



Kniplebrevet

English



FEBRUAR 2014

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

114

Dear members

Happy New Year to all of you. I hope you have had a merry Christmas, and that you came well into the new year.

A new year has started, with the busyness that usually comes with it in our association. This year is no exception. We are currently getting the last details together, concerning our Annual Meeting, that will be in Borgerforeningens Hus in Nyborg on March 29th. You can get information about the program, the workshops and the lecture in the gray pages. The evening-program is also posted there. We hope that many of you want to participate in the meeting. We, the members of the board, look very much forward to meet you there.

We will, for the first time in 2014, plan classes in cooperation with NETOP. The first class will already be held on the 23rd and the 24th of March, and the teacher will be Kirsten Ploug. The theme is "New materials in bobbinlace". The class will take place on our location in Nyborg. More exciting classes are coming up, and you can find them in our calendar of classes.

We announced the annual competition, which goes through the whole year of 2014, in the last Kniplebrevet. The competition started already in January, where the first pricking with work-sheet was laid out on our homepage. We did indeed have some difficulties before it could occur on the homepage. We are sorry about the, about a week's delay. We will put out a new pricking and a work-sheet every second month. When you have finished all the 6 pieces of lace, they have to be assembled to a piece of art. You can also get the prickings and the worksheets by mail if you contact our pattern-coordinator, Sonja. You could get all the information in the last Kniplebrevet, page 13, where also the rules for the competition, are posted. We look very much forward to see how many of you that feels like participating in this competition.

Kniplebrevet also contains the draft for the symbol for our Annual Meeting. Since we rediscovered the idea of a symbol 2 years ago, we have had many funny, nice, exciting and different ideas about how the symbol should be made in lace. How this turns out, is also something we really look forward to see.

Have fun with the lace-making, both with the competition, with the symbol, and with other lacework that needs to be done.

We plan on working on our homepage this year, and are currently trying to find a resource-group that can start different things. You will hear more about this when we have come a bit further in to this project.

The next fair we will be represented in, is Nordjysk Kniplemesse in Hjallerup. This will be the first week of April.

Finally, the members of the board wish you a pleasant spring and a good season of lace-making.

We look forward to seeing many of you at the General Meeting in Nyborg on March 29th.

REMEMBER

The Annual Meeting for Knipling i Danmark takes place the 29th of March in Nørrevoldgade 63 in Nyborg.

In memory of Lise Thomsen, USA by Susanne V. Steinmeier

As usual, I opened my facebook on Wednesday, Nov.6. and saw, to my great sorrow, that Lise was dead. I knew that Lise was very ill, but not that she would die so soon.

I had a wonderful day with Lise on June 8. We met and visited the Tønder lace-festival together. This was the first time Lise visited the festival, and it was many that she wanted to meet.

So she did, and it was nice for her "to put a face on" all those lacemaking people she knew about in Denmark.

Lise has been very good at sharing her knowledge with all of us through Kniplebladet, and she also often provided patterns for our journal, in fact, Lise had a pattern in the last journal before this.

Lise and her husband, Thomas, have lived in the USA for many years, where Lise has helped to spread the knowledge of bobbinlace, she has been coeditor of bobbinlace-magazines and has organized teachers from Denmark to come visiting. I have known Lise for a long time. Her mother-in-law lives in Sæby (where I also live) and she came to my store every time she was home, about twice a year. We talked much about bobbinlace, what we made at the moment, and what they did, and it was very interesting. Lise was very exciting to be in company with. I continued to be in contact with Lise. After I closed up my store, she still came visiting. She was able to join us for bobbinlace-meetings a couple of times, once in Agersted, and it was very enjoyable. Lise and her husband travelled a lot, and it was always nice to read about their adventures, so lively described in her diary on facebook.

It was a joy to see the new lace-pieces she laid out every Christmas.

I want to thank you, Lise Thomsen, for my opportunity to have gotten to know you.

You were one of a kind, and you will be missed by many.

My thoughts also go to Lise's husband and the 2 girls.

A man with a mission and a lacepillow. A portrait of Peter Sørensen by Susanne Andersen

A short time after I started making bobbinlace, I heard about something called Dogmeknipling (Dogme-lace), and one can not say Dogmeknipling without saying Peter Sørensen. So, who is this, a bit quiet man, that stands there on the fairs with the most beautiful lace, smiling to us as if he has a secret he does not want to share. I decided that I wanted to find out, and a cold and humid morning I started "Madam Grey" and headed north, pretty far north indeed. All the way to Agersted, where Peter and Inge had chosen that their home should be.

After a cup of tea, a piece of bread and some chatting, most about Inge's broken arm, I finally asked Peter how come exactly bobbinlace had ended up being such a big part of his life. Peter smirked a bit at this question, took a deep breath and started to tell his story. I realized very fast, that Peter had been a man with a mission in Agersted in the last 25 years. At the same time, Peter told that he had started to slow down a bit by teaching less classes – only a class on Mondays, the club on Tuesdays, then a little on Wednesdays and also something on Thursdays.

It was in 1989 that Peter decided to try to make bobbinlace, what would be more obvious, when he had inherited a bobbinlace-pillow? Peter is a man of action, so he joined a bobbinlace-class at Agersted School. The class was in the after-noon, and that worked perfect with managing an inn. Unfortunately, they were not able to get the 12 participants, needed for the class to be held, together. So, Peter bought Karen Trend's book and started by himself. During the spring, however, they managed to get the magic number of 12 together, and Kaja Steen started to teach the class. But, a class need summer-vacation, so what do you do in order to keep the technique alive? Yes, you invite to a weekly evening in the inn with coffee and lace-pillow. Peter told wholehearted about the ladies with the "black bags", entering the inn in order to do lace. After some time, more of the participants found, that Peter as well could do the teaching, not only during summer-vacation, but for the whole year, and for some time Peter used just as much time on his bobbinlace as in the inn. But how did the idea of the drawing happen? Oh,

yes, that was just as simple. Peter wanted to make lace, and in the time he waited for the class to be able to start, he had to make his own patterns, and Karen Trend's book, again, was of big help. At one point, he wanted to make the local church in bobbinlace, and as there was no pattern for that, he had to draw a few lines. A skilled neighbor was asked to help, but she had to give up. There was only a few lines that had to be drawn – so, what do you do? The majority of us would probably put the paper aside, but nobody had told Peter that the task was impossible, so how difficult could it be? The church was made, and the lucky birthday-kid was happy.

This was how the seed was laid for the Dogmeknipling. The term “Dogme” is primarily known from the movie-making, where the idea started in 1995. The idea was to omit everything unnecessary and show the movie's purity without too many remedies or editions. In the world of bobbinlace, the trick is, not to have any work-sheets or prickings, only the outline. It takes some courage to do lace this way – or perhaps to dare to let the imagination and the creativity play on its own and let the bobbin-pairs play with each other.

Peter has – like so many – learned that lace absorbs you, and after a visit to a lace-fair in Varde, Peter felt, that it was time to do something like that in the northern part of Jutland also. He contacted Helen Schou, and asked her what she thought of a lace-fair in North-Jutland, and with this, the idea was born. The first fairs were held in the inn – but moved later to Hjallerup Kulturhus. Peter was aware of the fact, that their fair could not interfere with the years of the other big lace-fairs, and after a while, the fairs in Tønder, Hjallerup and Viborg took turns. Peter has also taken his share on the board of Knipling in Danmark. He has also been active in many classes, especially classes with dogme-lace on the program. The exhibition in the Tønder lace-festival of 2010, showed clearly, how creative Peter's play with the thread is.

Nordjysk bobbinlace-fair, on April 5. & 6, is just around the corner, and what we may experience there, is still to be seen. But one thing is certain – when Peter is in charge, it will be something special, not to be forgotten again from one day to the other.

Kniplemessen in Slagelse by Susanne Andersen

How can one best describe the enormous work done by the many volunteers and the board-members, that put Kniplmessen on its feet year after year? I can not find any answer. I am quite certain, that there are many, that send a grateful thought to the many people, that work so hard before, under and after the fair.

I started off early in the morning, driving the car eastbound, not westwards as I usually do.

Safe and sound in Slagelse, it was time for work, as the stand had to be set up. If anybody know how to keep the concentration on putting up your booth, when more and more exciting pieces of lace, threads and patterns are popping up all around you, I want the recipe.

The annual Christmas-tree was a challenge this year. It impressed me that a heart, a star or a basket can be so diverse as they were on this beautifully decorated tree.

I took the annual challenge of 2014 with me home. As a history-teacher, I can not just pass a viking-ship, and I really look forward to see where this project brings me. There were exhibitions by Els Goor from The Netherlands showing the bobbinlace from her book Kan't Anders. Els Goor has been making bobbinlace for 28 years and finished her education as a bobbinlace-teacher in 1994. She designs her own patterns and has published the book Kan't Anders, reviewed someplace else in this magazine.

Maibritt Nissen also had an exhibition. She has made bobbin-

lace since the 1990's and Maibritt Nissen got her Bobbinlace-education from Tinne Hansen in year 2000. Many of Knipling i Danmark's books contain patterns designed by Maibritt. She also stands behind the beautiful Etude tablecloth, once used as a membership-gift for our association's annual meeting.

Anne Scheby-Pedersen started to make bobbinlace with Birthe Englund in 1975, and continued with Else Marie Bjerregaard. Anne finished her bobbinlace-education with Tinne Hansen in 1999. Anne has made patterns since she started making lace, and her patterns can be bought through Kniples-tuen and on fairs.

Gitte Pedersen finished her education as teacher in Home Economics in 1992 in Nørresundby. Gitte teaches in Ålborg, Nibe and Skørping. She designs her own patterns, sold by Hedens Hørgarn. It is easy to see, that shawls are Gitte's favorites.

There were also 25 stands in the hall. In order not to forget any, I will just tell that everything was there from books, pillows in all colors of the rainbow, bobbins of the nicest kinds of wood, thread in all shades and sizes, patterns, jewellery, moons, stars, trees and a wonderful chestnut-leaf, there were cats with bobbin-laced hearts, shawls, stoles, beautiful scarfs, smiling people, tombola, owls, Christmas-balls.....I could go on for ever. But that I can't do, so I will instead invite you to write to Kniplebladet and tell about your experiences from Kniplmessen in Slagelse, and if you have some pictures to send along, we would appreciate that.

Trip to Museum Sønderjylland Kulturhistorie and Drøhshes Hus Friday May 30. 2014

The price for tours and entrance fees both for Kulturhistorie Tønder and for Drøhshes Hus is 130 Dkr. for members and 180 Dkr. for non-members. The price includes entrance fee and a guided tour at Kulturhistorie Tønder and entrance fee and a guided tour of Drøhshes Hus. The participants take care of their own transport and meals. This is not included in the price.

Kulturhistorie Tønder:

We meet on May 30. at 9 am. in front of the ticket counter in the Museum Sønderjylland Kulturhistorie Tønder. Our association buys tickets for everybody and thereafter we meet our guide. The tour starts at 10 am. and lasts for about an hour. We will see the Grå sal (the Grey hall) and the exhibition of cap-adornments. After the tour, you have the opportunity to see the rest of the museum on your own. The ticket also gives you permission to the Water Tower, where Wegner-chairs are exhibited. This exhibition is really worth visiting. There are 36 chairs on display. Hans J. Wegner was born 100 years ago in 2014. You may eat lunch in the cafeteria in the museum after having seen Kulturhistorie Tønder, or you may take a walk out in the nice town of Tønder and find a place there to eat. We will meet at Drøhshes Hus at 1:20 pm. where we again meet our guide. We will see an exhibition in Drøhshes Hus, that is not on display yet. We will also see some lace from their depot. Those are bobbinlace not used for display, and they are taken out just for us to see. It is opportunity to look around in Drøhshes Hus on your own after the tour. The exhibition Løver, Kroner og Monogrammer (Lions, Crowns and Monograms) are still on.

Kulturhistorie Tønder:

The permanent exhibition of Kulturhistorie Tønder displays the bobbinlace wholesale merchants, the salesmen and the lacemakers.

It was the lace-merchants that owned the patterns (the prickings) and delivered the expensive thread. The salesmen worked for the merchants or travelled around to the different markets themselves, selling their ware. And at last, but not at

least, the lacemakers. The exhibition displays very nicely the thrifty life of the lacemaker and the merchants life in wealth and luxury.

On display are some of the famous "Tønderlace" and some of the finely worked lace handkerchiefs, that belonged to Queen Ingrid. Queen Ingrid got them from "Den københavnske damekreds" ("the Ladies of Copenhagen") for her wedding with then the R.H.Crown-prince Frederik. After her death, Queen Margrethe decided to give the handkerchiefs to Museum Sønderjylland Kulturhistorie Tønder.

You also have the opportunity to see Queen Alexandrine's lacepillow and her lace tools in this exhibition. Our latest book, "Tønderkniplinger - et tema med variasjoner" /Tønderlace - a theme with variations") has an article about Queen Alexandrine and her bobbinlace.

There is also an exhibition on old lace-adornments of woman's caps. A book on this theme has been given out in connection with the Tønder Lace Festival in 2013. The title of the book is "Spindellev og drømme. Tønderkniplinger på gamle huelin" (Cobwebs and dreams. Tønderlace adorning the caps of old folk-costumes)

Drøhses Hus.

We will see the new Bobbinlace exhibition, that, as I am writing this, is not on display yet. Also some bobbinlace from their depot will be there for us to see.

Count Axel's lace collection, Løver, Kroner og Monogrammer (Lions, Crowns and Monograms) is also available for you to see. The exhibition shows a selection of the lace collection that Count Axel of Rosenborg inherited from his grandmother on his father's side, princess Margaretha. Princess Margaretha came from the royal family of Sweden, of the line of the Bernadotte, and many of the lace pieces have been worn by princes and princesses of the Bernadotte family. Princess Margaretha became Danish princess in 1919, when she married Prince Alex of Denmark.

The exhibition shows everything from the finest handmade needle - and bobbinlace, to machine made lace, that from the middle of 1800 started to replace the handmade ones. The fascination of what machines were able to do, was also shared by the royal family at that time. You will, between other things, find wonderful shawls and handkerchiefs adorned with beautiful lace and embroidered with wonderful monograms and crowns.

Addresses:

Museum Sønderjylland Kunsthistorie Tønder, Kongevej 51, 6270 Tønder

Drøhses Hus, Storegade 14, 6270 Tønder

Application and terms for the trip:

The maximum numbers of participants are 25, and the cancellation of the trip will be by less than 15 participants. We use the "first come, first serve"- principle, and the application is binding.

Please, send your application to our chairman, Lone Nielsen at: formand@knipling-i-danmark.dk or by phone: +45 - 40 50 48 70 after 4 pm. at the LATEST May 15. Please, transfer the money for the participation with your application, on our association's account: reg.#:9338 account#: 0002132044.

The history of bobbinlace

Since we have planned a trip to Tønder on May 30, 2014, we found it a good idea to get the history of bobbinlace freshened up in our minds, and especially the importance of bobbinlace in the area of Tønder. Find out more about the trip someplace else in Kniplebrevet.

The appearance of the lace:

The influence of Tønderlace as we know it today, has been bobbinlace from the town Lille in France. The lace in Tønder was later varied in different ways and Danish motives appeared. These Danish patterns gave names to many of the laces, like The Carnation, The Rose, The Big Heart of Denmark, or they got names after the lacemakers, like Ellen, Nora, Lisette. Sometimes the lace was named after the place where they were made, like Hjerpsted, for ex.

The main ground in Tønderlace is Point Ground, very often dotted with square tallies. The pattern is often flowers and leaves, more seldom ornaments. They are worked in linen-stitch, edged with a distinct gimp. A single pattern can have many different grounds.

The left hand side is mostly edged with picots. On older Tønderlace, the two sides are both mostly straight. The upper (right) edge is called Overkant (over-edge) because one "threw" (twisted) the picot-pairs, and the bottom (left) edge was called nederdel (foot side) In order to make the sewing edge (the foot side) stronger, a thick thread was worked in along the edge, called the nederdelstråd (foot side thread).

The arrival of the lace:

The making of bobbinlace started in the renaissance by nuns in Italian convents. The last part of the warp of woven tablecloths and handkerchiefs, used in their churches, was braided and knotted together in different ways. This developed into the bobbinlace as we know it today. Christoff Froschower's "Neue Modelbuch" (New Fashionbook), that came out in Zurich in 1561, tells us that bobbinlace was brought to Zurich around 1535 by traders from Venice and other places in Italy. The lace was used to adorn clothing by the European upper class, and this caused the working of bobbinlace to spread all over Europe in the last part of the 15. century. The making of bobbinlace started very early in Flanders (now the border-areas between France and Belgium) and also in what now is Belgium and The Netherlands.

Denmark, and especially the Tønder-area, had close relations to these places through the thriving trade at that time.

We do not know exactly when bobbinlace became a side-occupation in Tønder, but King Christian IV bought linen and bobbinlace when he was in Valsbøl (west of Flensborg) in 1619.

The story says that Queen Isabelle (Elisabeth), king Christian II's wife, who lived from 1501 to 1526, was the first to bring the interest of bobbinlace to Denmark. If this is true or not, we do not know - but we know, that she was raised by her aunt, Margrethe (sister of king Karl V) in Michelin in Belgium. However, the Belgian influence on the Danish bobbinlace disappears slowly, and by the beginning of 1800 the Lille-lace in particular, influences the Danish lace. As I mentioned before, the Danish lace took on their own variations with Danish motives in different ways. The different patterns had their own names, like Carnation, Strawberry, Cornucopia, Rose and so on.

The periods of Tønderlace

The tradition of bobbinlace in Denmark is divided into three different periods:

1. period

This type of lace is very similar to the Flemish lace, which means, compact tapelaces in linenstitch and deep scalloped edges. King Christian IV had this type of lace on a nightcap and a handkerchief.

2. period

In the beginning of 1800, the Danish lace was influenced by the French and the Breton lace, but also by English lace. It

was not a renewal of the lace, but rather a simplification of the working of it, and the lace became lighter in appearance. One used Binche etc. as examples.

3. period

In this period until 1850, the Tønderlace frees itself remarkably from the influences from the outside. The open patterns, the many big holes and the distinct gimp becomes the characteristics of the Tønderlace. One had transformed the most suitable Lille-patterns and others to something original, good for the market at home and for the export.

The trade:

The wholesale was taken care of by a lace-merchant, that had to be well educated, as he had to design and make the patterns, and also keep contact to Brabant in Holland, where the fine linethread could be purchased, and where also drawings and patterns could be bought, iot. keep up with the fashion. A skilled parchment pricker transferred the pattern to parchment and a skilled pattern-maker made a sample of the lace before it could go out to the lacemakers. The lace-merchant handed both pattern and thread out to the lacemakers, and they were paid - very poorly - for their work.

Much of the further trade was made by travelling salesmen, that sold about 75% of the lace produced.

One of the first bobbinlace tradesmen in Tønder, who sold lace in a larger scale, was Mr. Steenbeck, who in 1646 had fled with his family from Westphalia, due to religious conflicts. He was a clever man, that very fast spotted the possibilities in improving the art of making lace, and the lace production developed steadily to a big industry. The story goes, that Steenbeck had 12 old men from Dortmund, that was very good at teaching bobbinlace. They all had long, white beards that they had to tie up when working, so the bobbins should not get stuck in it.

The heydays of bobbinlace:

The Tønderlace-industry (the word industry is used here in the older sense: occupation) got easy terms concerning duties, and got protected by prohibition for import of bobbinlace from other countries. This happened the first time in 1643, later in 1736, and for a long time thereafter, one kept strict control with the lacemakers, so they did not move out of the country iot. teach their trade there. In an ordinance from May 16 - 1647 it was unlawful to import bobbinlace from abroad to Denmark and Norway, so that money would stay in the country.

The 16. century is called the first period of the Tønderlace industry, the period when this industry slowly but surely developed. It had reached a certain height at about 1620 and really flourished in about 1650, as the aristocracy - with the royalty in the lead - in the meanwhile had fallen for the beauty of lace, and the higher classes of the population followed suit. The bobbinlace had in the 16. century built up a reputation that caused the 17 century - its peak-time - to become an important income source for the country's treasury.

The best economical period was from 1760 until 1800, where the export of bobbinlace amounted to 100.000 riksdaler yearly. Thousands of people in Tønder and vicinity supported themselves by making lace, and almost every household had one or more lacemakers.

Tønder became the place that was most important for bobbinlace locally, as it was surrounded by many villages where fine lace was made. Some of them were Abild, Visby, Brende, Ballum and Emmerlev, and to the south, Læk. The Frisian people did not make lace, but bought it willingly.

A couple of numbers will illustrate the importance of bobbinlace for the town of Tønder. At any given time, 10.000 to 20.000 persons were involved with the lace-trade. Many, many meters of the spiderweb-thin linethread were on the pillows

transformed into "pure gold". It was said, that 1 pound of thread could make bobbinlace worth 1 pound of gold! One can see out of old trade accounts that the export of Tønderlace in 1767 brought more money to SLESVIG than all other exports together. Still left from these splendid times are the beautiful patrician houses in down town -Tønder, built by the wealthy lace-merchants. Old accounts show that the bobbinlace-export in 1767 gave more money to North Slesvig than the sale of cows, bulls, horses and all other exports together.

The decline:

The quality of Tønderlace was at it's highest in the years of 1800-1830, but that was also the time when the decline started. The aristocracy did not use much bobbinlace in their clothing any more, it was mostly the farmers wives that adorned their folk-costumes with lace, and also, the machine-made lace started to win popularity from about 1809.

A decline in quality of the lace started around 1833 as the use of fine cotton thread instead of linethread started, and when the people in addition stopped using their folk-costumes, the handmade production of lace almost came to an end. The lacemakers started working in the fields, as it was better paid, and they only did lace in their spare time.

An invention from 1809 should be fatal for the hundred of years old craft of lace-making. This machine could make Point Ground, the base ground for Tønderlace, and different motives could be sewn on to it. Later came machines that could make big, whole imitations of bobbinlace. The populations embraced these laces - they were so much cheaper than the handmade ones. Together with the change of fashion after the French Revolution and the difficulty with getting hold of the thin linethread, the quality of Tønderlace declined, and so did the lacemakers conditions and ability to earn money.

In spite of this, there were still 1500 lacemakers in the Slesvig area in 1847, but the prices for handmade lace was steadily falling, and when the use of folk-costumes, where bobbinlace mostly was used on the caps, declined after about 1850, the demand declined even more. Bobbinlace went from being a respected and profitable trade, to become a hobby.

The change of the border to Germany in 1864 could have led to a total disappearance of this old Danish craft in Denmark. All the traditional places of lace production was now in Germany, and from the German side they even started to buy up old patterns and prickings: Despite this, Danish woman organizations with Hansigne Lorenzen in the lead, succeeded in keeping much of it "where it belonged".

Hansigne Lorentzen established Det Tønderske Knipledepot (The Bobbinlace depot of Tønder) after the reunification in 1920. Her goal was not only to preserve, but also to revive the bobbinlace industry with help of old lacemakers and at the same time to educate young lacemakers. A big help for her was that Queen Alexandrine was protector of the undertaking.

References:

- * Dragtjournalen Nr. 3 year 2 2008, by Katia Johansen
- * www.slegvigland.dk
- * <http://www.lorenzenggaard.dk/dk.htm>
- * <http://www.kvinfo.dk/side>
- * Sønderjysk Månedsskrift 1999 nr.11, s. 271-279

KNIPLEC@FEEN

We are not all of us equally good at foreign languages, and not at all people my age, so when it comes to the technical terms within the art of lacemaking, this can cause difficulties.

But, with help from the net, even this problem can be solved.

As usual, I have shortened the internet-addresses, so they are easier to write.

Remember, the shortened address HAS TO BE written in the address-box in your browser - placed on the top left in Internet Explorer - and without www.

When looking for translations of technical terms concerning bobbinlace, I happened to find a Japanese page!

tinyurl.com/p6m4mx5

This page has translations from Danish to English, Dutch, French, German, Italian and, of course, Japanese.

A bobbin-winder, for ex, is called kantklossmolen in Dutch and linnenstich is called passata in Italian.

Incredibly, the first language is Danish, I wonder if the Japanese think that bobbinlace is something really Danish?

When you search on Google and find an exciting page in a language you do not understand, note that you, in the second line of your search-result, have a place that says: translate this page

If you click there, you get it translated into Danish (English).

Since this is a mechanical translation, it is not always quite right, and one has to use some imagination. It can be of some help that you get the original text in a little window, when you place the mouse over the text.

If you surfed right into the page with the foreign language, you do not have this option, but you can still get help with the translation with Google.

Copy what you want translated, mark it, right-click and click "Copy".

Open Google, and the top-right on the search-page shows a little icon containing 9 small squares.

Click on this, and you get a window with different possibilities. "More" is placed on the very bottom, click there, and 3 new options show up, where one says "translate".

Click here.

You have to choose which language you want translated in Google's translator. If your language of choice is not up already, you have to find it in "Choose language".

Set the text to be translated, in - right-click in the box and choose "Set in" - choose for ex. Danish (English) to your right if it is not up already.

If you find this a complicated way to find Google's translator, you may also just write "translate" in the search-box and choose the first result: translate.Google.dk (com)

If you do not know which language you are looking at, it helps to look at the country-code in the mail-address. dk. is for ex. Denmark and es stands for Spain.

We are in 2014 looking at different grounds.

I have, with this in mind, found a page with different bobbinlace-grounds.

This is the page, where you can choose between German and English texts.

tinyurl.com/mq3dwaa

They show a pagoda ground, for ex.

Of the shown pictures, 6 of them are "clickable".

If you click on the pictures, you get the ground with work-sheet and pricking in two different sizes.

Deutscher Klöppelverband have released a book called Moderne Gründe. You can read more about it and also order it through information given on this page:

tinyurl.com/nma6vtr

Have fun on the net

UDU

Book review

Title: Kan't Anders

Author: Els Goor – Versteeg

Publisher: Kantklos Atelier Elisabeth

Price: €34,95 plus postage

Can be purchased through: <http://www.kantklosatelier.nl/kantanders.php>

Kan't Anders is a very unique and beautiful book, showing a selection of bobbinlaces produced over more than 20 years of skill, inspiration and work with teaching the lace and it's technique. The book is made with elegance and has beautiful pictures, where the color-scheme supports the graphic expression of the book.

The book contains 32 patterns in different techniques, like Torchon, Duchesse, Binche, Russian lace and lace made with metal thread. There are prickings for all the lace-pieces, that can be copied from the book. Numbers of pairs needed and material to use, are also stated with each pattern. The big variation in bobbinlace-techniques, everything beautifully made, gives the book a big diversity, one do not usually see. Most of the lace is inspired into new use of old classical bobbinlace-techniques. This gives the book it's own expression.

The book is written in Dutch, except for the preface, which is written in Dutch, English and German, but since there is not much text in the book, it should not cause a problem. The only problem could be that there are only work-sheets (which are in colors) for about one half of the patterns. This means that for some of the pieces, you need knowledge about the technique of the lace, and to study the picture of it iot. see how you make it. There is for ex. a very nice rooster, made in Duchesse-technique, but without a single work-sheet, which means, you have to know the basics about this lace iot. be able to make it.

When this is said, I can just repeat, that this is a very nice book, with beautiful lace presented tastfully both in photos and graphic. A book, that makes you want to try out new expressions and inspires to new ways of using the lace.

Marianne Nielsen

Interpretation of reconstruction no.494

Interpretation of pricking no. 494 from the estate of Lucie Krebs, donated to Foreningen Knipling i Danmark.

The interpretation of the lace is done by Anne Schelby-Pedersen, Hemmet

Execution: Hell Jacobsen, Gråsten

Materials: 42 pairs of linenthread 60/2

Start: The finished piece measures about 38x38 cm. Start along the black line or where you find it convenient due to the way you want to finish off. The lace can be made smaller by taking out sections.

The marked twists are valid through the whole lace.

The lace is mounted on linen-cloth with rolled whip seam.

Name tag

Idea, design and execution: Bente Hansen, Horbelev

Materials: 16 pairs of 35/2 and bead letters matching the name.

Start: You start to the right with 2 pairs, super-imposed, plus 1 pair going down through the lace. Go towards the left in linenstitch and add pairs as shown on the work-sheet. The pin is put in the middle of the linenstitch-pair. The letters are added as you go. This is done by pulling a loop of the pair to the left, through the bead, sew the pair to the right into the loop and tighten so that the sewing is inside the bead. Be sure that the

threads are twisted before you go on with the lace. You can add more sections iot. fit the length of the name. See the work-sheet.

The marked twists are used through the whole lace.

Finish: 4 pairs are taken out along each side towards the point. Make a bundle of the 7 pairs left, and with the last pair you make a loop around the bundle, sew the pair into the loop, and tighten. This is done 4 times. The work is starched before taken off the pillow.

Flakon

Idea, design and execution: Inge Lise Jensen

Materials: 24 pairs of Bockens linenthread, 40/2

Start: Depending upon the way you choose to finish the lace off. 2 pairs along the edge are not shown all the way on the work-sheet, but has to be worked all the way through the piece.

The marked twists are valid through the whole lace.

Fig.1 shows how the star-spider is worked. This is an explanation for a star-spider with 4 pairs. With 4 pairs, the single bobbins are marked 1 through 8 starting from the left side.

A: Bobbin 2 over 3, 4 over 5, 6 over 7.

B: Bobbin 4 over 3, 6 over 5.

C: Bobbin 4 over 5.

D: Place a pin in the middle (= 4 bobbins on each side)

D: The bobbin next to the pin and to the left is woven through the other 3, over, under, over.

E: Weave the next left side bobbin nearest to the pin through the 2 bobbins left, over, under.

D and E: Continue until the last bobbin is woven through.

D: The bobbin next to the pin and to the right is woven through the other 3, under, over, under.

E: Weave the next right side bobbin nearest to the pin through the 2 bobbins left, under, over.

D and E: Continue until the bobbins in the middle are crossed (bobbin 4 over 5).

H: Bobbin 4 over 3, 6 over 5.

J: Bobbin 2 over 3, 4 over 5, 6 over 7.

Twist all 4 pairs 2x and continue the pattern.

Finish the piece off as you like.

Immergency-scream from the editor's office!

We need your help, as it is important for us to give you a magazine, you are happy with. We are particularly in need of help for our children-page. There are patterns and ideas for patterns, we are short of.

Most friendly,
The Editors

West

Idea, design and execution: Kirsten Eskildsen, Ikast

Materials: 26 pairs of Katia linen knitting yarn. Matching knitting-needles: 3½-4 mm.

Start: Straight setting-up. You repeat the section 8x, or more, if you want a longer west. Copy the pricking until you have 8 sections together and work 2 pieces of lace.

Finish: Finish in a straight line the way you prefer.

Knit: Knit the back and the 2 side-panels.

Measure on the back, the distance between the 2 pieces of lace, iot. make it fit your size. Cast on the necessary amount of stitches.

Every uneven number of needles are knitted this way: knit 1, *loop around needle, knit 2 together*, repeat from * to * until there is only 1 stitch left, loop around needle, knit 1.

Even numbers of needles are pearled. You knit these two needles alternatively until your work has the right length. Bind off.

The side-panels are knitted in the same way.

Mounting: Sew the knitted back-piece on to the two pieces of lace. Sew the two knitted side-panels on to the end of the lace and on the opposite side. Fold the whole thing together and sew the knitted part on to the back-piece, iot. shape the west. Fig.1 explains the mounting.

Crochet around the edge of the west and around the arm-holes.

Easter-egg no. 1

Materials: 12 pairs of K80 or linenthread 60/2. If you wish, an other color can be used for the two worker-pairs in the fans. 1 glass-, plastic- or styrofoam-egg, about 7 cm. tall and about 13 cm. in circumference.

The lace will be about 3 cm. wide and 13 cm. Long.

Start: Start the lace as shown on the work-sheet. You work with spiders and edges of wholestitch-fans. The long loop-threads for combining the lace on top and bottom of the egg, are twisted as needed.

The marked twists are used through the whole work.

Finish: The lace is connected in a ring and tied off. Threads are passed through the loops on the top and bottom and the whole work mounted on an egg.

Easter-egg no. 2

Idea, design and execution: Lone Nielsen, Stubbekøbing

Materials: 12 pairs of K80 or linenthread 60/2. If you wish, an other color can be used for the two worker-pairs in the fans. 1 glass-, plastic- or styrofoam-egg, about 7 cm. Tall and about 13 cm. In circumference.

Start: Start the lace as shown on the work-sheet. You work with diamonds in linenstitch, and edges of wholestitch-fans. The long loop-threads for combining the lace on top and bottom of the egg, are twisted as needed.

The marked twists are used through the whole work.

Finish: The lace is connected in a ring and tied off. Threads are passed through the loops on the top and the bottom and the whole work mounted on an egg.

Easter-egg no. 3

Idea, design and execution: Lone Nielsen, Stubbekøbing

Materials: 16 pairs of K80 of linenthread 60/2. 1 glass- or plastic- or styrofoam- egg, about 7cm. high and 14,5 cm. in circumference.

Start: Start the lace as shown on the work-sheet. You work with hearts and spiders in linenstitch, and braids between the hearts. The long loop-threads for combining the lace on top and bottom of the egg, are twisted as needed.

The marked twists are used throughout the work. Remember to twist the linenthread-workers when going around the pin.

Finish: The lace is connected in a ring and tied off. Threads are passed through the loops on the top and bottom and the whole work is mounted on an egg.

Tønderlace sample piece, no.1

Idea, design and execution; Ulla Dinesen, Strib

Materials: 20 pairs of Egyptian Cotton 140/2 and 1 pair of linenthread 35/2

Start: Straight setting up.

Finish: Finish with short braids

The Board-s Annual Report 2013

As usual, the past year has offered many challenges, many exciting tasks and many pleasures.

At the Annual Meeting in 2013, which was held in Horsens Culture House, two new members joined the Board, i.e. Astrid Hansen and Linda Olsen, as neither Lis Larsen nor Bent Rasmussen wanted reelection. Lis Larsen and Else M. Henningsen were chosen as alternates.

The spring of 2013 was very busy. We received a request from Anne Stubbe Horn regarding material on Inge Wind Skovgaard. Vibeke Ervø and Anne had pottered about with the collection of material on Inge Wind Skovgaard's importance for the dissemination of bobbin lace in Denmark as well as her many articles to the international lace association OIDFA's member publication. Anne's and Vibekes's preliminary work consisted of collection of articles and preparation of a list of Inge's works and articles. The contact to us was an inquiry as to whether we as an association would be interested in publishing a book about Inge Wind Skovgaard. After some deliberation we seized the opportunity and got started. It was a huge task, not least for our pattern coordinator Sonja. She gathered all sorts of permissions from OIDFA, Inge Wind Skovgaard's family as well as the publisher Akacia. Offers for layout, type and printing were submitted. Sonja worked diligently with the drawing of prickings and diagrams throughout the spring. In the summer of 2013 at the lace festival in Tønder we presented the new book "Tønder lace – a theme with variations".

2013 was the culmination of our collaboration with Mette Julie Bundsgaard-Nielsen was also presented in Tønder. Out of ten models, six were displayed at a stand at the Lace Festival. It was absolutely fantastic to see, what can be made with lace, and some fantastic models were displayed. A great major job from the designer and lace maker.

At the display of Mette Julie's models in Tønder, we were contacted by a young designer, Katinka Sol, who has chosen to work with lace. You can meet her at the Annual Meeting where she will have a small stand to present her works, among them a beautiful lace jacket made in plastic tubal yarn.

When planning our trip in the spring of 2013, we chose Koldinghus to look at Christian IV's reconstructed lace collar, executed by Kathrine Uggerby. On the same trip we visited Kolding Design School, where Mette Julie graduated. A very successful tour.

In 2012 we had contact to Count Axel regarding some laces inherited from his father, Count Flemming, and at the last Annual Meeting we were still in the process of negotiating the display of these. In collaboration with Museum Sønderjylland we succeeded in getting the laces displayed at Drøghses House in Tønder. The exhibition was planned for the period 23 of March to 30 December 2013, but we are told that it will continue as Count Axel has left them at our disposal for longer than expected. We hope that many of you will make it to the exhibition.

Throughout the year lace making material has been collected for the Dagmar School in Moscow. Thank you all very much for your contribution.

We have started cooperation with NETOP, and the first course was already held in January 2014 as a workshop. You can read more about the future courses in Kniplebrevet. Some

Saturdays we have had open house at our premises in Nyborg, and every time we had quite a few guests. We had coffee and tea, we looked in books and magazines, and we made lace and talked lace and admired lace. It is always nice when you stop by and have a chat.

Our reconstruction group makes progress in the reconstruction of the many laces or prickings for which there are no prickings and/or diagrams. The lace makers associated with the reconstruction group make test laces of what they receive from the reconstruction group. The reconstruction group and the lace making group do a fantastic job and thanks to all of you for that!

In the spring of 2013 we had invited those lace instructors who had graduated within the last three years. We also invited the leaders of some local groups to the meeting. The purpose of the meeting was to generate ideas for our future work and to set up some inspiration/resource groups. Some really good ideas emerged and we continue working with those. One of the good ideas, which we have followed up on during the fall of 2013, was to send all local leaders and instructors a few copies of Kniplebrevet and some folders at the beginning of the season. Thus they could promote the association and hopefully some lace makers would want to join. That was a very good idea, and we quickly saw the results. At this meeting we also set up a resource group that has four members as of now. They have met once to discuss some of their ideas. Among other things they have spoken of is a 2020 plan for how we can disseminate the knowledge of lace making and how to awake the interest for lace among the youth and entice them to join the association. At some time they will present the plan to the Board so we can jointly complete it. More on this when the group is ready. We have planned a meeting again in 2014, this time including more instructors and local leaders.

Last year we told you that we had gathered the functions of treasury, member contacts and lace service with Bente. The workload is large but it works well. In the fall we had to acquire a cash register to register our sales at exhibitions. Following some start up difficulties all works well. As we are VAT-responsible and have a CVR number, we also had to establish an electronic mail box, so that the official Denmark can send us electronic mail. Good progress in this area.

We have had some difficulties regarding translations to our foreign members, but that also runs smoothly now. Some members still want the magazine in paper, some via mail, and some download from our home site. In the fall Yvonne stepped in as editor as Susanne needs more time to write, therefore this expansion of the editorial staff.

Once more we have applied for grants to our association. We have applied to Statens Kunstråd for funds, but unfortunately once again been rejected. Their reason is that the magazine is considered member information.

In 2013 we lost a great expert, Vibeke Ervø. She was a great contributor to the publication of our latest book. We also lost Lise Thomsen from the USA, who has contributed a lot of patterns to Kniplebrevet. Let us pay tribute to their memory.

Julemærkehjemmene have received DKK 7,900 from the sale of the Christmas stamp. In 2013 we had two Christmas stamps. Lene Bjørn had designed one and Anette Thomsen the other. Both patterns were sold for the benefit of the Julemærkehjemmene. In 2014 Bettina Brandt-Lassen has designed a new pattern. The proceeds from the sale of this pattern will again be for the benefit of Julemærkehjemmene which need all contributions. The association sends thanks to Lene Bjørn, Anette Thomsen and Bettina Brandt-Lassen for their contributions. The board would like to encourage others to design patterns for sale for the benefit of the children and teenagers at Julemærkehjemmene.

In 2015 the association can celebrate its 30 year jubilee. The celebration is under consideration. So, do you have any good

ideas, please let us hear.

As of 31 December 2013 we had 1632 Danish and 225 foreign members.

We are planning to participate in the following fairs in 2014: Hjallerup Lace fair, Viborg Arts and Crafts fair, Slagelse Lace fair and Creativity Days in Fredericia. We look forward to meeting you around in the country.

The Board wants to thank everyone who has contributed with articles, good ideas, input and not least patterns to Kniplebrevet. Thank you to all translators of English and German, thank you to the reconstruction and lace making group, you all do a great job. The chair wants to thank the board members for a good year with constructive cooperation, always in a jolly atmosphere. Everyone works diligently for the association. The entire Board wants to thank all the volunteers at all levels, without you no association.

Scarf

Idea, design and execution: Ursula Petersen, Aabenraa

Materials: 30 pairs of knitting yarn for socks in color no.1 and 14 pairs of knitting yarn for socks in color no.2.

Start: The 14 pairs of color no.2 are hung on where it says 2 on the work-sheet, and color no.1 are hung on everywhere else. Knot the pairs starting at the same point, place the pin in the middle and close the pin with a linenstitch. See work-sheet. The whole ground is made in halfstitch, and the edges in linenstitch in order for the colors in the ground to come out right. Copy the pricking and make the lace in the length you like.

The marked twists are valid throughout the work.

Finish: Finish with linenstitches right before the last row of holes. This makes the scarf keep a better shape. Knot the ends by every pin in the last row of pin-holes.

Necklace

Idea, design and execution: Yvonne Nielsen, Høvre

Materials: 5 pairs of linenthread 35/2 or 28/2, and 1 pair DMC "3 threads". I addition, a leather rope about 3 mm. thick, or something else suitable. You can determine the length of it yourself, but count in a little extra length, as it is double where it is connected.

Start: The pricking indicates where it is best to start. The use of turning-stitches are necessary in the four corners of the pricking. The black line on the work-sheet, indicates a gimp. Fig.1 shows how to work the gimp. It is recommended to cover the pricking with a plastic-sheet.

Finish: Knot off. Starch the lace before removing it from the pillow. Put the leather rope across the lace and put the little triangle through the big one. Sew a couple of stitches in the top of the lace in order for it to stay together. Iot. connect the ends of the rope, tie a knot with one of the ends around the opposite rope-end. Do the same to the other rope-end. In this way the length of the necklace can be adjusted to your liking.

Bobbinlace - class for beginners and advanced students

(24.of October-2010/Lisbeth Burmølle Knudsen) C R

Knitting – or crochet yarn for bobbinlace scarfs!

Scarfs in bobbinlace are in fashion now a days.

Scarfs in bobbinlace are often made out of woolen- or silk-yarns, but other qualities are very usable also. There are so many nice, soft and beautiful yarns today, so if you are willing to do some good preparations before you start, you may get a very special result!

IMPORTANT:

Before you start, make sure that you can use the yarn for the chosen pricking.

If the thickness of the yarn does not match the pricking, this will happen:

- Too thin yarn gives a too loose weave of the lace.
- Too thick yarn gives a too tight weave, and you may not see the pattern in the scarf.

Types of yarn, good for scarfs, are many. These are a few of them:

- Soft cotton-yarn from Grønhøj Garn, no. 12 (6/2) (=35/2).
- Soft cotton-yarn from Grønhøj Garn, no. 8 (4/2) (is thicker than no.12)
- Crochet-yarn: Ex. "Opus no.5 – 100% kæmmet egyptisk bomuld"(100% combed Egyptian Cotton") (= about 16/2)
- Stocking-yarn both in wool and a combination of wool and acrylics.

This is a way to check if your chosen yarn fits the pricking, if using another type of yarn than advised in the pattern.

Put 4 threads on the bias between 2 holes in the pricking.

(this is a bit difficult to draw, but I hope, the drawing still explains it)

If the 4 threads can just fit between the 2 holes, the thread is usable.

The thread is too thick, if they cover the holes, and if they have too much room, like here, it is too thin in comparison to the pricking.

When you have done this, the pricking has to be adjusted with help of a copy-machine.

- Enlarged, if the yarn is too thick compared to the pinholes.
- Diminished, if the yarn is too thin compared to the pinholes.

Many exciting scarfs are made in bobbinlace today. Many students show up in classes with knitting- or crochet-yarns and find themselves a pattern. We help adjust the pricking to their yarn, and they end up with the nicest, different and exciting scarfs.

Dive into it and make a try!

Lene Bjørns Christmashearts, supporting Julemerkehjemmene. By Ellen Bilde, member no. 19613

The hearts with gold-bows and with bells are made after the purchased pricking and with linenthread 35/2.

I have, by using Vibeke Ervø's scale, minimized the pricking for the smaller hearts:

For the middle-sized hearts (on the chain and the 2 to the left) I used linenthread 60/2 and the pricking is a copy in size 76%.

The small hearts on the ear-sticks are also made in linenthread 60/2, and the pricking has the size 68%, like the scale suggests, if your starter-size is 28/2.

I found, when using them at Christmas-time, that they still are a bit big for my needs, so I plan on minimizing the size a little more and make new ones for next Christmas. I think the lace is still too open, so I plan on using the same size of thread.

I have enjoyed making the hearts. It amounted to 14 in all, I think, that I put in with the Christmas cards for family and friends.

What is this..?

Anette Tambour, Gavlhøvej in Nykøbing F., has recieved this funny looking thing together with other things for lacing. Anette wants to know what it is and if it even has something to do

with lacing. The object contains of a magnifying glass, two bars and a wooden block with three grooves in it. Is there anyone who can help.? In that case please contact the editors.

Hello

I have laced a coat for our daughter, who was married on this specific date: 07-09-13. The pattern is from a vest from Tune-garn and I developed the pattern for the coat myself. I have used about 550 hours on the work.

I am very proud of the result and would like to show it to you, and ask if any of you have laced a coat.?

Best regards
Margrethe Emborg
Haurumvej 6, 6630 Rødding

I am an eager icon painter and therefore, was I inspired to lace this little figure. It reminds me of one of my icons.

I think the result became successful and I am happy to have it in my home. I attach a photo of both the icons to show you why I could not stop myself from lacing them.

Best regards
Lise Tulinius

A review of the Bobbinlace- festival 2013 by Susanne Andersen

When I experience something fantastic, it seems to grow even larger in my mind - because of this, I was very curious about the Bobbinlace-Festival in Tønder 2013, and if it could live up to my memories from the festival in 2010. Very fast it occurred to me, that memories are good, but being there is even better.

The first stop on Thursday, June 6. was Nørrevoldgade in Nyborg, where not one, but two cars were packed so tight, it was our luck that the police was not on the roads that morning. As we arrived safely in Tønder, everything had to be unloaded and set up, but there were also lots to admire, people from other stands to say hello to, and most of all, to find out what would make our stand even better, and what from other booths we should bring home in the suitcase.

When all the other members from the board and the editorial office had gathered, we just had time for a sandwich before we went over to Tønder Museum, where we were invited to the opening of the Inge Wind Skovgaard-exhibition. It was a big pleasure to listen to Inger Lauritsen telling about Inge, and most of all to observe how Inge's relatives had fun when recognizing their parents ways in the stories told. The exhibition stands on it's own - IWS was an inspiring and creative bobbinlace-maker, always thinking anew. She never forgot the "soul" of lace, regardless of how much she played with the treads and how many new thoughts she tried out. I would warmly recommend you to take another trip to Tønder, if you did not have time to see the exhibition during the festival, or if you need to see it again in peace and quiet. I did that in August myself, and it really was worth it. It was time and peace to absorb every piece of lace, and again, I was impressed. I saw the same love when she played with the threads, whether it was the finest Tønder-lace, the pretty painter's palettes or the viking-ships. It is a care in IWT's lace, that speaks on it's own. For this exhibition, words are needless.

The festival opened Friday morning with speeches by the Bobbinlace-Festival's chairman, Lene Holm Hansen. After having welcomed us all, she thanked our sponsors, that had helped us financially with the festival. A thank you was also given to all the voluntary personnel that had made a big effort

iot. make our participation in the festival as easy as possible. Tønder county was not forgotten. They do a big job and give us lots of support both with the festival, and also with the carrying through of the bobbinlace-school in the beautiful rooms in Drøhse's House. But the focus is, that " We can assemble around our common interest, bobbinlace - and again there are visitors from many nations, also from new nations, which means that bobbinlace still finds new places to captivate, inspire and give enjoyment to people. It is indeed fascinating, that one simple technique can be used in so many ways and be so different, depending upon, where in the world one is. As with other handy-crafts, it is thought-provoking that many, very different people can enjoy exactly the same, and through that, learn to know eachother, make friendships and share experiences."

Thereafter, it was the major, Laurits Rudebeck's turn to talk, and he spoke warmly about how important the festival is for Tønder, and that " we must not forget our past in our busy present and at the same time, not hold on to the past on cost of the future".

The time had come for Karen Trend Nissen to open the festival with telling some fun stories from past festivals. When Karen speaks, everybody listens.

To work at the stand of Knipling i Danmark is always a joy, but Kniplings-festivalen i Tønder is something very special. It seems that the people are in pure joy, the talking to eachother goes easy, the patience in the long lines until it is your turn - it all seems so contagious.

No festival without looking around and admire. I was especially impressed by Karin Hoffritz's exhibition. She catches the exact point where tradition and development follow hand in hand in a nice and simple way, and she has an unusual way with colors. I dear not say what it is, but I can not help stopping up and just enjoy it.

Then, the beautiful dresses. Unfortunately, I did not have time for the fashion-show, but I heard it, and a soundtrack can say as much as a picture track. One corner attracted my attention again and again, and that was the Chantilly-exhibition. It had bobbinlace so beautiful that the only way for me to describe them, is, that they hit my soul so strong, it almost hurt.

The book-launch of the book "Spindelvæv og drømme" (Spiderwebs and dreams) was on Friday evening. The book was reviewed in kniplebrevet nr.112, and therefore I will not use time for it here, but the atmosphere of people, tired of work and experiences, did fill Vandtårnet (The Watertower) companied by the most beautiful sunset over Marsken (The Marshland).

Saturday was, unfortunately, the last day at the festival for me - my work needed me, and I had to take home. But I did first have time for the opening of Mette Julie's exhibition of her Simplicity-project - and the following-up of an idea, where many of us had smiled a little overbearing, thinking...."She'll learn..." and "it's not possible to make that in bobbinlace - I don't know what she is thinking?" To stand at the festival and see the fantastic models, made me both humble and made me learn.

But above all, there are things, that stay clearer in my mind than anything else, and that are the smiles, the joy of reunions and not at least, the good stories told. To meet people, that normally "only" is a picture in different official media, to meet members, I only have talked with on the phone, to greet people from foreign counties, that just have "swung by" Tønder. To see the volunteers taking the time for a smile in the midst of their business, and observe how some carefully slip achy feet out of shoes after many hour of standing up. To sit down together at the motel, all quiet, before the talk over the cup of coffee starts. To see the elderly man patiently walking behind his shopping wife, he is there iot. help carrying everything she wants, home.

I could carry on for ever, but I will stop here, with the wish that some of you would write a couple of words about your experiences on some of the former festivals and send it in to our magazine. I am sure, there are many good stories out there.

Zwischen den Meeren

The first Sunday in October is the date when Rendsburg is visited by lacemakers and other people interested in lace. This happened also this year. We travelled south-bound in the nicest summer weather.

A courteous young man opened the door for me when I approached, loaded with items for the exhibition. I can not imagine, that the reason was, that I begin to seem old. Our stand was not very big at this fair, so it did not take long to put the things in place, and then the new cash-register had to be tried out. And, sure enough - it works, just by pushing the right buttons - it was a hit! We had time to talk in German, Swedish and Danish, and the sound of the wonderful accent in North

Slesvig, always puts a smile on my face. And then, we had to look at the books - yes, some very interesting ones. The plan, however, was that no shopping should be done. It is therefore good that Barbara Fay also visits the fair in Slagelse. My way went past Jana Novak's booth, in case she would reveal something from her Christmas book 2014. But, no - not this time - perhaps I can haul something out of Jana in Slagelse?

There was a nice demonstrating stand, and I was impressed about how beautiful and diverse bobbinlace can be presented. I looked most forward to visit the stand of Petra Tschandter - I have just sent the reweave of her latest book to proof-reading. When possible, I prefer to "see" with my fingers, and that I could do this time. To be able to play with Petra's Magic Cube, was a treat, and I have to make it myself one day. A day when time will allow me to do more of all the fun and exciting projects collected through the years.

I also, of course, had to admire the beauty of all the bobbinlace being worked at the fair - on some places I even got a bit envious because of the neat order of big amounts of bobbins - why mine always end up in a big, messy heap, I don't know!