

study the techniques of lacemakers—most of them old, sitting in the sun and without glasses skillfully managing hundreds of bobbins at a time—it slowly dawned on me that we had come to think of lace in terms of intricate patterns, countless piles of bobbins and an uncanny sixth sense necessary to find the right pair at the right time. In fact, it was customary for these lacemakers to make only one kind of lace, one design, year in, year out. Their skill was developed, naturally, from constant repetition—but there it ended—no joy in creation—no new ways to use their skill. Patterns were handed down from one generation to another and tradition carried on without change.

In all of Europe I had found but one young radical who had dared to deviate from the trodden path. At the Paris International exposition I became intensely interested in the lacemaking of this young woman of Bruges. It was different. It was easy to do. And most important of all, it was inspiring. I returned to America with enough enthusiasm to set a whole army of women rediscovering the pleasure of a new and easy approach to an ancient art.

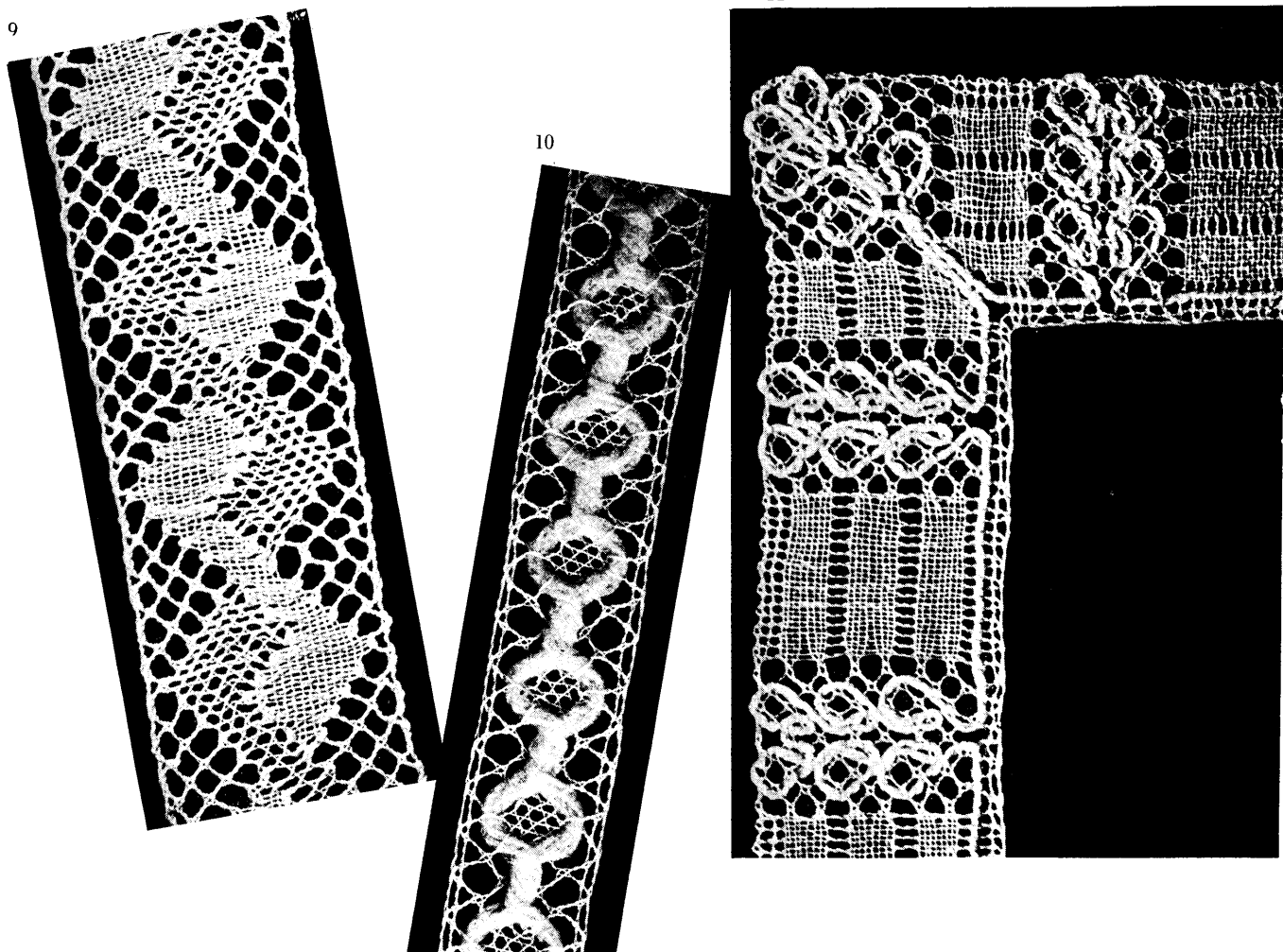
The whole problem resolved itself into a few simple techniques which would offer a means of creating simple effective masses of interesting form on contrasting grounds. These grounds as taught in the traditional school were many and varied and absorbed the best years of a lacemaker's life for the mastery thereof. An interesting

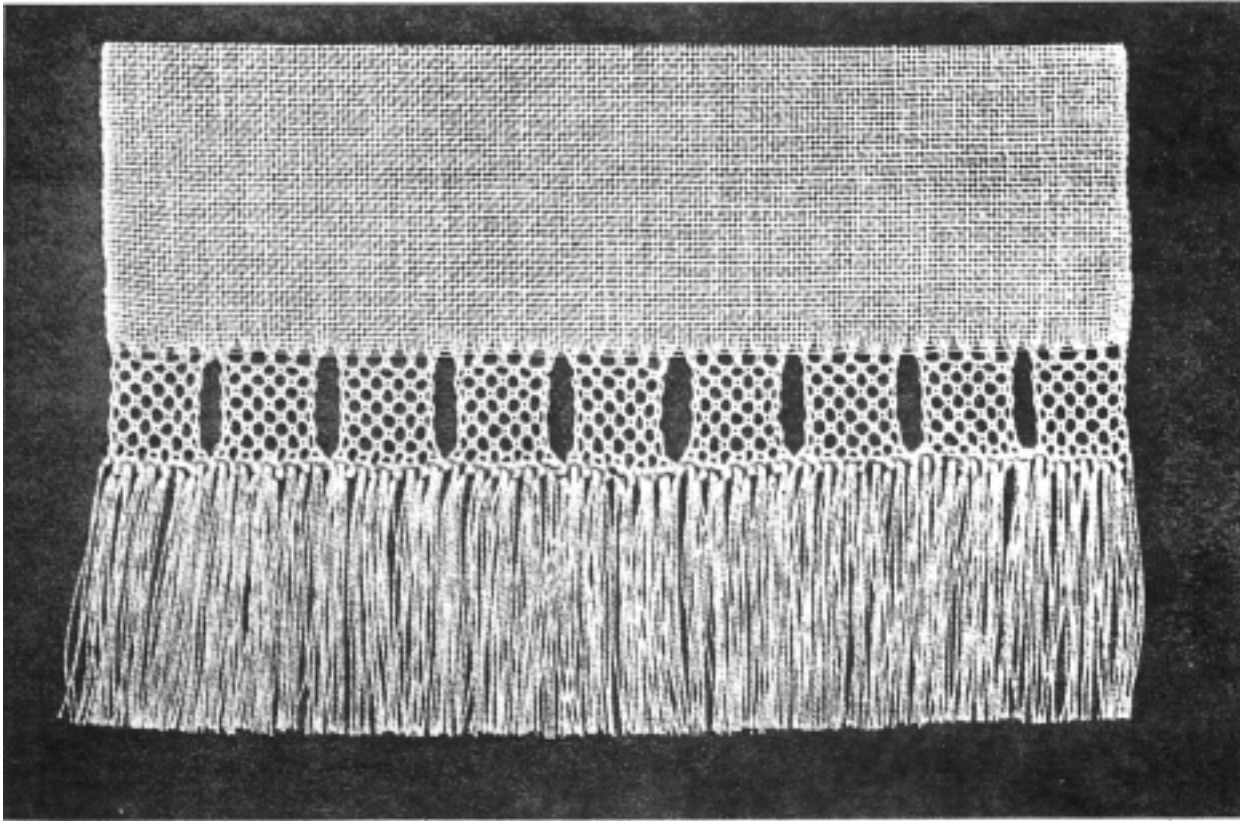
sampler showing 144 of these lovely grounds may be found in the Metropolitan Museum. It was made by Gertrude Whiting, a leading American authority on bobbin lace, and is a challenge to those who wish to delve into the intricacies of lacemaking. All these intricacies, however, are not essential to the creation of beautiful pattern and I have found that a working knowledge of eight or ten grounds, together with an understanding of the simple basic stitches, give one sufficient background for an endless variety of lovely patterns which fit in with our American way of living.

Study the lace on these pages and count the number of different grounds you can find. You will need only the thumb and fingers of one hand, yet see the interesting results of these simple forms of weaving.

Yes, lace is woven. Bobbin lace and handweaving are sister arts and, at times, identical twins. You can make lace with a shuttle and you can make cloth with bobbins. The only difference is in the equipment and methods used. Knowledge of both opens up vast fields for original work.

The hand-loomed fabrics shown here are examples of how lace and cloth may be correlated to add new interest to both arts. Most of this work was done with No. 40/2 linen warp. The lace shown on No. 10 is woven with white linen No. 120/3 and the "trolley" or outlining wool is 4 ply Germantown in color. Lace No. 11 is a variation of





Hand-loomed, with No. 25/2 imported linen. The warp ends are attached to bobbins and woven over short prickings.

one made in Sweden and found in a delightful little book on *Knypling* (bobbin lace) published in Stockholm.

Making lace equipment is as simple as rolling off a log. I have seen old Italian women doing beautiful work on a stick wound with stockings. The bobbins were made of sticks also, with a spool whittled out at one end to hold the thread. The question is—what materials are most accessible? A loom similar to the one shown on page 33 may be made from stiff board cut 15" x 21" (the base), a bun basket (support for the bolster), an old dress (to cover the spread), some cut rags (to stuff the spread) and strips of old blanketing wound around a dowel to the circumference of about 13" to make a bolster around which the lace is fastened. The lace is made over the pattern and is held in place by a framework of pins. The bolster is very firm, to support the pins, which should always stand straight and steady as the threads are tied snugly around them. As the yardage is made the pins at the back are taken out and used in the front. The bolster turns backward, the finished product falls off at the rear.

Patterns may be pricked through from actual lace swatches or may be purchased with the pin points printed on short paper strips or long thin boards. The points should be perforated before the pattern is attached to the bolster. A good pricker is made by holding a No. 5 needle firmly in a pair of pincers and forcing the eye end into the exact center of the eraser end of a pencil. The rubber holds the needle securely in place.

Excellent lace pins may be made by modeling tiny heads of sealing wax over the eyes of No. 7 needles. Light colored wax is apt to be brittle. Use dark colors.

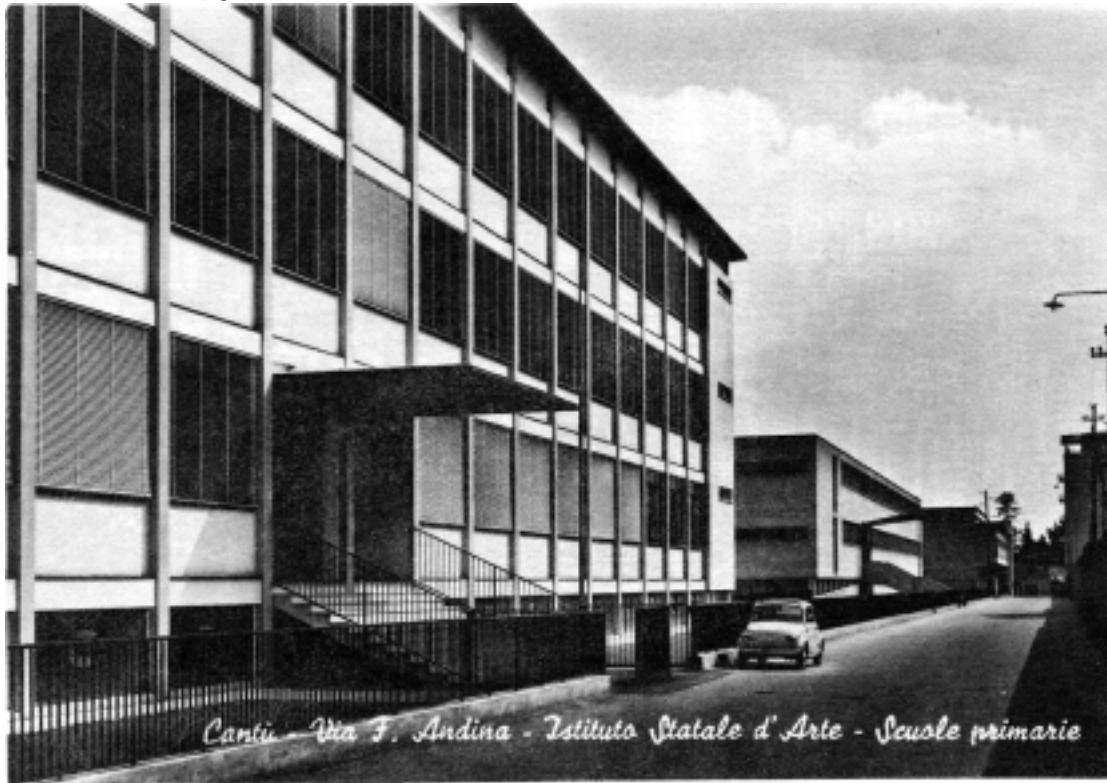
There is great fun and satisfaction in manufacturing

one's own equipment, a feeling of independence and freedom which comes only from finding out how. And it is the same with learning to make the actual lace itself. Do not become entirely dependent on instructions. Experiment, study and pull apart bits of bobbin lace to see how it is constructed. Watch the threads and pattern as you work, not the bobbins, and with a few basic stitches learned the rest will be plain sailing.

All bobbin lace is made by twisting and crossing the threads in such a way as to form pattern. Certain combinations of these movements are known as "whole throw" and "half throw" or "whole stitch" and "half stitch." So far as I have been able to ascertain the whole throw and half throw are used as the basic stitches in Germany where open lacy grounds predominate.

The whole stitch and half stitch, however, seem to be the basic stitches most widely used in France, Scandinavia and the British Isles and are of particular interest to the weaver as they tie in so perfectly with hand loom weaving. The whole stitch makes cloth identical to plain tabby weaving. The half stitch makes "lattice ground" which corresponds to the popular Mexican laceweaves done on a two-harness tie-up. And both stitches used together make lace most suitable for use with handwoven linens.

The sameness of these sister arts has started an entirely new trend of thought and there is a great future ahead for the modest little lace bobbin. I can see this in the many enthusiastic letters I have on file from every State in the Union, from Canada and from many foreign countries. We have just begun to visualize the possibilities of this wonderful old art of bobbin lacemaking—an art that never really died but, like old Rip Van Winkle, went to sleep.



Cantu - Via F. Andina - Istituto Statale d'Arte - Scuole primarie

ISTITUTO STATALE D'ARTE of CANTU



a brief history

by

Mrs. Joseph G. Fucilla

ISTITUTO STATALE D'ARTE of CANTO, ITALY

Evanston, Illinois -- September 14, 1970

"My husband and I have just returned from three months travel in Italy where I had the rare privilege of going back to the Istituto Statale D'Arte in Cantu, to again take private lessons in bobbin lacemaking under Miss Ada Arnabaldi, who has been teaching in the Institute for the past twenty years.

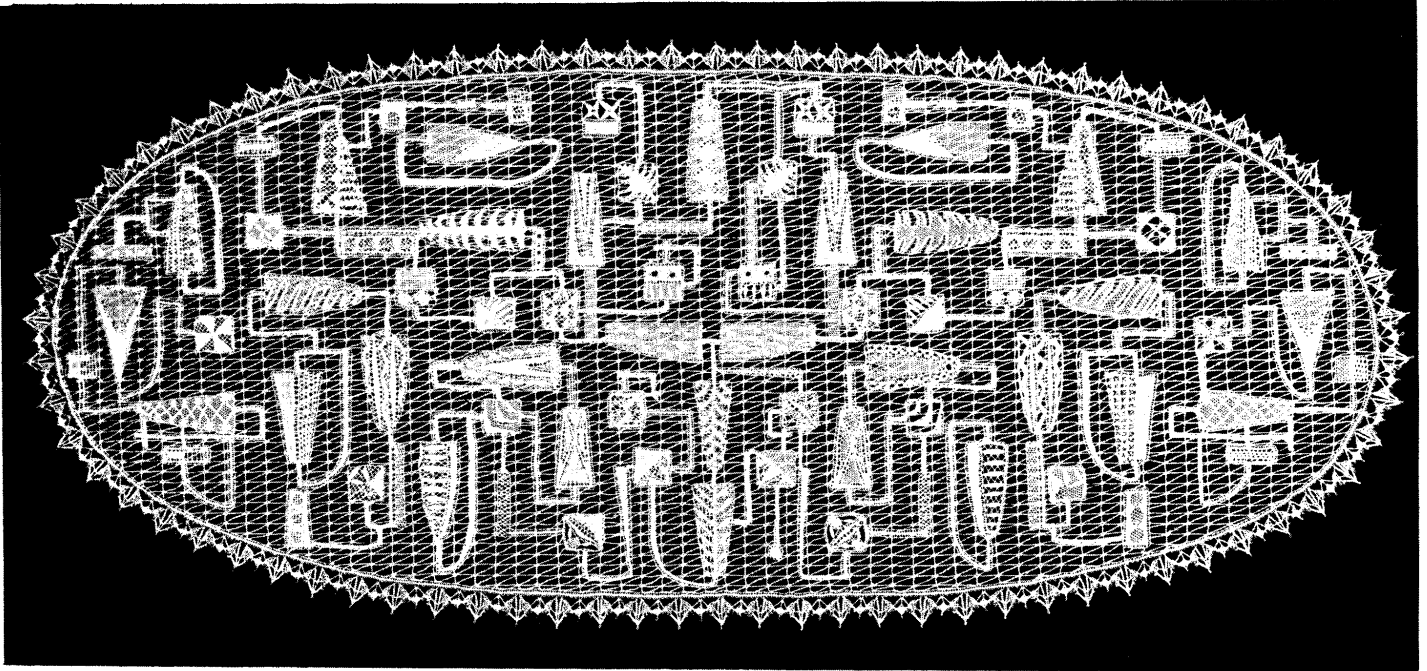
I had the good fortune of studying lacemaking first from Mrs. McFeek when we were both living in Madison, Wisconsin. In the Spring of 1968 my husband and I went to Italy at which time I had my first lessons at the Institute. The winter of that same year I had the privilege of studying under Mrs. Berggreen of Santa Barbara, California.

However, in all of this time I had not had an opportunity to learn just how the Rose is made. In May of this year I again returned to Cantu for private instruction to learn that difficult part of bobbin lace. I at least now know the method, but I must admit that my work does not as yet resemble my teachers'.

I am continuing my interest in the history of lace and give programs to women's organizations on the subject. I also have some slides of my most important pieces of lace in my extensive collection which I use in speaking about the evolution of lace as we know it today.

Reba Ann Fucilla

Towards the middle of the past century the cabinetmakers of Cantu, a town about twelve miles from Como, Italy, and today an internationally famous furniture mart were already known through their perfect workmanship of all types of furniture. For many years these artisans continued to operate in small private groups. However, the great acclaim enjoyed by their exhibits at the Milan Exposition of 1880 lead to a plan to establish a school of applied arts in Cantu. Their application to start such a school was accepted by the Ministry of Agriculture, Industry and Commerce making possible the start of a Sunday evening class in 1882 for the purpose of teaching design and modeling with special application to furniture and lace. In May of 1883 there were seventy pupils, but only in 1888 was the section on lace and embroidery opened to women in a day session. The school did so well that by 1899 it was transformed from a trade to a professional school. Here young men were now able to study mathematics, French and bookkeeping. Continued growth brought a demand that the school be upgraded, in order to keep pace with the needs of the times. In 1905 both day and evening classes were taught. In 1920 immediately following the interruption caused by World War I, the school, which had been closed, reopened and went through an exceptional



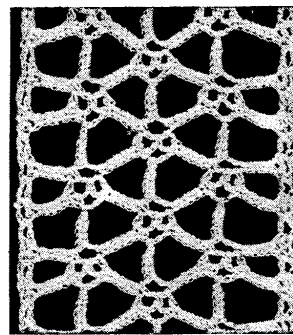
"Ovale in Merletto a Tombolo" By Ada Arnaboldi

period of development which called for better trained teachers on a professional level. Because of this change in emphasis it was placed under the jurisdiction of the Ministry of Public Instruction in 1924. Since the old name no longer suited, a new one was adopted in 1935 The Royal Professional School for Furniture and Lace. The program now called for a three-year course of study. In 1943, five years were required for graduation. In 1957 the course of study was extended to six years and with it came the change to its present name, The Istituto Statale D'Arte. Since then the course of study has been extended to eight years. So outstanding has its instruction become in the field of bobbin-lace making that it has earned the reputation of being known as the best school of its kind in Italy and one of the best in the world. It has produced skilled workers in lace, embroidery and other crafts such as textile designs and silk screening. Several of its graduates have been employed by the world-famous designer, Pucci. The Institute is housed in an imposing modern structure and is splendidly provided with the most up-to-date equipment.

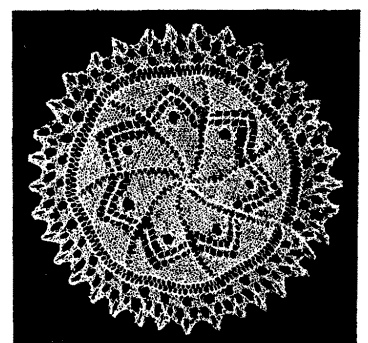
Just as in the period of the Renaissance many of the lace designs were created by outstanding artists so, too, at present, well known contemporary artists make designs for the Cantu School. Francesco Scaini, a very talented artist from Milan has designed many of the patterns that

are used there. He has enjoyed the collaboration of Miss Ada Arnabaldi, who has been teaching lace making at the Institute for the past twenty years. The two beautiful doilies designed and executed by these two will give the NOL members some idea of the artistic handiwork produced in the school.

Unfortunately, the fact that lace making is costly and poorly remunerated has caused the young women of today to lose interest in it as a means of earning a livelihood. Some of course, are interested in it as a hobby and for the sheer pleasure of creating a thing of beauty. The decrease in the students in lace making points to a decline from which, barring some miracle, it will not be possible to recover.



Following up on the inquiry last year about Monkey lace, Mrs. Adair sends this Monkey Faced Insertion from about 1946



Knitted Doily
from the
Sept. 1905
Modern Priscilla
contributed by
Helen Barthelmes

MILANESE LACE By Britta Dorothy Jeppson

The earliest record of Milanese lace belongs to a division of property between the sisters Angela and Ippolita Sforza Visconti, dated 1493. This document gives the inventory of an Italian wardrobe. Among various curious entries are listed; veils of good network, pillow laces, linen sheets, mosquito curtains and various articles worked A Reticella and A Groppi. It also lists the tools used such as Needles, Bobbins, Bones and Pattern-books.

Reticella lace was also made at Milan and is derived from Punto Tagliato (Cutwork) and Punto Tirato (Drawn work). It is the earliest needle lace and consists of buttonhole stitches over drawn thread work and often connected by Brides Picotee.

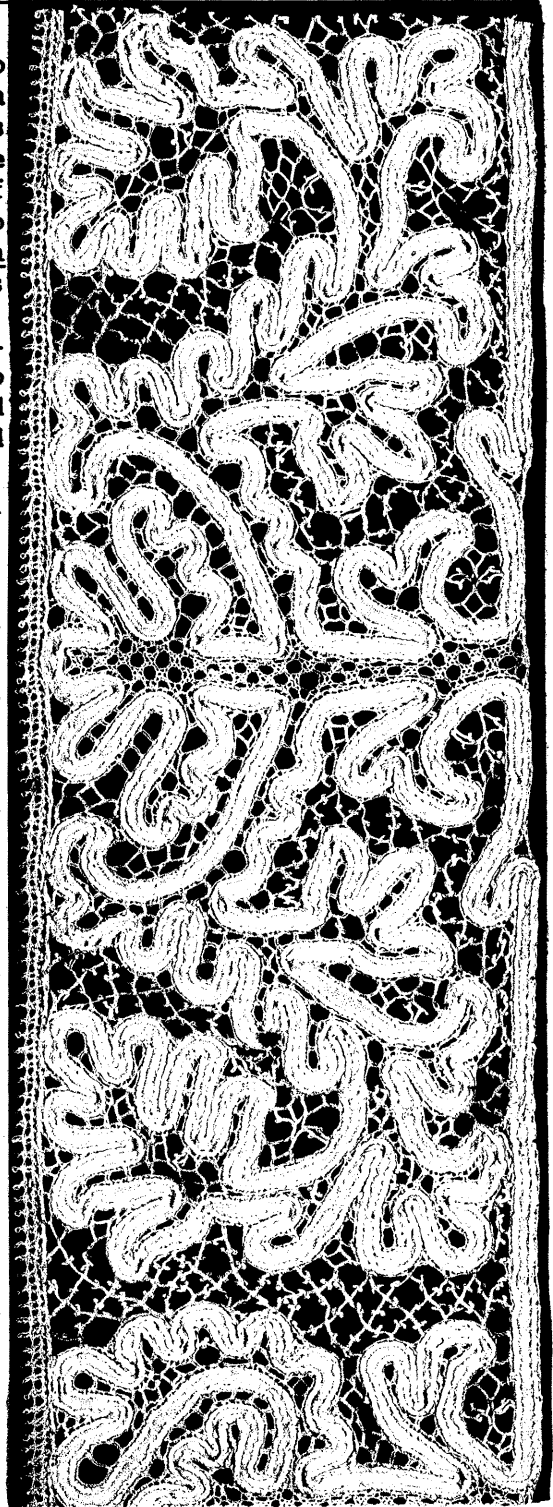
Punto A Groppi refers to a knot or tie and when finished is today referred to as Macramé. In the fifteenth century it was used as a trimming or fringe on towels, etc.

Passementerie or Trimmings still used today were formerly Guipures which were made from a cord which had been covered with a finer thread of silk or other materials. Guipure lace in its original meaning was a cord of fine silk or other material which had been wound with narrow strips of gold and silver (which at that time were very laboriously and meticulously made).

Gold and Silver lace were made in Milan in the sixteenth century. Due to an edict against the use of imported lace from other nations, the use of gold and silver lace made in the seventeenth century in Milan was free. Most of these Gold and Silver laces known as Point d'Espagne (Points of Spain) were used extensively in costumes, uniforms and in the various appointments of the Church.

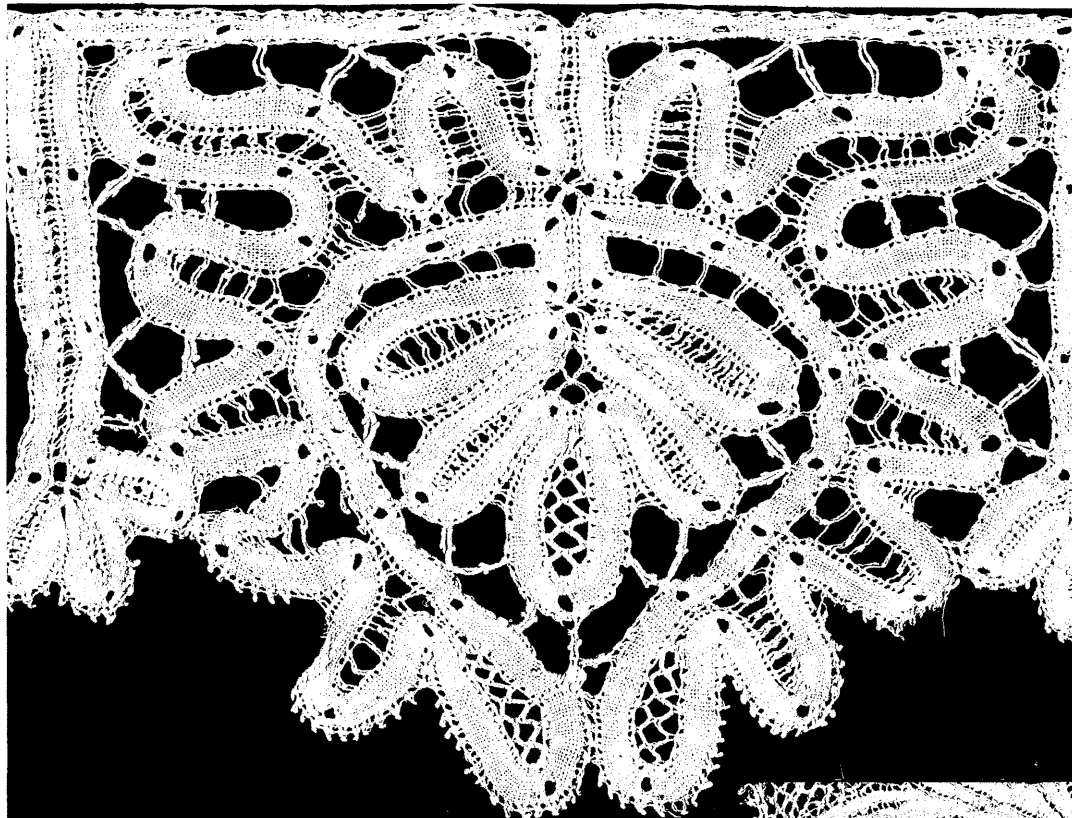
A definition of Point de Milan which is an extension of its original meaning, which is still used today is "A pillow lace with patterns of flowers wrought in flat close work combinations---(bobbin tapes) also scroll designs and having a ground of plaited bars (Brides as in Guipure laces. (This refers to a lace without mesh). In the 18th century grounds with small meshes (Reseau) were adopted for these laces, continuing also the flowers, scrolls etc, made of tape with fillings or jours which were sometimes made in Needle-point." In making this lace the tape design is worked first then the ground is put in either by means of bobbins or by the needle. There was also a greater refinement in the choice of design which might consist of scrolls, insignia, monograms or armorial motives.

Pillow lace in its infancy from 1590-1630, show that the patterns had begun losing their geometrical restrictions and began to include floral forms, human figures and slender scrolls held together by means of bars (Brides). Modes or Jours (Fillings) of fancy stitches for enclosed spaces were inserted to enrich the lace, as in Illustration---"Lace"--by L. W. Van der Meulen-Nulle---Plate #43, and "A His-



17th Century Milanese Lace in relief. This has a ground of Brides Picotee and formerly belonged to Marion Powys who was 83 years old at the time of its purchase.

The four laces pictured with this article are in the collection of Britta D. Jeppson.



Section of 18th C.
Milanese Lace

To tell the difference between -- Flemish & Milanese notice first the design, then the feel of the thread. The thread used by the Italians has the feel and firm touch of old linen sheets while the Flemish is much softer and finer.

The ground is a Bride of 4 threads braided with flowing motives which is characteristic of the Italians. This is a Milanese Guipure.

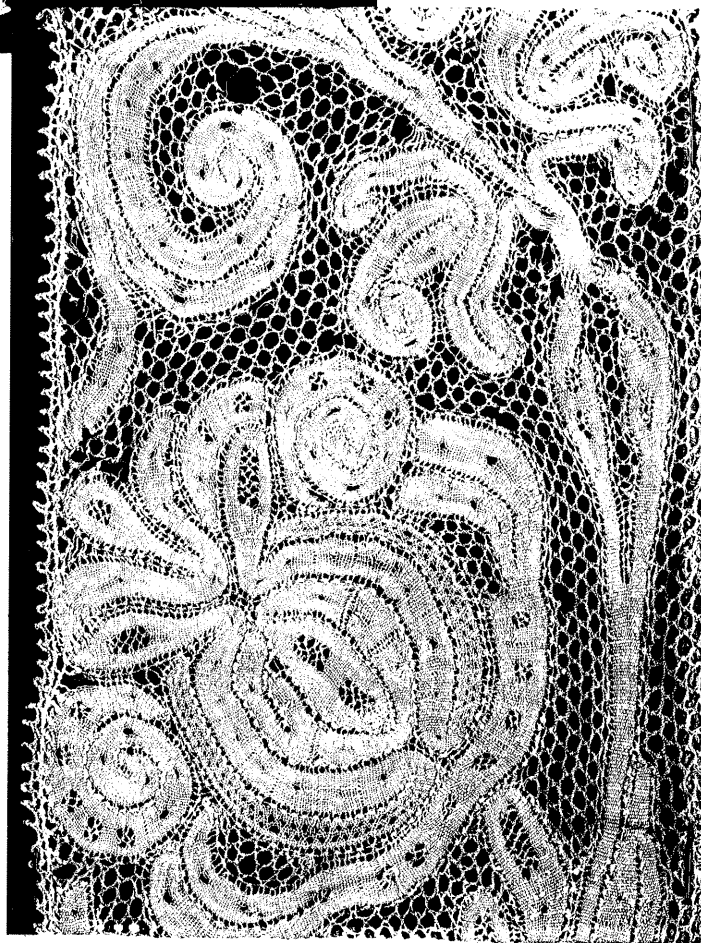
tory of Lace"---Mrs. Bury Palliser-----
Plate #15.

During the Renaissance from 1620-1650, patterns with fanciful flowers, wreaths, scroll work and garlands of leaves and flowers (first in compact patterns and later with more widely spaced designs) were connected by Brides(Bars) or Brides Picotee (Bars with tiny loops), as in Illustration----"Romance of Lace"---Mary Eirwin Jones---Plate #53.

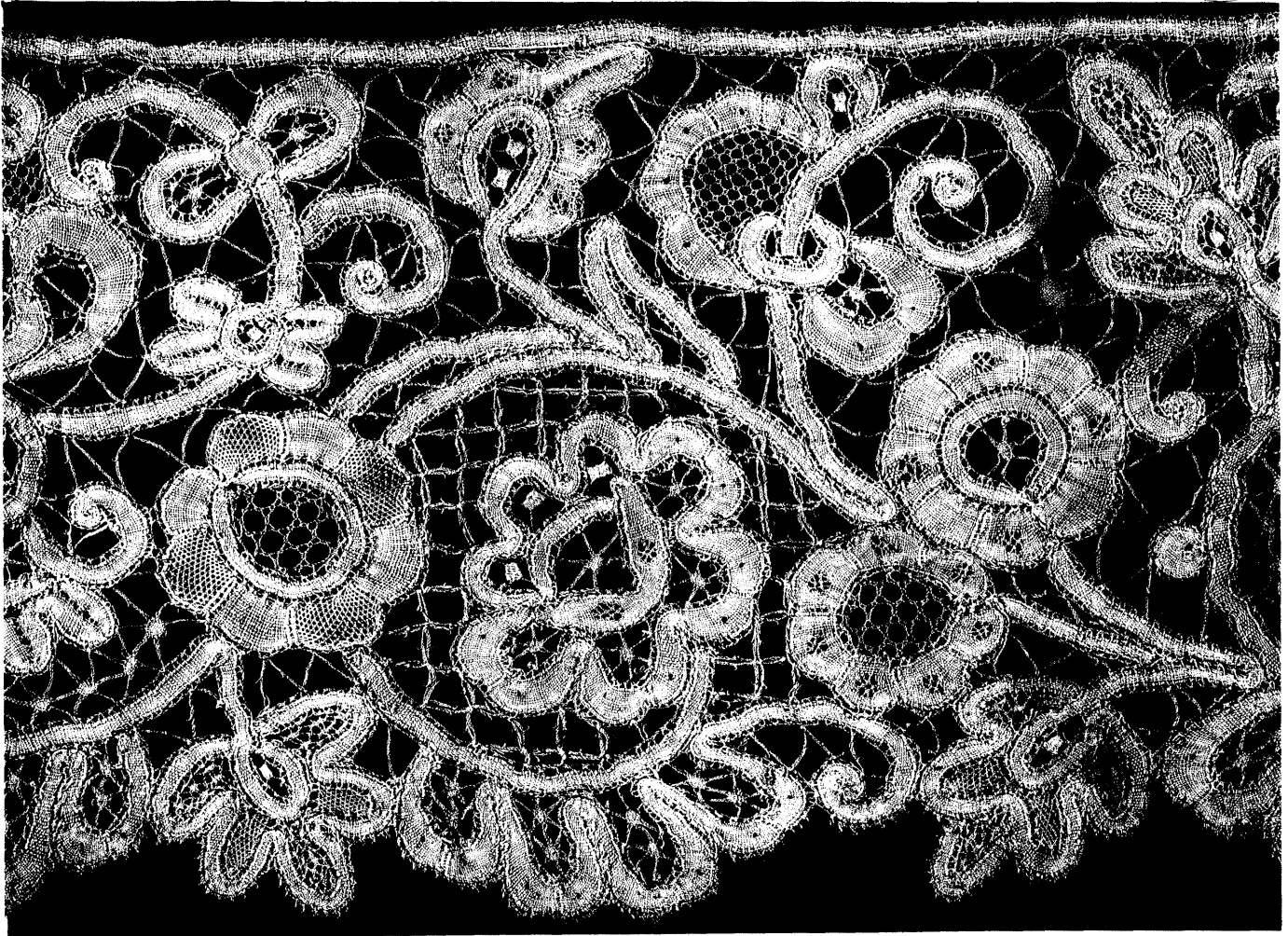
From 1660 onward the net like mesh or reseau came into being. The mesh used may be either round or square depending on the width of the lace. At this time the Guipure laces were also being made, as in Illustration---"A History of Lace"---Mrs. Bury Palliser--Plate #17, and in "Embroidery and Lace"--LeFebure--Figures 131 & 132.

BIBLIOGRAPHY

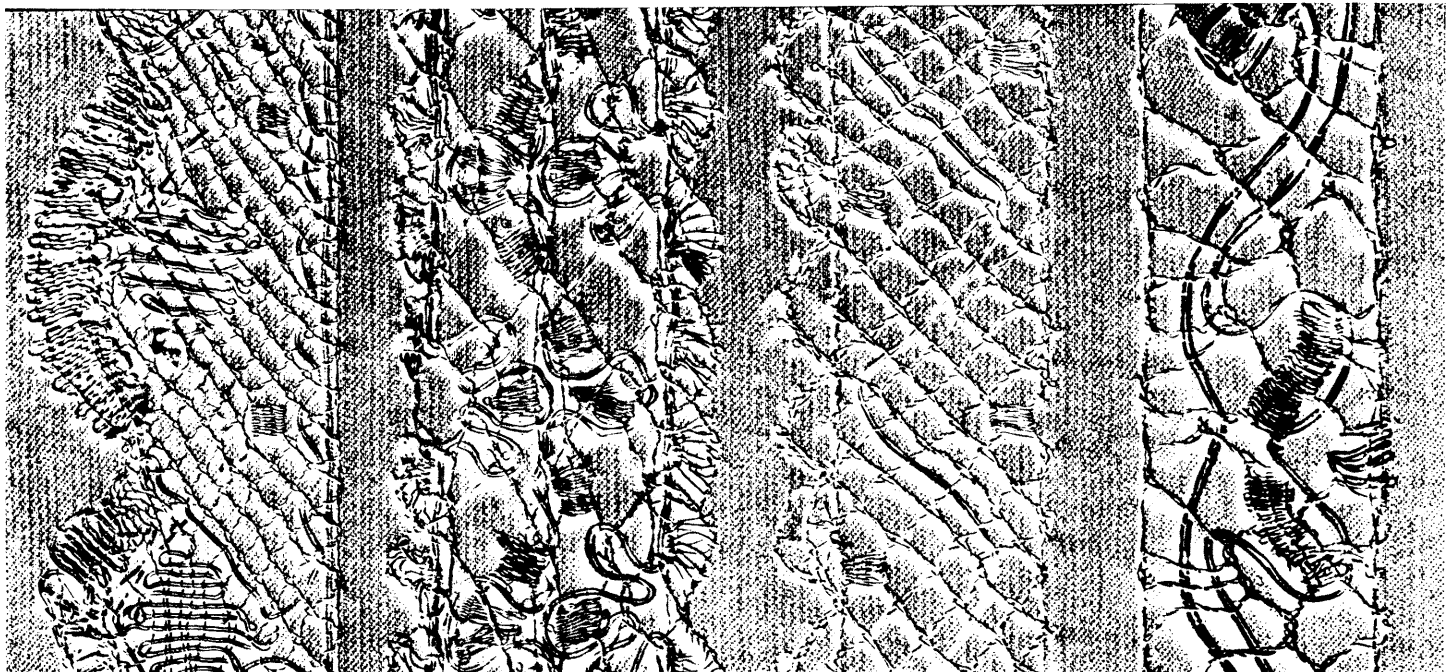
- "A History of Lace"---Mrs. Bury Palliser
---1902 Ed. P. p. 63 - 66.
- "Romance of Lace"---Mary Eirwen Jones---
---P. p. 51 - 52.
- "Embroidery and Lace"---LeFebure-----
---P. p. 266, --- 288 - 290.
- "Lace"---L. W. Van der Meulen-Null-----
---P. p. 59 - 60.
- N.O.L. Bulletin 1963 - 1964----Ancient &
Modern Laces from The Trade Monthly Mag-
azine, 1996---April & June---page 50
- Collecting Antiques by G. Bernard Hughes
---P. p. 127



Perhaps late 17th or 18th Century Flemish or Milanese lace. This piece has the Reseau or Mesh ground. The design of a Pomegranite (which means Resurrection) shows that it may have been planned for some Church usage.



Perhaps 18th or 19th century Milanese or Flemish Guipure bobbin lace. The ground is the Brides Picotee. This flounce may have been planned to use with a lovely gown or dress.



17th century Gold and Silver Lace from Alfred Henneberg's Book: "Arts & Crafts of Old Lace". -- Picture loaned by Esther Oldham



BOBBIN LACE TABLE CLOTH

Made by Mrs. Sherburne P. Sweetland
Laurel, Florida, October 16, 1970

"I wanted as many different stitches as possible so used the following; spider, snow flake, leaves, squares, cloth, net, torchon ground, Brussels ground, twisted hole ground, Virgin ground, gimp thread. It took about 4,000 yards of linen thread and I worked over a year on it.

I am making my third table cloth now and am using some stitches in these that I didn't get in the first.

My sister learned to make bobbin lace in school in Switzerland. In 1916 she taught me. The only book we had for a number of years was the D.M.C. At that time there were no corner patterns in the book so we had to make them. That is an excellent book and it's too bad it's out of print.

About 35 years ago I met a lady who had lived in China for 7 years. She had a cloth sample book of about 70 pieces of lace, edgings and insertions and price, from the Yohan Lace Factory in Kulangsu, Amoy. It stated in the book "A Silver Medal awarded by the International Jury of the Louisiana Purchase Exposition 1904". I made the patterns and lace for all the edgings and make the insertions as I need them. They are from very narrow to the widest piece having 184 bobbins. The price on that being \$2.20. When I made the wide one, I put layers of card between the bob-

bins to keep them from tangling. I notice in the Bulletin people use string.

The Bulletin is very interesting and sorry I didn't know about it sooner. I notice some very pretty patterns with circles and would like to have some since mine are all angles. I will be glad to send some of my patterns to the Bulletin." Sincerely, Mrs. Sweetland

Old Lace Collection on Library Exhibit

Mrs. Vera McFadden, local representative for the National Old Lacers organization will have her collection of old lace on exhibit at the San Mateo Public Library from Oct. 5 through 16. Lace-makers Mrs. Martha Anderson and Mrs. Gertrude Biedermann will demonstrate bobbin lace making on Oct. 9 from 1:30 to 4:00 p.m. Mrs. McFadden will also be available to identify lace for anyone who wishes to bring lace to the Library that afternoon.

The public is invited to view this demonstration, as well as the lace exhibit in the lobby on the first floor of the Library.

Mrs. Anderson and Mrs. Biedermann are European-born, coming from Saxony where lacemaking was a part of daily life. Instead of toys, small girls were given lace bobbins to play with, and early development of lacemaking was thus assured. Lace made in Saxony was called Etrema (a bobbin lace), but in England it was called Bone lace. Most other European countries give it the name "pillow lace".

The old families of lace are divided into three groups; the needlepoint, pillow, and the decorated nets. Both bobbin and needlepoint lace started about 1500. Openwork weaves have been found in the sarcophagi of ancient Egypt, but the source of lace is not definitely known. It is suspected that it originated from the early fisher folk who made knotted nets in the remote ages, as the decorated net laces of the more contemporary times are made with the same technique.

The extravagant use of lace during the 16th and 17th centuries brought about prohibitions and regulations on lace in Europe. Charles I of England once bought a hundred yards of lace as trimming for 12 shirts, and more than six hundred yards for his nightshirts. In 1662 the English parliament forbade the import of all lace and as a result there was much smuggling from Brussels to England to satisfy the demand. (From "Advance Star", Burlingame, Calif.)

Eugene Woman Initiates Musk Ox Knitting Industry for Eskimos



CHARTING OUT new pattern which will be used by Eskimo women, is Mrs. Dorothy Reade, Eugene craftsman.



TWO YEARLING musk oxen pose for camera. The pleasant animals, once almost extinct, are domesticated.



SMALL MUSK ox, carved from Alaskan soapstone by an Eskimo student at University of Alaska, sits on Mrs. Reade's hand.

By LOUISE GODFREY

Special Writer, The Oregonian

On bleak Nunivak Island in the Bering Sea, an Eskimo woman is knitting. The hunter's harpoon is her design in the soft gray yarn.

So? A traditional craft, in a primitive society?

Far from it. That this woman knits at all is something new under the midnight sun. So is the yarn, which is not wool but the undercoat of the musk ox, called qiviut (the Eskimo "q" is a click, not "qu"). The scarf or sweater she knits will be coveted, and costly, fashion accessory.

And the pattern she follows, on a sheet of graph paper, was made possible by a woman she never met, Dorothy Reade of Eugene, Ore.

Musk Ox Project, now headquartered at University of Alaska, is demonstrating that this pleasant animal, once almost extinct, can be domesticated for herd management and textile industry by Eskimo villagers. Its success story has been told in a recent television documentary and in the June, 1970 issue of National Geographic.

Code Developed

How Mrs. Reade was drawn into the Musk Ox caper concerns a novel code she has developed as much as knitting know-how.

Nationally recognized among textile craftsmen, she is represented in "Objects U.S.A.," the Johnson

collection of handicrafts coming to Portland Art Museum in November, and in the permanent collection at Cooper-Union in New York.

In exploring the knitting patterns of other countries and periods, she found there was no uniformity in symbols or abbreviations and at least 15 years ago began charting to arrive at a single code, independent of language. Though still adding to her charts, she has in print one book and several pamphlets of patterns in her shorthand.

Each symbol is a pictograph of a finished stitch. Those who knit recognize at once that a slash mark pictures the result of "knit two together."

Unusual fibers, such as mountain goat hair, alpaca and camel, and authentic designs from folk art have enriched Dorothy's work. Her favorite is the Peruvian cat copied from a scrap of lace in the shroud of an ancient mummy, another she spied in the carved post of a Mexican Indian storehouse.

So Mrs. Reade, aware of the Musk Ox Project as were others in textile crafts, was one of many who wrote to offer suggestions from her own experience to John Teal, the original and current project director, now research professor at University of Alaska.

She still doesn't know how the choice was made, but it was only to her that the one pound of qiviut, right off the musk ox, was sent for study

and advice.

With no more preparation than removing guard hairs, for the undercoat is arctic-clean, the color lovely without dye. Mrs. Reade spun and knitted her report — several scarfs, socks (adding merino wool and dacron for strength), sweater material, many sample swatches.

Project Begins

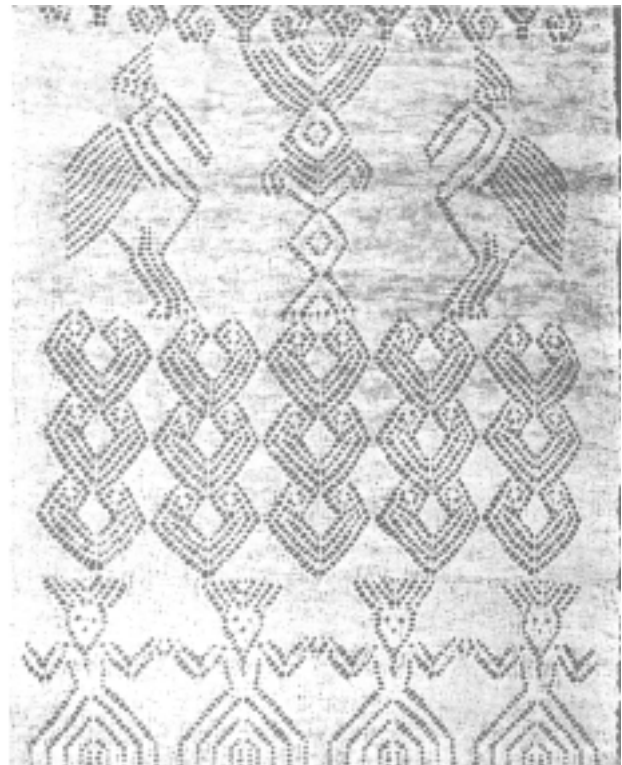
Her report was a go-ahead signal for the project. One of its textile experts spent ten days with her in Eugene, plotting how to train the Eskimo women. Though artistic in many ways, they had little textile history, having taken their fabrics ready-made, in hides of seal or walrus or fox. Few could read or write, and for them those Reade-able symbols were ideal.

Equipment? Fifty cents would buy the pair of needles, crochet hook, lap cloth and a plastic bag to hang the valuable qiviut out of reach in the crowded family cabin.

Project heads agreed with Mrs. Reade's insistence that motifs must be only the Eskimo tradition, that each piece must be meticulously finished. For colors other than gray, she urged over-dyeing rather than bleaching which destroys the texture.

When a handful of gray qiviut, tagged "No. 1 of 100" and signed by an Eskimo woman, came to Dorothy for evaluation early in 1969, she knew the qiviut industry was on its way. The harpoon design was perfectly executed in the four-foot stole or "nachaq," weight one ounce.

SHADOW PANEL designed by Mrs. Reade uses qiviut and silk waste in pattern inspired by Peruvian weaving



This article is reprinted from: "The Oregonian", October 17, 1970 paper with the permission of Jean Henniger, Woman's Editor of the paper.

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Colorado 80903

Miss Edna Gifford
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Mrs. E. R. Holderness
5238 Fair Oaks Blvd.
Carmichael, Calif. 95608

Mrs. Joseph Seidenbecker
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4041 Ibis Street
San Diego, Calif. 92103

Mrs. Olive Stauffer
1206 Third Street
Moline, Michigan 49335

Mrs. Perry Sutherland
Star Route
Arlington, Oregon 97812

Mrs. Julius J. Wuerthner
3110 - 3rd Ave. North
Great Falls, Montana 59401

.....
Copies of June "Woman's Day" still available at 30 cents each. See Sept. bulletin
.....
There are still some 1968-1969, 1969-1970 bulletins available at \$2. for the year.
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NOTICE! 5th BIENNIAL

Northwest Handweaver's Conference
including Bobbin Lace Making
Dates: April 30, May 1, May 2, 1971
At: The Portland Hilton Hotel
Portland, Oregon

NEW MEMBERS

BARRY, Mrs. C. W. (Helen L.) Oct. 1970
5336 N.E. Skidmore St. Bobbin, Macrame,
Portland, Oregon 97218 Crochet, Knitted
Tatted, Studying

BINNS, Miss Nicola Sept. 1970
862 Sunningdale Drive Bobbin
Grosse Pointe Woods Collecting
Michigan 48236

BREDY, Mrs. Otto R. Oct. 1970
P.O. Box 203 Crochet
Hoffman, Minnesota 56339 Hardanger

BUCK, Myrtle C. Sept. 1970
38 Bob Lane Bobbin, Knotted,
Oceanside, Calif. Hairpin, Tatted,
92054 Knitted

FUCILLA, Miss Julie Oct. 1970
1485 Fremont Bobbin
Los Altos, Calif. 94022 (Italian)

GAMBLE, Mrs. R. W. (Winnie) Oct. 1970
2494 Dingwall Bobbin Lace
Duncan, B.C. Canada

GREENE, Dorothy M. Oct. 1970
P.O. Box 737 Crochet, Hairpin
Golden, Colorado 80401 Tatted

HAERR, Mrs. Rudie Oct. 1970
Taylor, Missouri 63471 Bobbin, Needle,
Knotted, Tatted

KAPITANIC, Mary E. Sept. 1970
2816 Newport Gap Pike Tattling
Wilmington, Delaware 19808

LEE, Mrs. Opal Oct. 1970
618 Detroit Street Studying
Denver, Colorado 80209

LYON, Mrs. Dwaine Sept. 1970
1416 - 5th Street Studying
Manhattan Beach, Calif. 90266

MACKENZIE, Mrs. Janet Oct. 1970
3166 Sherman Road, R.R.#4 Bobbin, Needle
Duncan, B.C. Canada Knotted, Tape
(Hairpin, Collecting, Study)

MILLER, Mrs. May Sept. 1970
4286 Monroe Street, Apt. 2 Tattling
Toledo, Ohio 43606

PESTKA, Mrs. M. A. (Marie) Oct. 1970
4815 - 12th Street All Laces
Kenosha, Wis. 53140 Collecting, Study

PIERCY, Mrs. Jean S. Oct. 1970
707 Sunderland Ave. Bobbin, Crochet
Nanaimo, B.C. Canada

RAMSEY, Mrs. J. L. Sept. 1970
R.R. #1, Box 427 Beginner
Alger, Michigan 48610 Bobbin Lace

ULRIKSEN, Tove Oct. 1970
Aagade 12 Bobbin Lace
4600 Koge, Denmark (Kniplemonstre)
(Teaches; Largest coll. patterns Denmark)

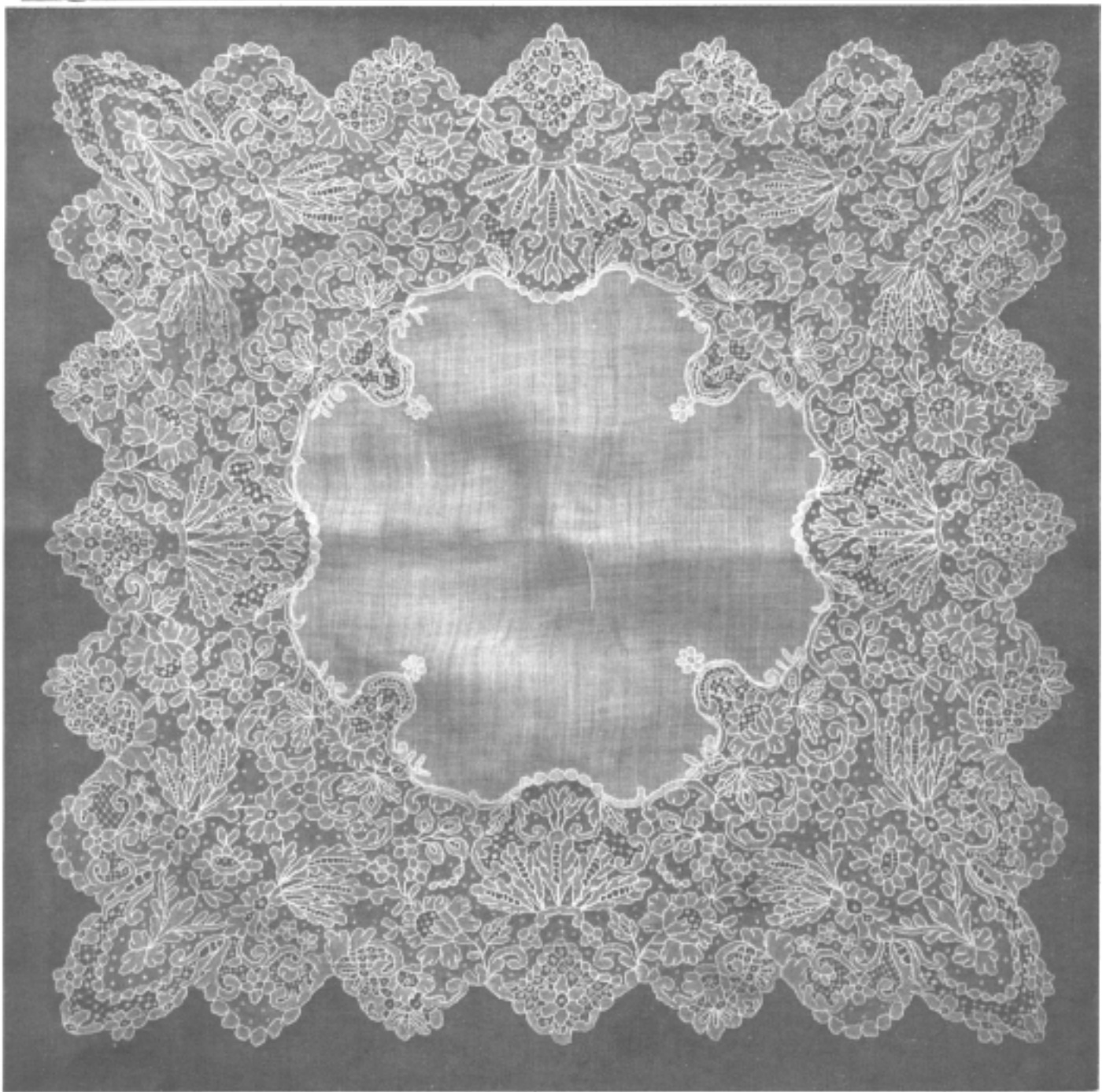
WILLMOT, Mrs. Joyce Sept. 1970
Bramblemede, 2 Terry Road Bobbin,
High Wycombe, Bucks, England Crochet

From: Chesapeake, Va...September 23, 1970
"I am still looking for another
nice white lace fan."

Georgie McCallum



National Old Lace



Bridal Handkerchief of Needlepoint - Brussels

Pauline H. Shirer Collection
Photo by Hampton F. Shirer



SABENA BELGIAN WORLD AIRLINES

Through the courtesy of Sabena Belgian World Airlines and the Official Belgian Tourist Bureau it is possible to obtain a four page reprint from the Social Spectator, September 1970, entitled, "The Art of Belgian Lace", written by Peter A. de Maerel. They will be happy to send a free copy to NOL members. Send request to:

Official Belgian Tourist Bureau
720 Fifth Avenue,
New York, N.Y. 10019

The President's Message

December 4, 1970
Dear Lacers: Our Boston Meeting for November was held at the home of Lolita Evel-eth, and I surely enjoyed seeing the wonderful work she is doing on scrapbooks for all of you to see. She will send these to any group, and I am sure you will be pleased with the results of her work and research.

We hope to make this a very fine annual meeting in California. I do hope the California gals will come forward as they always do, as it will be rather hard for me to take care of all details at this distance. I plan on meeting at 10:00 A.M. and having demonstrations and exhibits until 5:30 P.M. Then to have a good speaker at our 7:00 P.M. meeting. I have a wonderful team of officers and I know they will be a big help in making this our best lace meeting yet, as after all that is what our club is meant for and I know the gals on the West Coast have a fine collection. We hope many other members around the country and Canada will bring their lace and offer to demonstrate their skills.

And three cheers for our Editor, who has done so much for us. Sincerely,

Ida Marie Woodard



PORTLAND BRANCH Dec. 4, 1970

The Portland Branch met at home of our new member Mrs. Helen Barry. Eight members attended. A lovely snack was served, and we made plans for the N. W. Conference in April 1971. We are making lace for the name badges which will be in the shape of a half-pillow with the lace around the front edge, for the Bobbin Lacers in attendance. Elza Hoover is carving small bobbins which will be attached to the pillow.

We were pleased to have Edith Potter and Leta Mae Quine return to our meetings. They are always inspirational as both are very fine bobbin lacers.

Pat Harris

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It is through the contact of the Tacoma Unit members that the Sabena Belgian World Airlines and Belgian Tourist Bureau offer was made possible.

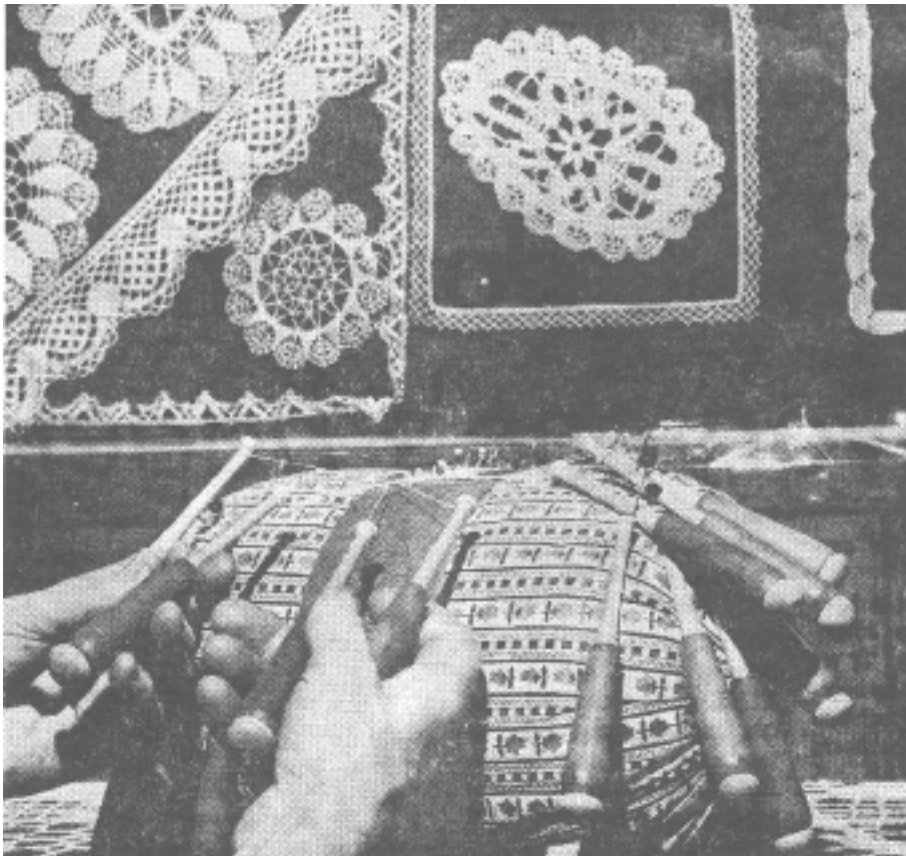
VALLEY LACE CLUB

Lace below made by members of the Valley Lace Club, with Mrs. Gamble teaching, was exhibited at the Cowichon Fall Fair, September 1970 in Duncan, British Columbia, Canada.



Above, Mrs. Hilda Law, wearing a knitted dress she made, displays her beautiful tablecloth made of #50 D.M.C. thread. It took her several years to make it, using designs from D.M.C. series III, redrawing them to fit her needs. Mrs. Watson of Chilliwack was her instructor. All of Mrs. Watson's pupils produce work that one could be extremely proud of as it is well executed; the designs are well chosen and technically good. Mrs. Watson takes her students thru a series of practices and exercises and once they attain an understanding, she proceeds to the next step. Since all her pupils have a good knowledge of technique as well as interest in types of Bobbin lace, they are all very well aware this is an art -- not learned in one lesson, overnight. (Pictures shared by Muriel Mitchell)

For sale: *fresh doughnuts*-For looking: *old lace*



-News Photos by Howard Shirkey

BOBBIN LACE and how it's made is on display at a doughnut shop



COFFEE BREAK from downtown offices has drawn many a quick glance at Melanie Wachtler's wall full of lace. Luba Konowalskyj was drawn to some of the more intricate designs.

This clipping from "The Detroit News" of August 12, 1970 was sent by Amy Sass to L. Eveleth who loaned it for the bulletin.

By Linda Quinet
News Staff Writer

Melanie Wachtler's hands are usually well-soaked from dishwater and mop-up jobs at her doughnut shop on Cadillac Square. Her nails are uneven and yellowed. The skin is smooth, but pigment-spotted over her wide, well-worn hands.

But when she touches some of her decades-old lace, it gets gentle treatment in unconscious deference to its daintiness.

BUT GOOD homemade lace is sturdier and longer-lived than its delicate threads look, and Mrs. Wachtler is softer than her stoic, makeupless face would have you think.

More than once she has offered someone with a hard luck story an odd job that would earn him a meal. Of herself, one of the few things she will say is a self-conscious joke about being "old enough to retire but not rich enough."

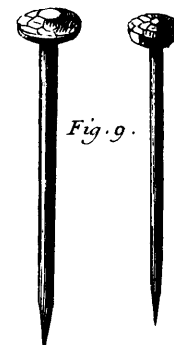
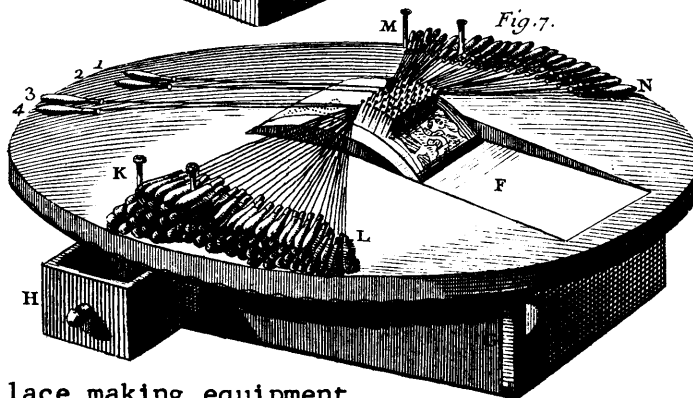
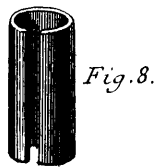
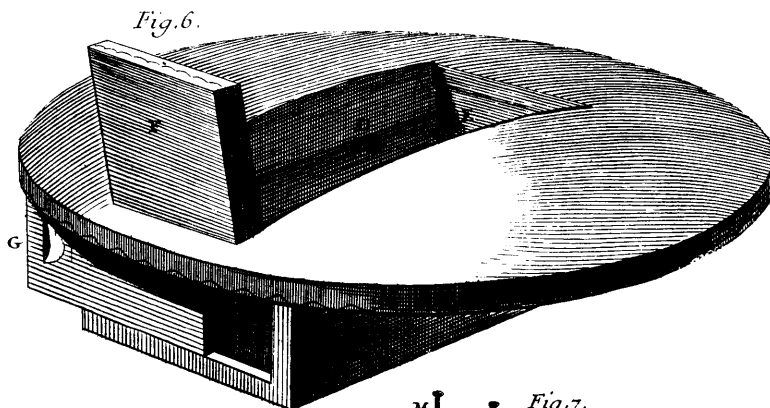
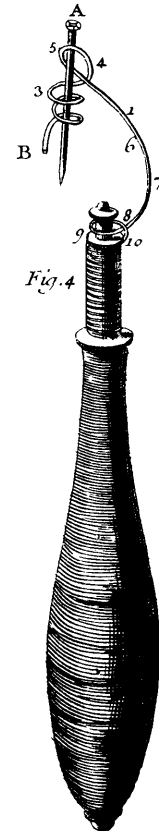
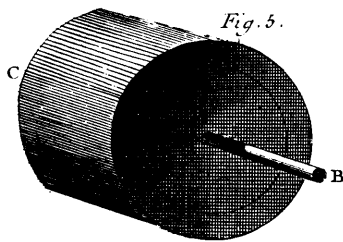
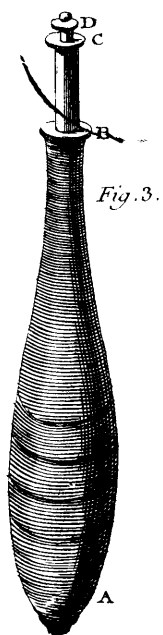
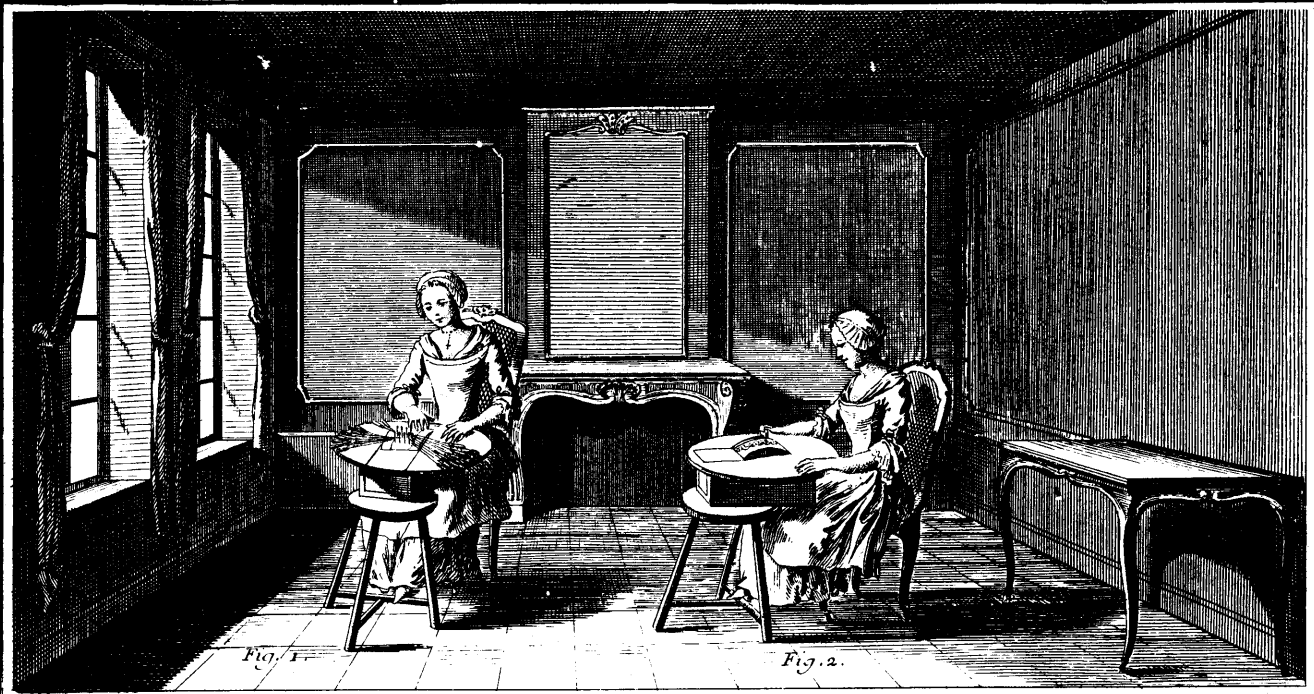
As usual, Mrs. Wachtler is putting in long hours at her 'Crust-O-Gold Donut Shop' supervising, waiting on customers, pitching in diswashing or repairing machinery when help falls short.

But this week she has a special at the doughnut shop ---her prized lace exhibited for customers.

On one wall of the doughnut shop are her 50-year-old confirmation apron, a 100-year old shawl, border lace, kerchiefs, doilies, runners, collars, coverlet and dress inserts.

SHE ACCUMULATED most of the pieces after World War II, Friends and relatives in Germany sent them to her to sell for much-needed funds. Mrs. Wachtler kept the lace instead, sending food and clothes in return.

Mrs. Wachtler learned to make the lace when she was eight. All the little girls in her native Ercgebirge were taught. But she doesn't have time for it now.



Lace makers and lace making equipment illustrated in a 17th century book. (Sept. 1610)
 Mrs. Charlotte Sibley chose prints of this illustration to write her invitations on to members and friends of the Bay Area Branch to the meeting in her home in September 1970.



Honiton Lace Making Class held at the Community Centre, Newton Abbot, England, 1970. Standing at back is club member, Marjorie Tolhurst, teacher.

BOBBINS IN ENGLAND

By Mary McPeck

With cane in hand and armed with addresses from Lolita Eveleth and Pat Harris, I accompanied my husband to Beverly, Yorkshire to study their remarkable carvings of medieval minstrels and their instruments. In deference to my hip we used a car, which let us range a little afield and to stop at lace addresses enroute. I hesitate to write my impressions because English members of N.O.L. will read this too and catch me up on all kinds of inaccuracies. Yet my enthusiasm emboldens me to share my experiences.

At first it seemed as though I was finding out only what couldn't be had in the way of lace activity in England. In the area around Beverly lacemaking seemed to be a lost art, and yet persistent probing produced many helpful leads. Local shops suggested three linen thread suppliers, one of whom was Knox. All three suppliers sent my letters on to Barbour who evidently makes linen thread for almost everyone. So I have three increasingly firm statements from Barbour saying that they no longer make linen lace thread and have no idea where it can be obtained. In a market stall I found spools of button thread but it is pretty coarse and expensive. At the saddler on our street I got a cone of heavy linen thread that may work like the very stiff French gimp. A nearby tailor ordered me a pound of off-white linen thread called "whitey brown" which tailors use --- and which looks like perfectly good lace thread to me. Another market stall produced a bit of modest bobbin lace occasionally.

A book store across the street worked very hard to find booksellers with more than one lace book in stock. John Gifford, Ltd. sent a modern dust jacket of Eunice Closes' Lace Making picturing a mini dress ornamented with lace. Her Lace Making which I read from the town library appeared to be quite early. I wonder whether they updated just the jacket or whether they mercifully revised the book itself. We got excellent results from Drummond. Of course I didn't buy enough bobbins but I'm still pouring over the recent instruction books. Anyone want to say "half stitch" in Swedish or Finnish? We learned the hard way that Dryads is only in Leicester now. Their catalogue of craft materials is tantalizing. Because

we stayed put in one place long enough I uncovered some torchon and Honiton booklets and D.M.C.'s volume on needle lace and their equally complete Irish crochet.

I had the boldness to point out to the secretary of the Wilberforce House Museum in Hull some nice labeled lace and some that was exhibited upside down. Her pleased response surprised me. She makes bobbin lace too (the first lace maker I met in England) and had been bugging the curator about the same errors I had pointed out. She showed me a charming teneriff medallion she was making which fitted more obligingly in her purse and desk drawer than would an English lace pillow. From her I learned about the activities of the York Federation of Women's Institutes in encouraging lace making and lace classification by counties. Among the names Mrs. Grice gave me was that of Miss Anne Buck, curator of textiles at the museum in Manchester whose name has cropped up in Knight's Romance of the Lace Pillow and Freeman's Pillow Lace in the East Midlands and in the photographs of my good friend who modeled some of the museum's historic costumes for her. Sometimes England is a small world.

Mrs. Grice told me of Braggins in Bedford. Imagine the excitement of handling all that quantity and variety of lacemaking materials and equipment. They kindly sent price lists for the convention. Their "parchment" was especially good. I am sorry to report that their locally handmade lace was mostly a loose, open, hurriedly done Bedfordshire version of Maltese, and the sewing of it onto cloth was equally careless. I read

that a long time ago the quality deteriorated because the dealer would pay no more for more meticulous work and better designs than for lace ground out as fast and as easily as possible. Beds Maltese was a familiar name, but in the area they carefully say the entire thing, Bedfordshire Maltese.

More blanks: E. P. Rose in Bedford is just a big department store now, - know nothing about lace books and seemingly couldn't care less.

When one discovers a point of interest on his own, it becomes special, such as the Bedford Corporation Museum in a converted garage on the beautifully landscaped bank of the Ouse river. Immediately in front of the entrance was a case of every possible lace goodie, all piled all over each other. Pillow horses of all styles stood everywhere, in aisles, around corners in passageways, asking to be tripped over. The elderly caretaker said there was a bushel basket of bobbins in storage!

Just behind this museum in what was the Castle Close, the Cecil Higgins Art Gallery offers contrast in the careful display and labeling of their choicest lace equipment. Would that all lace could be so well organized and mounted in sliding glass frames. Here I saw the exquisite lace with their patterns by Thomas Lester, a Bedford lace dealer and designer (d. 1909). The obliging book shop in Beverly got for me an article about Thomas Lester written by the Higgins textile curator for the Embroiderers' Guild Magazine which I found interesting reading.

Miss Eveleth had told me about the Luton Museum but she hadn't prepared me for the extent of the holdings they had in bobbin lace alone or for the expert way it was displayed. I was worried that I couldn't remember or write all the things I was learning until I remembered Freeman's book, sold at the museum and describing the exhibits in detail. There are even charming post cards of their lace and bobbins. Mrs. Doreen Fudge, the secretary, is very helpful and knowledgeable and has her extensive archives well organized. What a field day among all those pictures, letters, papers and books. Imagine countless boxes filled with English bobbins carefully pigeon-holed according to the many classifications.

The Castle Museum of York is highly touted so I was greatly disappointed to find little lace equipment and their small amount so poorly displayed. In a

middle of a cottage room a lace cushion was almost hidden behind a dresser mirror and the bobbins were all tossed back over the finished lace. By another cushion, properly displayed, there was a large note of thanks to the woman who untangled the bobbins and got them in order. I was tsk-tsk-ing over the bobbins mounted upside down and the wild mixture of machine, knitted, torchon, Bucks, crocheted lace under whatever label was handy, when two ladies joined my lament. One from Australia makes lace and is teaching her daughter. We shared helpful addresses, including that of her Belgian friend who must sell her lace collection.

The most rewarding visits were with lacers who were so kind and hospitable. The magic word lace opened doors swiftly and ready conversation was off to a flying start. I could hardly believe it when the lace makers asked if I knew where to get thread, patterns and the same books we are hunting. Judging from the large collections, no one was hunting for bobbins. We may even get some new N.O.L. members. It pleased me to be able to report to them what I had found in various places and to tell about lacers I had met in their area.

Jean Dunn was my closest and most frequent welcomer. Yet in all our sessions we got through only two suitcases of the enormous quantity of exciting lace which her French grandmother had kept. Jean has dozens of activities all going at once and one of them is giving talks to women's groups--one about lace, another on "The Horrors of Hoarding". She was able to explain the efforts of the Women's Institute, which I was told originated in Canada. On another busy day when she should have been training beagles, I went with her to Harrogate to visit Mrs. George Gill whose lacemaking picture had been in an earlier issue of a woman's magazine.

Again the same story of open doors and spontaneous conversation. Mrs. Gill was working with the collection of Lady---oh dear, her name wasn't nearly as important to me as her lace---and we saw one of Queen Victoria's voluminous linen night gowns trimmed in yards of true Valenciennes, the workmanship on which was far inferior to that on Jean's grandmother's trousseau gowns which are now used by the Dunn's daughter away at school. Mrs. Gill teaches lacemaking and identification so she was able to help both Jean and me. One should use a tape recorder during such sessions. Mrs. Gill

calls the bobbins with loose pewter "gingles", Henry VIII bobbins. Evidently the number of rings varies from one to six. When I got home I found one in my collection having all six wives. To Yorkshiremen the people in southern England have a southern accent just as our southerners have in the U. S. The joke Mrs. Gill tells on herself for not understanding the accent while evaluating lace in Devonshire, must be heard to be appreciated.

A Beverley antique shop with a good supply of bobbins knew of lace classes held in the winter at nearby Hornsea along the coast. Through the Federation of W. I. I learned of a pupil, Mrs. Beeston, who guided me to Mrs. Hawkins, a French World War bride, who was instrumental in getting a bobbin lace class going in Hornsea. Again, words, patterns, books and bobbins flew. It seems one must get 12 potential pupils to attend each weekly class and either W.I. or an agency for continuing adult education (or both) furnishes the teacher and the classroom. The fee is small; the supplies can be bought from the teacher; but the pupil makes her own cushion and scrounges for bobbins. The cushion is usually a large rectangle padded with foam rubber. Doris Bird calls them tombstones. With 12 pupils in only two hours a week, Mrs. Hawkins admits the beginners get most of the attention and the advanced ones even help the teacher sometimes.

Pat Harris had told me about Doris Bird (N.O.L.) who, when she came to see her family in Beverley, came to visit us, wearing a lace jobot she had made. It turns out that she is in the same class as Norah Cowley in Sheffield to whom we paid a flying visit when our Sheffield hostess learned I was eager to meet lacemakers. It seems all my visits were hurried but like the others, Mrs. Cowley had books, patterns, cushions, laces and equipment all laid out ready for devouring. They tell me there are at least 100 lace makers in Sheffield.

In the library of the Castle of the Duke of Northumberland where my husband was working I spied some exquisite lace on a night cap of Charles II. In the same case was a dainty hair net woven in delicate torchon for Mary Queen of Scots from her own hair (combings, I presume). Her hair was rather reddish, wasn't it? I tried to sketch and photograph, but inadequately, I'm afraid.

A local newspaper clipping led me to a busy lacemaker near the coast in Northumberland. I dread to think of the task

Mrs. Hall had of putting away the wealth of things she had pulled out to show me. I am so impressed with the productivity of these lacemakers. Mrs. Hall does such expert needlework and other handcrafts, too. All of my new lace friends were so kind and generous, it embarrassed me that airplane luggage prevented bringing things from home so I could reciprocate properly.

The lacemaker I couldn't meet was Joyce Willmot whose letters equalled the hospitality and kindness I encountered elsewhere in person. She and Mrs. Hall make "rubbings" of the reverse side of old prickings. That way a new pricking can be made, correcting the worn or misplaced holes.

With a few exceptions, most makers use the "tombstone" cushion and English bobbins with spangles. Torchon may be the most frequent lace made now with Bedfordshire Maltese next; some occasional nice Honiton; not too much Bucks. Their terminology is similar to Channer's---a Bedford native who died not too long ago. I was impressed with the universality of the language of lace, almost like the universal language of music in that respect. I promised to ask everywhere for hard-to-find books. One wants a Maidment, another is hunting Palliser and still another Mincoff and Marriage. --- And who wouldn't want Wrights' Romance of the Lace Pillow? Authors lament the dying of the art of lacemaking, but hail the recent amateurs who are giving new breath of life to an old craft.

Because I feel so privileged to have had these delightful experiences I will gladly share information, prices and addresses if they will help anyone.



Charles II night cap preserved at
Alnwick Castle

Picture taken by Mary McPeck, June 1970



FILET

By Edna Casterson
(This picture taken
April 2, 1958, and
used in

"The Tribune"

the Oakland paper
shows Edna working
on a Stole made of
fine baby yarn. Edna
learned netting
from her sister and
enjoys making the
Antique Filet.)

We hear so much
about Filet lace,
but little do we
know of where it
was originated. You
may see among Egyp-
tian relics, some
that are said to be
3,000 years old, or
even of still great-
er age.

Filet Lace, is some-
times called 'Lacis'.
It's fine as cobweb.
It forms yokes for

dresses as well as edges; there are so
many uses.

In Paris and Vienna it has been decreed
that rather coarse net, shall be used.
Curtains with net ground were much used
in Puritan days and earlier in the 16th
Century. Sienna was especially famous
for it and sometimes called it Sienna
Point.

An old pattern book describes how the
net should be made, commencing with sin-
gle thread and increasing two single
stitches on each side until required
size is obtained. If a strip of long
pattern was required the netting was con-
tinued for prescribed length, then fin-
ished off by reducing a stitch on each
side. You can cut net, anywhere, without
ravelling, so that squares, strips or
vandyke edge of a border could be ob-
tained without difficulty. Happily the
perfection to which machinery has been
brought has enabled our experts to repro-
duce the fine qualities of handmade net
to a remarkable degree, so that those
who desire to make filet lace today, --
have only to buy the length of filet and
cut it to the required shape. We do not
say that the result of the work is as
artistic as when the darning is done on
the handmade net, which is easily made.



Miss Edna Casterson of Pleasanton, and another lace-making form: making lace netting

It is easy to net, --as the saying is
'when you know how'. The only art requir-
ed is in drawing up the loops to have
them all exactly the same size. Best
teacher, is the boy who made his own
fishing nets with a long twine for net-
ting needle and a lath for mesh stick.

Tools for netting are few and easily
obtained. Heavy cushion to do work on;
Netting needles; meshsticks; frame for
stretching the net; a blunt pointed nee-
dle for weaving or darning the net after
it is stretched. A netting needle is a
long piece of steel with eyes in both
ends. The needle is wound with the work-
ing thread somewhat after the manner of
a shuttle, putting thread through the
eyes to hold it securely. Never wind too
full or it will be too hard to handle.
A mesh stick is also needed. These are
bone or ivory and are either flat or
round. I prefer the round. Knitting nee-
dles are often used for mesh stitches
when fine netting is made; when meshes
of net are small as 10 meshes to an inch.
Mesh sticks are numbered by actual meas-
ure around the stick as 3/8", 5/8", 7/8"
or 1 inch. 7/8" corresponds very well
with a lead pencil. 1 inch mesh stick
makes a mesh 1/2 inch square.

Mesh and
Needle

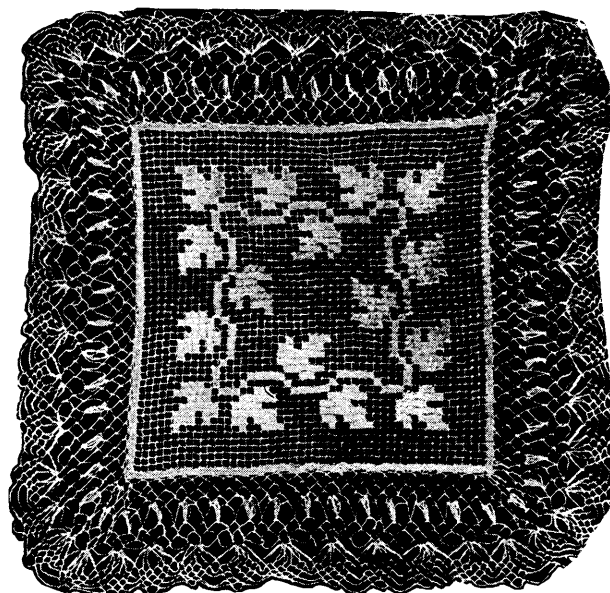


TO WORK NETTING

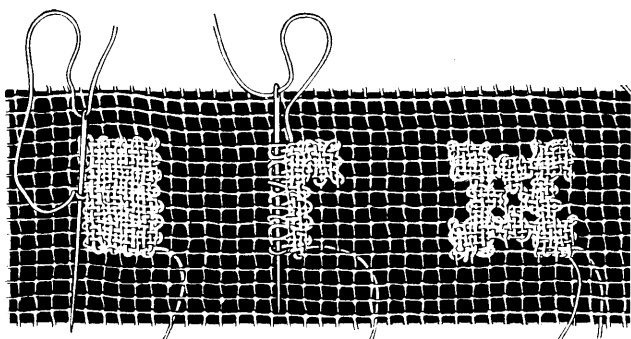
Take mesh stick in left hand between the thumb and fore finger, with other finger extend under stick.

Working thread should be tied through the foundation loop. Take the needle that's filled with thread, whose end is tied through the foundation loop, in right hand; pass the thread downward over the stick and throw it around the fingers in a loose loop in right hand.

Foundation loop is not used after a few rows. Don't let machine net fool you it has a smooth touch, while real filet, you can feel the knots.



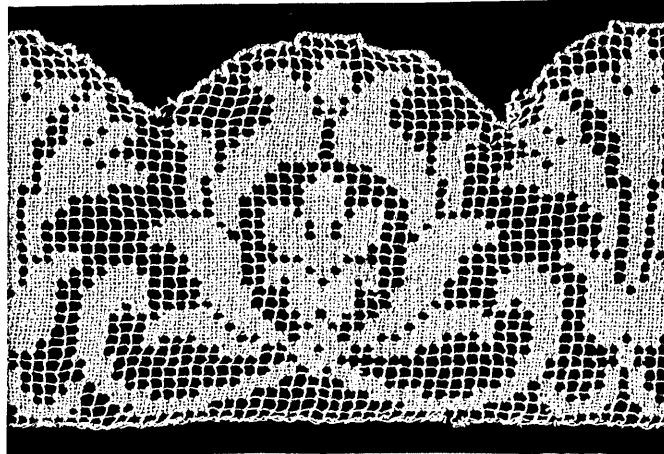
Edna made this piece in leaf pattern, using heavy floss.



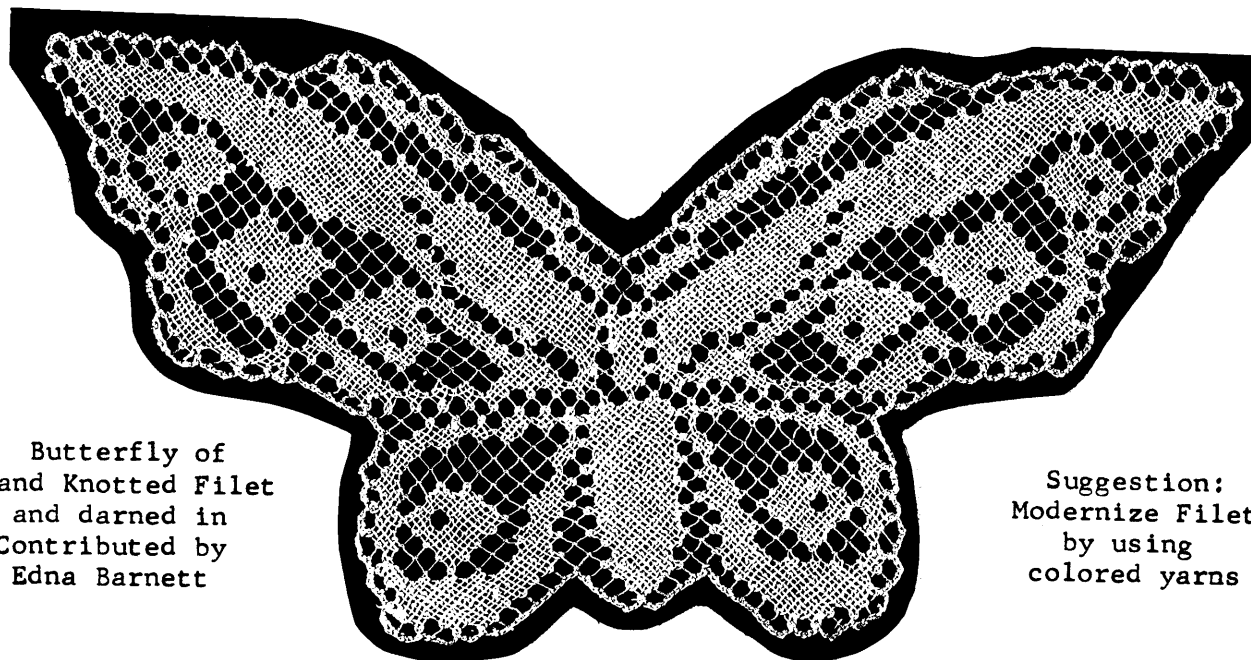
Darning stitch, "point de reprise"

Machine made netting, 6x6, 60" wide in ecru color only (\$4.30 yd.), No. 1 and 2 cream yarn, needles and design-instruction sheets for placemats, tablecloths, curtains, scarfs, etc. available. Write for folder to:

Art-Craft Industries, Inc.
34 Brattle Street
Cambridge, Massachusetts 02140

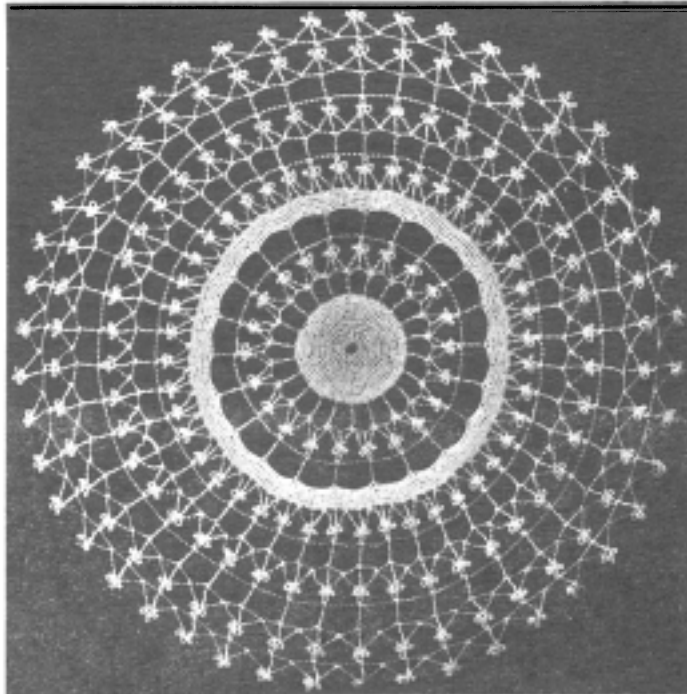


Fine Filet border contributed by Miss E. Lolita Eveleth



Butterfly of
Hand Knotted Filet
and darned in
Contributed by
Edna Barnett

Suggestion:
Modernize Filet
by using
colored yarns



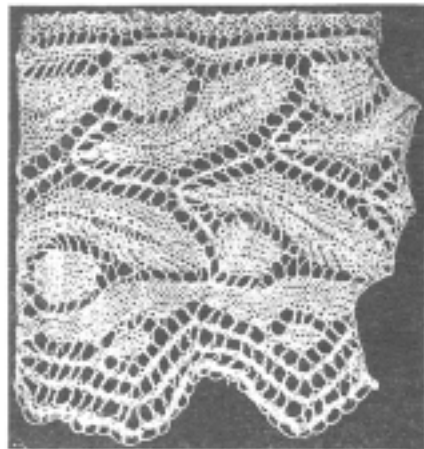
Crochet and Tatting pattern from a 1920 folder.

Knitted from October 1925

Needlecraft

Will type directions for any of crocheted, knitted or tatted items upon request.

Editor



Knitted Lace in Oak-Leaf-and-Acorn Pattern

The Nov. 13, 1970 "Springfield, Union" Springfield, Mass. carried an article about a new stitch in knitting, called 'Twice-knit Stitch' by its creator Mrs. Lee Gilchrist, Robin Hood Lake, Sherwood Forrest, Becket, Mass. 01223. The stitch will not snag or unravel and can be cut like any fabric. Mrs. Gilchrist has the information on how to make the stitch and instructions for making a variety of items in a book. The first issue, ready Oct. 9, 1970 was sold out in four days. The second printing is ready. To order your copy of 'Twice-Knit Knitting' send \$1.00 to:

Parade, P.O.Box 175
Kensington Station
Brooklyn, New York 11218

.....
From: Berwyn, Ill. December 2, 1970

"My mother (Mrs. Adela A. Castaner) was born in Barcelona, Spain, and for years she used to make lace on a pillow--then she stopped for a few years when the pillow gave up the ghost, etc. Anyhow, she has always wanted another pillow and patterns, etc. This spring she went back for a visit after 35 years and there wasn't anyplace in or around Barcelona that sold anything for making lace. It seems it's sent up from southern Spain, machine made, and sold for hand made."

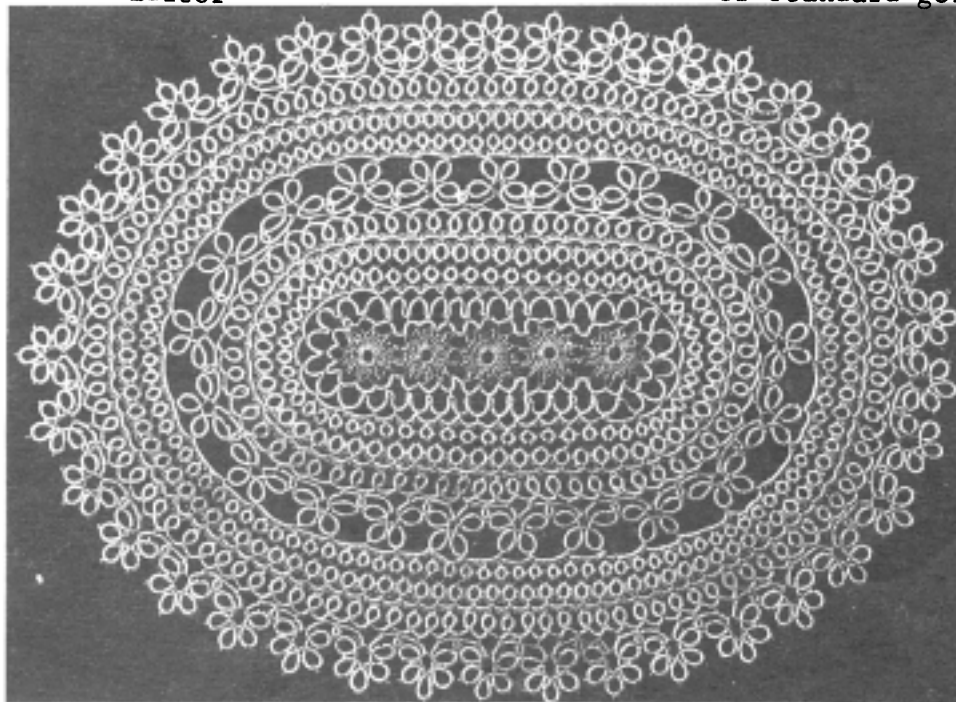
Mrs. Margarita Kevan (daughter)

.....
From "The Tablet of Memory"

London, 1787, page 66

LACE--Flanders, More valuable than gold, ---one ounce of fine Flanders thread has been sold in London for £1. Such an ounce made into Lace may be here sold for £40, which is ten times the price of standard gold, weight for weight."

Contributed by
Mrs. Gabrielle Pond



Changes in Address

Ethel Eaton
5412 N.E. 24th Ave.
Portland, Ore. 97211

Luciene
1000 Granville Ave. #10
Brentwood, Calif. 90049

Mrs. Margaret Williams
P.O. Box 361
Cedar Bluff, Ala. 35959

Mrs. Coulter D. Young
1385 York Avenue
New York, N.Y. 10021

Excerpts from: -- THE LACE BOOK

By Jessie F. Caplin, published 1932
John Heathcoat invented the first Bobbin-net machine in 1809. He was born in 1783 in Duffield, near Derby, England. He died in 1861.

John Levers invented the Levers Lace machine in 1813, in England. This machine was able to make lace 18" wide. It is the basis of our present day lace machines.

BURNED-OUT Lace: This lace starts out as cotton embroidery on thin silk or wool cloth. The silk backing is dissolved or "burned out" with lye solution, leaving the finished cotton lace. This method is used to reproduce Point Venice and crocheted textures. It can also produce woven effects, twisted effects, padded effects and many others.

KNITTED Laces: The stocking frame was the start. This device for making hosiery--invented in England by Rev. William Lee in 1589--eventually developed into net, not for stockings, but was used as a lace substitute by the lower classes of people. This transition of using the machine for inexpensive lace came about by 1758.

(Contributed by Margaret B. Leach)

LOST LACE

Edmond de Goncourt wrote in his Journal on September 3, 1870, of an unusual French war casualty! Things die as well as men. Chennevieres told me yesterday that the stitch for Argentan lace was completely forgotten from 1815 to 1830, and that if it had not been for the long memories of two old maids who were still alive, it could not have been recovered. Even so, there is one variety of this stitch which is lost.

(From National Observer, August 1970)

(Contributed by Mary McPeck)

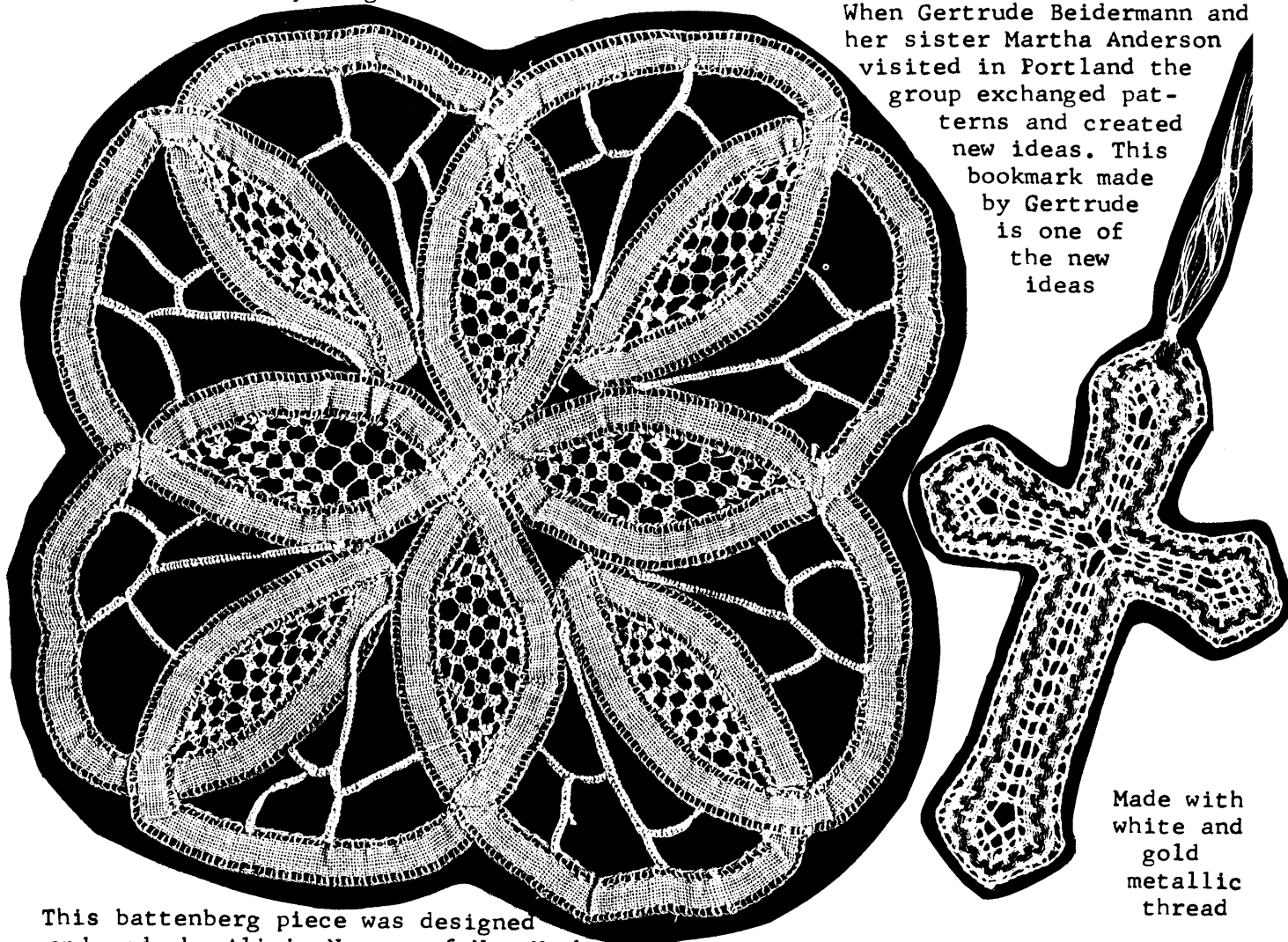
.....
From Saskatoon, Sask, Can. Nov. 25, 1970

"I got interested in this lovely 'lace' when I lived in Vancouver, B. C. and it was then I got my first instructions and materials.

Mrs. Muriel Mitchell put me in touch with a wonderful person in Saskatoon. She is now 80 years old, Mrs. Swask, and she is now assisting me. She learned to do bobbin lace as a young girl in Germany and has some very lovely work."

Mrs. M. A. Bottomley

.....
When Gertrude Beidermann and her sister Martha Anderson visited in Portland the group exchanged patterns and created new ideas. This bookmark made by Gertrude is one of the new ideas

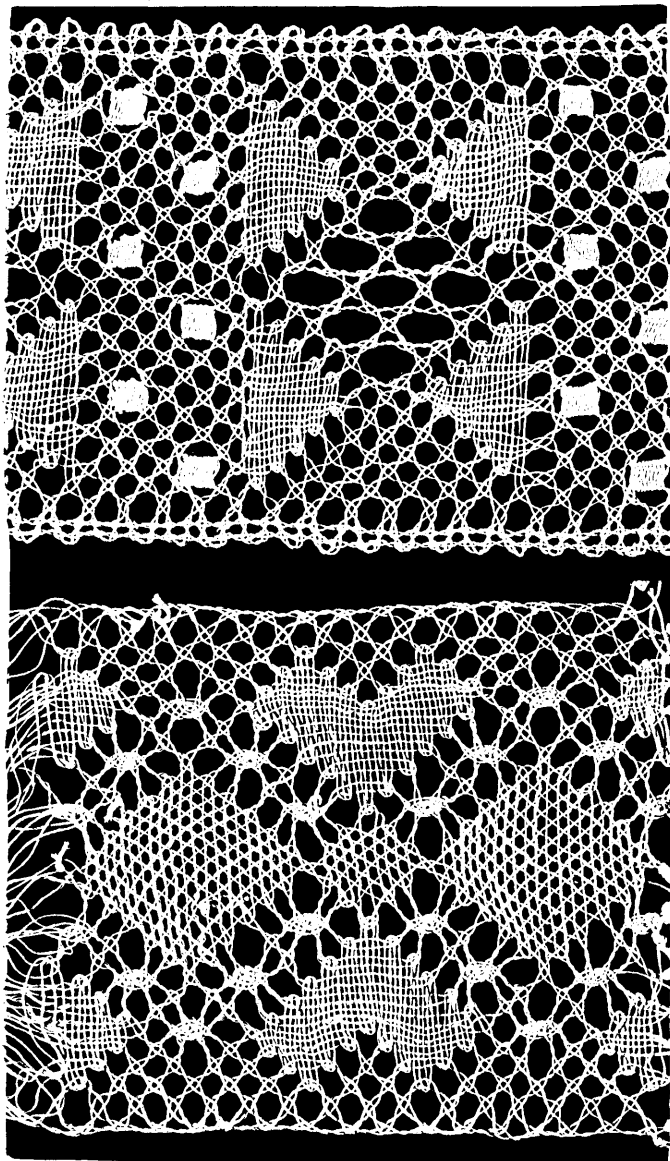


This battenberg piece was designed and made by Alicia Negrón of New York.

Made with white and gold metallic thread

<u>ABBOTT</u> , Mrs. Gordon (Mae M.)	Dec. 1965	<u>GOERZ</u> , Mrs. W. R. (Merna L.)	Nov. 1970
5790 Granville Street	Bobbin Lace	752 Lindley Avenue	Bobbin Lace
Vancouver Z13	(reinstated)	Nevada City, Calif. 95959	
British Columbia, Canada		<u>GOVAN</u> , Carol C.	Dec. 1970
<u>ALEXANDER</u> , Miss Alice Mae	Dec. 1970	241 Glen Road	Bobbin Lace
14 Gwynn Hall	Bobbin Lace	Weston, Mass. 02193	
University of Missouri	Prof. Home	<u>GREENWOOD</u> , Mrs. P. H.	Nov. 1970
Columbia, Missouri 65201	Economics	723 North Jackson	
<u>BARKER</u> , Winifred	Nov. 1970	Little Rock, Arkansas 72205	
Box 225, Philo, Calif. 95466	Bobbin	<u>HARRIS</u> , Mrs. Alice M.	Nov. 1970
Philo, Calif. 95466	Needle, Study	103-15 Springfield Blvd.	Bobbin Lace
<u>BARTLETT</u> , Mrs. Ward (Dorothy)	Nov. 1970	Queens Village, N. Y. 11429	
Star Rt., Box 31		<u>KIRKBRIDE</u> , Edna Y.	Nov. 1970
Kneeland, Calif. 95549		623 Oleander Street	Bobbin, Needle
<u>BAWDEN</u> , Janet C.	Nov. 1970	Pecos, Texas 79772	Emb. Net, Knotted
1200 Ridge Road	Bobbin, Knitted		Tape, Hairpin,
Ypsilanti, Mich. 48197	Tatted, Crochet	<u>KLIOT</u> , Kathe	Knitted, Study
<u>BINNS</u> , Mrs. Selena Ellen	Dec. 1970	2150 Stuart	Nov. 1970
Thornville, Long Lee	Bobbin Lace	Berkeley, Calif. 94705	Bobbin, Needle
Keighley		(Has Craft Shop called "Some Place")	Knitted
Yorkshire, England		<u>LAIRD</u> , Mrs. G. (Marilyn)	Nov. 1970
<u>BOTTOMLEY</u> , Mrs. M. A.	Nov. 1970	2756 West 30th Street	Bobbin, Needle
#22 Lee-Joy Manor	Bobbin, Needle	Vancouver 13	Applique, Emb.
2426 Louise Street	Knotted, Hairpin	British Columbia, Canada	Net, Hairpin,
Saskatoon	Tatted, Studying		Collecting, Study
Saskatchewan, Canada		<u>LEONARD</u> , Mrs. Harry	Nov. 1970
<u>BOYER</u> , Mrs. James (Lera G.)	Dec. 1970	Rt. #1, Box 369-F	Bobbin, Crochet,
201 West 10th Street	Bobbin Lace	Olympia, Wash. 98501	Hairpin, Knitted
Mishawaka, Indiana 46544			Studying
<u>CARPENTER</u> , Marion J.	Dec. 1970	<u>LOVING</u> , Mrs. R. A. (Nita)	Joined in 1957
1 Binnacle Drive, North	Bobbin Lace	Box 516, 309 S. Mill St.	Studying
Tuckerton, New Jersey 08087		Greenup, Ill. 62428	(reinstated)
<u>CASTANER</u> , Mrs. Adela A.	Dec. 1970	<u>MacGREGOR</u> , Mrs. Gladys E.	Dec. 1970
1917 South Gunderson Ave.	Bobbin Lace	Main Street	Bobbin Lace
Berwyn, Illinois 60402		West Upton, Mass. 01587	
<u>CHABOT-VAN-OERS</u> , Mrs. P. H.	Nov. 1970	<u>MILLER</u> , Mrs. Chas. (Catherine)	Dec. 1970
Hoflaan 60		402 Emerson Avenue	Bobbin, Crochet
Rotterdam, Holland		Alliance, Nebraska 69301	Knit, Tatted
<u>CUNNINGHAM</u> , Mrs. Walter	Nov. 1970		Collect, Study
201 N. Cherry	Bobbin Lace	<u>MORETON</u> , Mrs. Henry (Orrinda)	Nov. 1970
Dayton, Wash. 99328		Lorraine, New York 13659	Bobbin Lace
<u>DEARING</u> , Mrs. Carroll M.	Dec. 1970	<u>NELSON</u> , Mrs. Richard	Nov. 1970
7 Parkman Street	Studying	13493 East Dakota Ave.	Bobbin, Needle
Westborough, Mass. 01581		Aurora, Colo. 80010	Knotted, Crochet,
<u>DHARMADASA</u> , Mr. V. P.	Nov. 1970		Hairpin, Knitted, Tatted
Baddegama, Ceylon	Bobbin Lace	<u>NIELSEN</u> , Else Marie	Nov. 1970
<u>DONOVAN</u> , Mrs. Daniel (Anna C.)	Nov. 1970	Denøanske Husflicshøjskøe	Bobbin Lace
Route 2, Box 2026	Bobbin Lace	5300 Kerteminde	Teaches in
Grass Valley, Calif. 95945		Denmark	School of Lace
<u>DUNSMUIR</u> , Mrs. C. M.	Nov. 1970	<u>O'NEILL</u> , Miss Mary	Dec. 1970
6715 St. Charles Place		1018 Lincoln Way, Apt. #4	Bobbin, Needle
Burnaby 1		Ames, Iowa 50010	Emb. Net, Study
British Columbia, Canada		<u>PHILLIPS</u> , Marie A.	Nov. 1970
<u>FISHER</u> , Mrs. Roger (Pearl)	Oct. 1970	14 Agawam Village	Bobbin Lace
2511 Hainsworth Avenue	Bobbin, Needle	Wareham, Mass. 02571	
North Riverside, Ill.	Applique, Emb.	<u>RODD</u> , Mrs. Sydney (Phyllis G.)	Nov. 1970
60546	Net, Knotted,	Maple Bay, R.R. #1	Bobbin Lace
	Crochet, Knitted	Duncan	Collecting, Study
	Tatted, Studying	British Columbia, Canada	
<u>FLINT</u> , Mrs. Frederick W. (Ruth)	Nov. 1970	<u>SHEPPARD</u> , Mrs. John Wm. Jr.	Dec. 1970
Rasbeck Road	Bobbin, Crochet	525 William Street	Bobbin Lace
Wolcott, New York 14590	Knitted	Trenton, New Jersey 08610	
	Collecting, Study		

- | | |
|---------------------------------------|-------------------|
| <u>SHURROCK</u> , Mrs. Addie | Nov. 1970 |
| Brill, Aylesbury | Bobbin Lace |
| Buckes, England | |
| <u>STAPLETON</u> , Evelyn | Nov. 1970 |
| 2234 - 36th Avenue | Bobbin, Crochet |
| San Francisco, Cal. 94116 | Knitted, |
| | Collecting, Study |
| <u>STINSON</u> , Mr. Raphael J. | Nov. 1970 |
| R.F.D. | Bobbin, Knitted |
| Stonington, Maine 04681 | Tatted, Study |
| <u>SWIAT</u> , Mrs. Chester (Aurelia) | Dec. 1970 |
| 6032 N. Newburg Street | Bobbin Lace |
| Chicago, Ill. 60631 | |
| <u>TIGER</u> , Mrs. Gilbert | Nov. 1970 |
| 1029 Bonfoy | Studying |
| Colorado Springs, Colo. 80909 | |
| <u>ZIMMERMANN</u> , Elizabeth | Nov. 1970 |
| Babcock, Wisconsin 54413 | Bobbin, Knitted |



These two bobbin lace samples were made by Mrs. Florence Sweetland and are like patterns she used in a table cloth, one different than that pictured in the November bulletin. Prickings for these patterns are on this month's pricking sheet.

NOL History

Pat Harris reports that she has received all of the NOL Historian material up to 1962 and has obtained two cases to store it in. Her brother gave these cases to her. She says, "They (the books) look so neat and orderly in the cases. Now to get the balance together."

WANTED

1. All news of activities regarding local or branch meetings of N.O.L.
 2. Pictures taken during such meetings if members can be seen in them.
 3. Magazine or newspaper articles on lace or fans or dresses trimmed in lace.
 4. Booklets on laces.
 5. Articles on demonstrations or talks by N.O.L. members at Fairs, P.T.A. meetings, etc. on any type of lace.
- In 1963 Opal Wallace stated "Only YOU can write a N.O.L. History". This applies equally so in 1970.

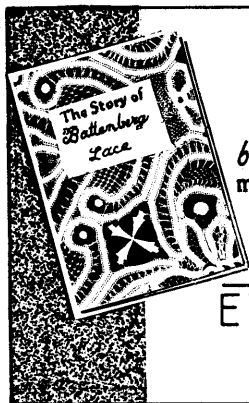
Thanks for items received:

on 1970 convention - Muriel Mitchell,
 on 1970 convention - Mrs. Mary McPeek;
 box of items including pictures, program,
 Bobbin as greetings from Boston Branch,
 Badge and card from Iola Rose regarding
 Doll Club -- all from B. Opal Wallace.
 Newspaper item -- Mrs. Frank Schwegman;
 page on lace from Harriet's Magazine by
 Harriet Hansen;
 Newspaper clipping on Mid West Confer-
 ence Weavers and Bobbin Lacers showing
 Doris Southard's Lace and Doris making
 bobbin lace.
 Newspaper clipping on Portland Chapter
 demonstrating at Lower Columbia River
 College and Multnomah County Fair.
 Articles from "Handcrafts" regarding Bob-
 bin Lace. The October Magazine is to
 feature articles on bobbin lace---due to
 hundreds of letters to Mr. Roulston, when
 he stated in bulletin "due to fact there
 are not too many lace makers in North
 America".

I thank you all and hope those who have forgotten to send items will do so at once. Your Historian, Pat Harris.
 (By the way, "Handcrafts" is published quarterly by Handcrafts Instruction, Continuing Education Program, Department of Education, Halifax, Nova Scotia and is sent free. Let's all show our appreciation for articles on lace by writing for the quarterly.)

.....
 "I'm off to California for a 'seen break' all January. Will do a couple of Workshops and visit Mrs. Berggreen in Santa Barbara."
 Gertrude Griffin

LACE • BOOKS • SUPPLIES



The Story of
Battenberg Lace

by *Ethel A. Eaton and Edna L. Denton*
many photos of old pieces
32 pages

\$3⁰⁰ plus 35¢ mailing

ETHEL EATON OL-3

5412 N.E. 24th Avenue
Portland, Ore. 97211

The NATIONAL OLD LACERS' CLUB has lovely pins or charms for members to purchase. They are a blue enamel background with silver design and edge. Each \$4.25 (includes tax and postage)



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

Time weaves a mystic pattern on this queer old loom of life.
His shuttle is the fleeting year,
his warp the joy and strife;
His weft and web the hopes and dreams,
good fortune and despair
With Friendship as the golden thread
that makes it all so fair.
(Contributed by Gertrude Griffin)

Books Available

Notes on Summer and Winter Weave	\$2.00
Deflected Warps and Wefts	\$2.00
Double Weave	\$2.00
A Weaver's Primer	\$2.00
The Art Weaves	\$2.00
Tapestry Techniques	\$1.50
Macrame	\$1.50
The Belt Weaves	\$1.50

(Plus postage, 10¢ each)

Please add Bank Exchange to checks.
Mrs. J. S. Griffin, 1405 Gordon Avenue
West Vancouver, British Columbia, Canada

COMPLETE LACE EQUIPMENT

Instruction Books: Threads: Bobbins: Fillows: Patterns

Osma Gallinger Tod Studio

319 Mendoza Avenue, Coral Gables, Florida 33134

BOOKS THAT WILL TEACH YOU BOBBIN LACE AT HOME:

Book I. "The Belgian Way of Making Bobbin Lace" \$2.25
Contains History, Directions for Making a Pillow, Four Basic Grounds with Rhythms for Working; Winding Bobbins, Planning Patterns; Essential Processes.

Book II. "Bobbin Lace Step by Step" with Torchon Lace Patterns by Marguerite Brooks - - \$3.50
Diagrams and Directions for Tulle, Virgin, Rose and Paris Grounds; Types of Edges; Embellishments: diagrams and directions for Brooks Patterns Set 1. Easy to Follow.

SETS OF PATTERNS WITH USEFUL EDGINGS

AND INSERTIONS by Marguerite Brooks.

Set 2: Six patterns with explanations, diagrams, directions for working, and photos of finished lace; also pages of working patterns ready for making lace and enlarged diagrams for following. \$2.00

Set 3: Same as Set 2 in presentation, with six more advanced patterns. - - - - - \$2.00

Set 4: Same as Set 2 in presentation with six advanced patterns. - - - - - \$2.00

Set 5: 4 pages grounds, 2 12-bobbin pat. - - - - - \$2.00

SWEDISH LACE PILLOW with REVOLVING CYLINDER - - - \$18.50
(add \$2.00 postage)

WAXED and FINISHED BELGIAN BOBBINS
specify 3" or 4" size - - - dozen - - - \$2.25

LACE LINEN THREAD OF FINE QUALITY

No. 90 -- 2 oz. tubes - \$1.90;	No. 100 - - - \$2.00
No. 120 -- 2 oz. tubes - \$2.20;	No. 110 - - - \$2.10
No. 20/2 - linen for beginners, 2 oz. - - - \$1.00	
No. 40/2 - linen for beginners, 2 oz. - - - \$1.10	
No. 140 - - - - 1 oz. skein - - each - - - \$1.25	
No. 150 - - - - 2 oz. skein - - each - - - \$2.75	
No. 160 - - - per 1 oz. skein - - each - - - \$1.50	
Fine Belgian Linen, per 1 oz. skein - - - - - \$2.00	

PATTERNS ON REQUEST: Page of Six patterns - - - \$1.00

LACE PRICKERS: - - - - - \$.65

LACE BOBBIN WINDERS, on order - - - - - \$10.00

(For each \$1.00 of order add 10 cents postage)

"The Meshes of Hand Made Lace" booklets, 12 grounds... \$1.00
NOL blue and white Bookplates 4"x4" square, are....8 for .25
Back bulletins for---1968-1969 and 1969-1970 are....\$2.00 year available from editor

BOBBIN LACE By Faith Rogers

A fine four page article telling about the history of bobbin lace, giving terms used, listing materials and giving instructions on making a pillow and one detailed pattern is given in the February 1971 Creative Crafts magazine. It pictures Mrs. Otto Risch at her pillow and the pattern is furnished by Mrs. Ernst Jorgensen. Copies of this issue may be had for fifty cents (.50). Mail to:

Creative Crafts Magazine
31 Arch St., Ramsey, N.J. 07446

BOBBIN LACE

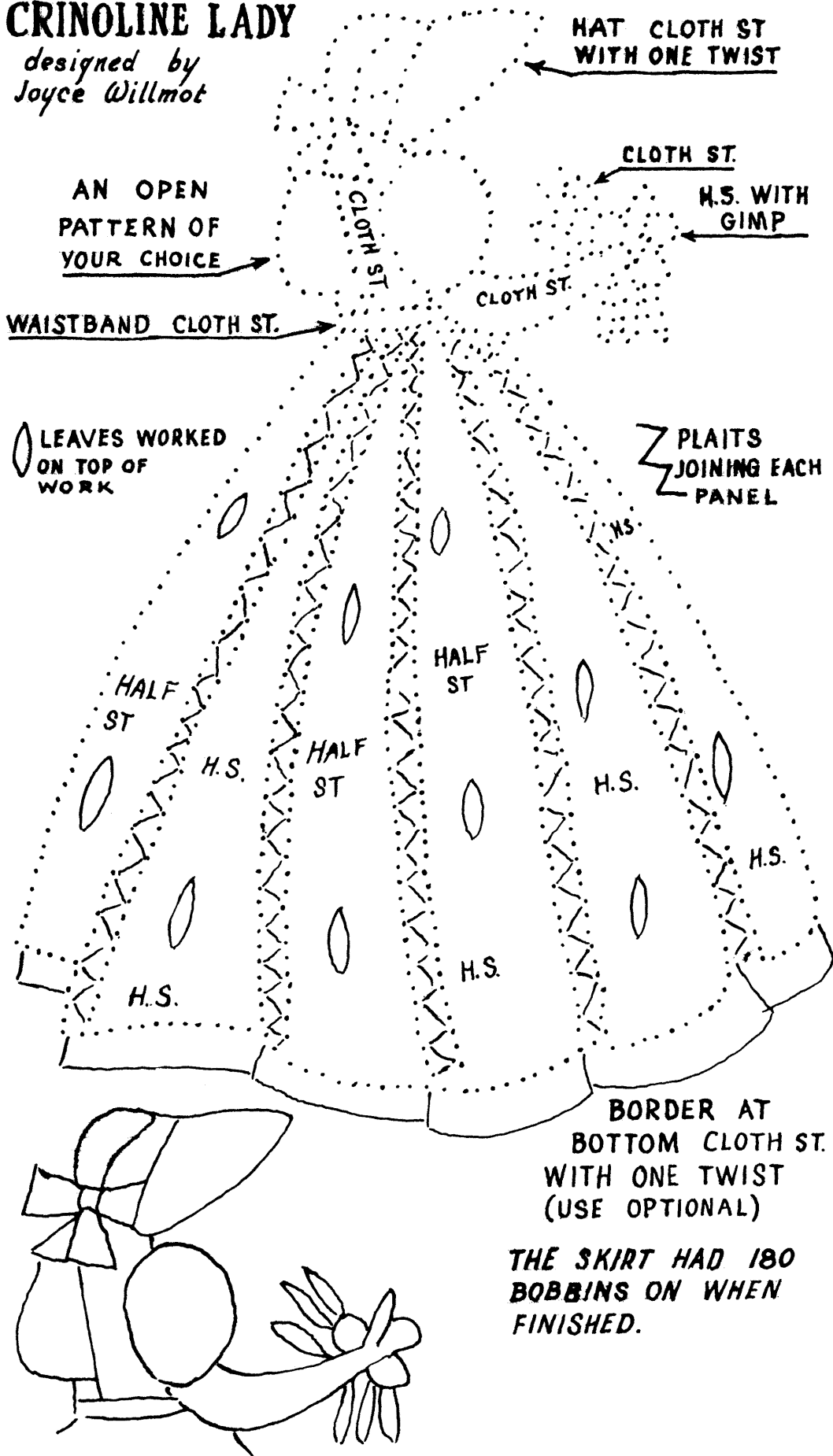
Interchangeable Warp and Weft
by Osma Gallinger Tod

Another fine article on bobbin lace is being enjoyed by members of the Handweavers Guild of America in its "Shuttle Spindle & Dye-Pot" magazine for December 1970. In this article Osma Tod tells something of the origin of laces, compares the various thread crafts, tells how it resembles weaving and describes its appeal during the past and the growth of interest in America today.

Also in this issue are two items about modern craftsmen in Macramé; Mikael C. Carstanjen of Chicago and Joan Michaels Paque of Milwaukee.

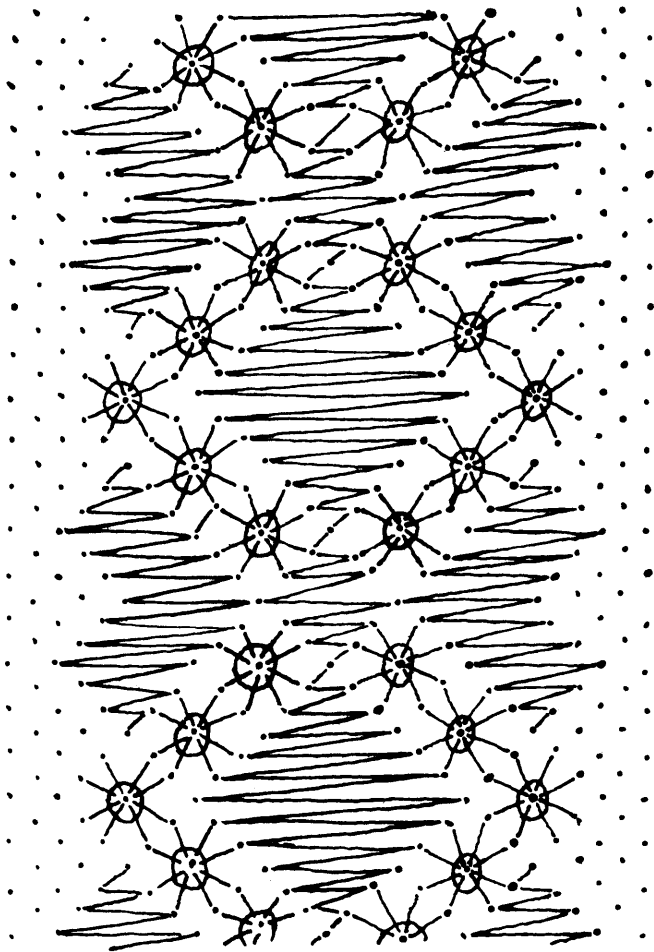
CRINOLINE LADY

*designed by
Joyce Willmot*



**THE SKIRT HAD 180
BOBBINS ON WHEN
FINISHED.**

Pattern shared by Mrs. Sweetland



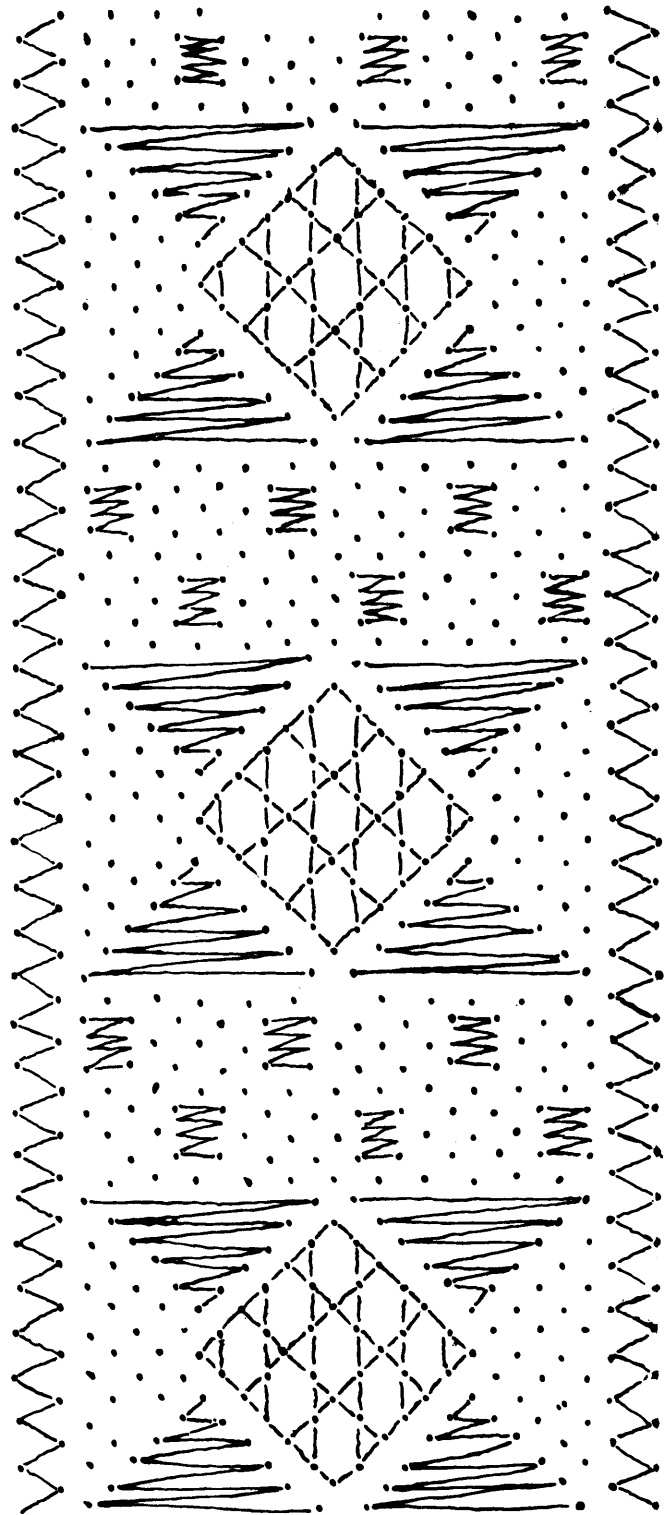
50 THREAD 60 BOBBINS

FBS 523



HONITON

Pattern
contributed
by
Mary McPeck



50 THREAD 60 BOBBINS

FBS 519

Pattern shared by Mrs. Sweetland



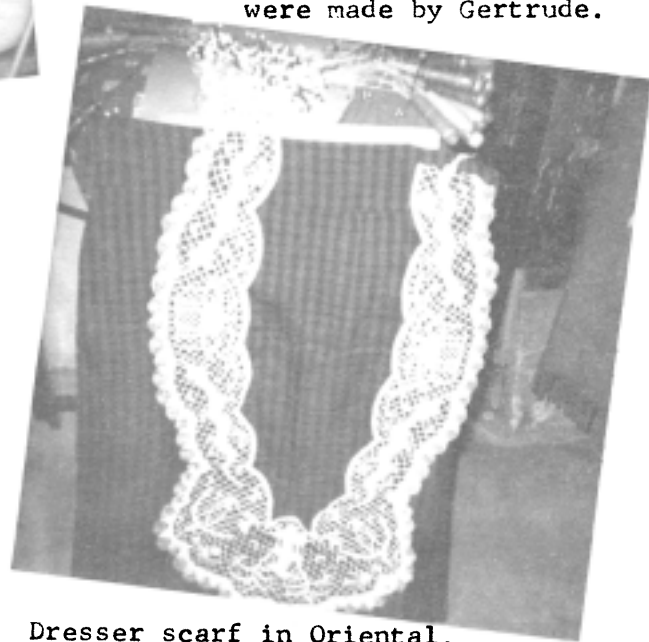
National Old Lace

Picture taken at January 1971
San Francisco--Bay Area Meeting
Roberta Mack, Gertrude Biedermann
Margaret Leach (with umbrella)
Vera McFadden, guest, Pat Harris,
Margot Hansen, Martha Anderson



Vera McFadden, admiring a handkerchief of French Torchon Filet made by Martha. Lace pieces in the back were made by Gertrude.

Below: Little Miniature Fillows with Martha Anderson's tablecloth in the background and Gertrude Biedermann's doily on the coffee table.



Dresser scarf in Oriental, white and gold threads

Bay Area N.O.L. report, page 59



An unusual dress shop has opened recently in the Bay Area. Lovely dresses and blouses are created from well-preserved antique materials, such as old embroidered table cloths, old dresses, old lace curtains, lace bed spreads, unfinished tatting, bits and pieces of old lace, all collected from attics and

trunks that have been stored for many years. Each garment made from these old pieces, is unique and cannot be duplicated. The sizes and styles are dictated by the amount of fabrics collected and are fitted together like a puzzle. The results will be a beautiful and wearable garment. Margaret B. Leach, S.F.-N.O.L.



The President's Message

Dear Lacers:

February 6, 1971

The time is surely drawing near. My regional directors in every section are working very hard to make this meeting a very interesting and informative one. The meeting will open at 10:00 A. M. with demonstrations and exhibits. If you are going to convention, I would like each one to bring a nice piece of lace for the exhibition. Will start at 10:00 A.M. and close at 5:00P.M. so we can get ready for the 7:30 program.

I do hope you lace makers will offer to demonstrate. Please write me.

St. Marie Woodard

BELGIAN LACE

Nimble fingers flicking,
Wooden bobbins clicking,
Creating a symphony for lace.

Busy heads a-nodding,
Brass pins a-prodding,
Building a design of grace.

Memories enjoyed,
Leisure time employed.
Brings sparkle to the eyes.

Young girls learning,
Older women returning,
To an art that binds and ties...
The beautiful Belgian lace.

Mrs. Margaret Van Raes.

"Mrs. Van Raes, author of the above poem and one of the Moline, Illinois lacemakers, is of Belgian ancestry. She is presently learning to make the lace from two Belgian born lacemakers, Mrs. Martha Bultinck and Mrs. Emily Mortier."

Miss Dolores Bultinck

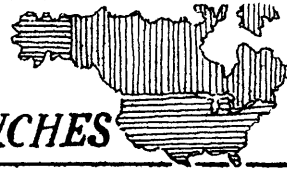
EXHIBITS and DEMONSTRATIONS of Bobbin Lace and Macrame by The Northwest Bobbin-Lacers will take place along with the PACIFIC NORTHWEST HANDWEAVERS CONFERENCE to be held

April 30, May 1, and May 2, 1971 at the Portland Hilton Hotel

921 S. W. 6th Avenue, Portland, Oregon Visitors Welcome!

CORRECTION! On page 34 of January 1971 it should read club member, Mrs. Mildred Wilson of Chilliwack is teacher of Mrs. Hilda Law and others in the area. Hilda says: "I used #35 D.M.C. until I ran out of it and was unable to get any more, so I completed it with No. 35 Knox, which is almost the same. The book I used was D.M.C.#2. I do not believe there is a #3!"

NEWS FROM OUR BRANCHES



MEETINGS EXHIBITS ACTIVITIES PERSONALITIES



Mrs. Rita Mittelstadt and Lisa Miller of Burnaby, British Columbia, Canada

"Have a new member. Her name is Lisa Miller. Lisa is, I believe, the youngest lacemaker in Canada. Last summer Lisa and her mother visited a handcraft school, in Kirtende, Denmark. She decided then to learn how to make lace. After her holidays, she started in September 1970 and comes once a week for a lesson. We have a marvelous time. It is amazing how quickly she learns" Rita Mittelstadt

From: Nanaimo, B. C. January 28, 1971

"I have just completed a stole made of fine white wool and it turned out very well I believe, for a first attempt on my part.

We have had a spell of very bad weather but this week we were able to drive to the Denman Island Lace Club meeting which is held at Royston once a month. They have a large group but for some reason the majority seemed to be doing the same simple torchon edging which I am doing just now, so I didn't get too many ideas. I plan to try a little collar in metallic thread. So far I've just made a few of the Italian flowers in silver and they have proven very popular. I have requests for several more.

The Chilliwack group, taught by Mrs. Wilson, has grown this year and she now has several little girls taking lessons on Saturday mornings. She and I are hoping to attend the Portland meeting but it's too soon for me to know for sure."

Hilda Law

PORTLAND BRANCH

PORTLAND, Oregon February 5, 1971

The Portland Branch of N.O.L. met at the home of Mrs. Mae Miller---10 members attended. We welcomed back Ethel Decker who has been ill. We hope she will continue to improve in health and will be able to attend each meeting.

Mrs. Belle Babb Coleman brought her lace collection to show. She has a very choice collection with several Jabots of "Duchesse".

We are busy making narrow linen and gold lace for the badges for all registrants to the North West Weavers' Conference. Small bobbins, which are being hand carved and beaded by Elza Hoover, will be attached to the bobbin-lace maker's badges. Also, we are making bobbin lace for finger-tip towels to be sold at the Conference.

Fat Harris

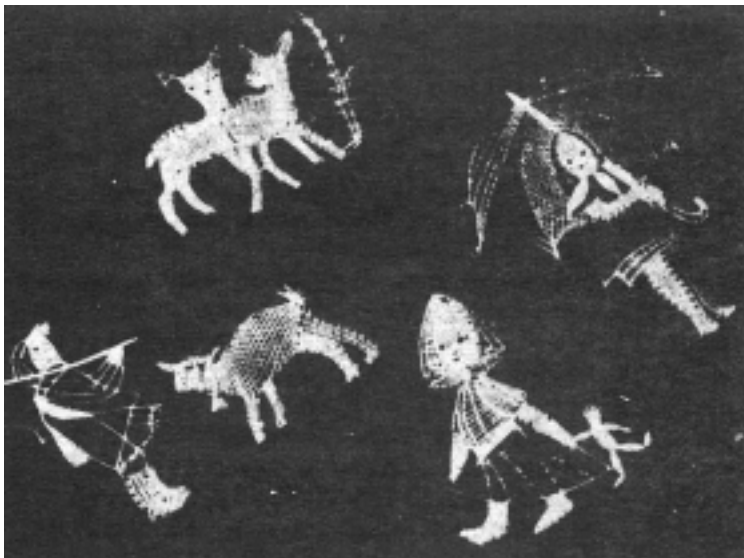
TACOMA BRANCH

We're keeping as busy as ever with our lace studies--the lacy trails ever beckon us on.

Unit I will soon be starting Volume II work-book which will be entirely dedicated to tape-like and tape laces, starting with Milanese from its beginning and following its gradual changes through the years down into the 20th century. Likewise will follow the Flemish and others. Milanese itself is said to have more variety than found in any other lace.

Exciting? Yes!

Unit II is working on our "Lace Dictionary!" For quite sometime we shall be making a glossary. Then will follow other subjects, such as the various machine made laces and techniques with accompanying lace cuttings. Then the most important laces written up briefly with the outstanding characteristics of each plainly stated; and other categories the women feel will be really helpful for reference and for the presenting of "lace" to others. -- Edna Barnett, leader



KEEPING a 400-year-old art alive, women of Vamberk, Czechoslovakia, formed a cooperative to teach lace making to younger lace enthusiasts. The delightful lace figurines pictured above are but a few of the lovely lace products the women produce. Other designs include tablecloths, collars, broaches, and bracelets.

Above clipping, from a past summer Maine paper is contributed by Ethel Cutler.

BURNABY, B. C. Canada January 22, 1971

"I wrote an article for 'Handcrafts'. The Editor had asked me to do so after I asked him last Spring about Lace and its various aspects. I have had many letters asking about N. O. L. so I am hoping the membership will grow. I am finding the Canadians are increasing their interest in all facets. I had a letter from a lady in Quebec who thought she was the only one that was identifying lace, mostly machine. She didn't know any one did so in the United States.

The Directors of the Museum in Kelowna have invited me to return for a week. I will be spending some time in the schools also. They have unearthed many new old laces. They tried to get an old pillow with its bobbins at an auction but someone got it for \$165.00. I think I know who it is and I am hoping she will give it or at least lend it to the Museum." Muriel Mitchell



Notice of Forthcoming Exhibitions & Conf.



THE EMBROIDERERS' GUILD
73 Wimpole Street
London, W1M 8AX, England

EXHIBITION

April 28 -- May 14, 1971
10:00 A.M. -- 5:00 P.M.

Work from the Challenge Cup Competition will be on display.

EXHIBITION: -- June 19, 21st - 25th

"1,000 YEARS OF EMBROIDERY"

at -- CELANESE HOUSE SHOWROOM

22 Hanover Square, London, W.1

English and foreign embroideries from the permanent collection of

THE EMBROIDERERS' GUILD

will be exhibited. Entrance by catalogue obtainable from The Embroiderers' Guild.



The following article is reprinted from the October 1970 "Carnegie Magazine" of Carnegie Institute and Carnegie Library of Pittsburgh, Pennsylvania

Famous Old Styles of Lace

'The Mary Thaw Thompson Lace Collection'

By Mrs. Wilber S. King

The Museum of Art in the past two years has received the Mary Thaw Thompson lace collection for its Decorative Arts Section, given in two parts.

The first of this collection was given in memory of Mary Thaw Thompson by her granddaughter, Mrs. Mary D. Barnes, and other descendants. The second received late last August, was donated by Mary Thaw Thompson Van Cleef, daughter of the late collector.

The laces in this collection give Carnegie Institute an outstanding assemblage of lace styles and techniques covering a period of two hundred years. The overall value of the collection is enhanced by the numerous pieces whose total lengths exceed three or four yards.

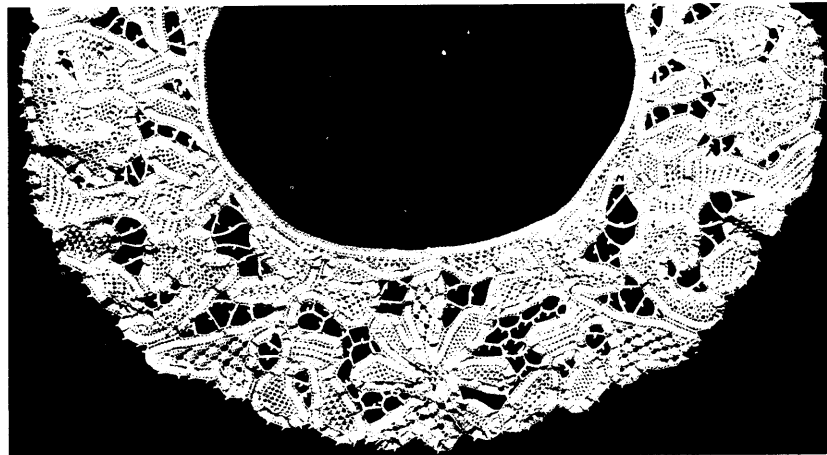
It should be noted that at various times the same kinds and styles of lace were made in different localities, each imitating the other. Thus, Brussels and Alencon imitated Venice, and Italy adopted the *reseau* ground in imitation of Flanders.

The economic laws of supply and demand ob-

tained even three hundred years ago. It is, therefore, sometimes difficult to determine exactly the specific origin of any one piece. Furthermore, in the 19th century the lace industry was revived in Italy and France, and older styles were faithfully copied.

Lace is an openwork textile composed of plaited or looped threads, arranged independently of any supporting woven structure. There are two distinct kinds of handmade lace. Lace made with a needle is called 'needle-point' lace or 'point' lace, and includes darned netting. Lace made on a pillow with bobbins is referred to as 'pillow' or 'bobbin' lace.

The *toile* or substance of pattern, as contrasted with the groundwork, must be examined to determine the difference. In needle-point lace the solid parts as well as the *reseau* or network ground in which the pattern is set, are always made of rows of buttonhole stitch in varying patterns, sometimes so closely worked as to produce a solid effect. The brides, or slender ties connecting the different parts of the pattern, are usually closely whipped or worked in tight buttonhole

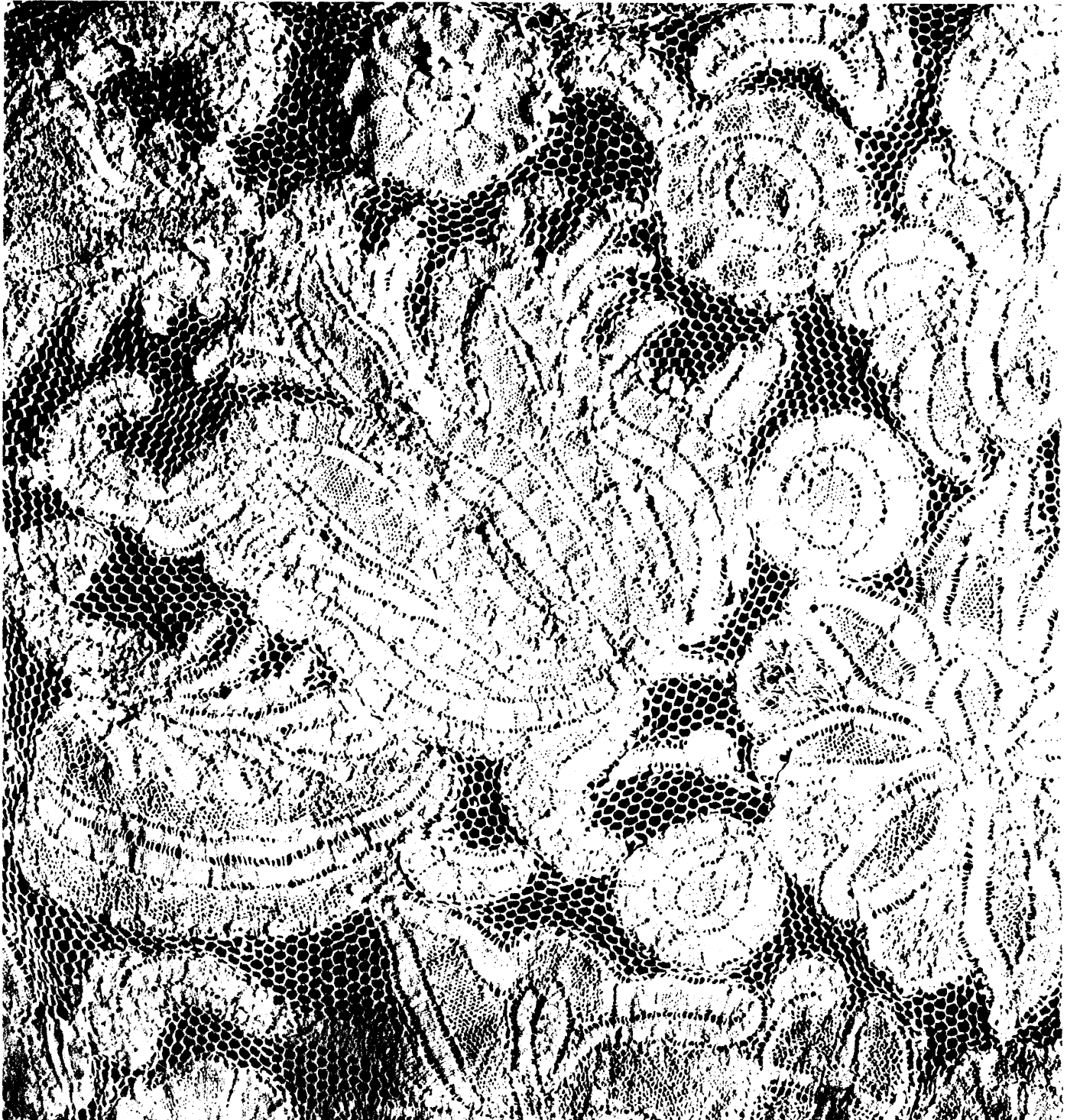


ABOVE: Bobbin Guipure combined with needle-made fillings and brides, late 18th century.

PAGE 51: Venetian Point lace showing Alencon-style 'reseau' ground, late 17th century.

BELOW: Raised Venetian Point or Gros Point de Venise lace with thickened cordonnet, 17th century.





stitch. Pillow lace is composed of threads crossing each other in a plaited effect, resembling a woven textile. Numerous bobbins are used, many of which were handmade and have become collectors' items. The reseau of pillow lace is much more varied than that of the needlepoint laces. Distinct reseau patterns, such as Brussels, Valenciennes, Mechlin, and Lille, are very easy to identify according to the specific twists in the pattern.

The tombs of Egypt have produced the earliest remains of primitive plaiting, which we can define as a lace. As we recognize and understand it, lace is relatively modern, being approximately a

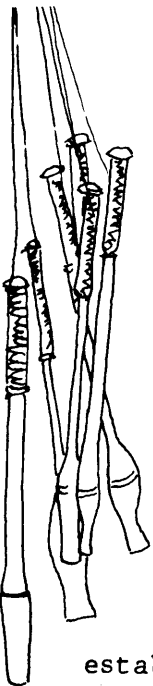
little over three hundred years old. One early record exists in a picture of Quentin Metsys in the Church of St. Peter in Louvain, Belgium, dated 1495, in which a girl is depicted working at pillow lace. Darned netting and drawn fabric work were known to have reached a very high level in the Germanic countries during the 15th century era of Opus Teutonium. Cut work and Greek lace, called reticella, produced in Italy during the 15th and 16th centuries, was the ancestor of true needle-point lace. In reticella work, most of the woven threads were pulled away, leaving only a skeleton of threads on which to work the buttonhole patterns.

The Mary Thaw Thompson lace collection contains important examples of both pillow and needle-made laces. All the main early centers of lace-making in Venice, Brussels, and Alencon are represented. There are handsome examples of the Italian needle-made laces worked entirely in variations of buttonhole stitch.

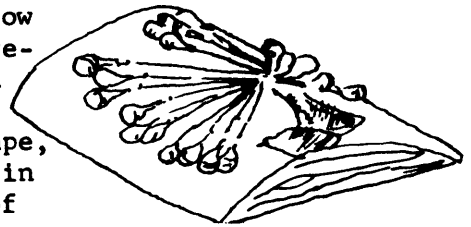
These Venetian point laces are called Raised Point or Gros Point de Venise, where sculptured areas in patterns, such as Rose Point, are detached, and Flat Point, where the overall texture of the lace is even or flat. A white linen Venetian Point lace with picots on the open reseau, in the collection, is over 10 inches in width, having a pattern repeat of over 20 inches. Several 18th century copies of the early 16th century reticella-style patterns of collar lace are represented. One long white linen border piece, over four feet long, represents the transition between reticella work on linen fabric and its offspring, Punto in Aria, or lace 'stitches in the air'. Several exquisite examples of Venetian Rose Point, Flat Venetian Point, and early specimens of grounded Venetian Point are included.

The story behind the Italian Grounded Point lace is of interest for, until the middle of the 17th century, there was an insatiable demand for Venetian Point laces at the French court. When the lace-makers at Alencon protected by their French King with prohibitive duties on Italian laces, began to imitate Venetian lace, the Venetian lace-makers profits fell. In the hope of retaining foreign

customers and in imitation of the Alencon workers, the Venetian lace-makers adopted the Alencon reseau ground, varying it slightly and leaving the pattern free of a cordonnet outline. Thus Venetian Ground Point is an imitation of Alencon and helped the Venetian lace industry to survive until the French Revolution and Napoleonic Wars burst upon Europe and overwhelmed the Venetian Republic. Yet as late as the early 19th century, the industry managed to survive on the island of Burano near Venice. Finally, in the latter part of the last century under the direction of the Countess Adriana Marcello, the industry was re-established, and many old Venetian Point laces were faithfully copied by the Burano lace makers.



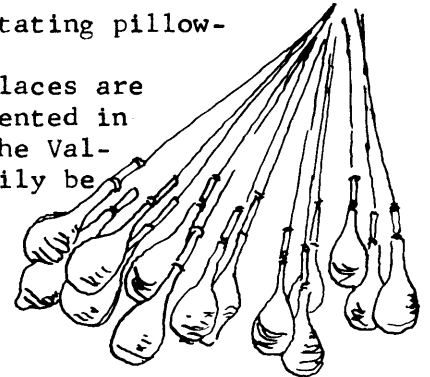
Italian pillow laces are recorded in an old pattern book, Le Pompe, dated 1557, in the Museum of



of the Arsenal of Venice. There is little doubt that some relationship exists between pillow lace and macramé, the art of knotting. Many of the examples in the Mary Thaw Thompson collection are made of pillow guipure---long narrow tapes of pillow lace outlining the main pattern areas and connected either by needle-made fillings, brides, or bobbin-twisted reseaus. There is an exquisite white collar of linen pillow guipure showing great variation in the needle-point lace fillings (illustrated). Brussels was also noted for its pillow guipure, and great rivalry exists among the various patterns.

French needle-laces began as early as 1650 at Alencon, but only reached a peak with the patronage of Colbert, minister to Louis XIV. Point d'Alencon examples in this collection differ from the Venetian Point laces in the use of smaller patterns and much finer thread in a reseau ground imitating pillow-lace grounds.

French pillow laces are handsomely represented in the collection. The Valenciennes can easily be identified by the absence of any cordonnet outline, as well as the evenness of texture, which resembles fine cambric. Chantilly, Lille, and Point de Paris laces are also included.



The earliest Flemish lace was undoubtedly made on a pillow and was, like the Italian, in the guipure style. Brussels was noted for both its pillow and needle-made laces, the latter being similar to French Alencon. In the Thompson collection there is a lovely and delicate example of Point Duchesse pillow lace and a large Mechlin collar sprinkled with many small flowers and tiny spots in the reseau ground, making it as light as a spider's web. The Brussels needle-point laces include collars, shawls, lappets, neck insertions, cuffs, and edgings. There is also a handsome blonde Brussels shawl showing an intricate morning glory vine with many different flowers.

The largest piece in the Thompson collection and the most unusual--due to the

use of three sizes of linen thread--is a hanging, probably made in the early 19th century. It depicts the figures of a man and woman mounted on horses and riding in a garden. The charming effect produced by the bird the lady's escort is offering is also unusual. Early lacemakers rarely produced large pieces, and tablecloths and hangings are definitely from the later periods. During the 19th century, older lace pieces were often incorporated and combined with linen sections to create tablecloths.

With Hammond Lindley's invention, in 1760, of a loom to produce copies of certain pillow lace styles, came the combination of hand and machine-made lace. By 1810 this loom was perfected to produce a fine net called 'point net', on which many lace styles could be darned or embroidered into the machine-made reseau. In 1868 Jose Heilman invented a loom that could produce specific pillow lace copies. Thus ended the era of hand-made lace.

The Mary Thaw Thompson collection represents nearly all the famous old styles of pillow and needle-made laces. It is a tribute to her and her family that it is now in the permanent collection of the Museum of Art.

* * * * *

After attending Pennsylvania College for Women (now Chatham) as an art major, Mrs. King has followed her particular interest in textiles, weaving, and needlework.

In 1958 she established a studio in her own home, Embroideries Unlimited, and has also been teaching at the Arts and Crafts Center.

In 1962 Mrs. King published 'Creative Canvas Embroidery', then worked with Dr. and Mrs. Solomon B. Freehof on a second book, 'Embroideries and Fabrics for the Synagogue and Home', which appeared in 1965 (both Hearthside Press). She has collaborated with several authors, as Mary E. Jones in 'A History of Western Embroidery (Studio Publication, 1969) and published numerous magazine articles. Two years ago with Earl Bagby, of California, she started a quarterly 'Textile Crafts'.

She feels that Pittsburghers don't appreciate the contemporary textile design being done in their own midst, pointing out the work of Mrs. Margaret Johansen, of the Carnegie-Mellon University faculty, and Louise Pierucci, both of whom have exhibited weaving in the Venice Biennale, and the first of whom

has won the Louis Comfort Tiffany Award.

For further reading on the subject, Mrs. King recommends 'The History of Lace by Mrs. Bury Palliser (Sampson Marison and Low, 1865) and 'Point and Pillow Laces' by A.M. Sharp (John Murray, London 1899) both available at Carnegie Library of Pittsburgh; also 'Ancient Needlepoint and Pillow Lace' by Alan S. Cole (London, 1873).

(This article is shared by Ethel Cutler) Permission to use the article was given by Mr. James M. Walton, editor of Carnegie Magazine and Mrs. King, author. The museum is open weekdays 10:00 AM to 5:00 PM, Sundays 1:00 to 5:00 P.M.

From: Baddegama, Ceylon January 19, 1971

"I wish to report that Mrs. Harold Silverman of Hillsborough, California 94010 (N.O.L.) wrote to me on Oct. 16th that she hoped to tour the world and would be pleased if she could meet me when her ship called at Colombo Harbour. I immediately replied to her that I shall be most glad to meet her on arrival. Two weeks later she wrote to me again that she is greatly disappointed to hear from the ship's Captain that the ship would not call at Colombo Harbour. On Dec. 30 when the ship called at Bombay she wrote to me again that the Captain has decided to call at Colombo. I contacted the ship's local Agents and on January 12 when the ship anchored at Colombo Harbour, went on board, met her and invited her to visit my home, nearly 100 miles away. She gladly agreed and I had the pleasure of entertaining her. On my way I took her to show how a Class of Bobbin Lace making girls--some 20 of them, were making Lace. I took her back to the ship late in the night. On the following day, Jan. 13, her ship "President Adams" left Colombo Harbour for U.S.A. It was expected that Mrs. Harold Silverman will be back in California on March 1, 1971."

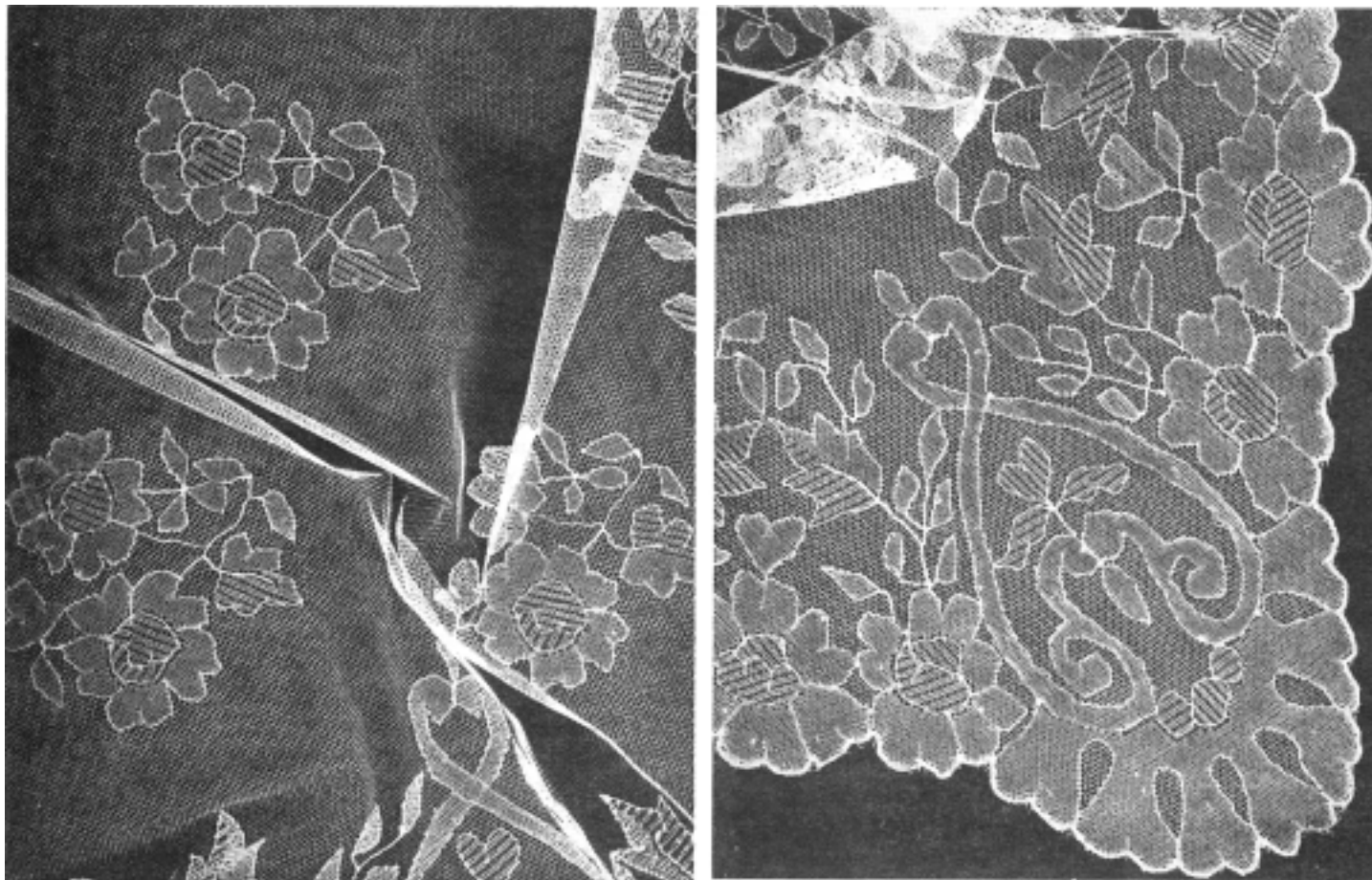
Mr. V. P. Dharmadasa



CEYLON LACE MAKING

From the 1869 copy of Mrs. Bury Palliser's "The History of Lace", page 72: "Lace-making is the sole manual employment of the women of Ceylon. We mention it in this place, because the specimens of thread pillow lace---bear a striking resemblance to Maltese. A lace of similar character has also been successfully made in the missionary schools of Madras!"

(Contributed by Lolita Eveleth)



Blonde Lace from Andalusia

*Needleworkers of Granada
uphold an old Spanish custom*

BY OPPI UNTRACHT

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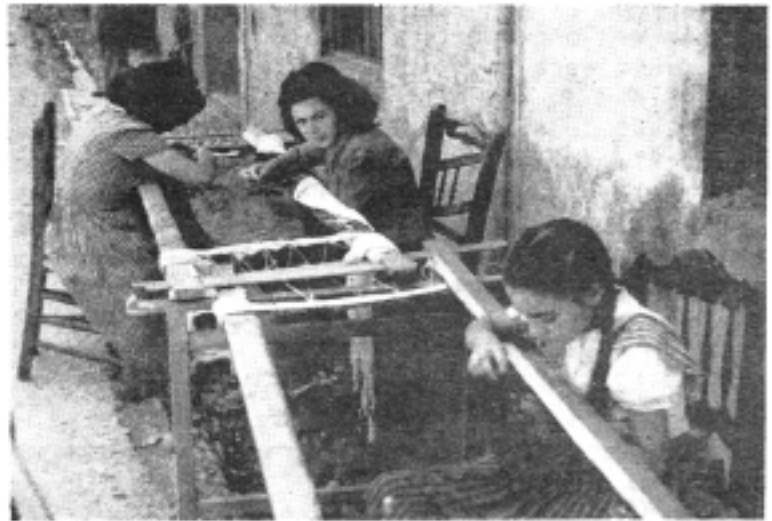
Contributed by
Harriett Hansen

FOR centuries Spanish laces have been famous. The image of Spanish women wearing tortoise-shell combs draped with filmy lace mantillas has captured the imagination of everyone with a speck of sentiment. Today, as in the past, lace making continues to be an important handcraft in Spain. Most of it comes from the nimble fingers of the young girls of Andalusia in southern Spain, particularly in Granada. In amiable groups they sit before their houses in the lesser heat of the late afternoon, gossiping and laughing while the busy needles flash through the silk mesh stretched before them.

The typical lace of Spain, the kind we think of in connection with the mantilla, is called Spanish blonde. It came into fashion as long ago as the beginning of the Eighteenth Century, and was called blonde because originally it was made of unbleached silk, pale yellow in color, imported from China. Today, though the name blonde still is used, pure white and black silk seem to be preferred. (Some tourists have created a demand for colored laces such as red and green, but the traditional black and white still dominate.) The terms "white blonde" and "black blonde" are not as contradictory as they seem if one remembers that blonde now refers to a *type* of lace rather than a color.

Blonde lace is always made on a background of net

Opposite page, characteristic motifs for mantillas. Above, two young girls plying their needles; child beginner in foreground. Right and below, finishing intricate corner and medallion.



Oppi Untracht



upon which the design is embroidered or darned. The method is simple. After the shape of the mantilla has been chosen—whether triangular, oblong or square—the silk net, with minute hexagonal openings of more than five hundred to the square inch, is cut, with allowance of an extra inch or two all around. The mesh is edged with a strip of muslin through which cords are drawn and attached to the adjustable wooden frame. The net is secured to the frame taut with equal tension from all four sides. Next the paper cartoon, on which the design has been drawn in outline, is placed beneath the net and fastened in position. With a heavier silk thread, the design is stitched on the net in outline; the left hand supports the cartoon from underneath as the right hand proceeds with the design. Now extreme skill and patience come into play and, with no more than the outline as guide, the dense areas are darned in. Frequently a large mantilla requires three months to finish, and often the labor of two or three girls on a single one is necessary. Economy sometimes demands that left-over areas be utilized for small pieces such as doilies, mats or collars.

If the mantilla is to be of such size that it cannot be managed comfortably at one time, the excess tulle is rolled on the end of the frame farthest from the lace maker. As the forward area is completed, it is rolled

around the forward end of the frame and an equal amount of unworked net is released from the far end to be worked on, much as the weaver releases the warp from the rear beam of the loom and winds the finished cloth on the front beam.

The edge is usually scalloped with an overcast stitch in a heavier thread than is used for the embroidery itself. Only when the whole mantilla has been completed is it removed from the stretcher frame. The excess net is cut away very carefully, as close as possible to the scalloped edge, to avoid a frayed appearance. Then the mantilla is washed and pressed, ready for sale.

The patterns currently in vogue consist of large floral designs and elaborate geometric and floral border patterns with sparser central designs. In many cases the patterns are zealously guarded as the special property of one family. Frequently patterns show a Moorish influence.

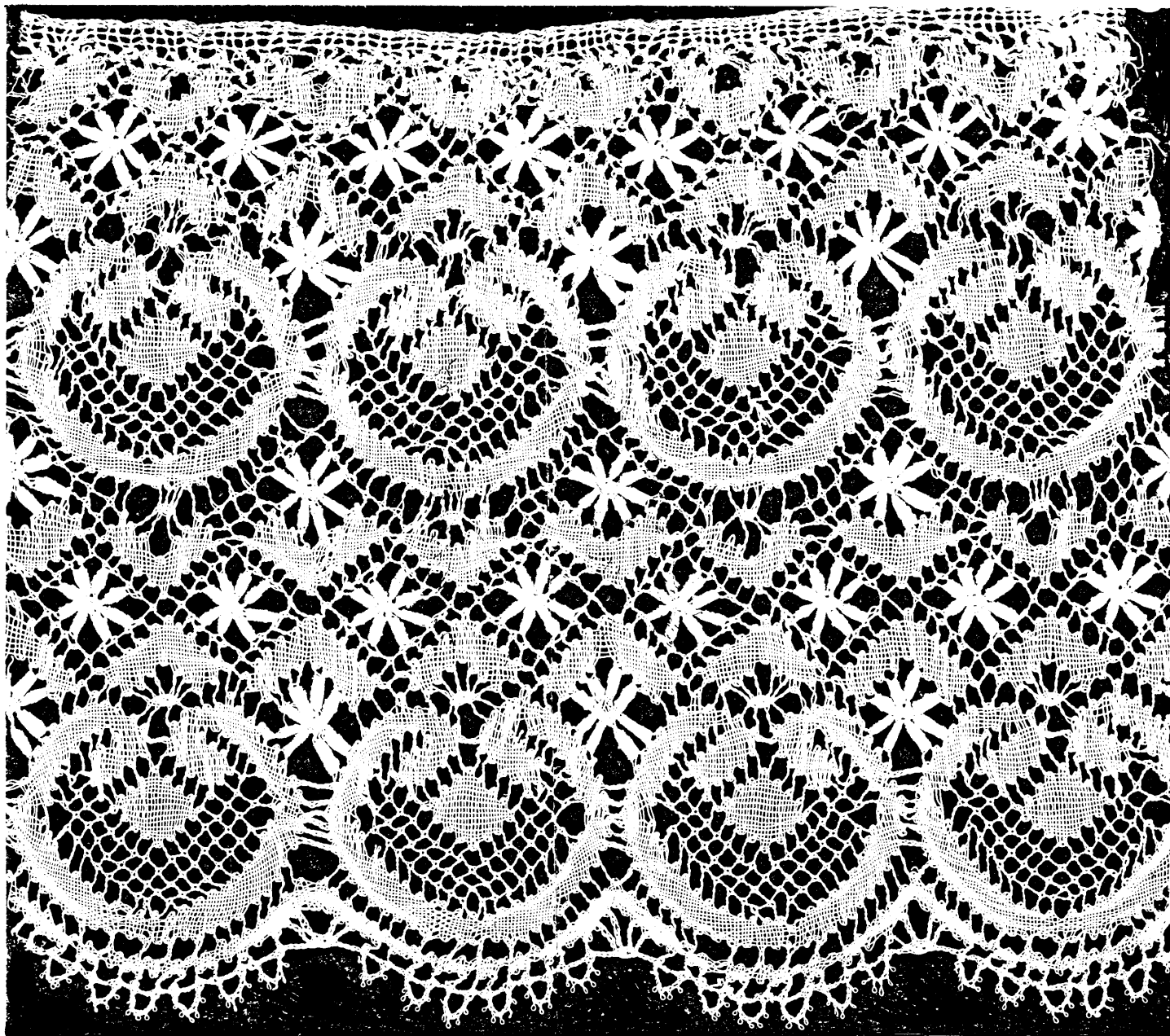
Truly fortunate and proud is the possessor of a lace mantilla, whose gossamer look belies its strength and durability, an heirloom to be passed on for generations.

Oppi Untracht, a craftsman and expert enameler, teaches layout and design at the New York School of Printing. As Mr. Untracht traveled through Spain last summer, he photographed these young Spanish girls making lace.

During the first years of the National Old Lacers organization, lace sample scrap books were circulated amongst the members, one on the West coast, and one on the East Coast, in a Round Robin manner, each enjoying the lace entered by other members and adding a handmade sample of her own. Our club Historian, Pat Harris has these in her care at the present time and has made a photo copy of the lovely bobbin lace sample placed in the scrap book by former member, Imogene Leonard, so that it could be included in our bulletin for everyone to see, below.

From: Berkeley, California Dec. 29,1970
 "Would some one write an article on what to use to recover an old Lace Cushion? I am a new comer to N.O.L. and also struggling with Bobbin Lace making. I have one lovely old English cushion and it is worn out.Had a silk cover. I would like to redo it in some fancy cloth like velvet or what would be best? Most of my books say to use gingham and I am really now very uncertain to undertake the job. Any help would be appreciated.

Thank you kindly, Kathe Kliot"



Members may share their lace by sending pictures of it to be printed in the bulletin; or having slide pictures taken of it and sending the slides to the club slide chairman, Mary Russo, who takes charge of loaning the slides for viewing.

From: New Hartford, Iowa Feb. 12, 1971
 "Next week I am to show lace and talk to a Decorative Textiles class at the University near us.I was there last year and it was just about as interesting for me as for the class. They are doing so many interesting things." Doris Southard