



Kniplebrevet

English



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MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

112

Dear members

Since last time there has been lace festival in Tønder. Three wonderful days with laces from all over the world and it was three days with a lot of impressions and some inspiration for the upcoming lace season. This fair was the first one for the two new members of the board and it went very well. Many Danish and foreign members came by our stand and there was a lot of pleasant conversations about lace.

At the stand we had a big jar filled with bobbins in all sizes. If you could guess the number of bobbins in the jar, the prize was our new book by Inge Wind Skovgaard: Tønder lace - a theme with variations. Every guess cost kr. 5,- and the money went uncut to charity for the temporary homes for overweight children. There was 74 guesses and that was in total kr. 370,-. No one guessed the right number of bobbins but the one who got nearest guessed 257 bobbins and the right number was 259. The winner of the competition is Margit Nielsen from Esbjerg in Denmark and the book is already on her way. You can read more about the book inside the magazine and it is available at our shop or at fairs. The next fair is in Viborg from 6th-8th of September.

In this magazine as well as the upcoming magazines you will be able to read about the festival. Enjoy and live or relive the days.

The board has held a well deserved summer vacation and they are now ready to get back to work. So if there is a subject you want us to work with or any other questions please write to us at: k-i-d@live.dk

The next fair we will be at is in Viborg the first weekend of September and we will be present in Slagelse at the fair the last weekend of October. The last weekend of October we will also be present in Fredericia so there will be plenty of opportunities to meet with us and have a chat about lace and the union. We hope to see many of you at our stands.

Last I will wish you all a very good lace day the 31st of August with many good experiences. In the magazine no. 111 page 30 you will find an overview of the places where the days will be held. You will also find the information at our website and the lace day is also held at our premises in Nyborg.

I wish you all a good fall with many good hours with lace and good inspiration.

Member nr.10, who hides behind this number? By Lone Nielsen

A cold winter day, I started my car and headed up to Jægerspris, iot. visit Anna and Harry Olsen.

Anna and Harry are two of the many faithful members of our club. They have been members since the association was founded back in 1985, and they got the membership number 10. Anna and Harry are an elderly, married couple, who has combined their passion for bobbinlace and photography through many years in togetherness.

Arriving in Jægerspris, I was bid welcome into their cozy home, the morning coffee was served, and a lively chatting began. We talked about this and that, but a lot about their many exciting trips where bobbinlace had been the theme. These trips have been arranged by Østergård's Bustours with the guide Helene Scou. They have visited very many different countries, where they have seen, heard about and most important, taken pictures of bobbinlace. Mostly, Helene Scou was their guide. She has a big knowledge of bobbinlace at the same time as she is a wonderful story teller. Countries they have been to, are Russia, Finland, England, Sweden, Holland, France and Belgium, and to some of the countries, they have been more times. Even though the plan of the tour was laid, Helene always managed to have a surprise for them, and in spite of the planned program, she always seemed to have time

for special wishes, if somebody asked. Something special with these tours was, that Harry mostly was the only man participating, all the rest of the people were woman. Harry's passion for photography and Anna's for bobbinlace was in this way united in a good way. Harry has on these trips taken very many photos, I explored drawers full slides and albums filled with pictures. Every picture had a fantastic story, and what knowledge is hidden in every single of them! Harry has made an index that tells where every picture come from, when it was taken and what one see on each picture - a comprehensive and wonderful file.

We did not only talk about bobbinlace, but also about their life, and how they met so many years ago. I could hear from Anna's dialect, that she did not come from Zealand, but from Jutland. It turned out, that Anna originated from Sønderjylland (Southern Jutland) and her grandparents was neighbors of Lorenzen's farm in Ballum. My chin dropped, my brain started rotating, and some loose threads were connected there and then! The history of Hansigne Lorenzen was refreshed, also Anna Kjems and Anne Stubbe Horn's history and how they were connected, was put into place. Wonderful to nod your head when hearing about one of the stories I knew of, the dispute between the bobbinlace makers in Tønder and the Lady Circle in Copenhagen.

Back to Anna and Harry - Anna moved as a young girl to Zealand, where she worked on a farm. Harry worked on one of the neighboring farms, and through the daughter of the farm Anna worked on, they met each other and fell in love. They moved back to Sønderjylland for a couple of years, but longed for Zealand and moved back, where they at some point bought their own farm. Anna and Harry have 6 children together, and in spite of that, Anna had time for embroidery, dress-sewing and most of all, bobbinlace. Anna looks affectionately at Harry and praises him, because he is somebody very special. Harry has always taken his turn concerning their children, changed diapers and taken care of them, made the food, washed cloths and whatever else belongs to household chores. This is now a days a natural thing, but not way back then. Both Anna and Harry do bobbinlace, Harry not so much, but he learned it at a time of sickness. Harry had had surgery, and could not lift anything, so time was long for him. Anna found an easy pattern, and got Harry started. It went on very well, except, the spiders were teasing him. They did not want it Harry's way. Anna had to tell him what to do once more, and things were straightened out. Once the two were demonstrating bobbinlace at Frilandsmuseet. Sydsjælland's TV was visiting, and what they found most interesting, was that there was a man, and he was doing bobbinlace. That was something very unusual, so Harry, quite involuntarily, became a TV-star that day.

Landbobladet (a journal for farmers) had in 1985, on the pages for housewives, an announcement, telling about the founding of an association that would work on preserving the bobbinlace tradition in Denmark. Anna saw the announcement. This was the way they got the knowledge that the founding of "Foreningen Knipling i Danmark" was about to take shape. They did not participate in the founding General assembly, but they called the contact person iot. become members, and have been in the association ever since.

In addition to all this, Anna and Harry also make bobbins. Harry has turned some wonderful bobbins for Anna out of an old bog oak. They were very dark of colour and all in all, rather special. Harry is not the only turner, Anna also has her own lathe.

They have brought bobbinlace- pillows and bobbins from all the countries they have visited. All around in their home, there are interesting pillows, in all shapes and sizes, and not to forget, the incredibly fascinating cabinet with bobbins from all over the world, from which there are lots of good memories and stories to be told.

After a good day with lots of talk and interesting stories, it was time to say good bye. With their fascinating voices in my ear, I turned my car homebound, with a good experience more added to my life and the joy of having met and talked with Anna and Harry - a young couple, 81 and 83 years of age.

This is a little story I brought with me home:

Copy of Familie Journalen1911:

The myth of bobbinlace:

Once upon a time, when Flanders was ruled by the House of Burgundy, there lived an orphan girl, who earned the living for herself and her three younger siblings, by spinning.

She was engaged to a young man, a mason, also poor like herself. One day, as they kneeled down by a Madonna-alter by the wayside, praying for help and blessings, they realized that the air around them was filled with cob-webs, and as they raised, a little piece of it laid down on the apron of the girl. It formed a wonderful, symmetrical pattern on the apron, and the young man saw a possibility in using this beautiful pattern for something.

They put the apron aside and copied the pattern. The young girl used fine linenthreads, and by joining them were able to make the pattern in thread. This is how the first bobbinlace came into being.

Rich ladies heard about this miracle and were eager to get hold of this fine work. It did not take long, and the young girl, earning money on this, continued to spin the thread and make the pattern, that became very famous.

The young couple married and lived happily ever after.

A good story, with a happy ending!

Idrija – a city of bobbin lace

By Maja Cimerman. Translated by Hanne Wolthers

Clop-clop-clopedi-clopedi-clop-clop – the song of the bobbins. Clip-clop – the bobbins dance between the fingers to the right, to the left and back again. The renaissance lace competition in the Slovenian city of Idrija is going top speed.

The craft of making bobbin lace has a future in Idrija thanks to the interest of the children.

Dexterity is in demand. With the speed of the wind small fingers cross the bobbins, twist them, tighten them. The pins are stuck into blue pillows. Curious bystanders, poking their heads into the class room and taking pictures. The fingers hurry on and on and dance in a wild rhythm, the children's eyes always focused on the white threads so that the threads don't tangle or break. Only twenty minutes left. Only twenty minutes, and they might be lace making champion of the state.

Laces have invaded the high school Jurij Vega in Idrija. They hang in the entrance hall, in the hallways and in the display halls. In the classrooms the children make lace, and in the sports hall the adults make lace. In the hallways visitors wait, some ladies have their pins and threads in their laps and make lace to pass the time. The lace making competition this year was the largest in history. 198 participants attempted to make the most beautiful and largest piece of lace in 45 minutes.

The enormous interest in the competition seems to be part of the lace renaissance in Idrija. Idrija is located at the southeastern end of the Alps. Once about 20% of the world's need of mercury was won here. But also the old fashioned textile has a long tradition. But never before the end of the Second World War was there such enormous interest in the beautiful threads. Lace making is no longer just a secondary trade; it has become the identity of the region. Lace making is no longer just a trade of old aunts making table runners; it has again become a fashion accessory. Lace is everywhere, in jewelry, on shoes, even in furniture.

Making lace also provides a good opportunity for enjoying convivial fellowship. Clop-clop-clopedi clop. In harmony with children's voices. Clopedi-clopedi-clop. Young heads bend over their lace pillows around the shared table. Their threads are colored to better distinguish the pins. Slowly. Very slowly under the fingers appear dogs, mice, mussels and cars made in lace. Mrs. Teacher, Mrs. Teacher, how does this continue, they cry out. Lace making is their elective subject in school. Three times a week they sit together around this table, making lace and talking. Lace making has always meant an opportunity for fellowship and exchange of information. Older children help the smaller ones and show them how to master the difficult transitions. The teacher is constantly on the run. She helps one to finish a work, another to start something new. In Idrija and surrounding cities 400 children between the ages of six and fifteen are in the teachers' care.

The first teacher in Idrija was Ivanka Ferjancic. She founded the lace making school in 1876 and taught for three years before dying from serious illness. Still, she left a legacy of a great number of new techniques and a school that still exists.

Once a mining city

However, the history of lace in Idrija starts much earlier, probably with the arrival of Check mining workers to work in the mercury mines. Their wives were competent lace makers and made some extra money selling lace. The women of Idrija soon found out their techniques and incorporated Slovenian motives and their names.

Also due to its location, Idrija was ideal for the advance of lace making. The little city clutches on the stone hard banks of Idrijca. Behind, the land ascends steeply towards the skies. There were few possibilities of developing agriculture. Therefore, the lace making offered the women the possibility of making a little money. But money didn't go far in those days. For the value of one full day's work, a lace maker could buy one kilo of meat or two loaves of bread.

The inaccessibility of the city helped Idrija lace attain a characteristic form. Certainly, Vienna and Italy influenced the designs. But in the winter, the small city was often completely isolated, so the outside influences only arrived in small homeopathic doses. The native traders designed the patterns and they bought the finished laces from the women. These traders also established the trade mark "Idrija lace", as the products were sold by this name all over Europe and in the USA.

Clopedi-clop-clop-clopedi-clop echoes in the courtyard of the Gewerkenegg Castle. Clop-clop-clopedi-clop. A woman with black hair and dressed in black quickly handles the bobbins. Her eyes are shining happily behind the black glasses. She braids golden threads around the pins on the pillow. On the table are fashion magazines and lace making accessories, bobbins of hard wood, pins, and threads – golden, silver, classical white. At the entrance simple laces are exhibited: small hearts, clover leaves, horseshoes, the outline of Slovenia. This is mainly what the tourists buy as souvenirs. Behind the woman we see an oversized lace fan. On her sides the shelves are filled with pendants, earrings and bracelets. Here a precious stone is set into a lace pattern, it is either an agate or opal disguised in transparent lace.

Lidija Anzelm is one of many lace makers who has an studio in Idrija. On the main street, table cloths, duvet covers, jewelry and dresses of laces are displayed. The lace makers try to balance between tradition and fashion, and they are always on the outlook for new sales outlets. The lace making school establishes contacts to fashion designers, textile students at the University of Ljubljana, and furniture producers. They are all asked questions about lace, what can be made and where are the limits. Which materials can be used for a shoe – from leather to lace? How do the laces work together with various materials on an evening gown? Where can the lace be utilized?

The bedrooms displayed by the local furniture producer Ille are an homage to Idrija lace. The beds are even covered in appropriate lace bed linen.

A long tradition

A project group consisting of other European lace producing participants, has taken on the task of reconstructing old, forgotten lace patterns, such as the black lace border on the Slovenian historian Janez Vajkard's pants. The lace border is the oldest well preserved Slovenian lace. It was made using 24 pairs, which was usual until Ivanka Ferjancic invented a technique using only seven pairs. This seven pair technique is the one used today. Contrary to Idrija lace, which traditionally is white, the laces from Valvasor were black and were a big fashion hit in the seventeenth century.

For Idrija, a view to the future is as important as a view to the past. The city with its 12,000 citizens will preserve the tradition and be the city that inhales the thin white threads and exhale gorgeous lace creations. To that all agree.

Clopedi-clopedi-clop-clop, like a underlying ring. Clopedi-clopedi-clop. A grey-haired tourist sits down in front of the lace pillow and stares into the projection. Cross, twist, tighten. The fingers strain to follow the orders of the lips. But the threads quickly tangle. She untangles them and tries again. Cross, twist, tighten. Her husband smiles. He points to a large lace in the display case close by and asks when she, in her own estimation, will be able to make such a piece. Then they walk past laces from all over the world, past dresses with laces, and leave the Idrija Museum of Lace.

I would like to tell you about my experiences in Portugal

We were wintering in Spain and Portugal the first three months of 2013. Our journey began in Spain and I was dedicated to find anything with lace or about lace. Unfortunately I found nothing about lace in Spain and I had given up hope to find anything at all when we arrived in Portugal. We probably were the wrong places because after a week in Lisbon I still had not found a single thing about lace. After Lisbon our journey went on to Porto but first we wanted to see another town called Nazare because we knew it was an exciting town. We drove along the Atlantic Ocean and saw an exciting city wall. As we both are very interested in history we had to take a closer look. And there it was, just inside the city wall - a statue of a kniplepige. I was speechless because I did not dare hope finding anything about lace, so I went to the tourist agency with so many questions. At the agency there was an elderly lady who was making lace and the manager help me translating what she was saying because she could only speak Portuguese. She had just turned 80 years old. Next to the agency there was a lace school with many students of all ages. It was very interesting to see the way they were making lace and I got three small pricking but without a diagram. I did not see the students use diagrams at all. I also got a book and bought one as well. The teacher spoke a little bit English and she told me that at the museum there were laces exhibited. Though it only were a few laces I found it exciting at the museum and the teacher also told me that in July there will be a lace congress with participants from many different countries. After my wintering I am set on to visit Peniche again because it is definitely worth it.

Yours sincerely Ruth Fauerskou-Jensen
(I have changed my name from Korsbæk)

At last, June 2013 arrived, and the lacefestival in Tønder was a reality.

Not only was it my first festival, but also my first arrangement as a member of the board of Knipling i Danmark; for me, two

big "events" at one time. I was very anxious to find out, what was in store us on a festival like this.

We arrived on Thursday at noon iot. make everything ready for the festival to open on Friday.

As I stepped in to the big hall, where our booth would be, I thought to myself: Oh my, is it possible for so many things to be in only one hall, and also, that everything has to do with bobbinlace - this week-end has to turn out to be a good one.

When the festival opened on Friday, the hall was quickly filled with people, wonderful with all the smiling faces, and we all had one thing in common: bobbinlace. It was a true pleasure to stand in the booth for Knipling i Danmark. All the people that came over and talked to us, gave me the feeling of having met or just talked to most of them before, because it was all about lace.

Saturday afternoon I went for a walk in down-town Tønder. It is a very cozy town, and I enjoyed searching for lace in the store-windows. The more of them I found, the happier I got, because so many of them were so beautiful.

I want to say Thank you for a very good festival which gave me lots of good experiences, new impressions and filled my head with lots of new ideas. I really look forward to the next festival.

On look-out for lace in Austria

At the end of May last year I was on a trip to Austria together with my husband, to participate in Sternfahrt 2013. Sternfahrt is a festival for voluntary firemen. At a Sternfahrt firemen from many nations in Europe meet. It is a great mix of old and new, both in vehicles and uniforms. There were several competitions for the firemen and on Saturday there were a procession through the town. We lived near Klopeiner See in Sct. Kanzian in the area of Kärnten. It is a lovely area with mountains and lakes everywhere. It is also a so called area for tourists, but we did not spend time on the everyday things. What we saw was a lot of small shops with things sold for more than the value.

I was afraid that the whole trip was nothing but firemen. Just after New Year I had wrote to the Austrian lace union and asked for information on lace in the area where we stayed. I got in contact with a lady named Margrit Semi who lives near Sct. Kanzian. She made an arrangement for me to meet with another lady named Elisabeth Huber, an elderly woman in her seventies, and she was to pick me up at my hotel at noon on Friday. I was excited and was wondering what was coming next. It was a very interesting afternoon which I spend at Elisabeth's place. She lives up a mountain at a house made mostly of wood with very large windows. The view was amazing, as far as your eye can see over the valley. She has her workshop on the first floor and when her husband lived she had shared it with him. Her husband's organ was still standing there, but the rest was filled with three working tables. On each table lay something to do with lace and it was not a mess, but obviously projects in progress. Besides the mentioned there were a couple of kniplestandere - nicely cut in wood - with different cushions on them.

In the winter she did not spend a lot of time on the first floor, but instead she preferred a bay where the warmth from the fireplace emerged. Yet again there was a beautiful view and I could easily imagine the warmth from the fireplace and the co-siness. Elisabeth Huber had been teaching lace for many years, but for the last couples of years she had had to pass it on to younger teachers. She showed me some of her projects and she had made many dream catchers and other types of hangings in her own designs. Elisabeth has also made hats, shawls and scarf and she ordered the finest pieces of silk used for stoles, with the ends just long enough for Elisabeth to finish with lace. She drew the patterns herself and she used two threads on each

bobbin. The style was eastern European and she also showed me a beautiful Milanese lace.

After an hour and a half it was time to drive to town and meet with Margrit Semi. She has been a student at Elisabeth's and took over when Elisabeth resigned. At Margrit Semi's place there were another person named Ingrid Sem. They were both at my age, around 30 years old. Ingrid Sem has made a lot of pillows, runners and many other fine things. They both made fine ornaments and it all gave a lot of inspiration.

It was not only I who was interested in their work. They were also interested in what I could contribute with. So I showed them some handkerchiefs in Tønder lace and they were very impressed about the lace being so slim. Besides the handkerchiefs I had brought some of our most popular scarf. They had never seen such, so we discussed the many uses of yarn and they found something useful for all their yarn. I had some Christmas ornaments in metal thread and the both were surprised. Even some of the more ordinary things seemed to impress and I had brought five different make lace magazines which both Elisabeth and Ingrid studied closely.

The afternoon ended with some coffee and a very good cake. I was very tired after a day with German mixed with an Austrian accent because it is not the language I am best at. Never the less I had had a wonderful day and I managed to understand that next year there would be a lace arrangement in Kärntern, but I had not found any information about it yet.

Elisabeth Huber drove me back to the hotel and I looked at some of the pictures I had been taking and during both the evening and night many new ideas came to life. I do hope to get all the ideas tested after the lace festival in Tønder.

I have been at the lace festival in Tønder

and it was three days of incredibly many impressions and it is hard to tell one impression from another. I have also met many friends and it was wonderful to spend some time with them. We shared our ideas and exchanged advices for our common interest - lace.

Again this year there were many fine and good stands with an amazing variety of threads and patterns. And of course you just have to own them.

There were also many exhibitions in Tønder and I thought I managed to see them all but unfortunately there are some I did not see.

In the hall there was an exhibition by Ulrike Volcker and I had to see it several times because it was magnificent and I just stood there with my mouth open. Perhaps there are some people who have seen me with my gaping face. I must say that even if you have been making lace for many years you will never reach the level for these laced pictures.

Among the pictures there were four almost similar ones and they represented two poppies. They were fantastic and was made from the same pricking but with different colours and ground. The names of the four pictures were:

1. Valenciennes - laced all in white with a delicate flower at the top and bottom. It looks like a spider web filled with dewdrops in the early morning.

2. Polycrome Blonde - the outer edge is laced in green and the flowers are more poppy coloured and again that incredibly ground.

3. Point de saxe - All white and it looks like the poppy is about to wither and the seeds is mingling with the ground - amazing.

4. Mechlin - In this picture it is again all white. But the lace is mounted on a black background and it looks fantastic.

I cannot stop thinking of the changing of the general impression only by using different thread colour and backgrounds. I learned something new yet again.

There were a picture named "unterwegs" and it was laced all in black - but in two different black so it would give the impression of shadows. I got the feeling of two roads meeting or one road splitting in two. Nevertheless both roads passed a river.

Another picture named "zugeknoepft" gave me the impression of two tusks upside down and in between it was dripping from the primeval leaves.

I am fascinated by these thoughts, that is expressed in these pictures and I would like to know what this artist was thinking of while she was working. The pictures is laced in silk thread 4/20 and 6/20.

"Mein Jahr" is a round lace with a green line that is getting darker. Perhaps it has been a year that started bright but was getting darker each month!

"Die farbe blau - Am meer" - took me by surprise. It was a simple lace, mounted above a piece of organza fabric and in between there were long laced lines of golden thread. That picture gave me the impression of everything being simple and peaceful. Again this picture was mounted on a black background and the frame was the same colour as the golden thread.

These pictures are only a few of the beautiful things that were exhibited from Ulrike Volcker.

I will never forget the exhibition.

Kirsten Brodersen, member 1282

KNIPLEC@FEEN

Do you know about YouTube?

This is a place on the net, where you can find short videos about almost everything.

If you want somebody to show you how to knot a bow-tie or how to fix a hole in your bicycle-tire, you just write your question in the searchbox on Google and afterwards YouTube, and you will receive answers as short videos.

You start the video by clicking on it.

The picture is not very big, but if you want a full screen, you just click on the little frame all the way to the right under the picture - when the marker is placed over it, it says "full screen". When you want to go back, you click on the key saying Esc, all the way to the left on your keyboard.

But this is not about neck-ties or bicycles, but about bobbinlace.

Unfortunately, I have not found any Danish videos on YouTube about how to make bobbin-lace. If you, for ex. write - "how to make linenstitch youtube" - in Danish, in the Google-searchbox, no results at all will show up.

Try instead to write "make bobbin lace youtube", and 10 videos about how to make bobbinlace come up, and if you click on "more videos about making bobbin lace youtube" at the bottom of the screen, many more videos show up.

Observe, that, as you start the video, other videos about bobbinlace will also appear on the right side of your screen.

So, start at the top, or just choose something you think sounds exciting.

The videos vary very much in quality, and some of them might start with a commercial in Danish.

When things are explained on the video, one feel lucky if it is in English, because you will also find videos in for ex. Spanish or perhaps Russian. In that case, you have to be content with looking at what they do.

I have found a few videos that show how to make bobbinlace.

I will write the whole internet address, but I have shortened them, since it is almost impossible to copy this kind of internet addresses correctly. The shortened address HAS TO be written in the addressbox in your browser - this is placed on

the top of your screen, to the left, in Internet Explorer - and without www.

On the address: www.youtube.com/watch?v=EPEzWMox5-M

shortened to: tinyurl.com/o4hc3v5

they teach you how to make a leaf (pointed tally), talking English. It is not difficult to follow, even with poor English knowledge.

I have even found a video showing how to make linenstitch on this address: www.youtube.com/watch?v=W7wmyHMsb5w, shortened by me to: tinurl.com/nlbwcp4

This is also in English.

On www.youtube.com/watch?v=MDPRPdquCzo

shortened to: tinyurl.com/ocqqfg9

you can see how to repair a broken thread.

This is explained in a language I do not understand, but the video is very instructive.

You can see how they make lace on bolsters on the address: www.youtube.com/watch?v=Qn9I9dUb9bg

shortened to: tinyurl.com/pr35lfx

One can see how they work the bobbins, what I found very interesting.

There are also You Tube videos on the homepage of our organization, *Knipling i Danmark*. You find this homepage by writing "*knipling i danmark*" in the Google-searchbox.

On the bottom of the menu, you click on "søg videre", then click on "på nettet" and at last on "You tube"

Have fun on the net!

UDU

Award the prize, from the foundation of Kathrine Thuesen.

The foundation of Kathrine Thuesen was established after the lace festival in Tønder in 1995.

This year's winner was Inger Lauridsen which is a researcher at the museum south Jutland Tønder.

There are many good reasons why Inger Lauridsen is the winner of the prize. She has been putting the "spot-light" on Tønder lace and she can tell many stories about people related to the area and there lace history.

Inger has recently arranged and exhibited lace in Sct. Petersburg and Moscow, but she also experienced the "stiff Russian system".

She has been the drive behind the renovation of Drøhshes house, the ceiling and lace garden behind Drøhshes house which is made after a lace pattern.

Inger knows everything about Tønder lace and has started a project about the history of Tønder lace, in which we are looking forward to is finished. Inger is in any way the right winner of the prize.

Inger Lauridsen was very honoured

Chantilly, lecture, exhibition and course at the lace festival in Tønder

Chantilly was one of the subjects at this year lace festival in Tønder. There was arranged an exhibition, lectures and a three day workshop.

The exhibition of Chantilly was a little part of Marianne Stangs impressive collection of Chantilly. She had brought sunshades, fans, big pieces of Chantilly mounted on dresses and even socks with Chantilly.

The idea was that Marianne Stang should have held the lecture about Chantilly, but unfortunately she was prevented and therefore the lecture was held by Kirsten Brinkmann. During the lecture we were shown many Chantilly laces which confirmed the telling about the history of Chantilly.

The Chantilly lace is traditionally in black and made of silk

and the first documented laces is from the years 1599-1660. There are only a few preserved laces left from that period because of the dye used at that time. The dye contained iron and acid and in time the laces simply dissolved. Most of the preserved Chantilly laces are from the year 1800 and forward. There was invented a new kind of dye which preserved the silk better.

The Chantilly lace has been named after the city Chantilly, but perhaps the city is better known for the production of porcelain which began in the year 1725.

The Chantilly lace was produced in black silk with a variation of motives. The motives were flowers, animals, landscapes, buildings and people. All the motives in a Chantilly lace is made with half stitch and outline thread with a net ground. The laces were made in lines and sewed together with point the raccroc. The laces were made in Chantilly, but the more fashionable was made in Flanders. The big production from the year 1800 and forward was in Bayeux, France and later in Edingen, Gerardsbergen.

From the 1850's and forward the Chantilly lace were developed even further, but with more natural and perfect designs in the "fight" against the mechanical mass production of lace. In the handmade designs the "railway track" was made because of the invention of the steam train. There were also designed a pattern named "shadow-technique" - Chantilly Ombrée and it was primary used for exhibitions. These new designs could not be made on a machine, but demanded highly skilled lace trimmings. Unfortunately in the 1870's there was a down period and not even Polychrom Chantilly, in that times art Nouveau, was able to maintain Chantilly lace interesting.

Yet the Chantilly lace is still interesting and the lace festival in Tønder had been making a deal with Ulrike Voelcker. A three day course from Monday till Wednesday, the week after the festival and we were 13 participants. Ulrike shared her knowledge about Chantilly lace and she also told us about the further development of the technique in which she has been working on for several years - and still is. All the participants were being challenged by Ulrike's own designs of patterns. We got an insight in the technical understanding of a picot and how it is possible to work with an outline thread and auxiliary thread jointly. We learned to make "donuts" and a lot of other exiting techniques. Throughout the course we were instructed in understanding and using of the book named: "Grammatik des Tüls" and it is a must have in relation to net lace. Ulrike had also brought some items from her own Chantilly collection and she used them to tell about the development within Chantilly.

After the three days course I went home with a lot of knowledge of Chantilly lace and a big wish. I want to participate at another course with Ulrike. I was very tired, but filled with a lot of impressions and joy.

Project Simplicity - from the prospect of a lacemaker

by Birthe Helbo Mortensen

Project Simplicity - what is that?

The last number of *Kniplebrevet* brought an article about Project Simplicity. This project is handled by the designer, Mette Julie Bundgaard-Nielsen, and the purpose of the project is to set new focus on bobbinlace through the developing of an avant garde collection. My contribution to the project has been to create the model "Failure" in bobbinlace.

Model Failure and Chaos-lace.

Model Failure was worked over a big mould, made by Mette Julie. The pattern I had decided to use, was the ground "Chaos", that you can find in the book "Gründe mit System"

(Grounds with a system) by Uta Ulrich. - see the worksheet. In addition, I made edges with linenstitch-ribbons.

The challenge during the whole work, was the thought of - how do I add pairs in the most suitable place, how do I in the nicest way hide threads behind the linen-ribbons and what to do first: Ground or linen-ribbons. So, the working of the lace developed as the problems showed up. It has been exciting to try to think two steps ahead - without being able to foresee what comes next.

The process

I started with making the linen-ribbon for the neckline and adding pairs all the way around. Then the working of the ground "Chaos" began.

It was a real challenge to make the point of the slit nicely and at the same time being able to hide all the threads from the linen-ribbon properly.

In the front, there are places, where there is no lace, but openings lined on the sides with the linen-ribbons. The challenge was again to hide the threads under the linen-ribbons. I continued to make ground and ribbons. Sometimes I made the ribbons first, sometimes the ground first, and then the ribbons were fastened to the ground as I went along.

Finished with the linen-ribbons, I had to work the ground all the way to the bottom of the mould. Here the challenge was to find the right finishing for the piece.

- this also had to hide all the ends of the threads. The solution was to make a linen-ribbon separately and sew it on. When the lace was finished, it had to be starched, so it could keep its shape. The plan was, that Mette would sew a pair of supporters on the inside, as I did not think, that the starch could do it alone - but it could. 1½ bottle of starch worked wonders!

Exhibition on the Tønder Festival

Very excited, I hopped into my car Saturday morning and headed to the Tønder Festival, where Mette was exhibiting the "Failure" and many other exciting pieces with it. And it met all my expectations, as it hung on the stand, all stiff and wonderful.

Materials

I used two types of thread: One thin silk-thread and one thick thread, taken out of denim-fabric. The combination of those two threads, makes the pattern look unplanned - but still in a planned structure.

The cooperation of a designer and a lacemaker

It has been, for me as a bobbinlace-maker, very exciting to work with a designer. Mette Julie had the basic idea, and we found out together and through lots of dialog, what possibilities we had not work the piece. An important issue during the whole project was the factor: TIME. As a rule, everything is possible in lace, but with a deadline of June, where the model was to be exhibited on the Tønder Festival, the time factor determined how complicated the working of the lace could be.

.....and why did I choose to use all my spare time for 4 months?

My task has been big and demanding and has utilized most of my spare time. But what was my motivation for getting involved with this project - and at the same time, juggling that with my time with 3 children, demanding job, home/garden and yes - a husband. My drive comes from my strong conviction that it is important to take care of our cultural inheritance: Bobbinlace. Since bobbinlace seems to be a complicated task for so many beginners of the trade, we see a remarkable decline in people mastering the skill. With this, the tradition of making bobbinlace is in danger of disappearing completely from our county. Because of this, it is important for me to

join efforts that work on the survival of bobbinlace-making. In my eyes, the Simplicity project is a good initiative for this purpose.

So, what now?

The challenge is now, to let the Simplicity-project go on with other initiatives for this revitalization, started by Mette Julie, so that a new life indeed can be bred in to the trade of bobbinlace-making.

With this background, a little resource group is formed under management from Knipling i Danmark. We call it: Knipling 2020. The goal for our group is to start initiatives that brings bobbinlace-making forwards to 2020 - and preferable, even further on. We will in the future tell you what we are doing through Kniplebrevet - and also look for members interested in participating in the project.

We hope for good support for our initiatives.

Exhibition by Mette Julie Bundgaard-Nielsen

The days finally arrived for the exhibition of those designs which Mette Julie has created in her project Simplicity.

In total there were six finished projects and one unfinished due to technical difficulties.

The pictures illustrate the designs together with the lace makers which were present at the exhibition along with Mette Julie.

Change of by-law

Change in by-law, § 3, Sec. 3:

In Kniplebrevet nr. 110, we announced that we are no longer allowed to lend out books from our association's library. The reason for this is, that a member of our association has questioned, if we, as an association, are allowed to lend out books. Our board has therefore contacted CopyDan and afterwards Kulturstyrelsen, (Dept. of Culture) to get this question answered. Both instances have answered that what we do, is unlawful, according to Government notice nr. 202 from Feb. 27.- 2010, concerning copyright §19, sec.1.

Kulturstyrelsen answers: "*The fact, that the members of Foreningen Knipling i Danmark (The Danish Bobbinlace Assoc.) pay a yearly fee for membership, and that they therewith are privately able to loan books from the association's library, means that we speak about lending out of books. **The lending out of books is unlawful, unless the owner of the copyright agrees to this lending out of books.***"

Kulturstyrelsen refer to a case from Søllerød Kommune (County), where a fee was collected when loaning from a library. Højesteret (The Supreme Court) have found, that this practice was equal to lending, which, according to the Government Notice mentioned above, is unlawful. Kulturstyrelsen finds our case equal to the case in Søllerød Kommune.

This means, that our current law has to be changed. We have, unfortunately, not been able to bring the draft for the change in Kniplebrevet, as we received the answer from Kulturstyrelsen after the deadline for Kniplebrevet's Feb. edition.

Current text:

§ 3 Work task

3. maintain and develop the library of the association including lending out to members

Changes to

§ 3 Work task

3. maintain and develop the library of the association, which is available to the members under our association's administration.

The change of the by-law is, by raising of hands, accepted on the General Meeting of March 9. 2013.

Armbånd med ferskvandsperler

Ide, design og udførelse: Ingrid Lauridsen, Ikast

Materialer: Der bruges 18 par DMC guldtråd, 3 myrtetråd til 25 ferskvandsperlerne og 1 metal armbånd.

Start: Trådene hænges på metalarmbåndet og sættes godt fast med store knappenåle for at holde den. Og den kniples fast efterhånden som mønsteret bliver knipt. Når I har knipt igennem lærredsslaget i yderkanten løftes parret over metalbøjlen og ligges derefter under den igen og der kniples lærredsslag ind i bunden igen. Den sorte streg på arbejdstegningen er metalbøjlen.

Ferskvandsperlerne sættes på en myrtetråd der passer til farven i knipler med. Tråden hænges på bøjlen lige over perlerne. En perle skubbes op når den skal bruges, og derefter følger myrtetråden med parret rundt indtil der skal bruges en perle mere. Se arbejdstegningen, den runde cirkel er ferskvandsperlen og den sorte streg imellem perlerne er myrtetråden.

Afslutningen: Trådene bindes af omkring bøjlen og enderne stives og klippes.

Flakon med blomst i Brügge Blumenwerk

Ide, design og udførelse: Karen Marie Iversen, Greve

Tråd: Hør, hvid 60/2

Blomsten: 8 par

Stilk med krøller: 6 par

Lille blad: 9 par

Dobbelt blad: 5 ar

Kant: 6 par

Start med 8 par til blomsten. Der kniples dobbeltslag i yderkanten og skiftevis enkeltslag og lærredsslag, se arbejdstegningen. Alle par knudes af. Sæt 3x2 par på i midten til fletninger og enkeltslags pletterne. Parrene knudes af.

Stilk: Sæt 6 par på og knipl efter arbejdstegningerne fig.1 og fig.2 til krøllerne i begge ender af stilken, som kniples i lærredsslag med dobbeltslag i kanten.

Stilk med 3 blade: Start med bladet mod blomsten med 3 par i dobbeltslag, sæt yderligere 6 par på som vist på arbejdstegningen og knipl ned til bladets rod, husk snoningerne i midten af bladet. Tag par fra som anvist. Læg de sidste par til side.

Til dobbeltbladet sættes 5 par på, følg arbejdstegningen. Bladet hækles sammen i midten. Fortsæt til næste blad og derefter ned i stilken. Saml parrene fra det første par og fortsæt efter arbejdstegningen til stilken når båndet med krøller. Parrene knudes af.

Ringene kniples med 6 par i enkeltslag med dobbeltslag i kanten.

Der sættes par på til fletningerne i bunden som vist på arbejdstegningen.

Alle par knudes af og arbejdet stives.

Voer advents festremse

Ide, design og udførelse: Karin Overgaard, Voer

Materialer: Der bruges 60 par hørtråd 28/2 og 4 par indlægstråd.

Start: Kniplingen startes lige over. Parrene hænges på 2 og 2 indtil bredden er nået.

Afslutningen: Parrene tages ud 2 og 2 i hele bredden. I kan vælge at afslutte med hjælpetråde eller den måde i finder anvendelig til denne knipling.

Voer flakon

Ide, design og udførelse: Karin Overgaard, Voer

Materialer: Der bruges 29 par hørtråd i 28/2.

Start: Der startes langs en skrå linje i flakonen, alt efter måden i vælger at afslutte på.

Afslutning: Kniplingen kan afsluttes med hjælpetråde el. med råbåndsknob. Arbejdet kan stives inden det tages af brættet.

Smalt tørklæde med edderkopper

Ide, design og udførelse: Lisbeth Burmøller, Vinderup

Materialer: Der bruges 22 par Pagoda silketråd, NeL. 40/2 lagt dobbelt.

Start: Der startes med 6 åbne par i spidsen af tørklædet, hvor de 2 par er gangpar. De resterende 16 par sættes på indersiden indtil bredden er nået.

Den første edderkop udføres ved at krydse de 4 par i et stort lærredsslag med en nål i midten. Se arbejdstegningen + fig. 1, her vises parrenes gang i den sorte cirkel. Det vil sige at de 4 par bliver til 2 par i midten.

Midterstykket kopieres indtil I har den ønskede længde på tørklædet. Lisbeths tørklæde måler 125 cm.

De vidste snoninger gælder for hele kniplingen.

Afslutning: Der afsluttes ved at sno det udgående par med gangparret i lærredsbåndet. Og de sidste 6 par afsluttes med at lave firfletning, som efterfølgende syes ned i kniplingen med knaphulsting.

Der kan startes og slutes med frynser, hvis dette ønskes.

Bånd til jordkuglen.

Bånd til Foreningen Knipling I Danmarks jordkugle designet af Lisbeth Burmøller.

Materialer: Der bruges 22 par hørtråd 35/2.

Se beskrivelsen hvordan den sættes op og kniples ved det smalle tørklæde af Lisbeth.

Lisbeth har efterfølgende fået inspirationen til tørklædet i pagoda silke.

Prikkebrevsopgave

Ide, design og udførelse: Birthe Larsen, Gudhjem

Materialer: Der bruges 32 par 60/2 hørtråd.

Start: Kniplingen startes lige over i eternelle bånd hvor parrene sættes på indersiden indtil bredden er nået.

De vidste snoninger gælder for hele kniplingen.

Afslutning: Parrene tages ud igen samme sted hvor det er sat på. Der kan laves små fletninger bag på og de syes fast på bagsiden af kniplingen.

Kniplingen monteres på et stykke hørstof i kanten. Færdig mål på dæk servietten er 41,5 cm x 31,5 der til lægges sømrum.

Stjerne til juletræ

Denne stjerne har tidligere været bragt i Kniplbrevet nr. 34. Vi har fået lov til at bringe den igen.

Ide, design: Tinne Hansen, Rødding

Udførelse: Sonja Frederiksen

Materialer: 12 par Bockens hvid hørtråd 40/2 og 4 par DMC sølvtråd

Start: Det er bedst at starte i spidsen af stjernen, da det er her, man monterer. Start som angivet på fig. 1 Nålen sættes ind, 1 par hænges på, 2 par lægges med en pind på venstre side af 1 par og en pind i midt i 1.par. 3 par lægges bag om nålen

med en pind midt i mellem både 1. og 2. par. Denne pind vip-
pes ned under 1. og 2. pars højre pinde. 3. par er gangpar, 1. og
2. par er fletninger i stjernens inder kant.

Fletning: Se fig. 1 Når der lægges par fra eller tages nye ind,
krydser disse fletninger som en indlægstråd gennem hvert
enkelt par.

Stjernen til juletræet: Her kniples omgangen rundt 3 gange.
Arbejdet stives inden det tages af. Og stjernen syes sammen i
2 af spidserne top og bund, samt ringen i midten.

Montering: Monteres på en top, der er omviklet/hæklet med
et silkebånd.

Regatta at Aabenraa Fjord

Idea, design and creation: Ursula Pedersen

The lace is made as a part of the topic of the year 2011

Materials: There are used 28 pairs of linen thread 35/2 and
1 pair 18/3 as gimp. There can be used and different color for
the sail and the boat. It is also possible to use linen thread 60/2
and gimp in 28/2

Start: The lace is started at the head with open pair, and the
remaining pairs are added to the inside of the tip until the
width is reached. There are supporting pins at the bottom of
the sail and the boat- Are the used and other color for the sail
and the boat, take on pair out at the start at the sail and put it
on again at the end of the boat. At the same time add the pairs
with the background color and removed it again at the bottom
of the boat.

Ending: The band is completed with small braids along the
linen stich at the end.

Blomst til hår pynt

Ide, design og udførelse: Yvonne Nielsen, Hørve

Materialer: Der bruges 8 par 35/2 eller 28/2 til blomsten og 6
par 35/2 eller 28/2 til bladet.

Start: Der startes i spidsen af blomsten. Se arbejdstegningen.
Og i spidsen af bladet.

Der kniples 2 blomster og 1 blad. Eller dem I ønsker.

Afslutning: Det afsluttes med at binde parrene af med
råbåndsknob. Og kniplingen stives inden den tages af prikke-
brevet. Trådenderne klip af og den ende med afslutningen
rulles ind i blomsten.

Montering: Blomsten syes sammen med en tråd i samme
farve som blomsten i bunden af den. Og bladet sættes mellem
de 2 blomster og syes sammen. De kan derefter monteres på et
hår elastik eller et lille metalspænde ved at sy den fast.

Tønder lace – a theme with variations

Articles and patterns by Inge Wind Skovgård

Sometimes the coincidences of interests are amazing. The
publishing of the book “Tønder lace – a theme with varia-
tions” - Articles and patterns by Inge Wind Skovgård is a good
example. Knipling in Denmark wanted to focus on Tønder
lace, Anne Stubbe Horn and Vibeke Ervø wanted to issue a
publication about and with Inge Wind Skovgård’s works based
on their personal friendship with Inge and their common
membership of OI DFA, the international lace association.

Inge Wind Skovgård died in November 2004, and her fam-
ily has donated her lace collection to Tønder museum. It is
an extensive collection of laces, work diagrams, work samples,
sketch books and work tools.

All this culminated during the 2013 Tønder festival. Knipling
in Denmark published the book “Tønder lace – a theme

with variations”, and Museum Sønderjylland Cultural History
Tønder opened the special exhibition “Inge Skovgård” – open
from June 6 2013 till April 21 2014.

Inge’s background in lace and her great interest was Tønder
lace. She has published several books on the subject. She used
Tønder lace as a starting point, was very open to all types of
lace, also the fact that Tønder lace was further developed in
thicker threads and other materials.

Inge did a tremendous job of reconstructing Tønder lace
based on original laces. In her opening speech for the exhibi-
tion, Inger Lauritsen characterized her as a person with an
exceptional concentration and perseverance to attain the per-
fect result. Anne Stubbe Horn describes Inge as a person who
“goes into depth with her work, both with regard to craftsman-
ship, professionally, and historically”.

The articles in the book are selected so as to illustrate Inge’s
many different interests: recent history of Tønder lace and
other Danish laces, Queen Alexandrine and the laces (for the
first time in Danish), scarves with inspiration in the Tønder
lace, reconstruction of the Tønder lace, and experimenting
with the Tønder lace. Inge’s work diagrams have been trans-
ferred into current techniques and in multicolored work dia-
grams. This is a development Inge would not have protested,
as can be seen in her enthusiasm for the development and
possibilities of the copying machines. She would have greatly
benefited from the digital pixel world of today.

The book is written in Danish, English, and German. The
languages are segregated in groups. This makes it more reader-
friendly, however, the English and German readers must refer
to the pictures in the Danish section. The same goes for the
notes to the Danish introduction.

The purpose of the book is to give an overview of Inge’s arti-
cles in one book. This has been achieved by giving small tastes
of various articles, referring to the other works in the introduc-
tion, and listing Inge’s written works on Tønder lace and the
sources, page 52. A heading and the mention of this page in the
table of contents is sort of missing.

The review of Inge Wind Skovgård’s production was neces-
sary as she has written in so many venues. It would be a pity
not to pass on her solid knowledge and experience to others
who may use her work as an inspiration and a solid base for
further work.

Lidden Boisen. Translated by Hanne Wolthers

Use the bark, a beginner’s guide to wickerwork

ISBN 987-87-996208-0-7 by Kirsten Ploug and Anni West-
phael

A great book with excellent explanations and pictures.
The book starts out with the process of debarking the wil-
low, presents several techniques and closures, and ends with a
chapter on baskets made in lace.

The chapter on lace baskets is probably the most interesting
part for us lace makers. The process is very nicely explained
and pictures show us how to go about it, although we don’t do
quite the same as normally. We have learned that a half stitch
consists of cross, twist; but here it is twist, cross. That doesn’t
matter at all, as long as we know it, and we can easily read that
out of the text and the pictures. The techniques themselves are
explained in detail as well as how to figure out the length and
add pairs. So, let’s get going!

The book is warmly recommended if you feel like venturing
into working with alternative materials.

You may order it through Kirsten Ploug, Odense: kirsten.
ploug@gmail.com and through Anni Westphal, Asnæs: west-
phaeljensen@mail.tele.dk and the price is DKK. 100,00

Kirsten Koch, Munkebo. Translated by Hanne Wolthers

Tønder lace

By Iben Eslykke Kristensen

ISBN 978-87-88376-61-6

Price: ??

Publisher: Museum of South Jutland - History of culture Tønder 2013

What does a museum keeper do when she is employed and one of her main areas is Tønder lace, but she does not know anything about the subject? Iben Eslykke Kristensen writes a book about Tønder lace.

The book is about lace history in south Jutland from the 16th century and till today. Maybe many of you expect a giant book, but it is not.

There are 39 pages in the book and it is because Iben has chosen to make a book as an introduction to the lace universe. It is about the social relations and needlework - you will be taken through 300 years of history where lace begins as an industry, then a hobby and ends in the lace festivals. The book does not deepen the different kinds of steps in the history, but should be seen as an appetite so you would investigate more by own hand.

Without even looking at the book I hurriedly bought it in Tønder. That is because of my knowledge of Iben's curiosity, so that gave me a supposition about, it had to be good. I was not wrong and everybody else who has an interest in Tønder lace should definitely get this book.

Klöppelspitzen Halbslag kreativ

By Marianne Geibendörfer

Publisher: Geibendörfer 2013

Language: German

This book is inspiring with different shapes and figures. Half stitches in different variations of patterns and the pricking is both round and squared. The distance between the holes can be a part of the variations of the lace in the book. The book contains text and diagrams for each pattern.

The first time I heard about Marianne Geibendörfer was at the German lace congress where the subject this year was Modern Gründe. Marianne has continued working with half stitch ground in this book. I would really want it for my own collection

By Sonja Andersen

From Kathrine's lace chest

Patterns reconstructed by Karen Trend Nissen

The lace festival in Tønder has published "from Kathrine's lace chest", for the festival in 2013. The idea came from Karen Trend Nissen and it is also her who has chosen the 15 patterns from Kathrine's collection of less known Tønder lace. The book is an inspiration to Tønder lace and it begins with some plain lace. Through the book the different Tønder lace become more technical challenging. The book contains detailed, hand draw diagrams for each lace. It is an exciting book and it is many-sided in the patterns like Daisy, the beauty of Tønder and Balm etc. It is also a book that shows us the culture inheritance from Kathrine Thuesen's life of lace in Tønder and environs. The book is good for both the beginners and the skilled in Tønder lace and I can warmly recommend the book and want it myself for my own collection of books.

Sonja Andersen

"It begins with a knot"

By: the union, modern weave

ISBN: 978-87-996234-0-2

Language: English and Danish

Price: kr. 125,- + sending kr. 40,- orders on moderneflet@gmail.com

"It begins with a knot" is the right title for this book, written by the union, modern weave. Mary Butcher asks in the preface, can creativity be learned? You can learn the techniques and skills and you can learn to see more or less objective at a product or an artwork - but can you learn how to be creative?

That question is the main subject in this book about wickerwork or more incisive, playing with knots. Nothing is undoable when you read this book, so if the knots do not add up it is either the material or the starting point and then you just try with a new material or a different starting point.

Even though wickerwork is the basic subject in the book you will still find fine details about lace with willow. There are beautiful pictures in which you will be inspired to think alternatively and your imagination will also be challenged and that makes the book relevant for people with a creative soul. In the book you can read about how the different techniques is emerged through play - and is it not what we do when we are sitting at the lace pillow and thinking?

I do not wish to answer the question whether creativity can be learned - but the book has surely made me think about it.

Spider webs and dreams

Tønder lace on old linen caps

By Bobbi Donelli, Michael Guisiana, Iben Eslykke Kristensen and Nancy Carnegie

Published by Museum Sønderjylland Cultural History, Tønder 2013

ISBN No. 978-87-88376-60-9

Price DKK 200.00

Languages: Danish, English and German

The book is divided into two sections, first an introduction reviewing the history and use of the linen caps and their importance through the years. The second section consists of the photos of the ten linen caps including pricked patterns and work diagrams. Right after the photos follow the work diagrams and pricked patterns for the laces used on each linen cap. The historical section describes how the linen caps were used by the country women during the first half of the 1800's. A brief description follows of the lace makers and the lace traders, as well as the importance of the country women starting to use laces on their linen caps during this period, when the use of lace in general was decreasing.

The book contains consists of 10 selected Cross cloth, which in whole or parts are formed in Tønder Lace from the Museum Sønderjyllands large Cultural heritage of Cross cloth.

The ten linen caps have been photographed from all angles, and then the Tønder laces have been reconstructed.

These ten linen caps are the basis of the book. It has resulted in a total of 25 new reconstructions with new pricked patterns and work diagrams, as linen caps often are made with different laces. There are both narrow and easy Tønder laces, but also broad and correspondingly more complex patterns. On closer inspection of the book, it turns out that two laces are repeated in two of the linen caps shown. That is the pattern on pages 20 and 28, and the one on pages 46 and 56.

It is rather exiting to "explore" each linen cap picture to see, if one can recognize the different laces used in the linen cap before leafing through the book and finding the answer. Some linen caps consist of up to four different lace patterns. The book is not recommended for Tønder lace beginners as the

work diagrams in some cases are faulty. A detailed description of twists is missing, and some of the inlay threads are hard to decipher. Some of the lines in the work diagrams are not continuous. The number of pins is stated with each pattern. This is different from the Danish norm. In Denmark we state the number of pairs, so the number of pins must be divided by two to get the number of pairs needed. Something missing in the book is a more detailed description of the linen caps' origin, as well as the name of each Tønder lace. This must be seen in the light of the historical introduction of, how the country woman can be recognized on her linen cap.

Reviewed by Lone Nielsen. Translated by Hanne Wolthers

Bobbinlace festival nr.9 by Lene Holm Hansen

The 9. bobbinlace festival in Tønder found place on the days of the 7. to the 9. of June 2013. We had some terrific days, and we had the impression that the participants had a good time. We counted 4500 guests, which we find very satisfying. There were participants from 18 nations to the festival, where some nations had never been to our festival before. This, to us, was nice to see, as it probably means, that there are still many places around, where lace is being made and people enjoy. After the festival, Ulrike Voelker gave lessons in Chantilly, in Tønder. Tønder Lace was made in Hohenwarte, Højer, led by Karen Trend Nissen, Elise Jensen and Connie Søggaard. Both classes were well attended and everybody worked hard in both classes.

We would like to thank everybody visiting the festival, and give a special thank to all the volunteers, that worked so hard for us these three days. We could not have done it without them. Now we are about to clean up after the festival. But we are still not laying idle: Right now, we are, 4 Thursdays of July, doing the "summer-bobbinlace" together with the museum. This takes place in Drøhse's House, and it is the 3. year we offer this. We have had a good participation the former years, so we decided to try again. On this occasion, it is an obvious opportunity to visit the exhibitions in Drøhse's House and in the museum.

Besides this, you can see The Bobbinlace Festival in Tønder represented in a Sønderjysk tourist drive, for ex. in Torvehallerne in Copenhagen (the drive is over, when you receive this Kniplebrevet), and you will also be able to visit us in the Rosengårdcentre in Odense in September. The arrangement is called: "Østersbar, Sort Sol, Prinsens Kro og Kniplinger" (Oysterbar, Black Sun, The Prince's Inn and Bobbinlace.) We are anxious to see, how our drive will be received by the public. Other than that, we will have a booth in Slagelse in October, be represented at the General Assembly for Knipling i Danmark and also at Hjallerup sometime in the spring. Our own General Assembly will take place, April 8. 2014 in Pumpehuset (the Pump House), Tønder Museum.

See you again soon!

How an idea became a tradition - thoughts of a lace festival - by Helen Schou

In 1987 Lace in Denmark planned their first lace trip. We went to Sweden and Finland. Rauma, the Finnish lace city, was the last visit. There were exhibitions at The Town Hall and visits by English lace makers led by Ann Collier, Pat Earnshaw and Bridget Cook.

We saw the lace on the ground, the lace dance and a group of folk dancers, who danced in front of the statue of the lace-maker. We saw exhibits and heard a lecture about lace on clothing by Pat Earnshaw, saw Ann Collier's fantastic way of making lace, and then saw some of her books. In the evening

there was a lace festival somewhere outside Rauma. We rejoiced and got changed (in the bus) into our finest clothes because we were attending a party. So much greater was the shock, as we arrived at the COTTAGE - which was filled with Finnish ladies, who wanted to talk to the three writers and question them.

The house belonged to the secretary of OIDFA Matkette Palo, who spoke several languages, and lived around Europe with her sailing captain. She had miscalculated a bit.

We, i.e. my English friends and I would not impose, when they invited to a buffet inside the room, but waited patiently - bad idea - when we finally reached the table, there was red wine, salami and flat bread left, for which we had paid 300 Danish kroner.

On the way back to Denmark, I sat next to Ellen Christensen and everybody in the bus discussed their experiences, often from very different viewpoints. I said to Ellen: "We can do much better in Denmark, we have Tønder, where we could make something far better than this."

We spent the rest of the trip, dreaming about how good we were.

Back home I frankly forgot the comment, there was many other things, occupying my mind, and Tønder was not one of them. In the autumn Ellen called me, asking me to come to Tønder as she had spoken to the mayor, Sandal Sørensen - and he wanted me to explain my idea. It was great to tell him, what I imagined and how it could be implemented. At the first meeting, Ellen and I presented a budget of 150,000,- DKK. It was based on 300 guests, with exhibitors, entertainment, fashion shows, church concerts, folk dancing in the square and big sale stalls in Tønderhallerne.

A month later, I was back in Tønder for a meeting at City Hall, this time the chief executive attended and his rather depressing message was that "the budget was pure nonsense", he did however raise the amount to approx. 450,000,- DKK. Then we began to plan, time, place, who should be invited, what should happen and where it should be.

I suggested the Friday night to be first get-together and unfortunately, I called it a South Jutland coffee table - and muffins and cake is far from enough for such a setup, - "How should I know?" I have heard for that, ever since

Next, we chose lecturers, exhibitors, the idea of the beautiful tiles occurred, and they were made of Makkum in the Netherlands. I drew the first motif, a lace shrine with drum sticks on. We found a company that produced umbrellas with alace-maker on, had glass mugs made, with a sandblasted motif of a lacemaker, and then began to determine, where in the Town, we were to exhibit.

At this point, the mayor pointed out very wisely, that two lacemakers should not carry the responsibility of the festival, and also work on raising money through funds etc.

Thus, the idea for a præcidium occurred, and we got in touch with cultural figures in the south of Jutland, and other famous people from all over the country. The chairman of the præcidie was Countess Karin Schack to Schakenborg and in addition, the following were included in the præcidie, chairman of the county, Curator of Decorative Arts, Charlotte Palludan, former Church Minister Mette Madsen, Tove Slettebo married to curator at Sønderborg museum, the mayor of Tønder, Ellen and I. There was also needed a secretary, who was Lis Slotved from Aabenraa. There was planned a workshop in Tønder lace, with Karen Trend Nissen and during enrollment we reached approx. 20 teachers. Lecturers were selected and we gambled on reprints of a number of small booklets and a single book.

Craft teachers from Højer and Nørresundby were asked to make a variety of dresses, all with lace as decoration, and in Nørresundby we produced a renaissance dress and on the college in Nykøbing a 1700s dress was made.

The dates were determined to be in June 1989 and enrol-

ments should be received by 1st April 1989. We hoped for approx. 300 participants from all over Europe, but ended up with about 850 3-Day participants - from 12 nations, even as far away as Australia and America. What a surprise. I still remember the letter from Ellen in February 1989: "Hurra, now the two of us will not be eating alone, as the first enrollment has come ...". Many things went well - and other mistakes, we learned from. There was a great support from the town. All the shops were decorated with family treasures. It was an amazing experience to go through the town. I have never run so much to and from as in those days, but it was great. On a not too large budget, we had created a festival. I participated in the leadership of the next four festivals with changing presidents and præcidie members. In 2001 I stopped taking the trip to Tønder every 14 day.