

Mønster og hue finder hinanden

[pattern and hat find each other]

En silke- og sølvbroderet hue fra Nordsjælland

(a silk and silver embroidered woman's hat from North Sjaelland [Zealand, Denmark])

written by Lita Rosing-Schow

(rough translation and summary by Camilla Luis Dahl)

Lita Rosing-Schow describes a woman's cap in private possession. It had belonged to the owner's grandmother or great grandmother who came from Udsholt in Northern Zealand [Sjaelland], Denmark. Fig. 1-4 shows the typical development in caps from Northern [Sjaelland] Zealand in the 19th century. The back of the cap was embroidered. The early ones with coloured silk, later on with gold- or silver embroidery.

Fig. 5 and 6 shows the cap from Udsholt, the embroidered cap was worn with silk ribbons and originally it would have had a "korsklæde" a white lace piece on top. The original lace piece for the Udsholt cap is not preserved. The coloured silk embroidery suggests that this is a cap from the early- to mid 19th century.

The cap from Udsholt was examined and it turned out that it matched a pattern book from 1849 – down to the smallest detail and even colours. **The sketch book had belonged to the professional embroiderer Laurine Larsdatter who lived in Laugø.** The drawings are drawn by her and she had also written additional notes on colors.

Fig. 7 shows the page from Laurine's pattern book that is the pattern for the cap from Udsholt. Fig. 8 shows detail from the cap and the matching detail in the pattern. The colours mentioned are red and green.

Laurine's life can be followed in various sources such as the church books and censuses. The censuses, which according to the author are the most interesting, show that Laurine was the one providing for her family. In the early censuses both Laurine and her husband appears as workers, but later her husband instead appears as just "house owner" - they grew wealthier over the years and moved to a larger home. Clearly Laurine was making them a good income. It was not uncommon for the men of the skilled professional embroideress to participate in their wife's business, usually by doing the trading part, doing accounts and so on. It is also mentioned that some members of her family moved to the United States and that she has descendants there (*meaning you*)

It is unclear if the book was used by Laurine to show the client and then they could pick a pattern according to taste and means – or if Laurine drew down the patterns after the suggestions of her clients. Most facts point to the first.

The book later on came into the possession of another famous professional "cap woman" who designed caps for wealthy farmer's wives in mainly Amager and Sjaelland. How it came into her possession is unknown, but Laurine's excellent patterns must still have been valued.

Fig. 9 shows Emma Eckmann another famous "huekone" who later on owned Laurine Larsdatter's sketch book.

Later on the sketch book was donated to the Museum of Arts in Copenhagen where it is now kept in the Library collection.

It is rare that a cap can be traced back to its maker, usually most of the caps in the museums are known only by their owner not the women who embroidered them.

Fig. 10 shows the front page of Laurine's book that contains her hand written name (spelled wrong) she was baptized Laurine but she spelled it Larine – she went by the name Larsen and Larsdatter in the censuses – it was around that time that "datter"-names were replaced by "sen"-names.

The inscription on the book says: account book of Larine Larsen, Laugøe (now called Laugø) and the date 2/ 7 -49 meaning 2 July year 1849.

The book also contained her accounts beside her patterns. The cap from Udsholt was probably made in the 1840's or 1850's, which age-wise fits with the owner's great grand mother, the cap was passed on in the family for generations. The current owner got it from her grandmother when she was a little girl.

Fig. 11 shows another pattern for a cap in the sketch book. It is typical for the Northern Sjaelland area and even in some parts reminds one of some of the caps in the Gilleleje museum collection.