



KNIPLÉBREVET

Danmark

The history of the
dress of my dreams

See more on page 8-9

Easteregg
in Milanese
technique

See more on page 14



Dear members

Happy new year. I hope you are all doing well. I also hope that you all enjoyed Christmas, New Year, being together with family and friends, and also hope that you could find some quiet time with your lace pillow.

What you have in your hands right now, is our new design of Kniplebrevet. The board and the editorial office hope that you like it.

You might want to ask, why? Yes, why? Our association has existed for 35 years and is therefore an older establishment with a membership bulletin which has stayed about the same through all these years. With a steadily falling membership we had to realize that something had to be done for us to attract new members. Our biggest wish is that we will survive and stay an attractive organization with an exciting magazine. We therefore contacted an advertising company, which told us to look at our

bulletin, as this is our most important impression of us for the outside world. It is a magazine many talk about and look forward to receive. We need to follow the trends and through this attract new members. All our efforts have resulted in the magazine you are holding in your hands and we hope it is to your liking.

We have with this, started a proses, which we hope that our members wants to participate in. Help us in this hopefully positive proses, which we hope, you will support. We wish to attract new and especially younger members and at the same time hold on to our present faithful members, in order to make our common interest live on. We all have to welcome new members, invite them into our midst and help them mastering this fine hand craft.

Since last, Chalotte Zachau announced short after summer vacation that she for personal reasons, was not able to stay on

the board. 1. Substitute, Lea Gamborg has therefore taken Charlotte Zachau's place on the board.

You will find the program for the Annual meeting and the General Meeting in this publication, and we look very much forward to see many of you in Odense on March 17th. Peter participates with an open workshop. You do not need to sign up, just come in and try Dogme lace. You need not bring anything, as there will be pillows for trying out. Then to the Friendship quilt: If you wish to have your piece of lace on the quilt, which will be on display at Kniplings-festivalen i Tønder in 2019, we would appreciate you bringing it to the Annual Meeting. In this way we will have plenty of time to make the quilt, or perhaps a couple of them.

We look forward to seeing many of you for the Annual Meeting in Odense.

The new graphic staff...

When you read these words, there will be more than one year ago that we started to work together with Foreningen Knipling i Danmark. And we enjoy it!

Written by Lone Frost

It has been an exciting task for us to develop a design for your association, more modern in its appearance, and we hope it will appeal also to young lace makers.

We have developed a new logo, a new line of note-paper, envelopes, membership cards and a wide variety of other products, which all together should make the association more modern and inviting. Our hope is that the new identity will give potential members the inclination to get to

know you better - and in particular - create an urge to learn this beautiful craft, lace making. It is a trade which through hundreds of years have been an everyday part of women's tradition in Denmark. We are ourselves involved in lots of handy-crafts. We enjoy crocheting, knitting, embroidery, paper collage, and we also make our own cards, we draw, make graphics and paint. Therefore, if there is something we have an understanding for, it has to be the fascination of working with our hands.

We love it - and now also lace making.

We - who are we? - Lone and Cecilia Frost. Mother and daughter, together 45 years of experience with graphical work. We are located and work together on a wonderful old-fashioned farm outside Nyborg, where we also have a B&B.

We look forward to making strategies for the future together with your association and to get to know you - and lace - better.

Lace trip

To Switzerland, South France, Belgium, The Netherlands and Germany. Part 2.

Written by Karen Vontillius

The trip visiting different lace centers also led us to other nice places without lace museums, like for ex. to 2 visits to vineproducers.

The next stop on our trip was Avignon. I can really recommend visiting this town. It is a town still marked by the time when the pope resided in his palace in the middle of town. The palace is well taken care of and it is easy to see how costly it must have been. But it was fantastic to see. It was for ex. a stage in the big yard of the palace. We were so lucky to experience the international music-day there on the last evening. Streets and cafés were full of people and music flowed out of stages all around town and along the river.

A shorter trip went to Marseille, where we had planned to visit a museum, but had to do with seeing the outside only. It had a wonderful façade, but was closed on Tuesdays, as was also the fantastic cathedral.

We moved on northwards, to more people-friendly tempratures. We went to Calais, and that was a nice experience. In Cité Dentelle Mode could thei demonstrated how a machine

was able to make 10 cm. lace, 4 meters wide, in no time. Handmade lace and machine-made lace were exhibited and lots of garments, very nicely displayed.

We visited the wonderful lace school in Bailleul, only 87 km. from Bruges and 30 km. from Lille. Here we got to see what the French ladies had on their pillows. It was everything from the wildest colors to the most elegant lace, so we took pictures, nodded our heads and said oh and ah. The headmaster told us about their classes, also for children, 4 days weekly with classes for adults and 1 day weekly with classes for children.

We came to Bruges, the one and only pretty Bruges, lace center and chocolate center. We were driven to the big marked place, but everything was being changed in the middle of town.

The place, normally filled with people around the big fountain, was changed to a construction place and dug up everywhere. We hurried away into the small streets looking for stores to tempt our needs before it was time for lunch.

We found indeed a lace store where we had not been before. The family had

owned it since 1871, and it contained all kinds of lace.

Our lunch was in a wonderful colorful boutique, and even here they had laced walls, painted over with black, but were decorative.

Our trip ended at Bochholt textile museum. One of the most important weaving- and spinning mills in German textile industry through 150 years. The production stopped in 1973 but was rebuilt after historical model in 1984. It was enormous. A gigantic weaving hall, gigantic spinning hall and a house for the workers including a vegetable garden, as it used to be.

If you happen to be in the vicinity of some of the places I have mentioned in my article, go visit them. If you are interested in textile you will be pleased to see how well many places tell about how things were. It puts thing into perspective in our days of business.

Ecole Dentelliere

6, rue du Collège-59270 Bailleul - Nord
ecole-dentelle@ville-bailleul.fr

Caleis: www.cite-dentelle.fr

Bochholt: www.lwl-industriemuseum.de

Lotus silk – the most expensive fibers of the world

Text: Prof. Dr. Waltraud Rusch, Karlsruhe

Photos: Jürgen Nebel

Published with permission from “Die Spitze”

Most people know the Lotus flower as an exotic water plant. The flower symbolizes purity, faithfulness, creative power and enlightenment. The famous lotus effect simply lets water and dirt run off the lotus plants leaves. What only few people seem to know, is that the lotus flower is not only pretty, but its fruits and roots are eatable. The Burmese people like to eat the lotus fruit's kernels as a snack. They taste similar to juicy peanuts.

The lotus flower is viewed as holy all over the Asiatic region. The lotus flowers opened under Buddha's feet, according to the sayings. Buddha is therefore often depicted in the lotus position on stylized lotus leaves.

But nobody seems to know that the Buddhist's holy plant is the supplier of one of the most exclusive and expensive cloth in the world, the Lotus silk. Only in one place on earth, by the Inle-sea of Myanmar, are a little group of female hands, who can spin these fibers. It is really not a silk, as there is no protein. It consists, like all plant fibers, of cellulose. But the lotus silk is even finer than the mulberry silk.

The Italian fashion designer Pier Luigi Loro Piana has spread the knowledge of the finest fibers of the world. Together with his brother Sergio (+ 2013), now alone, he leads the family business with the Italian luxury brand Loro Piana. Pier Luigi Loro Piana is always looking around for the most valuable

materials of the world. He has, beside the baby-cashmere from Mongolia and the vicuna-wool from Peru, also found the lotus fibers from Myanmar. A Japanese friend showed him a shawl of lotus silk and he felt it. The material looks like linen cloth or raw silk, but it does not stretch. It is very comfortable to wear. One can breed through it, which makes the material interesting. It seems cool in the heat and it is creaseproof and soft as velvet. “The quality of this material is simply exceptional.”¹

Members of the Loro Piana family started to trade in woolen cloth in 1812. Pietro Loro Piana founded our time's fashion business Loro Piana in Quarona by Biella in 1924. His sons Sergio (+ 2013) and Pier Luigi (*1951) took over the leadership of the firm in 1975. The firm sponsored jackets, the so-called Horsey-jackets, to the Italian horsemen for the summer Olympics in 1992. From then on, the development of their own garment industry, accessories and leather goods escalated. The first Loro Piana store opened in New York City in 1993. Beside many other businesses, they also opened their own store in Hong Kong in 2005. There are 135 Loro Piana stores in Europe, USA and Asia. In Germany they have stores in Munich, Hamburg and Keitum. The luxury article concern LVMH (Louis Vuitton – Moët & Chandon – Hennessy Cognac) took over an 80% share of the designer labels in July 2013. Pier Luigi Piana still holds the share of 20% of the Loro Piana business to-

day. Loro Piana is the largest Cashmere producer and the largest merchant of the finest wool in the world. The fine vicuna-wool, which the business purchases from a natural reserve in Peru, is manufactured to a very expensive cloth for clothing. The firm produces yearly a limited amount of the finest garment cloth in merino wool.

The weaving-mill has since 2005 held the world record in producing the finest spun wool fiber with a diameter of 11,8 micrometers only. Pier Luigi Loro Piana buys whole bales of the expensive lotus thread, in order to bring it to the modern man in Europe, able to pay about 7000 Euro for a tailored jacket.

The people on the county side still live like they did 100 years ago. The Intha-people live by the Inle-lake and “Intha” means the sons of the lake. The Inthas cultivate the lotus plant on the watery fields around their houses by the lake. The longer the plant's stem gets, the longer the fibers, which will be at the end of the rainy season. The water level is at this time on its highest, and the stems therefore the longest. The harvest season starts. The flowers are offered to Buddha and the house spirits. It is important to satisfy them when something is taken from the nature. The Inthas believe that this will bring them good luck and prosperity.²

The production of lotus silk is an old and very demanding trade. The women by the lake of Inle master this as almost

nobody else in the world. The holy lotus plant can also be handled only on the location where it is harvested.

The stems of the lotus plant have to be handled on the same day they are harvested in order for it not to dry out. After harvesting, the tender fibers are loosened from the stems. Four stems are used together, and they are turned against each other after having been scratched with a knife every 4-6 cm. The spiderweb thin fibers are now visible. It is important that these fibers do not brake. The visible fibers are carefully twisted with the hand in order to make a thread. Four women use about one week to spin enough thread for one meter of cloth, and 10.000 stems are used for one meter of cloth. The women spin thread from 26.000 stems for one single jacket of lotus cloth. This equals about 2,5m. cloth.

Many, many hours of handcraft are necessary for this work. Only women spin and weave. They say that men are too clumsy for the job. They work for ex. with fishery instead.

The fresh spun thread has to be kept moist all the time for it not to lose its elasticity. It is constantly and for hours at a time turned over on new spoles in order to stabilize the thread. The fibers are worked without tools and without electricity. The experience of hundreds of years is still in use. The thread is very fine in the beginning, and may brake easy. It therefore has to be twisted between fingers again and again and get spooled over from one spool to another. After these treatments the thread is strong enough to be used for weaving. But first it is washed and treated in a solution of rice starch. It is basically the same as when we starch our shirts with rice starch. The thread is hung up to dry. 500 women by the lake of Inle work as lotus weavers. All of them have learned the trade from childhood. The knowledge has been handed down from grandparents to the younger generations. The life by the Inle lake has its

own tranquil rhythm. The women work until they feel tired. Stress is not known here. The thread used for weaving is measured very carefully so nothing is spilled, as it is so costly. The preparation for the weaving takes a whole day. Each thread is fastened in a hook.

The looms would stand in museums in our countries, but they belong to every day's life by the lake of Inle. The costly cloth, also called "the textile diamond" is handwoven, slowly, cm by cm.

The lotus silk cloth goes through a control before it is sent out to Italy or the USA. The thicker the cloth, the better and more valuable is the quality. Small errors are repaired. After this, the bales can be sent off. One of the most exclusive tailored jackets in the world will be manufactured from this cloth - a luxury, incredible for the people by the Inle lake. "The amount of cloth which we are able to purchase, is very limited. It is just enough to make 10-15 men's jackets monthly" says Pier Luigi Loro Piana.¹

In earlier times only Buddha and the monks of Buddha were allowed to wear the lotus silk. Only few years ago did the western world also get the opportunity to wear this cloth, if they were prepared to pay 100 dollars for a shawl. The value of the cloth is not the source and the manufacturing only, but also its function: it is warm in winter and cool in summer. These are qualities we know from the Mulberry silk. The cloth looks like linen cloth and the colors vary in nuances from beige to copper. It is one of few materials, known to be "holy".

Even though Burma is known to be a poor country, are the people by the lake of Inle living well, thanks to the manufacturing of the lotus silk.

Prof. Dr. Waltraud Rusch
Pädagogische Hochschule
Bismarckstr. 10
76 133 Karlsruhe
Germany

- 1 Pier Luigi Piana in an interview.
<http://sz-magazin.sueddeutsche.de/texte/anzeigen/35607/Die-schimmenden-Gaerten-von-Birma>
- 2 Jf. Lotussilk: <http://www.prosieben.de/tv/galileo/videos/clip/2064294-lotusseide-1.3475960/>

- Picture 1: The holy lotus plant
Picture 2: Lady's jacket of lotus silk
Picture 3: The typical way the "Inthas" people row their boats - in this way both hands are free and can be used for work.
Picture 4: A business board for a company manufacturing lotus silk by the lake of Inle.
Picture 5: This is the length of the fibers from the stems of w lotus plant.
Picture 6: The fine lotus fibers are pulled out of the stems.
Picture 7: The swimming gardens and housings by the lake of Inle.
Picture 8: Lotus silk are being spun to thread.
Picture 9: Fibers from two lotus plants are being twisted into one thread.

The history of the dress of my dreams

My history starts, as so many other young girls' history about the dresses of their dreams, when I was quite young

Written by Rikke Riis Dalgaard

I visited my grandparents once as a 12 year old girl. It must have been early spring, because my mother was making plans about the dress for my confirmation. My mother would sew my dress, and she told me that she also made her own bridal gown. She showed me the framed picture on my grandparent's bookshelf. I had seen the picture many times before, but this was the first time I really looked at it and my teenage eyes caught sight of the dress itself and not my parents. I remember thinking: "Cool! My mom wore a real hoodie for her wedding, I'd like that also...", and this was the first time I thought about my own bridal gown. I never mentioned this moment of thought for anybody, and through the years it was hidden in the most far away drawer of my memory. I got confirmed and time passed. Regretfully, my mother died of cancer when I was 15 years old.

Later on, my childhood home was going up for sale, and we had to make it ready and clean it out. One of the rooms contained an old closet, and at the bottom my father found a roll of old, yellowed lace. He told me that my mother had saved it for 25 years. They had been part of her bridal gown. My mother had saved the lace which was made by our great-grandmother. The dress itself was ruined. If she had plans with them I will never know, but they were carefully put around a cardboard cylinder and put in plastic in a dark closet.

My father rolled the lace out with great

care, but suddenly they fell apart in his hands. And just then, in this very moment of chaos, came the thought about my mother's bridal gown back to me and for the second time, I wanted to copy her dress. Days and years passed, and the bridal gown was again hidden in the back drawer of my memory.

The bridal dress showed up again on August 1st, 2015, when my boyfriend, Kristian, proposed to me.

I knew exactly, already with Kristian on his knees in front of me, what my bridal gown would look like. I remembered exactly what I had promised myself when I was 16 years old, and my long, secret journey started in the fall of 2015. My original plan was not to tell anybody about the dress, but this turned out to be too difficult, because I did not know anything about the dress. I just pictured what it looked like in my head, no pictures, no drawings, no lace. I started to look for somebody locally who could make lace. I ended up in the nursing home's hobby-room where I talked with a lady who thought she had heard about somebody who belonged to a Facebook lace-group. A fast search under "Bobbinlace" on Facebook, and I had instantly more than 1000 people, who knew something about lace. Shortly after my Facebook experience, I found a photo album at my old grandfather's home which contained pictures from my parent's wedding. The pictures had a reddish taint, and some had loosened from the album's brown paper.

These pictures helped me in this very personal and secret mission.

I finely had pulled myself together in August 2016 to make some pictures of my mother gown and made an announcement in the Facebook-group: Lace, sale and purchasing.

I was completely taken back by the many responses I received. MANY responded, liked and thought the dress was fantastic. I got a private message from Else Jensen. She wrote that she would like to help me with the pattern. She had made some approaches but was not done yet. She offered to send a sample for me to see.

I feel very honored by the helpfulness and how humble Else is. She calls herself an amateur, but her approach to the project is really professional. She would even find out if somebody has copyright to the lace pattern. I receive the sample about a week later, and I find it fantastic.

In the meanwhile, have I been contacted by Emma Mathiasen, who offers to produce the lace if I can provide the pattern. All of a sudden I have both the pattern and the production of it "in place". Since I do not know the first thing about lace making, Else and I agree that the best way is to have Else and Emma talk together about the project.

I ask my dear neighbor, Maja Kristine Nielsen Daucke, if she will help me sew the dress, and her answer is yes. The dress

of my dreams is now about to become reality. We start a Facebook page where the three producers can be in contact with each other, and “freely” talk about the dress, which is difficult otherwise.

I put pictures of the dress on our Facebook page, and “the ladies” need to make patterns both for the dress and for the lace. They figure out that they need 6 meters of lace for the dress, 3 meters for the ribbon going over the arms and the hood, and 3 meters for the skirt. Emma

and Else produce 3 meters each. Else bought the thread so we were certain to get the same thickness and color-shade.

A fantastic cooperation begins, and my dress takes shape, slowly and steadily. I receive two packages in April, containing the most beautiful lace, and Maja has started her work on the dress itself.

August 19th is the big day. Only very few people know about the secret bridal gown.

I get dressed at a girlfriend’s house. My father arrives, and when he sees me, he smiles and looks me in the eyes. “Oh, you look so beautiful!” he says, and looks down at my dress...and then it happens ...he recognizes my dress.

I would like to give a big thank you to Else, Emma and Maja, who helped me make my dream come true.

Karen og Susanne

Karen Trend Nissen

Have made lace since 1962. Have taught evening classes since 1965.

Have participated in and taught many classes around the country, between others, 10 times at the Lacefestival in Tønder. Have been 3 times in the USA teaching Tønder lace. Have since year 2000 been part of the team around the lace teacher education.

Have written 4 books about lace making.

Started in 1984 the Karelly Knipleservice together with Elsa Høj Madsen as a part of Kunstnersammenslutningen “Stokværket” in Horsens. Got my own business on July 1st, 2016, after 26 years in Stokværket. The last 15 years together with my daughter, Susanne. I am still teaching.

Susanne Trend

Learned to make lace as a 5 year old and have since been making lace more or less through the years. Graduated as lace teacher in 2001 and have since then been part of Karelly Knipleservice, where she now is the mail share holder.

We have through the years had a tight and good cooperation, both in the teaching- and in the business part. This will continue in the future, for ex. with the reconstruction of Kathrine Thuesen’s pattern collection.

Place mat for the royal family

A free assignment and then, not really!

Thread number 60/2 was set as also the measurements 36 x 12 cm.

To draw a pattern is one thing, but to be limited of a certain number of squares in both length and width, is different.

Drawings were made and studied, and a motive, which with a little imagination could resemble a "crown", was selected.

The 12 x 36 cm. was marked on 2 mm. paper. The edges were drawn in, so we could figure out how many squares we had left for the motive.

12 cm. width is pretty wide, and our motive looked small. To turn it the opposite way did not help, and it became a "puzzle game"!

Copies of the motive were used as "puzzle pieces". How many pieces could fit the length, how to make it fit in the width and at the same time have the right amounts of squares in both directions.

The puzzle matched after having moved the pieces around many times. We were inside the frame and the pattern was the same in both sides.

Susanne started to make the sample. It turned out well, so the thorough preparation had paid off

The final lace was also made by Susanne.

Technique:
Torchon.

Thread: 64 pairs of Bockens linen thread 60/2 and 2 pairs for gimp, linen thread 18/3

Start: Set up in the right corner with open pairs, see worksheet. The other pairs are added two at a time on the inside as you go. The marked twists are valid for the whole lace.

Finish: Take the pairs out 2 at the same time and make a braid on the back of the linen edge. Attach the braid to the linen edge after the lace is taken off the pillow. Mount the piece on the inside edge

*Sincerely
Susanne Trend and
Karen Trend Nissen*

The Easter-hen Putte

- with an Easter-egg in her stomach

Idea, design and execution: Anette Nielsen, Jernved

Body: 8 pairs of Moravia linen thread 40/2. The sample has 3 pairs of orange and 5 pairs of yellow.

Start at the back along the dotted line and make a backstitch at the point of the tail.

Work the body and finish off with magical threads or in any other way.

Beak: 2 pairs of orange thread. Make two pointed tallies.

Crest: 5 pairs. The sample has 3 pairs of orange and 2 pairs of yellow.

The pairs are added on the head, work around and sew in on the head.

Easteregg: 8 pairs. The sample has 4 pairs of green, 1 pair of brown and 3 pairs of orange.

Sew in along the dotted line and work the lace. Finish off with magical threads or in any other way.

The lace is stiffened well before taken off the pillow. The egg is fastened with a thread to the hen. A thread may also be fastened on the back of the hen so it can hang.

Have fun and happy easter!

The board's written report from 2017

The year has as usual given us many challenges, many exciting projects and much joy.

Astrid Hansen announced on the General Meeting at the Mødecenter in Odense in 2017, that she did not wish for reelection. Charlotte Zauchau was instead voted into the board. Lea Gamberg was elected 1. substitute, and Mona Nøhr 2. substitute.

Charlotte announced shortly after summer vacation that she of personal reasons had to withdraw from the board. 1. substitute, Lea Gamberg entered the board in her place and will sit until Charlotte's time is over.

We have in 2017 been challenged by big projects. Most of the year has been occupied by the royal project. The present to Her Majesty Queen Margrethe and Prince Henrik for their Golden Anniversary was finished. Sonja has done a gigantic job on redrawing all the patterns and the editors made a big effort on getting all the patterns collected and ready for publishing in Kniplebrevet. The only thing still missing, are the descriptions of all the techniques, but these texts are currently being written as they appear in the bulletin. A big and impressive job has been given to this project. A big thank you to all of you, who have designed, drawn up, made the lace, mounted, written and collected all the loose threads. A small delegation, four designers and some board members, went to Amalienborg in order to hand over the 18 placemats. We had a very nice day together. We started to publish the patterns of the 18 pieces of lace including techniques and picture of designers in Kniplebrevet no. 128. All 18 designs will be published, one or two patterns in every magazine, so everybody has an opportunity to make them. Then came our economy system. We had to get a new system as the one we had used, could not

be serviced any longer. It has been a very big task to convert all the data and most of all, to make the new system print out the invoices for the membership fee of 2018. We believe that it is working now, especially with the huge effort Bente has given this task.

The last big project was the change of graphic designer and with that, a new design of Kniplebrevet. Our association is 35 years old, and that is admirable, but a new look was needed. We have to work on attracting new and especially younger members. We asked our earlier graphic designers to help us 'modernizing' our bulletin and association, but they did not feel they were able to. We had to go out and find somebody else. We chose to start with the new graphic designer on January 1st, 2018 after having found out what they had to offer. We hope that you all find the new version of Kniplebrevet exciting and interesting.

We have, as something new, decided to honor designers with a special designed bobbin if we bring their pattern in Kniplebrevet. The bobbin is designed by Chris Parsson, and we have 4 different designs. A bobbin with a winter theme for the publication in February, a spring theme for the May publication, a summer theme for August and a fall theme for the November publication. The bobbin will be sent to the designer as soon as the pattern appears in Kniplebrevet. Our pattern coordinator has the right to determine if and when a pattern will be published.

We have hosted several Open Houses in our facilities. Unfortunately, not many people are supporting this effort. We have had from 5 to a couple of visitors only. We have tried to host an open workshop-day with Peter Sørensen once, but nobody interested in trying Dogme lace showed up. We are therefore looking for good ideas which will entice our members to participate in our Open House

arrangements. Just a little remainder: remember, you may look in our books and take copies from patterns. This has been established at the last Annual Meeting after discussions with Copydan.

We have hosted a real exciting and well visited class by Mona-Lise Pedersen, where a dragonfly in metal was the topic. We are planning on more classes of similar topics. Please, do not hesitate to tell us if you wish for certain classes, and we will see if it can be arranged.

Our reconstruction group has had a terrible year. It has been difficult to meet, and they have not been able to produce as many reconstructions as wished for. But a big thank you for the work you are doing for us. We will try to reorganize the reconstruction group, and the Annual Meeting will have an introduction for it.

We greatly appreciate Kniplepigerne's help to make samples of the patterns we publish in Kniplebrevet. Thank you very much for being willing to do that. The pattern we sell for the support of Julemærkehjemmene is in 2017 designed by Annette Nielsen, and in 2018 Lene Holm Hansen is the designer. The board wants to thank Annette Nielsen and Lene Holm Hansen for their effort for this project. The board members would like to urge other members to design a pattern, which can be sold to support the children and young people staying in Julemærkehjemmene. All contributions are welcome.

Our plans for the future are to start some inspiration groups through a proposal at the Annual Meeting. We also work on getting more people interested in lace.

We have in 2017 taken part in Kniplemessen - Hjallerup, Husflidsmessen - Viborg, Kreativ Messe - Fredericia and Kniplemessen - Slagelse. We also had two participants on the German Congress.

We are already planning to participate in following events in 2018: Kniplemessen in Viborg, Kniplemessen in Slagelse, Kreativ Messe in Fredericia and to have a stand at OIDFA in The Netherlands in August. We also plan to be present at the German Congress.

The members of the board would like to say thank you to everybody, who have contributed with articles, good ideas, input and most of all, patterns to Kniplebrevet. The chair of the board would like to say thank you to our boardmembers for a good year where good cooperation,

good atmosphere and hard work for our organization always are present.

The board wants to thank all our volunteers, helping us in so many different ways - we could not do it without you.

Bente Barrett

I am 58 years old and was elected to the board in 2010.

I work as treasurer, contact to our members and Knipleshoppen. These obligations and the work on our board is enor-

mously exciting, and gives me new and exciting challenges every day. The cooperation on our board, and especially the contact to our members on a daily basis and on the fairs, keep giving me inspiration to what to work on in the future.

I would like to keep on spreading the knowledge about lace, and to help making our association inspiring, exciting and attractive for our members.

I therefore am available for reelection.

Heartvine

Idea and design: Aleida Maria Baumeister-Jonker, The Netherlands
Execution: Ella Pedersen, Hadsund

2 different types of fillings are used between the tape in the Russian tape lace. Plaits and a Russian spider is used between the hearts. The hearts have a filling of plaits and tallies and uses 4 pairs. The tape crosses at the bottom of the heart. The gimp is used for a nerve in the middle of the tape.

You need 8 pairs of linen thread no.50/2 or similar, and 1 pair thicker thread for the gimp. The tape is worked in linen stitch with edges in whole stitch. The fillings are worked with the worker and the nearest passive pair, starting from the last point where the filling leaves the linen stitch tape. Sewings are made around plaits and tallies in Russian tapelace. The diagram, fig. 1 shows the

way the filling is worked. The colored pairs change at the turning point or at the start of the next filling.

The Russian spider is worked, according to the diagram, from the last point where the filling meets the tape (by the star). A plait is worked to the center of the spider. The spider is worked using one thread according to part 3 in Russian Tape lace.

Russian spider worked with one thread. Work the plaits as usual. Make a sewing the last time the plaits meet in the center. Use the 2 middle threads in the plait for the sewing. Make a linen stitch with the two pairs of the plait after the sewing. See fig. 2.

The spider's body is worked with second thread from the left. Pull the thread under the first plait to the left and pull the bobbin through the loop. Pull the thread toward the center. *Pull the thread under the next plait to the left and pull the bobbin through the loop. Pull the thread toward the center*. Continue in the same way from *to* until the spider has the right size. Sew around the three threads from the last plait as if it was a whole plait. Lay the thread used for the spider's body back as part of one of the pairs after having made the last sewing around the three threads. Work the plait with the 2 pairs until the right length is reached.

Sabina, hexagon napkin

Idea, design and execution: Lone Nielsen

Materials: 23 pairs of linen thread 50/2 and 1 pair for gimp, 20/2 or 18/3. For mounting: linen cloth, 10 threads/cm. The lace is 7 cm wide and the napkin's diameter measures 23 cm.

Start according to worksheet. The little triangle on the edge is worked in linen stitch. The motive in the center is

worked in roseground surrounded by a gimp. The squares around the rose ground are worked in half stitch with dots of linen stitch. A sewing edge is worked toward the center. Finish off with magical threads or a braid.

The marked twists are valid for the whole lace.

Mounting: tack the lace to the cloth. The stitches are sewn from top to bottom in horizontal and vertical groups with 2 stitches in each group - sewn out of the same point. The horizontal groups are worked over the lace edge and the vertical groups along the edge.

Easter ribbon

Idea, design and execution: Lone Nielsen, Stubbekøbing

Materials: 16 pairs of Bockens Linen thread 60/2 or K80 and 1 pair for gimp, Perlegarn no.8. The ribbon measures 2,5 cm x 80 cm.

The ribbon consists of "egg" using different grounds. The ribbon may be prolonged by adding eggs.

Start: According to worksheet. Turn

the worksheet when reaching the middle and the same eggs are worked once more in the opposite direction. In this way the two halves look the same.

The 1.egg is worked with ladders to the right, the 2. egg is worked with perleground, the 3. egg is worked in half stitch, the 4. egg is worked with pagoda ground, the 5. egg is worked in half

stitch with stripes, the 6 egg is worked in roseground, the 7. egg is worked in Russian ground, the 8. egg is worked with a spider in half stitch, the 9. egg is worked with ladders to the left, the 10. egg with mayflower and the 11. egg is worked with a spider in linen stitch.

Finish: Finishing off by taking pairs out and knotting off the rest.

Our annual topic: Milanese lace

This lace derives from the 18th century's northern part of Italy. They were mostly of coarse and dense linen for everyday use, and without need of fillings. Fillings of plaits and false braids occurred later when spaces between the tapes became bigger.

The type of lace we know as Milanese lace today, is a combination of the original Milanese lace and a type of lace from Flanders worked in finer thread. Finer thread is used today than in the original lace, and also silk and colors are used for ex. for decorations and pictures. Milanese lace is a tape lace. They are

recognized by the fact that pins are set on the tape's edges only, and can therefore be seen as a kind of free lace.

The lace has to be pulled nicely in shape. This may be difficult due to the use of $1\frac{1}{2}$ stitch (x-tw-x-tw-x). This divides the two pairs in use, and one have to pay extra attention when pulling the pairs.

The $1\frac{1}{2}$ stitch may also be used for changing direction of the passive pairs and for changing between one or two workers. There are also tapes without workerpairs.

It gets even more difficult when colored threads are used and the pairs are divided. A backstitch is used instead and support pins may as an exception be used in the tape.

There are many different ways to make fillings in the tape, and they may therefore be more interesting to work than other tape laces. One can for ex. make half spiders, and also the amount of twists can be of importance for the tape's appearance.

Source: Barbara Corbet - Mailänder Spitze
Deutscher Klöppelverband - Mailänder Spitze auf neuen Wegen

Easteregg in Milanese technique

Lecture 1. Foreningen Knipling i Danmark has decided that this year's technique will be Milanese lace.

Idea, design and execution: Annette Nielsen, Jernved

The egg:

Materials: 2 bobbins of Myrtetråd and 16 pairs of linen thread 60/2.

Start: Set up along the line. Where the worksheet shows a circle, work $1\frac{1}{2}$ stitch = cross, twist, cross, twist, cross.

The Myrtetråd is put in as a gimp on both sides, marked on the worksheet as a black line. Work a sewing edge on each side - remember to set the pin behind 2 pairs.

Finish: Finish off with magical threads or tie off on each side and use a Belgian knot-row in the middle. The lace is starched well before taken off the pillow.

The bobbin:

Materials: 4+4 pairs of dark brown linen thread 60/2 and 6 pairs of light brown linen thread 60/2.

Start: The 4 pairs of dark brown are set up as open pairs at the marked point, and a plait is worked to both sides. The 6 pairs of light brown are hung on to the plait as shown.

The bobbin is worked with halfstitch and four plaits along the edge. Use a backstitch where half stitches meet plaits, and the pin is set behind two pairs. Remember to twist the pair going into the halfstitches.

2x2 pairs of dark brown are added as shown before the ball on the bottom is started. Work the pointed tallies, which are crossed in the middle with a linen-stitch, where every pair equals a bobbin. A bead may be added in the middle. Work the 2 last pointed tallies, work the pairs out through the plait and finish the ball.

Finish: Starch the lace well before taking it off the pillow and hang the bobbin in the Easter egg, perhaps with invisible thread.

Have fun!

What is the difference between Free hand lace and Free lace?

Written by Karen Vontillius

We, the editors have often asked Karen Vontillius about the difference between Freehand lace and Free lace in connection with the techniques we met during our project with the gift for the Royal Golden Anniversary. Karen has sent us this very clear explanation.

Free hand lace

Has nothing to do with free lace except that they use the same 3 different lace stitches. They do, however, also work with a stitch of 3x half stitch and it is called 'one and a half stitch'. It looks like a very short plait. Kniplebrevet no.15, page 14 describes what a freehand lace-pricking looks like: THE EDGE ONLY CONTAINS PINDOTS. Everything hap-

pening between these edges is worked either with lines on the pillow-cover or with help of checkered cloth. The lace is mostly narrow, but sometimes one wonder about how wide free hand lace can be.

I will not inform about the techniques but refer to books about the topic. Much is written for ex. in OIDFA's Bulletin about this type of lace, which is much used for ex. in Sweden:

Wivi Ann Nordström has published a book: Skånsk knipling.

Bodil Tornehave was very interested in this kind of lace and published the book: Danske Frihåndskniplinger.

Knipling i Danmark published in 1989 the pamphlet Danske Frihåndskniplinger by Käte Farcinsen.

Free Lace

Here are no particular rules to work after and no pattern which has to be followed. The phantasy decides how and how much to do with the lace. The pricking is often a drawing of lines and the lace maker uses the stitches of his/her choice in order to get the effect he/she wishes for.

A good example is Peter Sørensen's book: DOGMEKNIPLINGER

Karen Marie Iversen

I have always been fascinated by the old hand craft, and I started to make lace after I had stopped working due to illness. It was a good choice for me, as I got completely "hooked". I started evening classes by Liva Nielsen in Greve, and I found out after a couple of years, that I had to take a proper lace education.

Lace biography:

- Lace teacher education by Tinne

Hansen from 1999 to 2003.

- Lace teacher, AOF
- Lace teacher, private students
- Lace teacher at Nældebjerg Plejecenter, where I am still teaching.

Major achievements:

- Book: Moderne knipling, 2006, Akacia publishing company
- Book: Knipledde smykker, 2012, Akacia publishing company

- Her Majesty, Queen Margrethe II's 40th anniversary as queen of Denmark, Guestbook

I am deputy chairman in the lace association KIT (Knipling I Tune)

Lace will always be part of my life.

*Sincerely
Karen Marie Iversen*

Free lace

For this place mat it means that techniques from different types of lace have been used, like Bruges Blumen-, Torchon- and Honiton techniques.

Thread: Bockens linen thread no.60/2, the amounts of pairs differs.

Flower 1, 3 and 4: 12 pairs. Flower 5: 14 pairs. Leaves: 6 pairs. Stems: 8 pairs. Edge: 5 pairs.

The flowers are all worked with whole stitch edges and backstitches towards the middle. 4 pairs are added for the tally in the middle of the flowers.

I set up the flowers in the middle of a flower petal. This gives a nicer joining as the knots are invisible from the front. All the leaves are worked with whole stitch edges and half stitch in the middle. 2 pairs are added where the leaf continues

into a stem. Where the stem continues into a leaf, 2 pairs are put aside and taken in again when the leaf is finished. The edge is made with whole stitch edges and linen stitch in the middle. The motives are joined by plaits. Follow the arrows on the worksheet. The plaits go across the stems and along flowers and edge on some places.

Exhibition of Point de Lille – Spitzen mit ausgearbeiteten Ecken

One of the main exhibitions on this year's lace congress in Germany was Point de Lille lace.

Written by Sonja Andersen

Erdmute Wesenberg has reconstructed different lace patterns from a pattern book from 1836 - 1846 from one of the three museums in Annaberg-Buchholz. Erdmute and Dieter Wesenberg, her husband, had done an impressive piece of cultural work. This is a project which has taken many years. Erdmute made the drawings and the lace, and Dieter took the photos and made the layout of the book. 'Erzgebirgische Point de Lille mit ausgearbeiteten Ecken', is the result of their efforts. With this piece of cultural work, Erdmute helps preserve the knowledge of this special type of lace and how to work it. Everybody can in the future make Point de Lille lace, if one is able to read a worksheet or, if necessary, by getting instructions.

The exhibition is very nice and was visited by many participants of the

German lace congress. People were studying and looking at pieces more than once. It was a wonderful exhibition, whether you are for fine lace with thin thread, many small and fine details and point ground patterns or you like coarser thread or free lace. To me it was good to see the exhibition by following the book containing the reconstructed lace pieces. The exhibition was well thought through, and one could follow the development from the narrow, simple patterns in the point grounds to the wider point grounds with patterns of many details. The exhibition shows a red line from start till end of how the lace develops by getting more and more complicated and containing more and more details. This does not necessarily mean that the wider the lace, the more complicated it is, because technical details may add to the grade of difficulty.

Erdmute starts with the simpler Point de Lille lace and continues with the reconstruction of the more complicated and wider Point de Lille. The exhibition shows how she has started to reconstruct the original prickings and samples and to how she has worked out/redrawn a new pricking and a worksheet containing the details in the patterns and the point ground. This can be achieved by finding the most even and straight place of the pricking. The space between the holes are measured on several places of the pricking in order to find out exactly how far the holes are apart. In this way one will know the size of the thread to use. In this case Egyptian cotton 120/2 is used together with Bockens linen thread 60/2 for gimp and in addition one or two pairs of Bockens linen thread 80/2, for the linen stitches used along the sewing edge. With these

measurements and comparisons one can start to make the finishing drawings of the different figures in the Point de Lille lace. The graft- paper for this lace is 3 mm horizontally and 2 mm vertically. She has used these measurements for all the lace pieces in the exhibition. These measurements make the lace appear more rounded.

Erdmute has chosen to make corners for the lace, as we do it today. The original lace has not had corners. When the lace had to be mounted around a corner, it was gathered and sewn around the corner. The Torchon-corner is normally in a 45 degree angle, but the angle in Point de Lille is between 50 and 58 degrees from the middle of a 45 degrees angle and to the outside edge of the lace. This means that extra pairs have to be added in order to turn a corner. The amounts of pairs depend upon how wide the lace is and which degree the angle has. The pairs are taken out when the corner is turned. Different solutions for turning corners were also on display. Erdmute had chosen to mirror some of

the different patterns, were it coordinates with the repeats. With other lace pieces she has just continued the pattern around the 90 degrees, but care is still taken to do it in a natural way. The lace is mirrored in the middle of a side, were it fits the pattern or the repeats continues into the corner.

The patterns in the net ground may be small flowers, leaves or other figures from the nature, plus different ornaments, worked in linen stitch. Different techniques are used in the patterns, like tallies, rose ground, half stitch, whole stitch, linen stitch and picots around the edges. This can be done by twisting the pair 7 times and turn it behind the pin, or by pulling one thread of the pair under the twists and the other over the twists and tighten, as is done with the Tønder picots. All figures are edged by gimps so they stand out from the net ground and the pattern in the lace. On places where the gimps meet, the gimps are going together through the pairs, due to lack of space. The pricking and worksheets are built up around these

figures and flowers and a lace sample is made. They come alive and display the nature of every day. It is easier to see what the different figures are supposed to be. All the pieces of lace from the published book, were exhibited in connection with The German Lace Congress. It was no doubt in my mind as to where our own Tønder lace comes from when I saw the exhibition of Point de Lille lace. They have several things in common, like flowers, leaves and figures edged by gimp in linen thread and the lace is edged by picots, plus the fact that the lace is worked in cotton thread 120/2 and 140/2. Dunbar linen thread was earlier used both for Point de Lille and Tønder lace. With some luck, you can still find Dunbar linen thread if you are interested in trying it out. The reconstructed lace carries the registration numbers according to the numbers from the museum in Erzgebirge in Annaberg-Buchholz. Our Tønder lace often carry names after the person who worked them or after their motive, like Strawberry or Denmark's Big or Small Heart.

A course with new materials

Written by Kirsten Ulla Andersen

We were participating in a wonderful and inspiring class hosted by Mona Lise Petersen on Saturday, October 14th. It was held in Næstved, arranged by KID. Mona Lise brought a nice bag for all 11 of us containing the materials we had ordered. This was a good start. Mona Lise had brought some beautiful models, of which she had made a nice display.

Our good chairman of the board, Lone Nielsen, welcomed us with a nice breakfast table containing roles, cheese, a couple of good marmalades, coffee and tea. The table was set for us to help

ourselves through the whole day. In the class, we had to make a dragon fly in lace using Bonsai- and Flower thread plus some beads. Mona Lise had made a folder with good descriptions and models of the wings.

The wings had to be formed on a wooden board, where we hammered nails in after the shape of the wings. Thereafter were the wings transferred to a normal lace pillow, and we used the flower thread as lace thread. Mona Lise went around and helped us. After the lunch brake, Mona Lise went around and told

us about different types of metal-/flower threads and which ones were best to work with. She also told about the different types of glue and varnish, and which ones gave the best protection for outside use. We worked for 1 hour after the afternoon coffee brake, and finished at 4 pm. I personally was glad that Bente Jensen was willing to bring me forth and back to the railway station, and I had a wonderful day.

*Thank you very much from
Kirsten Ulla Andersen.*

The annual laceday, Voerladegård

We had a wonderful day yesterday with beautiful weather.

We were around 11 persons making

lace. They came from Juelsminde, Hedensted, Horsens, Stilling, Braedstrup and here from Voerladegård. We had 4 visitors. We had a real nice day.

*Best regards, Vibeke
Interessegruppen I knipling
I Voerladegård*

An impressive exhibition

Written by Annette Nielsen

The members of the board were in the weekend of September 23rd and 24th invited by Gunver Kold Jensen, owner of Tråden & Karelly Knipleservice, and Allingå Hotel, to a visit and sightseeing. The occasion was that Karen and Susanne Trend exhibited all their lace together.

I looked very much forward to the exhibition as I started the car Sunday morning. I had never been there, only heard a lot about it in connection with different classes, and I also have my lace teacher education from Karen Trend. I have also attended classes given by Susanne Trend several times, so I knew that the exhibitors were two very competent ladies. My expectations were also completely fulfilled.

The day started with a sightseeing of the hotel. It is a cozy hotel with 10 rooms and 26 beds. I would definitely feel well taking a week of classes or something similar in this environment. Gunver Kold Jensen described, in warm and vivid terms, the tight cooperation between the local businesses, which helps to run the hotel in a very flexible way. It was not difficult to feel her pride and enjoyment when she talked.

The hotel also houses the store, Tråden og Karelly Knipleservice. The store

contains a long table, where an open lace education after a clip card system, takes place. In short, the participants buy a clip card, and every hour cost a clip. The store is open for education three days weekly. This is a very flexible way for the participants, as one is not tied to a certain week day, as we mostly are when we go to lace classes.

After the sightseeing, came time to study the impressive exhibition, and it was REALLY IMPRESSIVE. What a collection of beautiful, beautiful lace. One could have used days for studying details.

An obvious question would be to ask how many pieces were exhibited, since all the lace both from Karen and Susanne Trend were on display, but whether Karen nor Susanne Trend could tell how many pieces there were. Karen Trend told us that there were 85 handkerchiefs in Tønder lace (85!!), and then all the other things.

Most of us know that Tønder lace is nearest to Karen Trend's heart, and she also admits that she uses much time on the reconstruction of Tønder lace. She does in addition design new patterns in other techniques for different classes. I wonder if we can expect many new patterns from her hand in the future?

Karen Trend has a long history on drawing patterns. She tells me that she already in the first class of learning lace, started to draw up a handkerchief in Tønder technique. Karen Trend already knew how to draw embroidery patterns on millimeter paper, so she just went ahead. Her teacher was very skeptical about it, but when she saw how well she did, she gave her a stack of patterns, which she meant that Karen could "just" draw. A career for the future had started, also to great pleasure for all of us, buying her patterns.

Susanne Trend tells that she learned to make lace as a 5 years-old, and that she has designed in about 10 years. She also had a big part in the impressive exhibition, as she also has made many of the lace pieces designed by Karen Trend. It was, however, difficult for her to give a percentage of what was hers. Both ladies expressed that they were happy with the exhibition, which had brought many pieces of lace out of their hiding. They have no plans on hosting the exhibition again for now.

The day ended with a nice lunch and lots of nice lace chatting. A perfect end to a perfect day.

*Sincerely
Annette Nielsen*