

## Page 4

### Dear member

Thank you to everyone who visited us at the Lace Festival in Tønder. It is always a pleasure meeting you. I will also like to thank everyone who visited us at Tørning Mølle in July where we had an exhibition and people making lace. And thank you to the volunteers who helped us.

I hope you had a wonderful summer. Perhaps you sat in the shade and did lacemaking. The first sign of the autumn season is the Annual Lace Day, Saturday 30 August. Around the country we will be showcasing the noble art of lacemaking. It takes place in shopping centres and libraries and we hope to see a lot of people who would like to learn how to do lacemaking.

Remember to send photos from the day with a short description for our magazine. You can send it to our editor Inger Staunbjerg Andersen, mail: [redaktoer@knipling-i-danmark.dk](mailto:redaktoer@knipling-i-danmark.dk).

Then it begins around the country with lace meetings and courses. Please send where and when you meet. We will put it in the magazine and on the website.

We hope you have noticed that we have updated our website so it is hopefully more user-friendly. Please send in your comments about the website. We will like a website that is up to date and shows all the events. So please send info about events to the webmaster.

In the last weekend of October we will be at Kreative Dage in Fredericia and Kniplemesse in Haslev.

At the Annual General Meeting in Nyborg there were 77 attendees and the committee is now full. Unfortunately we do not have any substitutes. We already know that Tinne Hansen, our pattern coordinator, is leaving the committee at the next AGM. So if you are interested in coordinating the patterns for Kniplebrevet, please contact Tinne or me.

The next AGM is Saturday 21 March 2026 at Koldinghus.

As you know the association is based in Nyborg but please do not let that stop you from joining. We do hold online meetings. If you do not want to be part of the committee, we are always looking for volunteers to help us at fairs. If you want to help with ad hoc tasks, please contact me.

I hope you all have a pleasant autumn and that we meet around the country.

Many greetings  
Sanna Askirk  
President

## Page 5

### The Lacefestival in Tønder

Lacefestival number 13 began with speeches from Lene Holm Hansen and mayor Jørgen Popp Petersen. They gladly welcomed everybody to the Festival 2025.

Jana Novak thanked and said goodbye after many years with lace, since she has now turned 80 years she thought the time had come.

The festival welcomed with Lacing Laboratory's giant laces made of fiber optic cables. Inside there were exhibitions and stands in 2 halls, there the audience could see and try lacemaking and orchis, buy anything in lace and fx threads, patterns, needles and coils plus marking pins saying that you have been there – many once again, others for the very first time.

Kniplebrevet, nr. 160

There were several exhibitions. You could admire Hella Jacobsens stars, an exhibition with rhombuses” The Wadden See” and also see a lot of different figures, Christmas decoration, insertions, ties and shawls.

Just to mention a few there was Fritzie and Herwig Hauers nice exhibition with boats and ships, Inge and Peter Sørensen made lace and exhibited shawls, runners and other things.

Also the stand holders exhibited many beautiful and interesting pieces in their stands.

Hella Jacobsen told: ”I’m 76 years old and I live in Gråsten. My main interest is lacemaking, and I’m always making lace. I wanted a stand at the festival, and I chose the theme ’Star and Snowflake”. I’ve attended many lace-excursions to Slovenia, Croatia, The Netherlands, Belgium, Finland and Southern Germany, and from the excursions, from *Kniplebrevet* and the books from Irene Ring and Birgitte Bellon comes my inspiration. It took me about three years to make all to my exhibition. Apart from the smaller items, I’ve made a frame of spider web to the hanging items, and I also made a lot of Christmas trees, in order to present the laces in the best possible way. I tried it all at home before this exhibition, and I’m very proud of the result.

### **Page 8 – 9 - 10**

On a sunny day in April, Kniplebrevet visited Gerd Stevnhoved, and it was a truly delightful experience to meet Gerd and her friendly family.

Gerd and her husband Rick are a welcoming couple who have lived for a quarter of a century with the Silkeborg lakes in their backyard in the scenic Søhøjland. In a house filled with handicrafts, countless books, and lace everywhere—on clothes and even in her hair—Gerd shared her many positive experiences with lace-making, friendships, stays abroad, Knipling i Danmark, and life in general.

### **Gerd Stevnhoved from Sejs – the story of a passionate soul**

In 1998, Gerd ran for the board and served as secretary until 2004. For the following eight years, she maintained a close connection with the association by continuing to be part of the editorial team and being responsible for the children’s pages in *Kniplebrevet*.

At the age of six, Gerd’s aunt said with a big smile that “all girls should learn lace-making—if you learn to make lace, people will probably think we’re a respectable family.” That was her aunt’s way of expressing her view on what it meant to be from a “good family.” In truth, nothing could be further from her aunt’s mind than actually caring about appearances.

Gerd received lace-making lessons from her aunt alongside her cousin. As a reward for learning a new pattern, the girls were given a beautiful lace bobbin.

As with many teenagers, Gerd eventually preferred spending time with her peers, and lace-making lessons became less of a priority—so much so that she started skipping them.

As an adult, Gerd moved to Aarhus, and for about ten years she did no lace-making at all. In her mid-twenties, when she began folk dancing, she thought it would be fun to sew her own traditional costume. She retrieved her old lace-making pillow and made a lovely torchon lace for her Haderslev headpiece—though at the time, she had no clear understanding of the differences between lace styles. Members of the folk dance group were quick to educate her, which ignited a passion for the history of lace and traditional dress. This was the beginning of her renewed enthusiasm for lace-making.

At one point, Gerd lived in Greenland, where she had the opportunity to see many kamikker (traditional footwear) displayed at the Greenland National Museum. She was allowed to closely examine one of the exhibited costumes and reconstructed one of the lace patterns. (See *Kniplebrevet* no. 61 for more.)

Kniplebrevet, nr. 160

During her nature walks in Greenland, Gerd found inspiration to design styles using narwhal tusk shapes, windblown and rugged pieces of wood formed the basis for some of her lace designs. She also created lace versions of maps of Greenland and combined lace with photographs and watercolors.

After returning to Denmark, she began teaching lace-making and soon settled with her family in Sejs near Silkeborg, where she quickly found work at the local school's after-school program. Before long, Gerd had introduced the children of Sejs to lace-making. It became so popular that a waiting list eventually formed for the two groups—one for the youngest children and one for those aged 9–13.

Gerd has donated at least 30 patterns to *Kniplebrevet*. These include a reconstruction of a Norwegian lace, a hymnal bookmark inspired by Karen Vontillius, a hyacinth flower, lace designs based on ideas by Anna Andersen and Anny Ringgård, a prick-pattern challenge of the year, and the design "The Little Mermaid" in celebration of H.C. Andersen in 2005.

She has also designed lace patterns for and with children in Sejs over many years—many of which have been featured on the children's pages of *Kniplebrevet*. These include various butterflies, jellyfish, scarves, jewelry like earrings, necklaces, and hair accessories, as well as Christmas ornaments like hearts and trees.

In addition, Gerd has introduced readers to various techniques, such as gimp thread, double lace, freehand lace, and joining techniques.

Beyond her long-standing involvement with the association, Gerd has had a close collaboration and good friendship with Vibeke Ervø and Karen Vontillius. Together, they have co-authored several articles, including ones about the lace-makers of Sri Lanka after the 2004 tsunami and about Tønder lace.

Bodil Tornehave's freehand lace designs inspired Gerd early on—a passion she shared with Vibeke Ervø.

Gerd also lived for several years in Krakow, Poland. There, through Vibeke Ervø, she connected with Bodil Tornehave, who was interested in studying historical lace and gaining insight into the general interest in lace-making in Poland.

This also led Gerd, like Vibeke, to become fascinated by freehand lace-making, which opened up exciting connections with lace-makers in Bobowa—a "lace town" in the Tatra Mountains (see *Kniplebrevet* no. 40)—as well as with museum professionals knowledgeable about early metal lace in Poland. (See *Kniplebrevet* no. 56.)

Gerd has reconstructed old patterns and drawn new ones, taught both children and adults to make lace, exhibited her lace pillows, written articles about institutional lace-making, contributed extensively to *Knipling i Danmark*, and helped spread knowledge of lace-making in Denmark and abroad.

## **Page 11**

### **Needle lace – an art form in thread and patience**

By Mette Krebs Haagensen

Lace-making in Denmark was invited to a workshop at the Italian Cultural Institute on April 9, on the occasion of the annual Made-in-Italy day, where the Italian lace-makers Rita Fattore from Aquila, Paola Scarrone from Valsesia, and Francesca Ferroli from Bologna would showcase their skills in traditional and modern techniques.

From *Knipling i Danmark*, Sanna, Edel, Charlotte, and I participated.

Kniplebrevet, nr. 160

A film about lace was shown in Italy, the Italian ambassador in Denmark participated along with staff from the Italian Cultural Institute. There were also a number of Italian residents visiting.

There was lively conversation, and Nina Munch was fortunately able to help with translation, as the Italian lace makers did not speak much English.

There was lace making on bobbins, as some of you have already experienced. We brought our own pillow boards, and the discussion was about the materials and tools we work with. We were introduced to needle lace. It was a completely new world for us, and what beautiful laces can be made. I am truly impressed.

Needle lace is a fine and detailed type of lace created using needle and thread. Stitch by stitch, patterns are built up, which eventually form the finished lace – often with impressive lightness and precision.

The origin dates back to 15th century Europe, where the technique originated from embroidery. In the 16th century, it developed primarily in Italy, where the nobility used the embellished laces as status symbols. Venice became a center for needle lace, and laces became so sought after that they appeared on people's wealth lists.

The technique typically starts by sewing a basic structure onto a rigid base, which is later removed. Everything is built up with small, precise stitches – often a variant of the buttonhole stitch. It requires both patience and a good eye for detail.

Needle lace is not only used for decoration but also as filling in cutwork. Today, the technique is practiced by both traditional handicraft enthusiasts and modern textile artists, who give the old patterns new life – or create entirely new expressions.

Needle lace is not only used for decoration but also as filling in cutwork. Today, the technique is practiced by both traditional handicraft enthusiasts and modern textile artists, who give the old patterns new life – or create entirely new expressions.

There are many different styles and types of stitches that reflect the traditions. Today, there are both historical recipes and modern interpretations where one can experiment with new patterns and applications. Institutions like the Royal School of Needlework document and teach the techniques.

We thank the Italian Cultural Institute for the invitation and a really cozy evening.

Below is a close-up from the book 'The thread of the heart – the twenty-three souls of Italian lace', which we received during our visit. The book can be seen in our library in Nyborg. The small picture is my own attempt at needle lace. Absolutely not impressive but fun to try, and I must say that the lighting matters a lot when working with it, and it wasn't very good where we were sitting (excuses... 😊)

## **Page 12 - 13**

There are women who dig in the garden, knit or do housework. Other people pick fruit, drink coffee, sit absorbed in their own thoughts, or have a cozy chat with the neighbor – all depicted in miniature lacework made by the Hungarian textile artist, Ágnes Herczeg.

### **"Enthusiasm is the key to any performance"**

*A portray of Ágnes Herczeg*

In an interview on *creativeroom4talk.com*, Ágnes Herczeg spoke about how she admire prehistoric artists. They used nature's materials, made cave paintings with manganese oxide and charcoal (black) and ochre (other colours), shaped figures out of clay, and had a great insight into using nature's resources. This inspiration is clearly visible in her works.

Kniplebrevet, nr. 160

Ágnes live close to Danube, and she spends a lot of time collecting twigs, roots and pieces of bark by the riverbank. She therefore has a large collection of small branches from fx birch, poplar and bark, which are just waiting for her to be picked to a new composition

She mixes fx clay, copper and silk or tree, jute and raffia with lace techniques. She sometimes combine coconut shells or fruit seeds in her works. Common to Ágnes artwork are that every work is made using different kinds of techniques, with various materials and the lace is thoroughly handcoloured.

Ágnes graduated from *University of Fine Arts* in Budapest as a textile restorer in 1997. During her education she studied many different types of embroidery, but closest to her heart were lace techniques.

Prior to beeing a parent Ágnes worked as a restorer of old patterns and doing that she refined her own techniques, too. From 2013 she herself designed compositions with lace in combination with nature's materials.

As a parent she found it very relaxing to make lace and to delve even more into the use of the different materials, and she continues to refine her art

### **The process**

She starts by making a contour with a thin copper wire, which secure that the lace remains stiff. The pattern and the density of the stitches is the result of a process, where improvisation is also an important element. Please note, that you see her fingers in many of her pieces, because they are pretty small. The smallest ones are just a few centimeter and the taller pieces might be up to 18 cm.

Planning is an important part of her work, which she describes as a very complex puzzle, where the process – from idea to choose of colours and stitches to the final piece – demands her to be thorough and to have the courage to improvise, so the final result can be as she desires

Being satisfied with her pattern, she sketches the outlines onto a piece of thick paper. She secures a thin metall wire as a contour, and then she fills the areas between contours with loop stitches in the preferred size and density. Every stitch is significant for the final picture.

Special attention has to be given to the seaming of the thread ends – it should not be visible at all.

Ágnes now removes the paper, and thoroughly cleans the lacework from the remaining fibre, and then it is ready to be painted. She uses water-based highly pigmented paint, which she apply layer by layer with a very thin brush. She tells that this is a very exciting part of the work because at this step the piece becomes a real picture.

The last thing to do is to fix the lace to the twig – or whatever material she has chosen to be the frame.

If she has used bark in the composition, she must be very thoroughly. The bark must be cut in the right shape, polished and painted and fixed with stitched at the right place. This step is difficult because she must do it on the finished lace after she has removed the firm background.

Ágnes Herczeg tells that she doesn't have one favorite piece of work. The most important thing for she is to have a wish to master the skill and perform with all her heart.

She believes that enthusiasm is the key to any performance.

Sources: [agnesherczeg.com](http://agnesherczeg.com), [textileartist.org](http://textileartist.org) by Jane Axell, [mrxstitch.com](http://mrxstitch.com), [thisiscolossal.com](http://thisiscolossal.com), and [wikipedia.org](http://wikipedia.org).

Feel free to read more about Ágnes Herczeg and see more examples of her artwork on her website [agnesherczeg.com](http://agnesherczeg.com) or in YouTube.

### **6 photos:**

1. 'The Bath', 2019, 5 cm, hand-painted

2. 'The face of a woman', 2025

Kniplebrevet, nr. 160

*Poplar with lace and  
contour of cobber wire*

3. *Ágnes Herczeg* Foto: agnesherczeg.com

4. Lace and clay

5. *'Lovers', 2016  
net', 2024*

6. *'A woman with a fishing*

## Page 14 - 15

### **"Kniplepigerne in Vinderup"**

The Lacing Girls Vinderup is now a small association with over 30 years of history.

We started on Tuesday, September 7, 1993 at the Activity Center in Vinderup after our instructors from Karup chose to stop in the spring of 1993.

There were 3 of us who arranged to meet on a voluntary basis every other Tuesday during the winter season from week 36 to week 14-16, depending on when Easter falls. We had to help each other since we had no teacher.

We were over 30 after a few years, and back then there were 4 men with us when they drove for their wives. The men played bob, and we ladies were lace-making away. We were all gathered for our brought coffee/tea, etc.

We had several lace-making courses and exhibitions at the Activity Center, also with lace-makers from outside. Solveig and Leif, from the then "Hedens Hørgarn" in Vroue, came and demonstrated and sold lace-making tools to us.

As always, we have a Christmas party as well as a season finale with open-faced sandwiches. However, there was once so much snow in the air and especially on the roads that the lace makers themselves called the butcher and canceled their open-faced sandwiches

The activity center moved, and we couldn't go with them. Therefore, we were allowed to be at Vinderup Realskole and got a small room – almost a broom cupboard – for our things. It was cozy in the new premises with better light and smell. The ladies did lace-making and the men played bob.

Before the municipal merger in 2007, we were encouraged to establish an association with statutes and a board.

This was a big and exciting job, and it succeeded. Founding general meeting on October 12, 2006. We were approved by the then Vinderup Municipality as an association, and the statutes were also approved. Our little association has received our own CVR number.

We still meet about the old cultural historical craft that lace making is, at Vinderup Realskole from week 36 until April. We help each other as always, lace making and chatting goes on.

We have organized a workshop in September a couple of times. The next one will be on September 27, 2025, with the topic 'Dannebrog flag and a little angel.' Many people from outside will come, yes, all the way from Ringkøbing in the west to Ålborg in the north, from Herning, Thyholm, Stoholm, Vildbjerg, and of course from Vinderup. The team helps with catering throughout the day. First, there's morning coffee with pastries, then they serve lunch, and we finish off with afternoon coffee/tea and homemade goodies. Always some good, cozy, and educational bobbin lace hours.

This season, 4 new members have joined, which we are very happy about. 2 beginners and 2 who have tried it before. One of them is Martin Kloksmose from Skive, who was mentioned in the article about Karin Holm and her hand-turned bobbins in Kniplebrev in May 2025. He has only

Kniplebrevet, nr. 160

been bobbin lacemaking for a year and has come very far in this craft. He has even started drawing lace patterns and has participated in an exhibition in Gudum at the Handicraft Festival in February.

Signe is also new to bobbin lace. Signe got off to a good start making a couple of samples and wanted to take her bobbin lace case one evening. She had inherited a lot of bobbin lace equipment from her mother, who got it from her friend Karen. Karen received it from 'Aunt Sonne' and 'Aunt Ellen'. Aase Sonne from Hesselø (Aunt Sonne) was very young in 1908, when several pricking letters were from. We didn't do much lace making on Tuesday, October 1, 2024, because the box register was very exciting. Signe made a couple more samples, and then she also started drawing. Currently, Signe is drawing something for her friend who has become a priest. We are excited to see how the project goes.

The rest of us lace many different things from scarves to baptism ribbons, things for lacing, flags, and much more. Always exciting to see what the others are working on during a bobbin lace evening. So we all have to take a turn to take a closer look at the bobbin lace projects.

The team consists of lace makers from the areas around Skive, Struer, and Vinderup, and people carpool as much as possible. In terms of age, we are from 30 years and up!

At our last general meeting on April 1, 2025, we were a total of 11 participants. First, we did some bobbin lace making, followed by a short general meeting, and ended with open sandwiches and sweets.

Everyone is welcome in the team. The association is also covered under the section about local associations in the lace letter.

So if you feel like meeting us, you are very welcome. Call or write to us!

Otherwise, as the chairman of 'The Bobbin Lace Girls in Vinderup', I will conclude this article by saying thank you for yet another fantastic lace-making year to the lace-making ladies and the one gentleman. Welcome to new... last but not least - that we are starting for the 33rd time on Tuesday, September 2, 2025 (week 36) at "Vinderup Realskole" with lace making every other Tuesday and with a workshop on Saturday, September 27, 2025, on the topic "Dannebrog flag and small angels."

## **Page 20 - 21**

### **Lace in Denmark – 40 Years**

Idea: Mette Krebs Haagensen, Greve

Design: Inés Lynge Laustsen  
execution: Edel Pontoppidan, Ishøj

Materials:

Linen thread no. 35/2 from Bockens in color numbers 1223, 701, and 1007.

Each ribbon is worked with 5 pairs of bobbin threads.

Starting points are marked from 1 to 9.

After the nine ribbons are completed, a four-strand plait is worked into the leaves.

Notes:

On the pricking pattern, parts of the number 4 and 0 are drawn in red. This highlights where the lace crosses over other ribbons.

On the working diagram, two detail drawings show the path of the ribbon more clearly where it overlaps other ribbons.

Kniplebrevet, nr. 160

Finishing:

Finished with helper threads.

The lace is stiffened.

## Page 22 - 23

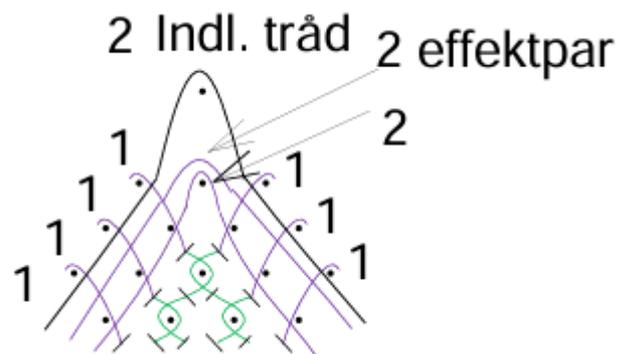
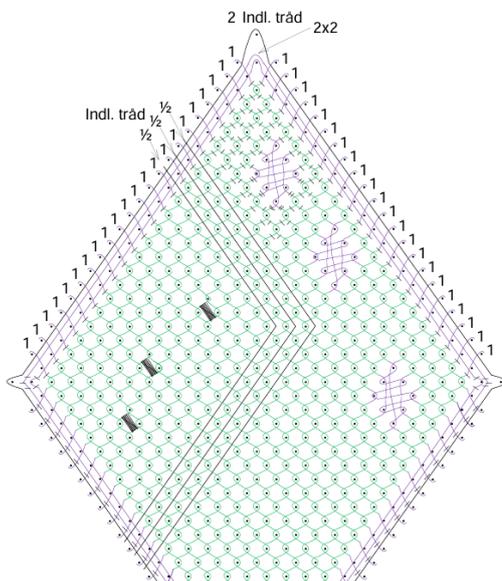
### The Tidal Wave \*\*

Idea, design and execution: Anne Stubbe Horn, Harrislee

This lace is part of an installation, that was shown on the Lace Festival in Tondern 2025, the theme was the Wadden See.

In the following *Kniplebrevet* we'll present more rhombuses, and then you might make a suspension or a piece for the window.

The diagram for the Tidal Wave is made by the pattern coordinator, and must be seen as a suggestion to how to make the lace. The diagram is only partly made. By following the pricking and at the same time use the diagram to the individual parts, it's rather easy to make the lace.



You must use 55 pairs ecru linen thread 50/3 and 2 pairs white linen thread 50/3 from Bockens or Goldschild, 1 pair and 3 half pairs gimp 18/3 or 18/5 from Bockens. Apart from that 2 pairs effect thread, silver thread or similar. Those are placed as two of the four open pairs at the top center.

**Note:** On the diagram there are three half pairs gimp. Those can be replaced by three pairs in linen stitch in the same thickness as the bottom's pairs.

**Note:** The diagram is drawn with half stitch, but you're free to make clotch stitch and twist as Anne has done.

Place the pairs as shown on the diagram.

Twists follow throughout the lace.

Cast off with flat knots. When a bottom pair is to be cast off, you must twist it around the needle and tie it around the gimp.

## Page 24 - 25

### Shawl, Ritt \*\*

Kniplebrevet, nr. 160

Idea, design and execution: Lonnie Nielsen, Lillering

Materials: Pagoda-Silk Nm24/2 100g (ca 1200 meters) from Hedens Hørgarn i two colors.

For the point: 32 pairs. 4 worker pairs in one color and 29 pairs in the other color.

Every section uses 28 pairs in all: 3 worker pairs in one color and 26 pairs in the other color.

The shawl is worked in sections.

The prickings are delivered in smaller parts. Make a copy of each and put them together in sections according to the detailed drawing.

Start at the point with pricking A and B. Observe: the point is worked using the whole pricking, but when working the other sections, only parts of the pricking A and B, are in use. See the detailed drawing.

Start making fringes with one pair in each fringe.

Observe: A back stitch is worked at the point of the last linen stitch snowballs before the pin but work a linen stitch after the pin in order to guide the worker pairs out to the fringes.

Finish with 5 pairs in the small edge.

## Page 26

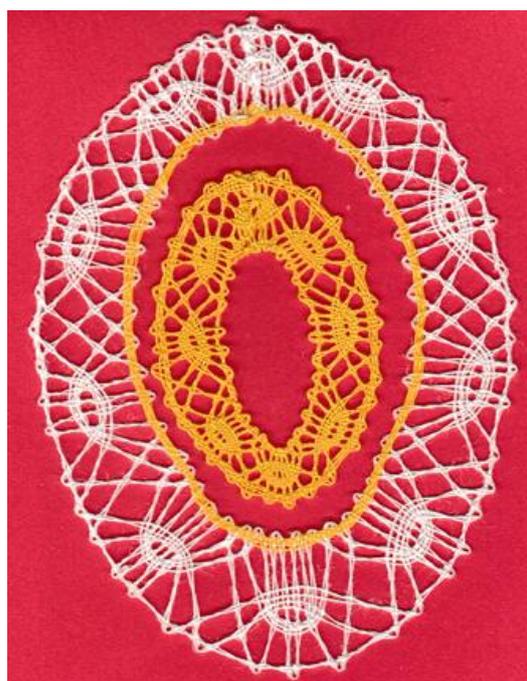
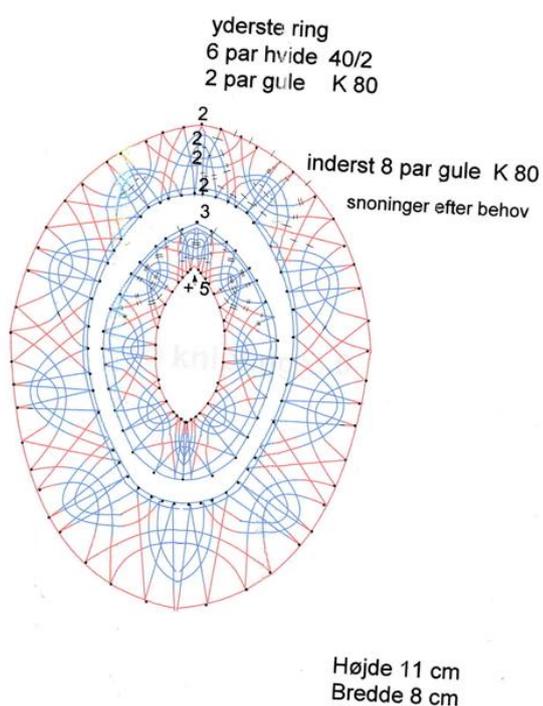
### Eastern Egg in Milan Lace \*\*\*

Idea, design and execution: Anny Ringgaard, Mogenstrup

To the outer ring you'll need 8 pairs, of this 6 pairs white 40/2 Bockens linen thread and 2 pairs yellow K80.

To the inner ring you'll need 8 pairs yellow K80.

The diagram and the pricking is the same. Follow the drawings and the foto of the lace, while you are lacemaking.



Kniplebrevet, nr. 160

Start as shown on the diagram. Place the 7 pairs on a needle lying down, while the workers are on the pin on the edge on the right.

Finish with auxiliary threads or flat knots.

### **Page 28-29**

#### **Round flacon Heidi\*\***

Idea, design and execution: Anne Scheby-Pedersen, Hemmet

A total of 45 pairs of flax thread no. 60/2 from Bockens are used.

Attach pairs as in the working drawing, each line is a pair.

Finish with a raw flat knot or auxiliary threads.

### **Page 30-31**

#### **Blue Festive Band**

Idea, design, and execution:

Karen Marie Iversen, Greve

Materials:

60 pairs of bobbin threads in total

Suitable thread types:

60/2 or 50/2 from Bockens

50/2 from Barkonia

80/3 from Goldschild

Notes on the work:

The band is assembled in the center using a crochet hook.

Add pairs as shown in the pricking pattern.

Be aware that this pattern is designed to be worked in the opposite circular direction compared to what is usually done.

When transitioning from cloth stitch to half stitch in the central motif, make a twist. This applies throughout the entire lace.

Twisting instructions:

Throughout the work, follow this twisting rule:

Along the center: Twist twice before and twice after the pin.

On the return path: Twist twice before and after the crochet join.

Finishing:

Finish with helper threads or reef knots.

### **Page 32-33**

#### **BIRGID**

Technique: Paris lace

Materials:

Kniplebrevet, nr. 160

The pattern is for 80/2 Egyptian cotton or similar.

Gimp: Coton à Broder 20 from DMC, for example

60 joined pairs to set up and 3 extra joined pairs for the motif.

Snowflakes go with a snowdrop. They are shown on the pricking with a small circle. At this point, make a small tally.

Design, working diagram and execution: Christiane Blokken

## **Page 34-35**

### **An invitation showed up.....**

*By Inger Staunbjerg Andersen*

The text above showed up in my Spam mail. If I had not been the editor of *Kniplebrevet*, my nervousness for phishing and whatever all this is called would probably have taken over – but what adventure could possibly hide behind this mail?

I dressed up nicely, and for the first time ever, I visited an embassy. And indeed, it was a very fine experience, showing what can happen when an editor takes a chance.

The embassy is situated near Amalienborg, so one is in a nice part of the city. I was welcomed by the employees of the embassy who crossed me off on a list with name and title. I found that special.

I walked further on into the mansion, which was fantastic, an enormous staircase, beautiful rooms with pretty furniture, art on the walls and gold leafed stucco in the ceilings. Impressive French doors, many mirrors and large, fine furniture in all rooms.

In the exhibition hall, Italian lace and Makramé was presented on round tables. There was time to walk around and get an impression of everything, meet with other impressed 'normal people' and to talk with them about how overwhelming everything was. I met Charlotte from our board, who also had responded to the invitation.

24 lace associations from different areas in Italy had come together to display the most beautiful tablecloths, scarfs, inserts etc. and we had ample opportunity to study every piece.

The ambassador, Stefania Rosini, held a speech, where she told how the cooperation with the Italian Ministerium of Culture had ended up with this exhibition in connection with the 'Made in Italy day'.

The ambassador told a little about the history of lace, and about Venice and Bologna, who was the lace centers of Italy in the 1500<sup>th</sup>. She stated that this craft was among the very first work for females, that could give the peasant woman a salary and at the same time take care of their households.

Like in most European countries, the names of the woman have been lost, but even the oldest pieces of lace have been preserved. This has given the lacemakers of our time the possibility to study these laces and reconstruct patterns long lost.

The Italian Culture Minister also gave a speech where she talked about the importance of hand crafts in the past and in the future. She emphasized how people's attachments to their home area and their country among others can be defined by their common (lace)history and of the value of taking care of and developing a society's culture treasures.

As a highlight, the Venetian Museum Curator also gave a little speech, where she among others thanked for the good cooperation between the 24 lace associations who made the lace.

Kniplebrevet, nr. 160

The three Italian lace makers (their names are mentioned in the text) got a special thank you for taking part in the project, and after that we were served cocktails and canapés.

It was also possible to see the Italian lace makers in action and to chat with other guests before a wonderful day in the Italian Embassy came to an end.