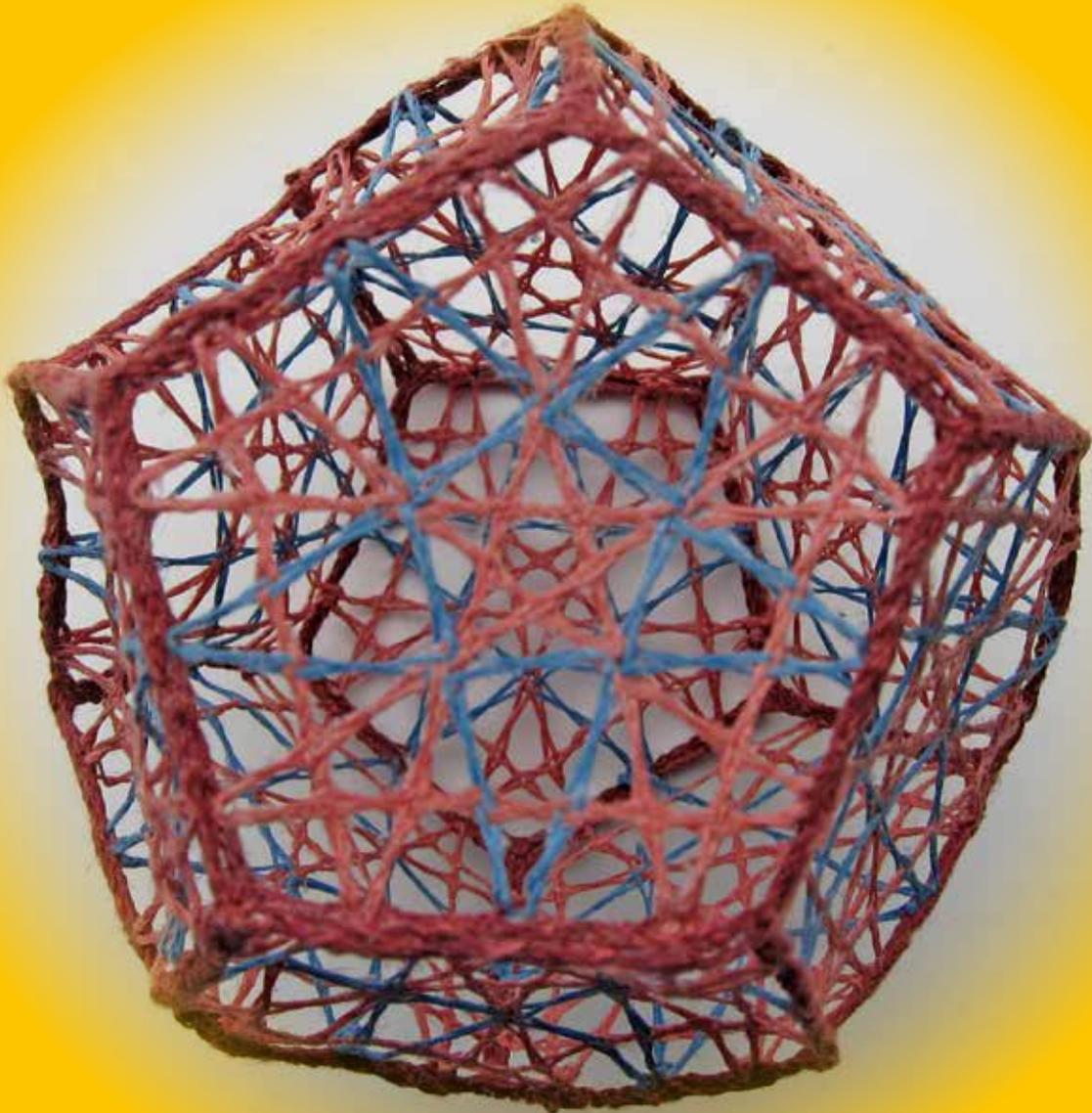


Kniplebrevet

English



MAJ 2017

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

127

Dear members

Thank you for a good Annual Meeting. Thank you to everybody participating, as guests, exhibitors, stand holders or teachers for the workshops. It was a very good day with lots of visitors. Also, I thank everybody, who after the General Meeting gave us input on what to work for in the future. This will be a good asset for us on the board. The bag you received at the General Meeting contained, among other things, a pattern package from the magazine, Hendes Verden. This is because we have taken over the rest of their lace patterns, as they do not want to bring this in their magazine any more. We decided to hand part of it over to you. The rest of what we received will be sold in Knipleshoppen and on lace fairs in groups of three different pattern packages.

The question concerning our extensive library and if we were allowed to lend out books was raised on the General Meeting a couple of years ago. We looked into the matter, and found out that the library was not permitted to lend out books. It has not been possible to lend books from our organization's library since then. But lately good news has happened. I have, in connection with my research on an article about copyright, which may be read someplace else in this magazine, had contact with lawyers from Copydan. They found that our members can make copies from our library's books, as long as it is for private use only. This is indeed good news and we may again use our time in the library. We will collect a minimal payment pr. copy in order to have our expenses covered.

I have more good news. This magazine, and the future ones, will have all publications for this year, will contain several pages more than usual. The reason is that our editors have so much stuff to publish that more pages are needed. You can therefore look forward to receive larger magazines than usual.

I will finish with wishing everybody a good summer, and I can already tell you that our next Annual – and General Meeting will be on Marts 17th, 2018. The location will also next year be Mødecenteret in Odense.

Remember also, that if you recruit a new member, you will receive a very specially designed bobbin.

Obituary

Dore Lindberg, Møn, has died at the age of 84. Dora has been an active person, always following up on what interested her.

Dora, together with 3 other ladies, started what became Kniplemessen i Slagelse. It started in 1988 and 1989 with lace exhibitions in Gundsømagle, and it caught lots of interest.

Dora saw the possibilities of moving it to a more central place, and they decided on Slagelse after a failure in Roskilde. The first exhibition was held in the aula of Nørremarksskolen. This place proved after a short time to be too small, and Dora suggested that we should rent Nordhallen. We, as helpers, thought it would be too big, but Dora organized it wonderfully, and it turned out fine. We, her helpers, got the duties which fitted each of us the most.

Dora wanted something new and exciting for every exhibition, and she was good at finding displays, both from inland and abroad.

We, who worked together with Dora, remember it as a good and exciting time, and our friendships has lasted beyond this time.

We remember Dora as a good and capable person, which we are happy to have known.

All honor to her memory.

*Hanne Jensen, Kirsten Wholert,
Avril Bahne and Agnete Skøtt.*

Obituary

It is with big sorrow that we received the message that Arne Jerx is not among us anymore. Arne took care of Kniplecaféen in Kniplebrevet through several years. Our thoughts go to Arne's family and friends.

All honor to his memory.

We got the idea of a recruiting-gift in 2016.

The gift, which is a special designed bobbin with the text "Ambassadør for Knipling i Danmark" is given to members, which recruit new members for our association, one bobbin for each new member.

This was a very good idea. Since we started the campaign, 50 new members have been recruited to Foreningen Knipling i Danmark. We give a big thank you to all our good ambassadors and a big welcome to all our new members. We hope you will be pleased with our association. And a big thank you also to Mona-Lise for producing the beautiful bobbin.

Our new members all receive a little welcome package and the numbers of Kniplebrevet published in the year of entering our association.

Previous members are considered new members after 2 years or more of withdrawal from the organization.

Julemærkehjemmet 2017

It is now over two years ago that I was asked to design a pattern for the support of Julemærkehjemmet, and I have to admit that I felt it as an honor.

I am aware of how big the backing up of this tradition is, where we help children and youth to a better future.

I have myself fought against overweight most of my life, so I know which challenges the participants of Julemærkehjemmet face every day.

First now, in an age of 47, am I about to win my fight. I will be pleased, if my donation can help just one person to a better future.

It was therefore not difficult for me to decide that my design should be a heart.

The choice of technique was not difficult to decide either, as I am sold on Milanese lace from the first time I tried it.

It was just to start to draw, make the lace, go back, redraw, remake the lace.....

A process I enjoyed a lot.

I have, as many of you surely know, been appointed to the board of our wonderful association during the two years after I was asked to design this pattern.

I have just been reelected for a two-year period at the General Meeting on Marts 11th, for which I am thankful.

I find big pleasure in working for our association, and find that I, through all the tasks I get in touch with through the association, at the same time develop both personally and in my knowledge of lace techniques.

I am privately married to my wonderful and very understanding husband, Mark. I cannot start to count the week-ends were I am not at home because of classes, fairs, work for the board aso. But, as he says: "As long as it makes you happy", and it REALLY does. We have two boys, age 18 and 20, together.

I am momentarily working in a Rema 1000 store in Ribe, where I am hoping for a permanent position.

By Annette Nielsen

The Annual Meeting in Odense on Marts 11, 2017

Knipling i Danmark held its Annual Meeting on Marts 11 this year. Mødecenter Odense was also this year the physical frame for this nice day. The choice of a meeting place had not been difficult, as both the board and the other members had been very pleased by this place last year. I know this for sure, as I have inquired about it.

It was busy from the first minute. Exhibitions and stands for selling goods had to be set up. Everything turned out fine also this year, and the two workshops started at 9.00am sharp.

Mona-Lise Pedersen gave a workshop on decorating bobbins with decoupage, and beautiful bobbins were made under good supervision. The other workshop was given by Bente Eskerod where Russian tape lace was taught. The sweetest birds were produced.

I came to the workshops for a peak more than once and the students were working in deep concentration. Only once did most of them leave the room (they came back later), which was at 10.00 am. when the official opening of the meeting took place and the head of the board bid welcome. She then unveiled the royal lace. Participants from many different countries had made 18 different placemats in lace, which will be a given as gift in connection with the royal golden anniversary in June. Many an "oh", "ah" and "how beautiful" could be heard around the tables where the gift was on display, and they are indeed amazing.

The time until 2:00 pm. was used partly on shopping (we cannot go empty on our tools) and partly on admiring all the nice lace on exhibition. Many took the opportunity to buy The Bobbin of the Year. Many of us strive for not to have any hole in our collection. The new pattern supporting Julemærkehjemmene is a "must" for many. Happily, many of us support this good course.

The multitude of the exhibited lace pieces was impressive. There were MANY opportunities to stop up and take a second look.

The General Meeting started at 2:00 pm. The minutes can be read somewhere else in this magazine. I have to mention, however, that our new project, the Friendship Tapestry, was presented right after the General Meeting. This is a very exciting project, and you may read more about it in Kniplebrevet no. 126. We, of course, hope for lots of participants for this project.

The board members and the members of the association had thereafter a brainstorm about how to get new members. This was a very alive and constructive debate, and a good experience. We were afterwards able to buy the last necessities at the stands, which were still open.

When the clock stroke 4:45 pm. it was time to listen to Karen Trent Nissen's speech, where she very lively told about her life with lace. I have seldom experienced so many women on one place being so quiet. It was a very good talk where we all were pulled into the story.

Thereafter we all ate together, and it was lots of chatting (even though we did not have much voice left). This was a nice arrangement, where new acquaintances were made.

The last raisin in the sausage was the evening lace workshop. I am very impressed about people being able to focus after a day with so many impressions. In fact, many of us had never made a Russian spider before, but every one left with a success in the luggage. Our association has just wonderful members.

I headed home to Jernved at 10.00 pm. All my energy was used, and it was a long way home. But I do, in spite of this, look forward to next year. How can I do anything else?

Workshop in Russian Tape Lace by Marianne Nielsen

The Annual Meeting 2017 started for 11 lace makers at 9.00 am. with a workshop in Russian Tape Lace. Bente Eskerod was our instructor, and she had designed a beautiful bird in Russian tape lace, for us to play around with.

We were on the ball from the first minute – everybody was ready with pillow and bobbin pairs. The bobbins moved rapidly forth and back where we worked on the perfect setting-up after a few instructions. We also worked on the best way to add the gimps, which is used in the chain stitch and gives the fine braid-look in the lace.

The looks of the 11 birds turned out very differently, as everybody had brought different color combinations along – as you see on the pictures.

Nobody finished the lace before the workshop ended at 12:00 noon, even though everybody worked hard, so a little homework is still to be done before the pretty birds can be hung up in 11 Danish homes.

Thank you for a good time, for a nice piece of lace and a little nice chatting over the pillow.

Workshop in decoupage at the General meeting on March 11, 2017 by Lea Gamborg

We were three fresh ladies starting out from Copenhagen early Saturday morning in order to participate in the General Meeting in Odense, including a workshop on decorating bobbins with decoupage. I looked very much forward to learn from Mona-Lise Pedersen. She has, through a longer period, showed off her nice lace bobbins on Facebook, and I would love to learn more about it.

When we met up with Mona-Lise in Odense, she had already painted bobbins white, which we could start decorating. We started right away to cut motives out of paper napkins and glue them to the bobbins. This is tedious work, but the result is the effort worth. We cut and pasted for a couple of hours, and made many nice bobbins. We even had time to give them the first layer of varnish. They need 5-6 layers of varnish in order for them to be sealed and make them useable.

It was a good workshop, and my 7½ year old daughter asked on Sunday morning if I had bought the nice bobbins. Her first reaction when I told I had made them was: "Can you please also decorate some of my bobbins, mom?" The workshop had been a success, and I will surely decorate more bobbins with decoupage.

Minutes from the General Meeting of Foreningen Knipling i Danmark

Saturday, Marts 11, 2017

The chairman of the board welcomed everybody and we sang a song about lace making.

1. Election of chairman and counters of votes.

Holger Busk was voted chairman.

The chairman welcomed everybody and stated that the General Meeting was announced according to the rules.

Four counters of votes were elected:

Karen Marie Iversen, Gunvor Kold Jensen, Lillian Olsen and Kirsten Ulla Andersen

- 2 The president presented the board's oral report.

There were no questions from the floor concerning the president's report.

3. The treasurer presented the account.
One question was raised from the floor concerning the account:
Birgitte Bryde has a wish to get the budget for the year in together with the account, in a 3. column.
The answer from the treasurer: Our accountant does it this way, and we will not pay the extra costs for having it added in.
4. The different entries of the budget were presented.
Question to the budget from the floor:
Hanne Volters: How can we reduce the bank-fees?
The treasurer: It depends upon how members abroad pay. They can, when transferring money from banks abroad, choose to pay the fee themselves or to divide it between them and our association. Many of these members have in 2016 chosen to pay the fees themselves.
Lis Hansen, Odense: Isn't it optimistic to count on 1850 members?
The president: The membership has to be cancelled in writing. If this is not done by December 31st and no payment is received, we will cancel the membership. Our experience is that many rejoin the association when they do not receive Kniplebrevet in February.
5. The board had decided to keep the current membership fee. Approved by applause.
6. There were no incoming proposals, but the board had received a note, which would be handled under additional topics
7. The members of the board were all reelected, as there were no other candidates.
3 candidates for substitutes were up for vote:
Mona Nøhr, Als.
Has made lace for 40-45 years, and wish to make an effort on the board.
Kirsten Brodersen, Tinglev.
Has made lace for 40-45 years.
Lea Gamborg.
Learned lace from her grandmother in 1989, and would like to give a hand in the association.
Lea was elected as first substitute with 86 votes.
Mona was elected as second substitute with 72 votes.
8. Additional topics.
Solvejg Nielsen received honorary membership for the enormous effort for our association. She has for ex. recently mounted the 18 royal placemats.

The president: We have been asked about the possibility to republish Kniplebrevet no. 1-10.
This is not possible, due to copyright.
The president went through a slideshow concerning copyright. It will be an article about this difficult topic in the next Kniplebrevet.

A very touched Solvejg Nielsen thanked for the nomination to Honorary Member, and talked a little about the work she had done with mounting all the placemats.

The chairman thanked for keeping the meeting in good order and closed the General Meeting.

Anna Botilla Winther – a lace merchant by Susanne Andersen

At the lace festival in June this year, I listened to a speech by Elisabeth Holm Nielsen, the curator for Museum Sønderjylland.

Anna Botilla Winther, a lace merchant, was one of the few women participating in the lace trade in the history of Vest-Slesvig. Anna Botilla Winther was born in Sølsted in Abild Sogn on December 26th, 1816.

Anna's mother dies, her father remarries, and Anna is taken care of by her uncle on her mother's side, lace merchant Andreas Jensen Winther, living in Brede. She learned about the lace trade in this house and married in 1835, 18 years old, her uncle's companion and cousin, Mathias Michelsen Winther, at that time 50 years old. They get four children together, two of them dying of whooping cough, and Anna becomes a widow 30 years old.

Anna remarries 42 years old and puts the lace trade aside until she again is widowed. She becomes acquainted with Emil Hannover in Copenhagen, and a part of her samples are sold to Kunstindustrimuseet in Copenhagen through him.

Anna's work in the lace trade of the Winther family was to take care of the internal and partly private part of the business. It was not proper for a lady to travel around the country selling lace. Her job was to shape and draw lace patterns, make the prickings, distribute patterns and thread to the lace makers and receive the finished lace. The creative influence from her on the lace from the Winther lace business has therefore been important.

The weeklong class after the Tønder festival.

When talking about the lace festival in Tønder, most of us think about the week-end. But every time there is also a week-long class after the festival, and this year was no exception. Karen trend Nissen, Helle Schultz and Inge Lindegård were the three capable instructors. The class found place on Hohenwarte i Højer, where most of the participants also stayed.

We met on the location on Sunday evening in order to find a place to sit and to start on a Tønder lace. The official opening took place Monday morning. I shared a table with two Norwegian ladies and a lady from Australia. This was the third time I participated, and I can warmly recommend this class to others.

There were participants from Denmark, Sweden, Norway, England, The Netherlands, USA and Australia. It was a good atmosphere and our language was English, signing and big laughs. We worked on patterns of our own choices. A couple of us made a Tønder pattern after a copy of a lace sample from a sample book. We really had lots of freedom, and our teachers were always nearby if help was needed.

The fact that we also have something in common with sport-fishers, is not obvious, but if your thread brakes, is the pliers used by them, when making their flies, a good tool. One does not need to go back so far in order to tie the knot.

Iris Löw from Sweden was not aware of this class the first year it was offered, but has been participating ever since the second year. Many of the students have taken the class lots of times, because they enjoy the interesting friendships and good spirits this class provides.

I think that more emphasis should be made to this class.

An international project - a royal gift

In the summer of 1967, exactly on June 10th, was our, then Crown Princess and Heir to the Throne, Margrethe married to Henri Marie Jean André count de Laborde de Monpezat. They

will therefore celebrate their Golden Anniversary in 2017 in privacy.

The board had, back in 2012 in connection with Her Majesty Queen Margrethe's 40th anniversary on the throne, been in touch with the Royal House concerning a gift for her. This resulted in 3 pillows and a fantastic guestbook. You may learn more about it in Kniplebrevet no. 106, 107, 108 and 109. We already talked about a tablecloth or placemats at that time, but time was too short. This time we already started to discuss if we should do something for the Golden Anniversary in January 2014.

The ideas for a Golden Anniversary gift were plenty, but we decided on placemats pretty fast. The next question was motives, material, the number of mats, and most important, who could do the work?

Would we be able to use the two monograms for Her Majesty Queen Margrethe and Prince Henrik, as they each have one? How about 6-12 placemats in 6-12 different designs over the two monograms? We all agreed on one thing, which was that all the patterns should be published in Kniplebrevet. Pretty soon the idea came that a Swedish designer (relation to the late Queen Ingrid), a Norwegian designer (Norway is closely related to Denmark both through history and through military), an Australian designer (relation through the Crown Princess), of course a French designer or perhaps two (relation to Prince Henrik), a Chinese designer (Prince Nicolais and Prince Felix relation), one from Tønder (Møgeltønder) and some of our own capable, good designers in Denmark. We also worked on an idea with 'Europe's father in law' (Christian IX), and also on all the countries to which our queen has family relations, and not to forget, where prince Henrik comes from – Vietnam and France.

The project became more concrete in May 2014. We decided to go on with the idea of doing something for the Golden Anniversary of the Royal House in 2017. 12 placemats should be made. We agreed on the following countries: Norway, Sweden, England, France and Australia. We had Russia as a reserve, if one of the countries decided not to participate. The countries were chosen in order to indicate the Royal House's close relations to these.

The conclusion for the project was that each country should make two placemats, preferably two different ones. The theme should show something special from their country in lace.

The project had to be described and pictures taken during the work, as well as a description of the designers. Each of the twelve placemats should be published in Kniplebrevet so that our members have the opportunity to make a set of placemats for themselves, so that we all may seem a bit Royal ;o) The measurement of the lace would be 12cm wide and 36 cm long. We provided the lacemakers with the thread, so that the color of the lace would be exactly the same.

Now started the hunt on who could draw, design and make the lace. We got a yes from Denmark, Norway, Sweden, England and Australia pretty fast. It was hard to get connected with France. We contacted The French lace society, wrote to a couple of museums, but received no response. We got in contact with the German lacemaker, Marianne Stang, in the German Lace Congress in Emden in 2016. She helped us to get in contact with a French man, who knew one who could help us. In this way also France was represented, and it was no need for us to contact Russia. A Japanese needle-lace maker also got in touch with us. We accepted her request, and also allowed her, as the only participant, to use colors in her lace. Unfortunately, she fell ill and had to withdraw from the project. Australia had not less than 5 interested lacemakers. This was a little more than we had anticipated, but did not want to say no to anybody. We therefore had to go out and find more Danish lacemakers, as we wanted to match the numbers of our lacemakers with the amount of lacemakers from abroad.

We happily succeeded. The gift now counts 18 placemats, one more fantastic than the other, and the fantasy and energy in the work is incredible. Solveig Nielsen has done a magnificent job with mounting the 18 pieces of lace to linen cloth.

The patterns for all the 18 placemats will be published in Kniplebrevet from August 2017 and through 2019 sometime. It will be both big and small challenges and many fantastic pieces of lace with exciting stories. The story and thoughts behind the lace and a biography of the designer/lacemaker will be published together with the patterns.

All the 18 placemats were on exhibition at the Annual Meeting Marts 11th, 2017.

You really have something to look forward to when all these fantastic pieces of work will be published in Kniplebrevet. A big thank you to everybody, who made this gift possible.

The main theme on the German lace congress in Emden this year was Brügger Blumenspizen.

A speech was given and a big exhibition was set up about this topic.

My strategy was clear: to see the exhibition first, then to go to the seminar and finally to see the exhibition again.

As planned, I started out with the exhibition, which was fantastic.

I saw the most fantastic lace, from the finest to the coarsest, from the small pieces to the real big items, where the finished lace was made by many different lace makers, and then combined.

By moving in the right direction, the exhibition would guide you through the development of the lace. One could see the development of the start/finish technique, development of the thread size and the different uses of the lace.

It started out with very fine, traditional lace, and ended out in fantastic, colorful modern lace.

After having seen the exhibition, I sat down and enjoyed a fantastic talk about the topic.

The speech was given by Yolande Beeckman, who has made lace since 1984, has a lace teacher education and has taught since 1993. She is also one of the authors of the book about Brügger Blumenspizen, published in connection with the congress. We listened to an unusual competent speaker. (The book review can be read in Kniplebrevet no. 124).

The talk went very thoroughly through the topic. Yolande Beeckman started by telling that the lace is known from the second half of the 19th century, and that both thick and thin thread was used. She told about the development of the technique, to a great part in order to make the lace faster.

She continued by telling how one had set up and finished off the lace in the second half of the 19th century, even to the amount of twists used in the lace.

The earlier mentioned book also goes thoroughly through these things, if you are interested in this kind of lace.

As a whole, the talk followed the book on many points.

Then she told about the developments, which have occurred within this type of lace. Out with the old grand-ma lace (her own words!) and in with modern expressions and experiments with colors.

I indeed learned much from this speech, and came out of the class, feeling very enlightened about the techniques of this lace.

Then I went down and saw the exhibition again. This time I did notice lots of details I did not see the first time, thanks to the speech I had just heard.

My strategy had proved to be a good one. I was not at all aware of how much I did not know about Brügger Blumenspizen when I left home.

It was a very instructive exhibition, talk and process, which I enjoyed very much.

Presentation of Bobbi Donnelly By Bobby Donnelly

Introduction: Lone Nielsen

Our organization's board members were invited to the presentation by Bobbi Donnelly of her new book, "Tyldsband og picoter". This was during the lace festival in Tønder. A wonderful experience with a person presenting her book with lots of enthusiasm.

I talked with Bobbi after the presentation and asked her, among many other questions, how she had gained interest of just this kind of lace. This is the reason why Bobbi has written the following article. The books Bobbi has published are reviewed in Kniplebrevet "Spindelvæv og drømme", no. 112 page 26, "Et studie af Tønder kniplinger", no. 116 page 28 and "Tyldsband og picoter", no. 124, page 14. The books can be bought at Sønderjylland Kulturhistorie Museum i Tønder.

At the book launch for Point Ground and Picots, Lone Nielsen spoke to me and asked what made me decide to reconstruct Tønder lace. Then she asked me to share my answer with the magazine and to explain what I do both for my books and my workshops. So, for those of you that are interested, here goes.

I started making lace in the late 1980s because someone said I hadn't done everything in the fiber arts world if I hadn't made bobbin lace. Gloves off, challenge accepted. I then spent six months trying to find someone locally who knew how to make lace. I called craft shops; I called needle craft stores; I finally called a local farm museum and found that they had scheduled a day-long workshop where I could try either tatting, crochet, Battenberg lace, or bobbin lace! I signed up for the bobbin lace workshop and was off and running. I then spent many years making lace on my own, working out of the books that I could find through the public library system.

One day, a lace teacher moved in to my area, and we met. She was setting up classes, so I signed up to take lessons. I went to class every week for a couple of years. I was happy! When her husband was transferred out of the area, I lost my teacher. Next, I decided to organize a small group of fellow lacers to meet every month. Eventually, we started bringing in teachers from around the country and then from around the world to teach us different kinds of lace. In this way, I furthered my lace skills. About that time I found the book *Knipling 3* by Karen Trend Nissan, and I saw the photo of the Large Danish Heart in the back of the book. I fell in love!

That piece is everything I think lace should be! Sadly, there was no pattern or information about how to get a pricking. But that piece stuck in my mind for many years. At the same time, I was still taking classes from as many teachers as I could, and one of those teachers was Karen Trend Nissen herself. Through that workshop, I learned about Karelly's Lace Shop, which sold the wonderful pattern that I had searched so many years for. I immediately started working on the Large Danish Heart.

Picture of the Large Danish heart on pillow.

At the same time, I was still taking classes from as many teachers as I could, and one of those teachers was Karen Trend Nissen herself. Through that workshop, I learned about Karelly's Lace Shop, which sold the wonderful pattern that I had searched so many years for. I immediately started working on the Large Danish Heart.

After that, I began to make other Tønder pieces. The lappet pattern shown below in the photo was published in your magazine many years ago, and is another one of the lace pieces I've finished.

Picture of the lappet.

Another teacher whom I took classes from was Michael Giusiana. He soon asked me to make some of the samples for a book on Flanders lace he was putting together. We found we

enjoyed working together and developed an interesting professional relationship.

About that time the primary Tønder teacher in the United States, Gunvor Jorgensen, passed away, leaving a huge hole in the lace-making community. That same year, Michael was teaching at an annual lace conference in Virginia, USA, and the woman in charge asked his opinion about who should teach the following year. Michael had seen my yardage of the Big Danish Heart and felt that I could fill the hole that Gunvor had left. Hers were big shoes to fill. I was not convinced, but we talked, and I decided to give teaching Tønder lace a try. My first class at the conference had six students and lasted an entire week. I enjoyed teaching, and the students liked what they learned, so I was invited back to teach the next year. My classes at the Virginia lace conference continue to be very popular.

On my first visit to Tønder, I purchased a book in the Sønderjylland Kulturhistorie Museum that contained only photographs of lace and no prickings.

Photo of the booklet.

I spent many hours reconstructing patterns from that little picture book and continued to teach and design some patterns of my own. I have been teaching Tønder lace for almost ten years now and enjoy it a lot. I have been very lucky to have been given the opportunity to put together two books for the Sønderjylland Kulturhistorie Museum in Tønder: *Spiderweb and Dreams* and *Point Ground and Picots*. I also published a book with Michael called *A Study of Tønder Lace*.

The process that I go through with each piece of lace I've reconstructed begins with a photograph. Several years ago, Michael was given permission by the museum to photograph some of their Tønder lace collection. For each sample, he enlarges the photograph and does some preliminary sketches of the design. Using the photo and the sketches as a starting point, I begin my reconstruction of the lace at the foot side, putting the dots and the thread paths into the computer to create a complete working diagram.

It is always interesting to see what I have to work with on any given piece. Sometimes I have a number of repeats, sometimes not even a complete repeat. The next issue is which is the 'correct' repeat? One pattern for example had 5 repeats, each one just a little different. Which one is the 'right' one? If this is the case I then choose which one to use. Hopefully the one that I choose best represents the original lace designers vision. We also design corners. Corners were not designed until recently lace was made in yardage and then gathered around corners. I take a mirror, place it on a straight piece of lace and then find the most pleasing design for the corner. Then make the pattern for the design. Here is a sample of the same pricking worked two different ways.

Photo of the corners.

For my computer work, I used the program *Lace RXP* for a number of years and then tried the program *Lace 8*. Recently I changed over to the program *Knipling*, which I am enjoying very much. This program allows me to do a lot of very interesting things with the lace diagrams and prickings. I can create circles and ovals with much less effort once I've reconstructed and tested the original straight piece of lace.

Once I'm satisfied with a lace reconstruction, I send the pricking and diagram to Nancy Carnegie, one of my students. We have been very lucky to have her test the patterns for us. She does a beautiful job and notes any issues she finds. For instance, she might discover extra dots on the pricking or places where dots need to be added. After I've worked on a piece a number of times, I find that I naturally correct the pricking as I go, sometimes forgetting to take notes as I get lost in the rhythm of lacemaking. Fortunately, Nancy sees the lace with fresh eyes and is able to record any problems she finds.

After Nancy tests the prickings, I return to the lace program

and correct or change the computer file according to her notes. Once I have created the final pricking, Nancy makes a sample of the lace, which I scan into the computer. Finally, I send the scans of the Tønder lace, the working diagrams, and the prickings off to Michael, who then creates book pages, which will be used by the publisher. We are grateful that the Sønderjylland Kulturhistorie Museum in Tønder created the pages for the books they published.

Every year, I add two new designs to my teaching pieces for my returning students at various conferences and workshops I teach at across the United States. Some years the pieces are reconstructions of traditional lace, and other years they are new designs I created myself. I make a sample of every pattern I use to teach from; that way I become familiar with the spots that are more complicated and may require additional instruction.

I have enjoyed working with the people at the Sønderjylland Kulturhistorie Museum in Tønder and look forward to working with them again on my next project.

We have received this from Kirsten Gubi Kristensen

I have read your article about Esther Winkel in your lace magazine with great interest.

What I missed, also in her biography, was something about articles she had written about other topics.

I send along what I, here in the south, have found. How much she has written from the area of Elsinore, I do not know. I hope this can be put together with the biography of Esther Winkel. In this way everything will be together.

These are the articles Kirsten Gubi Kristensen has found:

1. Bidrag til Ellum skolens historie (2012) (Article about Ellum school's history)
2. Pastor Møllers forunderlige have (2000) (The vicar Møller's wonderful garden)
3. Skolebarn i 1920' (1991) (Schoolchildren in the 1920's)
4. Ellum i ældste tid (1982) (Ellum in its very beginning)
5. Træk af kniplekunstens historie (1975) (Traits from the history of the art of bobbinlace)

All the articles are published by Sønderjysk Månedsskrift. They may be ordered through their homepage if you are interested in any of them.

Historiker Klaus Tolstrup Petersen

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Evening Entertainment 2017

Idea, design and execution: Annette Nielsen, Jernved

Materials: 7 pairs of linethread 40/2 and 2 pairs of perlyarn no. 5

Start: Set up at the point, and add pairs as you go according to worksheet. The marked twists are valid through the whole work. Chainstitch see fig.1, Russian spider see fig. 2 and false braids see fig. 3

The Russian spider is worked with false braids. All the legs are worked with one pair which is twisted on its way out from the middle. When attached to the edge, the pair is twisted once and a sewing is done around the leg on the way back towards the middle, and when this is done, a twist is made again and then a new sewing around the leg. This is repeated as necessary until the middle is reached.

Finish: The pairs are taken out and tied off.

This shows how to make chainstitches

The two bobbins in the middle are lifted (bobbins no.2 and 3), the worker pair is led through to the other side. The two lifted bobbins are put down, one on each side and become bobbin no.1 and 4.

Play with modern grounds

Idea, design and execution: Knipling i Danmark.

We will bring part 2 of 6 of the annual competition from 2014 in the next 6 publications of Kniplebrevet

The idea with Årskonkurrancen (The annual competition) in 2014 was to explore what happens when the pricking changes. We also like to present for you some new grounds and give you the possibility to play around with different thicknesses of thread/materials and what this does to the lace.

Materials: All the 6 bands have prickings for thread no.60/2 and one HAS TO use 1-2 pairs or 2-4 bobbins in a thread/material of your choice. It can be anything from metal-thread, fishing line, knitting yarn etc. The 6 bands may differ in the choice of threads. The 6 bands are mounted on a free frame, with composition of your own choice. The frame has no set measurements. Kniplebrevet also brings a pricking for setting up and finishing off, so that the bands can be used separately.

Challenge no. 2 uses 24 pairs (see worksheet). You may combine your bands as you please. If you prefer a band with a diagonal start, set up along the diagonal line on the pricking. If you plan to have the lace in a free frame, the lace has to be set up in a straight line so that it has the right width from the beginning.

Placemat

Idea, design and execution: Lene Bjørn

Materials: 20 pairs of linen thread 28/2 or 16/2

Start: Begin according to the worksheet with 1 pair from every pinhole. Work the half of the Russian ground (1 triangle), hang on 2 pairs by the scallop and continue the whole way around. When continuing on the last half of the Russian ground, sew in in the middle. Continue to the next scallop. If you wish to make a runner, you can make the mat longer by parting the pricking in the middle and prolonging the pricking in the middle to the desired length.

Finish: Finish off by sewing together with the start of the piece and bind off with a Belgian knot-row. See fig.1.

We have gotten permission from Lene Bjørn to republish the pattern. It has previously been published in Kniplebrevet no. 34.

Belgian Knotrow

Fig. 1 = the first row goes to the right

Fig. 2 = the second row goes to the left

Insertions with different grounds

Idea and design: Annette Thomsen

Execution: Ella Pedersen, Hadsund

Start: Straight setting up. If you wish to try out different grounds, you can use the start and ending between every ground and connect them through plaits. If you desire an insertion with different grounds, you can combine them and create your very own special insertion. You may also choose to use one ground only. There are lots of choices in this piece of lace.

Ending: Finish off with plaits, which are sewn down on the

lace when finished. The lace may be mounted to a piece of cloth. If mounted to cloth, do not forget to wash the lace and the cloth first, in order to prevent different shrinking of the two pieces.

Doily 2

Idea, design and execution: Mona Nøhr, Nordborg

Mona has gotten the idea to make 12 different doilies by reusing the frame of one piece of lace. Mona has played around with the pattern and made as many different fillings as she was able to do. We will continually bring all of them in Kniplebrevet. It would be a challenge to play around with lace patterns.

Materials: 25 pairs of 35/2 linen thread.

Start the way you prefer. The marked twists apply for the whole lace.

Finish: The best way is with help of magic threads. Or finish off the way you prefer for this piece of lace.

Insertion.

Interpretation of reconstruction of no. 40

Interpretation of pricking no. 40 from Lucie Krebs' estate, which has been given to Foreningen Knipling i Danmark.

The pattern has been interpreted by Sonja Anderson, Ikast

Execution: Sonja Anderson

Materials: 34 pairs of linen thread 40/2

Start: Straight setting up.

The twists apply through the whole work.

The lace is mounted on linen cloth.

Russian tape lace. Part 2:

Materials: 7 pairs of linen thread 50/2 or 60/2 and 1 pair of gimp thread for ex. DMC Perl no.5 or 8 or gold metallic thread.

Technique: In addition to the techniques mentioned in part 1, are the following techniques used in the pattern below.

The worker pair "leaves" the tape.

Sometimes is the pin where the workers turn at the edges, not placed right at the edge of the tape. (The worker pair leaves the tape). The pin is placed "outside" the tape and it is necessary to twist the pair more than once around the pin. An equal amount of twists matching the distance to the pin and back are used.

Connections of tapes

Sewings are made where the workers pins are set outside the linen stitch tape. Dr. 1 shows by arrows how this is indicated on the worksheet.

The pin is placed where 2 lines from the worker pairs meet (marked by arrows on the drawing). The workers are twisted as needed before and after the pin. The tape is worked until the workers arrive on a place where the pin is set "outside" the tape. Twist the workers as needed to get to the pin. The amount of twists is often the half of the twists used on the meeting side. Take the pin out, sew the worker pair into the loop and tighten well. Do not replace the pin. Twist the right amount left and continue working the linen stitch tape. See dr. 2.

If the pin has to be used more than once, the workers are twisted as many times as necessary before it is placed around the pin. The last time the pin is used, the workers are twisted as necessary, and the workers are sewn through all pairs around the pin and tightened well. Do not replace the pin. Twist the workers again according to the distance from pin to tape and continue working the linen stitch tape. See dr. 3.

Tape in half stitch

Half stitch may be used instead of linen stitch on places where the tape widens. Whole stitch is still used on the outer edge. The gimp is worked in linen stitch on the drawing. See dr. 4.

Finishing off the tape

Be ready to finish off the tape 2-3 pin holes before the tape ends.

This is done by putting the workers aside by the 2. or 3. last pin. Continue with the passive pairs (the pairs in the tape). Cut the threads off one by one leaving about 30 cm. Make a loop at the end of each thread and pin it at the edge of the lace pillow, over the finished tape. Remember to keep the threads in the right order. Put a thread through the end of the big formed loop and wind this double on a bobbin. See dr. 5 and 6.

Continue the lace until you reach the beginning of the tape. * Sew the worker into the first edge pin at the beginning of the tape. Weave the worker through the first two thread loops of the passives. See dr. 7. and sew it into the pin of the first passive pair at the tape's set up line. See dr. 8. * repeat from * to * until the end of the set up. Tighten the workers well after every sewing. Tie the workers once after the last sewing and weave it through 4-5 loops. See dr. 9.

Repeat the tying off for every pair separately. Take the bobbins off the big loops and untwist possible twists. Loosen the loop's threads from the pins at the top and pull carefully on the threads until the loops disappear.

Owl

Idea, design and execution: Annette Nielsen, Jernved

Materials: Embroidery thread, divided in 6 strands. The owl may be worked in DMC embroidery thread, K80, linen thread no.60/2 or every thread of marching size.

Start. Head: Use 6 pairs. Set up by the dotted line according to worksheet. Observe that back stitch is used by the ears. Tie off.

Body: Use 6 pairs. The workers are attached to (+1) as shown on the worksheet, 2 pairs are added by the head, sewn in at the pinhole in the middle, finely the 3 last pairs are added and the worker pair is sewn in again. The linenstitch band is worked all the way around and tied off.

Wings: Use 6 pairs. 5 pairs are added on at the head's edge, and 1 pair at the pinhole. Observe the sewings in the beginning. Work the linen stitch band which is sewn on to the body, and tied off.

Glasses: use 8 pairs, which are sewn into the left side of the head according to worksheet. Follow the directions on the worksheet and tie off.

Beak: Use 6 pairs. Start by open setting up of 4 pairs at the point of the beak. Use the pair to the very left: 1 wholestitch, 1 halfstitch and 1 wholestitch to the right side and set the pin. Continue according to worksheet. Observe that 1 pair more is added on each side. Take out pairs according to worksheet.

The lace is starched well before taking it off the pillow and the threads are tied off closely.

HAPPY LACEMAKING

Can we as an association reprint the first 10 of the published magazines of Kniplebrevet?

By Lone Nielsen

The board has been asked by a member if we could reprint the first 10 publications of Kniplebrevet, as they are out of print.

Our first reaction was, yes, why not, but the more we discussed it, the more we got aware of the fact, that it was not that

easy. We therefore started to explore what was needed in order to make the reprints. What are we in fact allowed to do, due to the perspective of legality. But before I write more, let me tell you a little story.

The strawberry grower: Imagine that you are a strawberry grower. You have a plot of land with strawberry plants, which you care for, nourish, water and look after daily, treat it against snails and fungus or other things which may destroy your harvest. You cover them with straw or plastic in order to protect them against wind and weather. Finally they are harvested and prepared. You have worked thoroughly with it for several months. You set up a nice little booth along the wayside with homemade jelly. A jar costs 25,- kr. Do you think people should pay for it, or is it OK. if they just take a couple of jars without paying? Is it OK if the costumers contact other people telling them: "I know where you can get jelly for no costs.... you can just help yourself, even though it has a price tag".

With consent, Source: Laila Miller Albertsen

Most of us would find that the situation described is wrong. If it is not paid for, it is stolen, and should be punished.

In fact, the same situation occurs if we reprint old magazines of Kniplebrevet. It is obvious to ask, why is that? We have earlier on published the magazines. Doesn't it belong to our association? The answer to this is no – there are Danish laws about copyright, also copyright on written texts, designs a.s.o. The copyright is marked with the little symbol c, which can be seen many places if you look closely.

The copyright makes sure that persons, which have created something in art or professionally, is secured the right to the created work, and that nobody else can use these works without permission from the persons /firms, who hold the copyright. Permissions may be granted with or without payment for use of the work.

It is not necessary to use the symbol c in order to own the copyright. You own the right just by having created the work. The copyright is valid for 70 years after the original copyright holder's death, however 50 years only for photos. The copyright goes to the heirs after the original copy holder's death.

Violation of copyright may lead to sanctions:

The holder of the copyright can by violation take the offender to court and demand:

A reasonable compensation matching the amount which normally should have been paid for use of the work.

Compensation for further damage, which demands proof of damage. The damage can include expenses in connection with the court case. The damage is often an estimate, and the offender's winning may play a role in the consideration.

Compensation for not economical damage, typically a form of defamation or something similar. This may for ex. be the case if bad copies occur.

Recall, destruction and/or handing over to the copyright holder of the offensive items and products.

Publication of the sentence given to the offender.

Copydan:

Copydan helps protect the holders of copyrights. They also work as the connection between the copyright holder and the one who wish to use an object for ex. in order to copy from it or to use quotations from it.

There are for ex. schools and other educational institutions, which have a need to copy from published books or magazines. These institutions have to establish a contract with Copydan and pay a fee in order to get permission to use work, produced by others. They are obliged to pay a yearly fee for the use of the materials. The ones, who have produced the work, and with that hold the copyright, also have to notify Copydan about the work they have manufactured. When others, like educational institutions, use their work, the institutions may pay the copy-

right holder an economical compensation for the use of part of their work, instead of having to buy the whole thing.

Kniplebrevet says:

Copies from Kniplebrevet for institutions or businesses can only be done if they have an agreement with Copydan, Tekst og Node, and only within the frame mentioned in the agreement.

If you do not have an agreement with Copydan, can copying only be done, except for your own use, through an agreement with the president of Knipling i Danmark.

This means, it is not allowed to copy from Kniplebrevet in order to give it to others without a preceding agreement.

Foreningen Knipling i Danmark is recorded by Copydan as copyright holder.

What does this mean???

First, Foreningen Knipling i Danmark is reported by Copydan as copyright holder. This means that educational institutions with an agreement at Copydan, may copy from Kniplebrevet. They have a couple of obligations when doing this. They have to tell which pages they copy, and the amount of copies. Also the source, which means where the copy comes from, has to be told. It is only allowed to copy the amount of pages agreed upon with Copydan. If the copies are used and Copydan is notified, an amount may be paid to our association, when educational institutions or evening classes copy from Kniplebrevet. We have, however, never received any compensation.

This was the first part of what is stated in Kniplebrevet. The second part is about applying to the president if one does not have an agreement with Copydan. This means that we will contact the designer or the text writer in order to get their permission to copy their design or text from Kniplebrevet. An alternative is to ask if they are willing to sell their design to the person who approached us. It is an absolute no go to make copies if the designer or text writer declines the request, referencing to the sanctions described above if the decline is not honored.

One cannot as a private person copy from works. This will in our case be purchased patterns or patterns from Kniplebrevet, and give it to others or sell them. This is a big no-no!

This was a long epistle in order to get to if we can or cannot republish old magazines or reprint designs from magazines out of print. We are not allowed to do this without preceding permission. We will start to work on getting these agreements in place and save them for the future if the need to republish something will occur.

Something positive has come out of this exploration, partly through the internet, but also by contacting Copydan in order to find out of what we are and are not allowed to do. What we have brought in this article, is not everything. There are still problems with grey zones, which we have to solve as we get there.

A question about lending out books from our association to our members from our extensive library turned up a couple of years ago. The answer was no, again with a reference to the law and a sentence given. Our library therefore is there, but cannot be lent out to our members. One can only look in the books by visiting the location at open house arrangements.

I have therefore asked Copydan if we, as an association can make a contract with them where we pay a fee and notify them about how many pages and from what we make copies. We have presently received a very positive answer from Copydan. We may copy from the books if it is for private use only and not for teaching. Our association does not even need to pay any form of fee to them. This is indeed good news, so something good has come out of the question about the republishing of the first 10 magazines of Kniplebrevet.

Sources:

Copydan's homepage and their Hvem-Hvad-Hvor.

Bekendtgørelse af Lov om ophavsret, Kapitel 4, § 63

A big thank you goes to Kasper Lauge Just, Reseach/cand. Scient. Bibl. and Hanne Glud Konradsen, Aftalekonsulent (Agreement Adviser) at Copydan, for excellent advice.

Pellestrina: The Other Lace Island Angharad Rixon

Every year hundreds of thousands of tourists take the Vaporetto to visit Venice's charming Lace Island, Burano, with its brightly coloured houses and excellent museum. As soon as you get off the ferry, as a tourist you are immediately wrapped up in all things lacey from scarves to lace parasols, and it seems that you have landed in the heart of the Venetian lace world. But Venetian lace has two hearts; one of needle lace and the other of bobbin lace which is to be found on the extraordinary island of Pellestrina.

The Island forms the southwestern boundary of the Venetian lagoon, running between the Lido and Chioggia on the mainland, it is 11 km long, only 23m wide at its narrowest point and 1200m at its widest. Arriving there is a great adventure which I love; across the lagoon by ferry and then the long trip on the number 11 bus along the Lido and over the water with another ferry to the long, narrow island of Pellestrina.

Historically, Pellestrina has always been the bobbin lace centre of Venice. As in many places where lace is traditionally made, the economy of the island is based on fishing and boat building, and lace making was a good source of additional income over the centuries. In the 19th century the tradition (which had waned over time) was revived at a commercial level by Michelangelo Jesurum. During the late 19th and early 20th centuries Pellestrina was particularly well known for their polychrome silk bobbin laces such as this example which is in the Victoria and Albert Museum in London.

The Cultural Association which continues the local lace making tradition is called "Il Murazzo" after the great wall which protects the island from the Adriatic on its western side. It is an interesting choice of name as, while it does not specifically reference lace, it does give a sense of strength and solidity, protecting and conserving the lace making culture of the island for future generations. The association has been working to promote lace making on the Island for over 40 years and are an important part of the community, involving many of the island's inhabitants in their projects such as teaching lace making to children at the local elementary school, or, in 2007 making the world's longest lace, a 450m lace "portrait" of the island including each of the churches and neighbourhoods of Pellestrina; a project which involved over 300 lace makers.

Arriving at the association we were greeted by the head of the lace group, Signora Leda, a wonderful woman with a true passion for lace making and her home island. A small group of lace makers had gathered to meet us and it was beautiful (as always) to see how a common love of lace can transcend the boundaries of language and culture. The participants of this year's Lace in Italy tour chatted with the Pellestrina lace makers, sharing ideas and email addresses. The group is very open to exchange with other lace making groups and interested in exchanging patterns and even bobbins and pillows! They have a number of lace pillows from other countries including Spain and Belgium, and they make a variety of bobbin laces, from their local "Pompe" as published by the Sessa brothers in 1557, to their own original designs. It was a lovely visit.

We were also very happy to learn that this summer the lace traditions of both Pellestrina and Burano were recognised

by UNESCO! Congratulations to all the lace makers of Venice!! An important achievement for the associations and a further step towards protecting these traditions. Shortly after the recognition by UNESCO, however, the association received its eviction notice from the parish where it has been housed for over 40 years, we all wish them the best of luck for finding a new space for their school and collection.

Many thanks to Signora Leda for organising our visit, meeting with the lace makers was again a very special experience.

Lace and sealskin

My project plays with the aesthetical contrast between seal skin and lace, and the nuances of colors and compositions, which naturally occurs through the materials. The main frame for my collection is a visual and compositional exploration of "the negative room" and "shadows".

I have worked graphic and conceptional with the theories of the phenomenon "Figure-ground" and "Rubin's vase", and worked on the negative room and compositions with the help of different materials, combinations, volume and a complicated cutting out and formgiving, individually for every silhouette and every single style, and for the overall look of the collection as a whole. To achieve an aesthetical balance is for me an important element, with the right composition of the negative room and "object" (material) – the whole time by keeping the strong fundament in connection with the body's anatomy in mind.

My project is, besides this, based on two topics, both tied to sustainability. The lace points out how machines and "fast production" never is able to replace old, beautiful handcrafts, and how important it is to bring their expression and techniques with us up through the time and to use it in a modern context. The know-how of the work of hands and creativity can and should never be replaced by efficiency.

The seal skin on the other hand, is a sustainable material, a resource where everything is used in balance with nature. Also this has a valuable history of culture about the hunters of Greenland and its folk's simple use for sheer survival and clothing.

The seal skin gives at the same time a deep, but still a light tactile contrast to the transparency on my style, and helps to underline and visualize the negative room, in combination with lace and silk.

It has been a wonderful and fantastic experience to work together with different lace makers of Sønderjylland.

I got in touch with Birthe Helbo Mortensen, with whom I had several meetings, and who helped with development and construction of the patterns.

A few lace makers from Kegsnæs (Sydals) have in addition been helping with different laces, and it has been instructive and fun to cooperate with others in order to achieve the pretty results.

Knipling i Danmark has been very helpful with arranging of contacts with lace makers, and also by supplying me with different old lace pieces, which I have used as inspiration and also in my collection.

My project has been received by the public with great enthusiasm and admiration, and I have had selected dresses on display in Miljøministeriet under a project on sustainability.

I am in no doubt, that if anybody feels like helping me again another time through contributing lace or ideas/development for a project, I will be very open for cooperation.

Thank you.

*Aja Marie Skyum
Cand. Design – Fashion & Fine Arts*

Lace get-together in Midtjylland

By Lisbeth Aaen

I hosted a lace get-together in Aulum in Midtjylland on March 11, 2017. I had explored how big the interest would be for a lace get-together in Midtjylland during the fall of 2016, and I decided to go on with the project as more than 30 persons showed interest. Aulum is situated midway between Herning and Holstebro, where we have the building from the old railway station, renovated by volunteers, which for free can be used for "cultural, official arrangements". My arrangement was approved, so the next step was to find a date and to get something arranged. 22 lace ladies and a handicap helper started at 9 am. with breakfast, and the day continued with lace making and chatting – lots of chatting. We had lunch together and opportunities to walk around and get inspired by looking at other lace maker's work. We had a very nice day, and I got to know many nice people. To be able to meet around a common hobby, not practiced by very many, was enriching and motivating for me. I hope to be able to arrange it again next year, and hope for at least the same great interest as I had this year. I am anxious to see if the handicap helper in the long run can resist 22 lace ladies nagging her about starting lace making ;-)

Lace get-together on Egersund Gamle Skole

A lace-get-together was held in Egersund Gamle Skole, near Aabenraa, on Saturday, Marts 4th, 2017.

I got aware of the event through Facebook. The theme was Slovakian Easter decorations using 5 pairs of bobbins in Easter colors.

The excitement was there, when Marts 4th came, because what would the topic exactly be? I took my pillow under my arm and off I went together with a lace friend.

We were about 25 participants, privileged with two capable teachers, Mona Nøhr and Hella Jacobsen.

The challenge was to make an Easter-egg in Idria lace technique. For the ones of you not knowing, it is tape-lace made in Slovenia. This is a technique where multi-colored worksheets are not used, but where you have to decide how to work the lace by studying the pricking. We therefore got the pricking and a picture of the finished product handed out.

One therefore has to use ones head the whole time, and also keep an eye on what we are doing. One have to estimate all the time on how many twists to use in order to get a nice result, and keep an eye on where to change from linen-stitch tape to whole-stitch tape.

It was enough to keep one's eyes on, as we also wanted to chat with the other participants.....

We had a very nice day where we learned a lot, and many nice Easter-eggs were made.

The next time a similar get-together is planned, will be October 14th, (yes, I will positively be there again!) where the lace topic will be a Christmas ornament.

Remember to look for it in Kniplebrevet, where you can find more details about signing up for the class.

By Annette Nielsen

Alter-cloth for Majbølle Church By Inge Lise Jensen

We were three ladies, who were asked by our church board to make a new alter-cloth in lace for our church. We contacted

Karely in Horsens, borrowed a couple of samples and the result became this beautiful piece of lace, named "De snoede bånd" ("The twisted bands"), 12 cm wide and worked in 35/2. The gimp is 18/5. Two of us started the lace, working in shifts, on April 8th 2016 and the lace was finished on Sept. 10th, 2016. The lace is 3,70 m long and we have worked about 350 hours. It was time to choose the cloth to mount it on. The choice fell on linen cloth, bought from Kniplestuen I Holbæk. I took upon me to mount the lace, sewn in 14 m hemstitch. The alter cloth was consecrated during the New Year's service, January 1st, 2017.

Royal admiration of Tønder lace

Bobbinlace is for Tønder what smoked herring is for Bornholm. It has made the town known through times.

By Maj-Britt Pedersen, Tønder Ugeavis. The article was published in Tønder Ugeavis on October 25th, 2016.

Vita Hvidbjerg's bobbin lace was admired by H.M. The Queen.

Bobbinlace before the queen.

The opportunity came when the former vicar of Tønder, Jens Elkjær Petersen, p.t. dean in Køge deanery, thanked the queen personally for an order he had received. His gown had poignettes (cuffs) of bobbin lace made by Vita Hvidbjerg. But these are not the only poignettes she has made. She has all in all made nine pairs of them. They have been made mainly for vicars in Tønder, but some also for out of town, for ex. Aarhus. The ninth pair was just handed over to the minister of Tønder, Kirsten Elisabeth Cristensen.

Church warden and lace maker.

Most people know Vita Hvidbjerg or are aware of who she is through her former duty as church warden in the church of Tønder. She retired from this job five years ago. She started to learn the craft of bobbin lace 20 years ago. Her teacher was Kathrine Thuesen from Tønder, well known by lace makers. Vita Hvidbjerg has named her new piece of lace for the church gowns, Stjernerdyrs (Stardust). The pattern connects with the star-dotted roof over the pulpit (the balcony by the steps to the altar). The poignettes (cuffs) have in this way both connection to Tønder Kristkirke and to a culturally important part of Tønder, the bobbin lace.

One has, through some time by now, been able to admire Vita Hvidbjerg's lace in the bay room of Drøhøses Hus, placed in the main walking-street of town. She has also a couple of days weekly on this location been demonstrating how the old trade is performed. More people have come in, in order to comment on the beautiful poignettes (cuffs). But Vita Hvidbjerg does not stop just because the ninth pair has been delivered and mounted on the minister's gown. No, she is about to make some more Stjernerdyrs, because, like she says herself: - it is a tender lace. It brakes easy. I am making a little extra in case repair or replacements are needed.

An old bobbin lace pattern.

The Stjernerdyrs lace was developed through an old pattern Vita Hvidbjerg had found among the things of her mother, who also was a good lace maker. She was, however, not quite happy with the pattern, and contacted Karen Trend Nissen, a lace teacher and lace shop-owner. This cooperation resulted in a fine lace piece with small spiders, the small dots of the pattern, and an edging of scallops. Scallops, also represented in Tønder Kristkirke, can be seen for ex. as adornments on the pulpit.