



Printed in United States of America

consisting of one all-purpose room, some for women, some for men or couples. They spend their days busily and happily plying their bobbins. They are very proud of their work and the feeling of usefulness and pride keeps our oldsters happy and healthy."

There are also schools for children in Bruges, where after school they can learn the art of their country under careful

supervision, and these children too feel great pride in their work and their art is laying the foundation for good and constructive lives in the next generation. I visited a school in Bruges where I was enchanted with the skill of young fingers, and the fun they were having learning new patterns. One cannot but wish that we lacemakers of America may promote lacemaking among young girls, each in his or her own community.



Reprinted from "Soviet Life", Oct. 1970

## RUSSIAN LACE

By Galina Olgina

Russian Lace is known the world over. It was imitated in nineteenth century France and found a ready market there as "Russian guipure", though the French had their famous Valenciennes and Chantilly, needle-point Alençon, their finest silk blondes, as well as the Brussels, Spanish and Venetian laces.

Along with other kinds of fancywork, lacemaking is an ancient art in Russia. One chronicler noted that the thirteenth century Prince Daniil Romanovich of Galicia impressed foreign ambassadors with his stature and poise but even more with the beauty of his attire. The prince's clothing was trimmed with lace of the finest silk and gold, interwoven with sequins, feathers and pearls.

The most popular variety of Russian lace is made of linen thread. Its charm and beauty reflect the taste, creativity and skill of the lacemaker.

The composite design of Russian lace is made up of distinctive pattern elements. The polotnyanka interlacing technique resembles weaving; the threads in this pattern are not intertwined. The same pattern but in undulating lines is known as vilyushka. Twine spun of four threads is known as pleteshok; intertwined threads as setka (net); close-set ovals or squares as nasnovka; the lace ground is called reshotka (lattice).

The arrangement of pattern combinations varies the design. In the simplest technique counting the threads gives you the twining arrangement chosen, but the most beautiful and intricate lace patterns are made with prick patterns. This is a pattern design drawn on a piece of thick paper or cardboard that is then secured on a pillow or cushion. Pins are placed at the pattern's prick points. -- Thread is wound on a bobbin, a thin wooden cylinder shaped so it is thicker at one end and

has a buttonlike knob on the other with a narrow neck in the middle. By manipulating the bobbins, the lacemaker intertwines the threads one after the other around the pins on the pillow.

The names of many ancient Russian towns -- Vologda, Yelets, Ryazan, Vyatka -- come to mind when the words "Russian lace" are mentioned. But Vologda lace is the most famous.

The joining together of closely set high-relief pieces with pattern elements of the finest design and execution (so that they come one after the other in rapid succession to form an over-all composite arrangement), the geometrical precision of the composition and the distinct individuality of each piece make Vologda laces exquisite pieces of fancywork.

About 8,000 women make lace in Vologda and its immediate vicinity, Snezhinka (Snowflake) is their trade association, founded in 1930. Some of them are masters of the art. Maria Grunicheva designs and makes unique round table mats. Victoria Yelfina made an extraordinarily beautiful piece---a lacework tablecloth 10 feet in diameter.

Vologda has a lacemaking school. Kapitolina Isakova is the oldest teacher on the staff and one of the best known. Besides training many fine lacemakers, she herself has made pieces of lacework that have been admired and talked of for years. The Northern Lights piece she designed and made is a model of artistic composition and perfection of technique. On a table mat only 19½ inches in size this master lacemaker has caught the beauty of a Russian winter landscape and the sweep of its northern lights.

A panel-curtain by Anna Korablyova was awarded a special prize at the 1968 Brussels exhibition. Incidentally, at that world's fair all the Vologda lacework was awarded a gold medal.

Yelets in the Lipetsk Region is another ancient center. Yelets-made laces, com-

pared with those made elsewhere in Russia, Vologda included, are finer and lighter; the design is less sharply defined and the outlines more subdued.

Large floral designs are the favorites of Yelets lacemakers, the slavyanka, an ancient pattern, especially. A distinctive design is the fanciful closely woven eight-petal flowers.

They also give the vilyushka pattern their own special touch. The closeness of the openwork is not as evenly spread in Yelets vilyushkas as in the Vologda-made counterparts. The pattern varies throughout and creates a light, gay, most decorative effect. Yelets table mats, pillow shams, napkins, collars and cuffs are famous for their elegance.

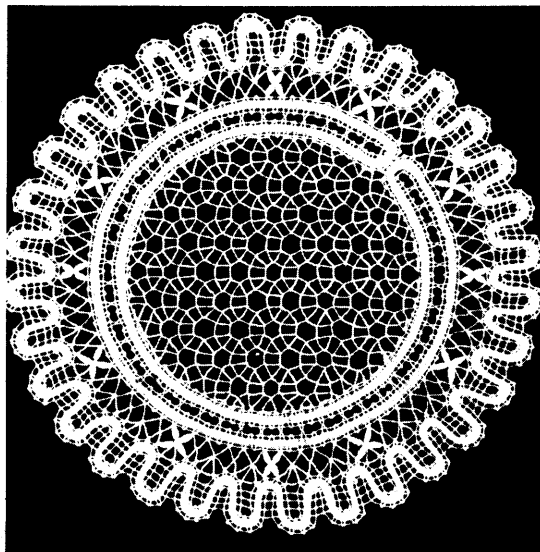
Lovers of Russian lace are also familiar with Vyatka work. Here, too, the style is distinct and the technique and design inimitable. The patterns stand out in sharp contrast against the ground, the change from one pattern to the other is more pronounced and bold; the over-all effect is of rising and falling modulations in the texture.

Our short story of Russian lacemaking will be incomplete if we do not mention the Ryazan colored lace, also known as Mikhailovskoye.

Mikhailov is a small town in Ryazan Region. Lace made here is so bright, florid and multicolored that it is easily mistaken for embroidery, at least at a distance. It has preserved the traditional ornamentation of the Sunday-best clothes of the local peasants. That accounts for the brightness, vividness and gaiety of its colors. Red is dominant, with blue and yellow threads interlaced.

Lace made in Mikhailov is used exclusively for trimming. It makes anything it decorates elegant and gay.

(Magazine loaned by Miss E. Lolita Eveleth)



Reprint from: "San Francisco Chronicle"  
Saturday, March 6, 1971-Birkirkara, Malta

## A LOST ART? By Joe Scicluna, Chronicle Foreign Service

MODERN industry, which has changed both the face and economy of Malta, is moving to its smaller, more picturesque little sister island, Gozo, and threatening to kill one of the ancient crafts for which the Gozitans are famous.

Many fear the factories may lure away the girls who today spend all their afternoons making lace.

Lace-making in Gozo is an art which fascinates all who see it. And many do, for traditionally the Gozitans work sitting on stools, resting the bobbins against the walls of their houses.

Afternoons, in particular, are spent this way and one sees whole streets with the lace-makers dexterously working intricate and beautiful patterns.

Because it is handsome and beautiful, the lace fetches good prices---not for the lace-maker, but the seller.

The best lace is made by nuns who use the money they get from the lace to run orphanages, supplementing the small government subsidy, and charity.

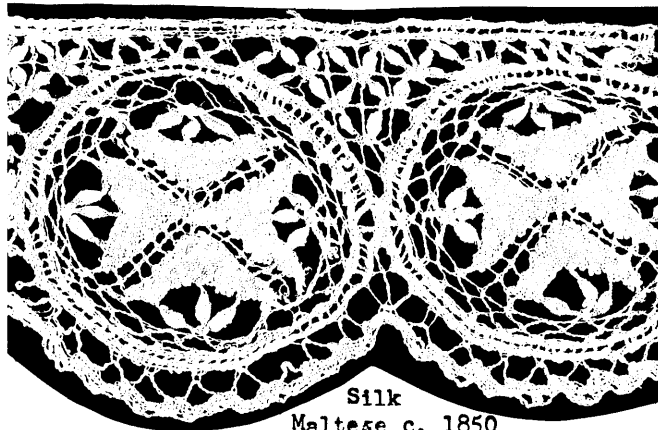
But already the numbers of lace-makers, crochet workers and blanket weavers is dwindling.

A small industrial estate is being built in the island, and as factory work is more lucrative, the girls are forfeiting tradition for more cash.

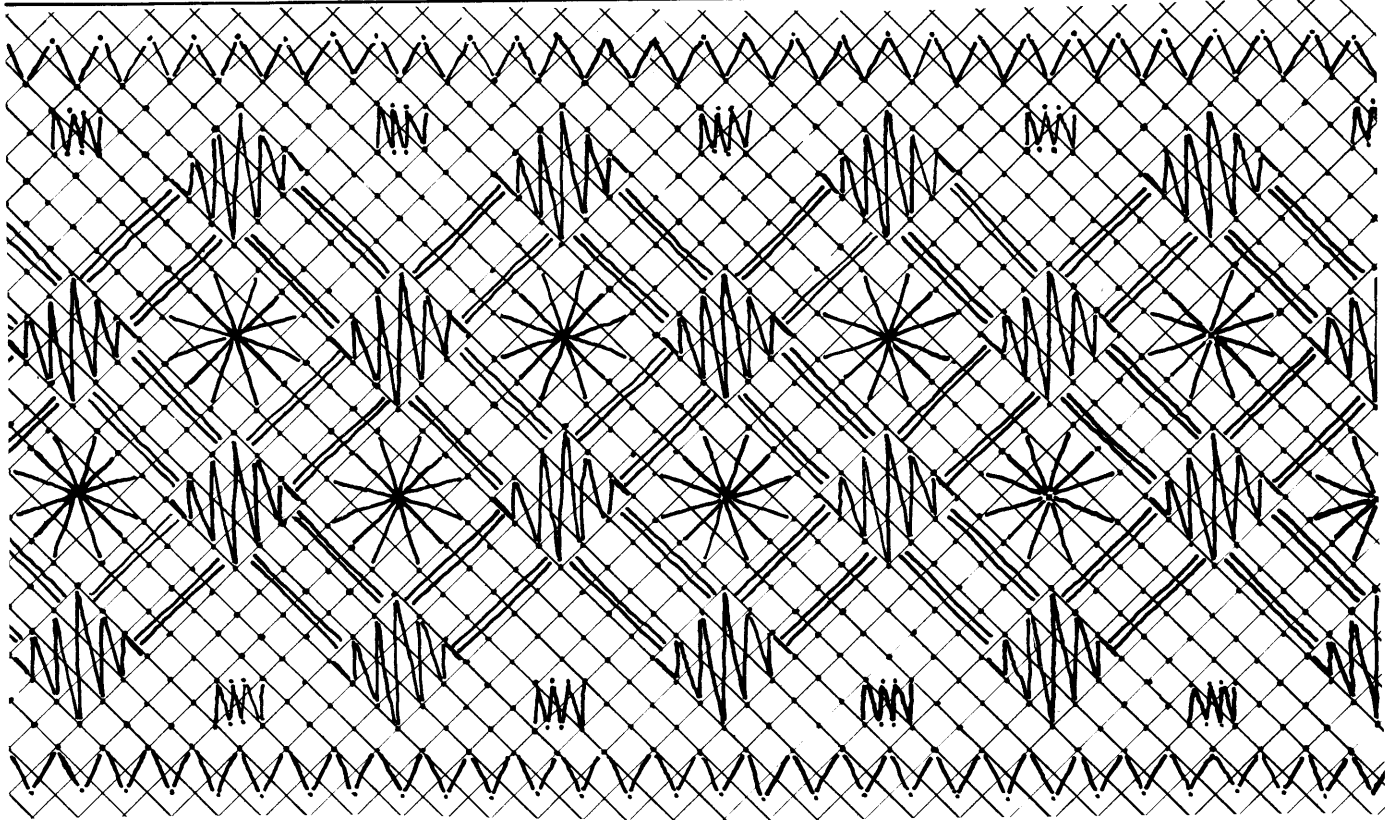
An 87-year-old woman still busy at her bobbins, but who also runs a shop selling groceries, said; "I have worked at the bobbins since I was a child, like my mother and my grandmother did before me.

"None of us is rich because the money goes to the seller. Once we thought there were too many of us producing too much--now lace-making will die with us. Our children deserve better money for the patience of lace-making.

(Contributed by Margaret Leach, Calif.)

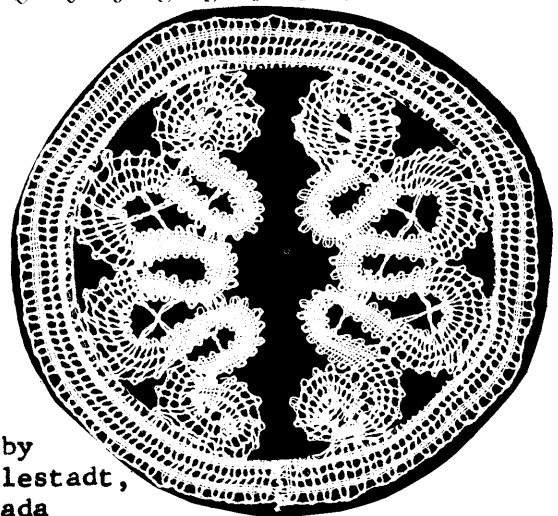


Silk  
Maltese c. 1850

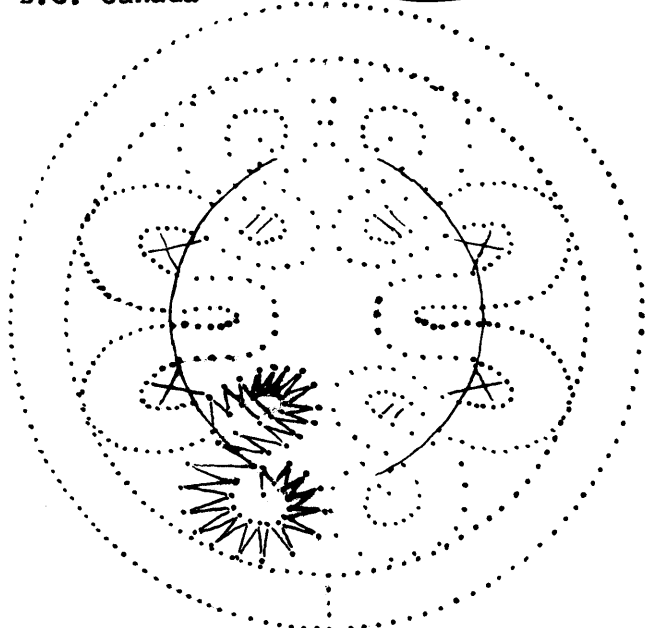
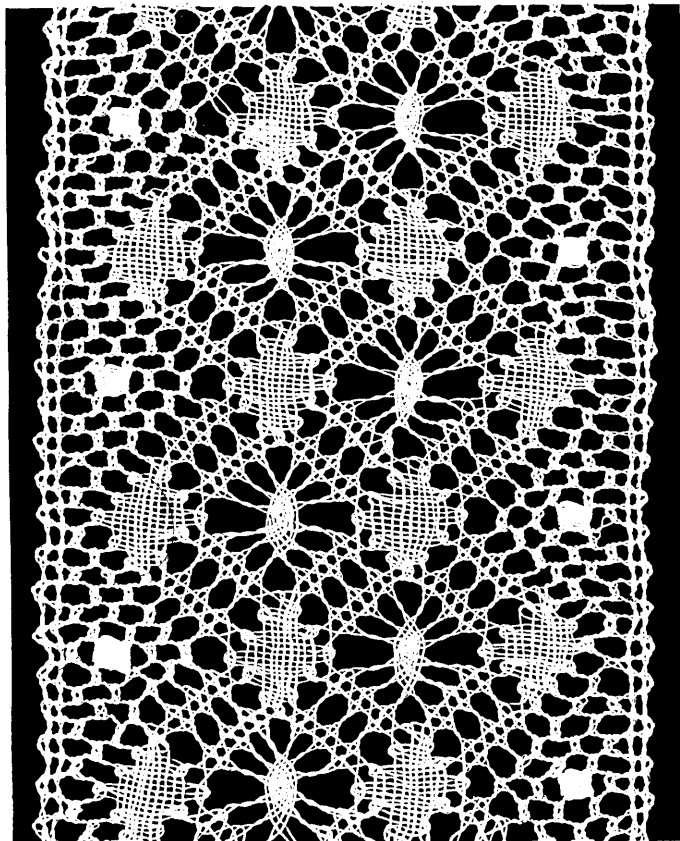


The above pricking pattern with a sample of lace made from it below is contributed by:  
 Mrs. Sherburne F. Sweetland of Fla.

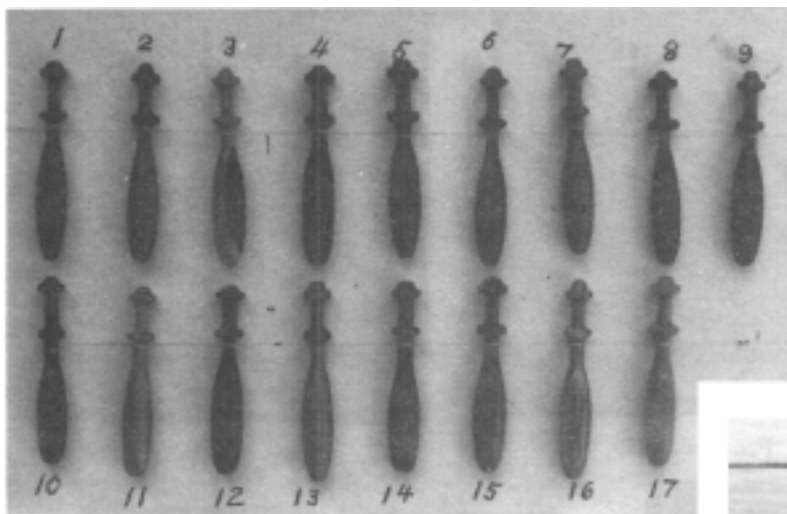
Chinese Pattern No. 44 A  
 #50 thread and 70 bobbins  
 were used in making it.



Coaster  
 Pattern  
 designed by  
 Rita Middlestadt,  
 B.C. Canada







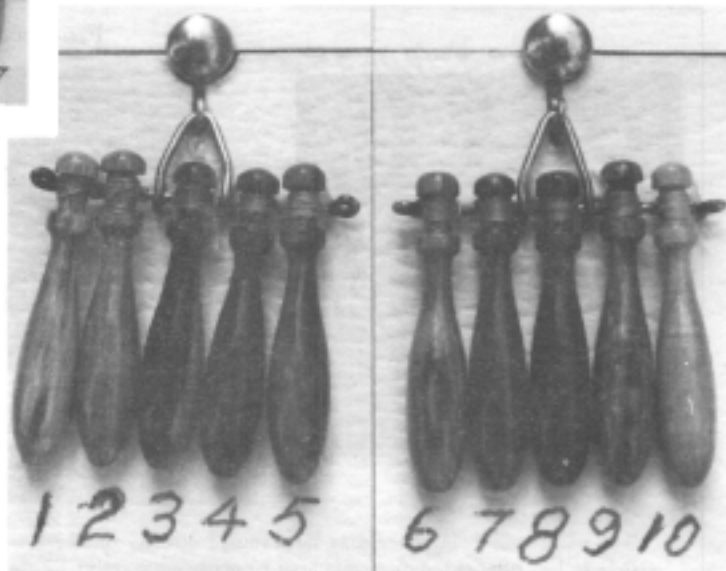
# bobbins

BOBBINS for the EARRINGS

Made by D. Glenn Kramer

Species of wood from which these

Bobbins were made



BOBBINS for the LACE-MAKER ↑

Made by D. Glenn Kramer ↑

Species of wood from which these

Bobbins were made

1. Mountain mahogany-ironwood (*Cercocarpus ledifolius*) From the east slope of Mt. Whitney at 8000 ft. elevation.
2. Honey locust (*Gleditsia triacanthos*). From the Busch farm, near Pleasanton, Cal.
3. Ironwood (*Olneya tesota*). Mostly sap wood. From the Mojave desert, about 12 miles west of Palo Verde.
4. Ironwood (*Olneya tesota*). Mostly heart wood. From the same stick as number 3.
5. Red gum (*Eucalyptus camaldulensis*). From Dulzura, Cal.
6. Manzanita (*Arctostaphylos otayensis*). From mountains near Jamul, San Diego co. Cal.
7. Sycamore (*Platanus racemosa*) From Dulzura, Cal.
8. Cat's claw (*Acacia greggii*). The only acacia native to Calif.
9. Mesquite (*Prosopis chilensis*). From the Colorado desert about 25 miles west of Calexico, Ca.
10. Cotonaster (*Cotoneaster macrophylla*). From Kramer's yard, Cal.
11. Tamarisk (*Tamarix pentandra*). From Seeley, Cal.
12. Live oak (*Quercus agrifolia*). From Dulzura, Cal.
13. Sumac (*Rhus ovata*). From Cuyamaca Mts. East of San Diego, Cal.
14. Silk oak (*Grevillea robusta*). From Busch farm, Pleasanton, Calif.
15. Greasewood-creosote bush (*Larrea tridentata*). From the Mojave desert, seven miles east and seven miles south of Boron, Calif.
16. Golden chain (*Laburnum watereri*). From Vashon Island in Puget Sound, Washington
17. Pyracantha (*Pyracantha Lalandei Monrovia*). From Kramer's yard in Oakland, Calif.

\* + \* + \* + \* + \* + \* + \* + \* + \*

Top left

Bobbins to go with a Lace-Maker doll, 22 inches tall. They are 1/3rd the size of an "Early American" pattern bobbin in Mary Kramer's collection. Actual length of these bobbins is 1.36 inches; 1/3rd the length of the life-size bobbins.

Top right

Earring dangles, made for Mary Kramer. Actual length of the bobbins is one inch. Length in the picture is 1-5/8's inch. Dick Kramer

1. Golden chain (*Laburnum watereri*). From Vashon Island in Puget Sound, Washington
2. Acacia (*Acacia dealbata*) From Oakland, Cal.
3. Ironwood (*Olneya tesota*). From the western slope of the Mule Mts., about 12 miles south of Wiley well.
4. Manzanita (*Arctostaphylos otayensis*). From San Diego county, Cal. about 25 miles east of San Diego.
5. Greasewood-indigo bush (*Larrea tridentata*). From the Mojave desert, seven miles east and seven miles south of Boron, Cal.
6. Ribbon wood-ribbon bark (*Adenostoma sparsifolium*). From Campo, Cal., about two miles from the Mexican Boundary.
7. Red gum (*Eucalyptus camaldulensis*). From Dulzura, Cal.
8. Greasewood-indigo bush (*Larrea tridentata*). Heart wood from the same shrub as number 5, which is more than half sap wood.
9. Sycamore (*Platanus racemosa*). From Dulzura, Ca.
10. White birch (*Betula alaskana*). From the Steese Highway in Alaska, a few miles west of Eagle summit (3880 ft. elevation) about fifty miles south of the Arctic Circle.

Each piece of wood from which these bobbins were made was collected from the place in which it grew, by Ye Scribe, so each little bobbin recalls a definite time and place in his meanderings since the year 1958, when he began collecting woods for that purpose, at the suggestion of his late dear wife, Mary.



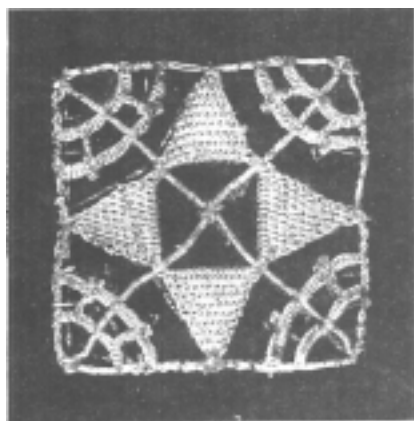


FIGURE IV A

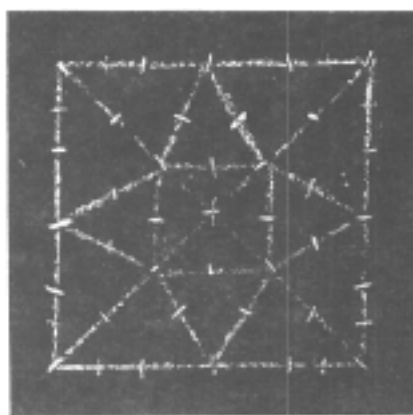


FIGURE IV B

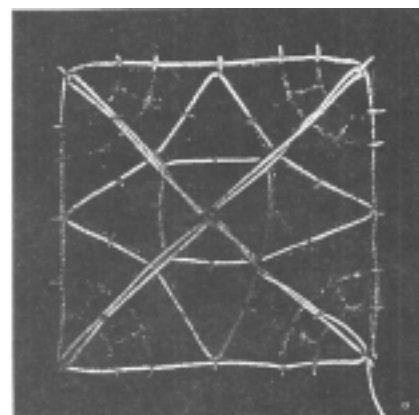


FIGURE IV C

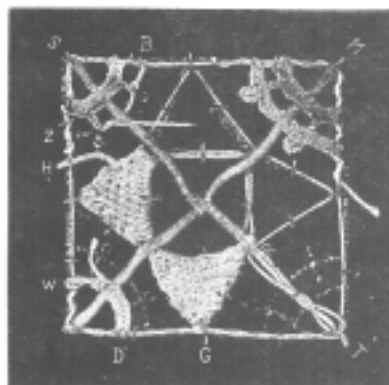


FIGURE IV D



FIGURE V



FIGURE VI



FIGURE VII

## POINT LACE

The pattern of Point Lace may be stamped directly on the article to be ornamented or motifs may be made separately.

Materials for working must be tightly twisted cotton or linen thread. Thread No. 40 or No. 50 will make a medium, and No. 70 a fine lace.

In making motifs (Fig. IV A) especially stiff cloth is necessary and the design must be covered with tracing cloth which is basted to it to preserve it for further use. All the lines of the design must be covered with over-casting (Fig. IV B), stitches being taken very close to the line and about one-quarter of an inch apart. A very fine sewing thread—No. 100—is used for this. Beginning with the outside line slip the lace thread under the overcasting stitches to form the foundation lines. There must be two of these threads covering each principal cross lines (Fig. IV C). Secondary parts, such as the little curved lines are left until later. A third line is then added across one bar (S-T on Fig. IV D). Cover this with over and over stitch as far as the center, always putting the eye of the needle in first to avoid splitting the thread. Then carry the thread to the next corner (M), forming third foundation line, and work back to the center with over and over stitch. Do the same with the opposite corner and from the center as far as R (Fig. IV D). The little points or leaves are filled in with button-holing, beginning at the base, working to the point (G) and decreasing by one stitch at the beginning of each row.

The button-holing may be done in three different ways:

(1) Plain button-holing (Fig. V) is done by adding the second row to the first and so on. In finishing each row slip the needle under the foundation thread (Fig. V).

(2) A second way is begun with the plain buttonhole stitch on the foundation line. The second row is worked over a thread which is slipped under the foundation thread on the right and stretched across to the left (Fig. VI), thus each time the button-holing is done from left to right.

(3) The double button-holing is done by putting the needle under the foundation thread, pointing it toward the center, twisting the loose thread under the needle in the direction you are working and pulling it away from the center (Fig. VII).

When one leaf is finished, slip the thread along catching it into each stitch (Fig. IV D) on the side of the leaf until the base of the next is reached, and continue in the same way until all four leaves are finished. Finish covering the remaining part of the bar to the corner. Then slip the thread around the outside foundation thread as far as the little curved line. The foundation of the curved lines are made by carrying the thread over, splitting the bar and slipping under the left-hand foundation line. Coming back to the right, twist the second thread a few times around the first. The third foundation thread is brought back to the left and is not twisted or caught in any way except at the ends. Button-holing is then done over this from left to right (W, Fig. IV D). Picots may be put in where necessary, as shown in Fig. II B. (See page 6.) The second curve is done in the same way. The little connecting lines between the curves are made by slipping the first foundation thread of the second curve into one of the stitches of the first curve and twist the needle and thread twice around this, Z to B (Fig. IV D).

To remove the finished motif from the pattern simply cut the overcast on the back.

To set a motif into cloth overcast the outside edges to the material. Cut the cloth diagonally underneath, turn back, fasten to the upper cloth with a running stitch and oversew. Then trim off the points on the back.

In making the lace directly on an article the outside line must be overcast first, then a stiff piece of cloth put underneath and the other principal lines overcast to it. When finished, cut the cloth under the lace from corner to corner, diagonally, and turn back. Catch it to the upper cloth close to the edge with a running stitch. Then oversew the lace to the cloth and cut off the points on the back.

Season's  
Greetings  
from



**Pauline Downs** Treasurer  
**Rachel Wareham** Editor  
(picture taken Sept. 29, 1971)

*New Members*

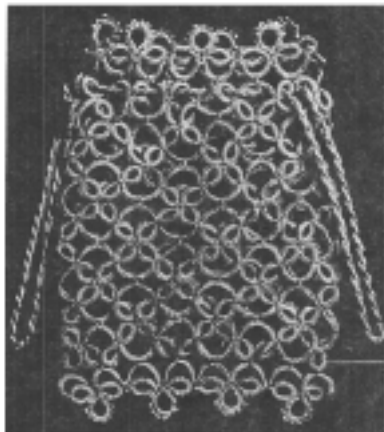
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238 Sylvan Street  
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340 Dixon Road, Apt. 511  
Weston 625  
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Kent, Washington 98031  
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4205 Arbutus Drive  
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Tatted Necklace or Chain with Butterfly Slide



Individual Nut-Cup in Tating



An All-over Design for Handbag

Tatting from December 1915 and August 1916 "Needlecraft"

Knitted  
Feb. 1916

Directions  
from  
editor



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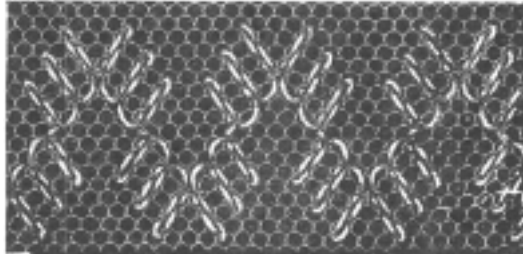
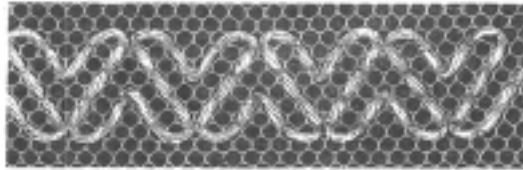
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 Maidment (M): A Manual of Hand-Made  
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 The American Rights for the above titles  
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 Paul P. B. Minet, Reprint Dept.

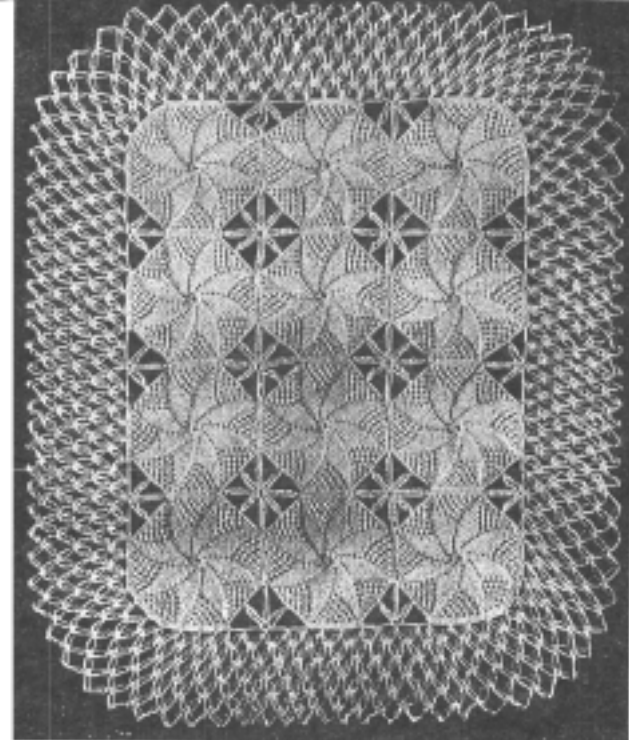
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From: McMinnville, Ore. Sept. 28, 1971  
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 In February and March, they are to be  
 released. They are:  
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 "Pillow Lace, A Practical Handbook"  
 by Mincoff & Marriage's, in March  
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Simple  
 Emb. Net  
 Patterns  
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 German  
 "Der Bazar"  
 magazine of  
 March 1865  
 \*  
 \*  
 Pattern  
 below  
 from  
 Nov. 1916  
 "Needlecraft"



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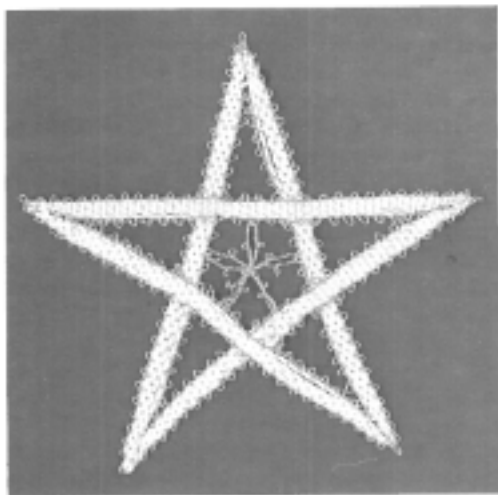
## Life's Weaving

My life is but a weaving  
Between my God and me;  
I may not choose the colors,  
He knows what they should be  
For He can view the pattern  
Upon the upper side,  
While I can see it only  
On this, the under side.

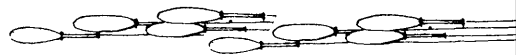
Sometimes He weaveth sorrow,  
Which seemeth strange to me;  
But I will trust His judgement,  
And work on faithfully;  
'Tis He who fills the shuttle  
He knows just what is best;  
So I shall weave in earnest  
And leave with Him the rest.

At last, when life is ended,  
With Him I shall abide,  
Then I may view the pattern  
Upon the upper side;  
Then I shall know the reason  
Why pain with joy entwined,  
Was woven in the fabric  
Of life that God designed.

From: Salesian Missions  
New Rochelle, N.Y.  
(Shared by Olga Barnett)



**BOBBIN LACE STAR**  
in white and gold metallic  
threads, designed and made by  
Martha Anderson of California  
and used on her 1971  
Christmas Card



The **BOBBIN LACE PANEL** to the  
right, recently created and  
made by Gertrude Biedermann  
of San Francisco, California





**LACE CONSULTANT**

Our I.O.L. Consultant on Teneriffe and Tape Laces, -- Mrs. Alicia Negra, can show a wide range of other laces she has made. She is a charming handsome and enthusiastic lady all should meet. She shows that her greater concern is for her children, some of whom are still in school. She makes dolls for sale at the gift shop of the Museum of New York City, also is entrusted with dressing dolls for seasonal exhibit.



Alicia Negra, New York

Lolita Eveleth now reports she enjoys personal acquaintance with all of the appointed consultants.

\*\*\*\*\*

Miss Eveleth reports that 1971 was a time of many museum visits for her -- mostly in New England. Those who care for the laces were most cordial and it was a pleasure for her to assist with identifications where needed.

**VIRGINIA MEMBERS**

"Mrs. Hunt had a wonderful time at Montreal demonstrating lace making at the International Fair there in July. Everyone was interested and kind and she enjoyed being able to converse in her native language all week. - As usual she demonstrated bobbin lace at the annual Craft Fair at Waterford, Va. Oct. 1-3.



Helene Hunt

Mrs. Powers and two of her friends and I were there on Friday and found a large crowd on hand despite the down-pour caused by the hurricane off the Virginia Coast which came inland that day.

We seem to be having renewed interest in bobbin lace in this area. In August I taught three young ladies the elements of bobbin lace making, which is all I could teach. I'm not the expert that Helene Hunt is. They all did well. By the third meeting one pupil had turned her first corner (Swedish Triangle pattern) and has since completed all four. The youngest member of the group (age 16) made herself a belt of Virginia Ground pattern using No. 5 linen (two ply thread) which she wore to the annual Potomac Craftsmen dinner with a dress of handwoven material her mother had made for her.

One woman who saw Helene Hunt's demonstration at Waterford plans to take lessons from Helene and a little Chinese girl came to my apartment this afternoon to learn about how to make bobbin lace and will return later for more detailed instruction. Altogether, I am hopeful we may get enough interested lacemakers to start a branch here." Elizabeth Long



Ruth Whittier and Helen Barthelmes, N.M.

**FLOWERS IN THREAD**

On October 7th Helen Barthelmes and Ruth Whittier of the Boston Branch gave a talk entitled "Flowers in Thread" to the West Concord (N. H.) Garden Club and their guests at the West Church Parish House. A large exhibit of lace from their collections was displayed on screens and tables.

Books and pamphlets, pillows and bobbins were also included. The talk was divided into two parts, the history and development of the many methods of making lace and then the kinds of lace made in the different countries. The ladies showed great interest in examining the exhibit and asking questions during the social hour.

.....

**SAN FRANCISCO BAY AREA**

A "My Fair Lady" Fashion Show of Antique Lace Gowns was staged at the home of Alice Wirth of Redwood City, California, for the September meeting. Everyone brought or wore her favorite lace costume. It was more interesting and exciting than the movie of the same name, because we could touch and scrutinize closely the exquisite laces of each gown. Everyone was a model for the show, with plenty of assistance to hook up these very complicated fashions. Many other costumes that were not modeled were hung on a long clothesline stretched across Alice's patio. Some of these gowns once belonged to famous ladies of history:- Queen Victoria's Black Lace Jacket was worn by Jane Burns of Santa Cruz. Jane has a stunning collection of Queen Victoria's lace garments. Margaret wore a silk bobbin lace blouse that once belonged to Mrs. Herbert Hoover. Vern Mack's lace and taffeta gown came from Mrs. Spreckels, a very historical family of old San Francisco. Billy Cleary sparkled up the show with a daring Flapper outfit of black silk lace. I only wish I knew the history of each of the other elegant gowns, because this information is always so precious to know and to tell to others. Unfortunately, these origins easily fade into the past. Only the lace is left for a lace collector to treasure and preserve. Many pictures were taken of the show and I hope they will be clear enough to print in a later bulletin. -- Margaret B. Leach

There are a few complete bulletins left for last year, Sept. 1970 to July 1971 at \$2.00 from the editor

Times Photo by Tom Kennedy



Instruction in lace-making is given by Mrs. Nels P. Anderson (standing) to Mrs. Georgia Rose

## Lace Makers Create Heirlooms

It Takes 30 Hours of Work  
To Make Yard One Inch Wide  
By Norma Schuelke, Times Staff Writer

Making lace for a granddaughter's wedding dress or veil is one of Mrs. Georgia Rose's ambitions. She calls herself "a rank beginner" at lacemaking, and estimates that 30 hours of work go into one yard of one inch lace when it is a fairly open pattern. But even so she thinks she stands a chance of turning out the bridal finery in time. Two of her granddaughters are preschoolers now.

Lace-making is an historical and painstaking craft, and one that machines took over in the late 18th century. But just as some women have always treasured handmade lace handed down in their families, there also have been some who made the additions to the heirloom supply.

When Mrs. Nels P. Anderson of Lake Worth was a child in Connecticut she learned the art from her Swedish grandmother. In recent years she has resumed lace-making, and is now teaching Mrs. Rose.

The two women got together through the International Old Lacers organization. When Mrs. Rose became a member, the organization's historian in Portland, Ore suggested she contact Mrs. Anderson who is also a member.

Now the two get together each week and Mrs. Rose, with Mrs. Anderson to guide her, is learning how to manipulate the bobbins which she whittled out of dowel sticks.

The patterns, which Mrs. Anderson inherited from her grandmother, are lines drawn on parchment. The pattern is placed on a cylindrical cushion to which the threads are pinned as they are twisted and woven to make the design.

Linen thread is used. It is difficult to find, but only linen is worthy of the effort.

The number of bobbins in use at one time depends upon the complexity of the pattern, the width of the lace and the closeness of the threads. Mrs. Anderson has used as many as 100 bobbins at a time.

Bobbin lace differs from needle lace, as the names indicate. Makers of both kinds, as well as those who do tatting, crocheting, macrame and knit laces, are included in the Old Lacers organization.

There are presently around 500 members, most of them in Western states.

"If there are other women who make lace in the area, we would like to start a club here," said Mrs. Rose.

(Reprinted, with permission, from the

Palm Beach Times, Tuesday, September 7, 1971



## Ancient craft displayed

Kaja Hansen (left) from Denmark, and Mrs. Hans Osted demonstrate the making of bobbin lace at the Crafts Guild of Manitoba, 183 Kennedy St. Demonstrations of 26 crafts took place this week at the Guild. Bobbin lace is made by weaving together hundreds of individual strands following a pattern sketched on a roll resembling a typewriter platen.

Reprint from "Winnipeg Tribune" Winnipeg, Canada  
September 17, 1971

From: Anaheim, California December 1971  
"I have tried some of the point lace illustrated in the November bulletin, using it in conjunction with hardanger embroidery cut work. -- Have you seen the Autumn 1971 (Vol. XXII #3) issue of "EMBROIDERY"? page 87 has 3 samples of beautiful lace work, winning entrys in a world-wide competition" S. Van de Velde

## A Visit to Scandinavia

By Helen Barthelmes, of N.H.

This past summer I spent a month in Scandinavia and of course I had lace in mind. I saw none in Norway and I was surprised to find none in Den Permanents in Copenhagen where most Danish crafts are represented. I did get over to Jutland, but was disappointed not to get far enough south to visit Tonder. This year in Sweden, I did not go into Dalecarlia at all and had little time in Skane -- both provinces where lace is made. I saw women working at their pillows in a cottage at the new craft center in Joseform and I had a nice visit at Elsa Peterson's lovely shop in Vadstena. She spent some time showing me all the famous patterns and I wished I could purchase a mat of each one. I did buy a very pretty small square piece. I remember buying a square of lace for a handkerchief in 1938 in a little shop near the castle in Vadstena but had no time to check if it is still there.

But, the great surprise was in Finland where I had not expected to find any lace and knew of no center where it was made. On the plane from Helsinki to Kuopio, I found the following article in the tourist magazine "Look at Finland" -- (2/1971, p. 6-7). I have received permission for our bulletin to reprint it as I feel sure many of our members know as little as I did of Rauma and its lace. Back in Helsinki I found some lace used to trim hand-woven linen bureau scarves, but the shop did not know where it came from. --- I have since learned that it is very difficult to buy genuine Rauma lace as nearly all is made on order.

There might be a chance to get sundry pieces in Rauma by applying to Mr. John Ostman, who is chairman of the Society of the Rauma Lace Makers, care of the Rauma Arts Museum, Rauma, Finland.

(Article, next page) ◊ ◊

### MALTA Handmade LACE

Free particulars about lace-edged handkies, -- table sets, doyleys. Bride dolls with veil and flowing robe all of lace.

Write to: Mrs. Ann Bonello  
"Fatima House"  
Buskett Road  
Dingli, Malta

### The WYCOMBE BOOKSHOP

63 Castle Street  
High Wycombe, Bucks, England  
has Doreen Wright's book, also has book on Bobbin Lace by Eunice Close

## From Finland—Rauma Lace

One of the most charming pieces of Rauma History.

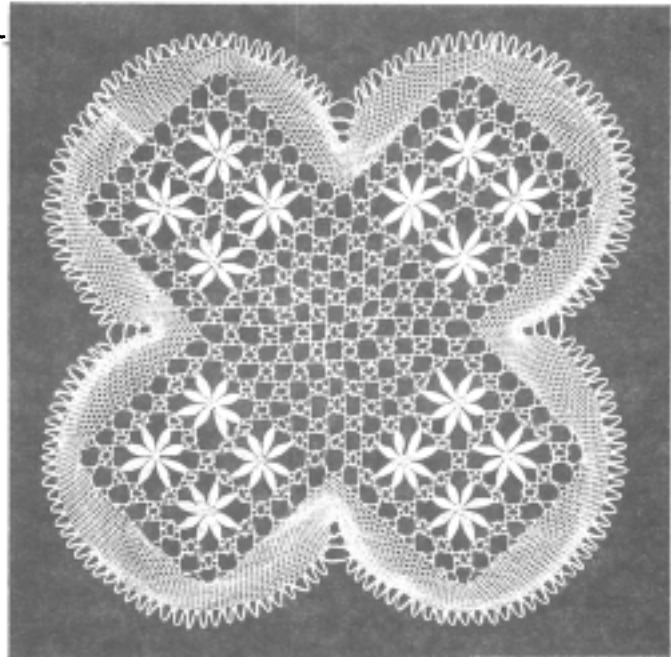
By Vappu-Erika Koskinen

The history of Rauma lace is captivating -- and a little mysterious. According to the books the people of Rauma were making lace as early as the 16th century. Whole families went in for it, and each maker had his own jealously guarded pattern, from which today's laces take their name. Sailors' families, in particular, set about making lace; when the sailing boats put into harbour for a well-earned winter rest the sailor fathers had plenty of time to teach their wives and children the craft. These rough seadogs had probably brought the art from distant shores, chiefly Belgium. And many of the Rauma patterns resemble those of Brussels. Lace-making brought in just about enough for the family to make a meagre existence -- sometimes even butter for their bread, especially those families that invented Dagmarilal lace--an ornate pattern commissioned for Dagmar, Empress of Russia. Much later one lace maker became famous by working a delicate lace collar out of the finest linen thread for King Gustav Adolf. And linen thread is in fact the traditional material for genuine Rauma lace.

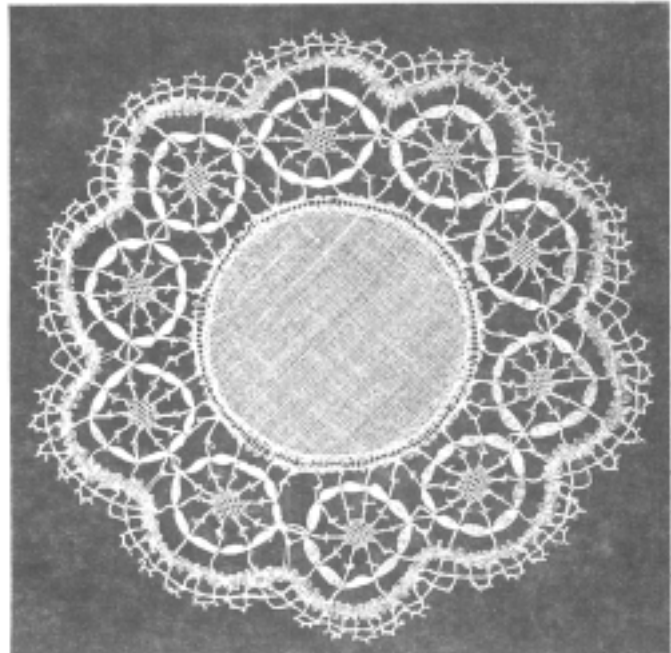
But the history of Rauma lace may have its beginnings in places other than the haunts of sailors. Rauma boasted a Franciscan monastery from the 14th to the 17th century, and the devout brothers by no means scorned lace-making as a way of amassing riches for the monastery. What is more, they may even have got their patterns from the pious sisters at the neighbouring convent.

Lace celebrated its heyday in Rauma in the 18th and 19th centuries. The highest authorities passed statutes on how lace was to be sold and which Mademoiselles and Madames were suitable as lace sellers. Around this time lacemaking began to be a women's specialty, though the boys were certainly not discouraged from joining the little girls in making lace by the hour and helping to earn the family's daily bread. There is a wealth of infinitely fine, dainty lace dating from this period, with names telling of the history of the craft. There is a fine pattern called Bilnulai, named after the famous Sabina Lundstrom (Bilnu to the people of Rauma), the Steenruuskalal, the Prinsessalal, the Lahtmanteli -- one of the most beautiful and difficult patterns -- the Krinkelkaippu, the Keruapyara, and monogram lace immortalized by the writer Hj. Nortamo in his novel "Pearl Letter." Nowadays pearls are no longer used in lace but it is nevertheless beautiful and the craftsman must handle his bobbins with speed to ensure enough monograms for the tourist to take away as souvenirs.

Lace is one of the most charming aspects of Rauma--that old, romantic, idyllic, sweet-scented Rauma that still lives on in the warm heart of this lively port and industrial town. But lace is also the Rauman's trump card. Next summer the town will be holding a LACE WEEK when the Rauma Arts Museum, a museum full of life and events housed in an elegant 18th century manor, will become a kingdom of lace. Once again the people of Rauma will be reliving the dainty romanticism of lace--the height of the lace renaissance in Rauma.



Rauma, Finland, Lace Doilies



### BOOKS OFFERED and HUNTED

I have decided to sell my D. M. C. copies of Irish Crochet and of Needle-Made Lace, 1st series. Both are in English, are large octave size and have actual size muslin patterns for the laces shown with detailed instruction.

Instead, I'm hunting

Kleppela, Bestell - Nr. 713 Leipzig  
Händlaing i Knyppling, Sally Johanson Linköping  
33 Tonder Laces, Meta Tonder (Mary McPeck, Mich.)



"All this time I had wondered why a six pointed star mesh is called Kat stitch in English lace books. I have been told that it was named for Catherine of Aragon who encouraged bobbin lace making in England."

"An art book on European folk art mentions Guimper as a city in France that is famous for its lace. Is there a lace named for this city?" (Mary McPeck)



## MY TRAVELS IN EUROPE

By Jean L. Astbury

After three months of traveling which took us as far as Moscow, it is time to set down some of the interesting things we saw.

First of all, there is lacemaking going on in all the European countries we visited. Because the tour did not permit us to go to the particular areas where handmade lace is a leading craft, we did not meet the actual lacemakers. Unfortunately however, these centers are limited although when one perused craft books it was evident that there is increasing interest.

In Britain we had a car and traveled hither and yon. Being a weaver, there was much to explore in that field, and often the decision to forgo one for the other was difficult. Whereas, I was able to meet many weavers, some close friends at one time in Yorkshire; lacemakers were another matter.

It was a disappointment that our travels didn't take us to Luton. When we visited Mrs. Poole, she told us that plans had been made to meet with Pat Harris and how much they were all looking forward to it. I am sure it would be an unforgettable experience for everyone.

There was just such an experience for me when we met Marjorie Tolhurst. What a superlative lacemaker she is! One envied those students privileged to attend her classes. She had some pieces which she had displayed at a recent demonstration and, of course, the fabulous wedding veil. It far surpassed any individual piece we had seen.

Up to that time, the finest display had been in Blair Atholl Castle, Scotland. There, great pains seem to be taken to keep the fine handwork in prime condition. Each time we have visited the pieces are different, but of a very high standard. Unfortunately, the photos that Rowland took suffered from the reflections because the items were in glass cases. The exception was the macramé. I am enclosing a print of it as well as one or two taken at Marjorie's. (next page)

The displays in smaller museums were disappoint-

ing, giving one the impression that they were incidental, so not too much had been done to make them attractive. Even in the costume displays at the Victoria and Albert Museum, one felt that the lace was an afterthought.

That was in contrast, of course, with the lace-room where there was a large collection of Renaissance and Italian laces on view. There wasn't anyone present at the time so beyond studying them and spending a couple of hours opening the exhibits, mounted in a filing manner, one read captions only and filled in from one's previous knowledge.

In Russia, we were with a tour party, but one felt that whatever mistakes had been made in the past, compared to their present concepts, it was incumbent on the moderns to give full acclaim to the artists and craftsmen. In the "Hermitage Museum" was Catherine's wedding dress, bobbin lace in silver thread and pearls, executed in Russia. At the Tetrakof Museum, in the gallery of modern art, is a very striking painting showing Russian women working at their pillows with great concentration while one member of the group reads to them. One speculated as to whether she was reading for relaxation, or mental stimulation, or simply reading instructions for assembly line production. The fact remains that it was hung along with the many crafts being carried on, and was given the same emphasis.

Lace pieces in the foreign exchange shops there were well done and demanded a fair price. When one realizes the skill and time required one must be prepared to pay a decent price, something which too often is not the case.

It was with regret that I learned that during our absence, Olga Barnett and Kaja Hansen had been in Vancouver, especially so when accounts were so glowing.

Best wishes to the new executives. May I.O.L. continue to prosper under their leadership and provide stimulus to all those interested in lace everywhere.



### TELEVISION SERIES ON LACE MAKING

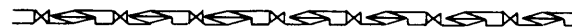
From The Lincolnshire Chronicle, England  
September 24, 1971

There was excitement in Coleby on Monday afternoon when a film unit arrived from Anglia Television to take a film of the Lincolnshire Association Traveling van, driven by Mr. Britton, of Wellington, demonstrating lace making. Anglia Television is doing a series about the work of the Lincolnshire Association from now until Christmas, and will be shown on Anglia in the New Year. Coleby was chosen as a typical small pretty village in Lincolnshire, and because the residents were so enthusiastic when the van paid a visit some weeks ago. Mrs. Pat Harris, from the Pacific Coast of America, who is staying with Mrs. Clare at the Red House, was thrilled with the exhibition, and thought other counties in Great Britain must be envious. Shots were taken of some Coleby residents, together with school-children from Coleby and Boothby going through the van looking at the interesting exhibits. Anglia have promised to let Miss Sandy Parkinson, (assistant arts officer), know when the film will be shown, and she in turn will tell Coleby people so they can watch themselves on television.

From: N. Vancouver, B.C. Canada, November 7, 1971

"Last week I did a quilt making demonstration at St. Philips Fall Festival. Marilyn Laird demonstrated her lacemaking skills. Pleased to meet her there.

In a couple of weeks I expect to demonstrate at the Vancouver and District Home Economics Pioneer Crafts" Show. Lace making this time. (I am a retired Home Economist)." Jean L. Astbury



From: W. Kingston, Rhode Island, December 8, 1971

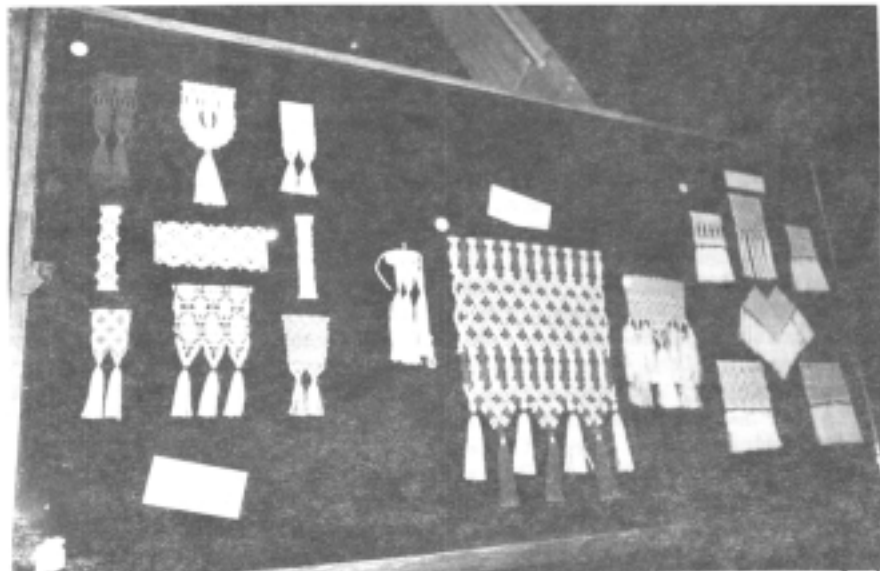
"On page 10 of the September 1971 issue is an article from Denman Island. It describes and parallels the story of my mother-in-law, Mrs. Sarkis Chatalian, who was born in Van and was in the same school and learned the hand work taught by the missionaries there. Unfortunately I do not have any of her handiwork, just a small piece.

The article was of great interest to me and my family." Mildred Chatalian

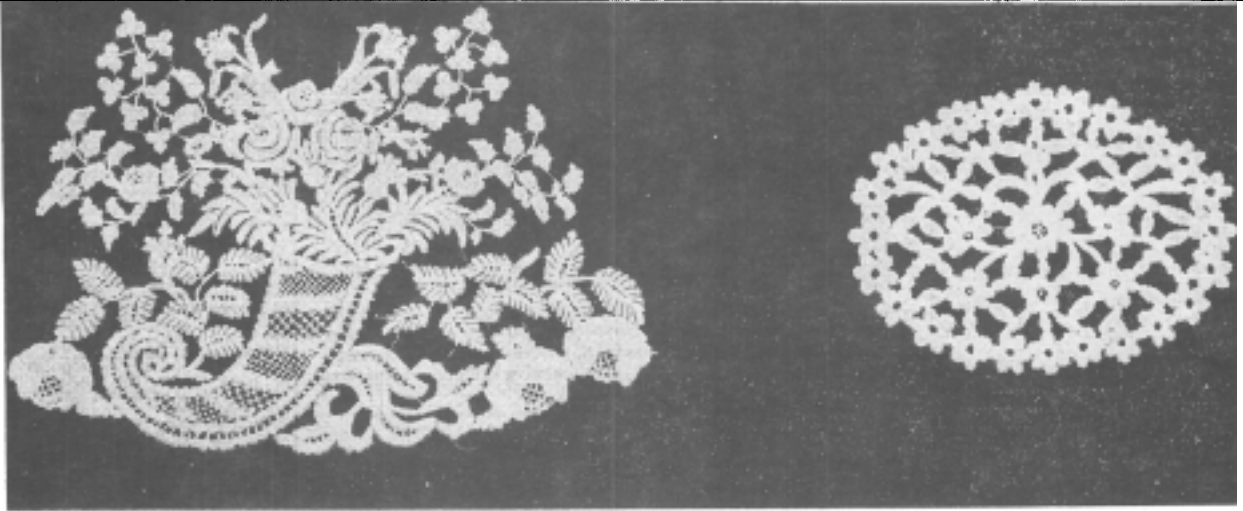
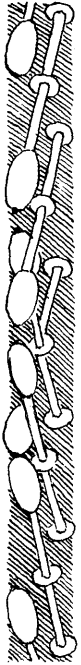


For pamphlet on "Downton Lace Industry" 75 cents write to: The Salisbury Museum  
Salisbury, Wiltshire, England





**PICTURES** by Jean L. Astbury, Canada  
Top left: Wedding veil in Honiton made by Marjorie Tolhurst and sister  
Bot. left: Jean Astbury and Marjorie Tolhurst in Marjorie's garden at Newton Abbott, Devon, Eng. July 1971  
Top right: Wedding veil made for her daughter by Marjorie Tolhurst Newton Abbott, Devon, England  
Middle: Ancient bobbin winder and exhibition pieces by Marjorie Tolhurst  
Bottom: Display of Macrame (ancient) in Blair Atholl Castle, Scotland



## Queens wore Devon lace

*By a Special Correspondent*

According to tradition, the lace industry was brought to Devon by Flemish refugees fleeing from the persecution of the Duke of Alba in the latter part of the 13th century.

It was the persecution of the Protestants who fled to England, bringing with them their arts of silk weaving and lace making that led to the introduction of English lace. A large number of these Huguenot refugees came to Devon, settled there, and began to produce lace of exceptional quality.

The earliest known mention of Honiton lace was made by Westcott, who, writing about 1620, speaks of the "bone" or bobbin lace of Honiton "being in much request." So, by the time the Mayflower sailed from Plymouth, a new home industry was well established in Devon.

By 1660, English lace was being exported to France, and Honiton lace is mentioned by many writers of the 17th and 18th centuries and commended for its excellence.

At the end of the 17th century several villages in the south-east corner of Devon, including Axmouth, Branscombe, Sidbury, Ottery, St. Mary, Honiton, and Axminster, are recorded as important centres of lace-making. Beer, Branscombe, and Axmouth had the reputation for producing the finest workers, a distinction preserved until the latter half of the 18th century, by which time the industry had begun to decline.

The bridal dress of Queen Victoria and later, those of her daughters were adorned with lace made at Beer and its neighbourhood. The small medallion of fine lace worn on her head by Queen



Examples of Honiton lace on view at Buckland Abbey. The upper picture shows on the left a cornucopia design, which includes the rose, thistle and shamrock; on the right is a conventional oval lattice design. The lower picture is of a lace-makers' pillow, with prepared bobbins wound with fine thread.

Alexandra at her Coronation and on which the crown rested, was made by a Mrs. Lockyer, of Branscombe, who later died in her 99th year.

The Chick family had close association with the workers at Branscombe and the surrounding villages, and much of the work illustrated was made by these workers during the period 1850-85.

The designs they used are of unusual charm and remarkable skill is shown in the adaptation to the technique of the lace stitches in many cases, the designers were not only clever draughtswomen, but also expert lace workers.

Designs for the lace are made up of a number of units of "sprigs." A pricking or the design for the single sprig was made on stiff, thin card which was fixed on to the "pillow". The lace is made up of fine thread wound on bobbins and the manipulation and twisting of the thread by movement of the bobbins makes the different stitches required by the pattern.

### REVIVED INTEREST

The "pin-holes" on the pricked card outline the shapes of the sprig and the pins are inserted in



the holes as the work proceeds. These pins form weaving points for the thread and hold it in position.

After the sprigs have been finished separately on the pillow, they are tacked on to thin paper in the position required for the finished design, e.g. a collar, a cuff, or perhaps the lace border for a handkerchief. The paper is put back on the pillow, where the sprigs are connected by "purl pin" to complete the design.

In some of the more elaborate designs, the pattern would be drawn out in detail beforehand, a pricking made, and the piece made in one operation on the pillow.

Recent years have seen a great revival of interest in the art of lace making.

One of the finest collections of Westcountry lace is to be seen at Buckland Abbey, but many of the larger country houses in this region take pride in their collections of needlework which have been handed down from generation to generation.

Reprinted with permission from  
The Western Morning News Co., Ltd.  
Plymouth, England, April 7, 1970

(Clipping is shared by Pat Harris, Oregon)



Believe it or not, macrame (the "knotting rage") was not recently discovered by American Artisans.

In the 13th century, Arab weavers called it "migramah" which means ornamental braid. In 1689 Queen Mary of England introduced it into palace circles. The craft might have disappeared if not for seamen who needed diversion on long voyages.

The Incas and American Indians developed their own versions of macrame.

(From a recent newspaper article on crafts.)

This example of the lace-maker's skill, on view at Buckland Abbey, is a representation of the coat of arms of Prince Albert, the Prince Consort, and was made for the Great Exhibition of 1851.

**MUSEUM STORIE**

2, Steenhoudersdijk, 8000 Bruges, Belgium

If planning to travel in Europe this spring, or anytime, Mrs. Storie hopes you will include a visit to her lace museum, described in her folder by:

"Don't leave Bruges without visiting the birthplace of the portraitpainter Jose Storie (Bruges 1899-1961). --- This is the only private house typically of the 15th century in Bruges, and open to the tourism.

**OLD LACE # - - WITHOUT ARSENIC**

Something new in Storie's house!

A small museum of Belgian Lace!

The BELGIAN LACE CENTER has given its collection of old lace to it. This is exhibited in chronological order, which allows you to follow its evolution, from the 16th century till today.

The documents and samples of lace are illustrated with the reproductions of portraits, from the old MASTERS, which shows you the lace in the history of the costumes.



From: Jasper, Arkansas November 29, 1971

"I have intended writing you the outcome of the tating helps you sent me. Using them and some other patterns, including two large pieces, I set up an exhibit, as an Educational Exhibit for our Extension Homemakers' Club. I mounted all of them with some placards on black taffeta and while I didn't win a ribbon (I don't think the Judges actually knew anything about tating) it certainly stirred a lot of interest, even among the men!

As a result I have been asked to teach several groups, but, that surely goes slowly, I didn't know it was so hard to learn." Susan Ebell



## POWDER SPRINGS LADY REVIVES LOST LACE ART

By Ric Lewis Carnes, News Editor (Georgia)

From: "The Neighbor" Newspaper, Oct. 7, 1971

A lady in Powder Springs is trying to revive a dying art, the art of lace making.

Mrs. M.A. (Betty) Kemp of Powder Springs learned how to make lace in 1966 at Denbighshire, Wales. Technical College in a night session. "I had always enjoyed knitting and knew that the subject of lace-making would be interesting," said the mother of five.

And knit she does. She began at the age of six as all girls in English schools learn knitting in the second grade as part of their regular curriculum. Her daughter, Lucy, (now 11) knitted a hat and scarf by the age of six while living in England.

The art of lace-making is time-consuming and very exacting. "The first step is designing the pattern on graph paper and then dotting out the pattern onto parchment paper," according to Mrs. Kemp, one of the few people in the United States who knows the art. The dotting process is done by making a pin prick in parchment paper. The pricks show the lace maker how the pattern is set.

The parchment is pinned onto a round pillow which is stuffed with straw so pins placed in the pillow will not slip out.

"The lace-making is done with bobbins which are wound with thread. With the handkerchief I am making now, I am using 60 bobbins," said Mrs. Kemp.

The talented lady quickly demonstrated the process, crossing the bobbins and then pinning the thread. The bobbins are worked in pairs.

There are two basic stitches in making the lace, the whole stitch and the half stitch. How does the whole stitch go? "Two over three, bring two and four over one and three, then back two over three," according to the lady who does the stitch with the ease of a dressmaker whipping in a hem.

"That's all there is to it. The half stitch is much more simple," said Mrs. Kemp as she worked quickly with the bobbins demonstrating the easier stitch.

"The bobbins themselves are interesting," according to Mrs. Kemp. "They are all antiques, as no more are made in England. This is one of the drawbacks of reviving the art. Bobbins are very hard to obtain and so many are needed to make one piece of lace."

Mrs. Kemp obtained hers in antique shops and by gifts. Some are made of bone and some of wood. "It was a coincidence that I have bobbins with some of my children's names on them, Lucy, John and Susan."

One of the bone bobbins was traced back to 1818 in a book devoted to the history of bobbins. The bobbin which says "Forever Osborne" was given out by a man running for parliament in Bedfordshire, England.

"Many bobbins are turned up when people clean out their attics," she said. "The people, usually not having a use for them sell them to antique dealers who in turn sell them to lace makers. The bobbins increase in price each year."

Hanging from the bobbins to weight them down are colorful beads, pins and more sentimental objects. "I have put small mementos on them so I will never lose them and so I can remember them," said Mrs. Kemp. She has an overall button from her days of working in an airplane factory during the war, her father's military pin from the British Army, a button from her husband's jacket, an old earring which was given to Mrs. Kemp by her husband and a button from one of her baby's shoes.

Mrs. Kemp has put her knowledge to good use. A member of St. Catherine's Episcopal Church, she designed a cloth for the church with the border lace featuring the symbolic wheel. St. Catherine was martyred by being staked onto a wheel thus, the wheel is her symbol.

"Now I am working on a 2½ feet by 5 inch wide border for an altar cloth," she said. "The border will feature symbols and the wheel of St. Catherine."

Her daughter, Melanie, carried the first handkerchief Mrs. Kemp ever made down to the altar when she was married in Wales. "When they were taking the photographs after the ceremony, the wind, which was blowing 80 m.p.h. whisked the handkerchief away. "Detectives were called and they found the treasured piece of lace," she reminisced.

Daughter Susan did not give enough notice for mother to complete a handkerchief for her to carry down the aisle, but Mrs. Kemp is making the gift for her anyway. The active Powder Springs resident has made others for friends, but has never sold one of her valued handkerchiefs "because I just couldn't put a value on one."

It takes Mrs. Kemp about seven hours of concentrated effort to complete one side. "Working very hard, I have done one in three days."

Mrs. Kemp does not have as much time this year to make her beautiful lace as she did last year. This year she teaches classes in knitting at Powder Springs elementary school for the Cobb Parks and Recreation Department which keeps her busy. She has also started demonstrating her art in the area. Her last engagement was at the Powders' Cross-Roads Fair between Newman and Franklin where she donned an old timely bonnet and long

dress to sit, make lace and talk to the people about the dying art. She also gave a demonstration in Coweta and Heard counties exhibit for Stay and See Georgia Contest recently at Lenox Square.

"But I do love to make my lace. It is so relaxing. While you are working the bobbins, you forget all your troubles and relax."

Relax? That stitch is two over three, bring two and four over one and three, then back two over three.

The Powders' Crossroads Country Fair Art Festival September 11th and 12th, attendance was estimated to be 65,000. She also demonstrated at the 7th Annual Cedas Valley Art Festival, October 4th at Cedas Tower, Ga.; the Delta Cotton Wives' Cotton Fair, Greenwood, Mississippi, October 27th.



**BOSTON BRANCH**

July 24, 1971

On the fourth Saturday in July, a meeting of the Boston Branch of National Old Lacers was held at the Summer Home of our Boston Branch President, Mrs. Nadine Russman. This was a delightful, restful spot on the shores of Lake Kingston, Kingston, New Hampshire; 14 members and 2 guests were present. Lunch was enjoyed under the trees in the front yard. Delicious goodies prepared by our Hostess were a welcome addition served with cooling beverages as the day was quite warm.

During the meeting, Ida Woodard, President of N.O.L., discussed the coming U.F.D.C. Convention and was quite enthusiastic about plans being made for the Annual Meeting of the National Old Lacers.

Lolita Eveleth gave a session on identifying laces brought in by members. We are so fortunate to have her expert advice so close at hand.

Pictures of the group present were taken by several members. Discussion of next years complimentary souvenirs for the Annual Meeting of N.O.L. next year, from the Boston Group, was in progress before the meeting ended, and a motion was made and carried to put Lolita Eveleth in charge of this project.

Future meetings for the forthcoming year were planned for, but left flexible to allow for unexpected changes. Respectfully Submitted  
Mary F. Russo, Secretary.

September 25, 1971

On the fourth Saturday in September, this meeting was an unexpected meeting for our New President of International Old Lacers to plan for -- she had to "pinch-hit" when expected plans were not able to be arranged. However, Olga Barnett proved how reliable and efficient she really is, when on such short notice she was able to arrange a luncheon at the "HIGH SPOT" a Swedish lunchroom in Haverhill, Mass. on Rte. 125. We had a very comfortable room where we were able to have our meeting after a most delicious lunch. At this meeting 10 members and 3 guests were present.

The meeting was presided over by Nadine Russman who congratulated Olga Barnett as the New President of International Old Lacers; then welcomed our guests and was pleased that one of them, Mrs. Marguerite Gill (from Belgium) was planning on becoming a member of our Boston Branch.

Ida Woodard, Past President of N.O.L. and Olga Barnett, the newly elected President, both gave reports on the Annual Meeting. One of the memor-

able reports was the change in our Organizational name to INTERNATIONAL as we now have so many members abroad and in Canada. Discussion was made about changing our membership pins. Mary Russo tried to contact the company who makes them, but the designer was ill in the hospital, so no report on this item at present.

We later went to the Haverhill Museum where we saw how thread and wool was made from the time a sheep was shorn to the finished product. A most fascinating and instructive visit.

Plans for future meetings were discussed. The program is to be on Bobbin Lace Making, with the next meeting devoted to making pillows. We will be instructed on this project by Olga Barnett. At all the meetings, Lolita Eveleth will identify laces for the members.

The next meeting will be held in Newton, Mass. with Mary F. Russo as Hostess. Due to the usual meeting day being in Thanksgiving week, the meeting will be postponed one week--to the 1st Saturday in December -- December 4. This will be our "Christmas Party" with exchange of gifts.

Respectfully Submitted, Mary F. Russo, Sec.

**PORTLAND BRANCH**

(Oregon) November 6, 1971

The Portland Bobbin Lacers met October 7th in the Oregon Room of the St. Clair Apartments. There were sixteen members in attendance. Ethel Decker showed a display of tatted shuttles and bobbins in many different woods, made by her husband.

Arvilla Sweeney and Edith Potter served lovely cookies.

\*\*\*\*\*

The Portland Bobbin Lacers met November 4th in the Oregon Room of the St. Clair Apartments. Hazel Cook and Mildred Urie were our hostesses. One of our members, Hazel Schersinger, drove over 200 miles to attend the meeting.

Edith Henze asked all members and their friends to attend the Silver Tea Sunday, from one to five P.M. at the Portland Children's Center, sponsored by the Portland Handweavers. We were reminded that next month we will have a fun thing with the exchange of a gift valued under a dollar.

Pat Harris showed the many laces she had brought from the British Isles. She also shared her new books on laces as well as her gift books. She told about her many bobbins which she had received from friends in England. She had them hung on a pillow which she called her friendship pillow.

There were 18 members in attendance.

Sincerely, Virginia Bryant, Secretary

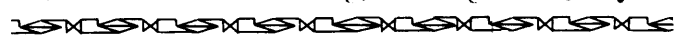
December 6, 1971

The Portland Lacers met December 2d at the Oregon Room of the St. Clair Apartments for our December meeting. Our hostesses, Arliss Edwards and Melea Berry decorated beautifully for the Christmas party as well as having all the goodies for the season.

Eleven members attended with several members, unable to come on account of illness.

Our group now has thirty members.

Gifts were exchanged and a good time was had by all. It was a fun meeting. -- Virginia E. Bryant



"THANK YOU FOR THE MANY LOVELY CHRISTMAS CARDS"

Pauline E. Downs, Treasurer

Printed in United States of America



"Through the initiative of our Director for Canada, we have a fine contact with Miss Ruth Jackson, the Curator of Decorative Arts at Montreal Museum of Fine Arts. We are delighted to learn of their collection of precious laces. Let's all plan to go to see it." - - E. Lolita Eveleth

**MONTREAL MUSEUM**  
*of FINE ARTS*

"The Museum's collection of laces is quite extensive. There is a large type collection dating from the late 16th century to the present one. Laces from most of the known European sources are represented in this collection which was assembled and later presented to the Museum by David Parker in 1939.

Examples of handmade predominate but there are interesting specimens of machine made pieces as well. Some of the laces to be found are: Venetian Rosepoint and Needlepoint; Belgian Rosepoint; Chantilly; Italian Reticella; Flemish and Italian pillow lace; Mechlin; Point d'Alencon; Point d'Angleterre; French Shadow and Drawn Work; Valenciennes; Binch; Milanese; Spanish drawn thread on vegetable fiber; Honiton, Carrick-ma-Cross; Limerick; and Dutch Potten Kant.

Some of the lace accessories are: Wedding Veils; mantillas; stoles; berthas; collars, lappets; flounces; handkerchiefs; lace caps; men's ruffles and pillowcases.

A few articles have royal associations proven and otherwise. A beautiful handkerchief bearing the French Coat-of-Arms and other insignia as well as the name Eugenie surmounted by a crown, was once the property of the Empress. Queen Charlotte of England was the owner of a Lappet in early Mechlin lace. Fanny Burney and supposedly Marie Antoinette were on different occasions the owners of an Italian Pillow lace flounce. Marie Antoinette is claimed to have been the owner of a lace-edged cap in the collection but there is no documentation to support this information.

It is most gratifying to discover that there are so many people still interested in lace and lace making." -- Ruth A. Jackson, Registrar and Curator of Decorative Arts

In -- THE MONTREAL MUSEUM of FINE ARTS  
MAN'S COLLAR 1650-70 Gros Point de Venise. Cut from a larger piece, with border of 17th century bobbin lace. Fine cord Ties ending in small tassels.

NEEDLEPOINT LACE COLLAR Italian Milanese, 17th C. Very large collar of flat needlepoint lace, a combination of embroidery, drawn thread and cut point.

CHALICE COVER, 1670-1700 Gros Point de Venise  
FIGURE OF BRUSSELS LACE, 1725-1740 During its best

period one type of Point d'Angleterre a brides became so rich that it was solid. Only a few examples are in museums. The pattern of the Montreal Museum's example is in the style of BERAIN, making it a unique specimen of the finest kind of Bobbin lace.

LACE CAP, 1720-50  
Point d'Alencon (brides festoons)  
FRAGMENT OF LAPPET Punto de France, Louis XIV  
This small example is considered very rare.  
MAN'S COLLAR, Greek, 17th century Punto in Aria  
PAIR OF SLEEVES FOR CARDINAL'S ROBE  
Belgium, ancient Brussels

FAN, BRUSSELS LACE, 1806 (date is questioned)  
Alleged to have been in the "Corbeilles de dentelles" presented to the Empress Marie Louise when she accompanied Napoleon to Brussels. The design: palm trees recall the Egyptian campaign; drums, flags and cannon and imperial eagle connote martial glory. Probably produced by three lace workers. The eagle and other military emblems are of needlepoint. The net is droschel. The border is early Bobbin lace known as Duchesse

PERUVIAN LACE OR GAUZE  
Peru, Chimu culture, 600-900 A.D.  
The term lace covers a number of different techniques, some single, some multi-element and even drawn-work. The Museum's example resembling lace has a design of insects woven into the mesh.

\*\*\*  
**BOBBIN LACE MAKING**

By Doreen Wright  
105 pages, London: G. Bellandsons \$9.60 Canada  
The renaissance of Bobbin Lace Making in Canada and United States has indicated the need for a new book as many have been out of print for a number of years.

Mrs. Wright was commissioned to write her book due to the need of such an edition in Britain.

This new book affords those lace makers who are working alone or those who are working in groups with a text. It is concise and yet the directions are simple and to the point.

Mrs. Wright opens her book with a short outline of the story of lace, showing photos of the different types of lace she mentions. Quickly she sets the stage for her demonstrations. Her many photographs are excellent. Incidentally, she pictures errors so that valuable lessons can be learned. She explains these errors which is so important.

One notes some difference in terms: e.g. "tollies" which one might call "wheat ears".

Mrs. Wright gives a great deal of attention to "Buckingham Lace" and this is easily understood. Her chapter on "Honiton" and "Brussels" is inspiring as well as her chapter on "Danish Tonder" and Swedish. She deals briefly with Torchon, Cluny and Maltese, also.

Lace makers will find her account of corners and the pricking of patterns, of exceptional interest and value.

Also, Lace Makers should include this new book in their libraries. It contains many valuable hints and references.

\*\*\*\*\*  
Mrs. Doreen Wright first became acquainted with lace making in Ceylon where she was born. She came to Canada in 1930 for the British Empire Games representing Britain on the Swimming Team.

She trained as a textile designer at Royal College of Art and has her diploma (A.R.C.A.) After her husband was killed in the R.A.F. she became involved with the Women's Institute and is now the present chairman of the Crafts Committee of the Buckinghamshire Federation. She holds their proficiency Teachers and Demonstrators diplomas for lace making. Her other interests are painting patchwork, needlework, rugs and banners designs. But it was not until 1947, following surgery, did she take up Bobbin Lace making seriously.

She is now planning a demonstrating tour of Canada and United States. (Review by M. Mitchell)



The New York Times (by John Soto)  
Mrs. Pieter Maddens demonstrates lace-making to group of women, including Lady Caradon, wife of British Representative to U.N., right.

## Lace AS A WEB OF PASSION

By Kathleen Teltsch

(Special to the New York Times, October 17, 1971)  
As a girl growing up in Belgium, Ann Robberechts loved to wander from her home to a nearby convent and watch the nuns make fragile Cap Mechelen lace. She longed to try crossing the linen threads and weaving the cobwebby patterns.

But 20 years flew by and she was married to Peter Maddens, a Belgian diplomat, before she had a chance to learn the art from two elderly Belgian lace-makers -- in Chicago.

"Yes, Chicago," said Mrs. Maddens, bowing over the linen cushion in her lap, as she worked with 22 threaded bobbins. A leaf-like design was slowly taking shape.

Mr. Maddens spent five years as consul to Chicago before moving the family;--there is Pieter, 9 years old, and Sophie, 7 -- to New York, where he joined the United Nations delegation.

Mrs. Maddens's skill in Belgian lace-making was demonstrated the other day for 200 wives of diplomats, who gather at 777 United Nations Plaza on the second Thursday of the month for tea and talk.

As her fingers flew, crossing the threads, she kept up a running conversation -- sometimes in French, -- sometimes in English -- intermingling small talk with occasional philosophic observations, but never taking her eyes from her work.

"Lace is a love--no, a passion--in my family," she said. And later, "Lace is like life itself; it is difficult sometimes. It takes patience. If you do everything right, life or the lace will be all right. If you make a mistake, in either you have trouble--in short, a mess."

"In Belgium, not only the women but the men also used to make lace--the cowboys too. "Mrs. Maddens frowned at her selection of a word. "I don't mean cowboys like in America, but the shepherds taking

out the cows or sheep." she said. "They had a few hours to wait, so they would take out pins and bobbins and work on their knees."

Across the room Lady Caradon, wife of Lord Caradon, Britain's chief delegate, stared, and made her way to Mrs. Maddens' side.

### BROUGHT BACK MEMORIES

"You're making pillow lace," Lady Caradon said. "I haven't seen it in years." The British delegate's wife, who is Italian-born, sighed as she recalled her grandmother working a bit of lace on a cushion or pillow. She treasured the cushion, she said, until it was lost somewhere, along the way.

Mr. Maddens, his United Nations meetings over, turned up to watch and talk about lace-making.

"It's in my family's blood, too," he said. "My grandmother had lace-makers working for her and we still have the lace they made so many years ago."

### BROUGHT by IMMIGRANTS

Belgian lace-making was brought to the United States before the turn of the century, he said, by hundreds of immigrant families, many of them settling in Chicago or nearby cities, such as Moline, Ill., where they worked in plants making tractors and farm plows. The Belgian church is there, the Belgian names and a lingering appreciation for Belgian national dishes.

Because the Belgian wives, including Mrs. Edouard Decastiaux, wife of the delegate for Economic and Social Council Affairs, were hostesses, 200 guests were served imported purple grapes, Belgian biscuits, sandwiches of pink Belgian ham and quantities of waffles made on the spot by Maurice Verwersch, who introduced the gaufre, or waffle, at the World's Fair here in 1964.

Clipping contributed by Ethel Cutler, R.I.



## ANN ARBOR, MICHIGAN

"Our 10 Ann Arbor lacers invited Detroit area lacers to my home October 20th to hear Mary Selden describe her lace adventures in Switzerland, Northern Italy and Eastern France, and to see and share the treasures she brought. Elsie Bentley and Jessie Bush represented a group of seven who had been pupils of Polly Luers. Amy Sass and Mary Tonkin are remembered for their excellent exhibits at the 1970 convention.

The international theme was expanded by an exquisite black Chantilly scarf bought in Belgium long ago and shown by Gladys Reese. Rosa Maria Rosa learned bobbin lace as a child in Puerto Rico where they called it "Spanish lace", so she worked on her Puerto Rican cushion for us. Eva Jensen modeled her "Dagnor" and "King Christian IV" patterns she learned in Denmark.

Mary Lou Kueker was in charge of the exhibit that afforded a lively exchange of ideas. Hazel Bonecutter welcomed guests with name tags.

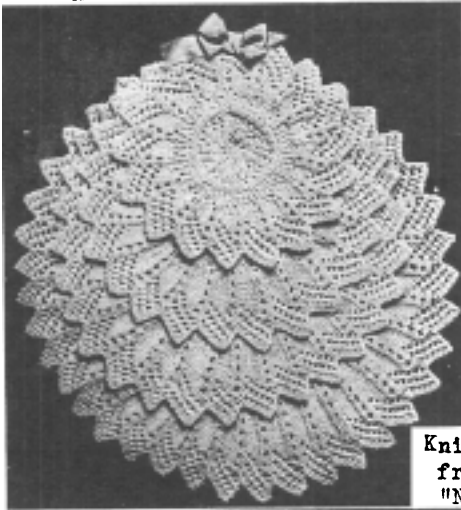
Four new memberships of I.O.L. have resulted. We look forward to a meeting with one of these new members, Matilda MacCarthy, to help classify her extensive collection of varied laces."

Mary McPeck

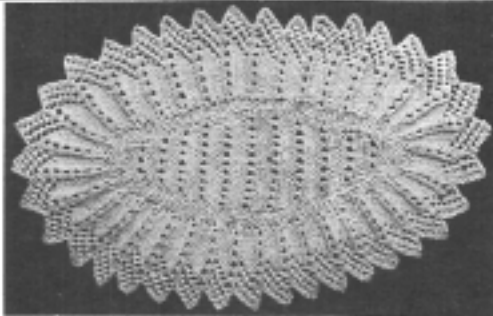


NATIONAL PRIZE — Almost 1,000 hours of labor went into tablecloth which won top spot in National Grange contest for Mrs. Charles Montgomery, Corbett. Honor included prize of \$1,160.

From: "The Oregonian" December 16, 1971  
The prize was awarded for the best and most artistically crafted tablecloth in the United States according to National Grange Needlework contest judges.



Knitted Table-Mats  
from April 1915  
"Needlecraft"



From: Great Falls, Montana October 14, 1971

"I attended the Northwest Conference of Handweavers in Portland, Oregon, in June and helped in the Bobbin Lace Maker's booth. A great deal of interest was shown and many questions were answered. I firmly believe our place as Artists and Craftsmen should be with the weavers. I would like to see Regional meetings with a workshop type program set up. Too many of us are denied the privilege of instruction from good teachers!

On October 16th I have been invited to do a demonstration of "Bobbin Lace" for the Craft and Hobby Show, sponsored by the Great Falls Flowers Growers Club -- an all day affair. "Clista P. Wuerthner

CHANGES of ADDRESS to  
Mrs. Samuel O. Bates  
208 Phillip Court  
Modesto, Calif. 95350

Mrs. Martin Dunsmuir  
1541 Pacific Avenue  
White Rock, B.C. Canada

Mrs. Helen Forest  
170 LaJoya Drive  
Nipomo, Calif. 93444

Miss Helen Frances Foster  
1229 N. Institute  
Colorado Springs, Col. 80903

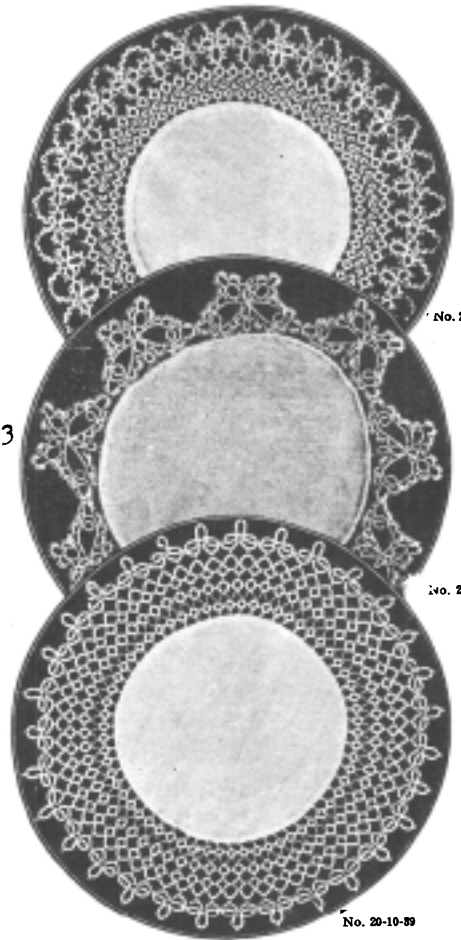
Miss Kay Julie Marshall  
1341 Hillcrest Drive  
Spennard, Alaska 99509

Mrs. Robert H. Meyers  
505 Wellington Avenue  
Lincoln Park, Penn. 19609

Mrs. Alicia Negron  
338 Beach, 44th St., #1  
Edgemere,  
Queens, New York 11691

Mary Robison  
4634 Allendale  
Oakland, Calif. 94602

Mrs. Louise Thut  
1001 Ulmerton Road, #24  
Largo, Florida 33504

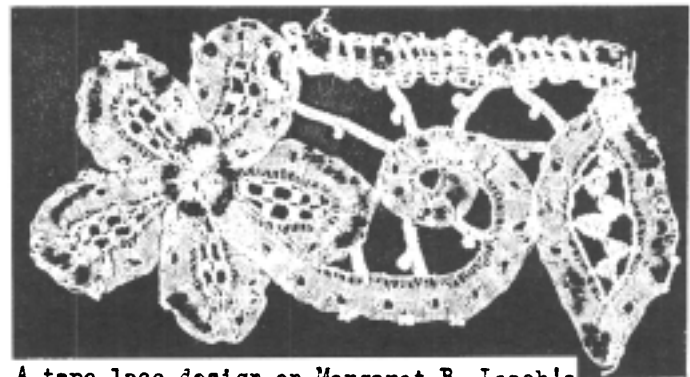


No. 20-10-87

No. 20-10-86

No. 20-10-85

Tatted Borders  
Oct. 1920  
"Modern Priscilla"



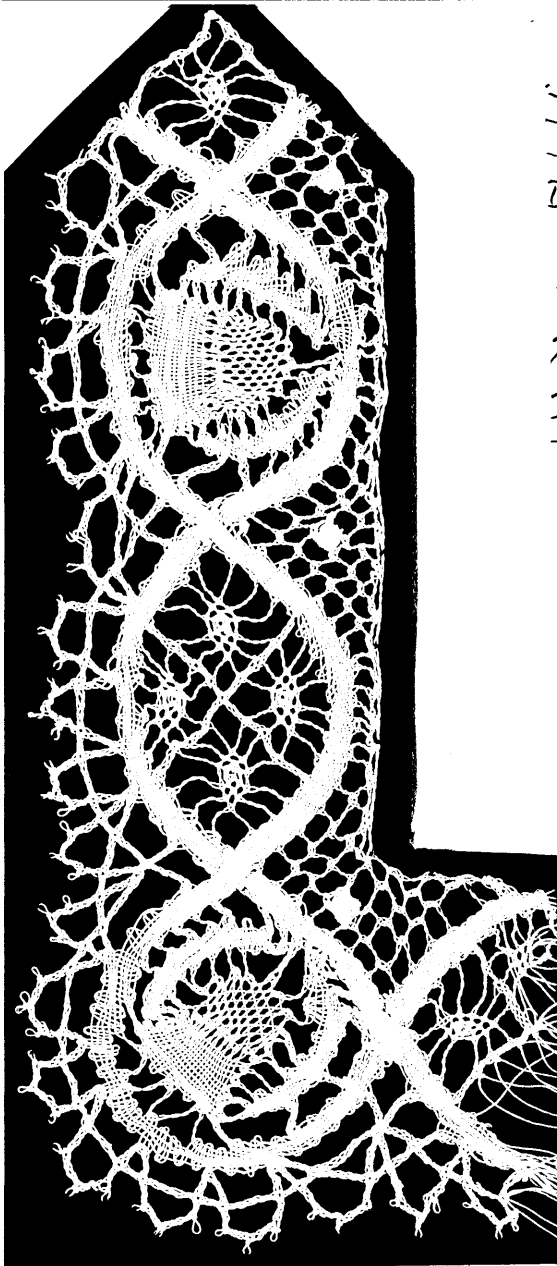
A tape lace design on Margaret B. Leach's  
1971 Christmas Card; from California

.....  
From: Berkeley, California November 6, 1971

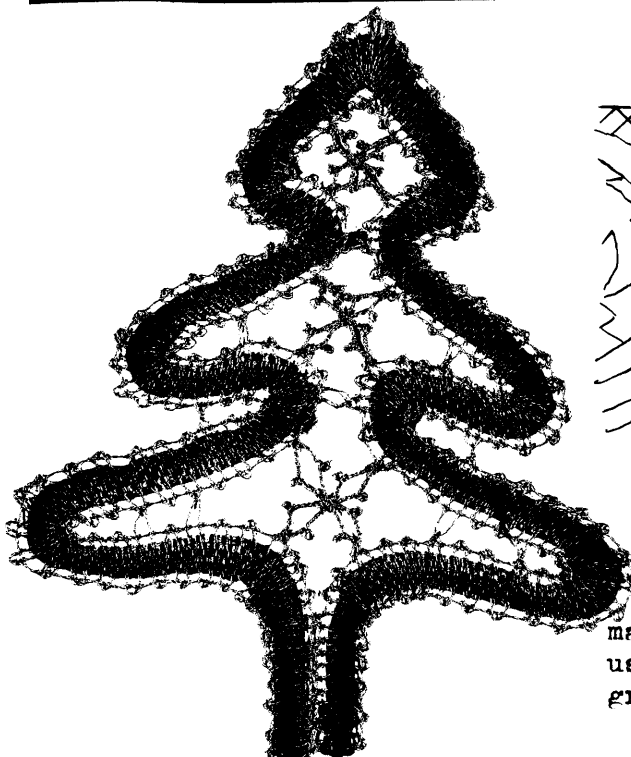
"This may be of some service to all Bay Area people, Lydia Van Gelder will give a 5 week course in Contemporary Bobbin Lace starting January 10, 1972. Each class will be Mondays from 10 A.M. to 3 P.M. with 1 hour for lunch. Fee is \$35.00 plus cost of materials needed. For more information I should be contacted. The Handweavers Guild of America is sponsoring her and I am helping with getting people for this course. We are limited to 15 people.

It's been a shop-wise slow year, but teaching-wise, exciting. I am teaching a lace making class including: Battenberg, Hairpin, Tenerife, Filet and Bobbin Lace and we are having an exciting time. There seems to be an uplift in all those old techniques." -- Kathe Eliot

- ARMSTRONG, Mrs. Evelyn**  
12873 - 112 B Avenue  
Surrey, B.C. Canada  
Interest: Bobbin Lace
- AZAROWICZ, Miss Sophie P.**  
69 Lexington Street  
Belmont, Mass. 02178  
Interest: Study Lace
- BARRY, Jane**  
Rt. #4, Box 4  
465 Cemetery Road  
Bronson, Mich. 49028  
Interest: Hairpin Lace
- BLEDSOE, Mrs. W.M. (Vada Beele)**  
430 - 39th Street  
San Pedro, Calif. 90732  
Interest: Bobbin, Collecting
- BROWNING, Jack**  
417 - 3rd Street, West  
Sonoma, Calif. 95476  
Interest: Bobbin, Study
- BULLOCK, Mrs. Thos. M. (Marie)**  
4545 King Street  
Denver, Colorado 80211  
Interest: Studying Lace
- BYLES, Beatrice L.**  
2155 W. Concord Place  
Chicago, Illinois 60647
- CHITTENDEN, Mrs. Harold**  
19037 N. 148th Avenue  
Spring Lake, Mich. 49456  
Interests: Bobbin, Crochet  
Hairpin, Knitted, Study
- CLARE, Mrs. John Craig (Raie)**  
"The Red House" Coleby  
Lincoln, England  
Interest: Bobbin, Tape,  
Collecting, Studying
- DODSON, Mrs. W. (Edna)**  
#314 - 1740 Harrison Street  
Victoria, B.C. Canada  
Interests: Bobbin, Knotted,  
Crochet, Hairpin, Knitted,  
Study
- FLOCK, Sr. M. Josephine**  
Liebfrauensschule  
Liebfrauenweg  
748 Sigmaringen  
Hohenzollern, Germany  
Interest, Studying Lace
- FRIMSEN, Mrs. O.M. (Jackie)**  
2920 South Utica  
Denver, Colorado 80236  
Interest: Studying Lace
- HAGBERG, Mrs. Carl (Edith)**  
Rt. #1, Box 98  
Exeland, Wisconsin 54835  
Interests: Bobbin, Needle,  
Embroidered Net, Tape
- HAIN, Mrs. Neeltje W.**  
R.D. #1, Box 96  
Mehnton, Pa. 19540  
Interest: Bobbin (teacher)  
From: Netherlands)
- HARE, Mrs. M. Greta**  
635 - 8th Avenue  
Campbell River, B.C. Canada  
Interests: Bobbin, Study
- HEROY, Mrs. William B.**  
7020 Green Tree Lane  
Dallas, Texas 75214  
Makes Exquisite Normandy  
Lace and collects lace
- HEWITT, June**  
Rt. #2, Box 72  
Bellevue, Mich. 49021  
Interests: Bobbin, Macrame,  
Crochet, Hairpin
- HOOPER, Mrs. Dorothy M.**  
1931 S.E. 155th Place  
Portland, Oregon 97233  
Interests: Bobbin, Needle,  
Applique, Emb. Net, Knotted,  
Tape, Tatted, Coll. Study  
(Hoopers Needlepoint Patterns)
- HUTTON, Mary R.**  
Box 713  
Lockney, Texas 79241  
Interest: Bobbin Lace  
Starting a Museum
- JOHNSON, Mrs. Chas. C. (Florence)**  
4540 Ballentine Place  
Springfield, Ohio 45502  
Interests: Bobbin, Weaving
- KACKENMEISTER, Miss Elizabeth C.**  
Fractor Star Route  
Williamsport, Penn. 17701  
Interests: Bobbin, Weaving  
Knitted, Crocheted
- KELLING, Mrs. Arthur (Madlyn)**  
3219 W. Hayward Place  
Denver, Colorado 80211  
Interest: Studying Lace
- KEMP, Mrs. M. A. (Betty)**  
3721 Lindley Circle  
Powder Springs, Ga. 30073  
Interest: Bobbin
- KOPECKY, Mrs. Mary**  
c/o Viking Press, Inc.  
625 Madison Avenue  
New York, N. Y. 10022
- LARKIN, Barbara Abbey**  
Box 213  
Pell Lake, Wisconsin 53157  
Interest: Knitting, Author of  
"101 Ways to Improve Your  
Knitting"
- LEWIS, Mrs. Susanna**  
184 Saint Johns Place  
Brooklyn, New York 11217  
Interests: Bobbin, Needle,  
Knotted, Crochet, Hairpin,  
Tatted, Collecting, Study
- MASLIN, Miss Mary Maud**  
21105 Dawe Avenue  
Castro Valley, Calif. 94546  
Interests: Bobbin, Needle,  
Knotted
- McLEAN, Miss Elaine**  
#10 - 342 Cedar Street  
Campbell River, B.C. Canada  
Interest: Tatting, writing  
a book on tatting
- MILLER, Mrs. Frederick A. (Mary F.)**  
Rt. #1, 4540 Seedley Road  
Gainesville, Va. 22065  
Interest: Bobbin Lace
- MILLER, Mrs. Jos. F. (Annie L.)**  
2430 Gallows Road  
Dunn Loring, Va. 22027
- MOWERS, Eleanor M.**  
Star Route - Box 99  
Detroit Lakes, Minn. 56501  
Interests: Crochet, Knitted,  
Tatted, Collecting
- NAPIER, Mrs. P. Wendley (Sarah E.)**  
412 Southwest Drive  
Silver Springs, Md. 20901  
Interest: Bobbin, Knitted,  
Crochet, Needlepoint  
Studying, Weaving
- RAWSON, Mary F.**  
128 N. Main Street  
P.O. Box 7  
Poncha Springs, Colo. 81242  
Puts on fashion shows
- REESE, Mrs. Donald J. (Gladys)**  
2037 Medford Road  
Ann Arbor, Mich. 48104  
Interest: Bobbin Lace
- SCHMIDT, Mildred**  
2301 N.W. Kearney  
Portland, Oregon 97210  
Interest: Bobbin Lace
- SHUTT, Elizabeth**  
P.O. Box 265  
Greenville, Illinois 62246  
Interests: Bobbin, Emb. Net,  
Tape, Crochet, Hairpin,  
Knitted, Studying
- SNOW, Marjorie B.**  
8 Sidney Place  
Brooklyn, New York 11201  
Interests: Bobbin, Knotted,  
Tape, Crochet, Hairpin,  
Tatted, Collecting
- SOUZZI, Mrs. Dennis**  
4 Cherry Street  
Batavia, New York 14020  
Interest: Studying Lace
- SZARY, Mrs. Gwyneth**  
R.R. #1, Shelter Point  
Campbell River, B.C. Canada  
Interest: Studying Lace
- TOMLIN, Mrs. Frank A.**  
"Putnams" - Hawridge Common  
Near Chesham  
Buckinghamshire, England  
Interest: Studying Lace
- TRIMBLE, Helen Kay**  
434 N. Beachwood Avenue  
Los Angeles, Calif. 90004  
Interest: Studying Lace
- Van RAES, Mrs. A. L. (Margaret)**  
160 - 16th Avenue  
Moline, Illinois 61265  
Interest: Bobbin Lace
- WILDE, Rosalie**  
241 North Washington  
Cleverdale, Calif. 95425  
Interest: Studying Lace
- WRIGHT, Mrs. Doreen**  
Charlecote, Harewood Road  
Chalfont St. Giles  
Bucks, England  
Interest: Bobbin Lace  
Wrote "Bobbin Lace Making"
- YACOPINO, Phyllis**  
Penland School of Crafts  
Penland, North Carolina 28765

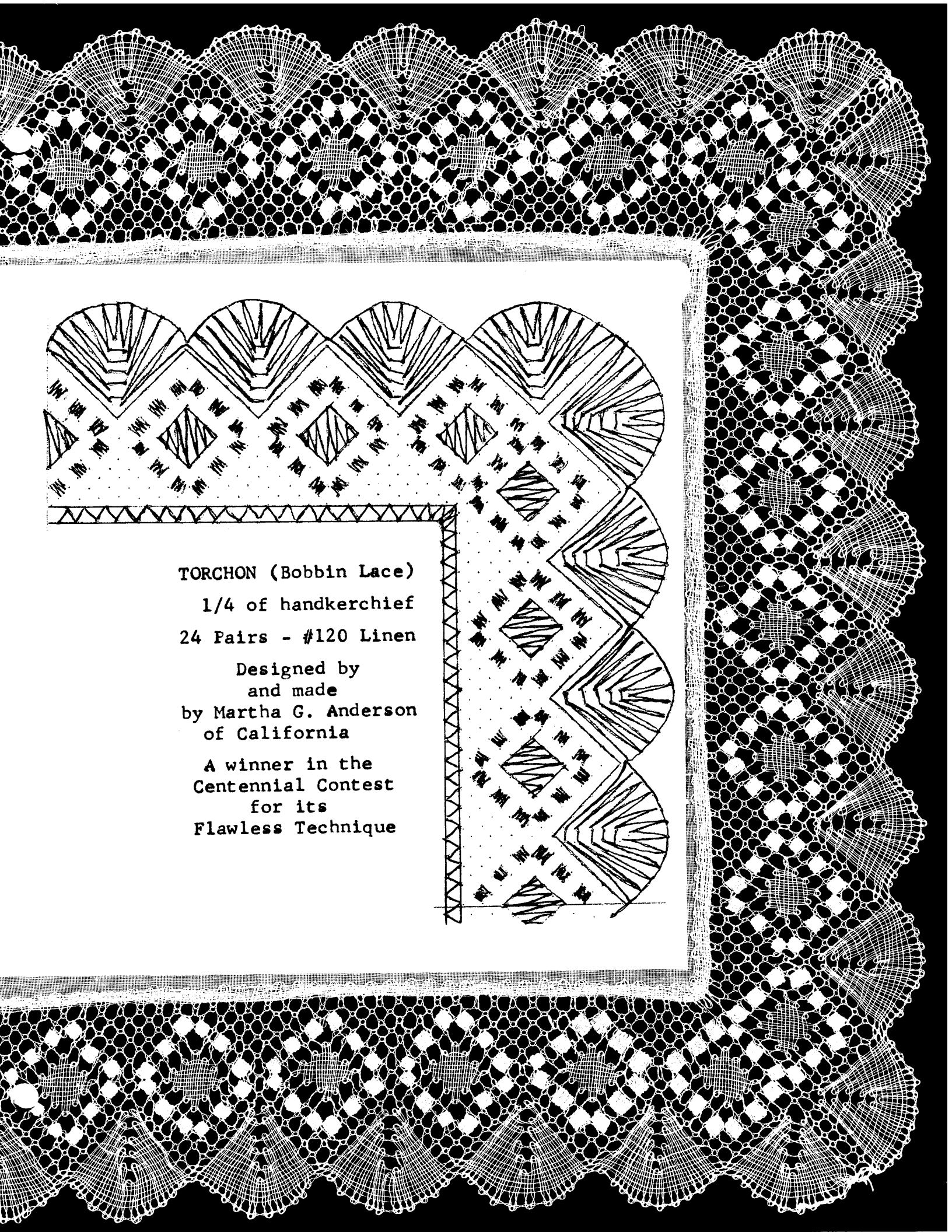


**THISTLE**  
in  
**Bobbin Lace**  
Designed by  
Mrs. J. LeGrand  
of Vancouver,  
B.C. Canada  
64 Bobbins  
No. 100  
Crochet Thread  
(Cartier & Brisson)



Christmas Tree in bobbin lace was designed and made by Gertrude Biedermann of California and was used on her December 1971 card. It's made in green and gold metallic threads.





TORCHON (Bobbin Lace)

1/4 of handkerchief

24 Pairs - #120 Linen

Designed by

and made

by Martha G. Anderson  
of California

A winner in the  
Centennial Contest  
for its  
Flawless Technique



The author with her three lacemaking sons: Jeremy, Peter and Roger.

## THE HISTORY OF LACEMAKING

**L**ACEMAKING probably originated as the plaited fringe of a garment. In the more complicated cord knotting patterns of the present-day one has a number of threads which have to be interwoven. Left at their full length, they would become hopelessly entangled and so one winds them on to small pieces of cardboard. In just such a way, I imagine, did women wind their long threads of braid or fringe on to a chicken bone or similar small bone, or a stick, to enable them to work with a short, manageable length of thread.

Similarly, it could develop from weaving, with only one end of the warp threads fixed (instead of both ends). The weft would still pass from side to side, but the warp threads could also be plaited and interwoven. Cloth-stitch, which occurs in so many lace-patterns, is only a very slow method of weaving. The loose ends of the warp would again, as in the fringes, be wound round something to prevent tangles.

In England the first reference to lace seems to be in a list of royal clothes for Richard III's coronation, when the robes of his wife, Queen Anne, were edged with lace. This was in 1483.

It seems likely, however, that lacemaking dates back to Biblical times, since Isaiah speaks of Egyptians "that work in fine flax, and weave networks" (Isaiah, ch. 19, v. 9). Of even more interest are the contents of an early barrow (burial mound), found near Wareham, Dorset. There were many bones, wrapped in a deerskin cover, neatly sewn, and the remains of a piece of gold lace. This indicates bobbin-lace or, as we call it, pillow lace, of the same type as that made today.

The origin of the industry in the East Midlands was probably in the sixteenth century. There are many conflicting opinions as to where and when it started.

There is a strong tradition that Henry VIII's hapless first wife, Queen Katherine of Aragon, taught lacemaking to the local villagers when she was living at Ampthill (in Bedfordshire) from 1531 to 1533. It is a 'red herring' to think that the annual lacemakers' holiday of 'Cattern' was connected with the Queen for it is, in fact, named after St. Catherine of Alexandria, the patron saint of spinsters in many parts of the world. The so-called "Katherine of Aragon lace" is similarly misleading since it is, in all but

one respect, typical of Bedfordshire Maltese lace, which was not made until 300 years later.

An undoubted source of instruction for the local people was from the Flemings, some of whom fled from their country in 1568 to Buckingham, Stony Stratford and Newport Pagnell in Buckinghamshire and Cranfield, just over the county boundary into Bedfordshire. These were lacemakers from the Mechlin district, which has given its name to its own distinctive kind of lace.

In 1572, Huguenot refugees from France fled to England and the lacemakers came to the Buckinghamshire and surrounding districts to join the already flourishing lacemaking community. These workers came mainly from Lille, which has also given its name to a particular type of lace. The Buckinghamshire point ground is identical to 'Lille ground' and was developed at this time. This ground is a simple net.

The Buckinghamshire patterns and techniques were thus developed from both Mechlin and Lille laces, which two are usually considered to be about the most beautiful laces ever made. There are direct descendants of the refugees still living at Olney and bearing their surnames, Cattell, Rubythorn and Lathell.

In Shakespeare's *Twelfth Night* (written in about 1600) there is a reference to "the free maids that weave their thread with bones" (Act II, Sc. IV). It is most tantalising: one longs to know if Shakespeare saw this lacemaking in the Stratford-upon-Avon area. I have seen no other reference to it there, but there could well have been small 'pockets' of lacemaking scattered throughout the country, where refugee workers had settled.

By 1623 we read of the distress of the people of Great Marlow in Buckinghamshire, due to "the bone-lace making being much decayed". Soon, however, a school was endowed and thereafter the trade flourished for many years.

In 1640, Thomas Fuller speaks of much bone lace being made in the "Owldney" (Olney) district of Buckinghamshire, as does Daniel Defoe in 1684.

British lace has never really reached such an exquisite standard as that of Brussels. The story of how this came to be known as "English Point" (Point d'Angleterre) is an interesting one. Down the centuries, royalty of many

*North Bucks was once famous for its lace, and a lace-dealer was still collecting work from Olney ladies in the 1950's.*

*Raie Clare writes about the development and the ultimate decline of this cottage industry.*

countries showed a marked preference for Brussels lace, and who can blame them? Yet, to protect British lace-makers, who feared that they would not be able to sell their lace in competition with the foreign laces, which were in such demand, the English Parliament in 1662 passed an Act prohibiting the import of all foreign lace.

The rich people of England were still clamouring for Brussels lace, so the lace-merchants had the ingenious idea of bringing Flemish lace-makers to live in England and produce their bone lace here. The scheme did not succeed because England could not make the high quality thread to which the workers were accustomed.

The merchants had to devise another means of satisfying their wealthy customers. They bought up large quantities of Brussels lace, smuggled it over to England and sold it as Point d'Angleterre. Until they were eventually found out, it was often smuggled in coffins which, they pretended, contained the body of someone who had died at sea or abroad.

#### **Hardships of the Workers**

The industry continued to grow in Buckinghamshire and the surrounding counties but the workers seem to have been miserably poor.

In 1780 William Cowper, the poet and hymnwriter, who lived for nineteen years at Olney, in a letter to his friend and neighbour, the Rev. John Newton, sent a petition to Lord Dartmouth (who owned property in Olney), saying that hundreds of people in Olney were on the point of starvation although they toiled at their lacemaking from dawn to dusk.

There are many references to the poor health of the lacemakers, partly because of their working posture and partly because of the small, low-ceilinged rooms where they sat together. In the summer they were thankful to sit just outside their cottage doors and there are still people in many villages who can remember seeing them. In the winter they could not have a fire, for the dust and smoke would soil the lace. They only had the warmth of a "dicky-pot".

In order to improve the lot of the English workers and provide a demand for their lace, there was heavy duty on imported lace, with a further Act in 1806. This is referred

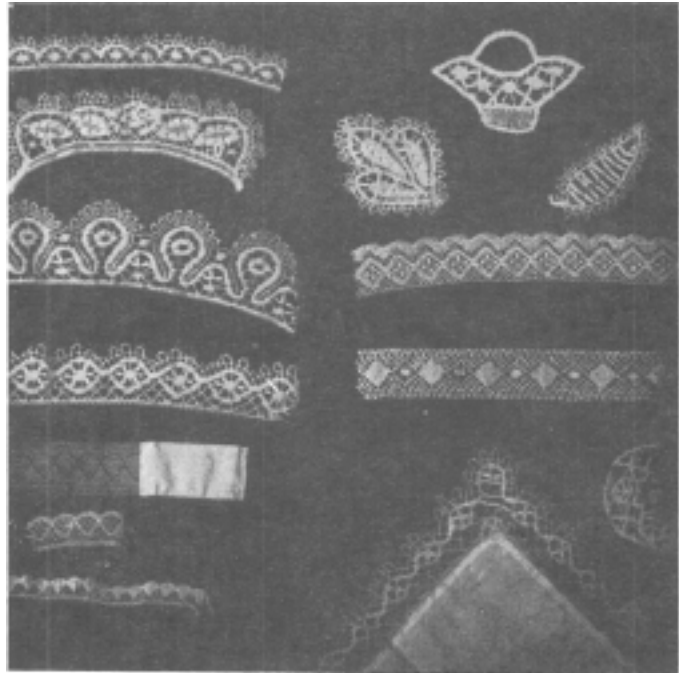


*A Victorian lacemaker winding her bobbins: Mrs. Caves of Emberton.*

*A Victorian lacemaker: Mrs. Jane Coles, Near Town, Olney*



*Bedfordshire Maltese and torchon borders and motifs: on the left from the top: 1. Maltese border with spiders; 2. Maltese cuff, leaves with raised plait; 3. Katherine of Aragon; 4. Maltese with spider: note square-ended plaits (spider's legs); 5. Pricking for Buckinghamshire point border: fan with honeycomb filling and point ground, the linen 'each' can be seen in the right-hand side; 6. The lace made from this pricking; 7. Buckinghamshire point: either called the fan or, when it has two gimp threads, it is known as the little running river, a reference to the meandering Ouse; 8. The pricking for the above lace. On the right, from the top: three motifs, followed by two torchon borders, a motif and a Maltese handkerchief border.*



to on a licence, granted to John Morgan, and now in the Cowper Museum at Olney. This is of great interest to me, as this is my family surname and I believe he was an ancestor of mine. It was dated 1807 and cost five shillings in stamp duty. He was authorised "to deal in thread lace of British manufacture and, according to the intent and meaning of the Act, passed in the forty-sixth year of his present Majesty's Reign, in the parish of Olney". The king at the time was, of course, George III.

#### **Decline of Lacemaking**

At the beginning of the nineteenth century there were huge numbers of lacemakers in every village in the area. Although their wage was so poor, they knew of no other way to augment the meagre agricultural wages of their husbands and so they struggled on. Already the most beautiful, flowing wide lace had been abandoned for more repetitive, stiff designs. When, in 1809, John Heathcote perfected the bobbin-net machine, the industry was doomed. The workers reacted to the machine-made lace in different ways. Some made use of the machine-made net as a background; in Honiton (Devon) the workers "appliquéd" bobbin-made sprigs and flowers on to it; elsewhere a kind of embroidery was worked on the net with needle and thread.

By the 1830s the workers were losing the unequal struggle against the machines, which were producing ever more beautiful designs. The best of these are extremely difficult to distinguish from hand made lace by even the most expert eyes.

In 1833 lacemaking was introduced to Malta. In the Great Exhibition of 1851 Maltese lace was brought over to England. For fifteen years this could not be imitated by machine and so the remaining East Midlands workers adopted it as a drowning man clutches at a straw. This lace is showy and comparatively cheap because it is much quicker to work than point-lace, having large spaces. It can be very beautiful but, in an effort to work fast to earn more, the workers tended to use coarser threads and repetitive patterns and lacemaking standards dropped lower and lower.

By the end of the Victorian era (1901) the battle with the machine was lost and hardly any lacemakers remained.

However, some workers were still earning their living by the craft until the beginning of the second world war. On my way to school in the 1930s I used to see the workers

going into the lace-factory in Olney High Street. This ugly building is still there, with its stone sculpture of a woman at her lace-pillow. The factory was owned by Harry Armstrong and closed at his death in about 1939. Mr. Armstrong, like the other lace-dealers, also bought large quantities of lace direct from workers in their homes.

The one remaining lace-dealer known to me, Mr. Whinnett, who lives also in Olney High Street, was still working in the 1950s and collecting Maltese and torchon lace edgings from the few old ladies in the surrounding villages who still made a little lace to sell.

At the present time there has been a small surge of interest in lacemaking and a greater surge of interest in collecting bobbins. There are lacemaking classes in a number of towns, for example, Northampton, Bedford, Bletchley and Southam in Warwickshire. There are also a few old ladies (and a very few young ones), mainly in the original lacemaking centres, to whom the craft has been handed down through generations, for whom the lure of the pillow is still strong.

#### **Lacemaking Districts**

There are a number of places with a particularly strong tradition of lacemaking. In Buckinghamshire, Olney is a constantly recurring name, where "lace of the finer sort" was made in great quantities, according to Lysons in *Magna Britannia*, 1806-1822. However, there are other places with a strong claim to being amongst the most important centres. For example, in 1801, 800 people in Hanslope, out of a population of 1275, were employed at lacemaking. Stony Stratford and Aylesbury have both been mentioned in contemporary books as having a large lacemaking industry. Newport Pagnell, however, must rank with Olney and Hanslope at the 'top of the table'. A pair of lace ruffles made in Newport Pagnell was presented to King George III and, on another occasion, a piece of lace made by William Marriott of Newport Pagnell was judged to be the best ever made in England. Turweston is in a little corner of Buckinghamshire near Buckingham and very close to Brackley, in Northamptonshire. There was a small lace-school there. A notable lacemaking feat was the making of a beautiful black shawl by the ladies of Turweston. An old man from the village can remember that "old Mrs. Nib made lace for Queen Victoria". Buckingham was then the county town and was another of the big centres. People in Turweston can



still remember the lace-buyer coming from Buckingham.

In Bedfordshire, Cranfield was one of the original lace-making villages, because the Flemish refugees went there. Bedford, itself, was a fairly large centre for the craft. Woburn, Risely, and a number of other Bedfordshire villages as well as Ampthill, to which reference has already been made, were all lacemaking centres: they were, above all, noted for their lace-schools, sometimes four or five in a village, with up to about twenty-five children in each. (There were also large numbers of lace-schools in Buckinghamshire, fifteen being recorded in Newport Pagnell in 1835.) These 'schools' mainly consisted of a dozen or so children squashed into the living room of a small cottage. At first the parents would have to pay for the children to learn the craft, but soon the children would be earning a few shillings a week. This was little short of slave-labour. The children worked long hours in very unhealthy conditions, while the woman who ran the school made a good profit on the sale of lace and, as usual, the lace-dealer made a handsome profit.

Northamptonshire is the third of our East Midland lacemaking counties. As in the other two, the county town was a notable centre for the craft. This county seems to have been ignored or overlooked by most writers on the subject, who have confined their attentions to Buckinghamshire and Bedfordshire. In Northamptonshire there was a large amount of lacemaking, but it tended to be in areas bordering the other two counties, so that the spread of the craft can be traced. For example, from Buckingham it spread to the Brackley and Towcester areas; from Olney it spread to the Yardley Hastings and Denton areas; from Stony Stratford to the Old Stratford area. The county town naturally had easier communications and is in any case only six miles from Denton. From Northampton it spread to the Overstone and Ecton area. Wellingborough and Kettering also had a big lacemaking industry.

It should be made clear at this point that the famous Nottingham laces are all machine made.

### Lace Tells

At one time boys, as well as girls, went to the lace-schools. When they grew up and worked in the fields, they still practised their craft to eke out their small pittance, doing a few heads of lace most evenings. Probably these men could not read, or not easily, and there was no wireless or television, so they were quite happy to make lace to pass the time.

To while away the time during the long, boring days the children at lace-schools, and probably the older workers too, told 'lace-tells'. Some tells were simply ways of chanting aloud how many pins were to be done to finish a certain bit, for in many schools the older children had to stick in a certain number of pins an hour. For example,

"Twenty miles have I to go,  
Nineteen miles have I to go,  
Eighteen miles have I to go . . ." etc.

Another practice was for the children to allow themselves to talk while they stuck in a certain number of pins, then enforce a silence, called a 'glum', for a similar number of pins before they could speak again.

Many of the tells consisted of macabre stories of violent deaths with various gruesome details. Shakespeare touches

on this when, in *Twelfth Night*, the Duke says that the lacemakers sing the dirge, 'Come away, come away, Death'.

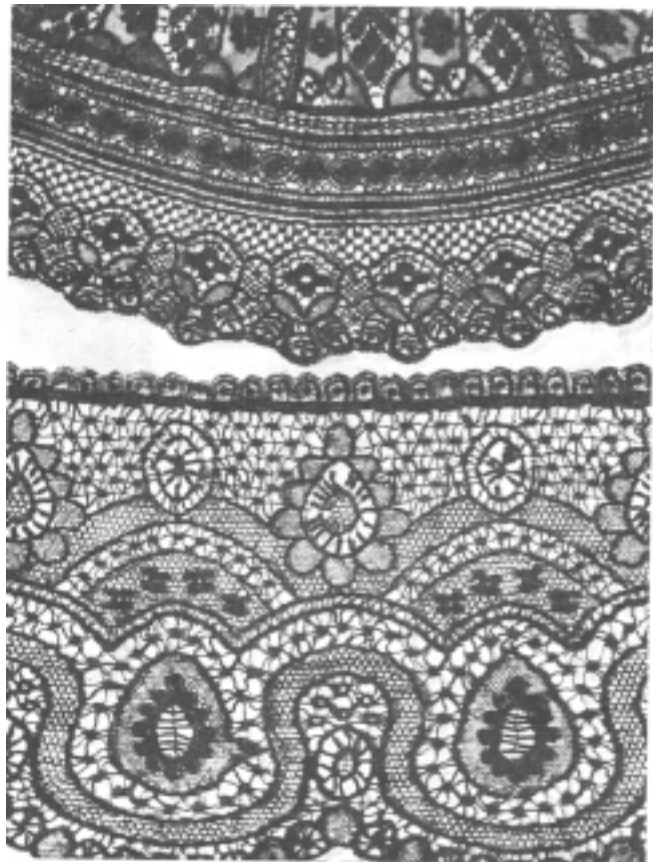
There is an excellent collection of lace-tells in Thomas Wright's book: *The Romance of the Lace Pillow*. Mr. Wright was a well-known personality in Olney when I was very young, with his heavy beard and studious manner. He lived at just the right time to collect at first hand these unique sayings, which had not otherwise been written down and would have been lost to posterity.

As well as the tells, the children would have races, seeing who would be the first to stick in a certain number of pins. Also, each child would have a special pin, with a large coloured head, called the striver. They would stick in this pin at the beginning of their day's work, and see how quickly they could work through to it again.

### Lace Buyers

The workers who made lace in their own homes formed the great majority. They all sold their lace to the buyers, who came round each week or fortnight to collect it. This is a sad aspect of lacemaking. The dealers were so rich and could command high prices, yet they paid the workers a meagre pittance. I have many samples which belonged to an Olney buyer in the 1920s and the borders are listed at prices between 6½d. a yard for 'ninepin' to 1s. 8½d. a yard for a two-inch wide Maltese. In Northamptonshire they tell of the wall-safe in the local inn, where lace was put for safe-keeping until the buyer called.

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was given by the author. The pages  
were loaned by Pat Harris.



Top: the edge of a lovely, tapered nineteenth-century shawl made in Buckinghamshire, 15 inches deep at the back.  
Bottom: a huge flounce, a foot wide and 6 yards long, probably for the hem of a Victorian dress, made in Buckinghamshire in about 1850.

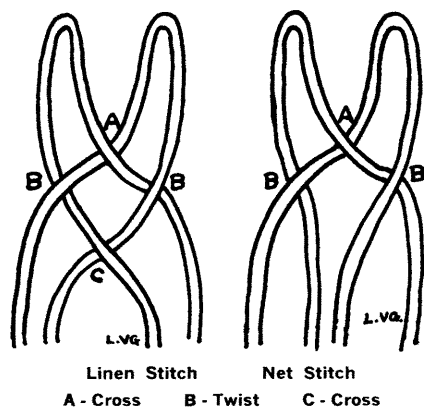


# Lace Flower

LYDIA VAN GELDER

The versatility with which we may use lace stitches is unlimited. In fact, one of the advantages of working in this technique is the complete freedom we have for execution of our ideas, whether it be in a three-dimensional sculptural form or a one- or two-dimensional wall hanging. The graceful, curving tape in "Lace Flower" shows the complete maneuverability of design. A paper cartoon was drawn freely on a large sheet of paper, with the sketching in of background textures left to be done as the lace progressed. The dense areas were shown, in contrast to the open areas, with an intermediate density also indicated. The paper cartoon was pinned to a felt-padded and covered Celotex board. Just as a painter or sketch artist works, so was this piece developed.

We see in the lace books reference to "tape" lace, although in some books it is called "braid". I am going to refer to it as tape so as not to confuse our thinking with what we all bring to mind when we say braid.



The yarns in the tape are a simple over one yarn and under the next. As a weaver friend once said when she saw the results of a struggling, beginning student, "Humph! just tabby!" For the tape is made with the linen or cloth stitch, which is just tabby. Bobbins going down through the tape are "warp" bobbins; those working back and forth through the tape, usually one pair, are the "weaver" bobbins. The width of the tape is determined by the number of pairs of bobbins and size of the yarn. The linen stitch is a cross, twist, cross, repeat movement of the bobbins.

Starting in the upper right part of the center circle (see **Illustration 1**), and working around to the left, you can follow the tape and the direction the piece was developed, always turning the board so the tape is coming toward you. At

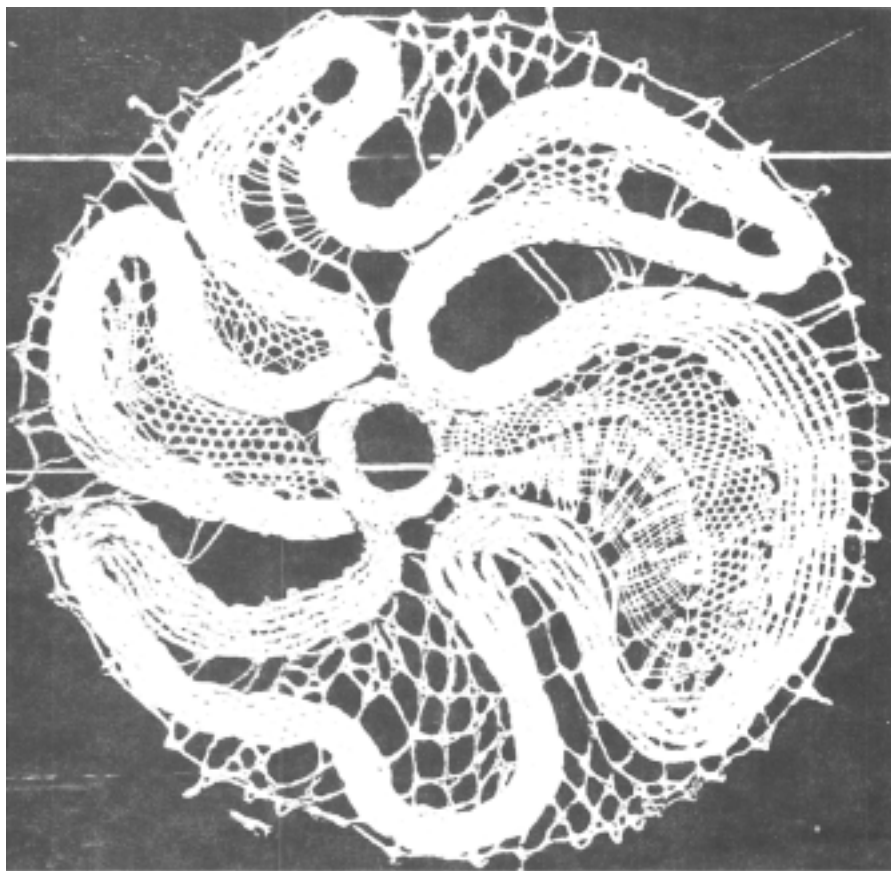


Illustration 1

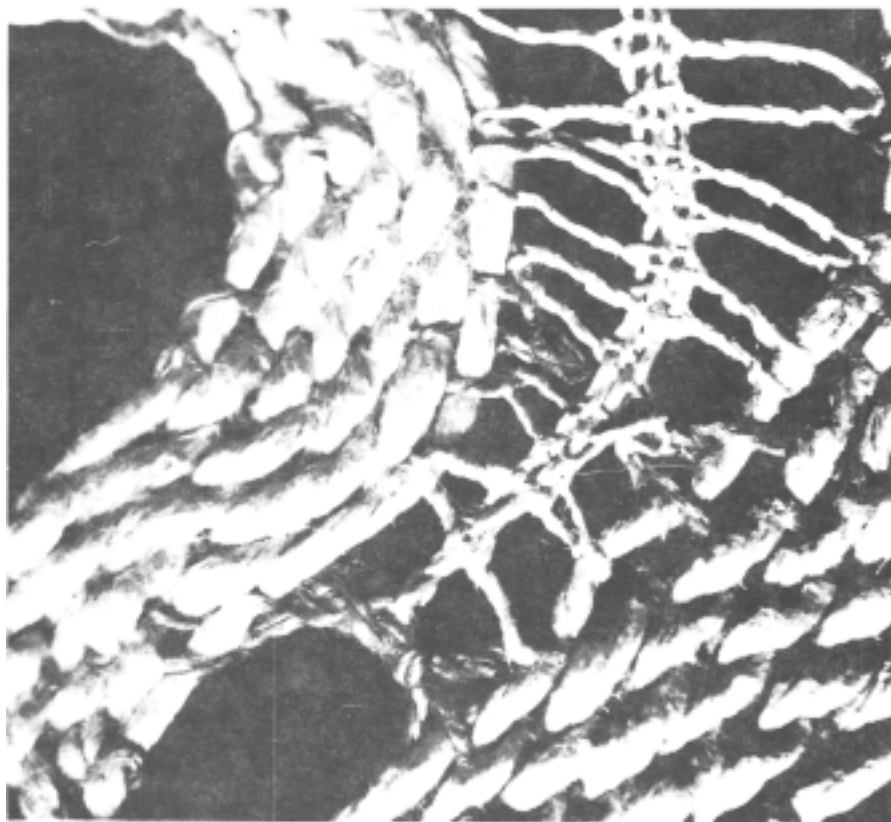


Illustration 2

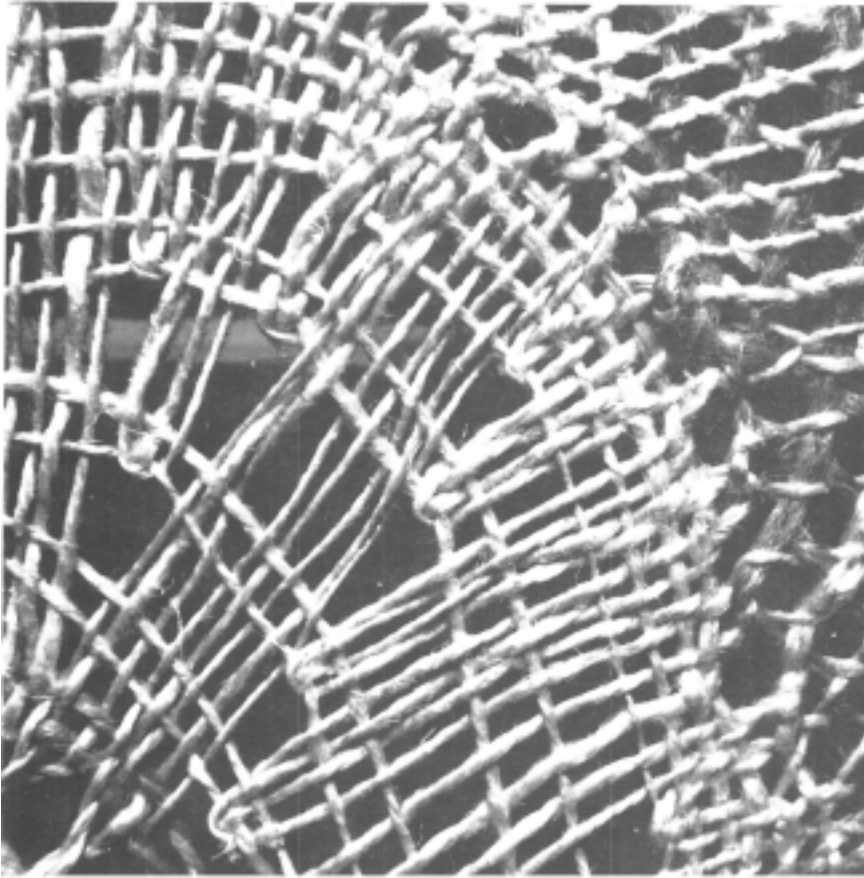


Illustration 3

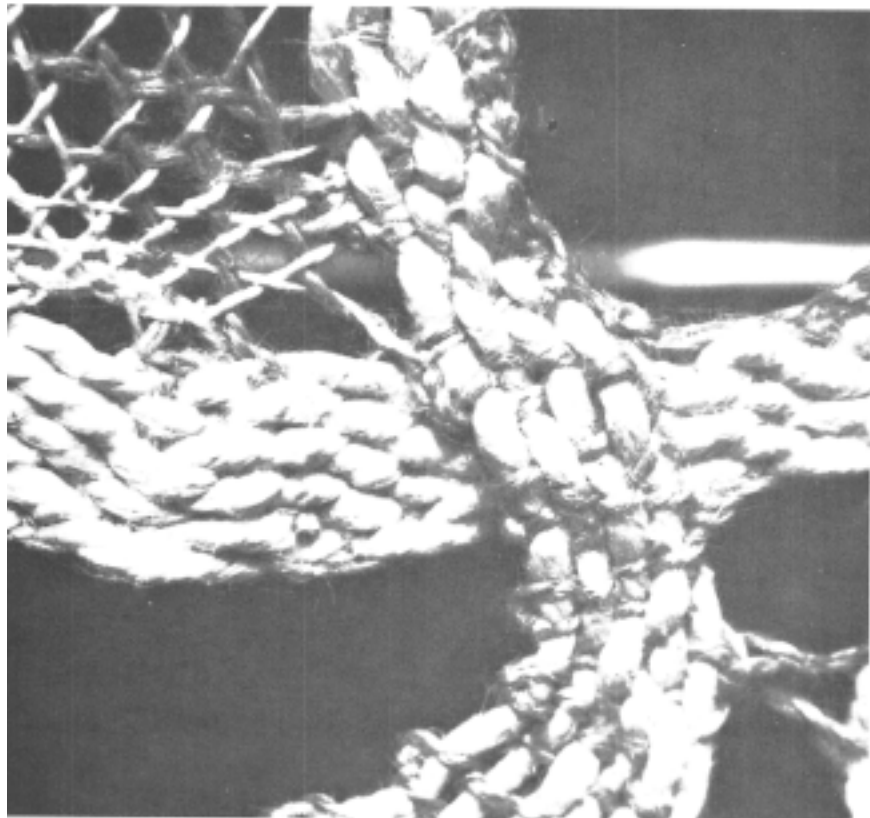


Illustration 4

times it was expanded or tightened up and bobbins were added or taken out to control the size and movement.

Sometimes the background was worked along with the tape, and sometimes the tape was done and then the areas were filled in, joining them to the tape with a "sewing." A sewing is made by removing a pin, inserting a crochet hook in the pin hole and drawing up one of the yarns from the weaver pair in a loop, inserting through that loop the other bobbin of the weaver pair, tightening the loop and proceeding with the lace.

The small tape in *Illustration 2* is held in place by the many twistings of the weaver pair and gives a good expression of movement to the whole design. This also shows the workings of the weavers through the tapes.

*Illustration 3* clearly gives the workings of the net stitch in use as a ground. The shaping movement of the bobbins to go with the design is shown here as well as in *Illustration 1*.

*Illustration 4* indicates the crossing of one tape under another. Linen stitch in tape, and net stitch in ground.

Lace Flower is approximately 22" in diameter, utilizing these two stitches and a multiplicity of twists in the bobbins. The yarns used were a white linen 1½ lea, a white one ply linen and a two ply natural jute. Linen yarns seem to handle best in bobbin lace, but in a future article for SS&D hand spun wool yarn dyed with natural materials will be shown. Advantages of hand spun wool yarns far outweigh their disadvantages, and this we will go into in the future. 'Til then, happy and challenging bobbin lace-ing!

\* \* \*

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**Bobbin Lace** — Elsie Gubser

**Encyclopedia of Needlework** — Therese de Dillmont, DMC Library

**Lavoni A. Fuscilli** — printed in Italian, illustrations excellent.

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*The first article in this series by Lydia Van Gelder appeared in the Spring 1971 issue of SHUTTLE, SPINDLE & DYEPOD.*

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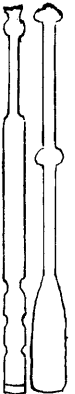
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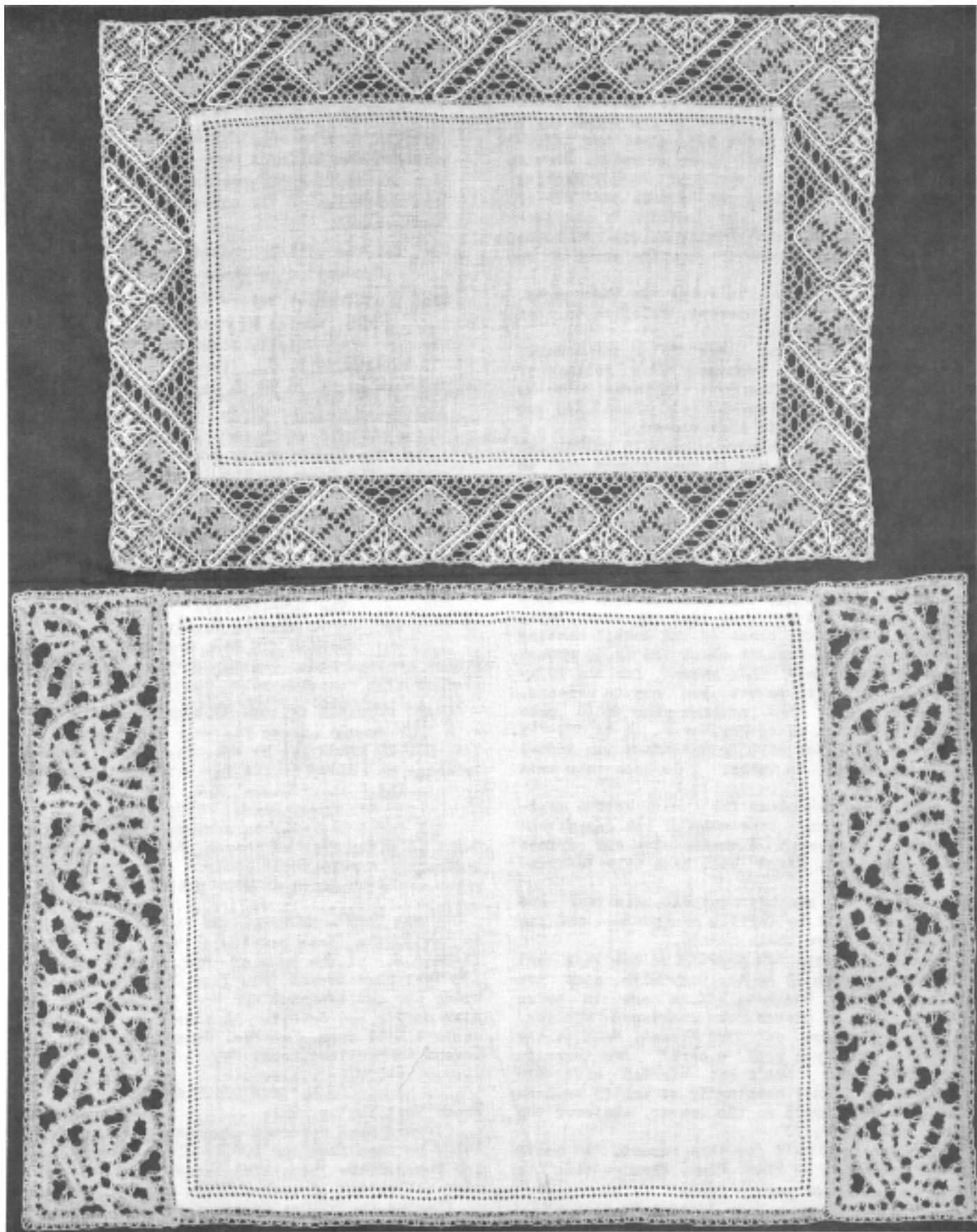
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Story, page 60

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**The President's Message**

February 8, 1972

Dear Members of I.O.L.:

The time for planning is at hand now that our Christmas tidying-up is done to await another year. Very late last year a member sent to me data relating to another place that we might stay, very close to the Hotel where the meeting was to be held; but, alas, her information came to me too late to be of value. Should a member in the area of our next Annual Meeting know of arrangements that can be made that are of a lesser cost do write our Chairman of arrangements, Mrs. Besch, and have it in our Bulletin for those that would come if expenses weren't so high.

I am also interested in trips in that area. Does anyone know of an interest, relative to that area, that is worth seeing. I do have a word for the Directors of our Lacers; a report is expected from your area telling of progress made within the past two years -- to be read at our Meeting. Please send these to our Secretary in Florida, in time please.

Mrs. Downs, our Treasurer, wishes to relinquish her position this year and an appointment will be made until the ballot next year is drawn. New Directors are to be chosen for the ballot of 1973. I should like to hear of volunteers who can devote the time necessary to this position.

To clarify some doubt that may still be about; at the Annual Meeting in Los Angeles a vote taken to accept and adopt the By-Laws brought about a change in dues that year, so that our year, beginning in August at the close of the Annual Meeting to Annual Meeting--brought about the \$3.50 amount. If you have not paid this amount for the 1971-1972 year, August to August, you are in arrears. Some members felt that another year would pass before this became necessary. Sorry, it is '71-'72.

The 1972-1973 Dues will be due after the Annual Meeting in August, in Omaha. I do hope this is a bit clearer now.

We have tentative plans for a very active meeting in August and I hope many of you can attend this year. At present I cannot give any prices but I'm sure Mrs. Besch will have this information for you soon.

There is to be another contest this year and Mrs. Mitchell will be telling of that --- and the Tatters are to have their chance.

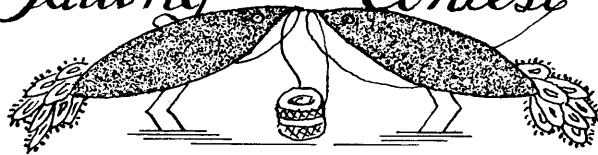
I must tell of the NEW CHAPTER in New York that is beginning March 15 in the City with some ten or more members. Congratulations are in order and the best of wishes for continued success. Mrs. Sanchez's home on 63rd Street, East is the address -- won't you send a card? Are there to be more Chapters? Let's get started with this LACE REVIVAL! To me, nothing is as pretty as lace; to be worn adds grace to the wearer, whatever the figure....Let's Go!!!

Enough has been said for this report, so until our next printing -- Plan, Plan, Plan -- time is flying -- Let's see you in OMAHA.

Your dutiful President

*Olga Barnett*

**Tatting Contest**



Send as many entries as you wish.

Entries must be original and each should contain the tatter's name and address. Any interesting information regarding the execution of the entry would be appreciated.

Entries will be judged during the Convention in Omaha, Nebraska

Send your entries before July 1, 1972 to:

Mrs. Muriel M. Mitchell  
3795 Trinity Street  
Burnaby 2, B. C., Canada



**THE EMBROIDERERS' GUILD 1972 EXHIBITION**

will be held May 19th - June 18th, 1972  
in The Commonwealth Art Gallery  
The Commonwealth Institute

Kensington High Street, London, W.8, England  
Members and non-members in the United Kingdom and overseas are invited to submit work for selection.

#2 Classification: Bobbin and Needle-made lace

Entry forms are available now from the

Exhibition Secretary  
The Embroiderers' Guild  
73 Wimpole Street  
London W1M 8AX, England

Please enclose stamp (an international from U.S.)  
(Information contributed by Sophie Azarowicz, Ma.)

**CRAFT EXCHANGE CREATES SHOWCASE FOR TALENTS**

A Year 'round market for your handicrafts!  
OPENED MARCH 1st by Mrs. Doyle. All those wishing to create crafts for sale should write:  
The Country Store, P.O. Box 143  
Marchand, Penna. 15758

All inquiries will be answered and all details will be given free of charge. Send stamped, self-addressed envelope for reply. 25% store commission would be added to your price.

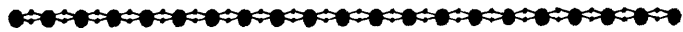
The NEW YORK - METROPOLITAN Chapter of I.O.L. is having its first meeting on Wed., March 15, at 11:00 A.M. at the home of Mrs. Juan D. Sanchez, 130 East 63rd Street, New York City. We'll each bring our own sandwich and Mrs. Sanchez will furnish coffee and desert. We also hope the nearby members will come. -- Mrs. John H. Norris (area: Connecticut, local New York and New Jersey)

**I. O. L. LACE STUDY SLIDES**

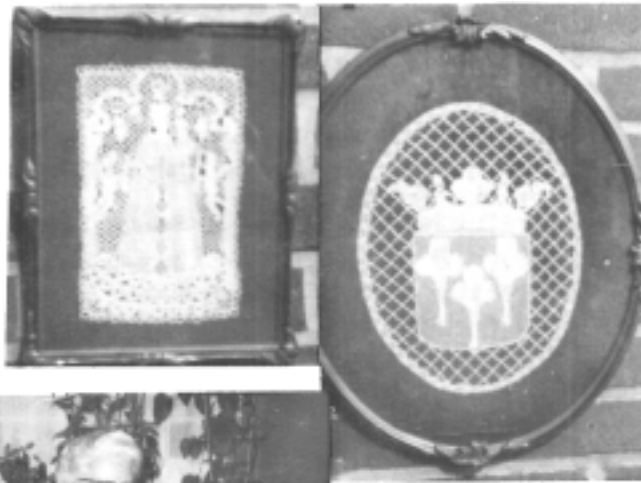
From: Worthington, Ohio January 10, 1972  
"I have just returned duplicates of the slide Set 7 on loan from the I.O.L. Slide Library, showing some of the beautiful laces from the extensive collection of member, Mrs. Glen E. Bartshe.

Viewing the slides of these exquisite laces is most interesting, informative and very worthwhile. We are indeed very grateful to Mrs. Bartshe and I.O.L. for this generous loan, giving us the opportunity to view such elegant laces."

Zelda Connell







Madonna with child  
Lace made by Mrs.  
P.H. Chabot Van Oers  
\* \* \* \* \*  
and  
Coat of Arms  
of the  
Chabot Family

Mrs. P. H. Chabot Van Oers of Holland working on lace in her brother Frank Van Oers home in N.J. during her visit in the United States in 1971.

**PORTLAND BRANCH** January 8, 1972

The Portland Lacers met Jan. 6th at the Oregon Room of the St. Clair Apartments. Lena Anderson and Virginia Bryant hosted the group serving Blueberry Muffins, Pikelets and Scones with Jelly and Honey.

There were 14 members present and two guests. Mrs. Knox of Cedar Hills brought her mother, Mary Blanford, a lacer from Pell Lake, Wisconsin. Also visiting was Myrtle Buck from Oceanside, California who considers herself a member of our group.

The meeting was called to order by ArVilla Sweeney with little business except to vote in a new President. Mae Miller was elected to fill the vacancy caused by the resignation of ArVilla Sweeney who is moving to Woodenville, Washington, near Seattle. They gain a good teacher and lacer and we lose one. We wish her the best of luck and hope that she will be able to visit us often.

Virginia Bryant

**SAN FRANCISCO BAY AREA**

A summary of our exciting and informative December meeting.

History becomes a living reality to us through Art and Paintings. The great painters of the past have preserved for us the knowledge of civilizations that have flourished and disappeared. Personal adornments, in the form of the Lace Maker's skills, have been recorded by the Master Painters in many beautiful portraits that one can see in art galleries and museums the world over. The lace details were accurately delineated in these paintings so skillfully that we are able to identify these delicate lace treasures. We know the life-stories of these Master Painters, but little or nothing has been recorded about the master

craftsmen who designed the exquisite lace patterns used by the tireless hands of the lowly lacemakers, whose eventual lace products adorned the rich garments of Royalty and wealthy people.

The 14th century and 15th century painters perfected their techniques of painting with great accuracy and precision. Every conceivable object worn by their royal or noble models who were bedecked in rich silks, brocades, velvets and laces, radiated with brilliance in the finished portraits and live on as treasured historical documents for all to see and study.

Roberta Mack had just such a 'tour' for us last November in the form of her collection of hundreds of colored slides of famous portrait paintings from museums throughout the world. The slides traced the history of Lace worn on the Lace-trimmed Ruff, the high wired collars, the French falling-collars and the elegant lace gowns worn in the courts and palaces of Europe. With each slide shown, Roberta explained the particular portrait, the painter and the museum in which the original painting is hanging.

A most unexpected and surprising slide was a portrait of Pocahontas wearing a dress trimmed with a beautiful lace standing-collar and lace cuffs. This unique American treasure is in the National Gallery in Washington, D.C. in the famous Mellon Collection.

The second part of Roberta's program depicted the "Elegant Ladies of France" in lace-trimmed dresses and beautiful lace over-dresses worn in the 16th century to the late 19th century.

A humorous contrast to this Show of Elegance, was old prints and cartoons of corsets and contrivances that were worn underneath these elegant fashions of yesteryear.

A woman of the 1870's was supposed to be two inches smaller around the waist after she put on her corset than she was before. A corset was like a glacier, it pushed all before it and crushed all that was underneath.

Women's underclothes a century ago could be divided into two classes; structural underwear and body linen. The chemise went on first, then drawers, stockings, garters, petticoats ---- often as many as six; then a corset, a corset-cover called a camisole, then a wire cage hoop (crinoline) or else a petticoat stiffened with horsehair, then the underskirt. If the women was slight, she had to pad her corset above and below the waist to achieve the fashionable shape.

Some corsets had snap fasteners down the front. A woman had to put it on lying flat on the bed. When she wore the kind that laced at the back, she had to have help. -- By Margaret B. Leach

**ANN ARBOR, MICHIGAN**

"On February 6, 1972 our international theme was extended to Spain when the Ann Arbor lacers were invited to the home of a new I.O.L. member to meet a lacemaker whose family came from Teneriffe, one of the Canary Islands, and settled in Puerto Rico.

Mrs. Fernandez brought laces, patterns, bobbins, a cushion and her macrame work for us to see as she described and demonstrated their way of making 'Spanish' lace. After asking many questions about lacemaking in Puerto Rico, it was our turn to share with her what we have learned. A lively exchange of book titles, addresses, bobbins, patterns and laces followed." -- Mary McPeck

**BOSTON BRANCH**

December 4, 1971

Meeting was held at the home of our Branch President, in Somerville, Mass.. Because of the Thanksgiving Holiday the previous week, date was moved forward for one week. Unfortunately this date conflicted with several members commitments for this particular day and resulted in a small attendance. However we had a very interesting and enjoyable meeting. About 14 members were present.

Miss Eveleth identified laces brought in by several members. At the business meeting it was decided to extend invitations to new members in Massachusetts who might wish to belong to a group. This would work two ways, bring new interest and activity to our Boston Branch, and give more purpose to members associated in the International Old Lacers. Future meetings were tentatively planned -- due to many reasons, it is difficult at this time to confirm all of them. The next meeting will be held at the home of our Branch president, Mrs. Nadine Russman, on Saturday, January 29, 1972. This will be working instructions on Bobbin Pillow Lace. Slides were shown of our lesson on Macrame taught to us by our National President, Olga Barnett, at an earlier meeting. Several slides were chosen to add to our Macrame slide program started by Virginia Harvey, expert, instructor and writer of several books on Macrame instruction. This program will now be ready for viewing by club Branches who wish to borrow slides.

Miss Cutler and Olga Barnett showed several Pillows for Bobbin Lace work, and discussed a bit about methods, to prepare members for the next meeting's workshop. Meeting was adjourned with everyone feeling excited about plans for future meetings. --- Mary F. Russo, Secretary

**BOSTON BRANCH**

January 29, 1972

The January meeting of the Boston Branch of I.O.L. was held at the home of Mrs. Nadine Russman, president. Due to much illness among members, and transportation problems for some, only 11 members and one guest who joined us as a member later in meeting. Our new member, Mrs. Crosby from Sturbridge Village. Over 50 meeting notices had been mailed out by Mary Russo. We have 35 initial members in this group, the extra 15 were sent to members on the Massachusetts list in our first Bulletin received this fiscal year. Several of those who were sent letters to (new members) answered and expressed interest in joining our group. Some had planned to come to this meeting, but the weather, illness, etc. kept some away, though many plan to attend a later meeting. We are very fortunate to have Mrs. Crosby join us for her interest and enthusiasm are an inspiration to us all.

We met early (before lunch time) to have time for a work-shop. Miss Ethel Cutler gave those who were interested in making bobbin lace, instructions on a pillow she had prepared for this purpose. We were quite enthused about this and she is an excellent instructor. Mrs. Crosby plans to learn Bobbin Lacing and demonstrate at Sturbridge Village, a true New England Early Americana Landmark and Historical Attraction for visitors to New England.

After a delightful luncheon the business meeting was presided over by Nadine Russman. The meeting for March was discussed as at the present

moment no definite plans have been made as to where we will hold this meeting. However, we will go on with lessons in Bobbin Lace making and Macrame lessons for those interested in working on lace.

Notices will be sent to members and those who replied to our last notice so they will be informed as to where we will meet.

Respectfully Submitted, Mary F. Russo, Secretary  
**PORTLAND BRANCH**

February 4, 1972

"The meeting of the Portland Bobbin Lacers was held at the Oregon Room on February 4th. Mae Miller opened a short meeting to ask whether the time was agreeable and to state 'Less goodies to eat'. There were ten members in attendance which was good as we had had a snow and ice storm.

Pat Ferris demonstrated one pillow she had prepared with threads on bobbins pricking which is to be passed on to anyone wishing to practice and learn. She also had one with three narrow prick-ins to pass around. She had another, not quite ready, which will do the same. This will help the new lacers.

Mae Miller and Ruth Roholt were our hostesses, serving tarts and valentine cookies."

Virginia Bryant, Publicity Chairman

February 17, 1972

**MESSAGE FROM "PINS and SLIDES" CHAIRMAN**

The pins and charms are, at present, \$4.50. The extra is to help defray the cost of packaging and postage. If we have to have new pins and charms made to say International on them, they are going to cost much more as a new die has to be made and I have been quoted a price of about \$80.00 for the die alone, so you see we would have to charge more for the pins to defray this cost. Also I am against the new die for the simple reason -- it makes obsolete the pins we now have--and we still have 2 Past Presidents Pins to give out. I only have a few pins and about 7 charms left to sell and I don't know what to do about ordering more until it is decided as to what the membership wants to do about this.

The Slide Programs are free to Club Branches but I do ask \$1.50 for packing, postage and Insurance. I always insure for \$50.00 and ask that members do the same on returning slides.

Also, in appreciation for the use of the slides and to help our program grow, we welcome any slides members may care to send pertaining to Lace or Lace club groups (with a script explaining the slides). As we only have 8 or 9 different programs, I limit the number sent out at one time to give more groups an opportunity to view the slides. I discourage any individual from sending for the slides unless it is to show to a group they are hoping will form a "Lace Club Branch". This is because, when the slides are sent out, it is usually at least 3 weeks before I get them back. By the time I am able to check them to get them ready to be sent out to someone else, a club group may miss out on getting the slide program they wish to see.

A reprinting of complete N.O.L. newsletters and bulletins has been suggested. Send comments to Trenna Ruffner, Detroit, Mich. (See next page)



Members and Guests of Denman & District Lace Club

Photo by The North Island ADVERTISER, Courtenay, B.C.

*DENMAN ISLAND AND DISTRICT*

Ladies from Victoria, Nanaimo and Campbell River joined Denman and District Lace Club for a meeting held to honor Mrs. Elsie Hay of the River Lace club. Upon learning it was also Mrs. Hylda Law's birthday, Elsie Hay shared her cake. Mrs. Anna Wagner of the River Lace Club had baked the cake for her mother.

The gift she gave her mother was so tastefully done, we would like to share the idea with other members of I.O.L. The box was wrapped in a pattern of the lace design used for the lace, made by Anna Wagner, about 4 inches wide and attached as trimming on a slip. There was the traditional bow, but the extra ingenuity of design was a pair of bobbins made from chop sticks, beaded, wound with thread, and attached to the package.

Members of Victoria Lace Club, Denman & District Lace Club, Valley Lace Club and River Lace Club meet together frequently on the 4th Tuesday of each month. I am a member of each of the four clubs and enjoy going to the Island to meet with them.

At this meeting election of a new president and vice president of District and Denman Lace Club took place and Gladys McRae turned over her gavel to her daughter and we hope to attend when Gladys' granddaughter becomes president. We elect president and vice president on even years and secretary and treasurer on odd years, so we have a continuity in guiding our lace group.

The next combined meeting will be held in Nanaimo in May and Myrtle White and I will attend, as will some members of the Vancouver Club.

Pat Harris

Doreen Wright's book "Bobbin Lace Making" is also published in Canada by: Clarke, Irwin & Company, Ltd. Carwin House, 791 St. Clair Avenue, West Toronto 10, Ontario, Canada

MACRAME

The Art of Creative Knotting

By club member, Mrs. Virginia Harvey

In January the publisher of this book sent a complimentary copy to our past president, Ida Marie Woodard, who will give it to the Old Lacers Library. -- The following is 'about the book'.

Written in clear, graphic terms, this book traces the rich heritage of macrame, discusses tools and materials, and shows step-by-step how to tie the basic knots and combine them. Detailed instructions for planning and executing designs are given, together with suggestions for projects. More than 270 photographs and diagrams illustrate the text. - - - Price per copy . . . \$7.95

Order from: Van Nostrand Reinhold Company  
450 West 33rd Street  
New York, New York 10001

From: Ann Arbor, Michigan February 10, 1972

"Our new member, Trenna Ruffner, lived in England a year and studied with Waller, who revised Channer. Her brother-in-law is head of Gale Research who have reprinted:

- "A History of Lace" - by Falliser
- "A History of Hand Made Lace" - Jackson
- "The Lace and Embroidery Collector" - by Head
- "Point and Pillow Lace" - by Sharp

They want suggestions for lace instruction books needing reprinting and how many are interested-- in reprint of D.M.C. Series I." Mary McPeck,

From: Detroit, Michigan February 15, 1972

"My brother-in-law (of Gale Research) suggests that I become a branch of his company and specialize in the reprinting of books that are needed but unobtainable and out-of-print. I would probably be most interested in books relating to needlework, and would probably be on a limited edition, subscription basis. I would be happy to have suggestions from members." Trenna Ruffner



Mrs. Olga Powers participating in The Potomac Craftsmen's Exhibit, August 1949 in the National Museum of Natural History, Washington, D.C.

### OLGA POWERS

Belgium Bobbin Lace Maker

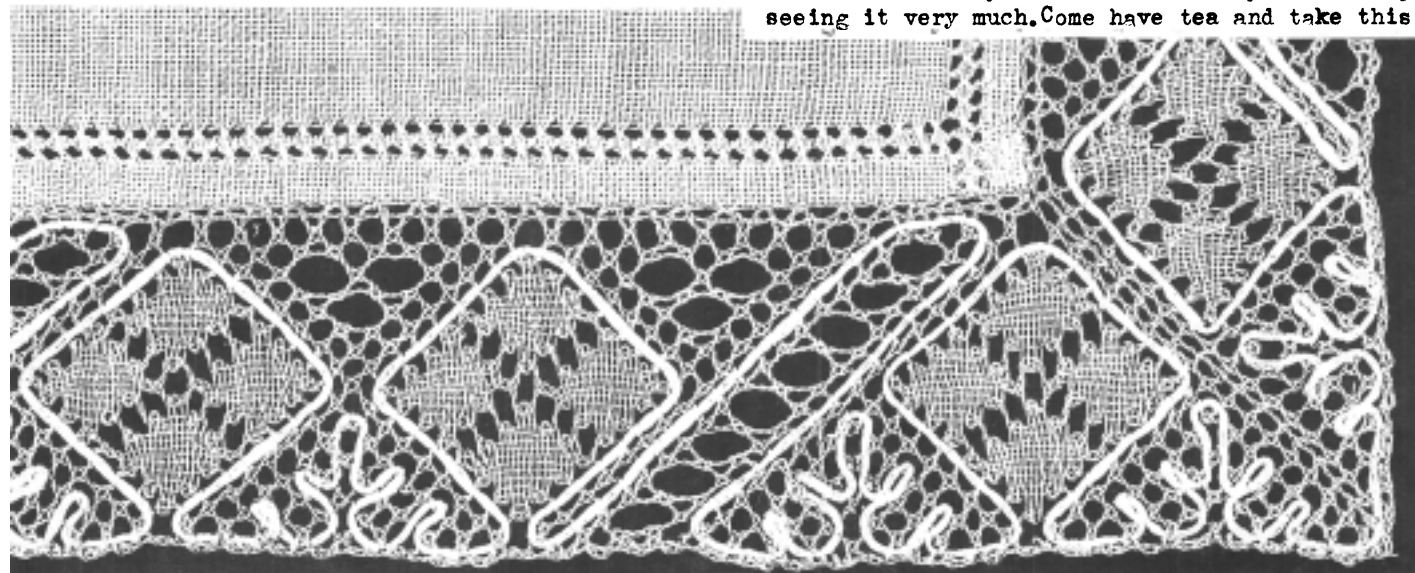
As unbelievable as it may seem the placemats pictured on the cover of this issue are a by product of two world wars.

During world war I as a girl in Gent, Belgium, with the country occupied and German officers in the home it was impossible for Olga Powers to go to college so she thought it would be nice to learn to make bobbin lace. She went to a trade school where lace was taught.

The whole course took four years but the students were only able to take two years of the course. The Germans forbid the culture of flax and no self respecting lace makers would think of using anything but linen thread to make lace. Some of the laces in the Belgian Museum are two or three hundred years old.

The war finally ended and then came marriage to an American. She came to America in 1923, all thoughts of lacemaking were forgotten. Then world war II began and again she thought it would be nice to be busy, so she learned to weave and became a member of the Potomac Craftsmen. She thought it would be nice to combine both handmade lace with handwoven linen. Several other members

Below: Detail of upper mat on cover, page 55



of the Potomac Craftsmen became interested so she had classes both in Washington and in Baltimore. Then in 1948 Miss Lucy Morgan, then the head of the Penland School of Crafts, having heard of her wrote and asked if she would teach one class term (three weeks) as a guest teacher. She accepted and with the help of the school carpenter they made the equipment. She got hold of bobbins, pins, patterns and held classes in Penland for three succeeding summers. Since her husband objected to being left alone every summer, she gave it up, but not before having taught the fundamentals of bobbin lace making to Miss Margaret Phillips, then the head of "Related Crafts" at Penland. Miss Phillips taught it for many years.

There were many exhibits and demonstrations during the later 1940's and the beginning of the 1950's. She was extremely busy during these years, lecturing at women's clubs; on radio, etc.

Then her husband died in 1952 and she went to work. Again all thoughts of lacemaking were forgotten until lately when she learned of I. O. L. Her interest was revived. She set to work and with the help of her son this time, and the kindness of Miss Elizabeth Long, she made and acquired the necessary equipment. After nearly twenty years of inactivity she has had to practice, but in time it will all come back.

\*\*\*\*\*

From: "Asheville Citizen-Times", Sun., July 23, 1950

"Olga Powers, though a resident of the United States, learned the art of bobbin lacemaking when she was a girl in Belgium. She is again teaching this craft at Penland this summer, as she has for the past several seasons. This course has proved quite popular among students attending the school. ....

Notes of Mrs. Olga Powers lacemaking activities from The Penland School of Handicrafts, 1949:

"Mrs. Olga Powers of Washington who learned her craft in her native Belgium has for the past two summers taught bobbin lace and has had a large and interested group of students both years."

From: "The Grapevine" Thursday, July 6, 1950, paper of The Penland School of Handicrafts, Penland, N.C.

"Today at tea time--4:30, there will be an exhibit of bobbin lace and a demonstration of the process by Mrs. Powers --- Mrs. Powers you know, learned this fascinating art when she was a girl in Belgium--oh back maybe twenty years ago or so -- but she really does know it and you will enjoy seeing it very much. Come have tea and take this in.





LACE DISPLAYED BY LINDA JAECKS, Wisconsin

Reprint from a Wisconsin paper of late July, 1971

### OLD WORLD LACE COLLECTION

A collection of hand and machine-made lace is on display in the Carriage House Museum at the Tallman Restorations. The collection includes examples of French, Irish, Danish and Belgian made lace, many of which date to the early part of the 19th century. Also included are representations of unusual applications of lace such as a mother-of-pearl fan with a duchess lace fan-mount and a gold tray with a lace insert.

Many varieties of lace from the fine textured Irish crochet to the modern chemical lace are displayed with a note giving their origin and particular production techniques. Some of the pieces combine delicate, decorative stitches with machine-made background netting.

A pillow for making the hand-made bobbin lace is assembled complete with bobbin, thread and

pattern to show exactly how these works are produced.

This lace display is one of the series of exhibits maintained by the Janesville chapters of Questers at the Carriage House Museum. The lace will be featured through August. Mrs. Dennis M. Jaecks, 61 S. Ringold, arranged the display and owns most of the pieces.

A demonstration on the making of Belgium lace will be one of the craft exhibitions at the Sunday August 1, ice cream social-arts and crafts fair at the restorations. Lacemakers from Moline, Ill., will join the spinner, weaver, chair caner and many other 19th century craftsmen as they demonstrate, display and sell their works on the grounds of the restorations.

Miss Christine Engles and Mrs. M. A. Bultinck, both of Moline, will demonstrate their lacemaking skill at the fair as representatives of the Moline Lacemakers Club. Born in Belgium, club members were taught lacemaking by their nuns.

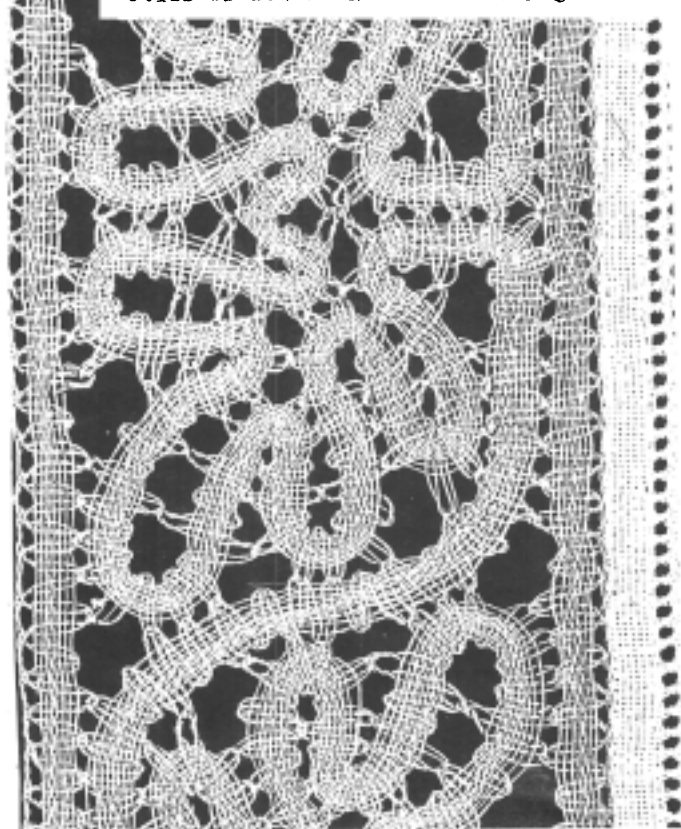
At Sunday's fair Miss Engles and Mrs. Bultinck will offer for sale lace made by club members.

\* \* \* \* \*

January 27, 1972

"A little explanation of the exhibit. The local Quester Chapters of Janesville are responsible for maintaining this case at the museum. I was asked to put my lace in it for two months. Of course I accepted willingly. I'm so enthused about lace in every aspect and am always glad to spread the lace-word! It was received enthusiastically because of its uniqueness. No one ever considered LACE as being collectable. Now they know! The pillow on the second shelf is the beautiful work of Doris Southard. She was gracious enough to make it up for me in time for a program, I was giving a year ago. It has always been the high point of programs and exhibits. Now, through her expert instruction, I am learning to make bobbin lace."--Mrs. Dennis Jaecks, Wisconsin

Detail of lower mat on cover, page 55



#### "Old-Time Tools and Toys of Needlework"

By Gertrude Whiting (Paperbound - \$5.00)

"I bought a new book recently that might be of interest to Lace Members. I think it is excellent and so informative. The book was first published in 1928. Then Dover Publications re-issued the book in paperback in 1971. The book has 348 pages and 200 or more illustrations of every conceivable Needlework tool that can be imagined. Gertrude Whiting, the author, mentions in the Preamble that she also authored the book "Lace Guide for Makers and Collectors". This book probably published in the 1920's also. I have not been able to locate a re-issue of this one. Perhaps it has not been re-printed yet." -- Margaret Leach, California

#### "The Dictionary of Needlework"

"I would like you to know of another book that will be out in the spring that might be of interest to lace-makers as well as anyone else interested in needlework. It is called "The Dictionary of Needlework" and was first published in London in 1882. It is probably the most frustrating book one could find because everything is in strict alphabetical order! -- For my own use I am going to make an index of items of particular use in lacemaking and would be glad to send a copy to anyone who thinks they might be interested in the book. Please write to me." Trenna Ruffner, Mich.





Gabrielle Pond wearing cousin Mary Anne's Bedfordshire lace cap, grandmama's jabot in Carrickmacross and a Victorian needlework afternoon apron.

Miriam Maisel tells you that

#### THE DUSTBIN IS NO PLACE FOR OLD LACE

Gabrielle Pond loves lace so much that she simply can't understand why the whole world doesn't share her passion. She has nightmares about the beautiful handmade pieces that disappear each year — into the dustbins.

"I can't tell you how many people have said, 'If only we'd known you were interested --- we threw grandmother's old lace away a week or two ago'," says Mrs. Pond, who, for over 25 years has built up a superb collection of historic lace and become a self-taught expert on the subject. She has put some of her knowledge into an informative little book, "An Introduction to Lace" published by Garnstone Press at 50p.

The seeds of her love were sewn in childhood, "My mother and aunts still wore lace — some of it handed down from generations. The very names — Valenciennes, Mechlin, Chantilly, Honiton, Point D'Alencon, were so romantic. So were the boxes in which it was kept and I still have some of them. They were purple, with lilac tissue paper and the label of Steinmann, the last of the London lacemakers, who were in Piccadilly, over what is now Robert Jackson, until the early 1930s.

#### HER BEST

"I had a collar of Brussels lace, which I wore for best, pinned on to a velvet frock."

She grew up, went out into the world, and lace went out of her life. It returned with a bang soon after World War II when, with her husband, Thomas, she visited Bayeux to see the famous tapestries.

"In another part of the museum, there was this display of lace, beautifully mounted on sky blue — I'd never seen anything like it, and I've never forgotten it since."

Soon afterwards her mother died, aged 91. "Her lace came to me, packed in boxes. My aunts weren't much younger and I realized that their lace would fall into my hands when they were gone. I decided it was time I knew about the subject.

#### SO MANY

This wasn't easy, because she found there was very little recently written on it. "For five years, I studied, went to museums and learned as I could. There were so many different kinds of lace --- knitted, crocheted, bobbin, needlepoint, and I found myself growing more and more confused. Then quite suddenly, it seems, I knew something and when people asked me questions, I could answer."

Today, she can do a lot more than this. She can tell you about the great age of lace—from around 1640 until the French revolution when most of the lacemakers, as caterers to the aristocracy, shared their fate—"so that when Napoleon wanted a lace-trimmed layette for his son, the King of Rome, it was almost impossible to find anyone to make it."

Next century came the machines. "At first, they copied handmade lace so cleverly that to own a piece more than 100 years old is no guarantee that it's not machine made," says Mrs. Pond.

Victorian lace was made into articles of attire ... you didn't buy just lace any more—like parasols, Bertha collars, undersleeves (which were tied just above the elbows with tape).

#### SO DELICATE

From her own collection she can show you exquisite pieces with designs so elaborate.. "there may have been anything up to 1,000 bobbins used to make this one"..that to appreciate them fully you must study them through a magnifying glass.

Or she will tell you to finger one of her prizes — a piece of incredibly delicate Flemish lace, with the maker's initials, SB, and the date, 1674, cleverly incorporated in the design. Close your eyes and you feel there's nothing there.

It's difficult to believe this, but today, says Mrs. Pond, lace has no market value — a fact all the more curious when you consider the modern passion for collecting all sorts of antiques, not to mention junk and the number of fakes there are around.

"Lace is an antique that can't be faked because the fine flax used in its making no longer exists. So many old things that fetch prices nowadays were quite inexpensive in their own times, whereas lace might take up to a year to make and cost as much as £300 a yard—think of that going into the dustbin! Right up to my mother's time, women insured their lace along with their furs and jewellery".

People are always asking Mrs. Pond what you do with lace. Her reply is, "You take it out, look at it and enjoy it". Nothing, she adds, could be easier to store — "I keep the whole of my collection in two cases and a few boxes—but unpacked, it could fill a large hall".

#### TABLE SETS

Where she acquires pieces that are already cut up, or damaged, or are of a comparatively plentiful kind like Honiton and Carrickmacross, she makes them into christening robes, or turns scraps into table sets.

Her own collection — she hasn't catalogued it all yet, and doesn't know the exact number of pieces — she plans to leave to a museum in Australia, where her son lives. "They appreciate it more. Some of the museums here have not only boxes but coffins full of lace, which nobody ever sees." (Reprinted from "Bucks Free Press" Oct. 11, 1971) (Item obtained for printing by Pat Harris of Ore.)