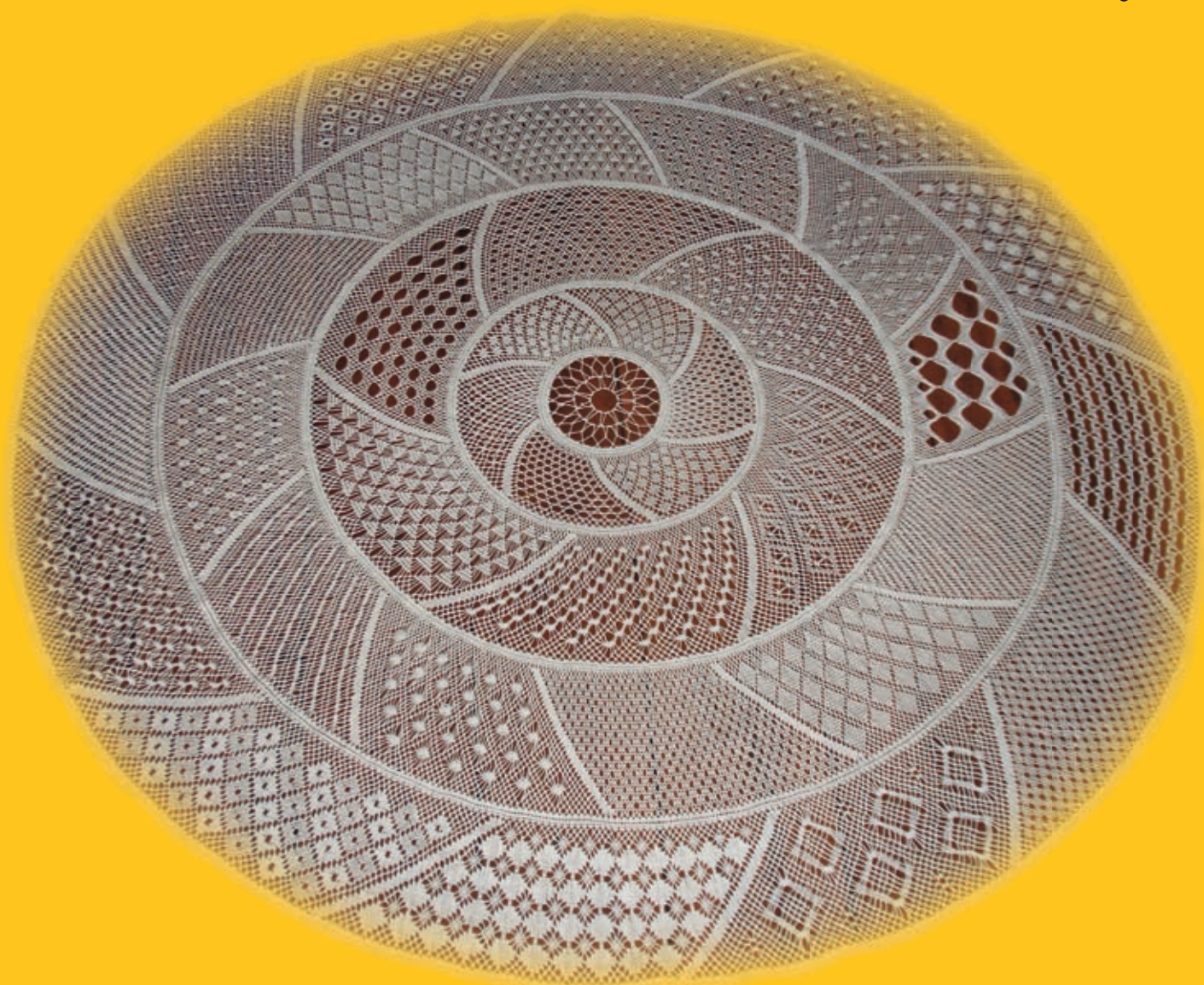


Kniplebrevet

English



AUGUST 2016

MEDLEMSBLAD FOR FORENINGEN KNIPLING I DANMARK

124

Dear members

The sun is shining and we have just been to the lace festival in Tønder. What more can you wish for? We have said hello to lots of our members, both from Denmark and from abroad. Thank you to everyone who came by our stand, partly in order to buy something, or just to stop by for a chat. It was truly nice to say hello and to talk with you.

I hope that the ones of you participating in the festival took your time to visit the museum in order to see the beautiful exhibition of Russian lace. If you did, did you see the nice birds, hanging over the table? We have gotten permission to publish the patterns for these in *Kniplebrevet*. There are three different birds where the first was published in *Kniplebrevet* no.122, the second in *Kniplebrevet* no.123 and the last one in this magazine. I hope that many of you feel like making them after having seen what they look like. The exhibition showing the Russian lace (Vologda - Kniplinger fra Nordrusland) is on until September 25th- 2016.

The last pieces of lace, which will be part of our gift for the Golden Anniversary of Her Majesty Queen Margrethe and His Majesty Prince Henrik next year, has to be handed in during the month of August. It is a big project which includes lace makers from many countries. We had some problems getting in contact with a French lace designer, but we finally succeeded, and all the different countries we had in mind, are now part of the project. What we have seen until now, both from Denmark and abroad, is very nice and very impressive. We are aware of the fact that it has been decided that the celebration of the Royal Golden Anniversary will be held in privacy only. The Royal Highnesses will, in spite of this, still receive our unique present. You can look forward to see this beautiful, unique gift on our Annual Meeting next year. The Annual Meeting will take place in Mødestedet, Odense on March 11-2017, so put an x in your calendar already today.

I will finely wish you all a good summer with many nice moments and nice lace making.

Book launch: Kniplersker, kræmmere og kniplingshandlere

Inger Lauridsen was invited to give a speech on our Annual meeting, March 14th, 2015 about the book, which she was currently working on: *Kniplersker, kræmmere og kniplingshandlere*. It was obvious that Inger wanted to focus on the social and commercial aspects and also the relations between the three main actors. Besides this, she also wanted to display which role the local and national authorities have had on these developments.

(You can read more about Inger in Kniplebrevet no.119, where we have brought an article about her.)

I attended the Book Launch on May 27th, 2016, which was arranged by Museum Sønderjylland Kulturhistorie Tønder. We met in Drøghses Hus, all the way up in the fine classrooms, where Inger had been allowed to sit with her research for the book – right in the middle of the archives and the museum, where she had used so many years of her working life, and where they gave her free passage to everything she needed.

The welcome speech was held by the head of the museum, Elsemarie Dam-Jensen. There were roses for Inger Lauridsen in the speech, and a big thank you for her big achievement making the book.

Usually, red vine is served with the Book Launch, but for fear of spilling it, as it would spoil the old wooden furniture in the archives, red vine was substituted by white vine – a fun detail, which no one had anything against.

Inger Lauridsen told about the “journey” she had been through in the 5½ years she worked on the book. The book has

been published with funding from Carlsberg Fondet and Danmarks Nationalbanks Jubilæumsfond among others.

Inger told that she knew nothing about lace when she was hired by Tønder Museum in 1989, and she often missed a source where she could find something about the lace production and -trade in Denmark. It occurred to Inger that such a source would never come to existence if she did not do it herself.

Inger knew from the very beginning, what the front page should look like. Tønder Museum has an old stem glass from 1741 with a cut glass motif of a lace maker with a lace merchant. That should adorn the front of the dust cover. Another important element was that the book should be bound in linen. This is not used in book binding nowadays, but it was for Inger an important detail.

What did Inger want with the book? She expresses this very clear in the beginning of her speech:

“to work out a scientifically based book of the lace production and -merchant history in Denmark from its beginning in the early 1600 to its downfall and dissolution at the end of 1800, plus to look into the lace trade’s renaissance in the 1900.”

Inger has done an enormous job with this book, and even though it is not possible, she has tried to turn every stone. But, as Inger says: “it is up to other people to contradict her”.

I look forward to read the 542 pages big book. You may read the review of it someplace else in the magazine. I will at last mention that Inger Lauridsen kindly signed my book, and I feel like a tiny puzzle-piece in the big history. Thank you to Inger Lauridsen for loving your work, and having made it possible for us common lace makers to read the story.

Opening of Kniplingsfestival no.10 on June 3rd 2016 By Susanne Andersen

At 9 o'clock on Friday morning, June 3rd stood Lene Holm Hansen ready to wish the public welcome. On her side was Jens Møller, member of Kultur- og fritidsudvalget and Jørgen Popp Petersen, chair for Kultur- og fritidsudvalget.

We never get tired of hearing about the trip to Sweden and Finland with Knipling i Danmark. This trip caused a couple of brave women to decide that when other counties could, we would also be able to put a lace festival on its feet in Denmark. One can for ex. in *Kniplebrevet* no. 10 and 14 read about the trip to Finland and the founding of “Kniple-festival i Tønder” and you can read about the festival itself in *Kniplebrevet* no.111.

Lene Holm Hansen tells about the development of the festival, and how new materials and new colors have occurred. It gives great possibility for experimenting, but also the urge to go back and work with traditional materials again.

The theme changes to lifting Kniplingfestivalen up into the “Superleague” by common effort when the two political gentlemen enter the stage. That can be done by secure and develop for the future, but also by acknowledging the fantastic work presently done for the Lace-festival. Whatever happens, we look forward to 2019. We will then be able to see what the consultant, employed to work together with Kniplingsfestivalen’s boardmembers around its development, comes up with of new efforts, not yet thought about.

You can read more about the trip to Finland in the May-publication of *Kniplebrevet* 2016.

Sun-catcher class by Marianne Geissendörfer.

A class was given on sun-catchers made with bricklayer’s thread in connection with the Tønder Lace Festival. The dates were May 31st and June 1st, and the instructor was the Ger-

man lace maker, Marianne Geissendörfer. 5 people attended the class, and in the true Geissendörfer style, the use of colors was in forefront. The participants were supposed to make their own designs, but this was not done, due to lack of time.

Making lace with this kind of thread, gives its own problems. A whole new technique was used when the thread was used up, than we normally do. It had to be welded together by holding the ends over a candle until it melted together and then we worked it with our fingers until the mending was invisible. If it is held too long over the candle, however, it gets black. Who should know that welding should be necessary for a lace maker. But there are always something new to learn.

In spite of the thickness of the thread, did the participants have no difficulties with pulling the lace nicely, as this thread is a synthetic fiber, and very slippery. All the students in class managed to finish one sun-catcher and have a new one on the pillow.

When the festival opened on Friday, two days later, the sun-catchers were hanging by the entrance to the exhibitions halls, welcoming every one. And they worked beautifully, as the festival was blessed with the nicest sunshine.

By Annette Nielsen

The factories of the lace trade in and around Tønder. Short summary by Marianne Nielsen

Inger Lauridsen gave a very informative speech about factories in and around Tønder, which partly produced lace thread and partly wove lace.

The first factory we were introduced to was Knipletrådsfabrikken I Tønder, which was founded by progressive business citizens of Tønder in 1769. All lace thread had until now been imported primarily from Germany. The raw material however, like linen yarn, still had to be brought from Germany, as growing flax was impossible in the Tønder area. It was also no possibility to bleach linen in Denmark. It had to be done in Altona, and later on in Sønderborg.

The establishing of the factory was possible because mostly lace merchants bought assets in the factory, and a building was purchased for housing a factory with 8 thread mills plus a house for the factory director.

The factory's production of thread is fairly successful, in spite of some discussion concerning the quality compared to what can be purchased from for example thread factories in Hamburg. Raw material for production is purchased until mid 1820, where it stops, and the accounts show that from then on and until the factory closes in 1834, the factory mostly produced thread for stock. The shareholders also receive large amounts of lace thread when the factory closes, which they were unable to sell, especially if they were not lace merchants.

The next story was about Knipletrådsfabrikken i Løgumkloster. Hans Nicolaysen got permission from Kommercecollegiet to buy and move Johannes Wunne's lace thread factory from Slesvig to Løgumkloster in 1792 and herewith also got the privilege to run the lace thread factory. Hans Nicolaysen got his own seal made in connection with the establishing of his factory. It does not exist anymore, but documents with his seal are preserved.

Hans Nicolaysen has, besides having his thread factory, also permit to be a lace merchant. He was married twice and had children from both marriages. When Hans Nicolaysen dies in 1808, the factory and the lace trade is taken over by 2 sons from his first marriage and Hans Nicolaysen's widow, Maren Nicolaysen, who has taken over the permits after her late husband.

There is a big fire in the southeast part of Løgumkloster in 1809. The lace thread factory with its stock worth 2000 rigsdaler and the family Nicolaysen's home are taken by the

flames. The stepsons have, in spite of many applications, still not gotten the concession to run the business and times are generally bad in Denmark.

But Maren builds a new building of 17 'window lights' for the family and the factory. The business and the production continue in Maren's name. Nicolay Nicolaysen and his brother try to get the permit again in 1816, but receive no answer. From accounts of 1819 we know that the factory had a production of 200-300 pound linen thread/year, worth about 6000 rigsdaler. 20-30 women are employed, and there are no day-laborers. The sons finally receive the permit to run the business in 1822.

Maren Nicolaysen changes the business to a corporation in 1816. The lace thread factory of Løgumkloster also starts to produce thread for stock, but remembers to depreciate the value of the stock. Raw materials are not purchased after 1825, but Maren does not declare the business' bankruptcy before 1834. At this time the stock was reduced to ¼, the inventory was nothing worth and the buildings were sold to Løgumkloster County, which established a school in the buildings.

Maren Nicolaysen died in 1848, 85 years old, of what they called old folk's melancholy.

The question is: Why do the lace thread factories go down? The answer is that fashion changes from the 1770s to the 1820s due to the French revolution. Before this, lace was adorning dresses and men's wear, but they almost disappear completely after the revolution. The lace production is almost halved between the 1770s and the 1820s. Factory made lace also appears, the trade embargo against England disappears, and Denmark is flooded by cheap machine made lace. Inexpensive Egyptian cotton also comes to Denmark in the 1830s, which is a big competition to linen thread.

The third factory Inger talked about, was Asmussens og Thamsens kniplingsfabrik i Møgeltønder. Asmussen gets the privilege to establish a factory producing woven lace in 1787, in spite of the Tønder Magistrat's fear of competition with handmade lace. Both of them are big lace merchants and have about 1000 lace makers working for them. They build an 11 'window lights' large factory building with room for a set amount of looms, and one loom making ribbons.

Asmussen dies in 1803 and Thamsen continues to lead the factory until 1813, where he transfers his share to his son, Hans Detlev Thamsen. The son is deeply disturbed about having to take over the factory, leaves Denmark around this time and one assumes that the factory is continued under Dines Hansen's leadership. I never caught from the speech when the factory closed.

Inger rounded her speech up by concluding that the lace factories never succeeded in the Tønder area due to instable production, instable thread quality and unstable sales-markets.

The above written article is based on what I had opportunity to write down listening to the speech. If you would like to know more about the lace trade's factories and much more, I can warmly recommend you to buy the book: Kniplersker, Kræmmere og Kniplingshandlere, Bidrag til udviklingen i Sønderjylland gennem 400 år, written by Inger Lauridsen and just published.

Chris Parsons – The making of a bobbin

Knipling i Danmark came in touch with Chris Parsons for the first time when he made our 'Bobbin of the year' in 2014 (see picture 1), and again the year after in connection with the 30th anniversary-bobbin of Knipling i Danmark in 2015. (see picture 2)

Chris Parsons had a stand on the Tønder Lace Festival this year, where we had the opportunity to meet him in person.

Chris told us that he from childhood always enjoyed working with wood. He got acquainted with a lathe in school, and

was 'sold' ever since.

After finishing school, he worked for different firms, among them one which restored antic furniture. He also bought a lathe in order to strengthen his hobby away from work.

Chris participated in his first of many fairs in 1983 where he sold what he had made on the lathe. At one point he got his eyes on a bobbin and thought that, 'I can also make one of these'. The challenge was big, and many a bobbin broke in the process. He brought the ones he had made to the fairs. Lace makers liked them, but not unconditionally. His bobbins were too crude and not smooth enough. Chris saw the potential in bobbins, and started working on the perfect bobbin. And with that he has succeeded. He even won a gold medal for his bobbins in 1986.

Chris makes since 1992 his living by producing bobbins. Every bobbin is made by hand one at a time, and he estimates that he has made a bit more than 150.000 bobbins all in all.

His homepage, <http://www.lace.bobbins.co.uk>, shows him working on his lathe, which is very fascinating.

Chris is probably best known for his hand-painted ebony bobbins. The artists who decorates his bobbins, are able to describe the smallest motives down to the most beautiful detail. He makes lots of different bobbins, Honiton, Binche, Bayeux, International and many, many more. They are made both in bone and wood, and his stand is a delight to visit.

Chris' latest investment is a mechanical engraving tool, and one can see the result on his anniversary bobbins. He makes bobbins for every occasion. He also makes personalized bobbins where you can choose the text.

Chris has a club, where you can prescribe the bobbin of the month. In that way you can get your very own unique collection. It can be everything from 'the flower of the month', 'famous buildings', 'Nursery-rimes', 'famous men through history' and much more. Chris feels that also lace develops with time, and hopes that he now and in the future will be able to continue to make pretty bobbins for all of us, enjoying lace making.

Sneak- preview on a lace festival by Susanne Andersen

On Thursday, June 2nd Tønder Museum invited to the opening of the exhibition of the Russian lace school in Vologda, which is situated in the northern part of Russia. The guests got an introduction of the local lace production and history through a couple of centuries. We saw outfits, tablecloths, wall hangings, angels, birds and not to forget, a fantastic parasol. Vologda was founded in the 11th century, and as it is situated by rivers, which gave connections to cities like Moscow and St. Petersburg, trade was an obvious occupation. The lace production started in the 17th century, and was influenced by the East-European tradition to make lace with precious metals.

We were entertained by two Russian musicians, 2 ladies who studies in the school for church-music of Løgumkloster, and we enjoyed Danish hymns and Russian folklore – and the difference in those two music directions are not more different than the tradition of making Tønder lace and the lace made in Vologda.

The exhibition mainly shows big pieces of lace made in the 20th century.

Partynight June 4th by Susanne Andersen

An invitation to a party is always nice, and when it only happens every 3rd year, it is even more special. This year had a sing-along, and when there are 15 countries together, it is nice when the song goes both in English, German and Danish.

For en fremmed barskt og fattigt
For en fremmed barskt og fattigt
Er vort land, men rigt på minder
For dets børn og fuld af skønhed;
Her pløjernet guldhorn finder

Für den Fremden Kahl
Für den Fremden Kahl so ärmlich
Doch für uns ein reiches Erbe
Ist dies Land voller Schönheit
Gold'ne Hörner barg die Erde.

To a stranger
To a stranger is our country
Rough and poor, but to its children
Full of beauty, filled with memories
Here by ploughshares golden horns are found.

Basix, the Danish music group, which since 1999 has performed a cappella all over the world, entertained us after dinner. We heard the piece, with which they performed for the Danish Melody Grand Prix in Australia in 2001 and won 2nd prize. "Ole sad på en knold og sang" was interpreted in a way which makes me smile even more than I did before when I sing it with my students. We heard a very moving song about the loss of a father "A thought of you", and last, but not at least, we were taught how to clap with the music – an element, which really made us laugh.

Another topic of the evening was to give out the award of Kathrine Thuesen's fond.

The fond was started after an exhibition of Kathrine Thuesen's lace in Tønder in 1995, where a fond was started from the profit, and also the profit of the sale of "Kathrines Knipleskrin", published in 2016, was added to the fond. A prize in form of a gift, is given out at every Tønder Festival to a person, who has done something special for lace. *It was not difficult to choose this year. She is not a person, who has been much in the public's eye, but this does not make her effort smaller. The recipient was Astrid Bentin from Kolby by Højer. Astrid came back to her childhood area after her education in Home Economics and started to teach. It has mounted up to more than 50 years of teaching of thousands of students. Astrid has enormous amounts of lace in her home, as we were so fortunate to see in the program "Kniplinger I Tønder" from DK 4, where Astrid opens her door, offers a cup of coffee and talks about lace.*

Astrid Bentin came up on the stage and received a glass dish with inlaid metal lace. The lace was made by Mette Korsholm Jepsen and Joan Juhl Hansen from Glaskunsten had made the dish.

The tradition is normally to bring the host/hostess a gift when going to a party, but not this time. Here the guests get spoiled with a gift, and this time it was the nicest little glass vase with a pattern of a lace-flower. The members of the lace festival's board did not think that they would be able to make 300 flowers in lace – and everybody, participating in the festival do understand – they have an enormous task trying to make all of us happy and content.

The competition at the German Lace Congress 2016.

Both yellow and blue color had to be used in the lace. Both colors had to be present.

34 pieces of lace were admitted from the following countries: France, The Netherlands, Finland and Germany.

Prize was awarded to Martina Priesslechner, made with purl thread and her work has the title "Getreidefeld"

Prize was shared between Eva-Maria Mack and Lydie Van Hoylandt. Eva-Maria Mack has chosen to use silk, and her work is titled "Am Meer". Lydie Van Hoylandt has also chosen silk as material, and her work is named: "Telekommunikationskanäle"

The public's favorite is made by Riet Delechen. Her work is made in cotton and has the title "Unter den Wolken und über dem Wasser".

Unfortunately, a couple of works had to be rejected, as both colors were not present in the project. Try in the picture file to find a picture where the yellow color is missing.

Chainettes –a century old metal lace by Dr. Ann E. Wild, reported by Marianne Nielsen

Chainettes is a lace, made by posement firms in the 18th – and 19th century. Most of the Chainettes we saw, was made by the posement firm in Treuchtlingen, founded in 1774. Today you may visit Stadtschloss Treuchtlingen, which is a museum, and also has posement on display.

The quality of the pictures, accompanying this resumé, is of varied quality, as the pictures are taken directly from the wall during the talk.

Chainettes means little chain and is a tapelace. The sample book shows examples of Chainettes lace. The ribbon contains a piece of textile which is wrapped by a flat metal ribbon. Chainettes is twisted, often with 2 ribbons, and there are no bobbinlace stitches involved in the technique. The picots are twisted with one single thread, which 'weaves' it together - no worker - thread involved.

Many nice examples of the use of Chainettes in hats and other fine ware were displayed. I have tried to put together some of them in my pictures.

Gold hat partly made with Chainettes.

The International Royal Project

We have, as you all probably are aware of, started an international project in connection with Her Majesty, Queen Margrethe and Prince Hensrik's golden anniversary in 2017. The lace has to be sent to us during the summer 2016, in order for us to sort them out together with all the prickings, worksheets and descriptions.

I was contacted by one of the participants, Angela Brown, in February. Her husband had been on a business trip to Copenhagen, and thought that she should come along the next time he went, as he was very impressed by the city. He found, that Angela also should experience Copenhagen. Angela had by then finished her piece of lace, and wanted to bring it along to Copenhagen, and if I had the time, she would like to see me. I left my work early on Thursday, March 17th and headed for Copenhagen, where I met with Angela and her husband, Howard. We spent a couple of hours together, with nice conversations of everything from our common interest in lace-making and the history of lace, to grandchildren and other topics. It was a very enjoyable couple of hours. You can catch a glimpse of the unbelievable wonderful piece of lace, made by Angela, on the picture. The international gift to our Royal Couple will be on display on our Annual Meeting 2017 – something really to look forward to.

News from the editor

Marianne, a member of our editorial staff for many years, wishes to discontinue her work as a staff member. Our editorial staff does respect her view, because, as Marianne says, she has been a member of the staff for many years and needs to move on.

Happily, Marianne's cooperation with us will not come to a complete end, as she has promised, still to proofread the pattern pages, and she has also promised to write articles to Kniplebrevet about specific techniques. We really look forward to this. Marianne will also help us in other projects.

Marianne does not remember how many years she has been a part of us. I have tried to find out by looking through earlier numbers of Kniplebrevet.

Marianne became a member of the board in 1998, where she was active for 3 years and left the board due to work. I can see that the editor Lissie Møller left the editorial staff in 2003. This caused an emergency situation, as it was impossible to find a new editor in spite of big efforts (see Kniplebrevet no.74). Marianne took the job upon her, and has been a part of us ever since. She has been active for many, many years, and we all are thankful for her big commitment.

The editorial staff wishes Marianne good luck and looks forward to cooperation with her in a new way.

Thank you, Marianne for everything – your work ethic and your good personality.

Bent is taking over all Marianne's projects. E-mail to: Webmaster@knipling-i-danmark.dk

Dear members, advertisers, local groups and contributors to our course calendar.

I have, after many years first as a board member, where I a.o. worked with the relation to our members, and later as a member of the editorial staff, decided to stop my editorial work in relation to advertising, the local pages, course calendar and exhibitions.

I will continue my duty as proof reader of the pattern pages and will also contribute with book reviews and some historical articles.

The contact with so many members through the years has been fun and rewarding, and I look forward perhaps to meet you on different fairs in the future.

Would you like to...?

We are looking for a creative person with great ideas for the editorial staff of Kniplebrevet. Besides being creative and full of good ideas, you also need the ability to put your ideas to work. It would be a plus if you can draw and design, but this is not a 'must'.

If you would like to have a say about what to publish in Kniplebrevet and give your input on what we shall work toward in the future, the "position" is free for grab. You will be obligated to meet with the editorial staff 4 times a year, it is voluntary work, but you will have your expenses covered. If this is something for you, please contact:

The editor on redactoer@knipling-i-danmark.dk or by mobile phone 26 19 65 15 after 4pm.

The president on: formand@knipling-i-danmark.dk

We will be glad to answer questions about the position.

We are at the same time asking for somebody to help us with translation to English.

Brügger Blumenspitzen

By Heike Beckers-Hartl, Yolande Beeckman, Martine Brüggerman, Pierre Eemans and Marianne Stang

Language: German

Published by The German Lace Assoc. (Deutscher Klöppelverband e. V.) in connection with the 34th German Lace Congress 2016 in Emden, Germany

ISBN 978-3-934210-60-8 Web address: www.deutscher-kloep-pelverband.de

The book begins with 30 pages of the history and development of Brügger Blumenspitzen from the 17th to the 20th century. There are chapters depicting origin, development of the grounds of the lace, the social- economical influence, the fashion trend's impact on the lace and how the thickness of the thread influences use of the lace.

This is a thoroughly written chapter, which looks at many aspects of this type of lace, seen in an historical perspective.

The book continues with a chapter about how the start- and finish techniques of the lace have developed through time. The author of this chapter had an instructor, who pointed this development out to her.

In short, the lace was started by not using pairs, partly in order to save time and partly for saving on thread. This resulted in knots, which disappeared with the use of pairs instead of the use of single bobbins.

The chapter shows detailed photos of both techniques and is so thoroughly described that one can try both techniques alone.

The next three chapters are written by Yolande Beeckman and describe lace in Chrysantemum-technique, Rococo-technique and Florence-technique, all derived from Blumenspitzen. The author looks at the characterization of both the motives and the grounds used in the different lace types, and she also describes use of the different laces.

Following this chapter, comes a part with wonderful photos of the most beautiful lace, all belonging to The German Lace Association. The authors Marianne Stang and Heike Beckers-Hartl have commented on the details in each of the pictured lace pieces. You can really admire the pretty craftsmanship in these pictures.

The book continues with a chapter, where we are introduced to Suzanne Wolters, educated lace teacher in 1928 in Bruges.

Her 'lace inheritance' came to Yolande Beeckman through a grandchild. Some of these patterns are present in this book. A CD from which one can print the prickings, comes with the book.

The next chapter has 31 pages on lace technique. The main emphasis is on traditional lace, but also the 'sister'- lace Chrysantemum, Rococo and Florence is shortly described including their specialities.

The book ends with the mentioned patterns. If you are like me, a technique-nerd, this book is a 'most'. The German thoroughness shines through.

One needs a good knowledge of German if one wants full advantage of the book.

But the pictures of the wonderful lace, the pretty patterns and the good drawings in the technique-chapter make up for the disadvantage of the language.

Reviewed by Annette Nielsen

Tylsbund og picoter – Tønderkniplinger fra Detlev Hansens prøvebøger

By Bobbi Donnelly, Michael Giusiana, Iben Eslykke Kristensen and Nancy Carnegie

Language: Danish, English and German

Published by Museum Sønderjylland Kulturhistorie Tønder, 2016

ISBN 978-87-88376-96-8

Detlev Hansen (1831-1909) was one of the last, perhaps the very last, big lace merchant in the Tønder area. He came from Møgeltønder.

Detlev Hansen's father, Dines Hansen, also made his living from the lace merchant trade, and one assumes that Detlev took over his father's business, when he (Detlev Hansen) got the concession as lace merchant in 1853 (concession= permit).

Detlev Hansen took over his father's sample books with lace, on which this book is based, and the title of the book also indicates.

The sample books contain 254 samples, and the authors have reconstructed 30 of them, 14 with corners.

The book starts with telling about Detlev Hansen, his time in history, his work as a merchant and the fashion at the time. The fashion dictated what the sample books should contain.

The book continues with the 30 patterns. It contains both pictures of the finished lace, worksheets and prickings.

Beautiful, fine, elegant lace, as we typically know lace from Tønder. A couple of the patterns even contain spiders, something we do not often see in Tønderlace.

The use of this book requires that one has knowledge of the Tønderlace technique, as twists are not indicated on the worksheets. But if you master the use of twists in Tønderlace, this is indeed a wonderful book.

Reviewed by Annette Nielsen

The 34th Klöppelspitzen-Kongress 2016 – Emden

Congress-folder

The Congress-folder contains 31 different patterns. It has something for everybody, both traditional Torchon and Brügge Blumenwerk – modern and traditional, which was the main theme for the German Lace Congress. Also Duchesse- and Rococo techniques, which are flower techniques from Bruges, is presented. Chrysantemum technique is also there. The patterns include animals, leaves and flowers in different techniques and levels of difficulty. It is an exciting folder, which gives you a varied introduction to the different techniques. Some of the patterns you can start right away and others need some insight before you can start. It is a Congress-folder, exciting and challenging for every lace maker with its variation of patterns and techniques.

The Congress-folder may be purchased through Deutscher Klöppelverband.

Language: German

By Sonja Andersen

Bidrag til udviklingen i Sønderjylland gennem 400 år

by Inger Lauridsen

Published by Museum Sønderjylland Kulturhistorie Tønder.

The book has 542 pages and cost Dkr. 398,-

Language: Danish

ISBN: 978-87-88376-91-3

Reviewed by Susanne Andersen

The book written by the former head for the Kulturhistoriske

Museum i Tønder, Inger Lauridsen, which we have waited for so long, has finally been published. *Kniplersker, kræmmere og kniplingshandlere – Bidrag til udviklingen i Sønderjylland gennem 400 år*, a piece of work which Inger Lauridsen started when she retired in 2010.

This is a review I have looked forward to write, but it is also a review which makes me humble when I see the book in front of me. Inger Lauridsen also mentions that she has thought about writing the book since she became the leader of Tønder Museum in the 1980s.

The book is a detailed story of the lace production in Sønderjylland and the producer's and merchant's situations in the period from the 16th century until today. The book tells about the conditions one lived under if one were into the business of lace production and -trade.

The book is built up in a very organized way with a detailed index, which makes the work well suited as a reference book.

Inger Lauridsen's purpose with the book is to "work out a scientifically based book of the lace production and – merchant history in Denmark from its beginning in the early 1600 to its downfall and dissolution at the end of 1800, plus to look into the lace trade's renaissance in the 1900s."

The book has lots of pictures and source references – therefore, there is lots for everyone, both the picture-lookers, the readers and also for the 'nerds', who cannot help wondering and explore further, and for everybody fascinated by the ways lacemakers used to live under.

As a teacher of history and a lace maker, I look forward to read the book and I can strongly recommend it – the book is standing on my shelf – or, to tell the truth, it is laying on my coffee-table, already with 'donkeys ears' since several chapters have been read more than once. But, a warning is in place. It is a big time consumer.

Lace in Brazil

The project 'Ilha Rendada' (The Island of Lace)
Af Veslemøy Bech-Nielsen

Some time ago I read an article in *Kniplebrevet* about lace makers in Sri Lanka. I found it interesting and thought perhaps that some of you might find it interesting to also read about an area in Brazil, where lace is being made with the goal to maintain, develop and give an income to the people making lace there.

The place is The Island of Santa Catarina on the southern coast of Brazil, where the city Florianópolis is located. The city is today a modern place which inhabits a little less than half a million citizens with IT production, a university, good schools (almost 100 % literacy) and a high standard of living. The island's many beautiful beaches and the charm of their traditions and old culture draws tourists not only from Brazil but also from the rest of the Americas and also Europe, which adds to the wealth of the area.

But Santa Catarina was not always like this. From old it was a fishing community, and when it was invaded by about 6000 people from the Azores and Madeira in 1748 – 49, they introduced agriculture, cotton and linen production to the area. But they also brought with them the art of lace making, which turned out to become a vital second income for the population, especially during the long periods when the men were at sea. The cultural heritage from this time is still very noticeable on Santa Catarina including Florianópolis, both in their language, buildings, handicrafts, such as lace, their folklore and religious traditions. The women's songs of lace and longing for their men at sea are still being sung today.

Santa Catarina wants to hold on to their lace tradition. It is the largest lace making area in southern Brazil with Lagoa

da Conceição as the main lace centre. Therefore, a foundation called FEPESE sent in a proposal to the Citizenship and Development Program of Petrobras (Brazil's large semi private, semi state-owned oil company) in 2012, and won the bid within the area of Women Empowerment. The winning project was called: "Entrepreneurship in bobbin lace: Skills development and Fair Trade for the lace makers of Santa Catarina".

This enabled the lace makers on Santa Catarina to organize their lace-making. Some of the main goals were to

- 1) promote the local lace making and achieve national and international trading of their lace,
- 2) promote the cultural appreciation of lace
- 3) participate in international exhibitions
- 4) introduce the lace makers to Fair Trade

They used about one year to get ready, and started their lace-production in 2014 on seven different locations of Florianópolis. The participants had previously taken classes in order to learn about enterprising and to get the necessary commercial skills. In addition, they regularly take part in classes in order to specialize in a specific lace or to learn more about what they are presently doing. And, of course, they also learn very much from each other. Through participating in regular exhibitions and fairs in their country, the lace makers get exposed to the population and have an opportunity to tell about themselves, their trading and their lace. They are, slowly but surely, getting into the social responsible economy of Brazil, where Fair Trade is of good help. Great emphasis is laid on values which we in our countries take for given, but where most parts of the world has a problem: They accept no child labor, no discrimination and they strive for as good working conditions as possible when making lace.

The groups of lace makers are eager workers for small wages and an uncertain future. They are not able to have lace as their main income. But the working together and the mutual support is a joy for them. The average age of the lace makers of the project, is 67 years. Most of the ladies learned to make lace at the age of 7 in order to help with the providing of their school supplies. It is a difficult challenge to keep the lace tradition alive as lace and lace making is not of any interest for the younger generations and the public incentive is also virtually non-existent.

The interaction between the Federal University of Santa Catarina (UFSC) and the lace makers has been productive. On the one hand the lace makers have received knowledge from the university through training courses, workshops and other project related activities. On the other hand, the university has acquired a strong knowledge about the tradition and the intrinsic reality of the community of the lace makers, through interaction and direct contact with the production of bobbin lace.

If you would like to know more about the lace makers of Santa Catarina, please contact:

Joana Stelzer or Marilda Todescat, projectcoordinators: projeto-rendadeiras@gmail.com

Christiane Bellucci or Isabella Spengler, coordinators of The International Marketing Department of Trade Junior Advisory and coordinators for Foreign Trade at the University do Vale do Itajaí: trademkt@univali.br

Who's Who

Lucie-Marie Cecilie Jespersdatter Layers (maiden name: Skade-Rasmussen)

Education: Dress historian and illustrator. Is presently working freelance as portrait painter and costume maker for movie- and TV productions.

Born in 1980 in Copenhagen.

www.cargocollective.com/lucielayers

THE KING'S LOVE STORY AND LACE

"Shall he wear his hat in the coach?" asks Trine Appel, the scriptwriter. She has just come in on this first day of shooting, and the question was directed to the young talent, instructor Kasper Skovsbøl, fresh out of the movie college. You might know his much praised graduation project, the movie "Sorte Måne", shown on DR2, for which Kasper Skovsbøl was described as the "new" Carl Th. Dreyer or Lars von Trier. The project they are presently working on is his first commercial movie, called "Jeg, Christian".

We are part of a little film crew standing in a studio on the old television location in Søborg, shooting the movie over three days in March. The movie which subject is the three last days of Christian IV. life, is being filmed in a coach specially designed for the occasion. The date is 1648, and the production is by Good Company Films situated in Copenhagen (owned by Vibeke Windeløv a.o.)

Kasper looks at me and asks for my suggestion. I answer that Christian VI. would have worn a hat on the whole trip from Frederiksborg Castle to Rosenborg.

The actor, Waage Sandø replies: "How would it be if I take it off just for this scene?"

We all nod in approval. This was a good idea. It gets boring to see the "same" picture of Christian IV. through the whole movie. Camera is ready, sound is on and you hear "ready for shooting". Everybody is quiet before the leader finely calls out "done". They shoot the scene again.

The story tells about King Christian's final settlement with Kirsten Munk during the trip towards Copenhagen in the last days of his life. The ones of you, who know the history, know that the aging and very ill king was placed in a coach and in rapid speed brought from Frederiksborg Castle to the renaissance castle in Kongens Have.

One of the 8 horses in front of the coach died on the way due to exhaustion. The old king wished to die on Rosenborg Castle – the sentimental castle of his love, which he had dedicated to Kirsten and himself.

There are many sources of documentation about Christian IV. life and these have been studied for many weeks under the pre-production of the movie.

In short: Christian IV. was first married to Anne of Brandenburg, with whom he had three children. He then fell hopelessly in love with the somewhat younger Kirsten Munk, who he made hismorganatic wife on New Year's Eve 1615. She gave him 12 children, but their relationship ended in a bitter fight. Kirsten Munk took a German Duke her own age as her lover, and this ended their long relationship.

The manuscript is to a large part inspired by an existing indictment, written by the king himself - a list of sins, which Kirsten Munk reluctantly had to sign in exchange for not being thrown in jail. By vindictive support from the Danish nobility did she instead 'only' end up in house arrest in Jutland, and she never saw her exiled German lover nor her children again.

The tragedy is cast in a more modern history of divorce, but still set in mid 1600. It is a test project, which has been on its way for a long time. Is it possible to make a movie, which almost only takes part in a coach?

As chief costumier on the temporary sketch movie, which was cast and cut in the spring of 2016, has it been my responsibility to take care of and to bring to life the actor's costumes.

The cast so far included (and still has): Christian IV. (Waage Sandø), Kirsten Munk (Karen-Lise Mynster), the young Kirsten Munk (Rosaline Mynster) and the young Rhine-duke (Gustav Dyekjær Giese). It will later be added a set of statists and actors in other small roles.

My research began in January 2016, where I first started to read (and revive) everything possible about the king, Kirsten Munk and the period in time. I cannot give enough praise to Steffen Heiberg's wonderful texts.

Then I started to look at the existing textiles and costumes which are stored in Rosenborg Castle, the historical painted portraits and many online data bases from all over the world. The former textile conservator from Rosenborg, Katia Johansen's book about Christian IV. 's lace was also a breakthrough. A picture of the characters started to take shape in my head.

It was very clear in our minds that we had to use some creative freedom when it came to the historical correctness, as the quality of craftsmanship was so good in Christian IV's time (renaissance and early baroque), that we neither had the budget nor the time to make new elaborate costumes for our actors.

So, what do we do?

I started to contact Danish theaters and several collections, like Koldinghus, Kronborg, Nationalmuseet (for Museum's copy jewelry), Det Kongelige Teater and others.

I did of course also reach out to the lace association. As most of you know, Christian IV. and Kirsten Munk are portrayed with the most impressing lace collars and –hand cuffs – a tradition one says is imported to Denmark by this king – and in particular to Tønder. The most elaborate lace worked in silver, edges original scarves and throws.

It was a big pleasure for me that the chair of Knipling I Danmark was interested in helping me when I contacted her, and some of the members were even willing to let me borrow beautiful pieces of lace, suitable for the time period of Christian IV. I will therefore give big thanks to the chairman, Lone Nielsen, Inge Hembo and Kirsten Brodersen, who sent me 26 wonderful lace pieces from their private collections, and also to the Norwegian, Elisabeth Bjørklund Bøhler, who in person brought her square, lace edged tablecloth on our address on Esplanaden in connection with a visit in the Danish capital.

It is no doubt about the fact that to make the movie of the love story between Christian IV. and Kirsten Munk would not have been possible without the support we received from many different sources.

I have to admit that we, due to the fragility of the borrowed lace, decided not to use them in the movie. But they have been to immense help as reference pieces. Of special value have they been for our producer, Claudia Saginario and of course for our instructor and for the production designer, Josephine Farsø (scenography and requisites) to study the details.

Katja Johansen told me in our e-mail conversations, that Christian VI. would have been dressed in a nightgown, dressing-gown and night-cap on his way to Copenhagen.

I was, fortunately, able to lend some suitable costumes for the sketch-movie from Det Kongelige Teater through a special agreement – but I was still not able to get a suitable night-cap.

In my research on Christian IV. hats, some for ex. in existence on Rosenborg Castle and pictures on Bernt Hilwaert's painting from 1648 portraying Christian IV. on his death-bed, I found silk-caps adorned with bead- and gold embroidery. He wore in addition under-caps with wide lace-edgings, turned up over the silk-caps, which indicated to me that lace was even finer than embroidered silk.

I tried to make a night-cap myself for a minimal budget, which also had to be patinated, so it looked like the king had worn it for days. I found a suitable hat made by the famous Danish hatter, Vagn, in the vintage store Decór on Israels Plads in Copenhagen. It was cut into the right shape, edged with a white linen piece adorned with a 'lace' edge and golden ribbons (picture 1).

I also had to make the green taffeta eye- patch, covering the king's right eye. The inventory of Københavns Castle from 1666 describes: En gammel, broderit Nathue med en grøn tafts Klud ved. (An old, embroidered night-cap with a green taffeta cloth).

We found out during the dress-rehearsals that taffeta did

not work well, nor the square shape of the eye-patch. It was therefore changed to a silk- patch with a velour ribbon (picture 2) – now in a pentagon shape, as seen on a French painting of the time.

We try the best we can, to find the best solution for bringing the history to life, even with some creative changes. This is, at the end of the day, fiction based on reality.

It is a big job to braid all the departments together: Instruction, manuscript, acting, light, sound, costumes, masking (hair and make-up), scenography, budget and logistic etc. so it ends up in a unity.

One try to do one's best in spite of a small budget. It is very expensive to make movies - especially in our country. And this is especially true for historical movies. Everybody knows that. Happily, we have succeeded in our efforts when making the sketch-movie with support from 'Skitsen' of New Danish Screen – Det Danske Filminstitut, so that we later on this year will meet again around the filming of the real movie after a positive response in May about final financial support for our project.

Det Kongelige Teater has not allowed us to show pictures where their costumes are used, but I sincerely hope that all of you will want to see the finished movie when it is released (the date is not set yet), and appreciate my efforts, even though real lace was not used!

A big thank you to Knipling i Danmark and its members for preserving a tradition in Denmark, which goes so far back in time. I hope that the movie also can inspire our younger generations to keep a craft so wonderful, going.

For more information on the movie, see: www.goodcompanyfilms.com

Lucie-Marie Layers, Copenhagen, May 2016
(picture 3: Lucie-Marie Layers)

Christmas runner with stars

Idea and design: Anette Thomsen, Odder

Execution: Ella Pedersen, Hadsund

Materials: 104 pairs of linen thread 60/2. If you wish to make use of sewings in the middle, only 52 pairs are necessary.

Start: If you are using 104 pairs, you start with open pairs in a corner and add pairs until you have reached the width. If you choose to use 52 pairs, find a suitable place to start and hang pairs on as needed. Make sewings in the pin holes in the middle by pulling the loop of one of the workers through the hole behind the pin and pulling the other bobbin through the loop. Twist the pair according to worksheet. This makes the sewing invisible. The spiders are worked according to fig. 1. The pricking contains 2 end-prickings and 1 middle part, and are connected by the arrows on the edges.

Finish: If you use 104 pairs, you finish them as they meet. By 52 pairs, sew into the loop and use magic threads, sew the loose threads into the lace or finish any other way you like.

Bedfordshire 3. lesson

Materials: The thread used in the sample is Presencia Finca 60. The numbers of pairs will be approximately 60-70 pairs but many of these can be reused after being thrown out on each petal.

Start: See the small detailed drawings how the pairs are added and worked.

Technique: Written by Louise West

This motif is a flower taken from an antique piece of lace, which was produced more than 100 years ago. It is a flower which is seen in many variations in Bedfordshire lace, and

introduces the aspect of adding and removing pairs in cloth stitch which Lacemakers have to make decisions over. It is sometimes a slightly more difficult lesson if the lacemaker is not used to this way of working, perhaps having only worked laces which have a constant number of bobbins in the lace. However once confidence grows and the lacemaker learns to trust their judgement as to whether more or less pairs are needed then the enjoyment grows. There are less rules about specific numbers of pairs required in this piece as the individual Lacemakers tension will influence the look of the finished lace.

Techniques covered – adding pairs into cloth stitch

Over laid leaves, point ground filling, leaf and plait edging

Practice on leaves, windmill crossings, picots

This piece introduces the adding of pairs to fill cloth stitch areas, and although guidance is given, individual Lacemakers have the decisions to make as to whether the cloth stitch has enough pairs in it to fill the shape. More pairs are added if necessary to fill the cloth stitch. Two people working the same design will work Bedfordshire with slightly different tension, and so a variation does occur in floral designs. Working the first piece of floral Bedfordshire takes a little practice to get the density of cloth stitch consistent. The density should be solid without having too many pairs in, too many pair's causes ripples in the cloth stitch.

Further reading

Introducing Traditional Bedfordshire Lace in 20 Lessons

Barbara M. Underwood

(The best book to start with on the techniques of Bedfordshire)

A Bedfordshire Lace Collection

Barbara M. Underwood

(Patterns in Bedfordshire)

Traditional Bedfordshire Lace

Barbara M. Underwood

(More in depth techniques book with more advanced patterns)

Thomas Lester, His Lace and the East Midlands Industry, 1820-1905

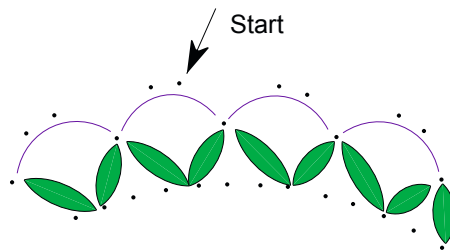
Anne Buck

(A book on the history and background to Bedfordshire lace)

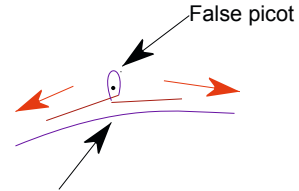
The Romance of the Lace Pillow: Being the History of Lace-making

Thomas Wright

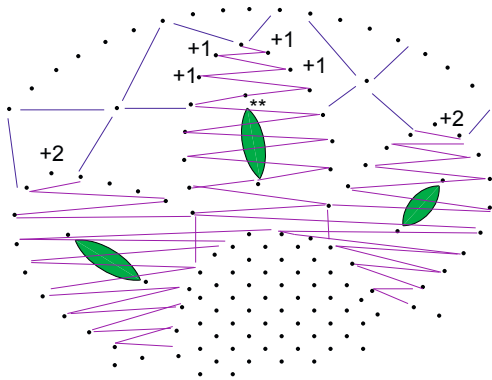
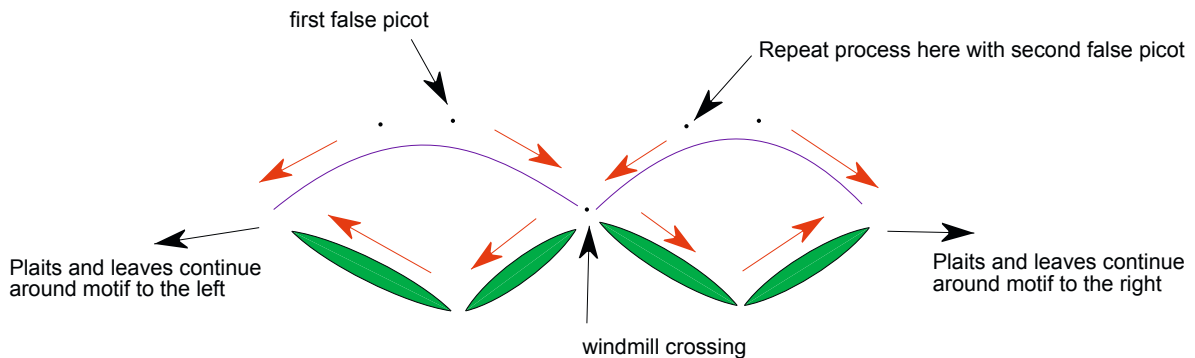
(This is about the lace industry in general in the UK rather than specifically about Bedfordshire but puts the lace into context of the history in the UK, and is an interesting read.)



Start with false picot - hang two pairs on pin, and 5 twists on one of the pairs, work a cloth stitch. Lay two pairs across the pillow, on inside of picot and with one pair from picot and one from new pair, work plait to the left to the next picot. Repeat for the right to the windmill crossing.



2 pairs laid across pillow to work plait with pairs from picot

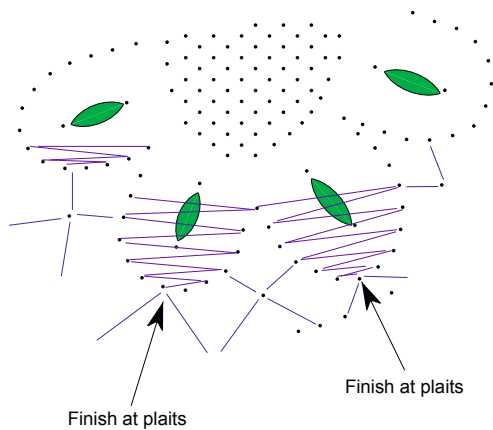


The first petal of the flower is started with two plaits, and pairs added at the end of each row of cloth stitch as necessary. The second and third petals, the top pin (marked with +2) two pairs are hung on in open formation with 2 twists, and then a pair from the plait taken as the worker and worked through them.

** To work the over laid leaf - hang two pairs in open formation on this pin, work through them in cloth stitch, and then lay to the side - continue to work petal until second pin, lay the two pairs in position, work the leaf and then hang over the second pin and work through them in cloth. This means the leaf is laid over the top of the cloth stitch area.

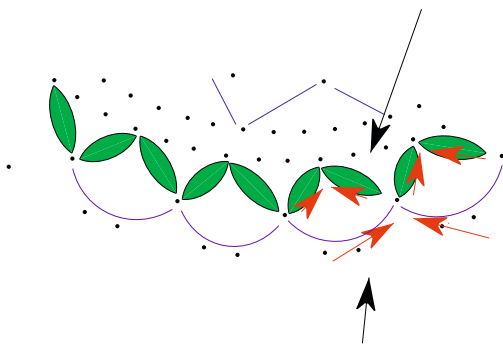


Open Formation

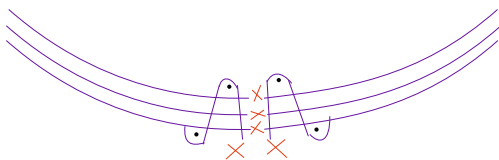


As the petals decrease in size it is necessary to throw out pairs. This is done by throwing out one pair per row as necessary, and when throwing out, to take alternate threads rather than two threads next to each other. This prevents holes appearing in the cloth stitch. The aim is to finish at the plaits with 4 pairs which then work the plaits.

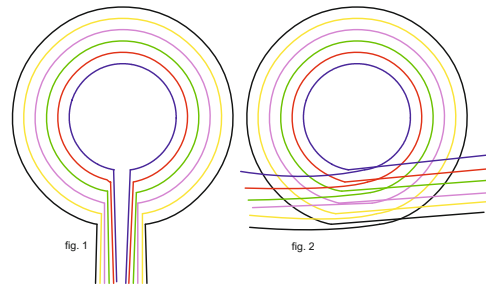
Finishing the trail.
The join wants to be off centre to be least noticeable.
The join is between the pin holes where the leaves enter.



Arrows show leaves being taken into trail. Pairs are thrown out along this part of the trail, but do not throw out pairs that have only just been taken into the trail. When all pairs have been taken in, trail needs to be reduced to three passives and a worker on each side.



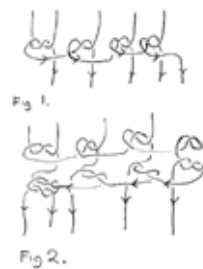
The two sides of the trail are joined by tying a reef knot with one thread from left and one from right starting on inside edge. (as indicated by the X on the diagram)
The two workers are also tied in the same manner.



Finishing off in the ribbon edging (fig.1 and fig. 2)

The bobbins are placed as in fig.1 against you. Take the innermost bobbin to the left (the blue line) and place it to the right, take the innermost bobbin to the right and place to the left (the blue line). Continue like this until all the bobbins are moved to the sides, alternating the bobbins from left and right.

Finish off using the Belgian knot-row (fig. 3)



Belgisk knuderække.

Fig. 1 = første række mod højre

Fig. 2 = anden række mod venstre

Russian birds 3

Knipling i Danmark has been permitted to publish 3 different birds from the Museum of Lace in Volgda. The birds were produced in connection with a competition held by the Museum of Lace in 2015.

Several patterns in different categories of difficulty were designed for the competition, called "Wonderous Lace Bird". Maria Medcova is the designer of the category "Lace is my hobby" and the pattern for professional lace makers was designed by Iraida Zubareva.

Foreningen Knipling i Danmark does not know which one of the designs is "Lace is my hobby" and which one is for the professional lace makers. Other lace makers have also worked further with the original designs.

Foreningen Knipling i Danmark bring you the third and last Russian bird in this Kniplebrevet.

Design and execution: Anna Voronova

Materials: The body: 7 pairs of 60/2 linen thread, 1 pair of 6 ply DMC thread plus 2 pairs for the plait with picot and the tallies for the filling. The wings: 6 pairs of 60/2 linen thread and 1 pair of 6-ply DMC thread.

Start: Start according to the worksheet and follow the arrows. Sew in as you go. Remember the twist when going from linen stitch into whole- and half stitch (the twists are not marked on the worksheet due to lack of space). This is valid for the whole work. When you come to a sharp curve and use a pin more than once, use back stitch. The thick black line on the edge of the bird is worked the same way as the gimp in the middle of the linen stitches (fig.1) Back stitches are shown in fig. 2. Russian spiders are shown in fig. 3.

Finish: Tie off when meeting the ribbon, or finish off the way you prefer. The piece is starched before taken off the pillow. When the different pieces are finished, they are sewn together at * (see worksheet).

Doily with spiders

This piece of lace is an interpretation of a reconstruction from Louise Krebs' estate.

The lace is reconstructed of: Anne Scheby-Pedersen, Hemmet

Execution and interpretation: Gunnel Nilsson, Hässelholm, Sweden

Materials: 70 pairs of linen thread 60/2

Start: The easiest way is to start along the black line, but you may start as you prefer. See worksheet.

The marked twists are used throughout the work.

Finish: if you start along the black line on the worksheet, the use of magic threads is a good way to finish off, or you may finish the way you prefer.

The Angel, Night

Idea, design and execution: Karin Holm

Materials: 7 pairs of K80 or linen thread 60/2 and 1 pair of gold thread. Wind up much thread on one bobbin of the pair, for use on more places if the lace. In addition, 2 star beads, diameter about 1,6 cm and 28 beads 2 mm. (I bought them at Panduro Hobby)

Start: Hang on 7 pairs according to worksheet. Work until you reach the star on the pricking. Unwind the thread on one bobbin of the pairs on each side. The bead is put on the thread both from the top and bottom of the bead, so that the right side of the bead is facing the pricking. Wind the thread back on the outside bobbin. Pull 10 beads (2mm) on the other thread at the inside of the work and rewind the bobbin. The threads are lying over the star bead. Continue according to worksheet. (Do not make lace over the star bead). When you reach the first sewing, push a bead over, and make twists before and after the bead so that it sits tight. Continue this way until you reach the middle, and make a false braid down to the point of the star. Put this pair aside until you return.

When you later on need to use beads again on the bottom of the dress, work false braids up to the star in the middle of the dress and thread beads on the false braids, 6 in all at the bottom of the dress, before making stars in the middle of the dress. Work the lace until 2 pairs come out of the star in the middle, by*. Add a worker pair with gold thread. Follow the arrows through the piece. Take the pair with gold thread out when returning to the edge. Continue until the pair with the 2 mm. beads is taken into the work again. Continue to the star bead. (See the beginning). Work until the start and tie off.

The arms use 5 pairs. The arms start with the tallies and finish by tying off around the threads lying over the beads.

The head uses 6 pairs. Make the plaits. 12 beads are taken up along the edge.

The wing uses 3 pairs of white and 1 pair of gold thread for the star. Work false braids with the worker from the edge toward the star. False braids are also used when working the star.

Starch the work well before taking it off the pillow.

Ribbon with spiders

Idea, design and execution: Annette Nielsen, Jernved

Materials: 14 pairs of linen thread 35/2

Start: Hang 5 open pairs on the top pin. Work the right out-

side through the other 4 pairs and set the next pin. The other 9 pairs are added on to the left hand side as you work your way down, according to the worksheet.

When the desired length is reached, the pricking with the point is added on, and pairs are taken out as they were set in.

Finish: The last pairs are taken off at the point.

The ribbon may be used for ex. as a hair ribbon, a bow or on candleholders.

Tingsted Church on Falster has been enriched with a new altar cloth, chalice napkin and bookmark.

The members of the board of Tingsted church had in the spring of 2015 discussed the possibility of getting a new altar cloth. We found out that two very capable lace makers lived in the area, Elin Sørensen and Lanquag Nielsen. They were very friendly when we contacted them, and said that they would love to help us.

The finished result was after about a year – and uncountable hours of work – put on the altar. And what a result this was!!! Pretty, graceful and elegant.

And, on which day? Yes indeed, the cloth was put on our altar on the church's birthday, Pentecost. The two nice ladies had in addition chosen to enrich the church with a beautiful chalice napkin and a just as pretty bookmark.

Elin and Lanquag were, together with their husbands, attending the service that day. And as one of the husbands uttered, "it's them, which have "been deprived", and therefore did they also come along to church that day".

We had made coffee and tea for a gathering after the service, where one could ask questions about the work and admire the beautiful lace pieces up close.

We look forward to enjoy the wonderful lace in Tingsted church for many years to come.

As promised to you at Hojer attached are the photographs of my display taken at Living Crafts, Hatfield House.

The single stocking shows my working of "Ensianblomsten"

With best wishes

Patricia

Lace Festival in Tønder

We would like to thank each and every one of you who visited Tønder and the Lace- Festival in the week-end of June 3rd to 4th 2016. You all contributed to making the days nice and festive. We look forward to see many of you again on the 11th festival in 2019.

Remember our lace day in Tønder Kulturhus Saturday, November 12th, 2016 from 10 am. to 4 pm. Everybody is welcome to stop in. Read more about this event on our homepage: www.kniplings-festival.dk

We wish you a great summer.

Wanted!

I would love to get in contact with you, if you also make Duchess -, Honiton- or Withof Lace. There are not many of us in Denmark, and I am interested in sharing experiences and ideas with others using these techniques.

Friendly,

*Veslemø Bech-Nielsen
veslemoeybn@gmail.com*

Vi ses til messerne i Fredericia og Slagelse i oktober

See you at the fairs in Fredericia and Slagelse in October, where there also will be an opportunity to pay your fees for 2017.