



National Old Lacers



Photo by TED M. ESMON, Staff Photographer, ORANGE CO. MIRROR



N.O.L. Officers 1967-1968



President:

Mrs. Claude S. McCallum
1002 Oaklette Avenue
East Chesapeake, Va. 23519

1st Vice-President:

(Membership Chairman)
Mrs. Gerard D. Busch
1928 Heatherlawn Drive
Toledo, Ohio 43614

2nd Vice-President:

Mrs. Sydney Olsen
23955 S.W. 157th Avenue
Homestead, Florida 33030

Corresponding Secretary:

Mrs. Donald B. Zarn
2308 Omaha Avenue, S.W.
Atlanta, Georgia 30331

Recording Secretary:

Mrs. Donald Crosby
25 Railroad Avenue
Rowley, Mass. 01969

Treasurer:

Miss B. Opal Wallace
3216 Dartmouth Avenue
Dallas, Texas 75205

Historian:

Mrs. Hazel Schwig
12108 Memorial Street
Detroit, Michigan 48227

National Directors:

Mrs. Peter Scolla (East)
24 Earle Street
Norwood, Mass. 02060

Mrs. Mary A. Cole (South)
23955 S.W. 157th Avenue
Homestead, Florida 33030

Mrs. Karl Sunderman (West)
344 Pilot Knob Avenue
Manitou Springs, Col. 80829

Mrs. Merle H. Peterson (Mid West)
8855 Nebraska Avenue
Livonia, Michigan 48150

Miss Dorothy Spiegel (North)
3029 Sutherland Avenue
Indianapolis, Indiana 46205

And the local Branch Presidents who will serve as national directors along with those elected to office.

National Chairmen:

Publicity:

Miss Ruth Whittier
88 North Spring St.
Concord, N.H. 03301

Slides:

Mrs. John D. Russo
129 Edinboro Street
Newtonville, Mass.
02160

Finance and Arrangements:

Executive Board Members

Fins and Seals:

Mrs. Harry A. Lence
429 Mystic Street
Arlington, Mass. 02174

Bulletin Editor:

Mrs. James Wareham
475 Chapin Street
Ludlow, Mass. 01056

Nominating Committee:

Miss Ruth E. Whittier, Chairman
88 North Spring Street
Concord, N. H. 03301

Mrs. Albert E. Williams
635 West Acacia Street
Stockton, California 95203

Mrs. Frank Durham
930 Shadowlawn Avenue
Tampa, Florida 33603

N.O.L. Founders and Past Presidents

In August 1953 the suggestion of a lace study club was made by these four:

N.O.L.	Beulah Besch	(Mrs. Allen)
	Mary Kramar	(Mrs. D. Glen)
FOUNDERS	Lucille Peterson	(Mrs. Merle)
	Marjorie Siebert	(Mrs. Rudolf)

In August 1954 National Old Lacers was organized and a nominating committee appointed.

1st President: 1955-1956

Beulah Besch (Mrs. Allen)
2937 "O" Street, Lincoln, Neb. 68510

2nd President: 1956-1957

Mary Kramar (Mrs. D. Glen)
3163 Maxwell Ave., Oakland, Cal. 94619

3rd President: 1957-1958

Lucille Peterson (Mrs. Merle H.)
8855 Nebraska Ave., Livonia, Mich. 48150

4th President: 1958-1959

Elsie Meyer (Mrs. Joseph A.)
18264 Woodbine St., Detroit, Mich. 48219

5th President: 1959-1960

Louise Leonberger (Mrs. J. Harold)
88 Juanita Way, San Francisco, Cal. 94127

6th President: 1960-1961

Ruth E. Whittier (Miss)
88 North Spring St., Concord, N.H. 03301

7th President: 1961-1962

Mary Russo (Mrs. John D.)
129 Edinboro St., Newtonville, Mass. 02160

8th President: 1962-1963

Emma Poe (Mrs. Nelson) Deceased

9th President: 1963-1964

S. Iola Rose (Miss)
11 Rosemary St., New London, Conn. 06320

10th President: 1964-1965

Louise H. Lund (Mrs.)
12 Childs Road, Lexington, Mass. 02173

11th President: 1965-1966

Ruby Westfall (Mrs. Oral)
2128 Old Shepherdsville Rd., Louisville, Ky.
40218

12th President: 1966-1967

L. Leola Davis, (Mrs. Donald C.)
876 S. Franklin St., Denver, Col. 80209

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Suggested Motto "We take nothing serious but lace and the friendships acquired thereby."

National Old Lacers Club Dues \$3.00 Year

N. O. L. Bylaws

ARTICLE I

The name of this organization shall be - National Old Lacers.

ARTICLE II

The object of this organization shall be to promote interest in fine old laces, and preserve them for posterity; to form local Branches and study the history of lace; learn the names of lace, make lace, and hold lace exhibits, and request museums that have lace to hold lace exhibits with identification cards.

The organization shall publish a Bulletin bi-monthly which shall contain information pertinent to the organization's business, list new members, and include informational (or educational) articles on the subject of lace.

ARTICLE III -- MEMBERSHIP

The membership of the National Old Lacers shall be divided into the following classifications:

Sec. 1 Membership - Any seriously interested lace collector or
AT LARGE lace maker may become a member, upon payment of the prescribed fee.

BRANCHES - Members of National Old Lacers may form Branches in their local areas, giving the Branches an appropriate identifying name.

HONORARY - Honorary membership may be conferred upon individuals who have contributed significantly to the development of lace collecting, of lace making, or have rendered distinguished service to the National Old Lacers, only upon approval of the Board.

ARTICLE IV -- ELECTION OF OFFICERS

Sec. 1 The Officers of the National Old Lacers shall be a President, 1st Vice-President, Second Vice President, Secretary, Treasurer and Historian. These shall be elected at the Annual Meeting of the National Old Lacers for a term of one year and shall not be re-elected, except the Treasurer, who may be re-elected for an additional term of one year. Five Directors, from different Geographical Regions, shall be elected to the Board for three year terms, so arranged that each year one new member is elected. A majority vote shall constitute an election.

Sec. 2 The terms of office of all National Officers shall be one year; except treasurer, who may be re-elected to serve a second term; and there can be no re-election to the same office until an interval of at least one term has elapsed.

- Sec. 3 A candidate to be eligible for National Office must have been a member of National Old Lacers for at least one year.
- Sec. 4a The nominating Committee shall consist of two members from different Regions who shall be elected at the Annual Meeting together with a third member selected by the Executive Board, who shall serve as a chairman.
- 4b The Nominating Committee shall not offer any candidate for office who has not given her consent to serve, if elected.
- 4c There may be nominations from the floor of persons who have given their consent to serve, if elected.
- 4d Should a vacancy occur in the Nominating Committee it shall be filled by the President.
- 4e The Committee shall send a report of the selected slate of officers to the National Secretary, who shall send a copy to each member of the Executive Committee at least thirty (30) days prior to the date of the Annual Meeting.
- Sec. 5 Vacancies in office, except that of the National President, who shall be succeeded by the Vice Presidents in their order, shall be filled by the Board for the unexpired term.
- Sec. 6 Newly elected officers shall assume office at the close of the Annual Meeting at which they were elected.
- Sec. 7 The Board of Directors shall consist of the National Officers and the five directors.

ARTICLE V -- DUTIES OF OFFICERS

- Sec. 1 The President shall preside at all meetings of National Old Lacers, the Board of Directors, and the Executive Committee, and shall perform such other duties as are specified in the Parliamentary Authority adopted by the National Old Lacers. She shall be, ex-officio, a member of all committees, with the exception of the Nominating Committee. She shall sign all official documents approved by the Board.
- Sec. 2 The Vice Presidents, in their orders shall, in the absence of the President, or at her request, perform the duties of the President.
- Sec. 3 The Secretary shall record and be custodian of the Minutes of every meeting of the National Old Lacers, the Board of Directors and Executive Committee. She shall sign all official documents of the National Old Lacers with the President, and shall be the custodian of the official documents of National Old Lacers, and generally perform such duties as pertain to her office.

- Sec. 4 The Treasurer shall receive and take charge of all funds and securities of the National Old Lacers. She shall collect and receive all monies due to the National Old Lacers, and deposit same to the credit of National Old Lacers, in an approved Banking Institution. All orders upon the Treasurer for the disbursements of funds shall be signed by the Presidents or in her absence, by the Vice Presidents in their order. She shall file vouchers for all expenditures and shall render complete report at the Annual Meeting. The report as Audited, shall be published in the bulletin. Her books shall always be open for examination by the Board.
- Sec. 5 The Historian shall keep a record of events pertaining to lace as reported to her by members, and shall be custodian of the National Scrap Books after they have been completed by the Publicity Chairman. Bulletins shall go direct to the Historian and a file kept of them. Also all "Round Robbins" will be in her charge.

ARTICLE VI -- CHAIRMEN -- APPOINTIVE

- Sec. 1 The Publicity Chairman shall write the National Old Lacers publicity and shall be kept informed by the President as quickly as possible of all matters for the press. She shall put clippings and pictures pertaining to Branches and National Old Lacers in a scrap book, and when filled, the scrap book shall be turned over to the Historian at the Annual Meeting. Each term shall be kept apart and separate in the scrap book by two fill sheets.
- Sec. 2 The Membership Chairman shall receive all applications for membership and will inform the President, Treasurer, and Editor of such new members as quickly as possible. She shall keep a complete and accurate record of all members and their addresses and she should be informed immediately of any change of addresses or resignations. She should prepare a membership list to be published annually.
- Sec. 3 The Editorial Chairman shall edit the bulletin to be published bi-monthly and be responsible for mailing it to the members.
- Sec. 4 The Auditor shall verify the Treasurer's books prior to the Annual Meeting and shall submit a report to be read at the meeting. The report as audited shall be published in the Bulletin.

ARTICLE VII -- ANNUAL MEETING

- Sec. 1 The Annual Meeting of the National Old Lacers shall be held at such date and place as shall be decided upon by the President, and approved by the Board of Directors.
- Notice of this meeting shall be sent out in the Bulletin at least thirty (30) days prior to the date of the meeting.
- Sec. 2 Persons entitled to vote at the Annual Meeting shall be the National Officers and paid-up members.
- Sec. 3 The Annual Meeting shall be for the purpose of receiving reports of the Officers, Directors, Presidents, and Chairmen; for the election of Officers and any other business in harmony with the interests of the National Old Lacers that may arise.
- Sec. 4 At all meetings of National one-third (1/3) of those registered as persons entitled to vote shall constitute a quorum.
- Sec. 5 A registration Fee of one dollar (\$1.00), must be paid by each person attending the Annual Convention Meeting.

ARTICLE VIII -- DUES

- Sec. 1 The annual dues to National Old Lacers shall be three dollars (\$3.00) per member. This will include the Bulletin.
- Sec. 2 All dues shall be payable from August 31st to the succeeding fiscal year of the National Old Lacers, and shall be sent to the National Treasurer.
- Sec. 3 Dues must be paid within 3 months from beginning of Fiscal Year or membership be forfeited.
- Sec. 4 The Fiscal Year of National Old Lacers begins on August 31st.

These bylaws shall be reviewed every five years.

Date approved: -- August 8, 1967



National Old Lacers

OFFICIAL PUBLICATION FOR MEMBERS, NATIONAL OLD LACERS

SEPTEMBER, 1967

The President's Message

Dear N.O.L. Members: August 1967

Greeting! What a wonderful convention and tour we had in Boston and I am so fired with new enthusiasm that I can hardly wait until Seattle time. I hope to fill the office of president to your satisfaction and mine and I feel greatly honored with the trust. With such excellent officers and loyal members, we should have a fine year.

Meeting a day earlier for the N.O.L. group was a splendid idea and the N.O.L. tour was outstanding. Everything was well planned and the results showed many months of hard work. We salute Leola Davis and all who participated in the arrangements to make it such a fine year for us. The Boston Branch deserves a great deal of credit for giving us such a wonderful convention in their lovely city. The last convention I attended in Boston was for the Girl Scouts of America about 1950, but Boston is always delightful.

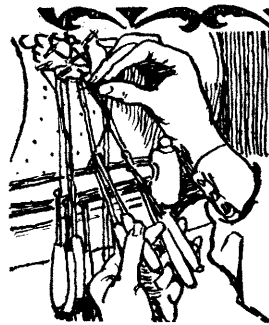
Mrs. Elizabeth Newton was our speaker for the Annual meeting and as curator of The John Whipple House, now the Ipswich Historical Society Museum, had many interesting and unusual stories to relate in connection with her display and slides. The visual preview was so very helpful when Grace Mitchell guided us with tender loving care on Wednesday, making the tour more enjoyable for us. I was enchanted during luncheon, served across the street from Whipple House, in The Thomas Franklin Waters Memorial, also owned by the Historical Society, with the lovely oil portraits that we were allowed to feast our eyes upon. Recently some of my paintings were on exhibit in our Norfolk Museum, and two of them were portraits, so this was a special treat for me. If we do not already have slides similar to Mrs. Newton's slides in our library let's hope that we will, Ipswich is the birthplace of the lace industry in America and it should be recognized by us. While we are on the subject of slides, Mrs. John D. Russo, our slide chairman, will be very happy to receive any additional slides any of you have to contribute to our slide library. We are trying to build up a nice selection for our members to enjoy, so please ask your clubs to think along these lines

Our treasurer, Miss Opal Wallace will gladly receive all dues for the coming year so please get them off to her now.

Mrs. Gerald D. Busch is our able 1st Vice president and as membership chairman, we hope to keep her busy this year, just taking in new members. Doesn't it give you a glorious feeling to know that you have the power plus the opportunity to open up a whole new world of beauty for a friend? The study and preservation of lace is a very wonderful privilege which we earn but the door to this new world has to be opened for us.

It was so good to see all of you at the convention and my best wishes to all of those who did not make it this year.

Georgie McCallum



The Lace Maker

I envy no ladies
I ever did see,
All riding in coaches
so gay;
My cushion, and bobbins
and patterns for me
I'd rather be weaving
all day.

I've seen them all twist themselves
this way and that
As angry, fantastic, and vain; --
I twist too---my bobbins---and catch
them all pat
Nor sigh nor feel sick, nor complain.
And when drest so fine for the parlour,
or ball
Bedizen'd her bosom and face;
She will not remember, I fancy, at all,
That 'twas I who had made all her lace.

Poem contributed by Mrs. James Newton of Whipple House, Ipswich, Massachusetts.

OUR COVER

The picture on our cover shows lace in a tondern pattern, using 150 bobbins, in the process of being made in 1942 by Mrs. James Hird of San Jacinto, Cal. She used this lace for a fan.

She has also loaned us her 16 letters to and 16 answers from Mrs. Pellegrini, Boston lace maker, which are being printed in our bulletins during 1967-1968. She suggested that they be condensed, but there seems to be so much information of the period between 1938 and 1946 which they cover that they are being printed as is. The first of them are on page 7.

LACE COLLECTION AT TACOMA PUBLIC LIBRARY

Exquisite laces of a private collection are to be seen during the month of July at the Handforth Gallery of the Tacoma Public Library. Mrs. LeRoy Bainard, a member of the National Old Lacers, is pictured with a lace pillow complete with imported bobbins circa, 1870. The pillow has the original pricked pattern designed by an European artist. In the background is a parasol cover of Duchesse lace with Point de Gaze inserts of a late Victorian year. The table is covered with a Philippine tea cloth made of bobbin lace with needlework design in the center.



This article written by
Helen Felker
reprinted from the
TACOMA NEWS TRIBUNE
Sunday, July 16, 1967

News Tribune staff photo

Material for this article
furnished by Mrs. LeRoy F.
Bainard, Tacoma Branch,
National Old Lacers.



Lace Display In Tacoma

by HELEN FELKER

Lace, a fashion favorite of milady--- and sometimes even for her liege lord in the colonial and medieval eras, continues its modish popularity as modern machines now spin in a few short hours a piece of lace which would have required six months of old-fashioned hand labor.

Variations of this delicate craft are to be seen throughout July at the Handforth Gallery in the Tacoma Public Library.

Lace, as current fashion is "in". Fashion magazines picture suits, blouses, skirts and pants made of lace. Lingerie, handkerchiefs, table linens, all have the distinguished feature of a fine net thread.

BEGAN IN ITALY

Although there are many conflicting opinions as to the beginning of the art of making lace, it is generally accepted

that the history of lace began in Italy prior to the 16th century. From there the art spread to France, Belgium, England and Ireland.

Old Lacers relate lace to sculpture and painting. It was a luxury that only the wealthy could afford. Great ladies and gentlemen adorned their costumes with lace, and many fine examples are found today in museums or private collections.

There are two kinds of lace: "needle", made with the single thread using the buttonhole stitch in its many forms, and "bobbin" or "pillow" lace, made as the name implies, by the use of bobbins attached to a pillow, woven around pins.

As many as ten to a thousand bobbins were used according to the pattern. Bobbin or pillow lace can be distinguished from needle lace by looking at the toile or cloth part of the lace. Bobbin toile resembles crossed and interwoven threads, while needle toile shows the

needlepoint stitch.

ART STILL ALIVE

Despite the quantity of machine lace today, the art continues to be taught, particularly in Belgium, Italy, France and China.

The Buckingham Shire bobbins represented in the exhibit at the Tacoma Library are from England. These bobbins are very interesting with their various woods, turnings and jingles of handmade beads. The jingles have the loops of beads for added weight which is needed for making Buckingham Point lace.

Types of decorated bobbins shown at the lace exhibit are Church Window, Trolley, Wired, Bitted, Leopards (small holes filled with pewter), Tigers (banded with metal), Motto, Demise (all black beads for mourning of a loved one) name bobbins like Joseph and a murder bobbin stating, William Bull, hung.

The fine examples of handkerchiefs were made primarily in Belgium, France and Italy. Handkerchiefs date back many centuries. The use of the handkerchief became most popular in the 18th century when snuff-taking became a fad.

HANKY'S BEGINNING

To Empress Josephine and the 19th century we owe the general popularity of the cloth. While the Empress was a beautiful woman she unfortunately had imperfect teeth. She always carried a small lace handkerchief that she raised constantly to her lips. The ladies of the court were quick to copy, and soon handkerchiefs came into general use throughout the French Empire, Europe and America.

To be especially noted this month at the exhibit are the Elizabeth I gloves and baptismal cap which date back to the 15th century. The gloves have bobbin-made metallic lace and the handcut spangles

Almost every member of Tacoma's two Branches has a piece of lace in the exhibit.

Miss Uglow is shown admiring a Renaissance handkerchief. To her right is the Philippine tea cloth made of bobbin lace with needle work design in the center.

At the very top is the beautiful historical tea cloth made by the nuns in the Belgian convent and is Point de Flanders lace. Countries and their coats of arms around the cloth represent all the present allied nations except the United States which had not as yet become a member.

The fan is Duchesse and the handkerchief in lower left corner is Limerick. The small bib is of Armenian lace.

The lappet is Duchesse with inserts of 18th Century D'Angleterre.

"Not only have we had two articles in the newspaper, but we had a five minute and a fifteen minute radio program on our local radio station telling about the lace exhibit. I was fortunate to be asked to speak on the exhibit and it gave me an excellent opportunity to discuss the founding and purpose of N.O.L. as well as describe the lace exhibit.

It was work, but fun!

Bea Bainard'



are of metal which could be the forerunner of today's sequins.

The historical tea cloth on display is Point de Flandres lace, made by nuns in a Belgian convent. Countries and their coats of arms represent all the present allied nations except the United States, which had not as yet become a member.

The viewer of the current show will note the lacy caps. Many ladies carried three or four when they went visiting and changed during the day. The caps were most fashionable in the mid 19th century. The hairpiece was arranged in the style of the 1860s to complement the Limerick wedding veil of that period.

BLONDE MANTILLA

The Spanish blonde mantilla was made at Bayeux, France, about 1850 and is an outstanding piece. The French made the finest blonde lace. This is a true mantilla.

The Point de Gaze lace which is on display is often called by the romantic name of Rosepoint and is treasured lace for brides.

Laces with lyrical sounding names of Lille, Carrickmacross, Limerick, Duchesse, Point de Paris, Saxony Guipure, Venetian Point, Point de Gaze, Binche, Valenciennes, Honiton, Cluny, Torchon and Renaissance, along with the very rare straw lace, are represented in the current exhibit.

Tacoma's two units of National Old Lacers were organized in February and October 1964. There are twelve branches in the United States whose purpose it is to promote interest in the fine old laces and preserve them for posterity.

This year the annual meeting of National Old Lacers will be held in Boston but Tacoma members are looking forward to 1968 when the annual meeting will take place in Seattle.

Mrs. Rutherford A. Barnett is the Tacoma instructor for studying lace. Miss Sadie Uglow, head of the Fine Arts Department of the Tacoma Public Library, is associated with the National Old Lacers and is in charge of the July exhibit.



From: Independence, Kansas

"Some of my laces are now on display at our Art Museum. My larger pieces are merely on loan but I have given them three dozen or more specimens mounted on chintz covered cardboard to start a permanent collection of their own. They seem to be much admired." Amy Bailly

N.O.L. reports....

Past President

As president of the National Old Lacers this past year, my aims and desires were: First, for an informative bulletin exclusively about lace. Secondly, I wished for National Old Lacers to grow in membership. Thirdly, I wished to gain publicity for our club. Thereby, bringing more attention to the beauty of lace and thus further the interest in lace and bring beauty into the lives of others.

I believe we have a very good start in all three endeavors.

With the help of all of our members, our bulletin is becoming one we can all be very proud of because it is so helpful to the collector. A very big thank you to Mrs. James Wareham, Editor, for all of her efforts in our behalf. Thanks to all of you who have sent in articles and encouragement.

Our membership has grown very well. The last count was 299. I am sure with new memberships that wish to go in starting with the next year, we will be over the 300 mark that I set for my goal. With everyone's help and enthusiasm we have accomplished this. We also have a new club. (The Jurupa Mountain Cultural Center, Riverside, California)

As to the publicity for our club, one outstanding example was the recognition our National Old Lacers received for the exhibition by our hostess club of Boston, of whom Miss E. Lolita Eveleth is president.

During the month of October 1966, the Boston club members all worked to promote an exhibit in the Boston Public Library. Esther Oldham was the general chairman and speaker. The theme of the exhibit was, "The Grandeur of Lace". The Subject of the lecture was, "The Art of the Lace Maker".

This was an outstanding occasion and the National Old Lacers can be very proud of this group.

We have had numerous articles in many newspapers and magazines. Many individuals as well as clubs have participated in programs of lace. All of these efforts are important to our National club and will help it to grow.

Our local clubs have all had very interesting and instructive programs and are enthusiastic in their plans for the future.

We have lost several of our members this year in death. Our officers as well

as members were unfailing in their expressions of sympathy. A contribution was made to the Peabody Museum in Peabody, Kansas, in memory of our past president, Emma Foe.

We have had a good year financially. All past bulletins, pins, book plates and seals were sold out and our treasury was adequate with a fairly good balance.

Your president was also busy in the interest of lace. She attended the famous Opportunity School for adults in Denver, Colorado, where she learned the art of lace weaving. She also attended the workshop of the Rocky Mountain Weavers Guild, where lace weaving was taught.

Our National meeting promises to be a great one and I want to thank the Boston hostess club for all of their hard work and hospitality.

The officers and chairmen have all tried to give you something different this year in the way of a bulletin and a national convention. Your president thought we should take a bus trip to see the place where the first lace was made in America and the many other wonderful things in this area. I hope you are all going to take advantage of this treat. It should be most interesting.

The officers, chairmen, committees and members have worked diligently and faithfully. It is sincere appreciation that the president expresses to all as we pause to contemplate the achievements thus far and plan the work for the future.

I hope I have had a little part in the inspirations you have all shown in your lace collections and clubs this past year.

Thank you for the privilege of being your president. I have enjoyed it thoroughly.

Mrs. Donald C. Davis, President

Secretary

Mrs. L. Leola Davis, President of the National Old Lacers, presided over the Executive Board Meeting held at the Conrad-Hilton Hotel, Chicago, Illinois on August 4, 1966; the Executive Board Meeting and the 14th Annual Convention of the National Old Lacers, at the Boston-Sheraton Hotel, Boston, Massachusetts, on August 8, 1967 at 1:30 P.M. and 7:30 P.M. respectively.

The Annual Meeting was called to order by the President, Mrs. Davis.

The Secretary, Catherine Busch, read the minutes of the two Executive Committee Meetings. They were approved. The

minutes of the 1965-66 Annual Convention were not read as they had appeared in the September 1966 issue of "The Bulletin".

Miss Opal Wallace, Treasurer, requested that her report be read by the Secretary. The report was accepted and filed. A detailed Treasurer's Report will be found in the September issue of "The Bulletin". The report has been audited and found correct by Miss Lillian Johnson. Miss Wallace also reported that we now have 302 members in the National Old Lacers, an increase of 20 over 1966-67.

Mrs. Mary Russo, Chairman of the slide Program reported that the Boston Club was the only one that used the slides. It is hoped that other Clubs will avail themselves of the use of the slides.

Greetings were brought to the Convention from the Boston Club by Miss S. Iola Rose. She presented each one present with a personal gift of a Mending Braid.

The Editor of "The Bulletin", Mrs. Rachel Wareham, was introduced. She explained the increased cost of the publication, which is printed by the Photo-Offset process; each page costs \$7.00 and each picture an extra \$3.00 to reproduce, (this cost may be more depending upon the size of the picture). Our President thanked Rachel for the work she has done as our Editor. It was a great pleasure to meet "our Rachel".

Ruth Whittier, Chairman of the Publicity Committee, presented her report.

The President, Mrs. L. Leola Davis, read her report. This will appear in the September issue of the Bulletin. Our thanks to Leola for the fine work that she has done and upon her very splendid report.

The treasurer, Opal Wallace, requested the Secretary to read a list of her, (Opal's), recommendations. A motion was made by Mrs. Mary Russo, seconded by Mrs. Fidelia Lence, that these recommendations be deleted from the minutes since the recommendations had been covered by other actions of the Convention. Motion carried.

Miss S. Iola Rose, Chairman of the Committee on Constitution and By-Laws presented the report. The following changes were submitted:

ARTICLE IV Sec. 1 "ELECTION OF OFFICERS"

The officers of the National Old Lacers shall be a National President, 1st National Vice-President, Second National Vice-President, Secretary, Treasurer and Historian, who shall be elected at the annual meeting of the National Old Lacers, each year, and five directors, from

different geographical regions who shall be elected to the Board, for three years, so arranged that each year one new member is elected. A majority vote shall constitute an election.

The ammended section shall read: The Officers of the National Old Lacers shall be a President, First Vice-President, Second Vice-President, Secretary, Treasurer and Historian. These shall be elected at the Annual Meeting of the National Old Lacers for a term of one year and shall not be re-elected, except the Treasurer, who may be re-elected for an additional term of one year. Five Directors, from different Geographical Regions, shall be elected to the Board for three year terms, so arranged that each year one new member is elected. A majority shall constitute an election.

ARTICLE VII "ANNUAL MEETING"

A new section to be added

Sec.5. A registration fee of one Dollar, (\$1.00), must be paid by each person attending the Annual Convention Meeting.

A motion was made by Mrs. Beulah Besch seconded by Mrs. Louise Lund, to vote the changes. Motion carried.

The Nominating Committee, Elsie Meyer, Chairman, Iola Rose and Mary Russo, read their report which was accepted as follows: Officers for the year of 1967-1968 President: Mrs. Claude McCallum (Georgie) 1st Vice-President: Mrs. Gerard Busch (Catherine); 2nd Vice-President: Mrs. Sidney Olsen, (Virginia); Recording Secretary Mrs. Donald Crosby (Diana); Corresponding Secretary: Mrs. Donald Zarn (Claudia) Treasurer: Miss Opal Wallace; Historian: Mrs. William Schwig (Hazel). Directors 1967-68 East: Mrs. Peter Scolla (Rita) South: Mrs. Mary Cole; West: Mrs. Karl Sunderman (Hanna Helen) Mid-West: Mrs. Merle Peterson (Lucille); North: Miss Dorothy Spiegel.

There were no nominations from the floor and Mrs. Ruby Westfall, seconded by Lucille Peterson, moved that the nominations be closed and the slate of officers be accepted as read. Motion carried. The officers for 1967-68 were declared elected.

Miss Iola Rose conducted the Installation Service. Each officer was presented with a pink rose by the retiring President, L. Leola Davis. Mrs. Davis was presented her Past-President's Pin.

Mrs. Davis turned over her gavel to our new President, Mrs. Georgia McCallum, who graciously thanked the Convention for her election and pledged herself to always work for the best interests of the National Old Lacers.

Mrs. Fidelia Lence moved that a rising vote of thanks be extended to the officers.

There being no further business the meeting was adjourned for the Program. Respectfully submitted, Catherine B. Busch
Recording Secretary

Mrs. Mary Russo introduced the speaker of the evening. She was Mrs. Elizabeth Newton of Ipswich, Massachusetts, a town which in 1790 produced 41,979 yards of lace. Her topic was very interesting and the slides of the "Whipple House" were most enjoyable.

A social hour followed at which time old friendships were renewed and new friendships were made over glasses of delicious punch and cookies.

Treasurer

August 1, 1967---Report for 1966-1967

RECEIPTS:

Directory Printing in Bulletins	\$16.00
Gifts of Postage	9.74
Other Gifts	13.00
Bulletin Sales (past issues)	122.00
Sale of Pins	42.00
Sale of Seals	5.00
Adds: 1966-1967	12.00
Dues 1965-1966	8.00
Dues 1966-1967	438.00
Dues 1967-1968	251.00
Balance from 1965-1966	305.23
	<u>\$1,221.97</u>

DISBURSEMENTS:

Bulletin Printing	543.31
Bulletin Mailing	125.40
1966 Convention Expense	39.27
Printing Dues Statements	12.00
R.E.A. Express	10.00
Publicity	27.00
1967 Convention Ribbons	12.80
1967 Convention Gifts	16.45
President's Expense	10.00
Treasurer's Expense	16.00
Miscellaneous	2.00
Editor's Gift	25.00
Bookplates	26.78
Bank Debit for Post Dated Check	3.00
	<u>\$869.01</u>

Total Receipts for 1966-1967	\$1,221.97
Total Disbursements 1966-1967	<u>869.01</u>
Balance August 1, 1967	\$352.96

Respectfully Submitted,

Miss B. Opal Wallace, Treasurer

This report audited and found correct by
Miss Lillian M. Johnson, Melrose, Mass.

WANTED by N.O.L. members

Triangle or square bobbin pattern for placemats -- Mrs. A. C. Aldrich, R.I.
Old Belgium bobbins -- Mr. Taintor, Ill.



Letters

between
lacemakers

Mrs. James Hird, Cal.
Mrs. T. Felligrini, Mass.
1938-1946



Dear Mrs. Fellegrini:

June 10, 1938

I am the president of a lace Guild consisting of seven members. One of our members brought the Article in the Christian Science Monitor about the lacemaking and about your work. May I as a beginner lacemaker offer my congratulations on your work. I wish I might have the privelege of seeing your work and taking lessons from you. But distance maybe shortened by rail and airway still time and money can't span the distance.

We have been studying lace under a Swedish woman in Fomona, California who learned her lace as a little girl too. We however haven't had that great opportunity.

We have been using blueprints of Chinese laces which were loaned to us by a commercial linen shop. The patterns are of course very simple and often repeated.

Our pillows we have manufactured of various kinds. For square and round pieces we have a balsa wood board 27" x 18" x 2", the pins will run in and out very easily and the board is light but durable. Some of us have a table made with a hole cut to fit a cylinder for yardage and others have boards with the same construction while others have a pillow made of card board like a box containing a cylinder. I was the first to venture on a round doily and made my first pillow from a hat box covered by constructing a round table that would turn. I found it very easy to have my work always where I want it.

We have a very fine Adult Education System in our High Schools and I have been going to the woodshop class to make my own bobbins. So far the most bobbins I have used at one time is 64.

We find very few books on lace on the West Coast, even through our State Library, there are three here in the Santa Ana Library on types and History but nothing on patterns or methods.

Could you give me any addresses where we could get instruction books and patterns and also where bobbins might be purchased?

We have in our guild volume 1 and 25 patterns published by the Torchon Lace Company of St. Louis, Missouri. These

were published in 1904 and we find the Company has long ago gone out of business and the more elaborate patterns of course are not in volume 1.

I spend much of my time with my lace and find practice makes better work. I would appreciate hearing from you, I remain Yours truly, Mrs. James G. Hird

July 1, 1938

My dear Mrs. Hird:

I received your letter and was rather thrilled to learn there are still a few people who are interested in the art of "Lace Making".

First of all, let me say the method of teaching lace making is different in every nation. The way you have been taught is very different to my method. I start my pupils with the simple stitch and they continue with this for some time and then they advance to a very simple edging until their fingers work fast and they have some idea of the design. I do not use any book of directions. I believe lace making cannot be procured by book form. It is too difficult to keep looking at a book and trying to advance in your work.

I have no idea where you can purchase Pattern Books as I believe there have been no books published later than the one you mentioned.

The pillows I use are like the one in my picture in design only on smaller patterns I use one according to the size of pattern. The filling contains fine hair and straw and very hard and firm.

I use "Blue Print" patterns also "Perforated" patterns, either is quite alright.

Regarding the Bobbins, I use the type in the picture, I also have some Belgium and Chinese bobbins for sale if you wish them.

I am so sorry you are so far away. I could explain more fully my method, but if there is anything further you wish to know, don't hesitate to write me.

Sincerely Yours, Tresa A. Pellegrini

To be continued



Mrs. Hird is a judge in the Crochet division of the Los Angeles County Fair, this September.

From: Sardis, British Columbia, Canada

"Early in the summer our members demonstrated lace making at several places, and had a most popular window display in the local Centennial celebrations.

We hope to learn the making of Duchesse lace in the Fall." Hylda Law

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BOBBIN LACE SUPPLIES available from
robin and russ handweavers

1. Imported Swedish
Bobbin Lace Pillows.....\$17.50
2. Bobbin Lace Bobbins
Swedish, 20¢ each, dozen..\$2.25
3. Bobbin Lace Bobbin
Winders, Swedish....each.\$12.50
4. Bobbin Lace-Manual for
beginners-Elsie Gubser....\$5.00
5. A Guide to Handmade
Bobbin Lace-Maidmont.....\$6.95
6. Spanish Bobbin Lace
Manual with about 60
pin patterns drawn out....\$2.00

Postage extra on all orders. Pillows sent
via railway express, shipping charges collect.

robin and russ handweavers

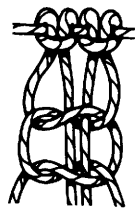
533 north adams st., mcminville, oregon 97128

N.O.L. Book Plates 8 for 25¢, stamps O.K.
"Meshes" booklet \$1.00- from Editor
Club Pins \$4.00 (plus 12¢ tax)
Club Seals 50 for \$1.00 From Mrs. Lence
A few individual back bulletins available
at 4 for \$1.00 plus 10¢ postage. (A list
by date and article in next bulletin.)
Miss S. Iola Rose of New London has them

ANTIQUE LACES of ALL KINDS

Also MODERN PILLOW LACE
BRIDAL LACES -- COLLECTORS SAMPLES
Mrs. N. E. PRICE
15 Billing Road
Kensington, London S.W. 10, England

(Pictures of 12 modern edgings offered
are in the N.O.L. January 1967 bulletin)



MACRAMÉ by Virginia I. Harvey

The book on Macramé, recom-
mended by Mrs. Myra Young in
the May 1967 bulletin is now
available at \$8.50 from:

Reinhold Book Div., 430 Park
Ave., New York 10022. -- This

book traces the rich heritage of macramé,
discusses tools and materials and shows
step-by-step how to tie the basic knots
and combine them. More than 270 photos
and diagrams illustrate the text.

From: Hartsdale, New York

"We have just returned from the Weav-
ers Seminar at Amherst, Mass. Olive
Risch, Myra Young and I had a bobbin
lace exhibit." Lois Hallager

Graph	Knox linen/2	D.M.C.	Gimp
1/10	100	30	12
1/12	150	60	18
1/16	200	80	24

New Members

- ALDRICH, Mrs. A. C.
5300 Post Road, Apt. 328, E. Greenwich, R. I. 02818
- BONHAM, Mrs. Anna Laura
1415 Elizabeth St., Apt. 5, Denver, Col. 80206
- CUTLER, Ethel F.
190 Chapman's Ave., Warwick, R. I. 02886
- DOUGLAS, Mrs. Mark
P.O. Box 98087, Des Moines, Wash. 98016
- GALLOWAY, Mrs. Charles J.
600 Gilmore Drive, Reynoldsburg, Ohio 43068
- GOUDVIS, Mrs. A. L. (Charlotte)
272 Santa Monica Way, Santa Barbara, Cal. 93105
- HARVEY, Mrs. Virginia I. -- "Macrame"
2811 N.E. 82nd St., Seattle, Wash. 98115
- HAWKINS, Mrs. Roy -- "Filet Crochet"
851 Hillock Road, Columbus, Ohio 43207
- HERRICK, Mrs. Etila
9150 Altamont Road, La Mesa, Cal. 92041
- KING, Mrs. Alberta Howard
4247 N. LaBeca Ave., Baldwin Park, Cal.
- KRUSOFF, Luciene
344 S. Spalding Dr. #2, Beverly Hills, Cal. 90212
- MILLS, Mrs. Berkley (Stella)
300 Baldwin Ave., Norfolk, Virginia 23517
- QUINE, Mrs. Archie H. (Leta May)
3309 S.E. Sherrett, Portland, Ore. 97202
- SCHAMP, Mrs. Richard
4531 S. 44th St., Lincoln, Neb. 68516
- SCHIEFFEL, Miss Fawn
282 Roxborough Road, Rochester, N.Y. 14619
- SHELL, Mrs. Benhard
2264 "D" St., Hayward, Cal. 94541
- SPANGENBERG, Mrs. Herbert
1459 West Michigan, Stockton, Cal. 95204
- STAPLETON, Mercedes
2408 Cross Hill Road, Louisville, Ky. 40218
- THOMLERT, Mrs. Alex
Box 1027, Stettler, Alberta, Canada
- VANDYKEN, Mrs. Shirleyann
648 Russell Place, Pomona, Cal. 91767
- WILLIAMS, Virginia Del
1245 Clayton St., Denver, Col. 80206

CHANGE OF ADDRESS TO:

- Miss Margaret Carson
607 Trinity Towers Apts.
537 South Third St., Louisville, Ky. 40202
- Mrs. John Rogers Martin
1930 Kakela Drive, #6, Honolulu, Hawaii 96822
- Mrs. George Salisbury (Julia)
4548 Briercreech, Lakewood, Cal. 90713
- Mrs. Arvilla Sweeney
8538 N.E. Eugene, Portland, Ore. 97220
- Mrs. Donald B. Zarn
2308 Omaha Ave., S.W., Atlanta, Ga. 30331
- Mrs. C. L. Law, 7040 Eden Drive
Sardis, British Columbia, Canada



IN MEMORIAM



Mrs. J. L. Piccolo

Mrs. M. F. Carson (Grace)

"Beloved to all lace collectors, especially
in the Louisville area, Mrs. Grace Carson en-
tered life June 14, 1967. The home she shared
with her daughter, Margaret, was a tribute to
her kindness and deep conviction. She leaves
us a beautiful memory." Maurine S. Fisher.



National Old Lacers

OFFICIAL PUBLICATION FOR MEMBERS, NATIONAL OLD LACERS

November 1967

The President's Message

Dear N.O.L. Members: Our membership is increasing nicely and we are delighted to welcome two new branches at this time. They are as follows: The Rainier Bobin-ers of Rainier, Oregon, under the lead-ership of Mrs. Ferry Sutherland, and The Norfolk Branch of Norfolk, Virginia under the leadership of Mrs. C.S. McCallum (Georgie).

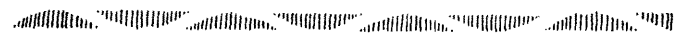
We wish to express our gratitude to the Boston Branch for their generous check of thirty-five dollars and ninety-five cents, which was the balance left from the Ipswich Convention Tour. It was voted by Boston that a donation of Twenty-five (\$25.00) be sent to the Wenham Historical Association and Museum, Inc., and the balance of ten dollars and ninety-five cents (\$10.95) to go into the N.O.L. treasury.

An Old Lacers membership would make a thoughtful and worthwhile Christmas present for a relative or a friend. It would also serve another purpose by enlarging our circle of companions with whom we enjoy lace.

Our next bulletin comes out in January so the other officers join me in wishing all of you a wonderful holiday season.

Sincerely

Georgie McCallum

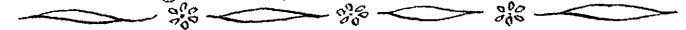


A Legend About Lace

There is a legend regarding introduction of the manufacture of Lace into Flanders. A poverty stricken but pious young girl was dying of love for a young man whose wealth precluded all hopes of marriage. One night as she sat weeping at her sad fate, a beautiful lady entered the cottage and, without saying a word, placed on her knees a green cloth cushion, with its bobbins filled with the fine thread which on Autumn evenings float in the air, and which the people call "fills de la Vierge". The Lady, though of romantic bearing, was a practical manufacturer. She sat down in silence, and with her nimble fingers taught the unhappy maiden how to make all sorts of patterns and complicated stitches. As daylight approached the maiden had learned her art and the mysterious visitor disappeared.

The price of Lace soon made the poor girl rich. She married the man of her choice, and, surrounded by a large family, lived happy and rich for she kept the secret to herself. One evening when the little folk were playing round her knee by the fireside, and her husband sat fondly watching the happy group, the lady suddenly made her appearance among them. Her bearing was distant; she seemed stern and sad, and this time addressed her protege in a trembling voice "Here", she said, "you enjoy peace and abundance, while without are famine and trouble. I helped you; you have not helped your neighbors. The angels weep for you and turn away their faces." So the next day the woman arose, and going forth with a green cushion and its bobbins in her hands, went from cottage to cottage, offering to all who would be taught, to instruct them in the art she had herself miraculously learned, so they also became rich, and Belgium became famous for this manufacture.

From: "The Leisure Hour Library" magazine, March 14, 1896 issue. Contributed by: Allie Vigneault, Alpine, California



Mrs. Wilson's Alb

In the "First Ladies" Hall

SMITHSONIAN INSTITUTION, Washington, D.C. in cabinets on the walls, is Mrs. Woodrow Wilson's (2nd wife) beautiful copy of the famous ALB, in the treasury of St. Marks, presented to Mrs. Wilson while in Italy by the Signori Orlando & Sonina.

A tooled leather box held the lace and the inscription inside the box (reads as follows): "Needlepoint lace made by Venetian women who calmly proceeded with their work whilst their town was being bombarded by enemy airplanes (World War I)

The lace is made in the style of the great neck piece on the famous ALB which is kept in the Treasury of St. Marks--a marvellous piece of work of the XVII century and is of the type called Venetian Rose Point which is noted for its minute design with fine relief on a rich ground!

"The Box is covered with silk brocade in flower design and is made after the ones in which LACES of the XVIII century were kept."

In this same cabinet is the PRESENTATION FAN of Belgian lace given to Mrs. Wilson by the QUEEN OF BELGIUM.--(Information from: Mrs. Henry W. Borntraeger)

Mrs. Biedermann Practices Ancient Art Brought From Germany

By Pauline Metza
Society Editor

The dark, shiny wooden bobbins literally danced in Mrs. Adolph Biedermann's hands as she worked in a braiding motion to form the pattern of a crescent shaped piece of lace.

The scene had the flavor of a Dutch painting---round bobbin pillow resting on a four-legged wooden stand, long colored steel pins outlining the pattern, and the more than 120 bobbins hanging down on thread to the sides in a fan effect.

An incongruity, it seemed to find a handcraft so ancient being practiced in a country where automation has long since taken over.

Yet interest in this delicate craft by hand is being kept alive here by such groups as the Old Lacers and by individuals like Mrs. Biedermann who learned the craft in Europe many years ago.

Born into a three-generation family of lacemakers Mrs. Biedermann was already

using the bobbins at the age of four to make simple patterns in lace. She went on to perfect the art at a school in Schneeberg, Germany, which she attended for two and a half years on a scholarship, and then went into the lacemaking business with her mother.

At the school, she learned design and pattern-making, and how to fashion Mechlin, Valenciennes, Brussels, Reticella-Filet, Duchesse, Idria, Guipure laces, and Relief on Rose Point.

She still cherishes samples of her work which she now has mounted and shows with not a little pride.

When she arrived in this country in 1926 from Saxony, Germany where she was born, she brought with her many reminders of the craft she had grown up with.

More than 1,000 wooden bobbins, some of which have been in her family for 200 years. Skeins of long silk thread on which her mother used to work. The technique of making the bobbin pillow by filling it with sawdust. Tiny colored



WORKING with six bobbins in each hand, Mrs. Adolph Biederman revives an ancient art here

as she works on a piece of Guipure lace from an original pattern of her own design.

—Independent photo

glass beads used to decorate the bobbin tips. Her special way of winding the bobbin and knotting the thread.

"The bobbins, you know" she said, "are made from the wood of the prune tree. My mother never liked the light color of the wood, so she used to cook the bobbins in old pieces of iron which turn the wood a dark brown. Years of use then gives them a high gloss".

Mrs. Biedermann is not interested in lace making as a commercial enterprise. "I do it now for my own pleasure and most of what I make, I give to my friends as gifts. Someday when I retire, I'll go into it more seriously even to importing the fine thread to make the more delicate lace. But right now, I'm content to know that there is an interest in keeping the craft alive here in a country where everything is done by machine and where you can now buy the Valenciennes lace in the five and ten cent store at a much cheaper price."

Mrs. Biederman has many finished lace

pieces which she designed herself and which won her first and second place ribbons at a hobby show several years ago.

Reprint from Richmond Independent
January 10, 1959

NOW -- Mrs. Biederman -- has offered to help club members! She says "I took pattern making in Saxony, Germany and am able to make all kinds of patterns, especially Torchon, Idria and Guipure Lace on paper or ready to use on the pillow. I can give the Lacers good hints, on making pillows and stands the easy way.

I also could make lots of samples from the different stitches. The Lacers can write to me and explain what they want in the way of patterns."

Write: Mrs. Gertrude Biedermann
2815 Regent Street
Berkeley, California 94705

My Visit to England - 1967

By Harriett Housel

"My lace hunt in England proved rather meager as far as purchases were concerned, but most gratifying for the study of lace. We visited Salisbury Museum, and Honiton in Somerset, and Downton in Wiltshire. The lady in the Lace Shop at Honiton was most gracious, demonstrating at her pillow. It was my first opportunity to see lace made. We bought a beautiful lace-trimmed handkerchief. I feasted my eyes on good lace exhibits in London at the Victoria and Albert Museum, and at Kensington Palace Museum, and at Horniman Museum--all of these having wonderful period costumes with fine lace adornment. Time did not permit finding Mrs. Price's shop, but we spent a morning at the Flea Market in Camden Passage where I found several pieces of lace. We also went out to Fortobello Road but found no lace on the stands there. Our trip was most informative and fulfilled my primary need to see and study good laces."

--"I am sorry to report not one person wrote about the knitted lace (May 1967 N.O.L. bulletin). Of course I realize it cannot be cut into small swatches like other lace, and there is little use for long pieces."

Lace In Scandinavia - 1967

By Jean Austin

"This summer I was privileged to go to Scandinavia with a group of Weavers and being also interested in bobbin lace,

looked for examples of it and supplies as well as weaving.

Clara Waevers in Copenhagen had beautiful Tonder lace edged handkerchiefs (\$8.00 American money, and up) but no supplies.

In Finland I found coarse bobbin lace and threads but nothing finer than #70 thread.

In Sweden I found bobbins, thread, patterns and lovely lace, including bobbin lace bridal crowns at:

Foreningen Svensk Hemslojd U.P.A.
Thulehuset, Sveavagen 44
Stockholm, Sweden

The bobbins need sanding and varnishing and are of a rather bulbous style but are quite inexpensive. I still prefer those of Mr. McColgan as I stated a couple of years ago.



(October 1964 N.O.L. bulletin)

There is no catalogue of patterns so they would be difficult to order, but they have thread up to #200--prices differ as to number, #160 was \$1.30 a skein (6.25 kroner). 10% sales tax is deducted from the price for things sent out of the country, which pays some, if not all of the postage. They also had an excellent beginner's book for children who are learning bobbin lace but it is in Swedish. It has lots of pictures. Another small book in Swedish is about \$2.40 (12 kroner) "Knyppling" by Sally Johanson. It has diagrams for several patterns -- I wish I could read it!

I did buy 3 pricked patterns but they are not cheap--they ranged in price from 13.25 kroner, (\$2.70) to 18.35 or (\$3.72) and some wider ones were more.

Found nothing in Norway--when I inquired at the Husflidon they simply said it was no longer being made.

From: Tacoma, Washington

"We are having our Unit II meeting at Edna Barnett's on Wednesday (Oct. 18th), and will continue our study of Alencon."

Beatrice Bainard

From: London, England

"I would like to tell you how much I enjoyed the visit of Miss Eveleth and Miss Jeppson who came to tea with me when they were in London and saw my little collection. I asked Mrs. Gabrielle M. Fond to meet them as it is she who is bringing out a lace book any day now. I have just bought the October copy of "The Antique Dealer and Collectors Guide" which has a really splendid article by Mrs. Fond, so well written and such splendid illustrations." Nancy Price



Letters

between lacemakers
Mrs. James Hird, Cal.
Mrs. T. Felligrini, Mass.
1938-1946



July 14, 1938

Dear Mrs. Pellegrini:

I received your letter while I was on a camping trip up in the mountains. I certainly do appreciate hearing from you who are so busy and such a great person. Do you suppose I could ever get perfect enough in my lace to receive a degree on it? I know it would be the proudest moment of my life. I am 32 years old so maybe I still can accomplish that in the years to come. I have acquired quite a little speed in handling my bobbins and made a torchon piece 16" by 24" with 64 bobbins on the border and 54 for the center in 5 weeks of number 30 crochet cotton, which of course was spare time as I have a little boy and a husband to cook and wash for. I can crochet, tat, knit, and most anything in nick-nacks but have never worked at anything I enjoyed so much as lace.

Do they sell much of the Chinese and Japanese made pieces in the East at such low prices as we have here? We can get 6" doilies for 10¢ or 7" x 12" doilies for 39¢ and 49¢, scarfs 18" x 45" for \$2.39 and some at a \$1.00. Of course these are simple torchon and cluny pieces but it does seem too bad to sell such lovely things that someone worked so hard at for so little. I would like to get some collar patterns. So far I haven't found anything to blue print. Do you know about brown prints from which blue prints can be made? Oh! Dear! if only I could drop in and see your work or you could see what I have. Some how I feel I know you so well because of the Article and now your letter which is more personal. I am rather foolish about my lace I guess maybe when I have been at it as long as you have some of my enthusiasm will cool.

While we were camping some Japanese people came near us to picnic and I went right over to ask if they knew any Japanese people in America who might be lace makers. However they didn't. My husband says "fools walk where Angels fear to tread". But I am determined to know all I possibly can.

What are your prices on bobbins? I would like to have a supply on hand, if I get wider pieces. One piece I have called Medeci Lace takes 82 bobbins. I

haven't tried it yet as I wanted to finish the tray piece first, When I find just what I want in patterns I am going to combine doilies, edging and backgrounds and design a lace table cloth but have lots more practice to do first.

I have rambled on like you were my long lost friend which I do hope you won't mind too much as it is just the way I think and I suppose the way I would talk if I met you.

Sincerely Yours, Mrs. James G. Hird
.....

July 21, 1938

My dear Mrs. Hird:

Your letter sure was interesting and it made me feel that I wanted to fly to California and meet you and have a nice long chat on lacemaking. I am always ready to talk laces as it is my greatest love.

In your last letter you say you would like to make a collar. I am sending you one in Florentine design, without directions, just a straight blue print, the number of bobbins 120, also, I am sending you a blue print of small insertion. Try to accomplish this without directions. The cost of collar pattern is \$1.50. If you can't manipulate this you can send it back. I am also sending 2 bobbins for sample. The cost of same is 40¢ per dozen. These I am sending under separate cover.

You speak of Chinese and Japanese pieces being so inexpensive. We have some here. These pieces are not real lace regardless of the cheap labor. The real Chinese and Japanese laces are very expensive. The duty on imports on real laces is very high, so you can imagine how real these inexpensive pieces can be. Of course we know lace making is an art and cannot be bought at a low cost.

I have given my whole life to lace making and in my time I have handled the most beautiful pieces in this country, mending and cleaning same, some are centuries old and always I am very busy with this work.

If at any future time your Guild holds an exhibition, I should be very glad to send you a piece of my work if you are interested.

If you are in love with your lace making in years to come, as you are today, I know you will have a degree in a very short time.

Don't hesitate to write me if you have any difficulty with your work. I am

Yours very truly, Teresa Pellegrini
.....
P.S. The article in your paper was very interesting and I enjoyed reading it

very much. It just thrilled me to know people are still eager to learn lace making.
 T. Pellegrini

Dear Mrs. Pelligrini: August 20, 1938

You speak of being thrilled to hear from me. What do you suppose I feel? I have been going around with my head in the clouds. My dear, just to think of having letters from you who are at the top, of so wonderful an Art. I feel like a little girl in pig-tails looking up to the principal of the school.

Have you ever been to California? If so you probably have heard of Laguna Beach. It is the Art Center of S.C. and it is about 18 miles from S.A. and I have the urge to go down and try my luck teaching what little I know in one of the Art shops there. I started my work on five lessons and the rest I have had to hunt out for myself, so I feel as though I am better qualified with my work now than the woman who called herself a lacemaker and started me out.

I am working out samples of the patterns the Torchon Lace Co. put out that I told you I had and intend to use them as starters. You are certainly right when you say a book is too hard to handle with ones work but I felt I might learn more by working them out with the book. I have learned several different types of borders or salvages than I knew before and am learning to handle written directions. But, if I teach I shall use personal instructions. There is one thing about the Torchon Co. method that you spoke of working a long time on a ground before going on to a pattern. That certainly is a very much better way than the way I learned, I shall try the net ground; first the half stitch ground to gain speed and then as you say a simple edging.

I don't expect to get rich, of course, maybe I wont have any luck at all but I am going to try.

Would you like me to send my book when I have it ready so that you might see my patterns and I shall send my three pieces I have made so you can see my work. Of course I have some mistakes but these are all my first pieces and as there hasn't been anyone to tell me how to handle them I have to try it out to make a way and of course sometimes I am wrong.

I have my bobbins all threaded in 30 crochet thread now so as soon as I empty them I am going to try the collar. I

have looked at it from every angle but to stand on my head and I think I found a place to begin. Gee! I'd like to have a chat with you over a good cup of tea. I am an Episcopalian and do like my tea. My father is Scotch and French and my mothers people were both born in Germany so you see I come from very determined stock and am a good mongrel American with a very practical as well as Artistic side.

I am enclosing \$2.00 for 5 dozen bobbins, please deduct the two I already have and send them C.O.D.

Thank you for sending the pattern and I shall try real hard and if I can't make it I shall send it back, otherwise I will send you the \$1.50 for it.

Yours truly, Mrs. J. G. Hird

My dear Mrs. Hird: Sept. 1, 1938

Your letter received and thank you for the M. O.

You ask me if I have ever been to California and I am sorry to say I have not been, but I certainly would like to go.

I was happy to hear you appreciate my method of teaching, of course you started out with the book method and maybe my method would be a little more difficult at first, but you will catch on eventually.

I would like to see your book and also the pieces you have made. I shall overlook the mistakes, really they are your first pieces.

There is one thing that is wrong in making your lace. You say you use crochet. I would advise that you use linen thread and your work will look far superior.

I do wish you loads of luck with your new undertaking and being of such determined stock I know you will succeed.

You speak of having a chat over a cup of tea. I am afraid if we ever got together it would be a rather lengthy tea. There is so much we would have to talk about. I do hope I might have that pleasure some day.

I have sent your bobbins. The postage was (15 cents). If you decide to return the collar pattern you can enclose the postage I paid on the bobbins.

Don't hesitate to write for information you might desire and after I receive your pieces I shall probably advise you if I find anything that you might need advisement on.

Sincerely yours, Teresa Pellegrini

Merry Christmas and a Happy New Year

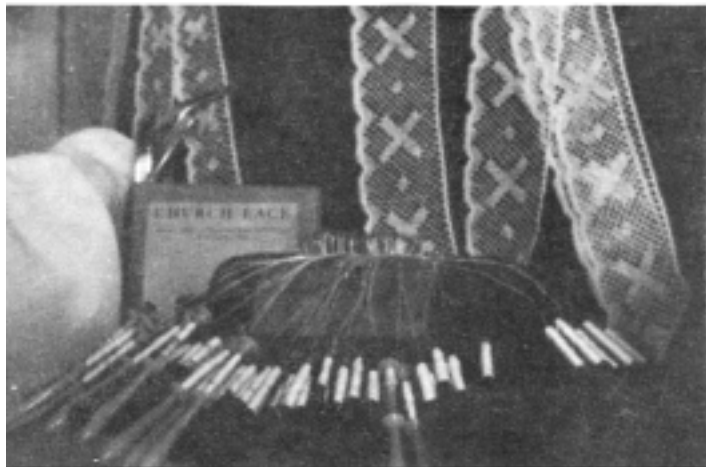
Mrs. F. Schwegman Specializes in Ecclesiastical Laces



Mrs. F. Schwegman, one of our club's newer members, has mastered the art of making bobbin lace, having first taken a course by mail, about 22 years ago, from Mrs. Marguerite G. Brooks.

In a 1964 newspaper article about her, she says "I started my lessons right before World War II broke out. That was in 1942. A neighbor in West Plains, Mo., found out I was studying lace making and brought me her mother's lace loom as they didn't know what to do with it, since none of them knew how to make lace! It was old then, now it is over 100 years old. The green velvet covered loom looks more the part of a pillow than an instrument for making lace.

Like many lace makers, she was first a hand weaver and weaves the linen used in communion sets and now specializes in Ecclesiastical Laces, drafting the original patterns and using as many as 150 bobbins at one time. At the time of the newspaper item (1964) she was finishing her third pure linen communion set which she trimmed completely with bobbin lace. "There are 20 yards of lace in all, in three different widths," she said. It took two months just to make the lace



for the set. She expressed a doubt that she would make another communion set because it is so time consuming and very tedious work. (She was 84 in Sept. 1967)

She has a fine library of books on Bobbin Lace Making; one, a book of lace instructions she ordered from England, is what she patterns some of her lace from. Like most who become excelled in an art, she usually varies the lace pattern to the extent that it becomes an original creation of hers. One such pattern is a cross woven into a corner.

She shares her many, many patterns with Clista P. Wuerthner, another club member, who furnished these pictures of Mrs. Schwegman and information.

Lessons from Holland

Mrs. Wuerthner

"I am taking lessons from Henk van der Zanden, Landsmeer, Holland. Finished the first five lessons and sent him the samples for his appraisal. I am amazed at what I have been able to do with the Dutch patterns and his instructions, written in English. But, as with all lace makers, I am having trouble in getting fine linen thread. My ambition is to make a lace coronet and wedding handkerchief for my three granddaughters."

Mrs. Cutler

"For twenty years I have been looking for information on bobbin lace --- I did make a pillow and sort of taught myself from Mrs. Brooks's course about twenty years ago and then put it aside.

About a year ago after reading an article on Henk van der Zanden in the "Handweaver and Craftsman" I contacted him and have taken a few lessons from him by mail. At Amherst this year I saw the exhibit put on by Mrs. Myra Young, Mrs. Olive Risch and Lois Hallagan Saturday morning, and was overwhelmed with information and ideas. That is where Mrs. Aldrich and I found out about N.O.L.

In going through some old things I found a battenburg handkerchief, which seems to be hand done and not machine, and a lace edged handkerchief with what looks like the woven lace on fine net. Also a black lace collar which I have not yet determined whether it is machine or handmade. When I was in Connecticut visiting recently a cousin gave me a piece of lace - woven on net - which her mother had made in the summer of 1886 for her wedding gown - so I have started a minor, very minor, collection.

It is all so very interesting that I want to keep right at it all the time."

San Francisco Branch

Greetings from the
San Francisco Bay Area Old Lacers!

Our September meeting was a spectacular "Double Header" beginning at the home of Louise Leonberger in San Francisco. The ground floor of her home is entirely devoted to the artistic display of hundreds of priceless antiques: doll houses, mechanical toys, beaded bags, jewelry, dolls of every description, music boxes of great antiquity and beauty, and dozens of exquisite period gowns lavishly decorated with many kinds of handmade lace. Louise had made special arrangements with the Curator of the De Young Museum for us to examine closely the Museum's collection of antique gowns, 15 in number from the years 1879 to 1910. These lovely lace creations were Opera and Ball gowns made for very tightly laced up ladies of long ago.

In another room we studied a collection of 52 dolls designed and made entirely by hand, by a most artistic Berkeley woman some 30 years ago. Each doll was about 12" tall and every detail of body construction and costumes and accessories was in perfect scale. These 52 beauties depicted the ever-changing styles of women from the 13th century up to the beginning of the 20th century.

From the sublime to the ridiculous: I have been culling out odds and ends from my lace collection plus a number of not-so-antique Antiques and these items I take to The Market Of The Flea in San Jose to sell. The amazing thing is that many teenage girls go into raptures over these cast-offs and they buy them by the handful, always saying that they have heard from their grandmothers about beautiful old lace but they have never seen it. Along with their fragile purchases I give them a brief lecture on lace. Many "Hippies" buy strips of lace to decorate their hair and shoulders, but they too, are always appreciative and serious about the beauty of Old Lace. Sincerely,
Margaret B. Leach, Woodside, California

Boston Branch

The Boston Branch of Old Lacers, held their meeting at Falmer Lodge, Keene, N.H. September 30, 1967.

A delightful luncheon was served. The meeting opened at two o'clock; nineteen members were present. Agnes Frain conducted the meeting in the absence of our President, Lolita Eveleth. Ruth Whittier gave a fabulous account of Lolita's and

Britta's trip through Sweden. The program was then turned over to Britta Jeppson who told us about and showed us lace dolls, sheep and a lovely display of all kinds of lace, even a little lace-maker. It was indeed a very interesting program. Britta presented each member with a Bachelor Button made with a white lace background and blue paper flower that she had brought back from Sweden. The next meeting will be Dec. 2, 1967.

Agnes Frain, Secretary

Rainier Bobbiners

"It is my privilege to tell you there is a new group of Bobbin Lacers in Rainier, Oregon. After being the only one interested in Bobbin lace making for over two years, a neighbor suddenly realized she needed lace for her "First Lady" doll collection. Wilma Davis watched me for awhile and decided to try her hand at lace making

Almost before we knew it, we had a class in Bobbin lace. The members range in age from 10 years to 70. Everyone agrees it is a fascinating pastime. We call ourselves the Rainier Bobbiners and meet once a month.

We have started a library of books and patterns for loan to our members. Also, in the near future we hope to send out a newsletter on each meeting, to the absent and distant members. There are now seven new lacers and more interested. My greatest thanks to N. O. L."

Margaret Sutherland

MERRY CHRISTMAS MERRY CHRISTMAS MERRY

N.O.L. Slide Library

At the present time the club has five sets of slides that may be borrowed by branches or individuals for the price of postage to mail them out and mail them back.

Set 1 - 18 slides taken around 1959-60 of members and lace exhibited

Set 2 - 30 slides of varied types of lace and early bobbin pillow

Set 3 - 20 slides: Torchon, Chantilly Cluny, Teneriffe, etc.

Set 4 - 33 slides: 17 of members with lace 1958-61, 11 of N.Y. exhibit lace-maker doll, 1967 convention

Set 5 - 18 slides of Lace Scrap Book pages from Miss B. Opal Wallace completely identified

Available from: N.O.L. Slide Chairman
Mrs. John D. Russo
129 Edinboro Street
Newtonville, Mass. 02160

▲ ▲



Mrs. Evelyn Ballard demonstrating Italian Bobbin Lace making.

At the Arts and Crafts Booth during the one-day Ponte Vecchio Exhibition held June 3, 1967, in the Norfolk Museum Mrs. Evelyn Ballard demonstrated Italian Bobbin lace making. She now says "I'm beginning to learn a pricking for the communion cloth at our church--its real tricky so will take me ages, I know.

Mrs. Ballard contributed the following item about Macramé written by the Historical Newspaper columnist for the Norfolk paper. (Used with permission)

Tidewater Landfalls

by George H. Tucker

The ornamental cordwork curtains and other similar decorations on naval small craft occasionally still seen in Norfolk area waters have a fascinating history extending back beyond the Middle Ages.

Defined in Nobel's "Naval Terms Dictionary" (1952) as "Macnamara lace-Fancy curtains and trimmings for barges and gigs worked from inlaid canvas threads," the term is a corruption of the French and Italian word "macramé," meaning a coarse lace or decorative fringe made by knotting threads of cords in a geometric pattern.

The French and Italian word is derived from the Turkish words "makroma" or "mahrama," meaning napkin, kerchief or face

towel. These words have their root in the ancient Arabic word "migramah," meaning an embroidered veil or a fringe.

And that is where the Middle Ages come in.

According to Clifford Ashley's "Ashley Book of Knots" (1944), the technique of making macramé or coarse cord fringes was brought back to Italy from the Near East at the time of the Crusades.

In Italy the technique was learned and improved on by nuns, who taught the skill indiscriminately to boys and girls for generations in their convent schools.

A by-product of square knotting, macramé is essentially a variety of lace making that is closely related to tatting and pillow lacemaking. Like tatting the component parts are simple and the beauty of the end product, often of an elaborate nature, depends on both the design and the uniformity of the workmanship.

Only two elementary knots are essential; the Half Knot (called the Macramé Knot), and the Half Hitch (called the Tatting Knot). These are combined to complete the finished product.

Substituting finer thread, the Italian nuns developed the Macramé Knot into lacelike textures of great beauty and strength, and for a long time it was employed exclusively for altar cloths, church vestments and the like.

Exactly when sailormen first took up the making of macramé is not known, but it is presumed they either learned it in Mediterranean ports or were taught it by Italian seamen who had learned to make it when they were pupils in convent schools in their youth.

By the middle of the 19th century both American and British sailors were skilful at the fashioning of macramé decorations, perhaps, as Ashley suggests, because their narrow quarters gave them little opportunity for stowing larger work.

In any event much of the sailor's work took the form of fringe's for sea chest covers, tablecloths, shelf covers, binnacle skylight, capstan, wheel and bell covers, and on whalers, line tub covers.

For their sweetheart's or their own adornment Navy men also used the Macramé and Tatting Knots to fashion belts, handbags and watch guards. And when it came to decorating the captain's gig, old salts really went to town, literally smothering it with elaborate cord fancy-work.

As women have always been admitted a-

board ships when they are at anchor, macramé was also used in the past to make the vessel more presentable.

In commenting on this, Ashley inserts a note of humor by saying, -- "'Spray screens' for launches, and also 'eye screens' for accommodation ladders were also required at a time when women were less frankly bifurcated than at present!"

A Comparison of the Definitions of Lace

As Taken From Two Dictionaries
A Standard Dictionary of the English
Language, Volume 1, A to L
Funk and Wagnalls Company - 1890
and

Webster's New World Dictionary of the
American Language, published 1965

- lace, noun - 1. A delicate openwork fabric or network of threads of linen, silk, cotton, metal, or the like, usually ornamented with inwrought or applied figures or patterns. It is made both by hand and by machinery. Many laces are named from the locality where they are or have been made; as Antwerp Lace, Auvergne L., Birmingham L., Dalecarlian L., Kieppe L. Honiton L., or Saxony L., from an implement used in the manufacture, as bobbin lace, pillow lace, or from the method of manufacture; as point-lace, (made by hand with the needle: a fine and valuable lace of Italian origin). See phrases below.
2. An ornamental cord, braid or gimp of gold or silver, used for edging or decorating garments, etc.; galloon.
3. Any kind of cord or string holding together the parts, as of a corset, a shoe, or the like.
4. (slang) A dash of spirits, as in tea or coffee.
5. A snare, noose, trap.
6. A beam or girder.

Compounds, etc.: Alençon lace, a very fine point-lace, the most important kind made in France. Applique lace, having sprigs or flowers sewed on net. Balloon net lace a form of woven lace in which the freeing threads are peculiarly twisted about the warps. Blond lace, a French silk lace originally unbleached. Brussels lace, an extremely fine lace with sprigs applied on net ground: made chiefly in Brussels and vicinity. Chantilly lace, a French lusterless silk blond lace with openwork flowers. Cluny lace, a French square-net lace with quaint darned patterns. Duchesse lace, a Belgian pillow-lace having beautiful designs with cord outlines, often in relief. Guipure lace, any lace without a net ground, the pattern being

held together by bars or brides. Imitation lace, any lace made by machinery.

Lace embossing, noun. The ornamentation of point-lace with patterns in relief.

Lace frame, noun. A machine or apparatus used for making lace. Lace-mender, noun.

One who mends lace, especially, in lace-making, an operative who repairs defects in machine-made nets as delivered from

lace-frames. Lace-pillow, noun. A cushion on which many varieties of lace are made by hand; held in the lap or on the knees.

Lace-runner, noun. An operative who with a needle works patterns marked in machine-made net. Lace-woman, noun. A woman who deals in lace.

Macramé-lace, knot-work imitation point-lace. Mechlin lace,

a lace with bobbin ground and designs outlined by thread or flat cord. Spanish

lace, 1: a black silk lace with large flower designs, made chiefly in Flanders.

2: A needle-point lace with large square designs. 3: Drawn-work made in Spanish

convents. -- Torchon lace, peasants bobbin laces of loose texture and geometrical

designs, much imitated by machinery. Valenciennes lace, a fine bobbin-lace having

the design made with the ground and of the same thread; now made at Brussels.

(This excerpt was taken from the 1890

Dictionary)

The following excerpt is taken from the 1965 edition of Webster's New World Dictionary:

lace, noun. 1. A string, ribbon, etc. used to draw together and fasten the parts of

a shoe, corset, etc. by being drawn through eyelets or over hooks. 2: an ornamental

braid of gold or silver for trimming uniforms, hats, etc. 3: a fine netting or

openwork fabric of linen, cotton, silk, etc. woven in ornamental designs. 4: a

dash of some alcoholic liquor added to coffee, tea, etc.

On the opposite page in the 1890 dictionary are 10 beautiful steel-engraved illustrations of Typical Hand-made Laces,

with an engraving of a cushion and bobbins. -- "I was impressed by the profuse

injections of etceteras in the 1965 edition and the deletion of the word "slang"

in reference to "lacing" tea or coffee with alcohol."

"It was amusing to find that the use of a lace for tightening a corset rates

first place in the 1865 edition and gets only third place in 1890. - This was due

to Modesty, perhaps?" Margaret B. Leach



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Single issues left, are listed by date and article of special interest and are for sale at 4 for \$1.00 plus 10¢ postage.

- Apr. 1964 - "Ancient & Modern Laces" and 3 thread tatted collar
 June 1964 - "The Court of the Connoisseur" classification of lace
 Aug. 1964 - "Old Lace Becomes Old Dolls"
 Oct. 1964 - "Bobbin Lace" by Jean Austin Cluny tatting patterns
 Dec. 1964 - About Portland, Ore. Branch, story of club "Bookplate"
 Feb. 1965 - Story of Edna Barnett, Tacoma and Filet lace stitches
 Apr. 1965 - "The Use of Lappets and Crowns" by Miss E.L. Eveleth
 June 1965 - "Point Lace Stitches"
 Oct. 1965 - Doily - Knott Stitch tatting
 Dec. 1965 - "Laces of Sweden" by Britta Jeppson
 Apr. 1966 - "The New Lace Collars and Cuffs"- 1900 "Journal" reprint
 May--June 1966 - "This Will be a Lace Summer" from May 1900 "Journal"
 Mar. 1967 - "Lacemaker from New Zealand" Lace Exhibit at Fort Wright College in Spokane, Wash.
 May 1967 - About Mrs. Pelligrini
 July 1967 - Belgium Lace
 String Compositions

Also a few copies of 1966-1967 bulletin, except for Nov. issue at \$2.00 each.

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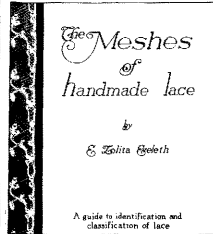
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IN MEMORIAM

Mrs. Hazel Lindemann
 Mrs. Claude L. Ashley



The Meshes
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by
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A guide to identification and classification of lace

The Meshes of Handmade Lace

12 grounds shown
helpful in studying
and making lace
\$1.00 each
from your editor

There were 300 copies of "The Meshes of Handmade Lace" printed and 151 copies or enough to pay the printing bill have been bought by members. The income for the sale of the remaining 150 copies will go into the National Old Lacers treasury. Miss E. Lolita Eveleth, who studied, made up the various stitches of bobbin and needle lace grounds in rug yarn for easy viewing is donating all of her time and preparation of the material to the club. (Many thanks to her).



National Old Lace

OFFICIAL PUBLICATION FOR MEMBERS, NATIONAL OLD LACERS

January 1968



The President's Message

Dear National Old Lacers:

We are delighted to enclose "The Lace Story" as a gift from the Hollywood Vassarette Company, who are so generously cooperating with our N. O. L. organization. A message of thanks to them from you would be greatly appreciated for this informative and very beautiful booklet.

A wonderful and provocative dream has been circling around in my head and with lots of help and perseverance it can come true. The plan is to organize permanent lace exhibits and have them attractively mounted for traveling to the cities in which our conventions are held. Chairmen would be selected to coordinate material and information featuring the laces of different countries. Museums would receive the exhibits the year before the convention which would give them time to make long range plans required because of the many fine collections stored and rotated on schedule. In this way our displays would receive favorable publicity and excite public local interest prior to the convention. The Lace Chairmen would work closely with the Museums in regard to the mounting, storing and timing of the displays.

It gives me great pleasure to announce Mrs. Hazel Snider of Chicago, as our Belgium Lace Chairman. We are very fortunate indeed as she has contact with the members of the Moline Lace Makers Club, who came from the same village in Belgium and demonstrated their craft at the Chicago Convention in 1966. All pictures, patterns, samples, etc. on Belgium lace may be sent direct to Mrs. Snider. There is also a Chicago Consul General of Belgium, the Art Institute and the Belgium Culture Center of Chicago, for consultation.

This will be a long range program and we do not expect it to develop overnight but it has excellent possibilities for the future. It is a very worthwhile project for the members of N.O.L. to undertake for the benefit of the general public. The purpose of our organization is to educate people to the conservation, enjoyment and study of lovely laces of all nations.

By the time this message comes to you the Christmas holidays will be over and

we will be starting 1968 by renewing all of our "Good Resolutions" left over from last year, along with a few new ones.

Hope you all had fun last year and wishing you the best of luck for 1968.

Sincerely,

Georgie McCallum



Mrs. Vesey Collects Lace As Pretty, Fragile As She Is

As pretty and fragile looking herself as a Dresden porcelain figurine, it is perhaps only natural that Mrs. Dick Vesey should collect something as pretty and fragile looking as Lace. Not ordinary lace like crochet or machine-made, but classical handmade lace of the traditional types, most of which was created more than a hundred years ago.

"I have always liked pretty things and to me nothing could be prettier than



EXQUISITE ELEGANCE—Nothing ordinary or humdrum would do when Mrs. Dick Vesey decided to start a collection. Only the exquisite beauty and elegance of handmade lace could give her the satisfaction she sought. Beginning with some family heirloom pieces of the gossamer stuff, she has added to it through the years until now she has a collection of enviable proportions. She stands above with one of her rarest pieces, a scarf of Brussels point lace, handmade sometime before 1800.

handmade lace." she smiles as she shows a rare piece of Brussels lace, filmy as cobwebs and as beautifully patterned as a snowflake with its point de Gaze medallions.

A long, rectangular piece it was made by hand before the year 1800, and used as a runner, she thinks, on a console table. It would have been equally effective as a stole or head scarf worn with an elaborate ball gown of the era, so incredibly intricate is its 'stitchery'. Such lace, she said, was really made with a needle and a single thread, over a pattern laid on a dark background. It must have taken months to complete.

The making of such lace, she continued, was usually a family affair. Some pieces could be the work of one or more members of the same family, often a woman and her children.

"Though in those days men often made lace, too," she said. "Hard on the eyes many think it must have been, but the lacemakers loved their work and often such skills passed from one generation to the other."

Unlike paintings, sculpture, and other works of art of the past, little lace has been preserved, simply because it is so fragile. It is susceptible to changes of temperature, light, and handling. Even folding is hard on it as threads along the creases give out in time. Mrs. Vesey keeps her precious pieces rolled in pure silk and handles them as little as possible. She uses them rarely and when she does she tries to rotate them so no one piece gets an excessive amount of handling.

Though she does give occasionally affairs she calls 'Lace Teas'. To these she invites friends and acquaintances whom she thinks will appreciate the beauty of her laces, pieces of which she uses on her table, and elsewhere.

"In the very near future my best pieces will be used during the reception of a wedding in our family," she said happily.

It was a few pieces of family heirloom lace that started her on her collection. Added to by purchases she has made since many pieces have also come to her from friends after they learned of her avid interest.

Some of her loveliest pieces came to her from the mother of Robert Kaag, local attorney who lived near the Vesey home on West Wayne Street.

"Bob's mother often heard me admire pieces of lace she owned and she prom-

ised them to me when she passed away," Mrs. Vesey said earnestly. "Last summer I received them and now cherish them above rubies."

One of the pieces is a black lace scarf in a Regency Flemish pattern, that had once belonged to Bob's great-great-grandmother, Sara Ward Allison. Another, a black lace jacket belonging to the same Mrs. Allison, brought from Scotland to her new home in Minnesota, was an exquisite piece of both the lacemaker's and dressmaker's art.

"Where in the world could she have worn such a delicate, gossamer creation in the Minnesota of that day?" we both wondered.

Mrs. Vesey also possesses pieces once owned by people prominent in Fort Wayne's early history. She has a dress sleeve of Brussels point lace from a gown belonging to Mrs. Sam Hanna, given to her by Mrs. Hanna's granddaughter, formerly Mrs. Eliza Hanna Elliott and now Sister Angela Hanna.

She has a round Bertha collar of Lierre Limerick lace worn by Mrs. Donald McKay and given to her by Mrs. McKay's granddaughter, Miss Elinor McKay. Another Bertha collar of Carrickmacross lace once belonged to the grandmother of Mrs. Myron R. Bone, who also gave her an exquisite white lace shawl of Blond lace. The latter term refers to the type of lace rather than the color, lace made with a flat thread that doesn't stand up in the pattern.

Two very fine pieces of bobbin lace, a chapel cap and a pair of lappets, or ties for bonnets or hoods, that once were worn by Mrs. Sara Fairfield Evans, were given to her by Mrs. Evans' granddaughter Mrs. Italia Evans Moss.

The lappets, Mrs. Vesey said, were a sort of status symbol of the mid 1800's.

Mrs. Vesey's interest in lace even took her to Europe last year, though otherwise she had had no great yen to go abroad.

"But I did enjoy browsing through museums and seeing their lace collections!" she smiled. "You see, I have never cared for the humdrum things of life."

This article by Dorothea J. Snow
is reprinted from
The News-Sentinel
Fort Wayne, Indiana
Saturday, July 1, 1967



Letters

between lacemakers
Mrs. James Hird, Cal.
Mrs. T. Felligrini, Mass.
1938-1946



September 23, 1938

Dear Mrs. Fellegrini: I have been trying first to make my lace and then later to find pupils.

Well I have gone to most of the shops in Laguna and they are so full of junk they haven't room for me and my lace. Then I went to the Adult Education in the night school. They would have me BUT I must create a demand for the class to the extent of 14 pupils before they would put me on at \$4.00 a night, one night a week. Last night I went to meeting of the Service League of the Episcopal Church of Laguna to see if I could interest some of the people, but they want something easy and quick. I have been asked to speak at a meeting of the Woman's Club and be their luncheon guest on Oct. 7, and at the Ebell Club, (the younger women) the first week in Oct. Also at the sewing section of the Ebell, next Monday. Maybe somewhere some how yet. I have been reading everything I can on types of laces and history. I have Moores' Lace Book, Goldenbergs' "Lace, Its' Origin and History" and Caplin's "The Lace Book" I'm still not sure about the names of laces and the Countries they originated in.

I had a stack of Modern Priscilla Magazines given to me that date from 1911 to 1926. I have found several articles on lace and three patterns of simple Torchon and Cluny. I found a lot about Needle point lace.

The Swedish woman in Pomona that has been teaching me when I can see her had a disappointment too. She exhibited lace making at the L.A. County Fair last year and applied for entry this year and they said they were unable to give her a place this year because she would take so much room and anyway you could buy lace at the ten cent store and machine made lace was better anyhow. I wrote to the secretary of the Fair about it and got a very snappy letter back saying they had several exhibits like Dr. Oxenius' work and couldn't allow space for her. I wish you could meet her too. She looks a good deal like you do and is very interested in her lace. She is a retired M.D. She learned her lace in the Swedish schools when she was a little girl and then took it up again when

she retired. I just received a letter from her today and she says she has some new and different patterns.

I still haven't finished my book to send to you and I am getting very anxious to start the collar. I will close now trusting this will find you well.

Agnes L. Hird

.....
October 26, 1938

My dear Mrs. Hird: As usual I have enjoyed reading your letter and I must say you certainly enjoy your lace making and sure take it seriously. You should be a success and I do hope you will attain your objective. It takes a great deal of patience and hard work to introduce this type of art and I am sure such an aggressive person like yourself will no doubt be successful. Don't be discouraged with the remarks that machine lace is as good as your type lace or such lace can be bought in the 5-10 store. We know it is not so, so do they.

I am eagerly waiting to see your book and I hope to see it soon.

I sent your Bobbins by Parcel Post and I suppose you must have received them by now. I am sorry I have no thread for sale as the duty is quite heavy just now but in case I get some I shall let you know.

Wishing you success, I am

Sincerely yours, Teresa Pellegrini

.....
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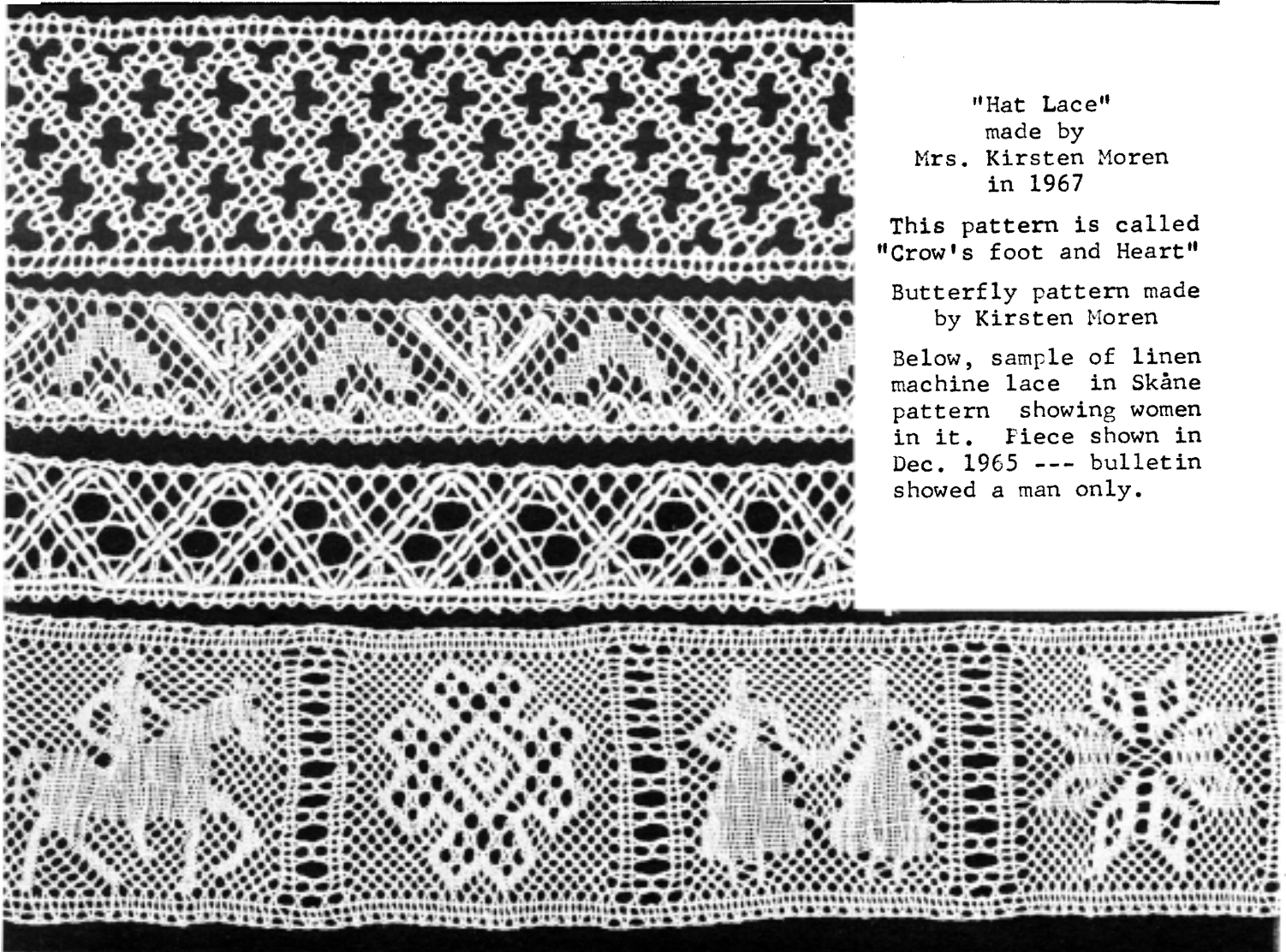
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Brochures from Vassarette.

Hollywood Vassarette, Division of Munn-singwear, Inc. has very generously contributed their booklet "The Lace Story" so that each member is receiving a copy with this bulletin. Our many thanks to them. Also, they have a free booklet on "The Embroidery Story". If you would like to include this booklet in your library, inquire for it at the lingerie counter or write to:

Hollywood Vassarette
718 Glenwood Avenue
Minneapolis, Minn. 55405

Att: Education Department



"Hat Lace"

made by
Mrs. Kirsten Moren
in 1967

This pattern is called
"Crow's foot and Heart"

Butterfly pattern made
by Kirsten Moren

Below, sample of linen
machine lace in Skåne
pattern showing women
in it. Piece shown in
Dec. 1965 --- bulletin
showed a man only.

EXPLORING—for lace by Miss
E. Lolita Eveleth

While most of you Old Lacers were staying in U. S. making progress with your lace study or lace making and also attending the Annual Meeting in Boston, Britta Jeppson and I were gadding far and wide with our attention largely on the same subject matter. We were two months in Sweden and one in Britain. Naturally we saw many things of great general interest, but our chief pursuit was in museums and studio workshops, and we were there graciously received. Britta is a specialist in handmade textiles and has, of course, included lace.

In Sweden there is more interest in handmade things than there is in U.S.A. Considerable lace is there made for sale. The patterns are usually traditional ones and sometimes are known to be several centuries old. After frequent contact with these designs one comes to have familiarity with their strong Scandinavian character and to learn the names given to certain motifs. Needless to say the laces have long been made for

lifetime usage and so are unlikely to be delicate. In the City Museum of Linköping we saw a limited amount of old Swedish lace, some being recognizably technical copies of certain finer lace of foreign countries. So far as we have learned one does not expect to buy old lace in Scandinavia; one can only guess at the reasons. The modern product is fine, evenly made, well designed and of good linen thread.

For the traveller the lingering provincialism still to be found in Europe is an attraction. So as in other things, one finds identifying differences in lace, in mesh or design, that associate with areas that may be small. While we were staying in the guesthouse of Sätergläntan in Insjön, the Swedish National Craft Organization's finest weaving school, we found pleasant and profitable all the time Rektor Hilda Tillquist could afford us in her busy days. She guided us to Gagnef nearby where we were shown a rare collection of locally made and used laces. Then in her home Mrs.

Kirsten Moren plied her bobbins for us. We were able to buy some of her product. Being fascinated with the pattern marked merely "Hat Lace" for the deep forward protrusion of lace on traditional bonnets of women, I ordered some to be made (as shown). We learned that the mesh of these Dalarna laces is likely to be of diamond form by twisted threads, with no pinhole at crossings.

Later in Östergötland, we were living in the Vadstena guesthouse of the old Abby of St. Birgitta (St. Bridget). This is renowned as the place of earliest Swedish lace production and is later associated with the laces of best quality. The patterns are varied and complicated and the mesh has a tiny hole at thread crossing. (I'd call it Magliade Spagna ground). The nuns no longer work lace, but there is much being made by others.

In nearby Linköping, a city of size, we visited Föreningen Svenska Spetsar, the national headquarters for the promotion of lacemaking, for teaching the art, raising standards and selling the product. Miss Sally Johanson (whose book "Knippling" you may know) gave us a day of her time, acquainting us with the history and guiding us in the city museum.

In the southeastern province, Blekinge, we found the simple lace with pink and blue worked in with the white thread, as is expected there, and seen as favorite colors also in embroidery and weavings.

At the Nordiska Museum of Stockholm I found special interest old laces made by the ancient method called spränging in which warp threads only are so twisted together and crossed they form a varied open pattern. (See N.O.L. Bulletin, Dec. 1965, page 11). Also there were shown deep edgings on sheets made in the southern province Skåne by working deep fringe into rich lace patterns.

Above is a brief suggestion of the high points in our lace pursuits in Sweden. Off to Britain now we go. As house guests of a friend of Britta's, Mrs. Jean Dunn, we found many hours of pleasure examining the fine laces she inherited from French ancestors. And now Mrs. Dunn is a member of N.O.L.

In London we had consultations with one of the experts in Victoria and Albert Museum over pieces Britta had carried for the purpose. It may be of interest to some members to read of one of the pieces --- definitely 18th C. Foint d'Angleterre with a ground of fine mesh in six-point star (Foint de Paris) technique. Looking over the museum's study

display we found one such piece, whereas many examples had the Vrai Droschel ground, we ordinarily expect. And, of course, we toured the V. and A. Costume Hall.

Among the important events of the London season were two N.O.L. meetings. We had a delightful day with Vada Bledsoe, formerly of the Tacoma group, now living in London for a few years. She takes instruction in bobbin lace making and keeps several pillows going with a million (?) bobbins, all with spangles. She is the only amateur lacemaker of my acquaintance who has made Buckingham Foint. The other meeting was with our member Mrs. Frice, a charming lady, said to be the only dealer in lace in London.

The day we planned to go to one of the antique markets was too rainy, and as we had each acquired an English cold virus, we stayed indoors and thus came home without some loot we had dreamed of. I made a half-day visit at the museum of Luton in Bedfordshire, where the equipment for lacemaking is well shown including great numbers of choice bobbins, and where much is done to preserve the story of old lace of the area, as well as that of the rest of the world.

At Bath we were impressed in seeing the well preserved old Roman baths and in this spa city saw on display the largest collection of historic costume in existence. Only one quarter of it can be shown at a time but it is of superb quality and beautifully set-up.



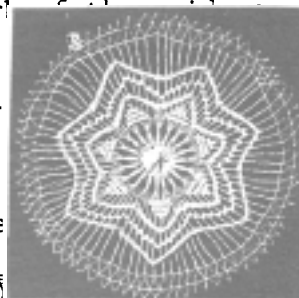
Love Legend Tied To Lace

The Spaniards introduced lace making to Paraguay, but women in the country adapted designs to their own culture. They call their fine lace "Nanduti" which means "spider's web".

According to legend a girl whose lover failed to appear on their wedding day looked for him in the forest. She found his body and kept a vigil through the night.

At dawn she saw his body covered by a shimmering mantle of spider webs. She vowed to copy the work and returned with needle and thread to make the first piece of nanduti as a shroud.

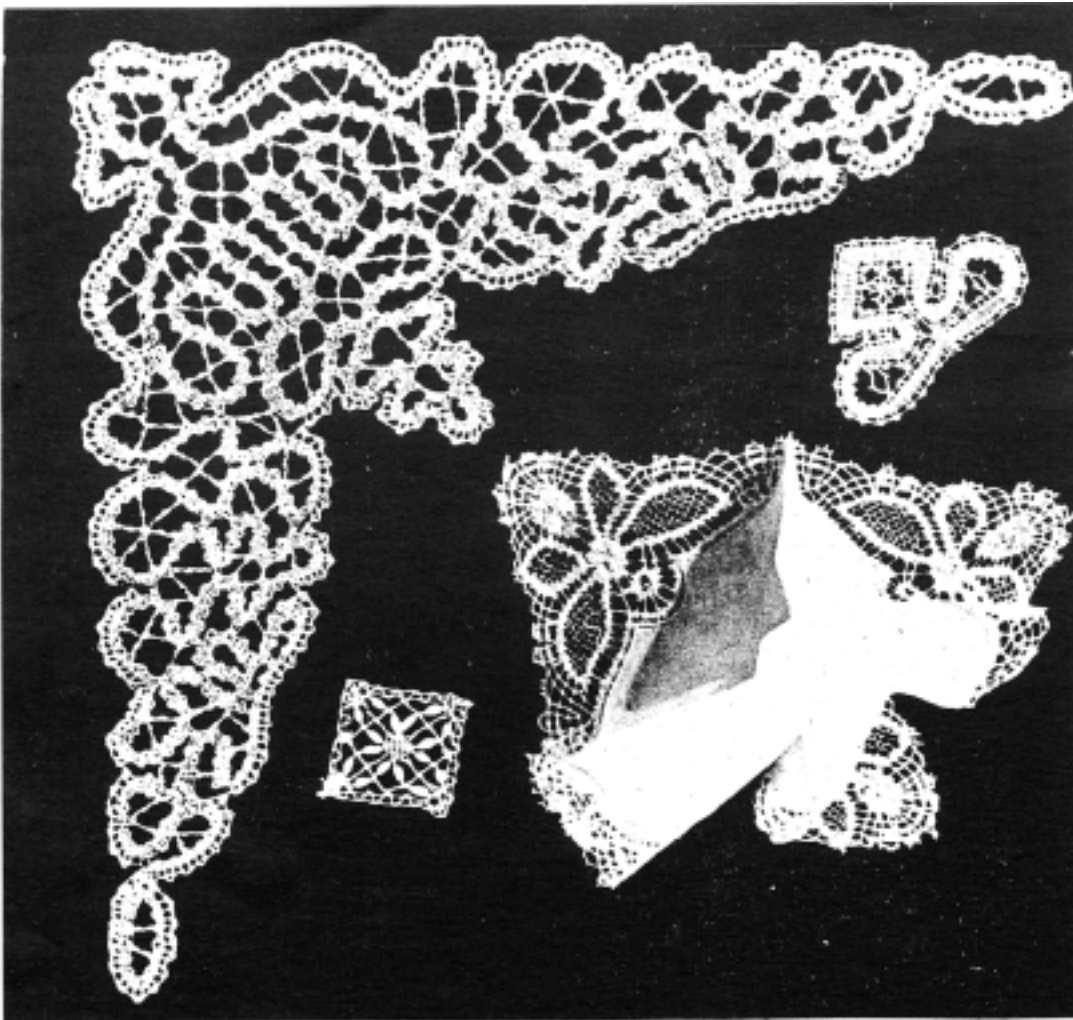
Contributed by:
Mrs. Henrietta Van Sise



*Delicate,
Intricate,
and
Expensive*

.....
Reprinted from
The Clermont Sun,
The Loveland Herald
and
The Milford-Miami
Valley News
of Ohio
.....

.....
Examples of bobbin
lace made by Mrs. Mc
Peek are a handker-
chief edging, lower
right, done in heavy
Cluny lace, small me-
dallions also in Cluny
and a large Russian
lace insert, at top.
.....



Mary Liming McPeek, former resident of Bethel and graduate of Bethel highschool, visited recently at the home of her sister, Estell Neal, R.1, Bethel and during her brief stay exhibited to friends and family her latest patterns of bobbin lace.

Handmade bobbin lace is rare, so rare many people don't know about it, Mrs. McPeek explained. She always had been interested in knitting, crocheting and sewing but it wasn't until 1955 when she and her husband, Dr. G.S. McPeek, children John and Mary Ann were living in France that she found the French instruction book, cushion and pattern that really started her absorbing career of making bobbin lace - or pillow lace, as it often is called.

Later, when living in Italy and traveling over Europe, Mrs. McPeek found each country has its own style. True bobbin lace is distinctive in that it is identified by the homemade pin holes. It is an untied mesh made on a pillow; bobbins are worked back and forth over a design marked with pins on a pillow or cushion. Cushions can be small cylinders, large square cushions or round cushions depending on the country in which the lace is made.

Mary Ann, 16-year-old daughter of the

McPeeks, knows the art and helps her mother at various demonstrations but is too busy with school, music and social activities to get as deeply involved in lace making as her mother.

The McPeeks spent many years in New Orleans where Dr. McPeek taught at Tulane University. They are currently in Madison, Wisconsin where he is a music professor at the University of Wisconsin. All four members of the family are accomplished musicians.

Mrs. McPeek gives demonstrations at fairs and festivals and to craft groups. She has private pupils and her lace is sold at two specialty shops in Madison. She collects bobbins of all kinds to allow her to work at several projects at the same time. Making the lace is a slow tedious process requiring a great deal of patience and for that reason is intended for use in small quantities. She has found it difficult to buy proper materials in the United States and says American books on the subject are rare and not as thorough in their instructions.

Working on a "very expensive and very concocted" cushion from France, Mary Ann makes a length of bobbin lace.



Mrs. McPeck displays the dozens of threaded bobbins used to make a small lace medallion. The pattern is pin pricked into light-weight cardboard, and the threads woven around pins.



The Bed Cinque

This word is pronounced as though it were spelled "sink".

In my early childhood I used to visit on a farm near Cold Water, Michigan where my Great-Aunt Sarah lived. She was my Grand-mother's older sister and celebrated her 100th birthday in the farm-house where she resided nearly all of her married life.

Off from her large living-room was a small alcove room. It had walls on three sides and a wide doorway. It was an inside room with no windows; and was cool in the summer and warm in the winter and free from outside noises.

It was large enough to accommodate a full-sized bed and left room at the foot and at the back of the bed so it could be changed easily. On the back wall was a chest with three drawers at the bottom and two doors at the top that opened and displayed four shelves. In this chest was kept all the bedding for that room and also, nightgowns, caps, hair curlers etc. There was a straight chair resembling a dining-room chair beside the chest. That was all there was in the room.

In those days beds were always "made" in white. Aunt Sarah kept white lace-trimmed pillow cases at the top. When she bought spreads she would get two alike. One she would put on the bed, and one she would split and make curtains for the wide opening. In the daytime the curtains would be draped back with heavy cords so they resembled portieres, but at night they hung loose for privacy.

In winter she used heavier spreads trimmed with deep fringe or tassels, and in summer she preferred the crepe plisse spreads with scalloped edges.

It was the most inviting, restful, peaceful bed and bedroom I've ever seen and has stood-out in my mind through the years. To some it would seem terrible to sleep in a room with no window, but it did not shorten my Aunt's life because she reached 100!

I was talking to a builder just a week ago and describing the "bed cinque" to him, and he said there were three new houses built in a project district and each one of them had an alcove room off of the master-bedroom. We both wondered if the old-fashioned "bed cinque" was coming back, and if so, would these younger people of today know how to dress one up. With the beautiful nylon spreads and dainty colors we have now, one could be made completely charming. Aunt Sarah's

alcove was off of her living-room which always seemed an odd place for it, but in the newer houses they are off of the bedrooms leaving the bedroom for a dressing-room and sitting-room.

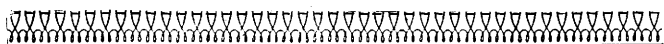
We reach a cycle of styles in everything; clothes and even houses and furnishings every few years so, I guess there is really "nothing new under the sun"!

(By Helen F. Foster, December 1, 1967)

New Members

DUNN, Mrs. Robert (Jean)	Nov. 1967
Merrywick, New Road, Hedon, East Yards, England	has lace collection
JONES, Karan H.	Dec. 1967
2000 Vermont, Lawrence, Kansas 66044	
LINES, Mrs. Thelma	Nov. 1967
Box 392, Fima, Arizona 85543	
MacDONALD, Gladys	Nov. 1967
Route 3, Ranger, Texas 76470	
McPEEK, Mrs. G. S. (Mary)	Dec. 1967
107 N. Roby Road	Makes
Madison, Wisconsin 53705	Bobbin Lace
MIZE, Miss Mary A.	Nov. 1967
1009 9th Avenue, N.W.	Studying
Puyallup, Wash. 98371	Lace
VIEHL, Mrs. Oliver H. (Bertha)	Dec. 1967
174 Fenno Street	Interested
Revere, Mass. 02151	in bobbin lace

Change
of
Address
to
Mrs. T. W. Speer
14990 16th Ave.
Mauritz Manor, Apt. 229
White Rock
British Columbia, Canada



From: Shakespeare's "Twelfth Night"

'The Spinsters and the knitters in the sun,
And the free maids that weave their thread with bone.'
(Bones cut into splinters to serve as pins
and sheep's trotters were used as bobbins.)

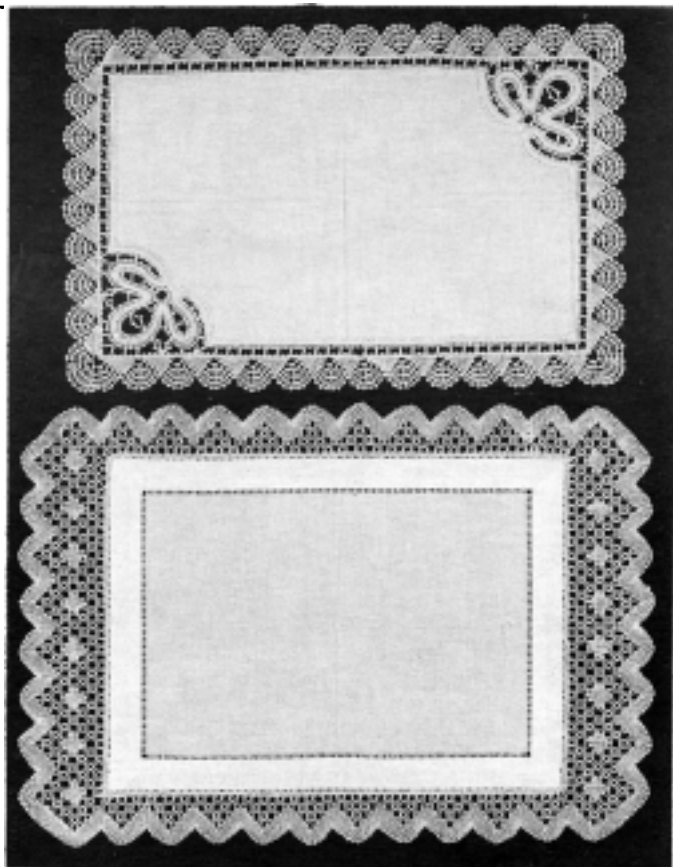
From: Cowper--18th century poet, writes about the
Lace Industry

'Yon cottager who weaves at her own door,
Fillow and bobbins all her little store;
Content, though mean, and cheerful if not gay,
Shuffling her threads about the livelong day,
Just earns a scanty pittance, and at night
Lies down secure, her heart and pocket light.'

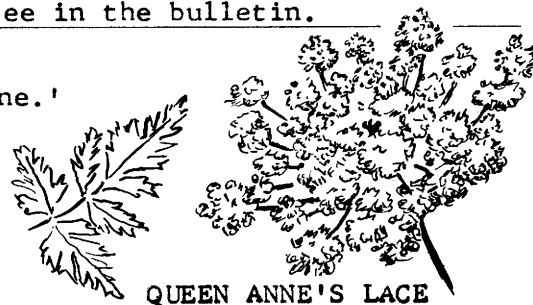
From: Cowper--in reference to English Lace,
around 1700

'Here the needle plies its busy task;
The pattern grows, the well-depicted flower,
Wrought patiently into the snowy lawn,
Unfolds its bosom; buds and leaves and sprigs
And curling tendrils, gracefully dispos'd
Follow the nimble fingers of the fair-
A wreath that cannot fade, of flowers that blow
With most success when all things else decay.'

Quotations contributed by Margaret Leach



Two Placemats made by Mrs. Biedermann. Top one in Idria pattern and the lower one in Torchon pattern. Pricking pattern for Idria design included with this bulletin. She is working on little corners and squares and small laces with corners for handkerchiefs. Please let her know what patterns or information you would like to see in the bulletin.



QUEEN ANNE'S LACE

O fragile flower of snow,
What miracle of grace
Fingered the living loom
That spun such fairy lace.

Who set the motif there
For eager eyes to see?
Who wove this fragile delight
For butterfly and bee?

Only the weaver's hand
Where countless marvels are
Could shape an earthly weed
As lovely as a star!

---Jessie Miller Robinson
Contributed by Esther Oldham

Pricking Pattern
for a placemat
in Idria

by

Mrs. Biedermann

Uses 14 pairs bobbins and
"Golden Rule" Linen Warp
in size 40/3. It can be
made very easy and nicely
with "Star" crochet thread
size #25.

