



KNIPLEBREVET

Danmark



My very first
lace project

See more on page 14

Angela Brown
- a portrait

See more on page 6



Dear members

We have had a typical Danish summer this year - sun - rain - thunder, always changing. I hope you have all enjoyed the summer in spite of the weather changes, which gave possibilities for cozy moments at the lace pillow when the rain came pouring down.

The fall and winter seasons are approaching. It gives more time for indoor activities, and more time for lace making again. A wonderful time of the year.

We have good groups on the board and we work well together. We all got our duties, but we also work well crossing our boundaries and everybody help

each other. We are therefore sad about the fact that two of us will not seek reelection on the upcoming General Meeting.

This means that we need two new members to run as candidates for election. Please, do not hesitate to become candidates for serving on the board. It is no requirement that you have made lace for a long time or know everything about lace.

The only thing demanded, is that you know how to use a computer, that you are willing to serve on the board and that you help to spread the knowledge

about lace on fairs and in your daily life. The resigning board members do not slam the doors shut after them but leave them a little open for advice if needed.

If you are interested in serving on the board, you are welcome to call or mail in order to get more information. I hope for a good election and a calm and professional General Meeting. See the invitation to the General Meeting someplace else in the bulletin. Please, take part. We look forward to seeing you there.

I wish you all a merry Christmas and a good and happy New Year.

Obituary for Karen Vontillius

Karen died Oct 11, 2019

Written by: Gerd Stevnhoved, Sejs

For a short while, Karen had some problems with the medication of her diabetes, but it was a shock for us all, when she suddenly died. She was only 69 years old.

Karen and I worked together for Knipling i Danmark since we were both elected to the board I 1998, Karen as a substitute.

In 1999 Karen joined the editing group of Kniplebrevet and she was elected chairman of the organization in 2001.

In 2003, she also accepted responsibility as managing editor. How did she find the time and energy?

From her invariable talent to never, ever give up, no matter what life had in store for her.

Her health was not always the best, but she laughed her wonderful strong laughter and wrestled with the new challenge.

What Karen managed while working for Knipling I Danmark is too much to describe in the space I have been allowed with such short notice. Mother, Grandmother, friend, Chairman, Editor - also travelling, Teacher - also with workshops, Hostess at countless gatherings in her home, where it seemed as if also her small

house expanded with the need. We have lost yet another of the great names in our lace world. She was always in control of what happened everywhere in that world.

Karen made each and everyone feel that we were her very special friend and she always found time for us despite her wide circle of acquaintances.

It is a great loss and we will miss her for her enormous knowledge as well as for her gracious heart and lively spirit.

In loving memory of Karen Vontillius
Gerd Stevnhoved, Sejs

Thank you for your visit

Written by: Lene Holm Hansen

The board of Kniplings-festival I Tønder would like to thank all our visitors for their support during our lace festival in June.

We really appreciate that so many took their time to visit us. It was a joy to see so many happy people, and we hope that you had the opportunity to buy what you wanted, and a little bit more!

We have to realize, that fewer visitors came this year than in previous years.

The number of lacemakers are going down, which is a general reality. Many of our faithful stand holders are not present due to age or illness. We missed

several of them this year. This is the reason for fewer sales booths.

We have to remember, however, that several firms are bought up by firms which are still operating. There is much secondhand lace equipment on the market now a days, and this is of no help for our stand holders. We have probably all found a book or a bag of bobbins this way, which we loved to get hold of.

We hope that we in cooperation with others can promote the interest for making lace. We can not do it alone, so we hope that new ideas can come from the outside.

Kniplings-festivalen I Tønder hosts it's general Meeting on Saturday, the 23rd of April 2020. We hope to see many members of Kniplings-festivalen I Tønder on the General Meeting. We are looking for members interested in serving on the board. We will admit that the board in periods has a big workload, but it also gives many good experiences.

I thank you again for your support. We (in the new board) are ready for the next festival in 2022 and look forward to seeing you again.

The board for Kniplings-festivalen I Tønder - Lene Holm Hansen

Impressions from the Lace Festival in Tønder

Written by: Karin Holm

All the stands were set up on Thursday afternoon, so it would not be long now, and the lace ladies could be let loose in the 2 halls for shopping in the sales booths.

The lace festival just had to be opened with an opening speech by the chairman for the Tønder Lace Festival, Lene Holm Hansen.

It was given first in Danish, then in English and at last in German, so that everybody felt welcome and felt like

visiting the festival again in 3 years. It did not take long and we were occupied with shopping.

One could hear the quiet summing from talking from all the sales stands, and we all have probably come back home with new ideas, patterns, thread and much more after the festival ended on Sunday.

Of the new stand holders, I will mention Marlene from MD Beads. She had incredible nice pins, which can

be used as dividers when making lace and they are also nice to look at.

It was also a stand only with an exhibition. Herwig and Fritz Hauer from Regensburg in South Germany had made all the board games we know in lace.

Both the boards, figures and dices were made in lace. They unfortunately did not have patterns for the games, but they were incredibly nice to look at.

Visiting workshops

Written by: Connie Zlatevski

As a new member of the board, who head over foot was thrown into the Tønder fair, I had more than enough to see to with the setting up and manning of the association's stand.

I was, in spite of this, able to visit two of the workshops held over the weekend.

The first workshop took place on the top floor of Drøhshes Hus, so it gave me the opportunity to glance at their exhibition on the way up.

Tatting was the theme of the workshop. It had already started when I arrived, and the atmosphere was so intense and concentrated that I almost felt bad about disturbing.

The teachers, Lene Bjørn and Inga Madsen, juggled routinely between the Scandinavian, English and German languages since the participants came both from Europe and Australia.

Just as varied as the students were, so were their experience with tatting.

Our experienced teachers however, had counted on that fact. They had patterns suiting everybody; a little adornment for place cards and menus and 3 different patterns for tee lights, which also could be made in different techniques according to a participant's experience, so everybody could be challenged.

One could wonder why a bobbinlace festival hosted a tatting workshop. The reasons were many, from learning what it was over getting more routine to learning new methods and tricks.

Most of the participants also made bobbinlace, but it was great agreement about the fact that the techniques supplemented each other, and tatting was easy to bring along - compared to bobbinlace.

I visited another workshop back in the

festival halls, and this time it was about bobbinlace. Bente Eskerod had brought a pattern of an elephant in Idria technique, which is one of the many tapelaces.

It was enough to see to with about 20 participants, and, like in the tatting workshop, it was an international group. The students mostly came in order to try a new technique, but some also joined this workshop particularly because of the teacher.

The participants did not seem to be able to finish the project during the workshop. This did not worry them because the worksheet and the work description were very instructive. Some had chosen to participate over more days, so that they were able to finish the project.

To see the enormous enthusiasm all the workshop participants went to their projects with, was wonderful.

Portrait of Angela Brown

Written by: Angela Brown

Born in Bishops Cleeve, Cheltenham, Gloucestershire, England. All members of my family are good at many handicrafts, so it was no surprise to be taught to sew, embroider and knit, etc. at a very early age.

I am married to Howard, with two married sons Anthony & Michael and two grandchildren Harriet and Owen. I can also say that I am pleased to be teaching my daughter-in-law Claire to make lace.

How lace making started for me - As a young Mum and living in Stroud, Glos. I looked forward to an evening out once a month with a group called - the Wednesday Wives.

This enabled me to meet, chat and listen to speakers on many different subjects, one such speaker in 1984 was Joy Webber of Churchdown - Glevum lacemakers - speaking on bobbin lace-making.

At the end of her talk she offered anyone who was interested to have a go on a practice pillow and of course I couldn't resist. I knew as soon as I held the bobbins this was for me.

Before leaving that evening Joy gave me a contact name and number - Margaret Wise - who taught a group in Nailsworth, the nearest group to me.

The next morning I rang Margaret, visited a Gloucester craft shop with a list of all the necessary bits and bobs to start me off and that same evening I was having my first full lesson.

A week later I was completing my first Bedfordshire edging for my all-important pincushion.

I love all types of lace, their history, and have made all the English laces and some continental, but Bedfordshire will always be my favourite, perhaps because of with whom I started, and followed a close second by point ground laces.

It would not be until this century that I was able to confirm that one branch of the family ancestors, on my mother's side, is census listed as a lacemaker, up until then we had dressmakers, seamstresses, etc.

Emma Kate Branson my Gt,Gt,Gt Aunt lived in Cosgrove Northants, a village just off the roman road of Watling Street - now the A5. My history recalls that Cosgrove is right in the heart of the midlands lace industry of 18-19thC and lace was made there of the highest standard - lucky Emma. I now have an antique Emma bobbin in my collection.

During my career being trained and then having taught others in computer aided design, I have now expanded my computer skills into my hobbies.

In addition I enjoy music, gardening, and other needlecrafts including collecting and learning about needlework tools.

Member, and past Committee Member and Treasurer of the Cotswold lacemakers.

Member of Glevum Lacemakers and PillowTalk Lace group.

Past Librarian and Chairperson of The Lace Society.

Tutored workshops for the Lace Society and Annual Lace Tutor at Glevum Lacemakers.

Actively involved in exhibitions and their concepts which include Imagine... Lace at Waddesdon, Buckinghamshire - 2014 - and *Lace is More* - Whitchurch Silk Mill, Hampshire - 2015.

Now that I have retired from employment and lace committee work I am planning to investigate further into wire lace and the contemporary side to lace-making.

Bibliography

Thomas Wright - The Romance of the Lace Pillow. Pages 44, 74 & 219 SBN 85609 000 X - 1972 edition.

Mrs Bury Palliser - A History of Lace Page 388 ISBN 0 7158 1183 5

Pat Rowley - Art, Trade or Mystery - Lace & Lacemaking in Northamptonshire Pg 9 ISBN 1 901372 08 1 Pub The Lace Guild

Jean Eke, Angela Brown & Joke Sinclair - A Regency Collection Revisited ISBN 978 0 9563527 9 0 Jean Mary Eke Publishing
Barbara Underwood - Traditional Bedfordshire Lace Techniques & Patterns ISBN 0 903585 24 3 Ruth Bean Publishing

Pamela Nottingham - Technique of Bucks Point Lace ISBN 0 7134 2175 4 Pub by Batsford

Golden Heart and Oaks

Lace in Denmark - Her Majesty Queen Margrethe II and His Royal Highness the Prince Consort's Golden Wedding Anniversary

Lace Style - Bucks Point and Regency Point

Working Notes

Number of bobbins used

120 + pairs and 14 gimp pairs

Angle of work

56 deg

Provided Thread

Linen 60/2

Floral Bucks techniques are used throughout, with the addition of diagonal gimp veins, a Bedfordshire technique.

Start at the footside tip, work across and down. Start with false picots - 2 pairs on each pin.

Picot twists

3 + 2.

2 pairs of passives in the footside with 3 in the headside.

Lazy loops used in the central headside motif.

Tallies

7 weave rows

Regency gimp veins

2 twists inside gimp areas.

Working diagonal gimp veins tip - when the worker becomes a passive, do make use of a temporary pin, to assist with tension and avoid over-tension.

Correct tension is paramount at all times as we are working on a larger scale grid

Refer to Bibliography for full techniques used.

Design notes

Inspiration is taken from the English Oak Tree, leaf, acorns and flowers, one such tree just happens to be outside the front of my home.

In England we refer to the Oak as the tree of life.

Inspiration for the central headside motif was taken from - the Baden palmette tiara. The central footside is a classic Bucks Point style motif of swirls, has been judged to be a simple crown. In my opinion this is entirely the choice of the onlooker.

Fillings used - Point ground net, honeycomb with mayflower and honeycomb rings, also with tallies.

Bucks Point and Regency Laces are based around the French Lille style of net ground. Before 1850 the laces made in Northamptonshire and Bedfordshire were stiffer in pattern with more gimps than the Bucks variety, being more floral and having more scroll work, according to Thomas Wright in his book - Romance of the Lace Pillow - page 74.

I feel, I must also add the opening paragraph to Chapter VI 1603-1659, *Among those who revealed an enthusiasm for the beautiful Bucks lace was Ann of Denmark* - wife of James I...

The designing of this piece started out in the geometric style, with a cucumber foot, but although I felt this was OK my desire was to do better. Hence this one - and let's say mark two!

This was worked twice to improve on the central areas, again the desire to do better. Whilst I set out to make a truly Regency Point style of lace, I found out very early in my workings

that the removal of pairs - laying to the back - from the clothwork was best suited to be carried with a gimp thread to minimise the number of cut threads.

Therefore, the final design now includes a surrounding gimp thread which is a Bucks Point style.

Regency Point normally only has gimp used around veins and holes within clothwork.

Many Old Buckinghamshire lace makers were unable to write and learnt their lace through the hands-on method copying others.

My first lace teacher used to say: If you cannot read a pricking then it's too difficult; and you need to work more patterns before attempting. T

oday we rely on diagrams or charts to work many of the laces. This is fine, but I believe you learn more when you decide which technique to employ and where to use them.

The working diagram shows my chosen way using traditional English Point techniques, please make it your own by deciding which technique you want to use and where.

If you like to work with a finer thread then reduce the pattern, perhaps make use of mixed lace techniques, you may well be amazed how it will look.

This is not the ONLY way to work this piece, rather it is ONE way.

Duchesse, lesson 4

Written by: Veslemøy Bech-Nielsen

The technical drawings lean on the drawings by Simone Jacquemain, Belgium. A big thank you to Renate Hawkins for making her material available

Fig 1

Doily and pattern

This is our last lesson, where you will learn to make the small flowers in our pattern and the last things in order for you to finish the doily.

It is necessary to have lesson 1, 2 and 3 available in order to look up different techniques.

How to start the flower:

You start by making the middle of the flower and continue with making the petals, attaching them to the middle.

No gimp is used in the flower.

Fig. 2

Worksheet and a couple of patterns for practicing.

Fig. 3

Setting up

1. Hang 4 pairs superposed over pin A.
2. Twist the two pairs on the right each 2x, make an edgestitch and twist 1x. Adjust the edgestitch so it lays nicely above the pin.
3. Linenstich the 2 pairs in the middle.
4. Place a new pin (B) to the left and along the patternline.
5. Add 2 new pairs superposted on pin B. Twist the right side 2x.
6. Take the lefthand pair from pin A and make an edgestitch with the righthand

pair at pin B. This stitch needs to rest ABOVE pin B - point 1.

All pairs should have 2 twists. Now make linenstitches on points 2, 3, 4 and 5.

7. When you have arrived on the righthand side, make the edgestitch, pin and go back.

8. Place a new pin - C - under the edgepair and add 2 pairs superposted on pin C.

Twist the right side 2x and make an edgestitch as on pin B. Follow the pattern according to the numbers at C.

9. Continue the same way until the curve flattens out or starts to curve back in. Follow the numbers on *fig.3*.

It will be necessary to add pairs in the ground as you progress.

When you reach to where your pattern starts to curve in, start to pivot - lesson 1, point 10, picture 10, page 27.

In our round flower, the pivotpin will be in the center of the circle. Set support-pins in the ground if the passives get pulled toward the middle. When you have finished the pivoting, continue, sew into the middle rib and take pairs out as you progress.

Fig. 4

When you come back to where you

started on pin A, you need 6 pairs for the flowerpetals and you sew into A 3x:

1. The edgepair
2. The workerpair
3. 4 pairs of passives

Use one pair for the sewing. Hock in with one of the two threads and go under the bundle with the loop.

Thread the other thread through the loop, tighten and make a knot. Keep your bundle threads in order.

Work your petal as shown in *fig. 4*.

Twist 1x on the inside of the petal before going back towards the outer edge. At the end of every petal, work the lace after the numbers on *fig. 4*.

Sew into the bars of the center at 10 and 14.

UNTWIST the pair between no. 5 and no. 19.

You might choose to make picots on the outside petals of the outside flowers.

Remember to attach the flowers to the scrolls and leaves when you meet them - lesson 2, last paragraph, attaching figures to each other.

When you have worked all the way around, sew your worker and passive pair next to the edge into A. Fasten the rest of the threads to the bar of the first pinhole of the first petal. *Fig. 2, top left*.

Now comes time to do the last steps of the doily.

Make the inside bands:

Start by attaching pairs to the flower's bars on the deepest place between the petals of the flower.

Depending upon how deep this space is, you might need to go forth and back, sewing into the bars of the flowers on each side/sewing into the bars of the flower on one side and make an edgestitch on the other, or making the band's two edgestitches right away.

The solutions will be different each time you start.

It is important not to leave holes, and to get nice and smooth attachments.

Sew new pairs into the petal bars as you get further out of the corner and need more pairs.

REMEMBER THE GIMP-PAIRS on each side of the band. Fasten them on pins outside the pattern.

Work the band to the other side. Be careful to keep the worker approximately in a straight angle to the edges by placing the pins accordingly.

When reaching the flower on the other side, sew edgepairs and passives in to the bars of the flower as you meet the flower's edge.

You might need to sew in the worker before going back with it as you fill in the little space between the flowerpetals.

See picture of the doily, fig. 1.

The gimppairs are just put aside and cut off later.

Plaits: Attach 2 pairs on a suitable place and work the plaits. Attach with the two middle threads of the two pairs and go back. On some places you might have to sew the plait into a flowerbar instead of the bandbar, in order for the plaits to be evenly spaced. *See picture of the doily, fig.1.*

CONGRATULATIONS WITH A WONDERFUL LITTLE PIECE OF DUCHESSE LACE!

Fig 5.

Carole's handkerchief
Made by Carole Lassak

Sofia, handkerchief

Idea, design and execution: Lone Nielsen, Stubbekøbing

Materials: 21 pairs of Bockens linen thread 60/2 and fine linen cloth.

The lace is about 3,5 cm wide and the handkerchief measures 22x22cm.

Start:

Set up as shown on the worksheet. There are sewing edges on both sides. The bands are worked in linen stitch. The spiders are also in linen stitch with 2 pinpoints in the middle.

The ground is Russian ground with whole stitch in the blindstitch. The lace is finished off with magical threads. The marked twists are valid through the whole piece.

Finish:

Sew the ends into the startloops and finish the way you prefer.

Mount the lace to the linen cloth with Nonnesøm.

Nonnesøm:

Pull one or two threads out of the cloth. Tack the lace to the cloth along the line where the threads are pulled out.

The stitches go from the top down in horizontal and vertical groups with 2 stitches in every group - sewn out of the same point.

The horizontal groups are sewn over the lace edge and the vertical along the edge.

Childhood's mouse stairs

Idea, design and execution: Yvonne Nielsen, Hørve

Materials:

10 pairs of linen thread 60/2 in white for ribbon no.1 and 10 pairs of linen thread 60/2 in red for ribbon no. 2. The ribbons are set up as shown on the worksheets.

Ribbon no. 1 starts with a linen stitch spot and ribbon no. 2 starts with a spider.

Be aware that the point for the spider is drawn into all the spots but is used for making the spiders only.

The ribbons are worked in the length you want them to be.

Finish:

The way you like.

Mounting:

Starch the ribbons and bend them as shown on the worksheet to form the mouse stairs

Emblem for the Annual Meeting

Idea, design and execution: Connie Zlatevski, Stubbekøbing

The emblem this year consists of plaits, tallies and picots.

The displayed sample is made with 4 pairs of bobbins. The material used is linen thread 16/2 in different strong colors.

There is a suggested pricking, but we challenge you to make your own.

Choose your own materials. You may add beads or other adornments.

May be used as a bracelet, as a brooch, a hair adornment, in the neckline of a blouse, dress or...

Only your imagination sets the limit.

Candle ribbon with hearts

Idea, design and execution: Karin Holm, Juelsminde

The finished lace fits a candle with a diameter of 7,5 cm.

Materials:

17 pairs of red K80 and 1 pair of green metal thread of your own choice.

Start:

As shown on the worksheet. The pair of green metal thread are used as workers in the linen stitch areas and is added to the work marked with a star *.

The marked twists are valid throughout the lace.

Starch the finished piece well before you remove it from your pillow. The ends are sewn into the start loops or bound off and sewn together.

Friendship quilt

Idea, design and execution: Inge Lindegaard, Ørslev

Flower started in the middle. The flowers are mounted on a friendship quilt but can be used as an appliqué wherever you like.

Materials:

Big flower: 10 pairs of linen thread 35/2, 50/3 or 28/2 for the petals and 16 pairs of linen thread 16/2 or 30/3 for the center.

Small flower:

10 pairs of linen thread 80/2 for the petals and 16 pairs of linen thread 35/2, 50/3 or 28/2 for the center. The center is worked in the thicker thread with 16 pairs. These are worked along into the flower. The petals are worked in the finer thread using 10 pairs.

The center:

Follow the numbers on the worksheet.

1. Start in the middle with 4 open pairs. They are placed as shown in *fig. 1*. Twist the pairs 2x.
2. Add 1 pair with a half stitch. The new pair is placed open into the pair as shown in *fig. 2*. The two bobbins to the left form a new pair and the two bobbins to the right form a new pair. Twist the pairs twice.
3. One pair from each side are worked together, half stitch, pin, half stitch, 2 twists.
4. Is worked as point 2.
5. I worked as point 3 without the extra twists.

The petals are worked with 10 pairs. Set up at the mark start on the pricking.

It is worked in half stitch with whole stitch along the edge. Every time you meet the second pair from the center, the two last pairs are worked out through the petals in linen stitch.

It ends in a linen stitch braid.

Mounting:

When you have finished the petals, the pairs are sewn into the start loops and tied off. The pairs in the middle are led over to the back before they are tied off or finished off with a tally.

The star Orion

This pattern is friendly made available for Knipling i Danmark by Dana Mihulková and Irina Ring. It is published in their book - Spitzensterne

Materials:

17 pairs of Egyptian Cotton Barkonie No.55 MA Nm 50/2, 20x2 Tex, white no. 0010.

Gimp:

1 bobbin of Madeira Decora 6 in white no. 1401 or Madeira Nora white no. 301. The materials may be purchased in several lace stores, or through www.ring-spitzen.com or www.marianne-geissendoerfer.de

Start the lace according to worksheet. You will use whole stitch, half stitch,

point ground, linen stitch and plaits. When making point ground, the stitch remains open. The stitch consists of a single stitch and 2 twists. These are not marked on the worksheet.

The edge is started with 10 pairs as follows: from the inside: 7 passive pairs, 2 pairs for the braid and 1 worker pair.

Fig. 1 shows how the pairs are set up and go from the edge to the bottom. Be aware that twists are not marked on the worksheet. A magic thread is added as marked.

Fig.2 show how the pairs go from the bottom to the edge.

Finish the lace off with 7 pairs in a bundle. 2 of the pairs are pulled through the start loop with help of the magic thread and tied around the rest of the bundle - *Fig. 3*.

The next pair is pulled through the start loop using a magic thread and tied to the 2 pairs like in *Fig. 3*.

Starch the lace well before taking it off the pillow.

Mobile with angels

Idea, design and execution: Kirsten W. Johansen, Roskilde

Materials:

6 pairs of linen thread 60/2 or 80/2 for the dress and 6 pairs of linen thread 60/2 or 80/2 for the wings. Colored paper/thin carton or stiffened cloth for the petticoat, 1 bead Ø 12 mm for the head and a styropore ball Ø 8-10 mm for mounting. Hanging device for the mobile.

Vings:

Start according to worksheet. Work linen stitch with whole stitch or Tønder picots with 5 twists along the edge. Twist the workers when changing from linen stitch to whole stitch.

This is not always marked on the work-

sheet, due to lack of space. The wings are connected with a plait.

Dress:

Start according to worksheet and follow the arrows. Twist the workers when going from linen stitch into whole stitch.

If the leaves are worked as you go, go back over the leaves with a plait.

If you choose to work the leaves at last, use 4 pairs and cross them with a linen stitch using pairs like single threads. You may have to use back stitches in the sharp angles both in dress and wings.

The marked twists are valid throughout the work.

Mounting:

The petticoat is cut out after the template in colored paper or thin carton or starched cloth and is glued or sewn together.

The lace dress is sewn together and placed over the petticoat. The wings are sewn on to the neckline.

The head is mounted by placing the styropore ball inside the dress. Stick a needle in the glue and put it from above, through the bead for the head and the styropore ball. Attach a black thread around the neck for hanging.

3 angels are made for the mobile.

Bauhaus reconstruction

Several small reconstruction groups are sitting all over our country, working on old patterns. This job was initiated by Foreningen Knipling i Danmark about one year ago...

This year marks the one hundred years anniversary for the founding of Bauhaus, and this piece of lace is indeed inspired by the Bauhaus tradition.

The lace is reconstructed from an old pattern without special markings and a picture.

Materials:

21 pairs of linen thread 16/2 in a color you choose.

Copy the pricking and combine the pieces to the desired size.

Start as marked on the worksheet.

The picots on the braids are single thread picots, *see fig. 1*.

The picots of the edges are two thread picots with 3 twists, *see fig. 2*.

The marked twists are valid through the whole work.

Finish the lace off as you wish. The lace may be mounted to a piece of cloth.

A trip back into the history of lace

Written by: Ketty Busk

On the Sunday during the Tønder Festival, there was an opportunity to hear a lecture about the history of lace in the area of Tønder.

Inger Lauridsen gave an exciting lecture about how the circumstances was around the time when King Christian VIII ruled the country.

Not all kinds of crafts could reside on the countryside, only the ones belonging to the country like wheel-rights, a farmer's shoemaker, a farmer's tailor and a black smith. These belonged to the countryside, and the discussions about what to do with the lacemakers became very serious.

They wanted to stay in the country, where the lacemakers typically lived. The problem came up several times in the municipal cooperation of Tønder, but the result was that they should belong to the countryside. Many of them were also farming besides belonging to the lacetrade.

Jens Andreas Wulff was born i Brede in 1774 as one of seven children of a relative poor family. Jens had a good head and started as a scrivener when he was 13 years of age. After his confirmation he became an apprentice for a prospector in Vejle.

When he had finished his education and came home for a visit, his parents convinced him to become a lace merchant. Since he did not have his own home and had not served in the military, he could not get the concession to act as a lace tradesman.

He therefore travelled around in Germany with his lace.

He learned the language little by little, and everything went his way. He spread his lace trade through ship's captains to North- and South America, Australia, Africa, Asia and Mexico. Especially Mexico became a good trade partner.

At the age of 35 he returned to the area where he was born. He brought with him his wife Auguste Wilhelmine Philippine Henriette Treckner from Tyrol.

Jens Wulff continued as a prosperous merchant and was a highly respected man. He sold wool from the sheep-farmers in the marshland to Germany and France. He and his two sons started a factory for weaving wool and cotton cloth.

This factory became a working place for some of the people not able to make lace anymore. One can read in Jens Wulff's books that there only was 200 lace makers left, were there were up to 1000 some years earlier.

In order to support the lace trade, Jens Wulff started 2 lace schools for his own money in Sønderjylland in the 1840s, one in Northern Sejerslev and one in Visby. They closed down in 1864.

King Christian VIII and queen Caroline Amalie came for a visit in 1847, as Jens Wulff had received the order Ridder af Dannebrog the year before.

He received a snuff box in gold from the queen. It should be sold and the money earned should be divided among the best lace makers. But Jens Wulff kept the box, and had instead pretty cops decorated with flowers, Caroline Amalies initials and the year

1847 made. They were given to the best lace makers. The snuffbox is still owned by the family.

Jens Wulff died in 1858.

After the lecture, we all made a trip around the area by bus and among other things we saw Jens Wulff's beautiful house, which today is owned by Lego and is used for conferences and for visitors from abroad. See pictures.

We also passed a little house in red brick with a thatched roof. This is a typical house of the area, where many houses were built of bricks from Trøjborg Castle and had this typical thatched roof.

This little house was inhabited by the lace maker, Nielsine Beyer (1849-1947). She became a widow when she was 30 years old and moved home to her parents.

They had a big herb garden and were almost self-contained. They also kept bees and sold honey. Beside this, Nielsine also made lace and earned money that way.

In the right side of the house they had room for a pig, see picture, and during the 1. World War it also housed two cousins who stayed there when their father was fighting in the war.

It was a good lecture and a nice bus trip, finished off with coffee and cake in Schackenberg Slotskro.

I have not enlightened you on everything we heard about in the lecture and on the trip, due to the length of the article, but I hope that it inspires you to gain more knowledge about the lace.

My very first lace project

Written by: Lisbeth Steinmann

I am 47 years old, sew and knit, embroider and paint, and make many creative things. I have for many years talked about learning to make lace - one of these days.

Fortunately, a college came up to me one day and offered me her mother's lace equipment, and so I started.

A narrow and easy pattern was still on the pillow, which I used for training the stitches. That amounted to a 4 meters long lace for my daughter's confirmation dress.

In the mean while I had become a member of KID and had bought books and patterns.

I was looking for a lace class in Nord Sjælland but could not find any. My mother in-law happily, has a large network and she found a lacemaker willing to use a couple of hours to help me getting started.

When my mother heard about my new interest, she sent me a picture of an old piece of lace and asked if I could copy it.

The piece of lace adorned a Fanø-bridal doll and had over time gotten brittle and dull looking, so my mother really would like to replace the lace, but it was important that it was exactly the same pattern.

It is very apparent from the picture that the lace is cut apart and frayed, but unfortunately also washed-out, so it was not easy to recognize the pattern - and not at all for a beginner like me!

With Karen Nissen's books 1 and 2 on hand I could recognize the spiders and scallops. I used a whole day to make a worksheet and started to make a sample.

I needed to know how my drawing would work - also the corner - to know where to start the lace, to get a routine

using patterns I never had tried before - and I had ordered the thread and could not wait to get started.

It became a sample of a ¼ scarf before I was satisfied.

I had worked on the lace and shown it to my mother and my family during the trials and gotten their acceptance.

The end result took me 3 months to make and I like how it turned out.

Such experiences give the taste of more and I am currently hard at work on my next project, which is a woolen multi-colored shawl, made in lace with knitting yarn.

Sincerely
Lisbeth Steinmann

Bobbinlace workshop in connection with the Lacefestival in Tønder 2019

Written by: Grith Jørgensen

After 3 exciting days at the Tønder Lacefestival, did 25 lacemakers travel to Højer, Hohenwarte, in order to attend a lace workshop from Sunday evening until Friday at noon of the following week.

We were an international group of 10 Swedes, 3 from Spain, 1 from Italy, 1 from England, 1 from New Zealand, 5 from the USA - incl. 1 from Japan and 1 from China, now living in the USA - and 4 from Denmark.

Helle Schultz and Dorthe Stephansen were our instructors, and the two had brought patterns and materials with

them, which we could buy, so that we could both make lace and make reconstructions.

Helle and Dorthe were busy.

It was a very motivating and inspiring class where we received good instruction and good ideas.

Eva-Britt, Monica, Iris and Lena - all from Sweden - had all put on their white blouses on Thursday evening, where they had sewn on their fine Milanese lace on the front and on the back they had sewn on their first initial, also in Milanese lace. When they stood to-

gether with their backs to us, their initials formed the name EMIL.

It was very nice to meet with so many nationalities, to exchange experiences and talk about lace. Tønder Lace is a very fine type of lace, and many are a little afraid of starting to use the thin thread used for Tønder Lace.

I did find though, that it is possible to make Tønder Lace, even with a broken arm in a cast - it went slowly, but well.

I can only say to the ones doubting if they can do it, just start, and you will succeed.