

Pattern contributed by Mrs. Sherburne P. Sweetland

CHINESE 72B

50 THREAD

80 BOBBINS

EXCERPTS FROM— "CHATS ON OLD LACE AND NEEDLEWORK"

By Mrs. Emily Leigh Lowes
published: 1908, London

VENETIAN Laces: Needlepoint lace is made with needle and thread and principally is buttonhole stitches. A traced parchment pattern is procured, the outline made with a solitary thread stitched down to the parchment at frequent intervals. The thread is then worked over with fine buttonhole stitches: The modes or Fillings have a fine network of threads stretched across, afterwards being buttonholed into a variety of designs.

The edges are then again worked upon with loops or picots, and in "Rose Point" tiny stars or roses are worked on suitable parts of the design, sometimes the "roses" or stars being three in number, one poised upon the other. This is known as "Point de Neige", the whole surface of the lace being literally sprinkled with tiny stars somewhat representing a fine snowfall. The design is then connected with fine "brides", these in their turn being dotted and purled with stars and loops.

The finest lace of this variety was produced in the 16th Century, the designs being bold, handsome, and purely Renaissance in type.

It is absolutely certain that the laces known as Venetian Point originated in Italy. Pattern books still exist showing how the early Reticella developed into this magnificent lace.

The chief varieties of Venetian laces are known as Rose Point, Point de Neige, Gros Point de Venise and Point Flat de Venise and the rare Venetian Point a Réseau.

The principal designs for the Venetian lace of all periods were scrolls of flowers conventionalized in the Renaissance taste of the time.

The generic name for all laces of this finest period is "Punto tagliato a foliami". They are genuine works of art worked slowly and patiently under the clear light of the Italian skies by women who were naturally artistic and beauty loving, and who, while working the shining needle and fairy thread in and out of the intricacies of the design sang the pretty "Lace songs" at the Burano Lace School.

Valenciennes: was formerly part of Flanders, being in the province of Hainault. It became a French town in 1668 by treaty. Being a Flemish town, the lace made

there was purely pillow lace. There are two kinds of Valenciennes lace, known as "Vraie" and "Fausue". These names are very misleading, as they merely denote the laces made in the town itself, or in the outskirts. Early Valenciennes can only be distinguished from the Flemish laces of the same age by the difference in the ground. The Valenciennes being much closer and thicker in the plait, having four threads on each side of its diamond-shaped mesh. Conventional scrolls and flowers were used as designs for the toile, the ground and the pattern being made at the same time. This lace is said to have been worked, like that of Brussels, in dark, damp cellars, the moist atmosphere being necessary to prevent the tiny thread breaking. The lace-workers became nearly blind, and quite useless, long before they reached thirty years of age.

FRENCH BLONDE Lace: At first these filmy silk laces were made in the natural colour floss silk imported from China, hence its name "Blonde". Afterwards, when the art of bleaching the silk was discovered, it was made in a peculiarly silvery colour. BLACK BLONDE was afterwards manufactured, the lace being very different to that of 19th century manufacture, the mesh being large and open. This was a favorite lace with the Spaniards for mantillas, and much prosperity resulted to the little town of Chantilly.

In Normandy, 18th century, the diligent peasant women and girls introduced the working of gold and silver threads and even beads, into the lace. Some exquisite Blonde lace made in this manner was produced at CARN, fine pearls were used in the place of beads, and this lace became extremely popular in England. The Empress Eugenie was particularly fond of it, and in most of the portraits of her at the zenith of her beauty she is seen wearing the decorated Blonde lace. It is said that this lace so soon soiled and spoiled in the making that only women having specially dry hands could be employed, and that during the summer months the lace was worked in the open air, and in the winter in rooms specially built over cow-houses, so that the animals' breath might just sufficiently warm the workers in this smokeless atmosphere.

"OLD LACE": When we consider that lace, to be known as "Old Lace" must be 200 or 300 years old, we can understand the strength of this fairy thread, which was like a spider's web in fineness and yet durable enough to last centuries of wear and remain as a lasting memorial of its

beauty.

"LAPPETS": Some of the choicest of the old BRUSSELS are shown in the now discarded "lappets", which, when a lace head-piece and lappets were part of every gentlewoman's costume, were actually regulated by **SUMPTUARY LAWS*** as to length. The longer the lappets the higher the rank. In the reign of George the First's period, the ladies wore lappets and flounces, caps, tuckers, aprons, stomachers, and handkerchiefs, all made of Brussels. George the Third and his wife, Queen Charlotte, were economists of the first order, and personal decoration was rigidly tabooed; hence the almost total extinction of lace as an article of apparel.

It was left to Queen Victoria to revive the glory of wearing Brussels to any extent; and she, alas! was sufficiently patriotic to encourage home-made products by wearing almost exclusively Honiton.

A bit of early (1500) Flemish poetry rhapsodises over the handiwork of the countrywomen!

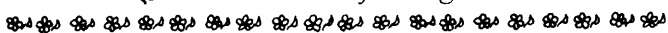
"Of many arts, one surpasses all;
The threads woven by the strange
power of the hand ---
Threads, which the dropping of the
spider would in vain attempt to
imitate,

And which Pallas herself would confess she had never known."

(she was the Greek goddess of Wisdom.)

***SUMPTUARY LAWS**: Laws regulating extravagance in food, dress, etc. on religious or moral grounds.--Websters' Dictionary)

(Contributed by Margaret Leach)



SAN FRANCISCO-BAY AREA

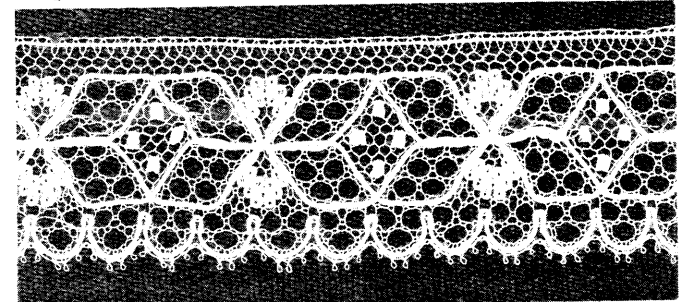
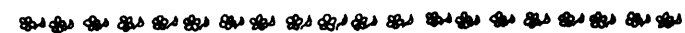
Martha Anderson and her sister, Gertrude Biedermann, were hostesses for the January meeting of the San Francisco-Bay Area N.O.L. Martha and Gertrude are both very excellent Lace Makers and have a large workshop in their home, which we were privileged to view. There were seven pillows in operation, each with different Lace projects in process. The walls were lined with dozens of completed examples of their artistic handiwork: tablecloth, borders, aprons, wide and narrow borders and edgings, doilies and yardage, centerpieces and novelties and many other pieces. Most of their designs are original creations. A charming bouquet of Bobbin Lace Sweet Peas in pastel colors was the centerpiece on the luncheon table. Martha and Gertrude work with every kind of yarn and thread imaginable



even gold threads were worked through one dresser set to emphasize a particular Oriental design.

We were happy to have Glenn Kramar, our only male member, with us. He is carrying on for Mary, who was a charter member of this California group.

We also enjoyed having Pat Harris from Portland, Oregon here with us. This gave some of our members a chance to meet their Penpal in person. Margaret B. Leach



Tonder Lace, made by Doris Southard

.....
Springfield Missouri Daily News, Jan. 1.

In: "Helen Help Us" by Helen Bottel
A while back my mother-in-law was going through some old family pictures and she found a letter 'to Santa' written by my husband's great-grandmother at least 50 years ago. Here it is:

"Dear Santa: I'm a Grandma. I should wish for a cap of lace; should sit in the chimney corner; keep to a Grandma's pace.

But somehow I am different, want a blue satin lounging robe, with mules to match and lacy things and a trip around the globe. I want all kinds of pretty things which my stocking cannot hold --- nice hats, good shoes and handkerchiefs, not woolens for the cold.

I am so very modern, but old age shows in my face. So, Santa, guess you'd better send that little cap of lace."

(Contributed by Pauline Downs)

Announcing! NOL Lace Consultation

As reported in the Bulletin for Sept. 1970 it was voted at the Annual Meeting in Detroit on August 4, that Miss Lolita Eveleth be given the office of Lace Consultant. The reasons doubtless are her experience and willingness. This matter arose earlier in correspondence with Mrs. Wareham, Editor, whose responsibilities have so greatly increased.

Miss Eveleth had already hoped for a deepening of interest and profitable communication among members. She quickly saw that there was need for a committee of specialists. This was granted at the Executive Board Meeting on August 5th. These appointments have since been made. It will be noted that those of the Committee who have been added are practitioners of the making of lace while Miss Eveleth is, so far, a student of all techniques, lace designs and their history.

It cannot be assumed that any one of the Consultants is so well prepared that no learning on her part is needed. A good Consultant will be learning eagerly and will be glad to communicate. This makes her a center of the coming and going of information. These nuclei should bring about acquaintance among the members who have similar knowledges and problems. The idea is to nourish---rather than to sectionalize (which may be advantageous if it does not go too far--understanding of all lace processes being rewarding to all).

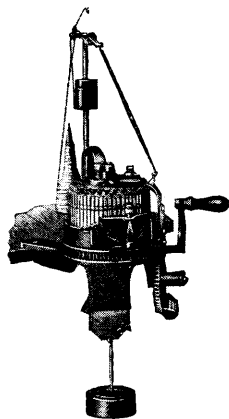
From: New York City January 1971

"Do you know where there may be had a stocking knitting machine? Many years back, around the early part of this century, in some of the old needlework magazines of the time, there was advertised these machines for use by ladies at home to knit stockings for sale or for their own use." Alicia Negron

* * * * *

I found the knitting machines advertised in the Nov. and Dec. 1921 "Modern Friscilla" magazines.

They were made by:
The Auto Knitter Hos-
iery Co., Inc. Buffalo,
New York and
Gearhart Knitting Ma-
chine Co., Inc. Clear-
field, Penn.



It is hoped our members will help in trying out our system by contacting the Consultant most fitted to handle each inquiry and such gleanings. Each Consultant has a ready knowledge of the methods, threads, designs and books within her area of work.

Specialists who have agreed to serve:

BOBBIN - - - Mrs. Muriel Mitchell
LACE 3795 Trinity Street
Burnaby 2
British Columbia, Canada
(She was appointed by the
Executive Board)

FILET - - - Miss Edna Casterson
LACE 5020 Tassajara Road
Pleasanton, Calif. 94566

KNITTING and - Mrs. Parker Barnett
CROCHET 241 Middlesex Street
North Andover, Mass. 01845

KNOTTING - - - (Macramé) Not settled

NEEDLE - - - (Applique, Drawnwork,
LACE Reticella) Not settled

NEEDLE RUN - - Mrs. Ruth Pearson
(Emb. Net) 18 Driscoll Drive
Saint Albans, Vt. 05478

NORMANDY - - - Mrs. Wm. H. Bolte
LACE 3635 Cantrell Road, N.E.
Atlanta, Georgia 30319

TAPE LACE - - Mrs. Alicia Negron
(Battenberg) 306 E. 105th Street, #3
& TENERIFFE New York, New York 10029

TATTED - - - Mrs. James H. Wareham
LACE 475 Chapin Street
Ludlow, Mass. 01056

From: Ann Arbor, Mich., by Mary McPeck

"An exciting result of the convention publicity is an heirloom spread (Dutch) given at my recommendation to the Allen collection at U.W. in Madison. The curator will photograph it. A history of art professor will study its medieval design.

This same curator is responsible for the personal estate and will sell some thread evidently used a long time ago by Miss Allen's mother who made exquisite bobbin lace. She has boxes of #200, white at the original marked price of 65¢, postage prepaid, for 7/8 oz. spool.

She is: Mrs. Wilfred Harris
1134 Merrill Springs Road
Madison, Wisconsin 53706
.....

"Do you have any information about the one needle knitting?" Mrs. Olive Stauffer
The one needle knitter is the 'looper' cost \$2.98, from: Looper, 4149 N. Milwaukee Ave., Chicago, Ill. 60641

New Members

<u>ALISHOUSE</u> , Mrs. Harold F. (Avis) Feb. 1971 Henry Route Bobbin Lace Akron, Colorado 80720	<u>McGHIE</u> , Miss Helen M. Jan. 1971 1617 Webster Bobbin Lace Topeka, Kansas 66604
<u>ANDERSON</u> , Mrs. Marcile Jan. 1971 2007 Seddlemeyer Road Boffin, Crochet Fort Wayne, Ind. 46806 Macrame, Knit, Tat	<u>MEYERS</u> , Mrs. Robert H. (Ruth H.) Dec. 1970 855 North Park Road, Apt. R103 Bobbin Wyomissing, Pa. 19610
<u>CAMARDELLA</u> Mrs. R. (Lorraine) Jan. 1971 Box 67 Bobbin Lace Concrete, Wash. 98237	<u>MILLER</u> , Miss Lisa Jan. 1971 5030 Hardwick Street Bobbin Lace Burnaby British Columbia, Canada
<u>CARMER</u> , Constance Jan. 1971 1812 Davy Crockett Cove Bobbin Lace Dyersburg, Tenn. 38024	<u>NAGLE</u> , Mrs. David (Bonnie) Jan. 1971 c/o Beads 'N Things Bobbin Lace 50 State Street Pittsford, New York 14534
<u>CLEARY</u> , Mrs. Joseph (Billie) Dec. 1970 4443 Steele Street Dolls in Lace Oakland, Calif. 94619 Studying	<u>NELSON</u> , Mrs. Norma Jan. 1971 1074 Galerno Road Bobbin, Needle, Campbell River Crochet, Knitted, British Columbia, Can. Tat, Collecting
<u>CROSBY</u> , Mrs. Margaret Dec. 1970 Old Sturbridge Village Crafts Dept. Sturbridge, Mass. 01566 Bobbin Lace	<u>ORBON</u> , Mrs. Irma Jan. 1971 1536 Magnolia Avenue Bobbin Lace Dyer, Indiana 46311 Knotted
<u>CULBERTSON</u> , Mrs. Norman (Doras) Jan. 1971 30332 South Ganado Drive Palos Verdes, Calif. 90274	<u>PHILLIPS</u> , Mrs. John Bobbin Lace 1510 South Island Highway Jan. 1971 Campbell River British Columbia, Canada
<u>EAGLE</u> , Viola Jan. 1971 3035 Rocket Drive Makes: Applique, Fremont, Calif. 94538 Crochet, Hairpin Knitted, Tatted, (Studying: Bobbin, Emb. Net, Knotted, Tape	<u>READE</u> , Dorothy Jan. 1971 3111 Whitten Drive Knitting Technology Eugene, Ore. 97405 & Design Collecting, Studying
<u>EDWARDS</u> , Mrs. John W. (Arless A.) Jan. 1971 4114 N. E. 69th Avenue Bobbin Lace Portland, Oregon 97218	<u>ROSE</u> , Mrs. Henry E. (Georgia) Feb. 1971 1176 W. Shore Drive Studying W. Palm Beach, Florida 33406
<u>FLACK</u> , Miss JoLeen M. Feb. 1971 945 East Sangamon Bobbin Lace Rantoul, Ill. 61866 Hairpin, Tatting	<u>RUSSEK</u> , Mrs. J. E. (Gladys M.) Jan. 1971 8601 Kensington Drive Bobbin Lace Wellington Heights Knitting Noblesville, Ind. 46060
<u>FULLER</u> , Mrs. Leonard F. Jan. 1971 2345 Waverly Street Studying Palo Alto, Calif. 94301	<u>SANFORD</u> , Mrs. Alice L. Feb. 1971 87 - 6th Infantry Road Bobbin Lace Fort Leavenworth, Kansas 66027
<u>HAY</u> , Mrs. Elsie Jan. 1971 352 Twillingate Road Bobbin Lace Campbell River British Columbia, Canada	<u>SANFORD</u> , Mrs. E. Jan. 1971 Lower Sackville Crochet R. R. #1, Halifax Co. Collecting Nova Scotia, Canada Studying
<u>HOSKINS</u> , Mrs. Harold (Jeanne) Dec. 1970 228 Mt. Circle Drive Studying Sumner, Wash. 98390	<u>SHAUGHNESSY</u> , Mrs. Howard (Grace) Jan. 1971 2020 S. W. Main Street, #707 Bobbin Lace Portland, Oregon 97205
<u>HOWARD</u> , 3rd, Mrs. G. W. (Sylvia) Jan. 1971 1811 Highland View Bobbin Lace Mt. Vernon, Ill. 62864	<u>VAN</u> , Maron I. Jan. 1971 4435 Fox Hollow Road Bobbin Lace Eugene, Oregon 97405 (Austrian)
<u>HUIZING</u> , Mrs. Claude D. (Bea) Jan. 1971 849 Chestnut Avenue Bobbin Lace Los Angeles, Calif. 90042	<u>WAGNER</u> , Mrs. Carl J. (Anna N.) Jan. 1971 604 Ridge Road, #4 Bobbin Lace Campbell River British Columbia, Canada
<u>JAECKS</u> , Mrs. Dennis M. (Linda) Jan. 1971 61 South Ringold Street All Laces Janesville, Wis. 53545	<u>WOOD</u> , Mrs. John (Christine) Jan. 1971 280 Rancho Rio Avenue Bobbin Lace Ben Lomond, Calif. 95005 Teach Knitting
<u>JOHNSON</u> Mrs. Gilford (Lillian) Jan. 1971 800 Grand Avenue Bobbin Lace Worthington, Minn. 56187	
<u>LEPOFF</u> , Laurie Ann Feb. 1971 279 Clifton Street, #9 Bobbin, Needle Oakland, Calif. 94618 Applique, Knotted (Crochet, Knitted, Tatted, Studying	
<u>LINDSAY</u> , Mrs. Margaret Jan. 1971 545 Esinower Road Bobbin Lace Leavenworth, Kansas 66048	
<u>LIPPARD</u> , Mrs. F. W. Jan. 1971 32 Pleasant Street Bobbin, Needle, Marlboro, Mass. 01752 Applique, Emb. Net (Tape, Crochet, Tat, Knit, Collect, Study	
<u>LEWELLYN</u> , Mrs. John (Barbara M.) Jan. 1971 Rt. 2, Box 174 Elma, Washington 98541	
<u>MARTIN</u> , Mrs. Arthur R. (Nina) Feb. 1971 11 Dundar Road Edison, New Jersey 08817	

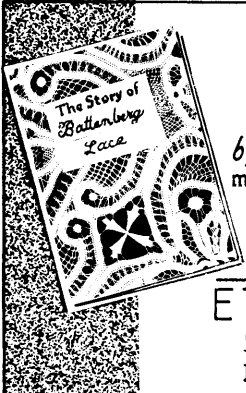
*Change of
Address*

Clotilde Barrett
Boulder Heights
Jamestown Star Rte.
Boulder, Colorado 80302

Mrs. John H. Berggreen
1120 Pepper Drive
El Cajon, Calif. 92021

Virginia M. Mulhauser
295 - 3rd Street, Apt. 21
Lake Oswego, Oregon 97034

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

\$3⁰⁰ plus 35¢ mailing

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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



COMPLETE LACE EQUIPMENT
Instruction Books: Threads: Bobbins: Pillows: Patterns

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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, Flanning 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 FRICKERS: - - - - - \$6.65
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 pictured.....each.... \$1.00
N.O.L. blue and white Bookplates
4" x 4" square, are.....8 for... .25
available from editor

From: Clayton, Mo. January 15, 1971
"My wife, Mary, is an accomplished hand weaver and attends the Midwest Weavers' Conferences regularly. In Tulsa, three years ago she saw a demonstration on bobbin lace making and thought I may become interested. She discussed this with an aging lady who has handled many crafts but is inactive because of sight difficulties. To our surprise this lady brought out her long unused files on this craft and gave them to me.

First there is McCall's Needlework and Crafts Annual magazine; I can't find a date on it, but it is listed as Annual Volume #2. From it I gleaned enough information to construct a pillow the width of a salt box which I padded and it is sufficient for inserts or edgings. It could accomodate lace four inches wide, but in our small apartment we are limited for space so I limit myself to forty or less bobbins. Being a beginner, this is fine at this stage. Sometime in the future I will struggle with medallions and turning corners.

Then she gave me Elsie Gubser's-- "Bobbin Lace" handled by Robin and Russ, McMinnville, Ore. For one who must be self taught this book was wonderful and so clearly written, that it would reflect on only me if I couldn't do it.

Also I was the recipient of considerable 120/2 thread and a bundle of bobbins, and a raft of Marguerite G. Brooks cards of patterns. So you see that it didn't cost me a cent to be the victim of two ladies' conspiracy.

I started making samples of all the patterns offered by Brooks and Gubser, then proceeded to yardage of the more interesting, which yardage has not yet been used. However I took a long yardage, mounted it and entered it in the Crafts Show at the St. Louis Artists' Guild last year and was rewarded with acceptance in the show although the prizes eluded me. Will try again this spring. As it was the first bobbin lace ever entered it drew many favorable comments." -- Mr. Charles E. M. Norton

From: Stonington, Maine January 20, 1971

"I'm 60 years old and don't remember when I learned to knit. I collect and make samples of knitted lace and doilies. Also design lace patterns as a hobby.

All lace is interesting and I do some crocheting and tatting as well as knitting. Am in hopes to learn bobbin lace next." --- Mr. Raphael J. Stinson





National Old Lace

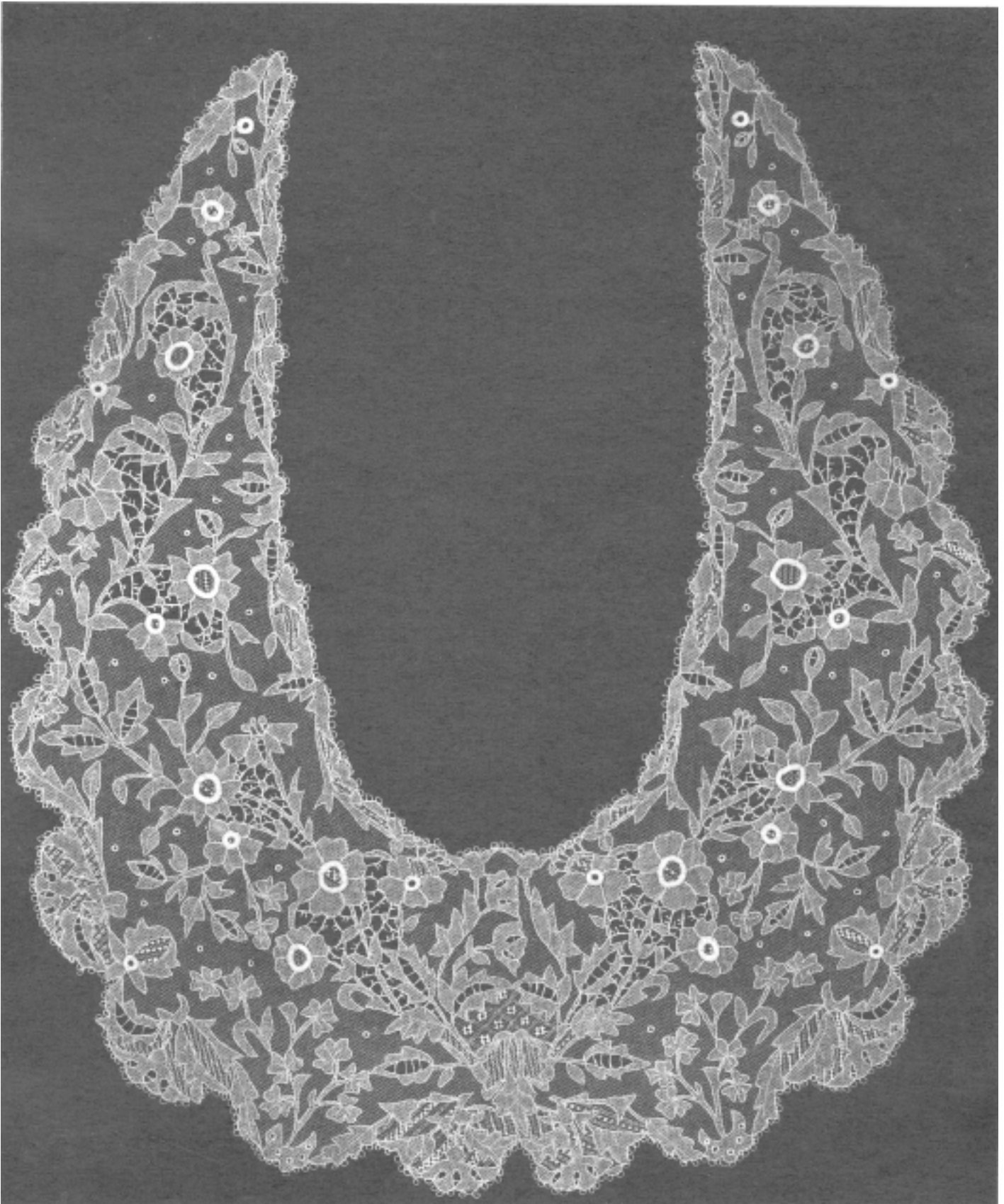


Photo by J. Allen Hawkins

Beige Batiste Applique on net made by the Irish Royal Lace Makers
in the collection of Verna Aeilts
"Would like to dispose of my Collection. My family is not interested."
Verna Aeilts



The President's Message

March 29, 1971

Dear Lacers: My the time is drawing near and I have been busy, busy, busy. I am sure we will have a fine day of talk and learning at our annual meeting.

I would like to plan a trip to Busch Gardens on the Monday before our meeting but will have to know before hand how many will be there on Monday and how many wish to go as I will have to hire buses in advance. I do hope we will have a good turn out as we have two nice large rooms and many displays of fine lace.

Sincerely,

Ida Marie Woodard

NOTICE of 18TH ANNUAL MEETING

To: Members of the
National Old Lacers Association
ANNUAL MEETING
TUESDAY, August 3, 1971, - 7:30 P. M.
at Sheraton-Universal Hotel
Hollywood Freeway
Los Angeles, California

Throughout the day, 9:30 A.M.-5:30 P.M.
in the Directors or Writers Room
Lace exhibitions by Members desiring to
show Lace pieces or collections, NO SALES
Bobbin Lace will be demonstrated as will
other types of lace.

Registration: \$1.50
Badges to be worn at all times
Business Meeting: 7:30 P. M.
Ida Woodard presiding

- To conduct such business as may come before the assembly.
- To act on recommendations of the Board of Directors.
- To hear reports of Officers and Committee Chairmen.
- To elect and install new Officers.

Closing - - Refreshments
Prize Costume Parade

SIDE TRIP: On Monday, August 2, 1971
Busch Gardens Bus trip 1:00-4:00 P.M.
Cost about \$2. to \$2.50 depending on
attendees. Pick-up at Hotel.

Room Prices at Hotel (Non-Convention)
De Luxe \$30.00 Standard \$28.00
Medium \$25.00 Economy \$23.00

London, England February 23, 1971
EMBROIDERY PORTRAIT

"After 2,000 hours of painstaking work and 1.4 million stitches, 28-year-old Derek Barnes completed an embroidered portrait of the Queen against the background of Windsor Castle.

Barnes, who started weaving seven years ago, said, "It's as near as you can get to a painting with a needle and 7000 feet of silk."

NEWS
FROM
OUR



BRANCHES

MEETINGS
EXHIBITS
ACTIVITIES
PERSONALITIES



Adolph Kristan, 84 years old, holding Idria tablecloth he made in Bobbin Lace in Austria. He is a member of our Portland Group and demonstrated lace making at the Portland Handweavers Tea in December 1970. - - - - Pat Harris

BOSTON BRANCH January 30, 1971

Our January Meeting was held in the Midway Motel, Boston, Mass. After a lovely luncheon Miss Esther Oldham displayed her laces, fans, dolls and writings. She took us well through her newer acquisitions with the story that attends each piece of lace. A most interesting meeting but nicer still is the splended road to recovery Esther is experiencing since her accident. Her old self is again coming through. O. A. Barnett, Secretary Our next meeting in Worcester, March 27

NOTE -- PROPOSED AMENDMENTS

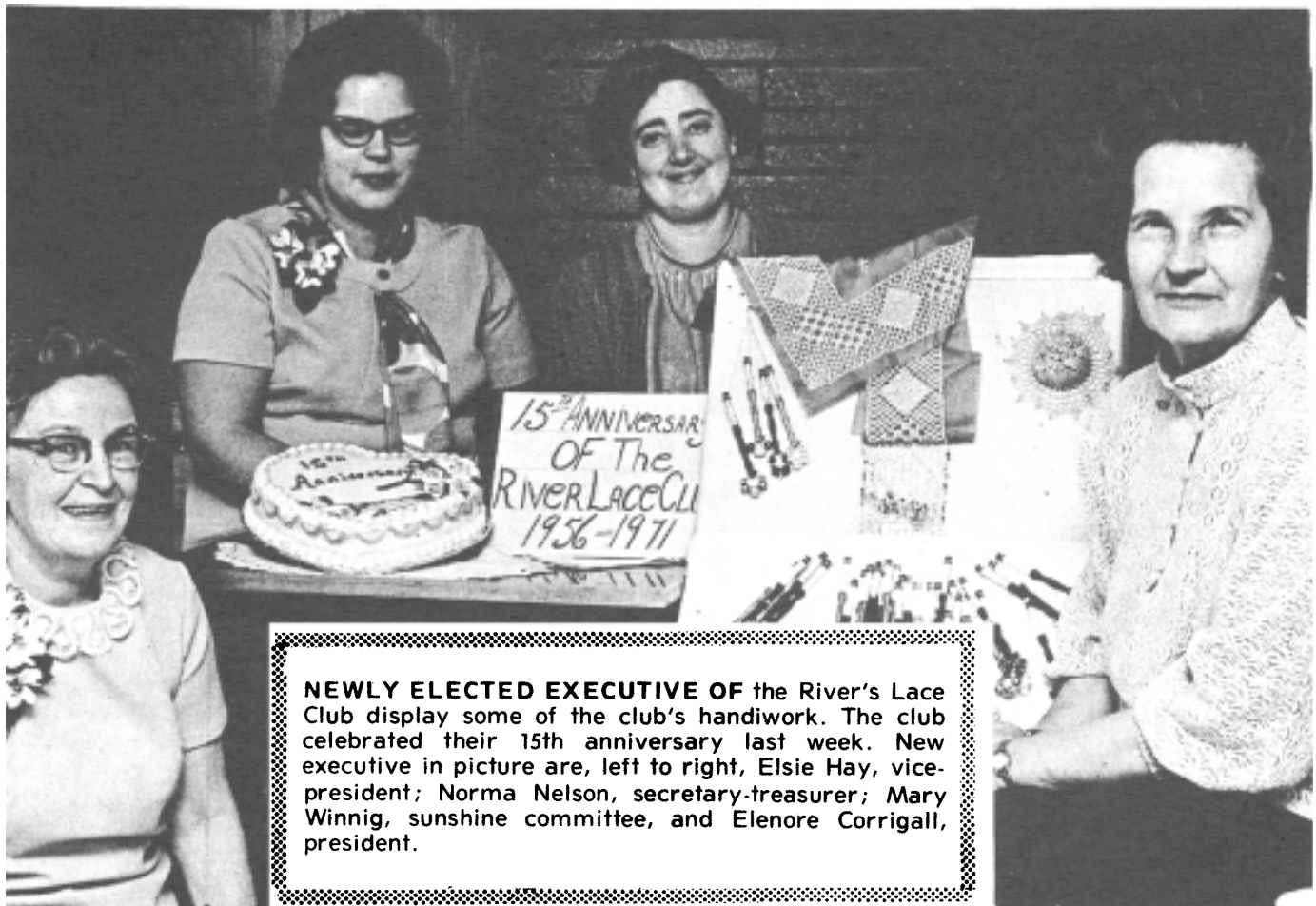
to N.O.L. By-Laws 1971, page 77

VALENTINE MUSEUM Richmond Va.

"We are happy and proud that 1971 Miss Marianne A. Huebner will conduct our seminar on the recently acquired MABEL BAINBRIDGE COLLECTION OF LACES.

We are fortunate in having Miss Huebner with us. She is well loved and known by many throughout the country. We feel particularly honored to have her share her knowledge and expertise with us. This program will be given in memory of Mrs. J. W. Daniels, charter member and former President of the Virginia Guild of Needlewomen." From: Esther Oldham

FIFTEEN YEARS and MILES of LACE LATER



NEWLY ELECTED EXECUTIVE OF the River's Lace Club display some of the club's handiwork. The club celebrated their 15th anniversary last week. New executive in picture are, left to right, Elsie Hay, vice-president; Norma Nelson, secretary-treasurer; Mary Winnig, sunshine committee, and Elenore Corrigan, president.

The history of the River's Lace Club goes back many miles of lace.

The club celebrated their 15th anniversary last week in the home of Norma Nelson.

The history of lace making goes back to the time of Huegenots. The Huegenot refugees from France introduced the art to England in the time of Queen Elizabeth I.

The art flourished until machinery took over.

The art then became a handicraft that was handed down from mother to daughter. Many of the bobbins were hand carved and a set of these were considered to be acceptable as a gift for a young man to his sweetheart.

In 1919, an English woman by the name of Elsie Spencer came to Denman Isle to visit her brother.

She had in her hands a good supply of bobbins, pins, and other necessities for lace making. So, a small group of young married women soon picked up the art of lace making.

From these women, the art spread up and down the Island.

One of the women in the group was Mrs. Maggie Graham and she started a class in

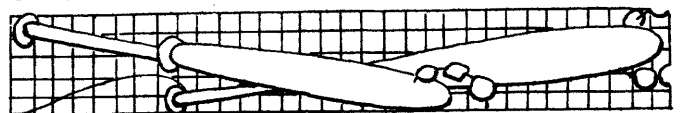
Courtenay in 1950. When she and her family moved to Campbell River, she started the River's Lace Club.

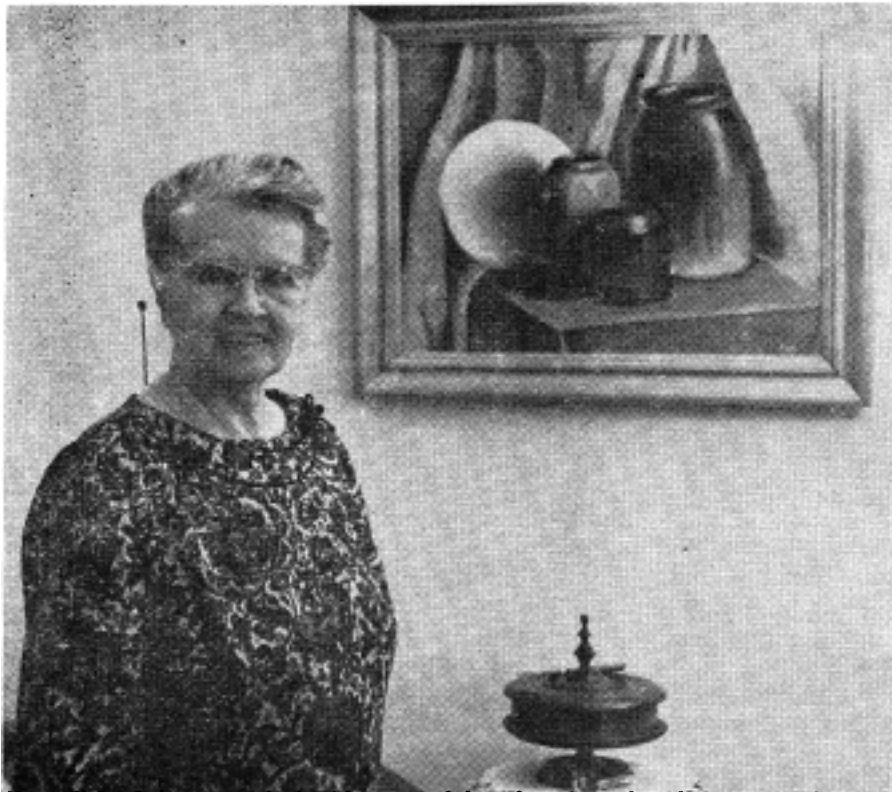
Mrs. Graham was president up to her death in May of 1969. Mrs. Graham had in her possession antique bone bobbins dating back to 1837 and these were acquired in England of friends through the years.

The supplies used for lace making are not always easy to obtain, say members in the club. Heavy linen thread can be bought here, but very fine linen thread used for very fine work has to be purchased in England. The special brass pins are obtained from Belgium and the patterns for lace work are first drawn on graph paper and this is a work of art in itself, members of the club say.

Anyone interested in trying this art may get in touch with Mrs. Elsie Hay at her home. Mrs. Hay has been holding beginners classes Monday evenings for the past two years.

(This article, reprinted from "The Upper Islander" was written by Jean Sorensen, editor of the Women's news for the paper)





Here Elsie Gubser stands beside one of her favorite oils. She's now taking up watercolors.

Elsie Gubser practices what she preaches

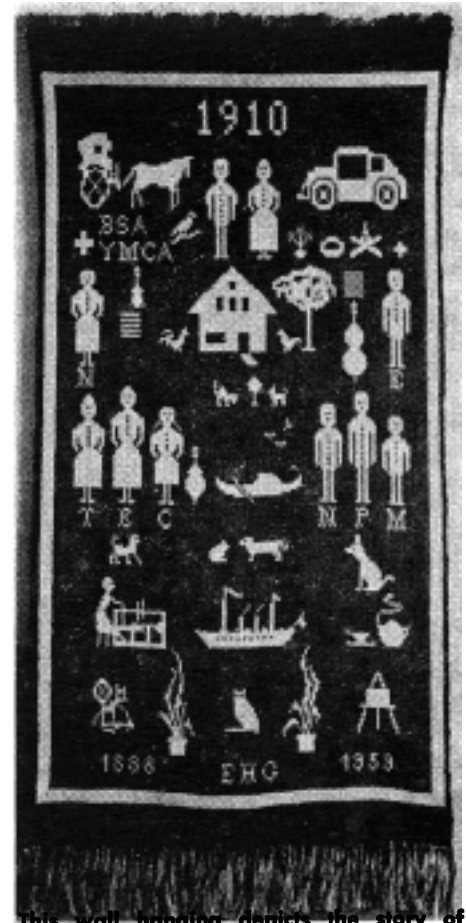
This multitalented lady finds the days too short for her numerous creative hobbies.

One of the proudest boasts of University Village is that it was planned to be a community in which its residents would stay alive all their lives. And that is precisely what it's turning out to be. From time to time the Village Green will document this by publishing stories about residents whose interests and hobbies are outstandingly interesting and who appear to be living life to the hilt. Such a one is Mrs. Elsie Gubser, who lives alone in a two-bedroom garden cottage.

"Everyone needs a hobby," says Mrs. Elsie Gubser, "because keeping an active interest in things keeps you young." A talented, vivacious woman, Mrs. Gubser practices what she preaches by having a half dozen major creative interests and by exhibiting expertise in each. These hobbies are embroidery, lacemaking, weaving, writing, painting, and photography.

Any one or two of those would be sufficient for most persons, but Elsie Gubser rides them all and with almost equal enthusiasm.

Her cottage at University Village is almost literally filled with the personal touches that are exhibits of her work: the oil paintings hung carefully along the hallway wall, each signed; her typewriter; in-progress manuscripts; the bobbin collection displayed in a glass case in the dining room; and the huge looms that occupy her studio. Throughout each



This wall hanging depicts the story of Mrs. Gubser's life. Every item on it has a special significance for her and her family.

room are samples of weaving fashioned by her hands, so much of which has found its way into the homes of her family and friends and rank as cherished possessions.

Elsie Gubser's interest in embroidery started when she was only 8 years old. At age 12 she was encouraged to enter some embroidery in a St. Louis contest for adults. To her immense astonishment and delight she won top prizes for her entries. Her interest in lace making began just after World War I and before long she was fashioning linen threads into lace handkerchiefs, tablecloths, edges, and accessories. Her tools are small bobbins, of which she has more than a thousand from around the world. Those she prizes most highly are displayed for visitors, and there's an interesting story about each. Included in the collection are bobbins from England, Denmark, and other European countries, and from Puerto Rico and Malta.

They are quite decorative with colored beads at one end---these help to balance the bobbin against the lace-work at the opposite end. Most are 100 years old and older. "The English bobbins," she points out, "are decorated with finely detailed love poems, names, and commemorative dates. One, in particular, says 'Sweet

Love Be Mine and Make Me Thine.'"

Although Mrs. Gubser has never sought to market her lace products, a prestigious Dallas department and gift store appraised one handkerchief at \$150.

In 1926 she found another hobby which captivated her. She had noted several articles on weaving in an early needlecraft magazine and decided to enroll in a weaving class at Chautauqua, New York. This is a summer colony on Lake Chautauqua in western New York where 20,000 persons go each summer to hear symphony concerts, opera, and lecture courses, and to take university courses and study handcraft. Her only product was a head scarf, but the weaving bug had bitten her. She managed to obtain two old looms on which she made several purses and scarves to sell. With the \$65.00 profit, she purchased her first 10-harness loom which she still uses today.

Eleven years after her introduction to the ancient art, Mrs. Gubser attended a weavers' conference in Colorado Springs, and cultivated a friendship with Mary Atwater, the most conspicuous figure in the weaving world.

In 1939, Mrs. Gubser held her own conference with two other weavers at her home for 2 weeks. They exchanged ideas, hashed out problems, and learned from one another.

STUDIED WEAVING ABROAD

Since her first tentative venture into weaving, she has traveled to the Scandinavian countries and England to study the secrets of their weaving experts. She has also traveled widely in this country, and in Canada and Mexico, always with the goal in mind, she says, "to learn as much as I can about something and pass this knowledge on to someone else."

Mrs. Gubser attended Warrensburg State Teachers College in Missouri for 2 years after which she taught school. When she moved to Tulsa there were 75 teachers for the city's 15,000 population. After her two children were grown, she went to



Mrs. Gubser began weaving in 1926 and has written an authoritative book about the fascinating hobby, now in its third printing.

the University of Tulsa to complete work for her bachelor's degree.

Always imbued with the thought of passing along her skills, Mrs. Gubser held classes for 6 years at Chautauqua, where New York and Syracuse Universities held their summer sessions. She has conducted weaving workshops and lectured in eight states, and has had her own exhibition at Chautauqua's Women's Club Building.

"Weaving is practical as well as fun," Mrs. Gubser says, "Handwoven clothing is much more durable than that sold in stores today. I wove one coat more than 30 years ago, wore it until I tired of it, and gave it to my daughter. She wore it until she tired of it, and gave it to her daughter, who in turn wore it until she tired of it. My granddaughter gave it back to me, and I'm wearing it again. It still looks like new." Rugs, towels, dresses, and an exact copy of her grandmother's bedspread attest to this weaver's talent at the loom.

For such a creative women, it is easy to see how one hobby soon merged with another. Bobbin lace making is such an easy hobby to be so little known that she decided to write about it. "I take each part step by step so the beginner can understand what I am doing. As I do it I describe it. This is the best way to teach anything." Her bobbin-lace book has been so popular that it is now in its third printing. She has also written

dozens of magazine articles. Mrs. Gubser and her fellow members of the Old Lacers Club are doing their part to rejuvenate a fascinating hobby for women.

As Mrs. Gubser began to write, photography was a natural need to illustrate her articles and book, and she began taking her own pictures to illustrate the various steps to show what lace is supposed to look like.

After excelling in this hobby, it wasn't long until another challenge came along. This time it was palette and brush, and as the many oil paintings in her cottage show, she is truly enjoying her work. One of her favorites is an Oklahoma landscape with the windswept plains and high-rising clouds the state is famous for. The painting adorns her living-room wall. "I'm trying my hand at watercolors now, but I never neglect one hobby for another, I pursue them all," she declares.

Besides dedicating time to her many handicrafts, Elsie Gubser is an enthusiastic clubwoman. Every fourth Saturday she and another University Villager attend meetings of the American Association of Retired Persons. She is also active in the American Association of University Women, the National League of American Pen Women, the Tulsa Weavers Guild, and the National Weavers Guild.

Mrs. Gubser has made her home at University Village since September, and says she has never felt a moment's homesickness for the 12 room house on Denver Avenue where she and her late husband, Judge N.S. Gubser, began their marriage. The judge was Tulsa County's first magistrate. "I was worried that I wouldn't like moving into a smaller home because all my life I had lived in a big house. But oddly enough it hasn't been a bit hard to adjust. I have no regrets at leaving that old house. I sleep much better here, probably because there is no traffic noise to disturb me."

Her son once told her, "Mother, your're an outward-looking person, not a backward-looking one." At 82, she fits his description well and holds to the philosophy that has been her mainstay; "Don't worry, It achieves nothing." About life today, she says, "The world is still better than it has ever been before, despite its problems. I'd never want to go back. I'd never want to pump water from a well or clean smoked lamp chimneys. I'm perfectly happy."

She feels much of our worry today is occasioned by the fact that the news

media all play up the bad news, the news that would lead us to believe that the world is on a downhill slide with nothing to slow its precipitate plunge.

Expert in many fields, Mrs. Gubser is an ebullient, laughter-loving woman whose cheerful attitude is infectious, and whose ideas about tomorrow are exciting. She now aspires to teach weaving, lace making, and painting to fellow Villagers and students at ORU. She's one of those young-at-heart "retirees" who have found the secret of staying alive all their lives. She's truly "living it up."

Reprinted from "The Village Green" paper of February 1971

(Contributed by Pauline Downs)



LACE EXHIBITION

by Mary Moody Selden
in the Public Library, Ann Arbor, Mich.

An unsolicited request gave Mary Moody Selden an opportunity to display her lace in the hobby case at the public library.

The handkerchiefs are displayed over metallic covered toilet tissue roll tube which worked fine for color and showing the four corners.

She writes, "Much of my winter has been spent in restoring a Milanese type banquet cloth, all handmade and very interesting in design, but the background bobbin mesh of some of the large medallions had been broken badly. It doesn't look quite like new but greatly improved and it has been a real satisfaction to restore it to some of its original beauty. If I can get a good picture of it and the owners' permission, I'll send it for the Bulletin for Fall.

Will be on a trip abroad for lace collectors during the month of May and June and then I plan to be in Mass. for July.

LACE INSPIRATION from BELGIUM

By Osma Gallinger Tod

I recently had the privilege of spending a month in Bruges, Belgium, on a trip to study bobbin lace. I lived with a friend devoted to the use of genuine Belgian lace made by the women of the area. It was surely inspiring to accompany her to a home where women of 70 and even 80 years were making lace with both skill and perfection; or sometimes sewing finished lace edgings on linen table pieces. These women seemed perennially happy, and waited eagerly for their next consignment. In fact in some cases this is their one joy and activity. These lacemakers are still making exquisite edgings for fine Belgian handkerchiefs.

I also had the good fortune to spend two afternoons with Sister Roberta, who conducts the Kant Werkhuis (lace work school) for little children in Bruges. The speed and skill of the fingers of these little boys and girls is something one must see to believe. They were all proud of their products and unwrapped their rolls of lace edgings to show me. One beautiful blond child unwrapped hers, smiled in gratitude of my praise, wrapped it up again in a circle, then as soon as I turned around to return from my inspection, unwrapped it again and we went through the same "ohs and ahs". Sister Roberta gives the children a pattern with corners and when they have finished the four sides of a handkerchief, strictly according to dimensions, they take their pillow to her and she cuts the lace so that the ends overlap accurately. Girls of ten or twelve are already making Binche lace, a difficult ground. In winter the children come after school twice a week for two hours work in the afternoon; while in summer they spend more time and come more frequently.

While in Bruges I also renewed my acquaintance with Madame Vanderhefstadt Storie who started the Storie Lace Museum on the canal, and conducts this right through the year. Madame Storie is an authority on types of lace and visited the United States several years ago, lecturing and demonstrating. I met her through the auspices of the Belgian Embassy in New York City. I urge anyone who goes to Europe to plan to visit her, allowing at least a day for a fascinating talk with a wonderful woman.

There is a tragic story of how the Belgians lost a great deal of their well



Osma Gallinger Tod, watching bobbin lacemaking in Bruges, Belgium. The lacemaker is wearing a lace cap and collar of genuine Bruges lace.

known lace business through their own undue generosity and concern for others. Some fifty years ago two Sisters of the Kant Werkhuis went to China as missionaries to give the poor Chinese a skill to learn, so that they could improve their economic condition through sales of their products. The Chinese not only mastered the skill of making bobbin lace rapidly, but became the competitors of the Belgians. In fact they under-cut the prices of the Belgians to such a degree that the Belgians now have trouble in marketing their own genuine laces. The Chinese workers are paid meagerly, often with a bowl of rice for a day's work, and their lace is thin and fragile. The tourists do not discern the difference, and this has resulted in a general decline of lace sales in Belgium, and an exodus of the lacemakers to other trades.

My Belgian friend, being loyal to the products of her own country, and seeking to benefit her workers, sells only work done by these women, whereas other shops, seeking a greater profit, handle the Chinese laces. Any of us lacemakers, seeing the situation, would do the same, patronizing only the genuine Belgian lace. I brought home several dozen handkerchiefs and have them for sale in my studio. There are three lovely styles, \$2.50, \$3.50 and \$4.00, depending on the intricacy of the patterns and the width of the lace. They make wonderful birth-

day gifts or tokens of friendship at any time of year. They are so easy to mail to friends, just with an envelope and a letter. Our studio is at 319 Mendoza Ave. Coral Gables, Fla. 33134. I am always glad to turn over these beautiful examples of Belgian lace, and am planning to keep the handkerchiefs in stock.

A lasting impression I carried away from Bruges, was admiration for the training of young folks, for even though they are fighting uphill to keep the lace industry alive, they still train their children in lacemaking, and hope that possibly in the future the government will sponsor a higher wage for the workers. The parents prefer to have them learning something worthwhile rather than to be on the street unguided. I watched these adorable children with their rosey cheeks, come in from school, put on their little white aprons, uncover their pillows and sit down to start work. One could not help but see how they loved it and what pride they had in their work. I coveted such activity for our American children.

From: Alliance, Nebraska March 21, 1971

"I am enclosing a bobbin lace sample and the pricking for it. It is of the last lace I made and is so pretty, I think. I made it for a handkerchief. I am working the lessons in the book "Kant-kloosen by P.T.A. Brandt. I can't read the instructions as the book was printed in Holland but with pictures and prickings, they are easily done.

My husband made some bobbins (covered or (hooded type) that I was looking for. I am so pleased with them, as they are lovely and easy to handle. They are five inches long, of white oak--a hard wood--and all hand made; the spindle part with the nice hollow wood handles."

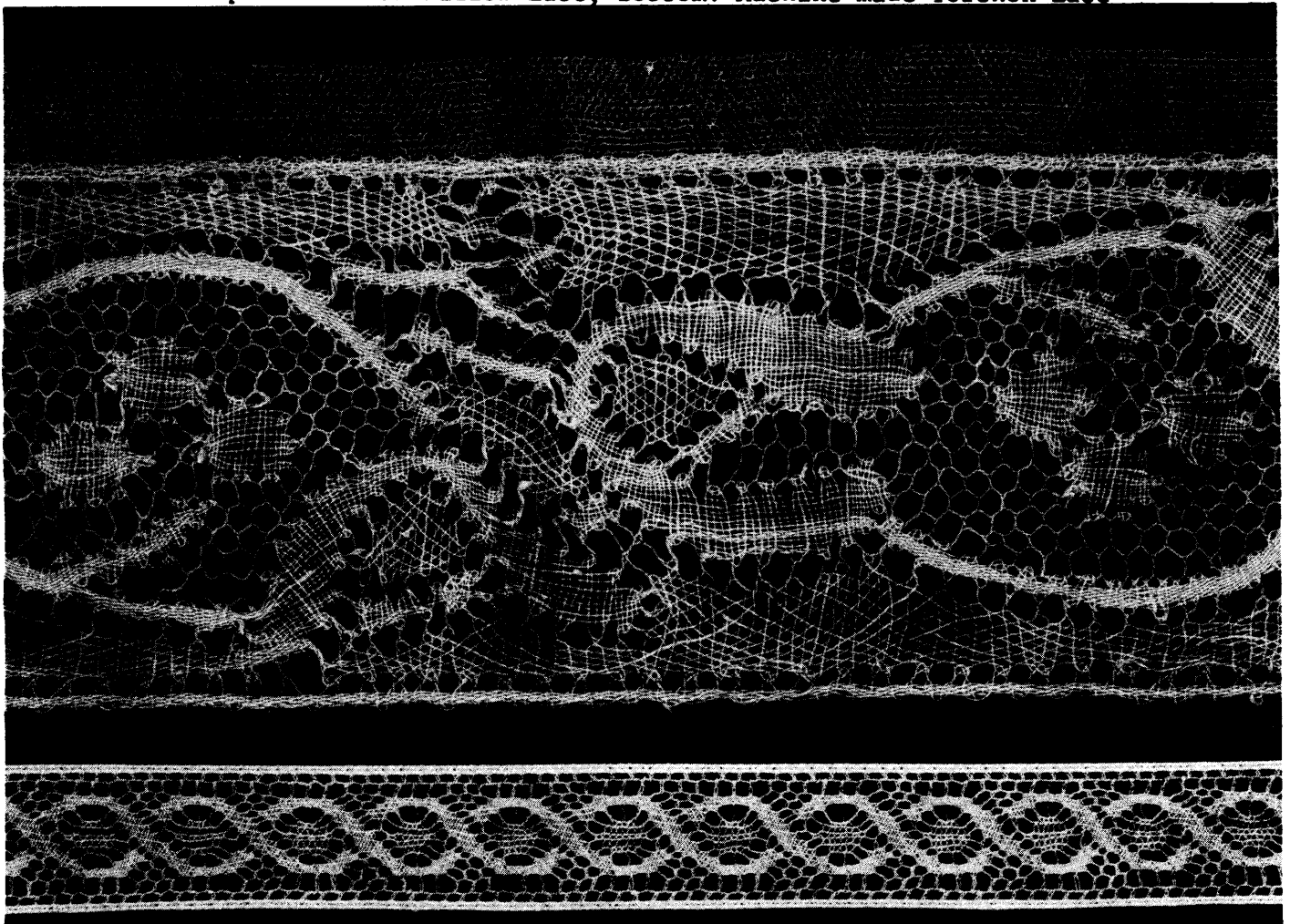
Catherine Miller



In the Spring 1971 issue of "Shuttle, Spindle & Dyepot" magazine, N.O.L. club member, Lydia Van Gelder is pictured at work on her latest inspiration in lace, "Lace Weed", 36" wide by 12" high.



Below: Lace from the collection of Verna Aeilts--Photo by J.Allen Hawkins
Top: Bobbin or Pillow Lace, Bottom: Machine made Torchon Lace



PORTLAND BRANCH

The Portland Bobbin Lace Makers met at the home of Mrs. Edith Kotter and we had a very good group that made lace, compared notes, and made plans for our demonstrating at the North West Conference of weaving April 30, May 1 and 2.

Next meeting will be at the home of Mrs. Hilda Schoenfelder. We meet the first Thursday of each month and if lacers or members of N.O.L. are planning a visit to Oregon this summer we will be happy to see you;---both ArVilla Sweeney and myself are listed in the phone book.

Pat Harris

.....
SCRAPBOOK LACES --- 20 cards for \$1.00 many cards have several samples. Send money with order and self addressed large envelope with 12¢ postage to:

Mrs. Pat Harris
735 S.W. St. Clair Street #802
Portland, Oregon 97205
.....

SAN FRANCISCO BAY AREA

The March meeting of the San Francisco Branch of the National Old Lacers was held at my Studio.

We were to have the Vice Consul of the Isle of Malta and two women from Malta demonstrating making Maltese Lace and showing a collection. But, unfortunately the one woman was in the Hospital and we will have that program later. However, a guest, Mrs. Celene Olson, brought beautiful Maltese Lace and I had many lovely pieces to show.

Miss Ruth Bettelheim, the President of the United Federation of Doll Clubs was a special guest. A couple of years ago her sister, Annette Bettelheim did research on the History of lace and I made enough printed copies to give each member present a copy.

Sending this to you in case you can use any of it in the Old Lacer's Bulletin.

Roberta G. Mack

(Will plan to use it in the July issue.)
.....

WHITE ROCK BOBBIN LACE CLUB

B.C. Canada

About 20 lace makers have formed the White Rock Bobbin Lace Club. Mrs.W.Speer is our President; Mrs. McKay is the treasurer and I the Secretary. We want to form a Branch, hoping to be the 1st Canadian Branch of N.O.L.

We are planning to study Lace as it refers to the actual making; learning techniques, etc. We are to have fun also so the work will not be tedious. The City of White Rock is situated only a few miles from U.S.A. border at Blaine.

Muriel Mitchell

MOLINE LACEMAKERS

The Moline Lacemakers will demonstrate lacemaking in Centennial Hall, Augustana College, Rock Island, Illinois, prior to the showing of a travelogue film, "Bright Belgium", on April 22, 1971. This film is sponsored by the Exchange Club of Rock Island.

* * * * *

During the week of May 17, the Moline Lacemakers will be in Kansas City, Missouri, representing Belgium during a week-long World Trade Fair featuring the Benelux countries. If any of our readers are at the various shopping malls that week, be sure to stop by to see them!

From: Honolulu, Hawaii Feb. 22, 1971

"My wife and I have recently become quite interested in making pillow or bobbin lace.

One thing that has bothered us is the apparent discrepancy we find in some of the operations. For example, in Mrs. Rogers' article in "Creative Crafts", the Whole-Stitch is defined as Cross, Twist, Cross, Twist. But, Mrs. Gubser seems to define it as Twist, Cross, Twist, Cross. The new and very elaborate McCall's "Needlework Treasury" book, on page 340 describes and pictures the Whole Stitch as Cross, Twist, Cross, which others seem to call the Sewing Stitch. We are a bit confused." Mr. and Mrs. Lewis E. Walkup

.....
Dear Mr. and Mrs. Walkup: March 20, 1971

So as to satisfy your curiosity, I have spent considerable time searching for your references, As yet, I have been unable to secure (in Canada) McCalls' Needlework Treasury. The August 1950 issue of Woman's Day was somewhat difficult to procure however Roxa Wright's article is commendable.

I am hoping the following quotation from an article by Mrs. Lucille Hird, which appeared in the September 1969 Bulletin of the National Old Lacers will satisfy your queries.

'Another pitfall of written directions is difference in terms used by lace makers in different countries, so again I say DON'T depend on written directions!'

I would like to suggest a book which you will undoubtedly find an excellent source of reference---The D.M.C. Library Encyclopedia of Needlework---by Th. de Dillmont.

Many of the outstanding books written on Bobbin Lace are unfortunately out of print and so one must depend on libraries both public and private for other references.
Muriel M. Mitchell

BOBBIN LACE BUTTERFLIES AND HANDKERCHIEF

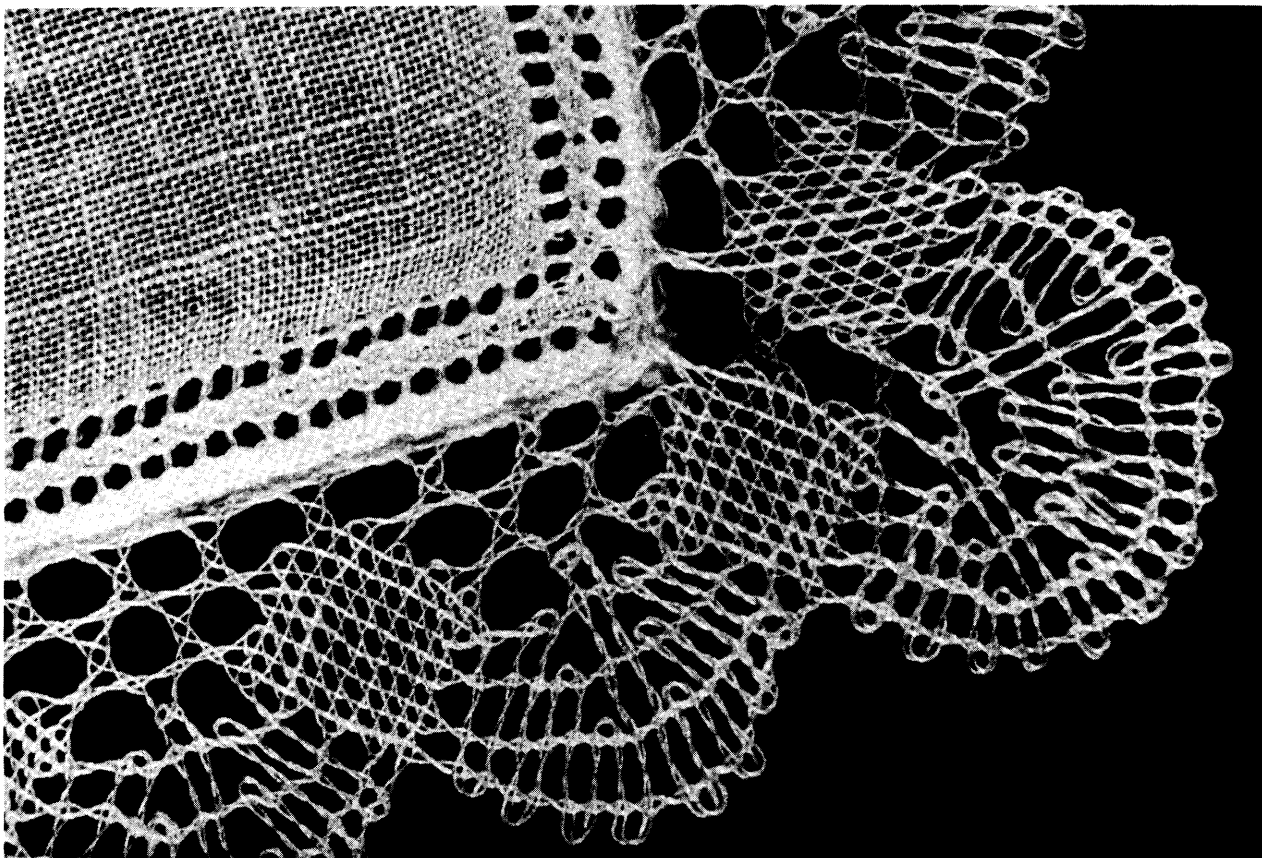
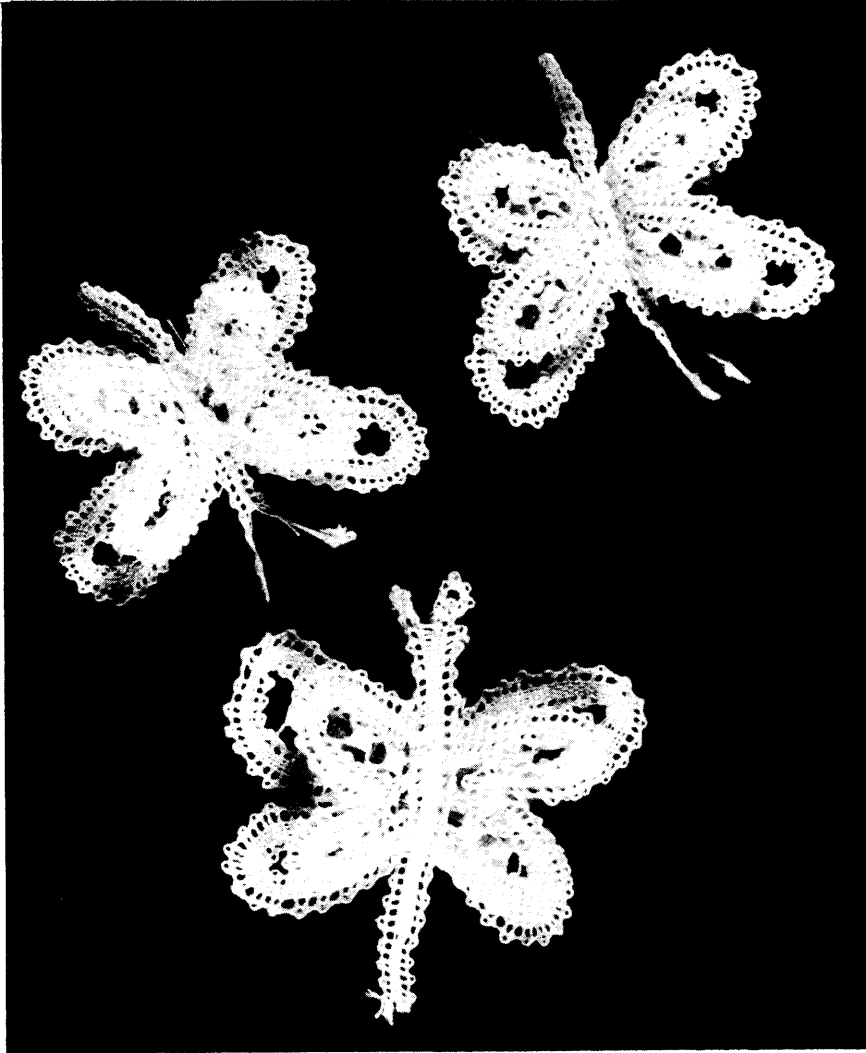
The delicate bobbin lace butterflies are made up in white linen (altho the Belgian lace-makers are going to experiment in cotton because of the increasing scarcity of linen).

They are the approximate size shown, each slightly different because of the handmade feature. The smaller attached wings give them an in-flight appearance. They have been displayed beautifully on dresses, on flower arrangements, and in a beautiful, specially made raised dome 6 x 8 inch black frame on various colors of velvet - red/green/black/blue. At the opening of the Center's new headquarters on March 21 the butterflies were sold out!

If any of National Old Lacers members wish to order, they may.

The unframed butterflies sell for \$2.50; the framed ones for \$10. (Postage will be paid by us in both cases.)

Our "continental" handkerchief sells for \$4. We have called it "continental" because the



lace is Belgian linen and the hankie is Irish linen! While the butterflies are made solely by Mrs. Mary VandeVoorde, many of the Belgian lacemakers make this and other patterns of hankie borders.

SNOWFLAKE DOILY

The beautiful white linen snowflake doily was also made by Mrs. Mary VandeVoorde, a Belgian lacemaker originally from Pittem, West Flanders, Belgium.

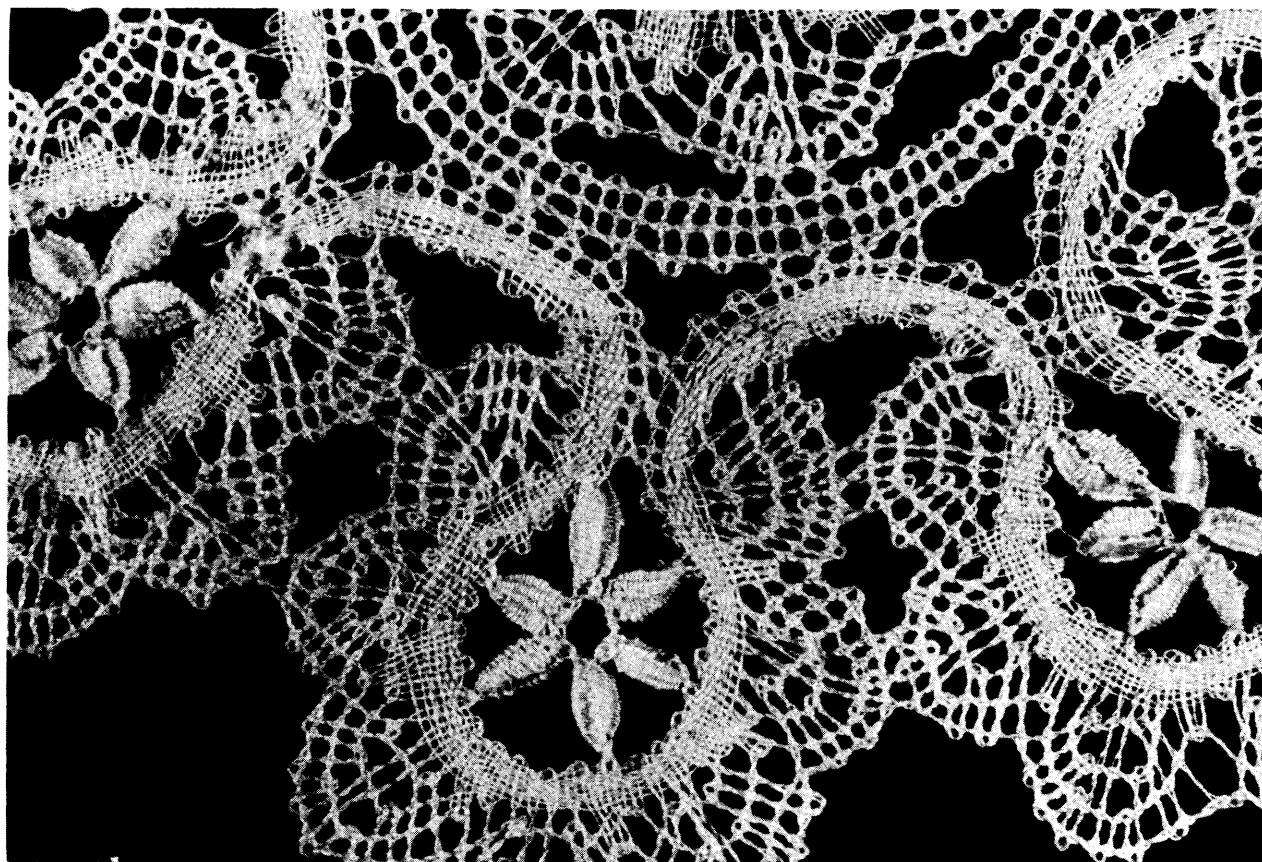
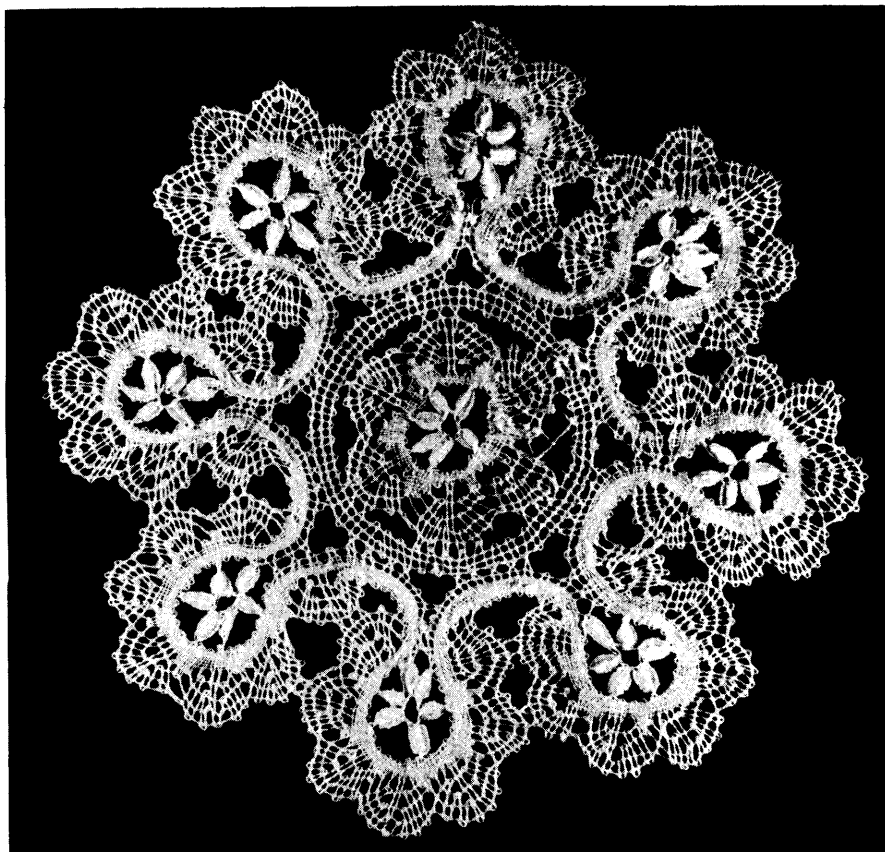
The enlargement gives a good close-up of the pattern.

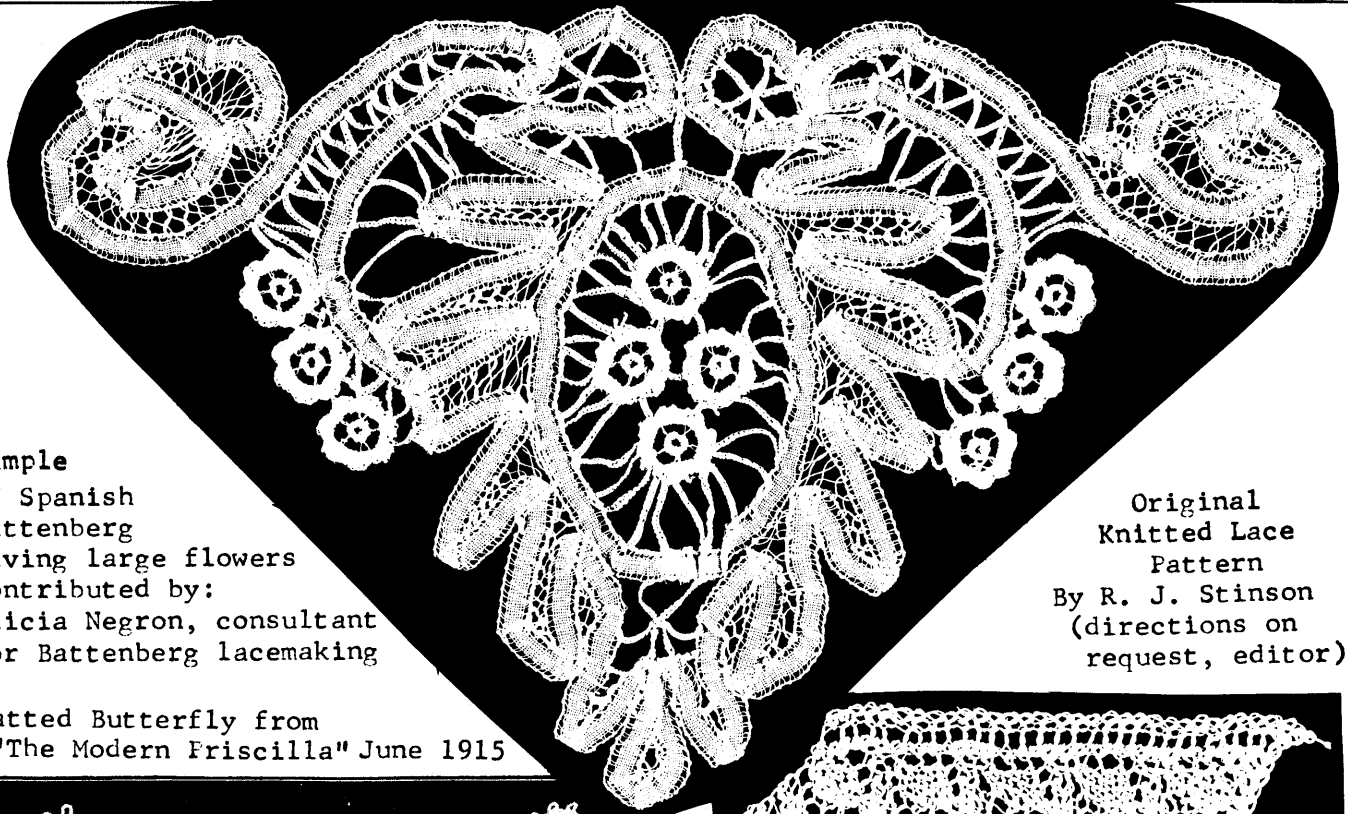
While we don't have this on hand in frames, it is simply gorgeous on velvet. Representing several days work, this lovely piece, too, would be a collector's item. It is approximately 8 inches in diameter. The only two yet available sell for \$10. each.

Orders for all these items should be sent to:

Moline Lacemakers
204 - 19 Avenue
Moline, Illinois 61265

SNOWFLAKE DOILY

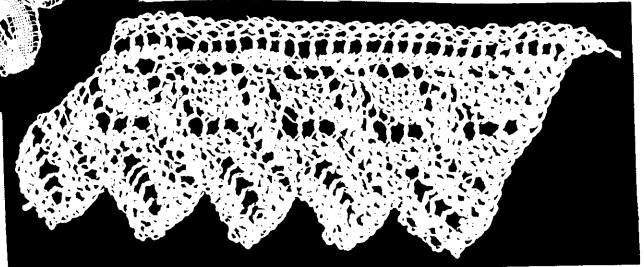
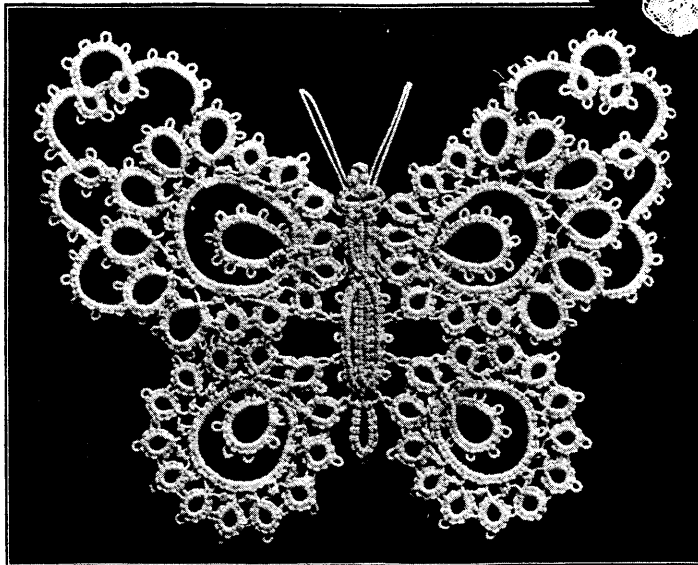




A sample of Spanish Battenberg having large flowers Contributed by: Alicia Negron, consultant for Battenberg lacemaking

Original Knitted Lace Pattern By R. J. Stinson (directions on request, editor)

Tatted Butterfly from "The Modern Friscilla" June 1915



"LACE EDGINGS"

A mimeographed 24 page booklet, 6" x 9", entitled "Lace Edgings" contains 15 knit lace patterns, several by club member, Mr. R. J. Stinson, with penned drawing illustrations is available for .75 from: Limberlost Knits

Rt. 1, Rome City, Ind. 46784

(Published by Margaret Chester)

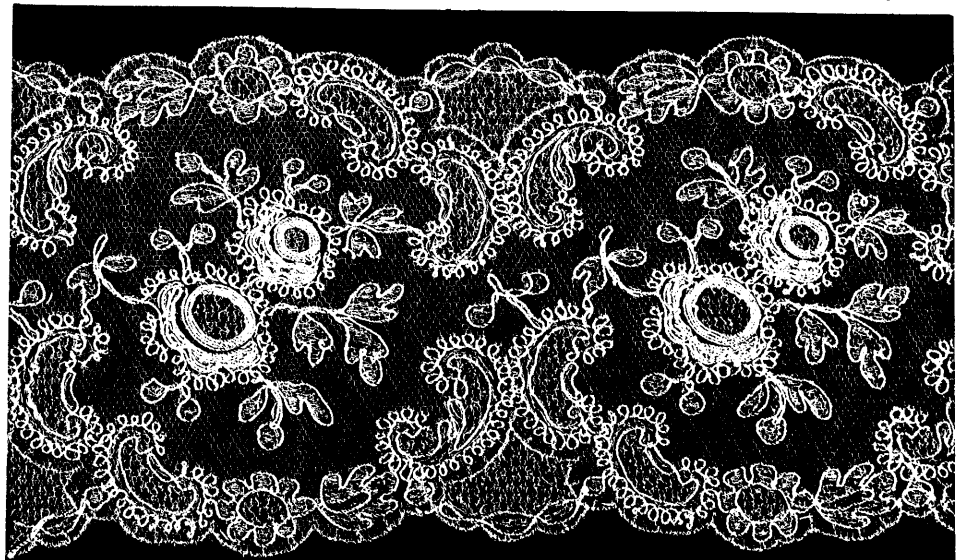
She also publishes a 20 page mimeographed quarterly "Knit Notes from Limberlost" at \$2.00 a year. This includes patterns, notes and some pictures. Single patterns are available. Send to her for list.

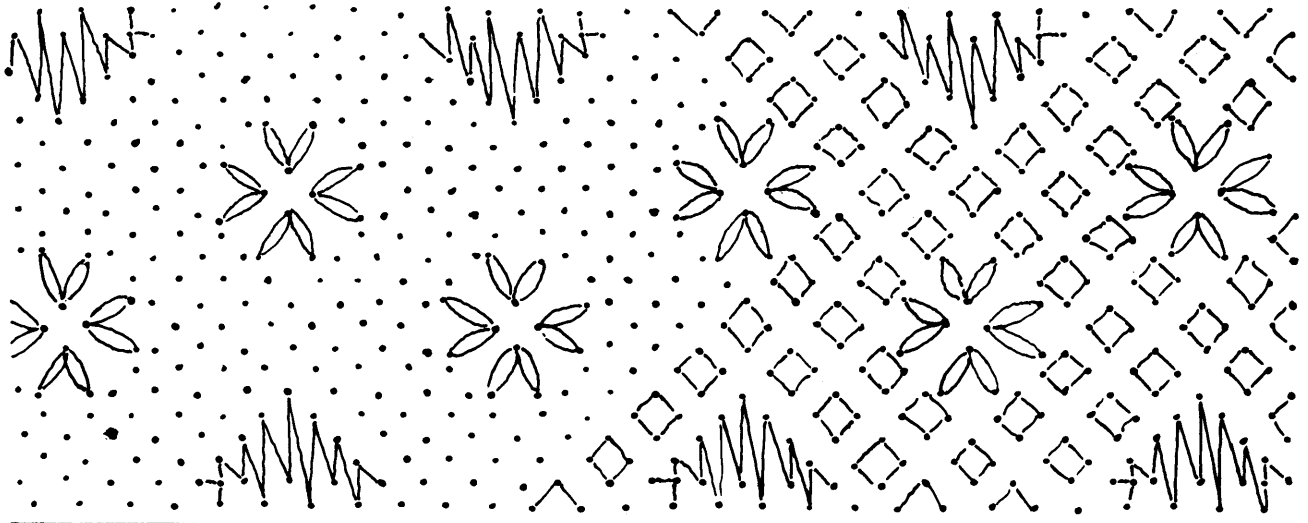
Embroidered Net

To those interested in Embroidered Net: Do you wish to specify what period or the reason for your interest, and what you would like to find out about it.

Your Embroidered Net consultant

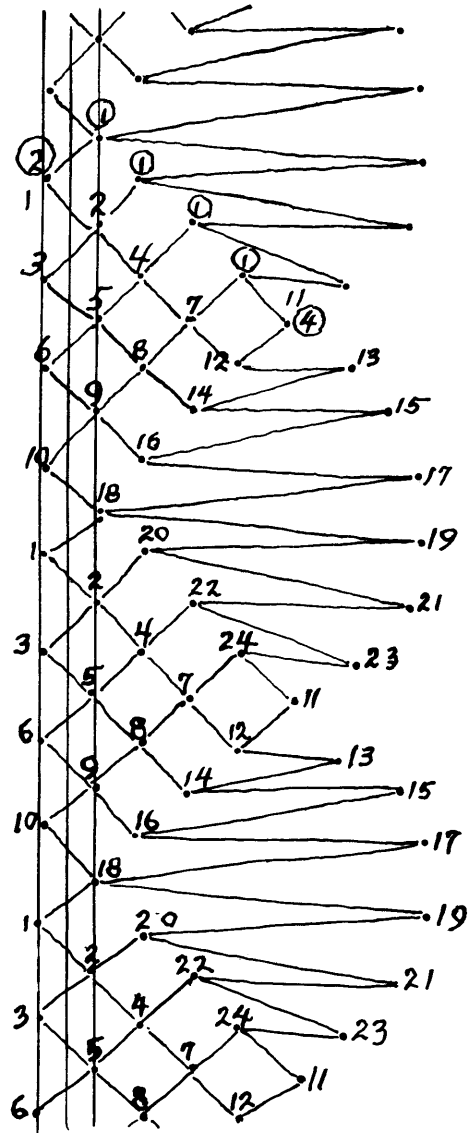
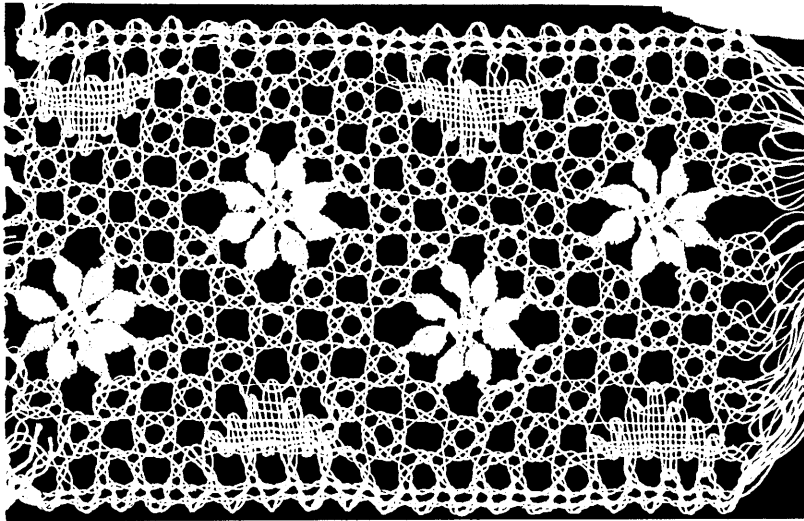
Mrs. Ruth Pearson
18 Driscoll Drive
St. Albans, Vt. 05478



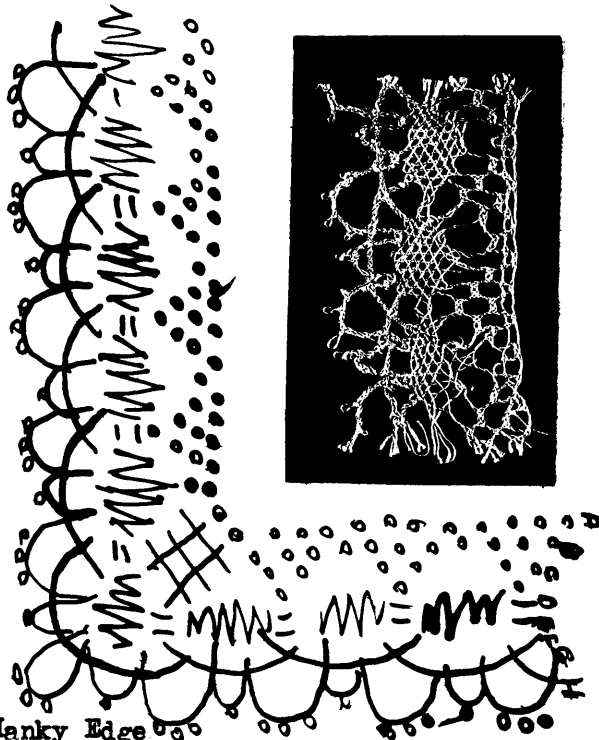


FBS 542 50 THREAD 56 BOBBINS

Above pattern from Mrs. Sweetland
Below: ArVilla Sweeney



10 PR. BOBBINS FOR WOOL



A 2pr
 B 2pr
 C 2pr
 D 1pr
 E 1pr
 F 2pr
 G 2pr
 H 2pr

Dutch Hanky Edge
from Catherine Miller

- ARNOLD, Noreen**
P.O. Box 414
Crystal Bay, Nev. 89402
(Bobbin, Crochet, Hairpin,
Tatted, Knitted)
- BANDELIER, Mrs. Harold**
911 North 7th Street
Goshen, Indiana 46526
(Bobbin, Needle, Emb. Net,
Studying)
- BARNES, Mrs. Melville (Katherine)**
4309 Iroquois Place
Nashville, Tenn. 37205
(Bobbin, Knitting, Crochet)
- BARNES, Mrs. L. S.**
6015 Elondo
Omaha, Nebraska 68104
- BENESH, Mrs. Frank (Alta)**
1010 Colorado Avenue
Alliance, Neb. 69301
(Bobbin, Applique, Tape,
Crochet, Macrame)
- BRADBURY, Mrs. J. R.**
R. R. #5
Marshalltown, Iowa 50158
- BRYANT, Virginia E.**
Rt. 1, Box 173
Eagle Creek, Ore. 97022
(Bobbin, Collecting, Study)
- CAMPBELL, Mrs. Cassandra**
552 Orlando Avenue
Akron, Ohio 44320
(Bobbin Lace)
- COCHRANE, Mrs. Kate**
1715 - 21st Street
Galveston, Texas 77550
(Bobbin Lace)
- CLARKE, Miss M. Lillian**
P.O. Box 20 - Kirks Ferry
Gatineau County
Quebec, Canada
(Collecting, Studying)
- COOLY, Mrs. Faye**
Star Route
Winona, Mo. 65588
(Bobbin, Needle, Applique,
Emb. Net, Knotted, Tape,
Crochet, Hairpin, Knitted,
Tatted, Studying)
- CORRIGALL, Mrs. Eleanor**
1661 Redwood Street
Campbell River
British Columbia, Canada
(Bobbin, Crochet)
- CUNNINGHAM, Maye**
Box 8
Vermont, Illinois 61484
(Bobbin, Tatted)
- DANIELSON, Mrs. Leonard (Veronica)**
2006 Waverly Place
Waukegan, Illinois 60085
(Bobbin, Studying)
- DeDEYNE, Mrs. Kathryn**
1834 Ellis Avenue
Racine, Wisconsin 53402
(Bobbin Lace)
- DEER, Mrs. Elwood**
Forest City, Mo. 64451
(Bobbin, Knotted, Tape,
Hairpin, Knitted, Tatted,
Collecting, Studying)
- DOUGLAS, Mrs. Don I. (Mildred)**
414 - 3rd Avenue
Hampton, Illinois 61256
(Bobbin, Crochet, Hairpin,
Knitted, Tatted)
- EARHART, Mrs. Mildred E.**
1015 Fillmore Street
Denver, Colorado 80206
(Studying)
- ERICKSEN, Mrs. John**
P.O. Box 85
Wauchope
Saskatchewan, Canada
(Bobbin Lace)
- FARISS, Mildred F.**
625 North Chautauqua Avenue
Wichita, Kansas 67214
(Bobbin, Hairpin)
- FERNANDEZ, Mrs. Clotilda**
Box 374
San Antonio, Puerto Rico
(Bobbin Lace) 00752
- FRAIN, Mrs. Peter (Agnes)**
456 Hartford Street
Westwood, Mass. 02090
Re-instated (Studying Lace)
- GRIKE, Mary**
706 W. Alvin St., Apt. G
Santa Maria, Calif. 93454
(Bobbin, Crochet, Tatted)
- HAMLIN, Mrs. Harold (Marcelyn)**
P.O. Box 126
Walloon Lake, Mich. 49796
(Bobbin, Needle, Crochet, Hair-
pin, Knitted, Collect, Study)
- HORTON, Mrs. Weldon W. (Betty)**
1201 S. W. 37th Street
Oklahoma City, Okla. 73109
(Bobbin, Needle, Applique, Emb.
Net, Knotted, Tape, Crochet,
Hairpin, Knitted, Tatted,
Collecting and Studying)
- HYMEL, Jr., Mrs. Paul G.**
413 Mississippi Street
Donaldsonville, Louisiana
(Bobbin Lace) 70346
- JOSLYN, Mrs. Bill (Kryl)**
1112 A. McKinley
Alton, Illinois 62002
(Bobbin, Knitting)
- KING, Mrs. Wilber S. (Bucky)**
121 South Drive
Pittsburg, Pa. 15238
(Needle, Applique, Emb. Net,
Knotted, Tape, Crochet,
Hairpin, Knitted, Collecting)
- KREHBIEL, Mrs. Vera**
Route 2 - Box 52
Halstead, Kansas 67056
(Studying)
- KUEKER, Mrs. David (Mary Lou)**
712 W. Huron Street, Apt. 301
Ann Arbor, Mich. 48103
(Bobbin, Crochet, Knitted)
- LANCASTER, Mrs. Margaret O.**
820 Highland Avenue
Paramus, New Jersey 07652
- MASI, Mrs. Kathleen**
351 - 56th Street
Delta, British Columbia, Canada
- MATTHEW, Darlea**
Box 205
Walloon Lake, Mich. 49796
(Bobbin, Needle, Knitting,
Collecting, Studying)
- McCarty, Mrs. Ralph**
1401 Van Buren
Amarillo, Texas 79101
- McLellan, Mrs. D. B.**
2548 Lincoln Road
Victoria
British Columbia, Canada
(Bobbin Lace)
- MILLER, Mrs. Evert**
P.O. Box 66
Stewart Valley
Saskatchewan, Canada
(Bobbin, Crochet, Tatted,
Studying)
- MILLIGAN, Mrs. Pauline**
Route 2,
Cedar Rapids, Iowa 52401
(Bobbin, Crochet, Hairpin,
Knitted, Tatted, Studying)
- NITSICK, Mrs. Linda**
2552 Bauman
Omaha, Nebraska 68112
(Bobbin Lace)
- ONEY, Mrs. Carl N. (Marion)**
124 West Street
Wellington, Ohio 44090
(Bobbin, Needle, Applique,
Knotted, Knitted)
- PALMER, Mrs. Philip (Vicki)**
Box 14
Compton, Arkansas 72624
(Bobbin, Crochet, Hairpin,
Knitted, Tatted, Collecting,
Studying)
- REDDEN, Mrs. A.**
478 Dewe Avenue
Postal Station "P"
Thunder Bay "N"
Ontario, Canada
(Bobbin, Needle, Applique,
Emb. Net, Knotted, Tape,
Crochet, Hairpin, Knitted,
Tatted, Collecting, Study)
- SEIBERLING, Mrs. Theodore**
Box 254 (Catherine A.)
37 Lancaster St., North
Jonestown, Penn. 17038
- SOMERS, Mrs. A.J. (Melva B.)**
3900 N. Ocean Drive, #8A
Ft. Lauderdale, Fla. 33308
(Bobbin Lace)
- STORIE, Madame Van der Hofstadt**
Boongaardstraat II
Bruges 8000, Belgium
(Has Lace Museum)
- SWANSON, Mrs. Charles (Marion)**
3031 Salem Ave. South
St. Louis Park, Minn. 55416
(Bobbin, Macrame, Weaving)
- WALKUP, Mr. Lewis E.**
1434 Funahou St. (ARCADIA)
Honolulu, Hawaii 96822
(Bobbin Lace)
- WALL, Mrs. William (Ruth W.)**
8105 Everts
Normandy, Missouri 63121
(Bobbin Lace)

PROPOSED AMENDMENTS

to N. O. L. By-Laws 1971

ARTICLE IV: Section 1: AddRecording - Corresponding -
Auditor - Two - Six - Two.

The section to read:

The Officers of the National Old Lacers shall be a President, 1st Vice President, 2nd Vice President, Recording Secretary, Corresponding Secretary, AUDITOR, and Historian. These shall be elected at the Annual Meeting of the National Old Lacers for a term of TWO (2) years and shall not be re-elected, except the Treasurer, who may be re-elected for an additional term of two(2)years. SIX (6) Directors, from different geographical regions, shall be elected to the Board for three (3) year terms, so arranged that each year two (2) new members are elected. At least one member shall be from the Canadian Branches or a member residing in Canada. A majority vote shall constitute an election.

Section 4 f: Add, to read

Voting shall be by ballot unless there is only one nominee when voting shall be viva voce (by voice).

Section 7:

Change five to six (6) Directors.

Section 8: Add

The Board of Directors shall meet at the call of the President, provided the matter at hand cannot be resolved by mail.

ARTICLE V: Section 6:

The Board of Directors shall meet just prior to the convention and immediately after the adjournment of the convention and conduct the business of the organization in the interim between conventions and shall render full report of action to the convention. Five (5) members of the Board shall constitute a quorum. The Board may conduct business by mail in an emergency and an affirmative vote of five (5) members shall be necessary to adopt.

ARTICLE VII: Section 3: Add Chairman

Whose reports shall be placed on file with the National Recording Secretary.

ARTICLE VIII: Section 1 b: to read

The Board of Directors through committees appointed by the President will arrange programs, entertainment, transportation, Hotel accommodations and reservations for the same for the conventions.

ARTICLE IX: Section 1:

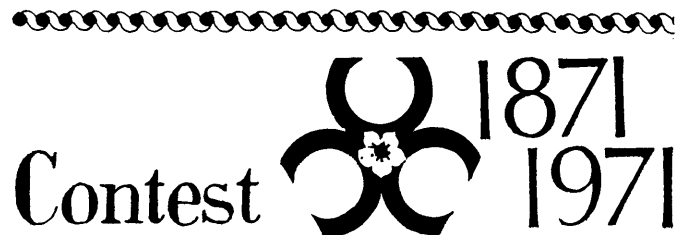
The Parliamentary authority shall be Roberts Rules of Parliamentary Procedure revised, in all cases not otherwise covered in these By-Laws.

ARTICLE X: Section 1:

These By-Laws may be amended at convention by a majority vote of the delegates present and voting provided previous notice has been included in the Call to Convention, in the Bulletin.

Section 2:

These By-Laws may be amended without notice by a 99% vote of the voting delegates present and voting at convention.



Dear Bobbin Lace Makers:

A competition as a tribute to B. C.'s Centennial would enhance Bobbin Lace Making. Everyone should endeavour to compete.

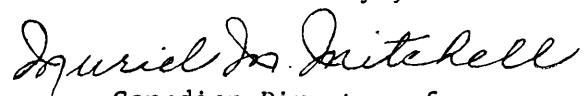
The rules and regulations are:

1. Design a pattern either as a group or as an individual, the design may be for straight or free lace. Keep your pattern to one type for example as a Torchon, Cluny or tape-like in design.
2. It would only be necessary to make enough of the pattern to incorporate a corner.
3. Accompanying each entry, place the following information in a sealed envelope.
 - a. your name and address
 - b. designer of the pattern
 - c. the number of bobbins used
 - d. type of thread
4. Submit as many entries as you wish by June 30, 1971 to:

Mrs. J. C. Mitchell
3795 Trinity Street
Burnaby 2
British Columbia, Canada

I wish you success in all your
Bobbin Lace endeavours.

Sincerely yours


Canadian Director of
National Old Lacers



New Members

WALTERMIRE, Mrs. K. L.
23 South Downing Street
Denver, Colorado 80206
(Studying)

WENDEL, Mrs. Susie
General Delivery
Stewart Valley
Saskatchewan, Canada
(Bobbin, Needle, Crochet
Studying)

WOOD, Clara E.
7312 S.E. 71st Avenue
Portland, Oregon 97206
(Bobbin Lace)

LETHRIDGE, Mrs. Marion
53 Williams Street
Whitehall, New York 12887
(Bobbin, Needle, Crochet,
Tatted)

CHANGES of ADDRESS to:

Miss Charlotte M. Brett
218 East 4th Street
Spencer, Iowa 51301

Mrs. Louisa A. Buchanan
10804 S. E. 77th
Milwaukie, Oregon 97222

Mrs. Carroll D. Furness
1102 - 35th Street
Everett, Washington 98201

Mrs. Wilma M. George
200 S.W. 9th Street
Pompano Beach, Fla. 33060

Frances B. Stark
664 East Orangewood Drive
Covina, Calif. 91722

BOBBIN LACE LESSONS

Basic - - - - - Advanced
Private or Group (minimum 4)
Buckingham, Chantilly, Bruges,
Honiton, Rosaline
Mrs. Gordon Laird, 2756 West 38th Ave.
Vancouver 13, British Columbia, Canada

A Limited Number of Reprints Available
of Tatted or Crocheted Patterns
"Tatting" designs with instructions
18 pages, \$1.50, plus 12¢ postage
"Crocheted Edgings and Insertions"
24 pages, \$2.00, plus 12¢ postage
(These are a collection of patterns
from years 1910 to 1925) Kathe Kliot
SOME PLACE, 2990 Adeline Street
Berkeley, Calif. 94703

SHORTHAND KNITTING

25 Original Knitting Designs. Fully ill-
ustrated -- color, black & white 8½"x11"
Spiral bound for easy handling....\$4.50
Classic Sweater, 10 new designs,
Illustrated.....\$1.25

Decorative Panel designs, Ill. ...\$1.25
Special Price for all 3, \$6.50
Add 25¢ for postage and handling
Dorothy Reade

3111 Whitten Drive, Eugene, Ore. 97405

In regard to "Lace Guide" by Whiting.
The book is out of print and the pub-
lisher will not consider reprinting, as
he feels there is not enough interest.

The N.O.L. officers suggest that each
member interested in including the book
in their library write a request for
the reprint of it to: Gale Research
2200 Book Bldg., Detroit, Mich. 48226

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

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 Fillow,
Four Basic Grounds with Rhythms for Working; Wind-
ing Bobbins, Flanning 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)

NOTICE: Mrs. Tod will be at Cape Cod,
during this summer from May 1, to Oct. 1
Summer Address: Mrs. Osma Gallinger Tod
Box 535, Provincetown, Mass. 02657

FOR SALE: BOOK - "The Romance of Lace"
by Mary Erwen Jones, Published 1951
Staples Press. It's in fine condition.
I am asking \$8.50 for it as this is
what I paid for it. Kathe Kliot, of
SOME PLACE, 2990 Adeline Street
Berkeley, Calif. 94703

The Story of
Battenberg Lace
by Ethel A. Eaton and Edna L. Denton
many photos of old pieces
32 pages

\$3.00 plus 35¢ mailing

ETHEL EATON OL-5
5412 N.E. 24th Avenue
Portland, Ore. 97211



National Old Lacers

Lavender and Lace Fashion Show

By: Colorado Columbine Chapter
of National Old Lacers
was held May 29, 1971 at 2 P.M.

The most delightful memories of one hundred years of lace fashions, modeled by guests of club members, was seen at the Spring---"Lavender and Lace"--fashion show and reception in the Marble Theatre Room in Columbia Savings Building, at the Cinderella City Shopping Center, Englewood, Colorado.

The author of the show, written in prose and song background, and detailed to the periods of gowns worn in each scene, is N. O. L. club member Mrs. Virginia Funk.

PROGRAM

Scene I -- The beautiful Marie Antonette wedding gown with its jeweled pance, and jeweled wedding cap with chantily lace rose petals, jeweled with seed pearls; followed by an eager groom in his long tailed formal coat and rolled black derby. The brides mother and guests for the wedding arrived in gowns and coats of wools and taffetas with exquisite hand made lace trimmings.

Scene II - The second scene is a late afternoon tea, which is followed by the arrival of the state officials gowned for the Governors' inaugural ball.

Scene III The third scene is a catholic christening. The mother and her sister managed an even dozen youngsters and a beautiful antique buggy with umbrella top shading the tiny baby gowned in a yardlong white French cluney dress and slip, and a coat with an imported London, England crocheted bonnet.

Scene IV - Scene four is 1904 to 1918, Graduation Days.

Scene V - The fifth scene, the year Lindberg flew the Atlantic and our gay flappers of 1920's.

Scene VI Famous Band Days are the sixth scene with marvelous college memories.

Scene VII The seventh scene is an evening view of Gay parties in memorable years of pretty clothes.

Scene VIII The eighth scene is a wedding



Alencon Rose pattern Lace Bridal Gown

boutique; Beautiful brides dressed in gowns covered with lace of every type, featuring veils and bouquets in delightful array.

Scene IX The ninth scene leads us away through the garden with the modern laces in new and creative materials; modern ladies and their juniors in 1971 and 1972 fashion parade. The lovely club members arrive in their collection of beautiful old laces as a precious little lady, carrying a big letter to "Our Governor Love", catches the attention of a uniformed policeman, who assists her in mailing it at the old fashioned mail box.

The hotel becomes a chatter of harmony as tea is served by the gracious Columbine chapter of National Old Lacers in the French Dining Room.

Wish you could have been with us. The show director was Mrs. Dorothy McNichol. Special modeling by ---- Nikki Robinson School Models. Mrs. Virginia Funk



The President's Message

This has indeed been an inspiring year with so many joining our efforts to promote an interest in lace and the art of making it. Many have joined as a result of the article about Bobbin Lace by Mrs. Faith Rogers in the February 1971 "Creative Crafts" magazine and many others as a result of articles about Bobbin Lace by the club Historian, Pat Harris, that were in several handwork magazines. We welcome you, and so that you will find the answers you are searching for and will continue with us, we suggest you jot down questions or state what you are particularly looking for on the back of the membership renewal blanks. Our bulletins are made up of the contributions of members and are not intentionally steered to any one type of lace.

Hopefully where there are enough living closely together, new branches will be formed. I suggest all branches, old and new include your president or leader and name of branch on the back of the membership blank so it will be listed correctly in next year's bulletin.

These blanks are your only reminder that it is time for next year's dues,-- and bulletins will be withheld until dues come in.

I hope I will be receiving many, many of the enclosed registration slips for the Busch Garden Trip and that you will all be coming to the convention. A fine program has been planned.

St. Marie Woodard

18th ANNUAL N.O.L. MEETING
Tuesday, August 3, 1971

Address to send hotel reservations:

Sheraton-Universal Hotel
Box 8699, North Hollywood, Cal. 91608
(Annual meeting program and registration for Monday, Aug. 2, Bus Trip enclosed.)

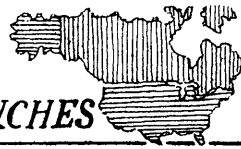
One additional proposed amendment to N.O.L. By-Laws (Others May issue, p.77)

Article I: The name of this organization shall be the National Old Lacers -- INTERNATIONAL

Belgian Lace Pictures for Programs

Black Hawk College has a special collection of Belgian Lace and has just developed a black and white photo display of the gorgeous pieces (about 24). This set is available free on loan by writing to:
Belgian Historical Collection
Black Hawk College
6600 - 34 Avenue
Moline, Illinois 61265

NEWS
FROM
OUR
BRANCHES



MEETINGS
EXHIBITS
ACTIVITIES
PERSONALITIES

BOSTON BRANCH

March 27, 1971

An enjoyable and inspiring day was ours through the arrangements of Britta Jeppson. Luncheon at the Worcester Historical Museum amid arrangements of Spring Flowers and Easter favors was well attended.

Then we went nearby to the Worcester Art Museum and in a new Conference Room viewed a part of their collection of fine laces, with some remarks by Lolita Eveleth. The Curator, Miss Louisa Dresser was kind to allow this viewing. Unfortunately, as usual, many members were missed including our President, Olga Barnett. We were glad, however, to greet five of N.O.L. who had not attended a Boston meeting before. It was good to have Rachel Wareham with us, and we are grateful for her many ways of helping.

At the business meeting we discussed some matters that may come up at Los Angeles annual meeting. Also we decided upon the favors we'll send to the meeting, as is our custom.--E. Lolita Eveleth

Chairman Pro Tem

SAN FRANCISCO BAY AREA

Maria Trimbach of Oakland, California, was hostess for the May meeting of N.O.L. San Francisco-Bay Area group. It was such a festive occasion. Many of the ladies wore modern dresses trimmed with hand-made Bobbin Lace, some wore lace garments dating back to late 1800's or early 1900's, such as blouses, lace jackets and other lace decorations; also seen was a modern velvet sheath dress trimmed with a very old high-necked lace yoke salvaged from a 1900 lace blouse, or waist, as they were called in that time. Some members wore their own creations of hand-knit dresses. A Lebanese hand-knit dress was exceptionally lovely, knitted of fine dove-grey yarn, the entire skirt was worked in an open-lacey design, with a lining of white lace netting to set off the design.

Martha Anderson and her sister Gertrude brought their Lace Pillows and gave us a fine demonstration of lace making. Their hands and fingers moved so swiftly that the clacking of their Bobbins gave the impression of two typewriters going full speed. To see these two ladies at their pillows actually transported me back in time to when this Art Form was a vital way to make a livelihood.

Margaret B. Leach

PEACE ARCH SPINNERS AND WEAVERS CENTENNIAL

WHITE ROCK, BRITISH COLUMBIA, CANADA

"The new members of the White Rock Bobbin Lace Group are progressing extremely well, and the group has been very active demonstrating at a Hobby Show and at a Hospital Auxiliary meeting as well as at the Centennial Show." Muriel Mitchell



Lord Tweedsmuir students crowd around Mrs. D. Speer, President of White Rock Bobbin Lace Group, as she demonstrates bobbin lace making with 20 pairs of bobbins during the Peace Arch Spinners and Weavers Centennial show in April.



At JOSLYN MUSEUM, Omaha, Neb. April 1971

"We had a most interesting day at the Joslyn Museum in Omaha on April 18th when I showed lace and demonstrated there as a part of their annual 'Family Day at the Joslyn'. The Omaha Weaver's Guild had asked me to come and demonstrate as a part of their exhibit but they pretty well turned it over to me and set me up front and center. I took a great deal of lace and equipment, including 4 pillows, and for once there was room for all of it. This was such a beautiful large building and we had a very choice spot. The interest was such that I hardly left my chair during the hours the event lasted. I do not know how many people went through the building during the afternoon but about midway there had been 3500 and after that they REALLY started to come." Doris Southard

From: Sedona, Arizona, April 12, 1971

"I would like to know if any member has a pattern, either tatted or crocheted or knitted for a mantilla or a prayer cap (a doily like round circle) that we Episcopalians wear to church. I would like to make one, preferably a prayer cap, and would appreciate knowing who and where to write for the directions."

Thank you, Mrs. R.J. (Virginia) Steele
P.O. Box 594, Sedona, Arizona, 86336

KELOWNA MUSEUM

"In the picture, Mrs. Speer is seen with teenagers about her. I found the same response in Kelowna. As a result, I will be returning in the Fall to assist the students in the High School. I find this exciting. Queen Elizabeth's tour meant a school holiday; as a result the girls came to the Museum, after the Queen's visit in the Park; more came on Friday and still more on Saturday, along with their teacher. The senior citizens are equally excited. Many of them have seen or have had relatives who have made lace in their homeland. They are equally delighted to see the young students so enthused.

The Museum has been very fortunate to obtain some very beautiful pieces of lace. I would like to pay a tribute to Mrs. Ursula Surtees, lace curator, whose husband is a relation of Lady Aberdeen; and to the assistant curator, Mrs. T. B. Upton; who arranged all the laces so artistically; and above all to Miss Elizabeth Smith, who was really responsible for bringing antique laces to the attention of the Museum. She has spent many hours this past winter mounting these laces. She was made an honorary member of the Museum and Archives Society for her contribution.

Muriel Mitchell

NORTHWEST CONFERENCE OF WEAVERS with the Bobbin Lace Weavers

April 30, May 1 and 2

The Northwest Conference of Weavers with the Bobbin Lace Weavers having a booth for exhibit and demonstrating is over. It was a complete success, as over 400 very interested people registered. Sunday was open to the public and a steady stream of people visited the conference.

Two years of correspondence produced a good turnout, with about 25 from Canada attending. While many are weavers only, many do Bobbin Lace weaving also.

The Vancouver Lacemakers of Canada furnished the patterns we publish with this article, to everyone at the conference.

Of course, as expected, the Canadians and Harda Kuisk of Minneapolis stole the show, for which we are indeed happy.

Blue Ribbons were given to the following from Vancouver, B.C. group; Mrs. Rita Mittlestadt for the lovely free lacing corsages (N.O.L., March 1970, page 49); Mrs. Katie Masi, Mrs. Jane LeGrand and Mrs. Julia Burley, for absolutely flawless doilies; Hylde Law of Nanaimo, B.C., Canada, for a wool shawl in Virgin or Rose ground, net or half stitch squares. The shawl was so soft and fluffy it felt like a pussy cat.

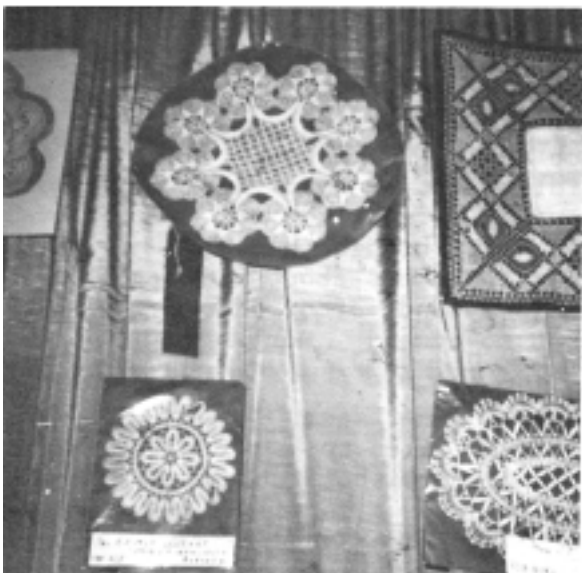
Harda Kuisk's Wall Hanging of blue and green wool blended with chartreuse wooden beads was a true "show stopper". It was truly an effort to keep visitors from feeling the beautiful wool. Harda shows a complete knowledge of the uses of her nature dyed wools and uses them with imagination. She has agreed to share, by a story, in 1972.

Clista Wuerthner of Great Falls, Montana, drove out to Oregon and demonstrated whenever needed.

Myrtle Buck of Oceanside, California demonstrated. She brought two small looms made by her husband, both are portable; one, yellow; was liked by all the lacers present.

Cora Wetter, while a member of N. W. Bobbin Lace Weavers, closed her shop and came to help us whenever she was needed.

Kay Peterson and Arliss Edwards, students of ArVilla Sweeney, helped out on Sunday. ArVilla should be proud of her students, as one of her students, Mildred Schmidt, won a blue ribbon for a corsage that she designed and made. It was in pale pink with a darker pink bud and



PICTURES

Top: Pat Harris, Jean Astbury, ArVilla Sweeney
Middle: Rita Mittlestadt's Blue Ribbon Corsage
Bottom: Katie Masi's Blue Ribbon Doily

beautiful green leaves. A well deserved award.

Hilda Schoenfelder also won a ribbon, for her tablecloth.

Ena Marston of San Luis Obispo, California came to her first lace conference. She will now be making as well as studying lace.

Ann Blinks of Carmel, California was a speaker for the conference and we hope she will handspin some wool in both "S" and "Z" twist for bobbin lacers to try.

Garnette Johnson, president of the 'Handweavers' Guild of America' visited the Conference and was pleasantly surprised to see the beautiful laces displayed. She also liked the bobbins, pillows and watching the demonstrators doing Bobbin Lace Weaving. She, too, feels Bobbin Lace Weaving is becoming an increasingly interesting hobby.

Hazel Scott of San Diego, California and Kathe Kliot of "Someplace" in Berkeley, California represented their districts well, always ready to lend a helping hand. Kathe is young and we really took advantage of that fact and had her on top of tables hanging pieces most of Thursday. We Thank her, as we are much too old and stiff to get up and down.

Dorothy Reade of Eugene, Oregon, our new member, showed her Musk Ox shawls (N.O.L. November 1970, page 31) that are so delicate they can be pulled thru a ring. She left me a sample to try out in lace making. Maybe if I can work it out she'll take me to Alaska -- anyway, why not dream big?

Everett, Washington was represented by six ladies, with Vi Furness (N.O.L.) to guide them.

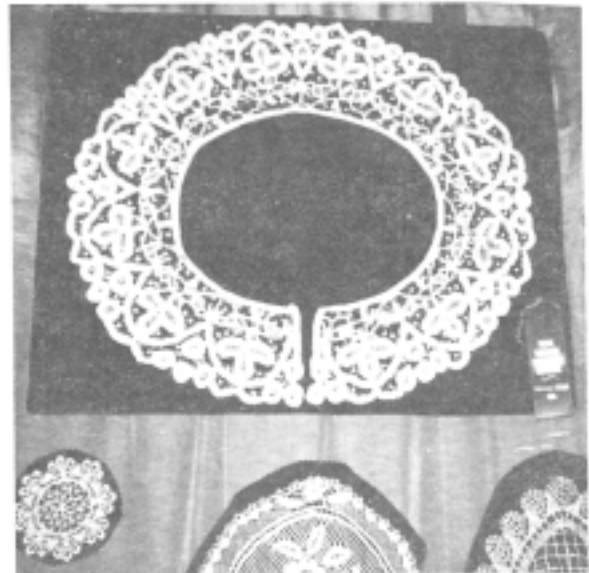
At the banquet on Saturday night, Russel Groff, (chairman of conference) asked the Bobbin Lace Weavers to stand. It was overwhelming to say the least, and we thank all those attending for their help to make this first showing a huge success.

Elza Hoover (N.O.L) carved by hand one inch bobbins, a pair for each badge worn by lacers.

Mrs. Marie Berggreen of El Cajon, California, came to our rescue and wove over 30 yards of lace for the badges. All badges had bobbin lace across the top of the badge, with bobbins for lace weavers.

Over 200 copies of "National Old Lacer's" bulletins and applications were given out to interested people. We hope to have many new members as a result of this endeavor.

Vancouver, B.C., Canada, asked for, and was granted the 1973 Northwest Confer-



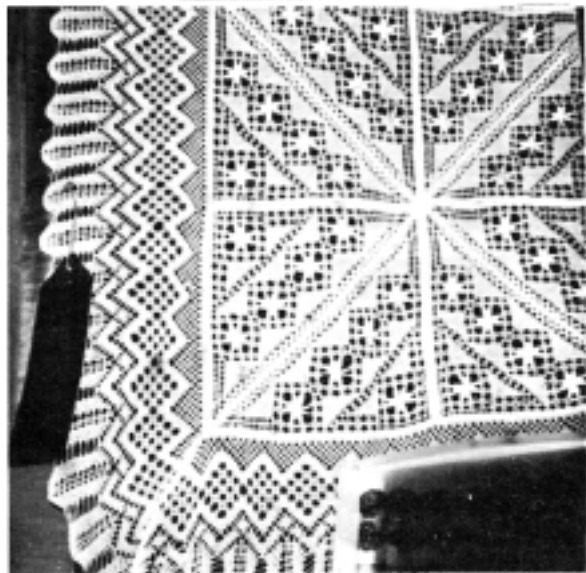
PICTURES

Top: Mildred Wilson with Blue Ribbon Winner;-
Hylde Law's, Lovely Wool Stole
Middle: Jean Astbury's Blue Ribbon Collar
Bottom: Jane LeGrand's Blue Ribbon Dolly

ence. Mrs. Jean Astbury accepted the chairmanship of the Bobbin Lace Weaving division.

After the frantic pace of assisting in arrangements for this conference, ArVilla Sweeney and myself look forward to the relaxation and pleasure of just doing lace weaving. But, we will be ready and willing to help Jean Astbury, at anytime she needs us.

So, it's on to Vancouver, B.C. in '73!
Pat Harris reporting



Top: Kay Peterson at Mary McPeck cone pillow;
on wall, laces, Pat Harris' bone bobbins
Bottom: Hilda Shoefelder's tablecloth -- red
ribbon winner

From: San Francisco, Calif. May 16, 1971

"Lately, I am working on figures, I love this kind of lace; it is difficult and so fascinating. Our work group is very active and we really love working together." Greetings from both Martha (Anderson) and Gertrude (Biedermann)

From: North Vancouver, B.C. May 20, 1971

"It has been a pleasure to read and study the N.O.L. bulletins and to see there, accounts of so many people whom I now feel I may call friends. It will be an even keener one since my visit with the Portland Bobbinette Lacers during the Northwest Weavers' and Lacemakers' conference, April 29 to May 2nd.

Pat Harris and ArVilla Sweeney are to be congratulated on the excellent organization of the lacemaking displays and activities. I am sure I speak for all, and more especially for the Canadian ladies when I say, "Thank you, we truly appreciated all your energy and enthusiasm, your graciousness and efforts to bring us all into one close, harmonious fellowship.

Then, too, as wherever lacemakers, weavers, and craftsmen gather there was that willingness to exchange ideas and pass on new techniques, for which we are grateful. It was with this deep sense of obligation that I accepted position of co-ordinator for the lacemakers' groups in the next Pacific Northwest Conference to be held in Vancouver, B.C., Canada in 2 years time.

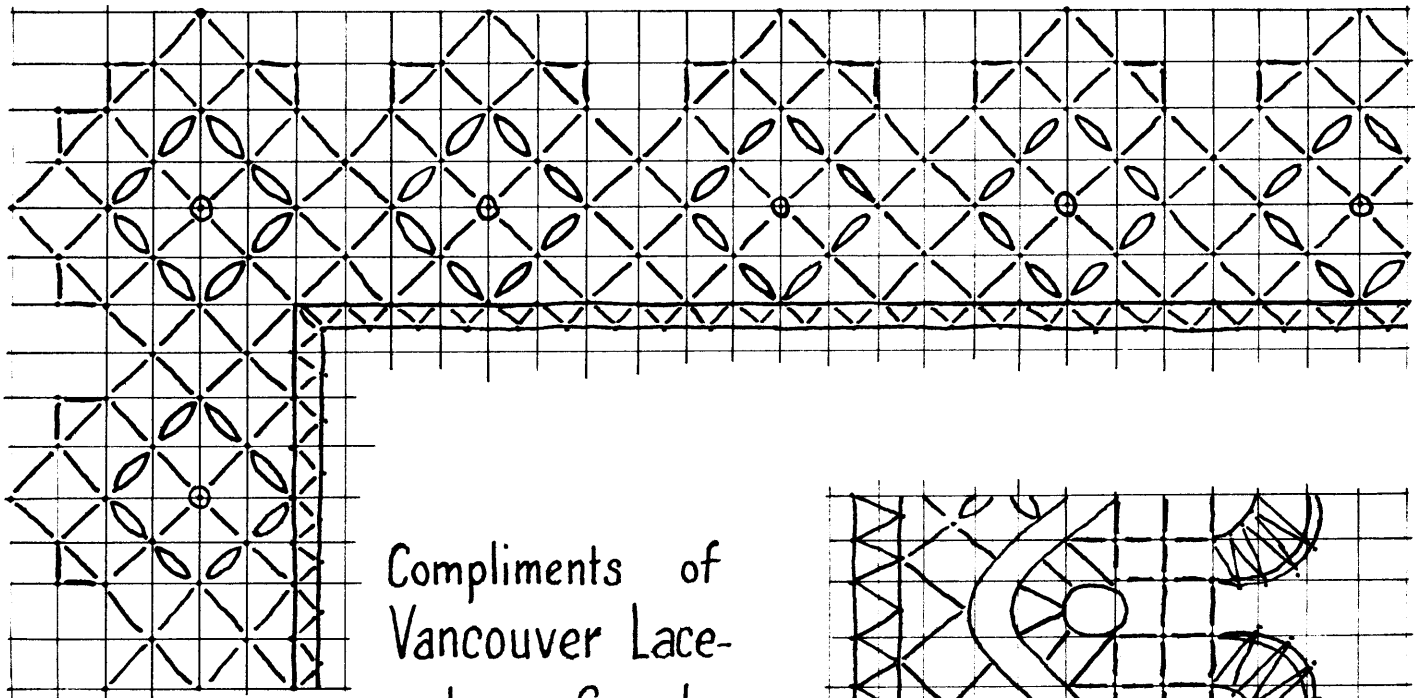
Suggestions as to a possible program from those who make lace or those who collect would be so very welcome. Already one or two ideas have been presented but more are needed.

This following week I expect to meet with our ladies from Vancouver at the Ladnor home of Katie Masi, a most accomplished lacemaker. The next day a group of us plan a trip to Nanaimo on Vancouver Island to meet with our Island friends from Victoria to Campbell River, about a 200 mile distance. Completing the week I have promised to demonstrate lacemaking and supervise a quilting demonstration of the University Womens' Club Heritage Fair, it being our Centennial year.

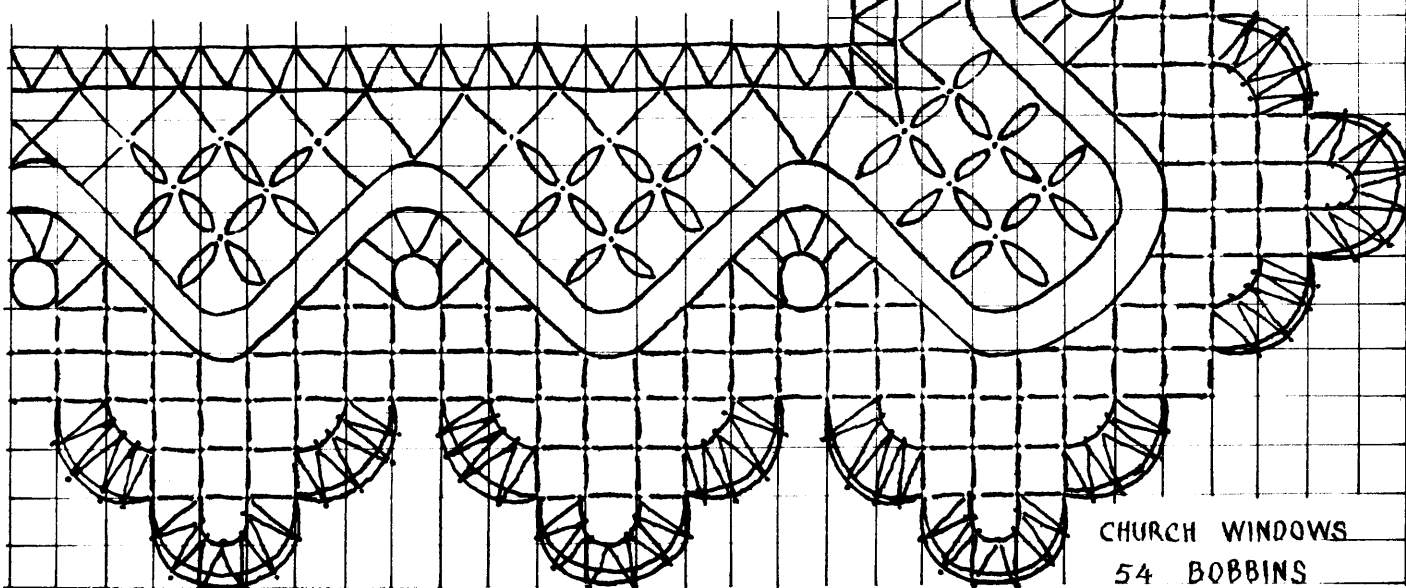
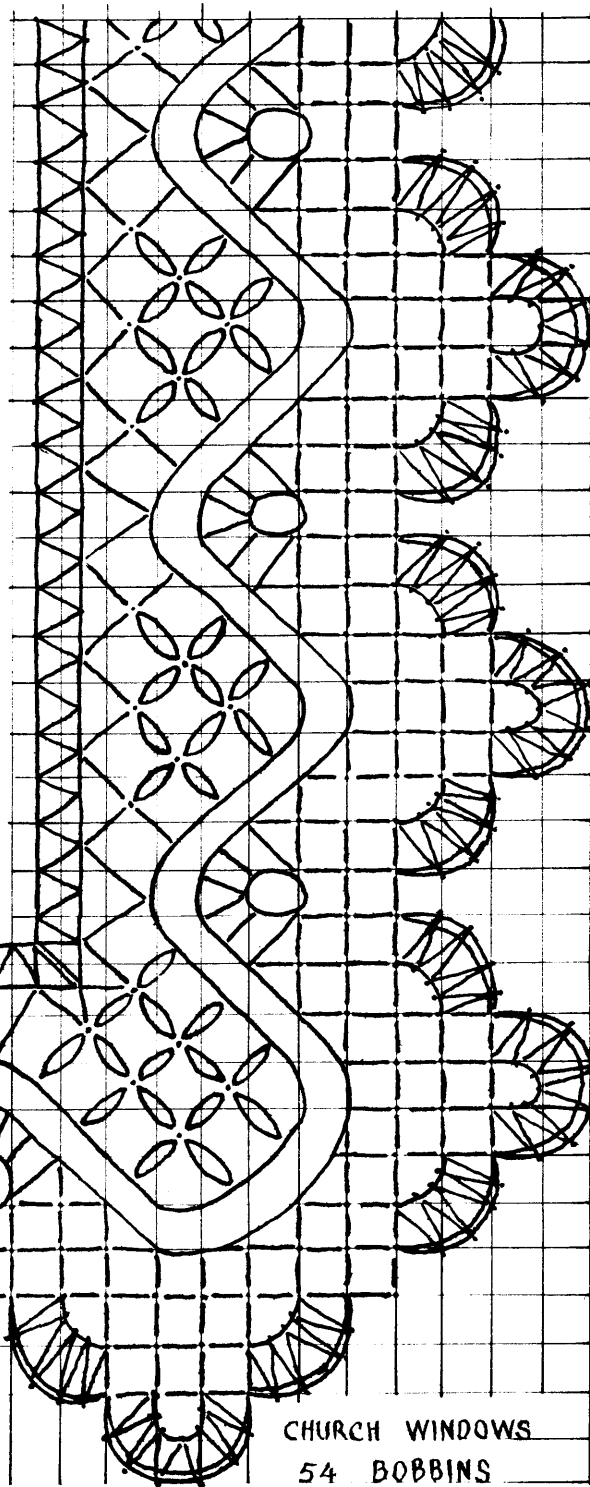
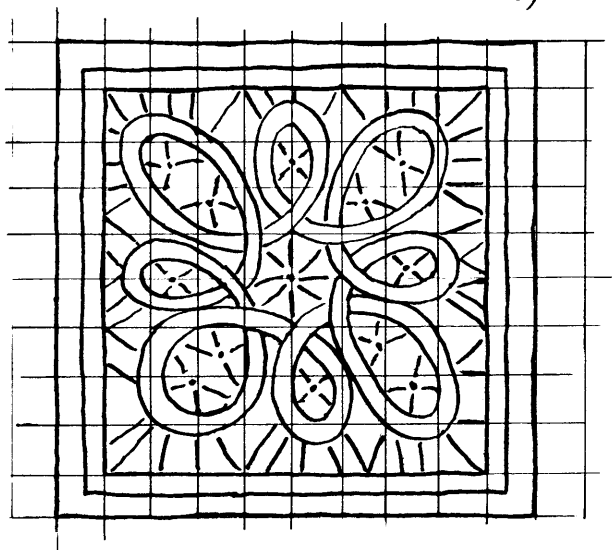
In July and August my husband and I shall spend a vacation in Britain and in Europe, when we hope to meet friends and Craftsmen. This time we are determined to meet lacemakers, addresses gleaned from Friends and N.O.L. bulletins.

You may be interested to know that last year a friend brought me a 'snowflake' doily from Florence, identical to that in the latest issue of the bulletin. Another friend passed to me a fine collection of butterflies.

Now with best wishes for an interesting and fruitful annual meeting, I am
Sincerely, Jean L. Astbury



Compliments of
Vancouver Lace-
makers, Canada.



CHURCH WINDOWS
54 BOBBINS

BELGIAN LACE IN VIRGINIA

By: Miss Elizabeth Long

If you can't go abroad but would like to see lace as it is made in Belgium, come to Virginia. Lace making is demonstrated every year at the Waterford Fair, held the first week in October. The demonstrator is Mrs. Leigh W. Hunt, nee -- Helene Boulanger, who was born in Deynze, Belgium, and learned to make lace as a teenager.

When Belgium was invaded in 1914, Mrs. Hunt and her sister were of an age to attend boarding school for their secondary education, but, because of the German occupation and the consequent disruption of normal activities, schools were closed. German officers were quartered in their home and other homes in the community, and the entire country was in a state of anxiety and tension. Their father wisely sought some useful occupation for his two girls when their education was interrupted, and was fortunate in finding an expert lace maker who agreed to spend an hour each week instructing the girls in her art, which, first of all, required the procuring of two professional lace makers' pillows, and the girls spent the war years learning and working at their new craft. Mrs. Hunt still uses the pillow she has had for sixty years. She married an American Foreign Service Officer in 1921 and his work took them to various countries over the years. Occasional transfers and the rearing of two children meant that lace making had to be temporarily abandoned, but wherever Mrs. Hunt went her pillow and bobbins went with her. When her husband retired in 1947 they bought and restored a log house at the end of a half-mile lane which possessed the traditional "turning" which all country lanes should have and settled down to a life of peace and quiet--and hobbies.

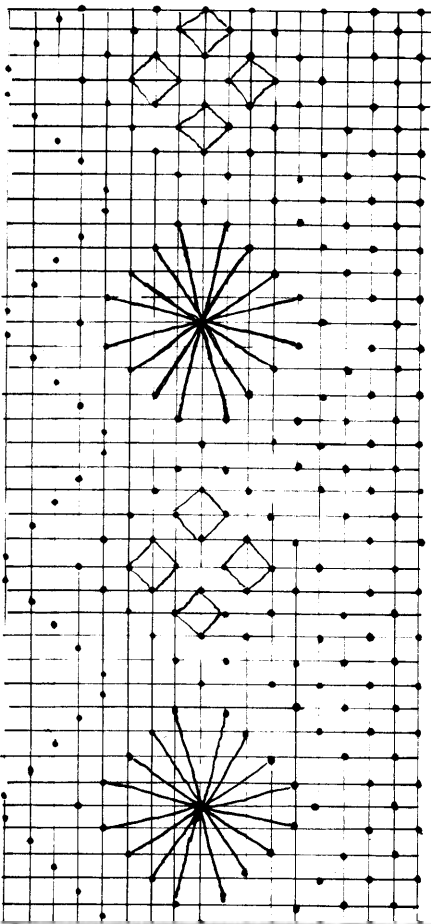
In 1951 a group of lace makers who were members of the Potomac Craftsmen in Washington were invited by the association that restored the town of Waterford to demonstrate lace making at a meeting of craftsmen in the Old Red Barn at Waterford. The lace makers from Washington included another Belgian born member. Olga (Mrs. John W.) Powers and her pupils. Mrs. Hunt came to the demonstration and her interest in lace making was revived. She has since made many yards of lace for her home, her church, relatives, and friends. As already noted, she demonstrates at the Waterford Fair the first week in October (see picture) and is



Mrs. Leigh W. Hunt demonstrating lace making at the 1970 Waterford Fair, Waterford, Loudon Co. Virginia. Picture taken by a photographer of a monthly publication from Richmond, Virginia.

called upon from time to time to demonstrate at other craft shows. She was once prevailed upon to exhibit her work at a special show by Potomac Craftsmen in Washington, D.C., and for that effort the jury awarded a First Prize. For several years she has demonstrated her craft at a two-day show at Sully Plantation, a restored plantation home in Virginia which once belonged to a branch of the Lee family. Mrs. Hunt is skilled in needle work and textile crafts in general, has worked with netted lace, produced a handsome knitted bedspread, and made a quilted spread that is not only beautiful but is unusual in that it is quilted by a process of folding each individual square as it is sewn together.

Friends told the Hunts about a tattered piece of bobbin lace and a pillow on display at the Lee Mansion, now a Museum, in Arlington Cemetery, and in the summer of 1970 they went to see for themselves. The mansion is administered by the National Park Service and served by a staff of hostesses in beautiful crinoline costumes under the direction of Mrs. Anne Fuqua, who welcomed the Hunts and willingly accepted Mrs. Hunt's offer to restore the display. The thread in the small piece of lace had rotted and the bobbins had fallen off and some were missing. Mrs. Hunt made a "pricking" of



the old lace, and with the pricking she fashioned on her own pillow a few feet of the old lace sample which was taken to the Mansion and installed on the original pillow (see picture). When Mrs. Fuqua expressed an interest in needle point tapestry Mrs. Hunt offered to leave with the Museum on an indefinite loan basis an old needle point tapestry loom and a partially finished tapestry designed for a chair back with a flowered pattern to add to the display of needle work in the "School and Sewing Room" where the lace pillow is on display. Mrs. Hunt has also demonstrated lace making at the Mansion for the benefit of tourists, making for the occasion a costume such as might have been worn by a Belgian lace maker of a century ago. The costume was trimmed with her own bobbin lace. (see picture next page)

On December 3, 1970, Mrs. Hunt, along with the other volunteer workers at the Mansion, received a special invitation to the Lee Mansion for the purpose of receiving from Mrs. Richard Nixon "an award for dedicated service to the community and to the nation." The awards were autographed by Mrs. Nixon and enclosed in folders with a photograph showing each volunteer as she received her award from Mrs. Nixon.

The latest honor that has come to Mrs. Hunt is her selection by the Smithsonian Institution to demonstrate at the International Craft Fair to be held in Montreal, Canada,



Photo number 5622-10-B taken by Jack Rottier, National Park Service, U.S. Dept. of Interior The Lee Mansion, Arlington Cemetery, Virginia. — Picture shows the restored bobbin lace pillow with sample of lace made by Mrs. Leigh W. Hunt who reproduced it from the original pattern. An antique pincushion is also shown which is equipped with an attachment used in making netted lace. A small piece of hand-made netting is attached to the pincushion.



Photo number 5622-10 L, taken by Jack Rottier, National Park Service, U.S. Dept. of Interior View of the "School and Sewing Room" in the Custis-Lee Mansion, Arlington, Virginia, showing Mrs. Leigh W. Hunt demonstrating lace making and Mr. Hunt holding a piece of tapestry. Original lace pillow shown on small stand. Visitors to the Museum are looking on from the metal-network which guards the display.

this summer. She will spend a week demonstrating bobbin lace making. Besides being an expert in lace making and in needle crafts in general, Mrs. Hunt is a person of quiet charm, always modest about her talents and generous in sharing her skills with others. (May 1971)

From: New Hartford, Iowa May 1, 1971

"In a few days I go to demonstrate at the college in Waverly, also will be showing some weaving and macramé. This in a hobby exhibit in connection with a conference on Aging. A couple of years ago I had a series of lessons in bobbin lace at the Senior Citizens Center there and some of these lacemakers keep at it. One of these is Martha Lampe, the grandmother of Bonnie Lampe, one of the youngest NOL members. And Rachel Kohlmann, who has made many handkerchiefs and who has done some demonstrating herself."

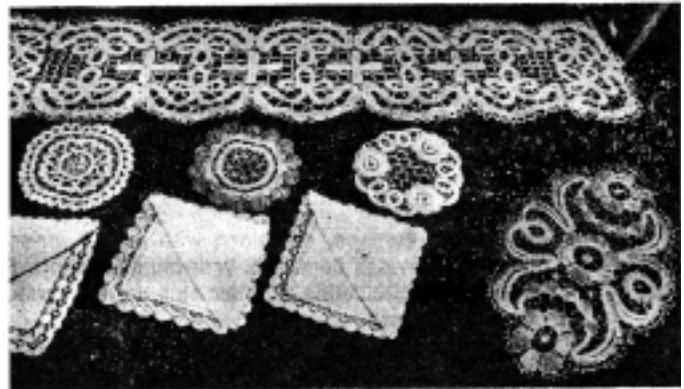
Doris Southard

From: New York City, N. Y. May 19, 1971

"Have just been asked to show bobbin lace at a new Museum here, locally.

Have made a nice dress from hairpin lace; everyone likes it." Alicia Negrón

MOLINE LACEMAKERS



Delicate Handwork

Handkerchief lace forms many patterns around linen squares, and doilies reflect other patterns. All the articles were made by the Moline, Ill., Lacemakers.

(Photos from the Belgian commercial office)

The Moline Lace Makers demonstrated bobbin lace making May 16, at Holy Cross Lutheran Church in Moline; During the following week, known as World Trade Week they appeared at shopping centers: May 17, at the Ward Parkway, Kansas City; May 18, in J.C. Penney store in N. Kansas City; May 20 in the Indian Springs Shopping Center, Kansas City; May 21, at the Metcalf South Shopping center, Overland Park; and May 22, Saturday, at Antioch Shopping center, Kansas City, North.

ARTIST COLLECTS FANS, LACE

By Kathie Donnelly

Asst. Women's Editor

Eighteenth century fans and old lace have been two of Pauline Shirer's main interests for many years, going way back to the time when she and her husband, Hampton, lived in New England.

Actually her interest in the collecting of fans was an accidental one and that for lace grew out of her fan collection when she discovered that several of her fans were made of lace and she decided to learn more about it.

Both interests have remained with her over the years until they have grown into large and well-displayed collections that grace the Shirer home at 105 Greenwood, along with a number of her paintings and her husband's photography, which are their most important hobbies.

Mrs. Shirer, a Topeka native, after her graduation from Topeka High School, was encouraged to go to New York City to study art by one of her teachers here.

Though at first she didn't think she could do it, eventually she gave in and was graduated from the New York School of Fine and Applied Art. She also studied for one year at Washburn University and studied watercolor and anatomy at the Art Students League.

After she was graduated, the School of Fine and Applied Art asked her to return as an assistant teacher which she did for three years. She also taught two summers at Kansas State College of Pittsburg and one at the Skidmore School of Art in Saratoga Springs, N.Y.

LIVE IN WELLESLEY

After her husband was graduated from the Massachusetts Institute of Technology as an architect, they moved to Wellesley, Mass., where he built a house; their two children were born and they lived, for 22 years.

"That's really like a second home to us," Mrs. Shirer admitted.

During those years, she painted a great deal, doing mainly oils and watercolors of New England scenes. After the couple moved back to Topeka in 1937 and bought their present home she continued painting and her



—Staff Photo

Mrs. Hampton Shirer sat on the north porch of her home, where much of her painting is done now, holding the palette which she always uses and contemplated her next painting. Some of her works are shown behind her.

best known picture here is the water-color of the old governor's mansion, which now hangs in Cedar Crest, the Governor's present home along with her picture of Cedar Crest.

She also paints regularly, usually mountain scenes, during their annual two or three month stay in Colorado each summer at their cabin near Ward. And she has done a large number of paintings during her four trips to Europe, as well as spending a great deal of time in European art museums and cathedrals, seeing the great art, sculpture and architecture of the countries there.

Now she does most of her painting in the car, where it's easier for her to work undisturbed, or from memory on the enclosed north porch of their home.

Through the month of April, the Topeka Public Library is showing a large group of her watercolors on Topeka scenes, many of which have been destroyed since she painted them about 25 years ago.

ONE-MAN SHOWS

Mrs. Shirer also has had one-man shows in Boston's Robert C. Vose Gallery, in the Copley Gallery of Boston, at the Student unions at both the University of Kansas and Washburn University, and six shows at the Topeka Art Guild. She's also exhibited at the 20th Century Club in Boston, in the Prairie Watercolor Show circulated by the Kansas State Federation of Art, and at the Wellesley Society in Boston.

She's won first place awards for both her oils and watercolors and is a life member of the Topeka Art Guild. She also belongs to the artist's division of the National League of American Penwomen and the Louvre Art Club of Topeka.

Mrs. Shirer also is active in the National Old Lacers, in the Fan Guild of Boston, and the Society for Arts and Crafts and New England Antiquities. She was a founder of the Wellesley Society of Artists and formerly was associated with the Boston Society of Arts and Crafts and the Copley Society of Boston. "After my first love which is my family," she said, "my second love is my art and my paintings. My next loves are my collection of 18th and 19th century fans, my collection of real lace and my art books!"

Her art books are a compilation of her works which she has been putting together for her family and includes photographs which her husband has taken of all her paintings, their titles and whereabouts at present, and some of her fans and their origins and backgrounds.

FAN COLLECTION

As for her fan collection, it too began many years ago.

"It all started when we lived in the Northeast and one of my friends showed me a little luster pitcher she'd gotten at the Goodwill," she said.

Being an artist and interested in that sort of thing and having some extra money that was a birthday gift, Mrs. Shirer decided to go down and see what she could find. There were no luster pitchers left, but she did find two bushel baskets, one filled with daguerreotypes and another filled with fans.

Though she didn't know anything about fans, she went through the basket and picked out five she liked. One she particularly liked and which cost her 75 cents was still in its brocade box from Paris. She later discovered that it was a Vernis-Martin fan on ivory from 18th century France. Some time later, a fellow fan collector offered her \$75. for it.

She now has about 200 fans from all over the world and in a wide variety of styles and materials. She originally bought them in Boston, then discovered that antique shops in Europe often had those in which she was interested.

Many of her fans are now displayed on her walls, some on velvet or satin backgrounds and enclosed in glass.

Because she was curious about the types of lace on one of her fans, Mrs. Shirer went to the Museum of Fine Arts in Boston to inquire about it.

WORLD of LACE

"Then I realized that lace just opened up an entirely new world because there are so many different kinds," she said. So another collection was born.

"Lace is a dying art," she explained, "It's still made, but in very limited quantities now and it was always considered to be precious."

Of her numerous pieces of lace, most were picked up in American shops and sales because lace found in Europe is so expensive, and likely to be kept in the family, while here it isn't appreciated.

Several of her pieces have been photographed by her husband and have appeared in the National Old Lacers bi-monthly publication as good examples of the various kinds of lace.

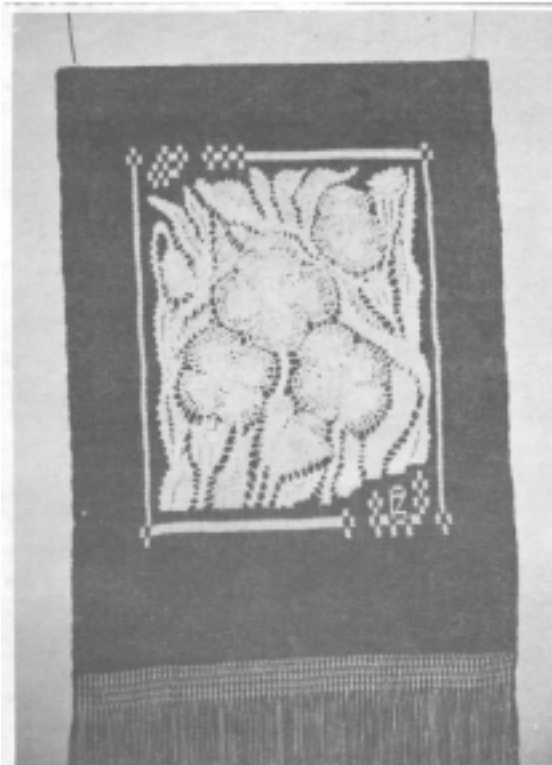
Most of her lace is mounted and stretched on pieces of dark silk. Mrs. Shirer stressed that it must never be ironed or bleached or old lace will rot. It can be washed gently and then pinned in place to dry. And, it can be bleached in the sun.

"I'm really quite concerned about what I'm going to do with my fans and lace collection because I also have a lot of books on the subjects, some of which are out of print now," she said.

She does however, hope to leave enough lace in her family for the brides if they should want to use it.

Their two children are Dr. Hampton Shirer of Lawrence, a professor at the University of Kansas, and Mrs. George Figgs.

They have nine grandchildren and two great-grandchildren, all of whom live in the Lawrence and Topeka area.



POPPIES by Zelda Connell

"In Flanders Field the Poppies blow
Between the Crosses, row on row."
-- John McCrae

"We keep reading of Laces, as well as Poppies, growing in Flanders.

So, I've combined a double weave of poppy red linen thread, as a background for white bobbin lace poppies, for a hanging.

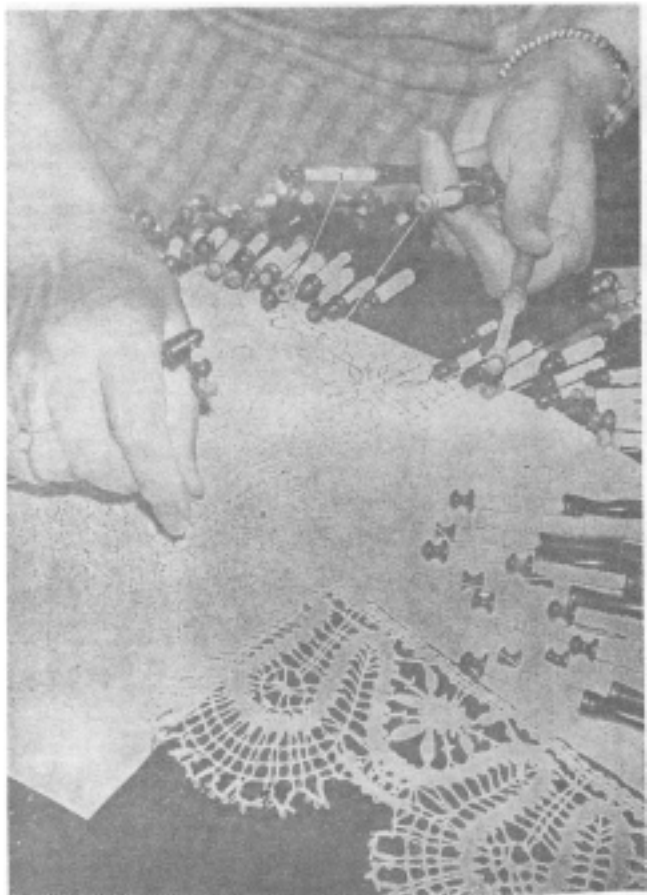
In the face of great difficulties, the lace makers of Belgium are persisting in keeping their priceless heritage of skill from disappearing. With such inspiration, it is truly fascinating, to continue, somehow, in our own way.

This hanging's most recent showing was in the May '71 Show of -- Central Ohio Weavers, Columbus. -- Zelda Connell

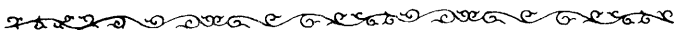


Mrs. Jean Astbury revives and demonstrates the old art of making pillow lace.

A close-up showing how the elaborate patterns are done with bobbins.



Methods of making leaves or petals as taught me by Mildred Wilson of Chilliwack, B.C., Canada



"A Boom in Macramé" Exhibit at New York Museum of American Folk Art 49 W. 53d St., in Manhattan, New York will be on display until July 4, 1971

It includes old 19th-Century nautical items, macramé picture frames done about 1900 and several new ones done recently, created by Chris Svendsen, door curtains, wall hangings and clothing, by other contemporary artists.



Filet and Guipured Lace

Filet and Guipured Lace are worked on a netted foundation. The filet is evenly darned stitches filling in the squares.

Guipure is worked in raised and intersected patterns, the principal stitches used in Guipure d'art are Point d'Esprit, Point de Toile, Point de Feston, Point de Reprise, Point de Bruxelles, - Wheels and Stars. These stitches were printed in the February 1965 bulletin. Maybe you would like them printed again.

Needlerun Lace

Needlerun lace, or more commonly called embroidered net, is worked on machine made Bobbinet or Tosca Net, that is diamond shaped, in a variety of fillings.

It is known as Limerick, Lierre, Scandinavian, Spanish Blonde and Early American.

The following example is hand run on machine net. The bands at top are like Buckingham point and the ruffle is like Mechlin.

From: Shelburn Museum Collection in Vermont, contributed by Ruth Pearson

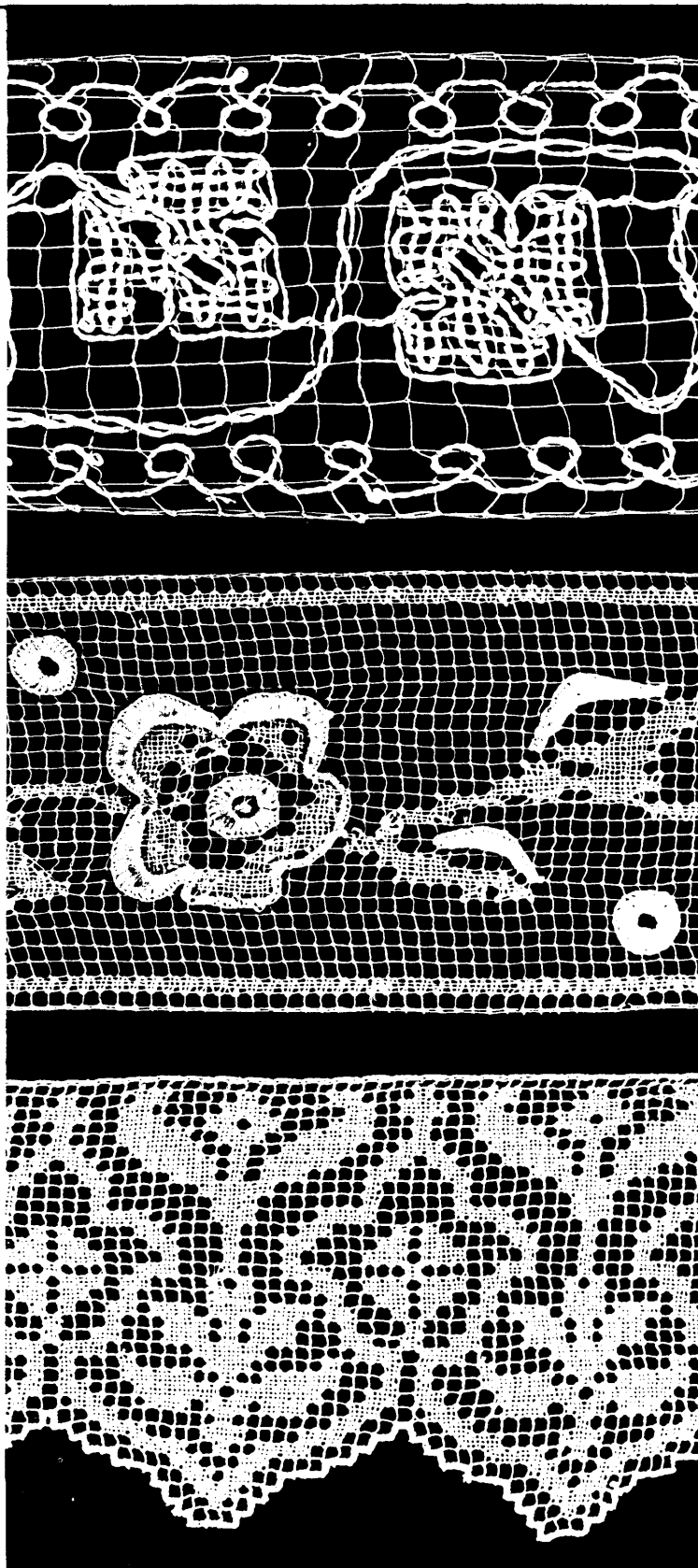
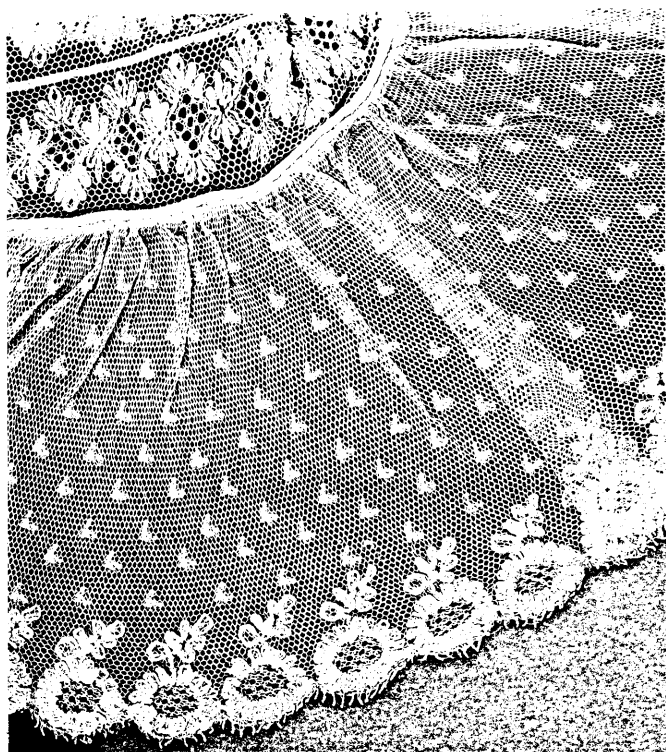


Photo by J. Allen Hawkins
Filet Laces in Verna Aeilts Collection
Top: Embroidered Filet
Middle: Darned and embroidered
Bottom: Filet-made in Italy or China

.....
"My husband and I are planning an ambitious trip, by freighter, going to every country we can get visas for. Hope to meet some N.O.L. members." Susan Ebell

INDEX 1970-1971 BULLETIN

ARTICLES - with Specific Laces	
Alençon, (needle on net ground)	79
Applique (needle on net ground)	10, 63
Battenberg, (needle and tape)	14, 43, 74
Bobbin, Ceylon made	15
Bobbin, Czechoslovakia designs	49
Bobbin, Italian designs	17, 26
Bobbin, by Marguerite Brooks	21-24
Bobbin, Guipure	50
Bobbin, tablecloths, etc.	12, 13, 30, 34 35, 43, 45, 46-a-b, 47, 56, 57, 64, 70, 72, 73 75, 85, 88, 91
Bobbin lace equipment, 1610	36
Crochet	9, 26, 42
Duchesse (bobbin and needle)	10
Filet (needle on netting)	40, 41, 92
Embroidered Net (needle-run on machine net)	54-55, 74, 92
Knitting	9, 26, 31, 74
Metallic (bobbin)	28
Milanese (bobbin)	27-29
Netting	9, 11
Needlepoint	8, 33, 50, 51
Tape (needle)	10
Tatting	9, 74
Tonder (bobbin)	59

ARTICLES - General

Art of Netting	11
Artist Collects Fans and Lace	89
Barbara Uttman, Bobbin Lace	1
Belgium Lace in Virginia	86
Blond Lace from Andalusia	59
Bobbins in England, Mary McPeck	57
Bobbin Lace Equipment of 1610	36
Elsie Gubser, Bobbin Lace etc.	66
Eugene Woman - Dorothy Read	31
Excerpts from Old Lace Books	43, 58
Famous Old Styles of Lace, Bucky King	50
Fifteen Years & Miles of Lace Later	65
Filet - Edna Casterson	40
Helen Barthlemes, trip to Ire., Scot.	7
Instituto Statale D'Arte of Cantu	25
Kelowna's First Lace Exhibit	6
Lace Making in Ceylon, 1970	15
Lace Making 100 Years Ago, 1870	8
Lace Inspiration from Belgium	69
Lavender and Lace Fashion Show	79
Milanese Lace, by Britta Jeppson	27
Modern Versions of Bobbin, M. Brooks	21
Visit with Canadian Lacemakers	5
Y.W.C.A. Bobbin Lace Classes	4

BRANCH REPORTS

Boston, Mass.	4, 18, 64, 80
Colorado Springs, Col.	18
Moline, Ill.	71, 88
Portland, Ore.	4, 18, 34, 49, 71, 82
San Francisco, Cal.	4, 19, 59, 71, 80
Tacoma, Wash.	49
Valley Lace Club, B.C. Canada	34
White Rock, B.C. Canada	71

COLLECTORS and LACE MAKERS, pictured

Anderson, Mrs. Martha	18, 47, 59
Astbury, Mrs. Jean L.	82, 91
Barry, Mrs. Helen L.	18
Biedermann, Mrs. Gertrude	18, 47, 59
Binns, Miss Nicola	19
Burley, Mrs. Julia	5
Casterson, Miss Edna	40
Corrigall, Elenore	65
Cook, Hazel	18
Fucilla, Miss Julie	19
Gubser, Mrs. Elsie	66
Hansen, Mrs. Margot	47
Harris, Mrs. Pat	18, 47, 82
Hay, Mrs. Elsie	65
Hunt, Mrs. Leigh	86
Lampe, Miss Bonnie	19
Law, Mrs. Hilda	34
Leach, Mrs. Margaret	47
Lopez, Mrs. Lucy	20
Mack, Mrs. Roberta	47
McFadden, Mrs. Vera	47
Miller, Miss Lisa	48
Miller, Mrs. Mae	18
Mittelstadt, Mrs. Rita	18, 48
Nelson, Mrs. Norma	65
Peterson, Kay	84
Reade, Mrs. Dorothy	31
Shirer, Mrs. Hampton	89
Southard, Mrs. Doris	12, 81
Speer, Mrs. Daisy	81
Sweeney, Mrs. ArVilla	5, 18, 82
Tod, Mrs. Osma G.	69
Tolhurst, Mrs. Marjorie, and class	37
Urie, Mrs. Mildred	18
Uttmann, Barbara, figurine	1
Wilson, Mrs. Mildred	83
Winnig, Mary	65

EXHIBITS

Ann Arbor Public Library, M. Selden	68
Fort Wayne Public Library, G. Vessey	6
N.Y. Museum of Am. Folk Art, Macramé	92
Northwest Bobbin Lacers	82-85
San Mateo Public Lib., V. McFadden	30
Valentine Museum, Richmond, Va. (Mabel Bainbridge Lace Collection)	64
N.O.L. Reports	2, 3
President's Messages,	2, 34, 48, 64, 80
New Members	32, 44, 45, 61, 76, 78
Change of Address	32, 42, 61, 78, 93
Ads:.....	16, 32, 46, 62, 78, 93

Thank you, members, for your many contributions of material for the bulletin. Much is waiting to be used. We welcome 49 new members, but did not list, giving the space to current lace activities. You will all be in the new directory, to be made up by states, provinces, countries, that will go out with the Sept. bulletin.

Editor

In Memoriam

Mrs. Wilma M. George of Miami, Florida