were plentiful. "Isn't it difficult" – "Doesn't it take long time to make" – "How do you do it" – "I would love to, but I do not think I can" aso. All questions were answered, and hopefully one or two new lacemakers will show up among us over the winter. One visitor even came to us with old patterns on old, yellowed prickings. Some of them, written in German with Gothic type letters, had the date of 1875. We allowed us to advise her to contact Tønder. They were too fine and too old for us to take responsibility for.

The laceladies of Vedsted have through the winter been meeting every Tuesday afternoon in order to enjoy their common interest, lace. We consist both of experienced lace makers, and also of some which "want to try it out". We are proud to be able to give of our experiences, and also for the fact that there are people who wants to receive good advice from us.

Vedsted is a place of old tradition when it comes to lacemaking. Lately, lace has continually been made through many years. This means that more have been produced than could be used. The overproduction is put up for sale, and there is good interest in our products.

We also have other hand crafts than lace on display on our Laceday, which also counts for the big interest for us from the public.

The Laceday itself is a day of celebration, which again starts the new season. We start again on September 12th, 2017 at 1:30- until 4:30 pm. It takes place in Fælleshuset, Skovbyvej 2, Vedsted.

The exhibition is set up. Lace is the main theme. The exhibition "Kreativ beton" (Creative Concrete) is exhibited in the background, a good backdrop for the lace.

Summer Lace Gathering in Visborg – by Annette Nielsen

Visborg Husflid invited to a gathering of pleasure with lace in the middle of the summer, in the week-end of week no. 28.

This invitation is difficult for us, who have been there before, to decline. For us the hotel is known under the name "Hotel Rut". Rut Jørgensen's magic touch in the kitchen creates the most wonderful homemade food, she is the "incarnation" of the place, and the hotel has therefore gotten this nickname.

The arrangement run from Friday- through Sunday afternoon, but I attended the meeting from Saturday morning due to work. There are not many lace events during summer, so the prospect of two days of lace, chatting, laughter and good food was very appealing to me.

This was a UFO-week-end (UnFinished Objects). All of us brought a pillow of their own choice, so the variety on the pillows were large, among them s'Gravenmoor, Torchon, star-ground and Tønderlace. One of us even tried to design a pattern for the first time.

As large as the variety on the pillows, were also the variety in age. We had big joy in making lace together with Louise, 10 years old. She had made lace for one year, and tried her luck with a Torchon bookmark. It was truly a pleasure to see the enthusiasm she showed in her work. In fact, she had no time to go home, so when her mother called in order to pick her up, she was told to bring a cup of coffee as Louise just had to.....

The other end of the scale was the pleasure to make lace together with Birthe, born in 1943 (you may figure the age out yourself), a wonderful lady with fantastic humor.

It was indeed a gathering including every generation.

The gap was also big when it came to experience. Between us was Benedicte, who had made lace for ½ year only. She was working on the owl, brought on the children page of Kniplebrevet no. 127. It is nice for me to see that the patterns I design for the magazine, also are being used.

I sincerely hope for the arrangement to come up also in 2018. I will for sure be there.