

TOVE
ULRIKSEN
and
ONE OF HER
DESIGNS



She has the largest collection of bobbin lace patterns in Denmark and at very reasonable prices. For instance, this one is about one and one-half dollars---or in Danish Kroners 8,50. She sends blue print patterns for you to see and choose from, is very prompt and her patterns are absolutely perfect. They come on heavy blueprint paper; has tiers, square doilies in profusion and hanky edges that keep you dreaming all night; has wide patterns at all prices, if anyone is interested write her at: Aegade 12, 4600 Kope, Denmark



morner foto, Cincinnati, Ohio

LACEMAKER DOLL

Created by Jean Austin, Ohio

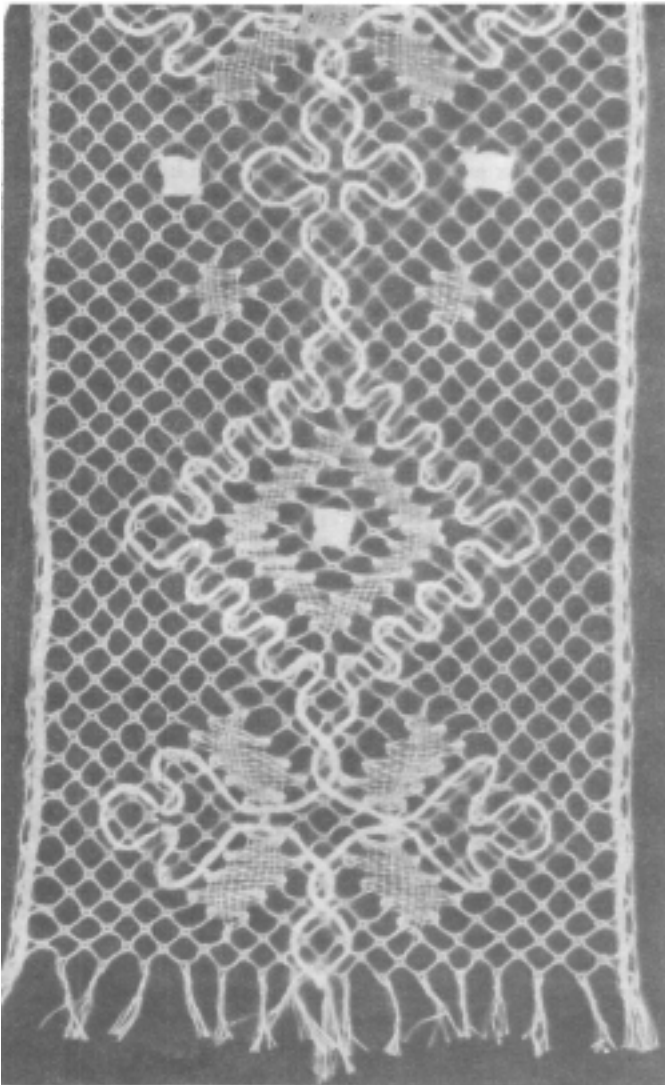
Here is the picture of my lacemaker doll. She's one of a kind, not for sale and there will be no more like her. I bought the china head, hands and feet, made the body, underwear, dress and apron and the lace for it. My husband made the chair and stand and turned the 1" birch bobbins. The picture was taken during the Cincinnati U.F.D.C. convention where I had her on display at the N.O.L. meeting.

So many of the lacemaker dolls have no handmade lace and only 4 bobbins -- this one has the full number for the little "Old Favorite" (Marguerite Brooks) pattern in #150 thread.

February 5, 1972

"Our group is meeting again and started two new members on bobbin lacemaking last Tuesday. Several more signed up to come but didn't make it because of flu, etc.

There seems to be more interest in lace all the time -- gave 3 talks on it to Historical Society and other Women's groups this fall, two more last week and will be doing two more in March. They seem fascinated with the demonstration of lace making and learning more of the history and its associations as well as I.O.L."-- Jean Austin,





Left: an eighteenth century Spanish blonde lace, 10 in. wide and 4 yards long.

Right: a glorious fragment of Chantilly lace from France, eighteenth or nineteenth century and a foot wide.

THE LACEMAKER'S EQUIPMENT

THE equipment of the lacemakers of earlier centuries makes a fascinating study. Apart from the lacemaker's lamp and the dicky-pot, all the items are still in use by modern lacemakers, if they can obtain them. Much of the equipment was home-made and the carpentry crude.

The pillow

The first necessity was a pillow. These were known as either round or square. The 'square' one is more or less like a cushion. The 'round' one is cylindrical, and the more modern 'French pillow', which is the most convenient for narrow lace, consists of a revolving cylinder set in a well or trough, in a sloping, rounded, padded framework. The French pillow is normally placed either on the knee or on a table. The other two types can be used on the knee, but are better on a stand, or 'maid' as they used to be called. These are of bent wood on three legs.

Pillows need to be extremely hard. They were made by pillow-makers, and home-made ones are not nearly so satisfactory as a rule. They were made of hessian or canvas stuffed tightly with straw which was hammered hard with a mallet. These are, certainly, difficult to stick pins into, and many pins get broken or bent, yet a softer, loosely packed pillow means that the pins do not remain exactly as they were placed, and the resulting lace is of very poor quality.

The inner cover of the pillow is then covered with something more attractive: often a sprigged cretonne, usually left over from the bedroom curtains, or else a more restful dark blue or green fabric.

Down the centre of the pillow runs the parchment or 'pricking'. On this is pricked the pattern of the lace, showing the places where the pins are to be stuck in, with ink markings indicating the direction of the pattern, the 'legs', the gimp channel and so on. Skin parchments are the best, but very difficult to obtain. Often a toughened, flexible, shiny cardboard is now used as a substitute.

When using a French pillow the pattern is pinned right round. If the join does not come at exactly the right place on the parchment, a layer of flannel is wrapped round the small bolster, under its cover, and this is adjusted until exactly the right size is obtained.

On the other types of pillows, the parchment is fixed by means of the linen tabs, known as 'eaches', which are sewn to each end of the parchment and then pinned very

firmly on to the pillow, with the parchment stretched between them.

On the left of the pillow hung the bobbin-bag, which was a simple linen pocket, pinned on to the pillow, consisting of two compartments, one for bobbins ready wound with thread, to substitute for bobbins as they became empty and were removed from the pillow and put in the second compartment.

On the right of the pillow was pinned the pin cushion, where the brass pins were stuck when not in use. These pins are specially made for lacemaking, and are not sold in many shops nowadays. The pins used for the head and foot were often decorated with a bead, or a burr of goose-grass. In Olney they were known as limicks.

A strip of cloth, called a 'drawter' covered the completed lace, as it was most important to keep it impeccably clean. There was no sale for grubby lace. A white linen cloth, called the 'worker', is pinned across the pillow, over the parchment, for the bobbins to rest on. It protects the pillow cover and parchment from the wear and dirt of the continual rubbing of the bobbins, and prevents the bobbins catching on the edge of the parchment, as they otherwise would. Finally, a 'hindcloth' cover was thrown over the pillow when it was not in use.

Thread

The most commonly used thread in lacemaking is linen. This is the strongest and most long-lasting. The very fine lace of previous centuries was very often of silk thread (see photograph). Gassed cotton thread, known as 'slip' is now often used, as the linen is difficult to obtain and expensive. However, it seems very short-sighted to economise over the thread, since making the lace involves so much time and effort. One wants the finished lace to last as long as possible. It seems impossible now to obtain the very, very fine linen threads, used in previous centuries for the finest Buckinghamshire point lace. For this thread special bobbins without spangles were used, as the weight of the spangles would have snapped the thread.

Brussels thread was the finest in the world. It was spun in damp, dark underground rooms, as dry air would cause it to break. The worker closely examined every inch of the thread to ensure perfection. The life of these thread-spinners was very unhealthy and many were said to go blind by about the age of thirty.

Lacemakers used a 'flash' filled with water to focus the candle light onto their work



Dicky-pots in the Cowper Museum, Olney.

Raie Clare describes the varied items that were a lacemaker's tools

The bobbins are so interesting and varied that they deserve a section to themselves. The lacemaking equipment is then completed by a bobbin-winder, a bobbin-box, a dicky-pot, and a lacemaker's lamp.

The bobbin-winder

The bobbin-winder was often crudely made, but sometimes had great care and craftsmanship lavished upon it. The wheel was either turned and solid, or consisted of spokes (either turned or flat) surrounded by a turned ring, or by a piece of bent, flat wood, as in my own one in the picture in my April article. This wheel is connected by a string or tape to the hollow holder for the bobbin, which, therefore, turns round as the handle of the wheel is turned. A cross of wood with pegs stuck into holes at the four ends is fixed on to the back part of the base. This cross holds the skein of thread round the four pegs and twists round freely on a spindle, so that, as the thread winds on to the bobbin, it is unwound from the skein. The base is completed by a drawer, in which are kept spare bobbins, thread and sundry odds and ends.

The bobbin-box

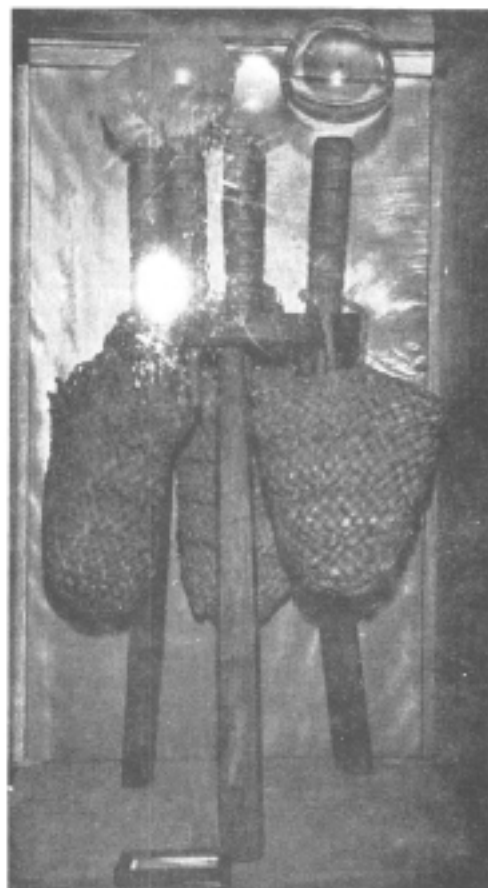
A typical seventeenth or eighteenth century bobbin-box has wire hinges. These also are usually fairly crudely made. Some later bobbin-boxes have sliding lids (see photograph).

The dicky-pot

The dicky-pot (see photograph) is made of unglazed earthenware, and is in shape very similar to a chamber pot. The lace-workers filled their pots with hot ashes from the baker's every morning for a farthing a time. The baker would, of course, have just finished with his oven as he would have baked the new day's bread in the very early hours of the morning. Each worker kept her dicky-pot near her feet, under her skirt, as she sat at her pillow.

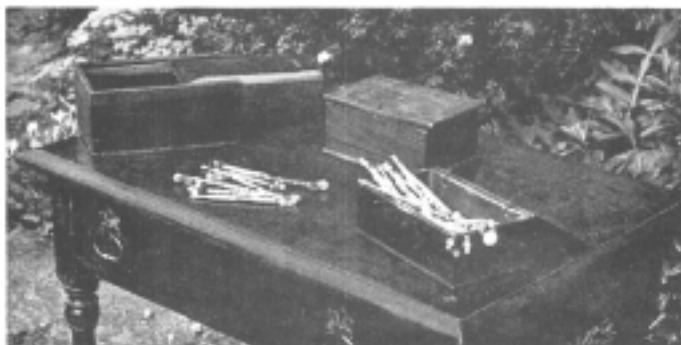
The lacemaker's lamp

The lacemaker's lamp (see photograph) consisted of a three- or four-legged stool with four holes drilled through the top near the edge and one in the middle. Into each hole was pushed a round piece of wood of about two inches diameter and a foot or so long with the top end hollowed out. Into the middle stick of wood was pushed a tallow candle, or sometimes this centre holder ended in a spike



A lacemaker's lamp in the Cowper Museum, Olney.

Three old bobbin-boxes.



on to which the candle was impaled. Into the other sticks of wood were pushed the narrow necks of the 'flashes'. These were spherical bottles with long thin necks and were filled with snow-water. There were one to four flashes depending on the number of workers.

Hung round each flash-holder was a rush basket, called a hutch, which was for keeping the flash safe when not in use. The lace-worker also possessed little rush rings on to which the flash was placed for filling, since it has a rounded top and will not stand upright on its own. The rush rings and hutches were made in Olney and other villages by the river Ouse, where this type of rush abounds.

These lamps were surprisingly effective in the days before gas, and later electric lights, but have not been used much since the early days of this century. A strong beam of light could be directed on to the work, and the workers made sure that they positioned their pillows to obtain the most light. However, if more than one worker had to share the light from each flash, the diffused light was very poor. Sometimes as many as three circles of workers would sit round one lamp in the lace-schools, with the youngest on the outside; poor children: life was hard for them.

A Turweston lacemaker, within living memory, used to concentrate the light from an oil lamp through one of these flashes, which she used to stand in a jug. This would be a perfectly satisfactory flash-holder for one person, if the jug was placed at the correct height.

Bobbins

The study and collecting of bobbins is to many people more interesting than of the lace itself. This may seem odd, since they were only the tools used for making the lace, yet the making and decorating of bobbins was such an individual craft, so much care was lavished on them and so much history is contained in them, that to find out more about them is a most rewarding occupation.

In many villages there would be one or two men with a pole-lathe in a little shed in the garden. They would augment their meagre income by making treen ware (turned bowls, etc.) or, more often, bobbins. Simple wooden bobbins were not very difficult to make, providing one practised for a few days. Mr. Leslie Green of Stoke Goldington has made hundreds of bobbins, many of them for Mr. Harry Armstrong, who was the owner of Olney lace factory. Once, when Mr. Armstrong ordered twelve dozen, Mr. Green had not time in the evenings to make all that quantity, so he taught his wife to make them, which she did quite adequately. The most difficult part of the turning is when one is turning the long neck, which is the part on to which one winds the thread. This is very thin and is the weakest part of the bobbin. Often during the turning this part snaps and the pieces shoot up to the ceiling.

Mr. Green did not buy wood to make his bobbins. He would just use what was available, going to pick up branches when they blew off trees, then seasoning them well before use. One of the bobbins which he made some thirty or more years ago can be seen in the photograph. Almost all of those photographed are East Midland bobbins. We are fortunate, for these local bobbins are the most lavishly ornamented in the world. The following notes and a close examination of the bobbins in the photographs will show the extent of the variations.

In the photograph the earliest type of bobbin is shown, which is virtually a small cotton reel fixed to a handle with a bulbous base. This was necessary to give weight. The dumps started the trend to the new shape, although there was still only a single neck and no spangle. The present

shape gradually evolved, with a slim shaft, a second head at the top, round which were wound the last three turns of thread, followed by a half hitch. This makes the thread quite firm when the bobbin hangs down, but, if you tilt it at a right-angle, the thread can be lengthened in one quick movement while you are working. These bobbins were too light and so a small hole was drilled in the base and a brass wire pushed through on to which beads were hung. It is much easier to work with the bobbins weighted in this way, as it increases the tension of the thread, making firmer and better lace, and it steadies the bobbin against the pillow. Some threads, however, were so cobweb-fine that the weight of the spangle would have broken them, so there are some small bobbins without a hole for a spangle, called thread bobbins, which were used for this very fine work, as shown by no. 17 in the photograph.

Spangles usually consist of seven beads. The three beads each side of the bobbin were 'square cuts'. These were made in England by melting off one at a time from a stick of glass, twisting them on a wire to form a hole, then pressing them square with a file. There are usually two clear glass ones with a pink one between, or vice versa, on each side of the bobbin, although sometimes there are instead blue and green square cuts. Sometimes there are also two top beads, one each side of the bobbin, and these are very small ones.

The central bead of the seven (or nine), the 'bottom bead', was the crowning glory. These beads were from many countries, brought back by sailors, and were of great variety and beauty. They were called Paisley, Venetian, Indian or Chinese, depending on where they originated.

The most usual centre beads are the 'Pompadors'. These are coloured beads with flowers or scrolls of different colours which are embossed; they project from the basic sphere of the bead. The most famous and rare of these is the large grey one with white spots centred with red or blue dots, known as 'Kitty Fisher's Eyes' (no. 7 in the photograph). This is a reference to the nursery rhyme:

'Lucy Locket lost her pocket,
Kitty Fisher found it.'

Kitty Fisher obviously had very sharp, beady eyes, so this bead is named after her. Also Kitty Fisher was a well-known eighteenth-century actress, with very beautiful eyes. The Lucy Locket rhyme cannot be traced earlier than this date and it is, in fact, thought to refer to her.

These are the original spangles, but many newer bobbins have a motley collection of beads for their spangles, often from broken necklaces.

The other impedimenta used in place of the bottom bead are fascinating: semi-precious stones, perhaps from a favourite necklace, an ivory bead to match the bobbin, sea-shells, nuts, coins, buttons, seals, charms, even a rusty metal nut (from a nut and bolt). The bird-cage spangle (no. 20) is rather charming, and consists of four wires threaded with little beads, surrounding a larger bead, the bird in its cage. The most sophisticated spangle I have seen is in the Luton Museum collection, and is a flat piece of heart-shaped bone with the centre scooped out and a bead fixed there; this is self-hinged on to the bone bobbin.

To return to the bobbins: the very early ones were of bone. When lacemaking became very widespread, whittled wooden sticks, followed by turned dumps, were made without ornamentation. Only when the thin, spangled bobbins came into use did the bobbin-makers revert to using bone for the more expensive ones. Such a pride was taken in making bobbins that it became a trade in its own right. Nearly all were made locally. There is record of Richard

Kent, a bobbin-maker, being buried at Olney in 1728. Both bobbins and beads were sold by itinerant traders.

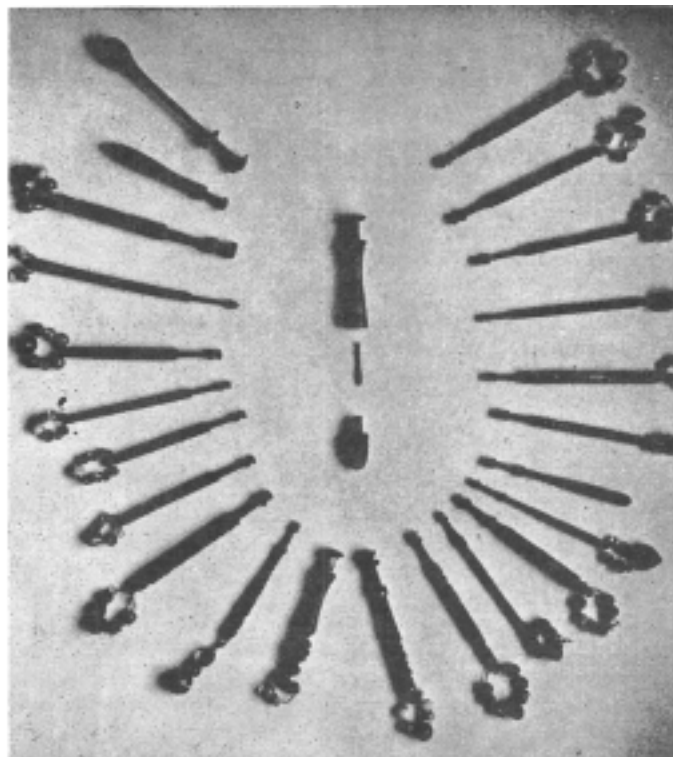
There were also stalls at the fairs where you could have a name or message engraved on a bobbin. This is obviously the source of many of the badly written and wrongly spelt bobbins that abound. These bobbins with writing are nearly all bone. Even on these the names have gradually worn off over the years until some are illegible. The wooden ones, therefore, were not worth writing on if they were going to be in constant use. The extent to which they could be worn down can perhaps be seen by no. 21 in the photograph. There are some named wooden ones and some 'banded' with red and blue incised bands, but the chief glory of the wooden ones lies in the beautiful turning, as in the 'chessmen', the skill of the turned wooden ring on the mottled trolley, the inlaying of light strips of wood in a dark wood bobbin and the inlaying of pewter or lead strips or spots in the 'butterfly', 'tiger' and 'leopard' bobbins. All of these can be seen in the photographs.

Some of the best of the bone bobbins are often a combination either of wiring or pewter strips with coloured domino dots or writing. There were many Biblical texts and references though, for pure interest, nothing can surpass the love messages and the little pieces of local history, with dated names, which can sometimes be traced in the parish records. I have in my collection "James Gaskins, 1832" and "Susanna Gaskins, 1832", a marriage or engagement pair of bobbins from Emberton; also "Ann Mary Brewer" and "Emma Brewer", a pair from the Olney area; a Turweston bobbin, "Joseph Adams aged 17 1835"; and an Emberton one of particular interest to me, "Mary Clare, 1871". My own favourite of the love messages is "Kis me quick my mome is coming".

The hanging bobbins must not be forgotten. They were inscribed to commemorate the various public executions. There was a fair on these days, set up to induce the large crowds to part with their money, where bobbins with the dead man's name and the date could be bought at the booths. On the night of one such execution a party was held for the friends of the wife the man had murdered and they were all given an inscribed bobbin.

The church-window bobbins are always the most popular. I am convinced that they were first made in Olney and were inspired by (and named after) the beautiful spire of Olney church, which has four windows on each of the four sides, all in such perfect alignment that you can see straight through the spire from one side to the other from the four different sides if you look from the correct angle. For the purist, therefore, the perfect church-window bobbin should have these four windows on four sides. There is tremendous variation, however, and many have one, two, three or any number of windows up to eight on each side; sometimes the windows are only on three sides, as in no. 20, which are more difficult to make. Usually there is a miniature bobbin or a bead inside the window, which led some people to call these bobbins 'mother-in-babe'. However, this name would be more appropriate as an alternative for the fascinating 'cow-in-calf' bobbins, of which one is shown in the photograph. When the top and bottom of the big bobbin are pushed together, the perfectly turned minute bobbin fits into a little channel drilled down the centre of the shank (handle). 'Bird-cage bobbins' are church-window bobbins with wire wound spirally round the outside, forming a sort of cage with the 'bird' (a bead) inside.

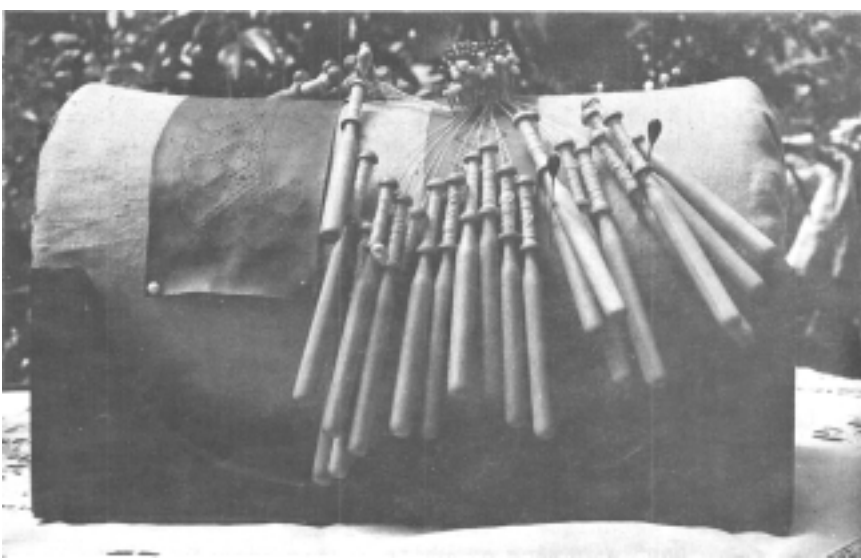
November 25th was 'Cattern Day', an annual holiday for the East Midland lace-workers. It was the custom to present their friends with bobbins on which their own name



Wooden Bobbins: going round the circle from left, anti-clockwise: 1. Earliest type of bobbin, though this particular bobbin is not old; 2. second-earliest type of bobbin, called a dump or bob-tailed bobbin; 3. early type of rough, whittled bobbin; 4. crude bobbin made from a round twig; 5. "banded" bobbin with red and blue incised bands; 6. "leopard" bobbin with pewter or lead spots, known in Buckinghamshire as "spotted Dicks"; 7. another leopard with "Kitty Fisher's eyes" centre bead on the spangle; 8. "tiger" bobbin with pewter bands; 9. "butterfly" bobbin with butterfly-shaped pewter bands; 10. "chessman" bobbin; 11. "trolley" bobbin, of mottled wood with loose wooden ring turned from the same piece of wood; 12. "trolley" bobbin with loose pewter rings (called "gingles"). Trollies are used for the thick gimp thread; 13 and 14. "bitted" bobbins with light wood inlaid in strips on a dark wood bobbin; 15. "sectioned" bobbin, made in sections of contrasting woods; 16. an "old maid" a particularly thin bobbin, with locket on spangle, depicting King Edward VII and Queen Alexandra and the future King George V and Queen Mary as a bridal couple; 17. thread bobbin with no spangle, for very fine thread; 18. a "tally": broad pewter band with "James" inscribed in dots: used for working the plaits in the point ground; 19. "church window" bobbin with two sets of windows; 20. church window bobbin with only three-sided window: note bird-cage spangle; 21. very worn bobbin, originally with deeply-incised spiral, which has now been worn completely smooth except at top end; 22. named wooded bobbin: "Timothy" inscribed in dots; 23. "wired" bobbin made by Mr. Leslie Green of Stoke Goldington; centre bobbin is a "cow-in-calf" showing the baby bobbin which fits inside.

Permission to reprint this article was given by the author. The pages were loaned by Pat HERRIS of Ore.

was carved. (Men also made lace and so men's names also were inscribed. However, the ones with men's names on were more often keepsakes from a boyfriend.) It is from this custom and from the booths at fairs that the majority of named bobbins are thought to originate. This annual festival is on the feast of St. Catherine of Alexandria. (The Catherine Wheel is named after the instrument of torture on which she was slowly to be put to death, but, in fact, the metal wheel was struck by lightning and she was killed instantly.)



I am interested in selling the above old cushion. This came from Ohio in 1893 to Los Angeles. I bought it from an antique dealer. Pattern on left side came with it and box frame. I am asking \$20.00 for it - or \$40.00 with bobbins, cloth pattern and the Close Book on Lace Making. Bobbins are new; there are 30 and pattern, a beige linen cover, in good condition. This cover looks like a slip cover and is over the original.

Like to tell you friends, my husband made a lovely bobbin winder, all wood, which we sell for \$7.50. We stock the Maidment and the Wright books. We buy these from Robin and Russ." Kathie Kliot, California

* * * * *

NEW MEMBERS

- BERON, Mrs. R. W. (Judith)
110 - 4th Street
Proctor, Minn. 55810
Interests: Bobbin, Crochet,
Hairpin, Knitted, Tatted,
Studying, Collecting
- BRIDGENS, Helen G.
1528 North 64th Terrace
Kansas City, Kansas 66102
Interest, Collectin, Studying
- COMBS, Mrs. S. C. (Grace)
104 West 6th Street
Mound City, Missouri 64470
Interests: Bobbin, Knitted
- CUMMER, Mrs. F. H. (Joan W.)
Bold House, Claybrook Road
Dover, Mass. 02030
Interests: Bobbin, Tatting
- DAZE, Mrs. Edna L.
1824 Rachel Street
Montreal 178, Quebec, Canada
Interests: Bobbin, Needle,
Collecting, Studying
- DUPUIS, Mrs. H. (Marie)
91 Shawnee Road
East Hartford, Conn. 06108
Interest: Collecting
- EAST, Mrs. Olene
Rt. #3, Box 448
Eden, North Carolina 27288
Interests: Bobbin, Needle,
Emb. Net, Tape, Hairpin,
Knotted.

- ENGLES, Vicki Mae
26 Mt. Mansfield Avenue
Winooski, Vermont 05404
Interest: Bobbin Lace
- FISH, Mrs. Fred E. (Mary)
Rt. 3
Fostoria, Ohio 44830
Interests: Collecting, Study
- FREEMAN, Mrs. Dorothy D.
635 Cowles Avenue
Red Bluff, Calif. 96080
Interest: Bobbin Lace
- GREENE, Mrs. Irwin D. (Bertha)
20178 Allentown Drive
Woodland Hills, Calif. 91364
Interest: Bobbin Lace
- GREINER, Mrs. W. R. (Ottila)
Route 4
Morris, Illinois 60450
Interest: All types of
Lace Making
- HOLMSTRAND, Mrs. Marie
700 South Upsted Road
Proctor, Minn. 55810
Interests: Bobbin, Crochet,
Hairpin, Knitted, Tatted,
Studying, Collecting
- JOHNSTON, Mrs. Hugh
469 Woodruff Avenue
Penticton
British Columbia, Canada
Interests: Bobbin, Crochet,
Tatted, Studying
- LARSEN, Mrs. Magnus A. (Edi)
416 Hulet Street
Schenectady, New York 12307
Interests: Bobbin, Crochet,
Tatting

- MAISCH, Mrs. C. W., Sr.
P.O. Box 246
Scottsmeer, Florida 32775
Interest: Battenberg Lace
 - MANGSEN, Mrs. Gladys T.
5570 - 43rd Avenue, North
Kenneth City, Florida 33709
Interest: Bobbin Lace
 - MELICHAREK, Maria de Lourdes
2108 California Street
Berkeley, Calif. 94703
Interests: Bobbin, Needle,
Emb. Net, Knotted, Crochet,
Collecting, Studying
 - NOLEN, Marie
4220 Lee Avenue
Little Rock, Arkansas 72205
Interest: Bobbin Lace
 - RIES, Esja
Dyssegaard Traeblose
4160 Herlufmagle
Denmark
Interest: Bobbin Lace
 - RUBLE, Mrs. Shirley A.
11167 Balley Spring Place
North Hollywood, Calif. 91602
Interest: Bobbin Lace
 - SAFFIR, Mrs. Jaine
300 Riverside Drive
New York, New York 10025
Interest: Studying Lace
 - SHANKLIN, Mrs. J. A. (Edith H.)
406 Brooks Avenue
Raleigh, North Carolina 27607
Interests: Bobbin, Filet
 - SILENCE, Mrs. Neal C. (Bette J.)
22317 Osage Court
Torrance, Calif. 90505
Interest: Bobbin Lace
 - STABEN, Mrs. Melvin (Virginia M.)
7818 S. E. 34th
Portland, Oregon 97202
Interest: Studying Lace
 - STICKLE, Mrs. Gertrude
70 York Road
North Arlington, N.J. 07032
Interests: Bobbin, Crochet,
Hairpin, Knit, Needle
 - WALKER, Mrs. Harry P. (Vera)
P.O. Box 101
Collinsville, Texas 76233
Interests: Bobbin, Needle, Emb.
Net, Knotted, Tape, Collecting
Studying
 - WOODWARD, Mrs. Louise C.
23 Dalton Road
Milford, Conn. 06460
Interests: Bobbin, Emb. Net,
Crochet, Hairpin, Knitted,
Tatted, Studying
-
- CHANGE OF ADDRESS** Mrs. Walter Daniels
9612 Sprague Street
Omaha, Nebraska 68134
- Mrs. ArVilla Sweeney
12636 N.E. 157th St.
Woodinville, Wash. 98072
- Mrs. Mildred Urie
Rt. 1, Box 440 B
Nehalem, Oregon 97131

LACE BOOKS SUPPLIES

"A MANUAL OF HAND-MADE BOBBIN LACE"
 by M. Maidment -- Price \$12.50 plus
 postage & Insurance
 "THE ROMANCE OF THE LACE PILLOW"
 by Thomas Wright - Price \$11.50 plus
 postage & Insurance
robin and russ handweavers
 533 north adams st., mcminville, oregon 97128
 "We will probably have two more lace
 books, which we will be the exclusive
 distributor for in the U.S.A. in 1972.
 In February and March, they are to be
 released. They are:
 "The Honiton Lace Book" - in February
 "Pillow Lace, A Practical Handbook"
 by Mincoff & Marriage's, in March

10 Antique Lace Samples
 (Scrapbook size) - - - - - \$10.00
 Antique pieces: collars, cuffs,
 scarves, etc., sent on approval
 on receipt of \$5. bill deposit.
 Old Bobbins with spangles from \$2.each
MRS. N. E. PRICE
 122 Durham Road
 Wimbledon
 London S.W.20 O.D.G. England

SOME PLACE
 TRADITIONAL SUPPLIES FOR
 CONTEMPORARY AND LACE
 2990 ADELINE ST, BERKELEY, CA 94703
 CONTEMPORARY BOBBINS \$1.50/DZ.
 BOBBIN WINDER \$7.50

Braid for Battenberg Lace
 send stamped, self addressed envelope
 for samples.
 Muriel N. Charney
 25 North Avenue
 Rochester, New York 14626

NEW! Battenberg Patterns - Modern version
 from old patterns. Stitches used on each
 pattern given with it. Page 8 1/2" x 14".
 "How to make Battenberg" - - price 50¢.
 Send stamp for pattern price list.

 ETHEL EATON-OL1, 5412 N.E. 24TH AVE., PORTLAND, ORE. 97211

LACE FOR SALE

A white knitted lace collar, circa 1918, (cotton)
 White crocheted border for a dress, circa 1890,
 scallop pattern
 Black silk fringe (Sweden) hand tied in 1/2
 hitches, circa 1880.
 Ecu round mat, crocheted in filigree pattern,
 cotton, circa 1920.
 White cotton scarf (or runner) in needleweaving
 technique, fine workmanship.
 Cotton table runner, blue, green, pink cross-
 stitch, circa 1920.
 Cross-stitch on beige cotton evenweave fabric in
 blue, green, gold floss silk, circa 1925.
 Circular piece, all white cotton and linen, in
 satin stitch, excellent condition and fine
 technique, circa 1915-1920.
 Needleweaving on white cotton curtain fabric,
 weaving in black wools, made into drawstring
 bag, circa 1920.
 Also two beaded pieces on net, circa 1920's.
 If interested in any of the above items write
 to: Alice V. Sommer, 5666 Janet Drive,
 Pittsburg, Pennsylvania 15236

In Memoriam

In Remembrance of Louise Gutte
 "Louise Gutte was always a bright and joyous
 part of the San Francisco Bay Area Chapter of
 N.O.L. She was a constant source of historical
 knowledge on all forms of antiques and especially
 Laces. Louise enjoyed life to its fullest. Her
 83rd Birthday photograph was presented in the
 January 1967 issue of the Bulletin on page 21.
 Louise was 88 years old at the time of her death.
 She had been a member of N.O.L. since 1957. Her
 kindness and loving personality will long be re-
 membered." -- Margaret B. Leach, California

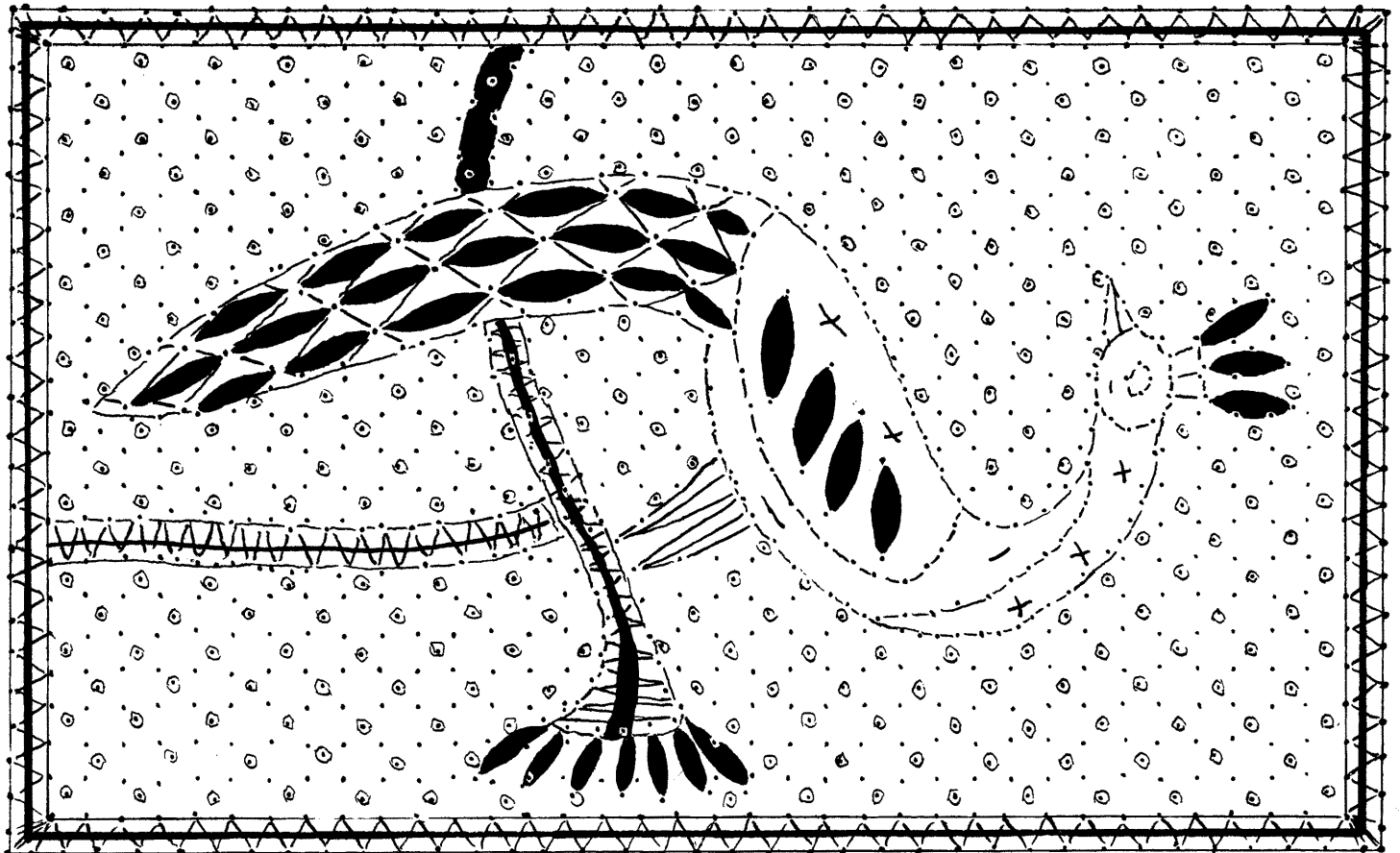
THE PATTERN of LIFE
 If the pattern of Life looks dark to you
 And the threads seem twisted and queer,
 To the One who is planning the whole design,
 It's perfectly plain and clear - - -
 For it's all a part of God's loving plan,
 When he works in his threads of gray,
 And they'll only make brighter the rose and gold
 Of another happier day. -- (Author unknown)
 (Shared by Mrs. Myrtle P. White, Ore.)

"AN INTRODUCTION TO LACE" - by Gabrielle Pond
 is obtainable from: Garnstone-Press,
 59 Brompton Road
 London, S.W.3. England
 price \$2.00 per copy including
 postage by surface mail and packaging.

NETTING SUPPLIES
 Nelson Netting Kit (Mrs. Nelson author) -- \$3.50
 Has book on Netting, 5 plastic Mesh Sticks
 (1/4" to 3/4") and small Netting Needle.
 Supplement #2 - - - - - \$1.00
 Has 8 Beautiful Hanky Edges and other suggestions
 Supplement #3 - - - - - \$1.00
 Has 8 advanced Dolly Patterns, all pictured
 and a beautiful stole pattern.
 Order from: Frank J. Nelson, 1785 South 7th, East
 Salt Lake City, Utah, 84105

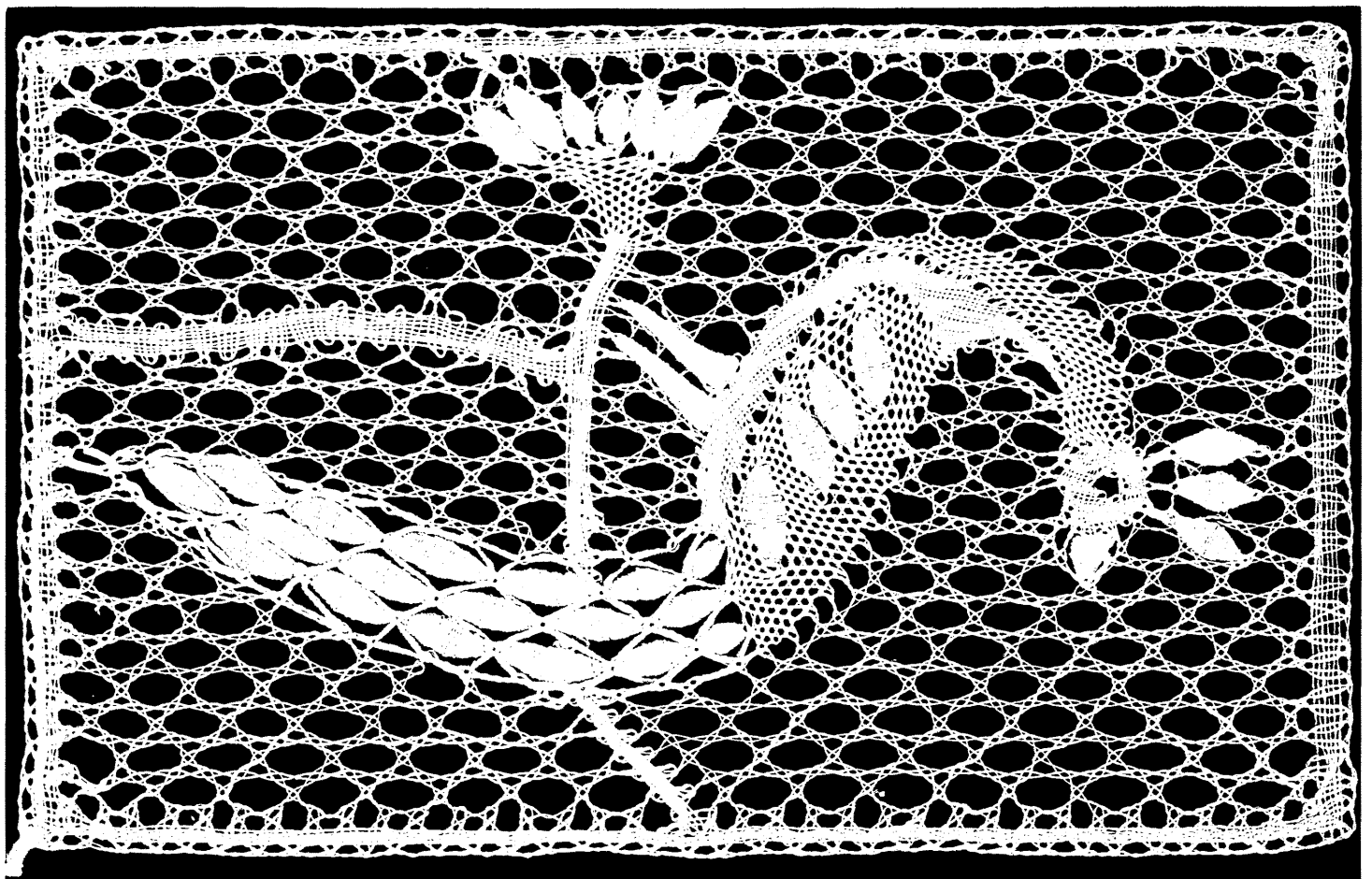
PATTERN BY GERTRUDE BIEDERMANN

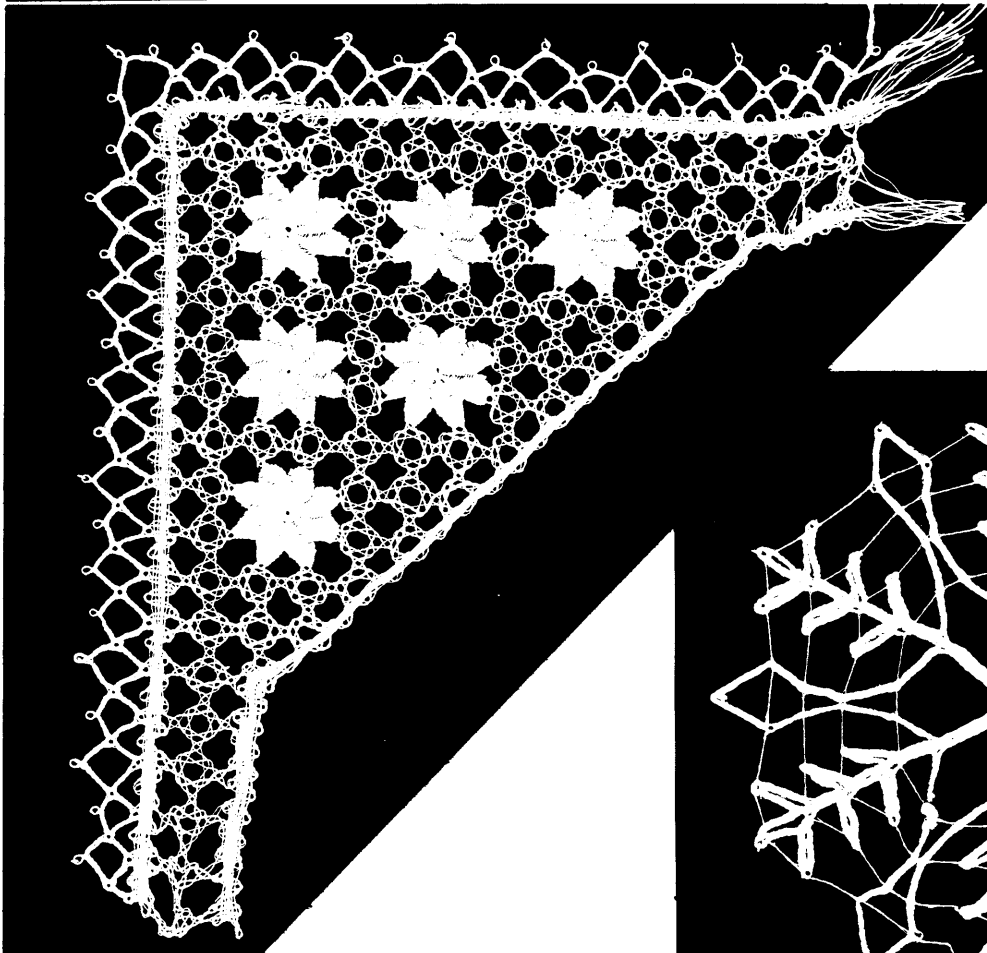
1986 10th AVENUE, SAN FRANCISCO 94116



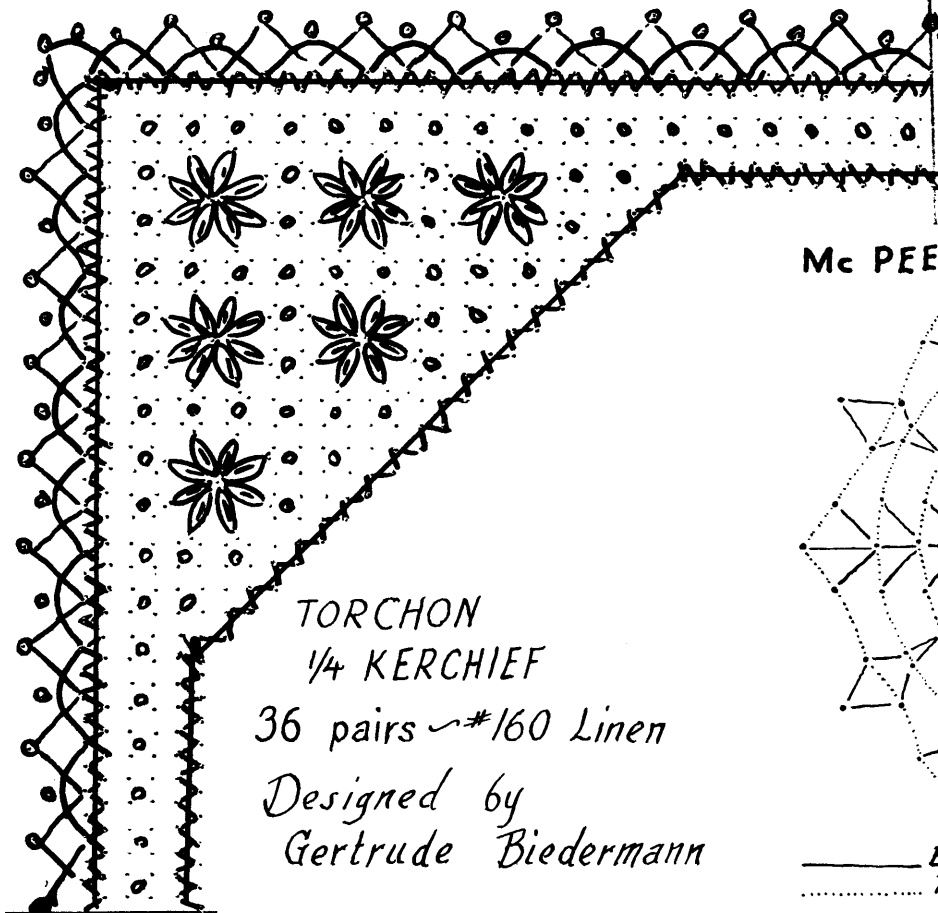
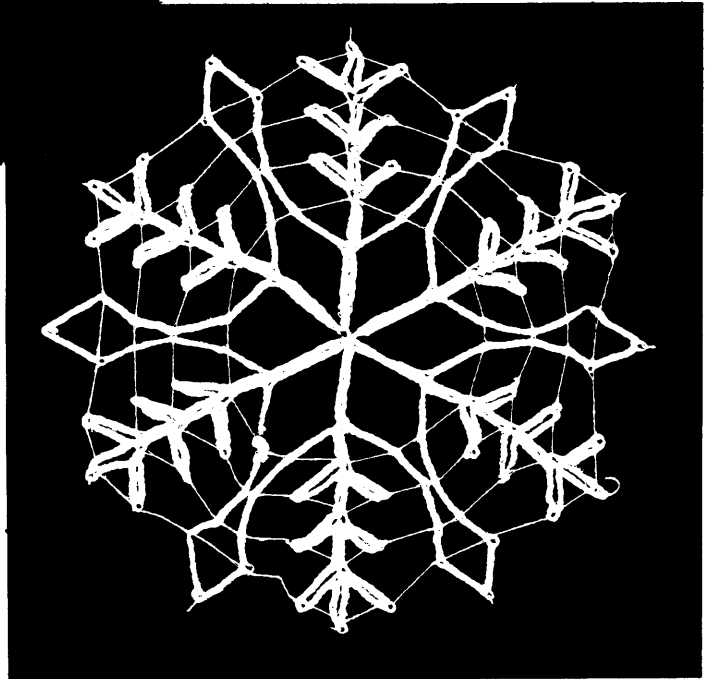
90 LINEN

31 PAIRS TO START WITH - ADDITIONAL PAIRS FOR THE BIRD

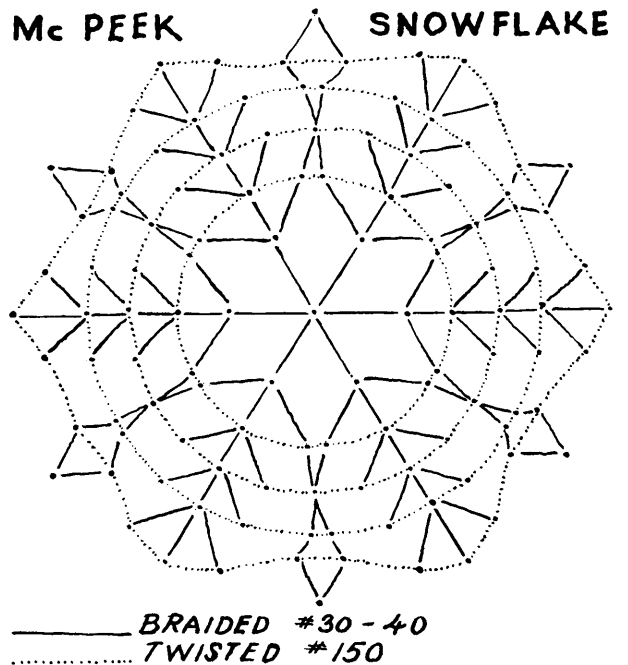




First Place for
Design and technique
(See Nov. Bulletin, p 15)



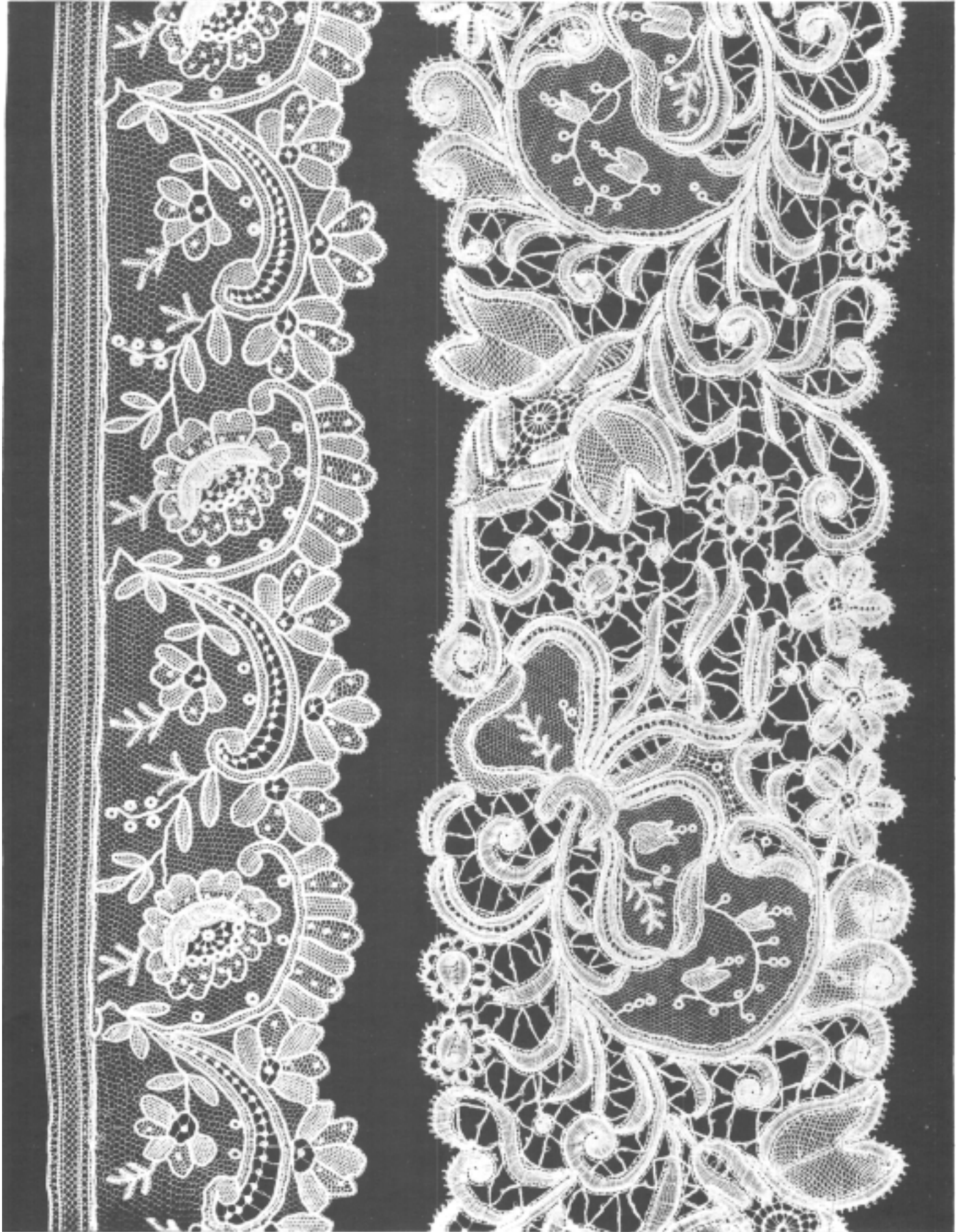
TORCHON
1/4 KERCHIEF
36 pairs ~ #160 Linen
Designed by
Gertrude Biedermann



Mc PEEK SNOWFLAKE
BRAIDED #30-40
TWISTED #150



Photo by J. Allen Harding



ROSE POINT LACE

Samples of lace in the collection of
Verna Aeilts, Pasadena, California

DUCHESS LACE



The President's Message

Dear Members:

I Do have good News for you this time---Beulah Besch, our Program Chairman, has revealed to me a fantastic trip for us BUT you will have to tell us how many of you would like to go---on Monday, July 31st, to LINCOLN, Nebraska, the State Capitol, and for tea at the Governor's Mansion afterward. --- However, we must have 15 people for the trip and I already have nine possibly ten; and all for FIVE DOLLARS for an approximately---four hour trip. -- DO write Beulah VERY SOON; before July 1st. Send her your money if you wish.-- If you plan to arrive on Monday by 1:00 P. M. you'll be in time for this trip that sounds wonderful!

Also, your meeting is to be held at the OMAHA HILTON Hotel, 16th and Dodge, Omaha, Neb.

There are also nearby hotels at lesser prices. Let's see now; two blocks south, is the Diplomat, 1511 Farnam Street at \$9.50 for single room and \$14.00 for a double room. Two blocks west at 1804 Dodge Street is the Logan (apartment hotel) \$8.00 single room and \$11.00 a double room. Five to six blocks away is The PAXTON, rates about like the Hilton, but NOT good for night travel.

We are planning on an exhibit, lace makers making lace; pillows, bobbins, patterns, all to see on Tuesday. Do plan ahead and come join us at our 19th Annual Meeting, Tuesday, August 1st, at the OMAHA HILTON Hotel in Nebraska.

Hope I see many of you.

Monday, July 31st, is the TRIP. DO LET US KNOW if you would like to see their CAPITAL. A trip for FIVE DOLLARS -- and for FOUR HOURS.

Olga Barnett

HOTEL RESERVATION SUGGESTIONS

The Omaha Hilton, 16th and Dodge St., Omaha, Neb.

Single rooms: \$17-22 Double rooms: \$22-27

Diplomat Hotel, 1511 Farnum, Omaha, Neb.

(2 blocks south of the Hilton)

Single room: \$9.50 Double room: \$14.00

Logan Hotel, 1804 Dodge Street, Omaha, Neb.

(2 blocks west of Hilton)

Single room: \$8.00 Double room: \$11.00

Paxton Hotel, 14th and Farnum, Omaha, Neb.

(practically the same rates as the Hilton)

19th ANNUAL I. O. L. CONVENTION

MONDAY, July 31st, 1972 trip to Lincoln, Neb.

State Capital, and tea at the Governor's Mansion. Bus leaves Omaha Hilton Hotel at 1:00 P.M. Cost \$5.00. If you wish to take this trip, please write to:

Mrs. Beulah Besch, 2937 "O" Street,
Lincoln, Nebraska 68510

TUESDAY, August 1, 1972--Exhibits and Business

9:00-10:00 A.M. Set up exhibits

10:00-12:00 A.M. Viewing exhibits

12:00--2:00 P.M. Luncheon break

2:00--5:00 P.M. Lacemaking demonstrations

5:00--7:00 P.M. Supper hour

7:00--ANNUAL BUSINESS MEETING, followed by

PROGRAM: By Miss E. Lolita Eveleth

and--REFRESHMENTS: Punch and Cookies

NEW YORK CITY

April 2, 1972

BOBBIN LACE and KNITTING EXHIBITS and CLASSES

"It is a delight to me to be able to report that New York City is coming to life LACEWISE!

Last week I set up a small lace exhibit at Ballard School -- Central Branch Y.W.C.A. - at Lexington Avenue and 53rd Street in the 6th Floor Lounge. This is by way of introduction to the lacemaking classes I shall teach starting in September 1972. Also, at the public Spring Exhibition of Student Work at Central Branch on May 12th and 13th, I plan to demonstrate bobbin lace and knitted lace.

The plan for September is to have a term of 8 classes on Wednesdays from 1:00 to 3:00 P.M. for beginners in Bobbin Lace. -- This will be followed by a term of 8 classes in lace knitting for those with basic knitting skills. After that the course of action will depend upon public demand. -- I am sure we shall be adding to the membership of International Old Lacers as I plan to give them all the publicity I can!

Hilda Borcharding

PORTLAND, OREGON



attending the December 2, 1971 meeting

Left to right: Pat Harris, Edith Potter, Leta Quine, Mae Miller, Ethel Decker, Virginia Bryant, Gorel Kinersly, Helen Barry, Ruth Roholt, -- sitting, Arlis's Edwards

.....
PORTLAND, Oregon Report March 4, 1972

"The Portland Bobbin Lacers met in the Oregon Room of the St. Clair Apartments - March 2nd.

There were 12 members in attendance. Hazel Schersinger from Hermiston, Oregon was present and also Mildred White, a new member. We have a request from Eunice Arnold of Bedford, England to become an associate member of the Portland group. She will correspond by letter and tape recorder.

Mildred Urie showed the group how to make handkerchief lace on styrafoam cones. She explained to remember a handkerchief does not have five corners. Pat Harris loaned three prickings of hankies to try the cone method.

Our hostesses Mildred Schmidt and Virginia Staben sent in lovely cookies although neither could be present." - Virginia Bryant, Publicity

REMINDER

TATTING CONTEST -- Send entries by July 1

to: Mrs. Muriel M. Mitchell

3795 Trinity Street

Burnaby 2, B. C., Canada

METROPOLITAN AREA CHAPTER

Meeting March 15, 1972

Mrs. Rose Sanchez' apartment was a beehive of activity this morning. Twenty-one members from New York and New Jersey fought the bad weather to be on hand for a long awaited Metropolitan Area Meeting.

Mrs. Peggy Norris, who was responsible for organizing this meeting, was unanimously elected President. Mrs. Paula Saddler was elected Secretary.

Mrs. Greta Tobie made some handblown glass bobbins and graciously gave one to each member present.

We decided to have our meetings every other month and alternate between New York and New Jersey members homes. Mrs. Olive Risch will host next meeting, May 10th at 11:00 A. M. at her home in Ridgewood, New Jersey.

We also collected \$1.00 annual dues to cover postage for notices to members of our activities.

Miss Hilda Borscherding will plan to start giving Bobbin lace lessons in the fall as eight members expressed interest in learning.

Mrs. Alicia Negron, our authority on Teneriff lace, spoke briefly and showed us some of her work.

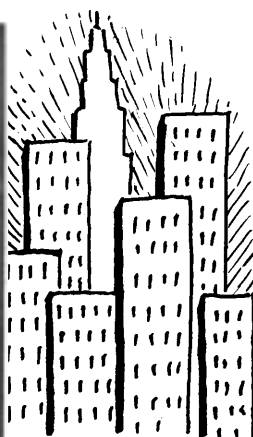
Lots of lace was passed around for inspection including a piece by Mrs. Schwegmen, of Texas, brought in by Mrs. Norris.

As a group, we will try to arrange for guest speakers and a field trip to a museum in the future.

Perhaps Mrs. Johanna McClellan summed up our meeting best when she said "I've got so much work to keep me busy that I'll have to live to be ninety to finish it."

Respectfully submitted, Paula Saddler, Secretary

PICTURES -- taken at Metropolitan New York Meeting (clockwise) -- Greta Tobie, Alicia Negron, Susanna Lewis **** Jaine Saffir, Alice Blohm, Greta Tobie **** Pauline Van Beekum, Jerry Nywening **** Rose Sanchez' Spanish pillow *** Hilda Borchherding, Peggy Norris, Alice Harris *** Myra Young.



.....
From: Irving-on-Hudson, New York March 21, 1972

"I'd like to thank all of our local area for the warm and friendly letters I received in response to my letter. I'm sure we have all made some lasting friendships."

Peggy Norris



LUTON MUSEUM and ART GALLERY
Wardown Park, Luton, Bedfordshire, England



Club member Joyce Willmott, of Bucks, England, looking at lace cap at Luton Museum



West Dean College in England has Lacemaking Class.

The imaginative project of the Edward James Foundation has transformed the mansion of West Dean into a residential college equipped to teach past and present British crafts in a splendid country setting. Bobbin lace classes are taught by Pam Nottingham. This is a new venture in adult education started in October 1971.

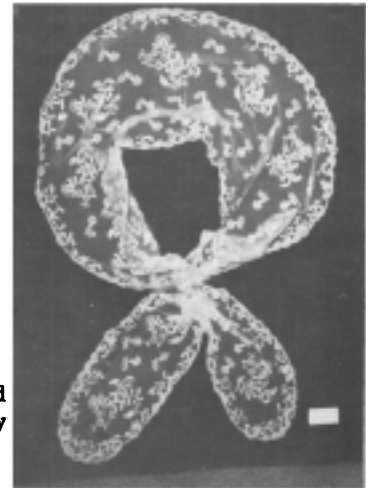
Miss Nottingham is a specialist in the Buckinghamshire technique of bobbin lace. The classes are held on weekends and it is a live-in school.

This is being done all over England -- classes are usually at capacity.



In 1971 Miss S. E. Davison held classes at MISSINGDON ABBEY. Picture shows three students in advanced class.

HONITON COLLAR
purchased in England in summer of 1971 by Pat Harris of Portland, Oregon.

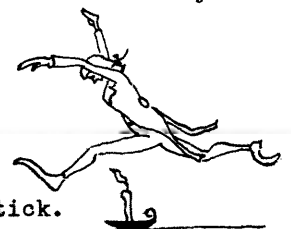


Honiton lace is the Victorian form of the Point d'Angleterre. The lace was much used at that time. At the end of the 19th century and through King Edward's reign, there was a revival of the lace industry in England, and better work and patterns came in.

The LACE-MAKERS of WENDOVER

For centuries, Jumping over a candle was both a sport and a way of telling fortunes in England. A candlestick with a lighted candle in it was placed on the floor. The person who could jump over it without putting out the flame was assured of having good luck for a full year. This custom was particularly associated with the festivities conducted by the lace-makers of Wendover in Buckinghamshire on November 25, St. Catherine's Day.

This sport has been expressed in the old Mother Goose Nursery Rhyme: Jack be nimble, Jack be quick, Jack jump over the candle stick.



Source:

The Annotated Mother Goose by, Wm. S. and Ceil Baring-Gould, 1967 (contributed by Margaret B. Leach, California)





KANTSCHOOL
(LACE SCHOOL)

Brugge,
Belgium



Above, youngest pupil in Sister Roberta's class, almost 6.

Top Right: Sister Roberta with her 'Star Pupils' (224 Bobbins!)

Right: Sister Roberta's lace making class.
(Pictures contributed by Nicole Campbell of Champaign, Illinois, native of Belgium)



VANCOUVER LACE CLUB April 2, 1972

Plans for the lacemaking division of the Pacific North West Weavers' and Lacemakers' Conference were among the topics for discussion when the Vancouver Club met at my home, March 29. Janne Sharlow was in the chair, with 14 members present.

In the study hour, the good old weaver's knot was demonstrated and then Margaret Oldstad gave a lesson on a curving tape from the Dilmont "Encyclopedia of Needlework". Each member was given a draft drawn on parchment, ready to put on her pillow, and Margaret had another draft on a small blackboard for explanation as she taught. Everyone participated whole-heartedly in the work session.

This is a departure for the group. Heretofore each member worked at her own project assisted when necessary by the more experienced and able members. For the time being, at least, every second meeting will have an hour to be devoted to study with members in turn giving instruction on a topic of general interest and a period of working with the technique involved.

In April the meeting will be held in White Rock at the home of Callie Dunsmuir, when the members of the White Rock group will be present.

May 17, of course is set aside by as many as are able to attend the Nanaimo meeting, hosted this year by the Denman Island and Courtenay ladies. This yearly meet is looked forward to as one of the high-lights, renewing friendships and exchanging ideas. Jean L. Astbury

From: Courtenay, B.C. Canada March 3, 1972

"The Denman & District Lace Club have decided to start a night class for Bobbin Lace, for those members who cannot attend our day meetings. I was chosen as their instructor and I will have my first class on March 7th in my home."
Gladys McRae

.....
From: Brugge, Belgium March 1972

"Dear Mrs. Downs: Excuse me, having waited so long to send you a few lines for the beautiful article which appeared in your issue of November 71 about my Museum Storie and also about the little historical and chronological museum of lace, with my two portraits. I was really happy and want to thank you to have realized my wish.

I hope that one day your wonderful lace-club will come with the members all to Brugge, and that I can receive them.

With this opportunity I should organize for the Members of your club a tour in the museums of Brugge, and we could finish with the museum Storie. I should suggest for the meal at noon that I should prepare for your members a little cold buffet or some sandwiches and something to drink.

Would you be so kind to give my best regards to all your members and especially Mrs. Tod, also Mrs. Shanklin that I know (also Mrs. McPeek) Tell them that I follow their work in your official publication and that I am really surprised and that I admire their work and please do congratulate them for me."

Mrs. P. Van der Hofstadt-Storie

Children keep alive an old craft

(Reprint from Bedford Press, England)
February 1, 1972

A HANDFUL of children are keeping alive an old Bedfordshire craft at Amphill Road junior school, Bedford. About 15 children aged between eight and 10 spend their breaks and lunch-hours working at pillow lace making. There are not many people in Bedfordshire who carry on this traditional craft, but the children's teacher.

Mrs. Eunice Arnold has decided to make sure that the craft never dies. She is pictured with some of the children.

Both the girls and the boys enjoy making lace, says Mrs. Arnold. "And really it's a very therapeutic occupation. The children relax when they're working at this---you never have a noisy class."

Children at the school started pillow lace work about five years ago when the school put on an exhibition for Charter Year. At that time there were only two or three children who could make lace.

But over the years, Mrs. Arnold's class has become more and more popular. In some years, she says, there have been more than 30 learning.

"I took up pillow-lace in 1962. There's a long history of the craft in my family and my husband's family. I remember my great aunt used to make lace and my husband's grandmother, Mrs. Sarah Cox who lived in Renhold, was a professional lace maker."

PROBLEMS

She added that at first she had problems finding enough bobbins to go round. "Then one day I was cleaning my teeth and I thought how easy it would be to make an old toothbrush into a usable bobbin.

"Soon all my friends were sending me their old toothbrushes and with my husband's help I make more than enough bobbins for the children to use."

Traditional crafts are encouraged all round at the school == straw dolls, embroidery and rush work are all part of the children's education. As Mrs. Arnold says: "We even give Morris dancing a try recently.

"Schools on the Continent place a lot of emphasis on maintaining traditional crafts. I don't see why we should lag behind. The children really enjoy doing this and it helps to keep them aware that they are part of a community with history and traditions."

Mrs. Arnold says she is still learning some of the intricacies of pillow-lace herself: "What I would like to know," she says, "is how many people there are in Bedfordshire who are carrying on lace making. I'm sure the craft is being revived, but nobody seems to know how many people are involved."

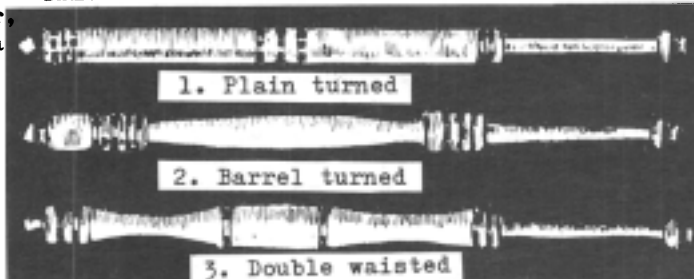


Mrs. Eunice Arnold's lace making class, England

COUNTY BOROUGH OF LUTON
MUSEUM AND ART GALLERY
WARDOWN PARK, LUTON, LU2 7HA
ENGLAND



DIRECTOR PETER SMITH, A.M.A., F.G.S.



SILVER LACEMAKERS BOBBINS \$8.00 each
from the Luton Museum

1. Bobbins are turned from standard silver solid rod 1/4" in diameter and 4" in length
2. Each carries origination marks L.M. (Luton Museum) in quartered shield and craftsman's mark K.T. (Kenneth Taylor)
3. Each is hallmarked in London and carries Hall, Assay and Year marks
4. Ends are drilled and threaded with silver wire
5. Price includes postage, but subject to variation in price of Silver

A beginning lacemaker made a good observation. A beginner needs also such information as how many pairs, what size of thread, where the pairs are hung to start, quite a bit of explanatory drawing on at least one unit, maybe even the directions. A picture of the finished lace would do wonders.



The appearance of lace comes late in the long history of needlecraft. During the middle-ages womens' energies were restricted within the household and as an outlet they were forced into channels of artistic handwork, Making all kinds of artistic embroideries and producing something akin to lace in netting or lacies.

Not until the second half of the sixteenth century did true lace appear. Forerunners were the art of open-work in linen materials (drawn thread work) cutting thread, (cut-work) or bunching threads together without cutting or withdrawel (punch-work). Found in ancient Egypt or Peru.

According to M. Dreger the earliest representative of the art of fashion, providing linen with points are found in the pictures of Carrapaccio painted in Venice. The Venitian master portrays linen apparel decorated in needle worked points in the form of leaves or stars. This form of ornament was possibly derived from fringe making. Needle-point from openwork as tiny openings in fabric were developed into elaborate design with spaces worked over bars, points and curves hardly distinguishable from true lace.

In a pattern book published in Zurich, 1561-2 by Christopher Froschaur, the designer, states that Venetian merchants brought the art of bobbin lace to Switzerland in 1536. At first lace was used only for shirts, coifs, caps, hand kerchiefs, table and bedlinen.

Queen Eleanor of France and her consort, Francis I, wore open-work and points in 1455. An inventory of the possessions of Queen Margaret of Navarre, mentions fine lace from Florence for trimming collars.

Earliest and more elaborate designs were executed in bobbin-lace frequently carried out in two or more colors but as the craft spread rapidly the use of a single color prevailed.

Many reasons made bobbin-lace popular. The work was not difficult, the result pleasing and it could be washed. Ladies with nothing but needlework to pass long leisure hours took pillow-lace with enthusiasm.

In Netherlands in 1590, Phillip II, thought it advisable to prohibit lace-making lest people should cease to hire themselves out for domestic service.

1560-61 Parallel with the making of bobbin-lace in Germany was the development of needle-point in Italy, known by the delightful name of punto-in-aria, stitch in air.

Pattern books issued in Venice in the second half of the 16th century, helped to improve the art of needle-work. Between 1562-99 numerous works were published which went into several editions.

Nuns sought useful employment for spare hours and in the manufacture of lace, 'Convent Lace' was much sought after down to the 19th century.

Geometrical devices predominated. Beasts, men, flowers, and strictly stylized flowers and plants. An early discovery was the blending of the two techniques of point lace and pillow-lace, the connecting links being made with a needle.

Netherlands produced the finest flax, pos-

sessed the best methods of bleaching and its thread could not be matched far less surpassed for fineness and luster.

ENGLAND In the 13th Century the art of embroidery attained a perfection that has never been surpassed, yet England never excelled in the production of needle-point lace.

The most conspicuous article of adornment, the ruff, cried out for lace so that the demand was almost greater than the supply. Entries for lace of all sorts, in vast quantities are found in Queen Elizabeth's wardrobe accounts after 1558. She liked to receive gifts in this costly material, the products of her own realm being unable to supply her.

LACE MAKING Comprised four different sources:

1. Needle-point, with a needle, developed directly from drawn-work; cut-linen-work, in which counted threads in linen cloth are removed to provide open spaces for decorative stitchery.
2. With bobbins, pins and pillow or cushion.
3. With a crochet hook.
4. With shuttles or loom, by hand or power driven machine.
 - A. Tatting
 - B. Netting

ITALY From the middle of the 16th century history of lace is recorded in contemporary portraiture and the gradual mastery of the art was acquired by workers in meeting the mandates of fashion. This century witnessed the evolution of needle-point lace from embroidery and cut linens.

FRANCE Many centers of lace making were under the patronage of Louis XIV. Venetian and Flemish lace workers were imported to stimulate the industry. In the small museum of Alencon may be seen a few bits of the needlework said to have been made by women of the court of Marquerite de Volois, Catherine de Medici, Italian Queen of Henry II, whose interest it may be said laid the foundation of needle and lace industry in France.

The fall of Napoleon brought to a close the brilliant era of lace-making in France.

BELGIUM Despite the fact that Italy disputes with Belgium the invention of bobbin-lace, Belgium will always stand preeminent in the art as it was developed in that country in the 18th Century. The Brussels collection classifies Belgian laces according to districts and four different heads.

1. The laces of Brussels and the co-called Brabant laces.
2. The laces of Flanders
3. The laces of Mechlin
4. The laces of Valenciennes

HOLLAND Dutch portraits of the 17th century record in lace point the collars of Van Dykes subjects worked in point-lace similar to but less delicate than the Italian.

ENGLAND John Heathcoat, 1783-1861 born in Duffield, started the first factory for machine made lace in Tiverton. He invented the first bobbin lace machine 1809.

In 1813 John Levers improved and modified carriages in the Heathcoat machines. Modern lace is made on Levers machines in Nottingham. These machines are used by American Manufacturers in New York, Philadelphia, Bridgeport and Pawtucket. They carry from five to ten

thousand threads and can produce from 4-180 square feet or 40-18 yards of 4 inch lace the quality depending on the genius of the designer and the commercial viewpoint of the producer. * * * * *

Program and research by Annette Bettelheim assisted by Ruth Bettelheim, showing the family collection of out-standing hand made lace and embroidery. (Program given June 1971 at San Francisco-Bay Area - California Meeting)

THE Lure OF Lace

Any way you look at it, the very existence of lace is an eternal proof of the heart-warming fact that man does not live by bread alone. He wouldn't, if he could. He would still be impelled by that high-priority need to express himself in terms of song, story and adornment.

That is precisely why lace was born. How long ago, nobody knows. Archaeologists have exhumed specimens of ornamental meshes, definitely in the lace family, dating back to 2500 B.C. The Bible speaks of nets of checker work and Homer makes similar mention.

Researchers have theorized that the idea of lacing threads could well have occurred to primitive people as a means of darning or repairing worn fabric so that the repair itself would at the same time beautify the fabric. One legend tells us, that a young girl watching a spider spin it's web was inspired to copy it in her darning, thus, spider lace was born. Still another story tells us that the delicate tracery of the fern supplied man's first inspiration for lace, in which he seeks to rival the perfection of nature. All this may be true but the quest for the basic reason inevitably brings you to the one word --- ADORNMENT.

Lace is the world's least practical textile. It does not cover, it does not protect. All it does is to make women more alluring. All it does is beautify the home. In short, all it does is help very handsomely in making life worth living.

Maybe you would be interested to learn what the United States Government has to say on the subject: "Fancy lace is the aristocrat among textile fabrics; no class of textile fabric is so delicate and so difficult to make, and no other requires so long a time to acquire proficiency in the higher branches of production; none is more completely an article of voluntary consumption; none is more a creation of art, and finally no other more completely depends for consumption upon the originality, novelty and beauty of its design.

Everything about lace is difficult and different. Lace is not only woven. It is not knitted either. It is twisted. Lace makers are called weavers or twist-hands.

The whole industry is deeply encrusted with tradition and steeped in romance. You cannot think of a Dutch painting without thinking of the lavish lace which was the symbol of success for the rosy and rotund burghers. These were bobbin laces, developed almost simultaneously with the beginnings of needle point variety in Italy. The claim of Italy's priority, however, is disputed by Flanders, even in needlepoint lace.

Generally, it is difficult to find a duller or more prosaic subject than machinery, but if you delve into the history of lace you will find romance even in the evolution of the machine. It is said that there was an approach towards mechanization way back in 1561, when a lady with the resounding name of Barbara Atterlein Uttmann of Annaberg, Germany, invented so-called pillow lace. Two centuries later, in 1758, a material that was net-like in construction and lacy in appearance was produced on a stocking frame by Jedediah Strutt of Nottingham, England, which is still today the world's lace machinery center. While the manufacture of lace became primarily a French industry, the manufacture of the machinery stayed in Nottingham, England."

* * * * *

At her Coronation in 1832, nineteen-year-old Queen Victoria wore a dress made of lace which cost one thousand pounds. This was topped by Napoleon III, who gave his Empress Eugenie a 200,000-franc lace creation the equivalent of \$40,000.00.

And costly splendor on an imperial scale is by no means confined to the pages of history. You can still pay a thousand dollars for a lace handkerchief that took some person with infinite patience about three years to make.

(Contributed by the Textile Industry and Roberta Mack of California)



HALAS LACE - NEEDLE LACE - of HUNGARY

This lace was honored by being used on Hungarian (Magyar) postage stamps; eight designs in 1960 and a second issue of eight different designs in 1964. Those pictured here are photo prints of some of these stamps loaned by Mrs. Garnette Johnson of Handweavers Guild of America, 339 North Steele Road, West Hartford, Conn.

For further information about this type of lace an article in the lace club bulletin for February 1963 is reprinted, as follows:

HALAS LACE

by E. Lolita Eveleth

Would you recognize a piece of Halas Lace, had you the good fortune to see it? From a travel leaflet obtained at the Brussels Fair (1958) and loaned by Marian Powys, I have just learned of this rare and honored type of lace. With a partial description (in French) and several pictures the presentation quite caught my interest. This lace is made in a city in the south central part of Hungary.

The designs, showing the influence of cut

paper work, which is done with great skill in that general area, are an arrangement of flat spaces with no gradations. Unique batiste-like sections entirely needle-woven appear among lace filled spaces of various stitch patterns. Some small openings suggest those of eyelet embroidery by their size and placing. Outline thread makes all definite. Animal and human forms are in dominance with some plant forms. One surprisingly brilliant effect showed a couple softly suggested under a sky of glowing stars.

The following is such translation as I could make of the French text:

"Kiskunhalas, a small city of 30,000 inhabitants...has been several times destroyed.... situated between the Danube and the Tisra.

On arrival the visitor notices immediately two objects of interest, a statue of "kuruk" (unique in the country) which commemorates those who fought against the despotism of the Hapsburgs, and right opposite the "House of Lace" where is made the lace of Halas, celebrated through the entire world.

* * * * *

Even though the history of the lace of Halas only began half a century ago it already is an asset to Hungary in success and has the appreciation of connoisseurs. It's fineness and beauty have quickly raised it to the rank of laces of Italy, France and Brussels.

The lace of Halas is of the classification of needle laces. It is not a folk art but a work of decorative art.

It was Arpad Dekani, professor of drawing and decorative artist of Kiskunhalas, who had the idea of a wholly original needle lace with Hungarian motifs and an entirely new technique. However, his initiative was not crowned with success until the execution of his drawings and his projects were assumed by the artist decorator, Maria Markovits of Kiskunhalas. The combined efforts and the perseverance of the creator and the technician resulted in the execution of the lace of Halas, that Hungarian specialty, known in the entire world, of which the beauty and spider web lightness have already drawn the attention of numerous amateurs and connoisseurs.

TECHNIQUE OF THE LACE

In other times it was the young girls of the neighborhood of Kiskunhalas who made the lace, and today also they are the workers. They render patiently the different stitches on the drawings executed by specialists. The essential of the execution rests in the extreme fineness of the thread and needle which must follow the fine lines of the drawing. It is the longest and most difficult method of lacemaking. It is this method by which are made the famous laces of Venice, France and Brussels. The characteristic of the lace of Halas is given by the weaving by needle, giving the impression of a ground of batiste. Nearly 40 stitches of admirable fineness are used as fillings in the intervals of the drawings. This mode of execution is extremely long, as all the threads are worked by hand; this work requires extraordinary patience and calls for plenty of time. The execution of a lace of 12 cm. requires nearly six days of work.



As a newcomer, it was first known at the World's Fair at St. Louis in America from which it drew a grand prize, then in 1906, at the International Exposition in Milan. Then following, London, Paris, Berlin, Brussels and again Milan have sanctioned the success of Halas lace to the great glory of Hungarian decorative art. However, it was in 1937 at Paris, it attained its greatest honor, in receiving the Grand Prize, taking the position above the Brussels lace.

After the end of the Second World War the lace making industry, paralyzed for nearly ten years at Kiskunhalas, with the assistance of funds for the encouragement of folk arts of the association of the industry, that of Halas has retaken impetus, thanks to the enthusiastic work of young decorative artists of Hungary. The number of lace workers of Halas increases constantly to the end that this national treasure, this cultural asset, will reconquer its renown across the world.

This masterpiece of decorative art is used for doilies, for glass cabinets and stands, trimming of dresses, table covers, etc. At one time a magnificent fan of Halas lace was presented to the daughter of President Roosevelt, and a baptismal robe of the ex-crown prince of Italy was also in Halas Lace. A wonderful table cloth was made for Queen Juliana of Holland.

Today the "House of Lace" is one of the attractions of Kiskunhalas worthy of a visit. In one of the rooms they have set up a little lace museum, unique in the country. There one may be shown the development of the lace industry with the help of original pieces, drawings and photographs. The art of the lacemaker, which has risen for several decades is transmitted by the elders to the young women of Kiskunhalas and of the region who know themselves skillful and help them get ahead and supervise them.

In the walk of lindens and silvered beech trees in the park of the "House of Lace" rises a statue of Maria Markovits, who realized the dream of a soul of an artist and who worked and struggled until her death for the maintenance and spread in the world of the renown of the lace of Halas. (end of translation)

Perhaps some of our members know this lace or have some. If so, the writer would like to learn more of it and of your good fortune.

The reprint of the third article by Raie Clare will be in the July bulletin.

Ancient Crafts Enjoy Revival

By
Nathalie Hare,

Women's
Staff Writer



TEACHER Kay Asahi, right, demonstrates tatting technique to prospective students Mrs. Fred Williams of Topanga Canyon, left, and Mrs. Burton

Smith of Canoga Park. Mrs. Asahi teaches both bobbin lace making and tatting at Van Nuys-West Valley YWCA. New class begins April 12.

The News photo by Bob Halvorsen

Ancient crafts keep cropping up these days--japaning, decoupage, macrame, gold leafing, among others, in an upsurge of interest in these old arts.

Two of the latest to be revived are bobbin or pillow lace making and tatting, both being taught by Kay Asahi at Van Nuys West Valley YWCA, 17320 Vanowen Street.

Mrs. Asahi has been conducting classes in lace making since the first of the year and is initiating a four-week course in tatting on April 12.

Hours will be 9:30 to 11:30 A. M. and pre-registration is necessary. Calls are being taken at the center, 987-2744.

"Tatting is much like macrame -- a series of knots which form a design and is made with a shuttle. The finished product may be used for handkerchiefs, inserts and trimming for blouses and dresses, doilies (they're enjoying a revival too), and decorate and personalize note paper, and combined with lace to make picture plaques."

Mrs. Asahi, who knits, crochets, sews, does wood and bone carving, learned to tat 27 years ago and says it's easy.

She first became interested in crafts when she was in grammar school. She wanted to join the woodworking shop class but girls were not allowed to take the course. However, a kind custodian let her use the equipment and she made a wooden book cover.

From then on she tried her hand at other crafts and found she had aptitudes in other areas.

Several years ago she became "obsessed"

with learning to make bobbin lace. It took a lot of time and searching before she finally found a teacher, Marie Berggreen in Santa Barbara, and traveled up the coast every Saturday for lessons.

When she became proficient Mrs. Berggreen persuaded her to give private lessons to her Los Angeles friends. Now she's joined the staff at the West Valley center and still teaches privately.

Mrs. Asahi is a member of the International Old Lacer Assn. and demonstrated at the annual convention when it was held at Sheraton-Universal.

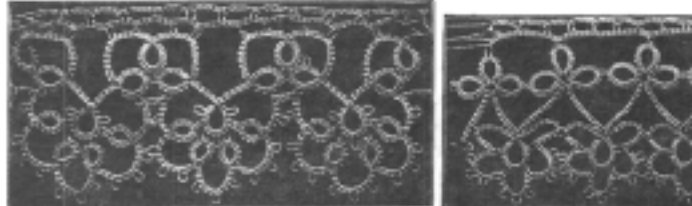
She also is a member of the Weavers Guild and has demonstrated for that group.

Many of her students, now involved with lace making will go on to Mrs. Asahi's tatting class.

One said, "It will save my sanity during that weekly waiting in the orthodontists office."

She can't take her lace making pillow with her, but she can always tuck the tatting and shuttle in her purse.

(Reprinted from "Valley News and Green Sheet" Van Nuys, California, of April 2nd, 1972)
Article contributed by Anna Mae Choquette.



VIRGINIA HARVEY - I.O.L. CONSULTANT on MACRAMÉ
Mrs. Virginia Harvey of Washington has graciously agreed to become our Consultant on Macramé, adding her name to our list of experts on many lace techniques. Please ask her only specific questions not already answered in publications.

She is author of the book "Macramé" and services a quarterly "Threads in Action".

E. Lolita Eveleth, Chairman of Consultants



MACRAMÉ ORIGINAL by Alicia Negron

From: Queens, New York March 16, 1972

"I attended the New York meeting at Mrs. Sanchez home. It was simply lovely! She is quite a lively, gracious lady -- (had previously met her). There were many members there and of course I made new friends who had much information to share, and beautiful pieces of all kinds of laces too.

I met Olive Risch who had some interesting bits of information about lacemakers, etc. Also Peggy Norris and a young woman who lives in Brooklyn, almost near my son, who had many antique pieces to show. All in all, it was just wonderful!

About the macramé piece; it is a combination of patterns that I put together myself."

Alicia Negron

Rhoda Auld, whose book, tentatively titled "TATTING: A CONTEMPORARY APPROACH", is to be published by Van Nostrand Reinhold in the spring of 1973, wishes to thank those who replied to her letters. She hopes to answer them all individually in time.

Those who received no inquiry, but who belong to the small group who tat with cable twist, jute, rattail, plastic clothesline, etc., please write or send photos. Want to try it? A limited number of very brief instructions are on hand, and may be had for a stamped, addressed, envelope. -- Address:

Mrs. Lawrence W. S. Auld
4313 N.E. Pheasant Drive Corvallis, Oregon 97330

ANN ARBOR, MICHIGAN

Publicize your meetings. An Ann Arborite vacationing in Florida first learned of us lacers when she read in our local newspaper about our first meeting. Upon her return home, Matilda MacCarthy gathered together all the laces handed down to her from several generations, Joined I. O. L. and then invited us to come March 9 and see her collection.

At her suggestion, a committee chose from the suitcases of small lace articles, several fine examples of each type and form of lace. Mary Selden helped explain them as we sat around the dark-topped dining table and examined the handkerchiefs, fan, collars, cuffs, lappet, linens, yard lace, medallions, panels, parasol covers, etc. with magnifying glasses supplied by our hostess.

For a climax she modeled some of her ancestors clothing that used lace. A full-length, unlined, heavy, silk, all-over Battenberg-type lace coat from 1880 in like new condition was right in style today. There were wedding dresses from each grandmother and a champagne-colored satin one with train from 1890. The 1880 brocade train of one grandmother's dress had rows of lace under its edges, serving as a dust ruffle. The other grandmother's dress with lengths of lace ruching around the neck, down the front and at the cuffs was first worn in 1885. Mrs. MacCarthy wore it 50 years later for her own wedding. The last garment couldn't be modeled because it was made for a cousin who was seven years old at the time it was made in France in 1907. The styling and workmanship as well as its lace were a delight. An unusual feature of the dress was the built-in choice of long or short sleeves. Then we saw a photograph of the cousin wearing the dress using the short sleeves.

Much of the lace will go to a daughter in California who will also receive a membership in I. O. L. to help her learn more about her remarkable inheritance. Just see what our five line news item generated.

NO REFRESHMENTS

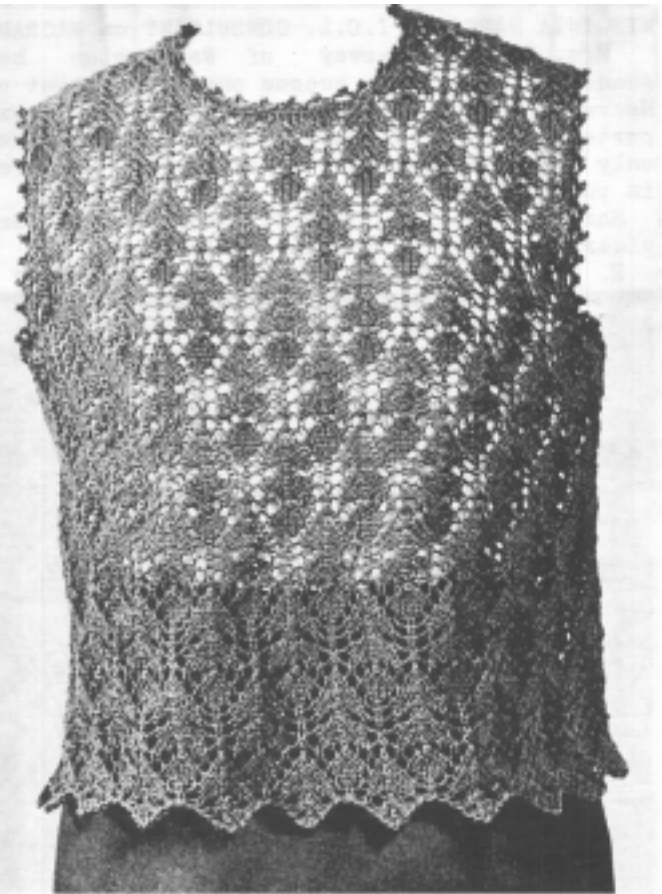
We have discovered the advantages of omitting the distraction of refreshments at our lace meetings and we hope that our custom will give others the courage to leave off calories while we feast our eyes and minds.

THANKS TO PAULINE DOWNS

All of us, especially the new members, want to say how much we value the wonderful work Pauline Downs is doing. Every new member gets a friendly welcoming letter with all questions answered and with suggestions that make the new one feel that she belongs right from the start.

Mary McPeck

* * * * *
Report of "LACE CHRISTMAS TREE LETTER PAPER"
Mary McPeck, originator of the 'lace Christmas tree letter paper' announces that it has paid for itself. She now is considering printing the lace pattern on blue paper so it looks like sail boats at the bottom of a folded note. Although prices went up since the last printing and the blue vellum is a bit heavier, the 10 notes and 10 envelopes will remain -- \$1.00



"Gothic Leaf Pattern"

from: "A Second Treasury of Knitting Patterns"

KNITTED LACE SHELLS

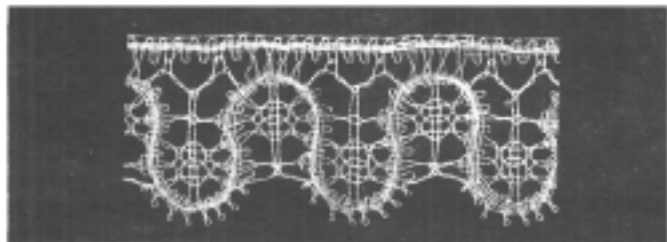
Both of these shells were made by Mrs. F. A. Kramer, of Missouri in late 1971 from the knitting patterns by Barbara G. Walker

From: Kirkwood, Mo. February 21, 1972

"For a little change of pace, some of the Old Lacers might be interested in the knitted lace shells I made for Christmas. Both lace patterns are found in 'A Second Treasury of Knitting Patterns' by Barbara G. Walker. (Scribblers)

I figured out stitch counts and shaping for the garments; and I have copies of the patterns if anyone is interested and not sufficiently confident to work them 'from scratch and book'. The shells were knitted of dark colored sport yarn and had dyed-to-match skirts--very successful gifts!

Now that Christmas is out of the way, there's only my 60 hours per week teaching job to take up time. Back to important business, especially tatting." Mrs. F. A. Kramer.



SAMPLE of BOBBIN LACE by DORIS SOUTHARD

This is one version of the Christian IV lace pattern from Denmark. There are many versions of it but all have this S curve with variations.

"Thistle Leaf Pattern"

from: "A Second Treasury of Knitting Patterns"



From: Linkoping, Sweden March 3, 1972

"Dear Mrs. Downs: Thank you very much for your kind letter and the mark of honour that the membership in International Old Lacers is a proof of.

It was a pleasure when Miss Eveleth and Miss Jeppson visited us here some years ago. I have a copy of your journal and have several times referred to addresses in it.

The book Knyppling is from here. It is joyful that it has been to some help for you although it is not translated into English. It is being translated into Dutch now.

If our society--The Swedish Lace Association can be of any help to you it would be a pleasure for us." Sally Johanson

.....

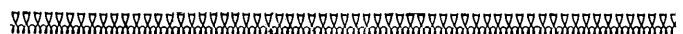
BOBBIN LACE PATTERNS

From: Wimbledon, London, Eng. April 7, 1972

"I have recently had printed some simple lace patterns (there are so many demands by beginners here). These consist--at the moment--of 3 borders and one insertion -- and also 2 handkerchief borders with corners; 40 cents each pattern. Perhaps anyone interested would write to me, but it would be much less expensive if I could send them in bulk to some member -- in the states -- who would take care of filling--the orders. Surface mail is impossibly slow, and Air Mail is so expensive.

Do hope members will visit me when they are over here." Sincerely, Nancy E. Price

(Will someone volunteer to take care of filling orders for Mrs. Price's patterns?)



From: Raleigh, N. C. February 17, 1972

"Thank you for the address of Frank Nelson which I did have long ago. I did make two luncheon sets of the netted filet but had to do some digging. I even had to make my own netting needle and used linen gill net thread for one and linen shoemakers thread for the other. Then I found out about Mr. Nelson and got some of his needles but I have made just two sets-- in the early 1950s. Then I found out about Mrs. Brooks in 1955, I think, and started making lace then. She was a wonderful teacher and her letters delightful.

Today I have been working some on a piece of lace for a tray, started so long ago as I've made no lace since 1959. Also, today, I have been working on atwo and a half inch square of Point de Venice, started in 1909 by a Belgian friend who had finished 3 squares and had laid ground work and done about half of the work on fourth square. New to me but fun. Another hour should finish it. I'll use it on small tray-cloth. This lace was started in Europe so long ago, 63 years ago, and I was able to match thread with some of my supply.

On each of my three pillows, I have some lace started, a bit of Bruges on my mushroom pillow; Tonder lace on Mrs. Brooks pillow and a Swedish pattern on my Italian or German pillow.

Since starting again, I am interested in the Swedish bobbin lace pillows advertised by members." Edith Shanklin

•BOOKS• AVAILABLE BOOKS

For some time it has seemed that the many books now mentioned in the Bulletin need more words of interpretation. All members cannot be prepared to know what each of these is about.

I was pleased to read in March 1972, (p.61) Margaret Leach's remarks about "Old Time Tools and Toys of Needlework" (Dover Publications, 180 Varick Street, N.Y. City, N.Y. 10014)

I would add it is charming and explains well some techniques.

The other book by Gertrude Whiting "Lace Guide for Makers and Collectors" will be republished if enough interest is shown. It is an unusual book -- some good advice for lace makers. Mostly it presents pictures and directions for 144 bobbin meshes, some original ones by the author.(see notice September 1971, page 11).

"THE LACE and EMBROIDERY COLLECTOR"

By Mrs. Head, 1922 Republished by Gryphon Books, Detroit, Mich.

If you want a concise history of lace, this will be found easier going than some of the more cumbrous texts. The terminology is as now in use. It has a good glossary, such as is not always found -- some books presenting vague or incorrect definitions. The illustrations show the many types of lace one needs to recognize. There is a chapter on collecting embroideries -- but none on collecting laces. The short outline about how laces are identified is indeed useful. I would not agree with the statement that the machine laces show little attempt to indicate style of the fine eighteenth century designs, but as suggested here one can differentiate by the thread work.

"THE DICTIONARY OF NEEDLEWORK"

•BOOKS•

by S.F.A. Caulfield and Blanche Seward, 1882 (Republished 1971 by Singing Free Press, Book Tower, Detroit 48226)

This sizeable book is more fun than the Sunday paper -- 10 issues of it. You will find definitions for fabrics you barely remember and more, you never heard of, but which your great grandmother knew. More enticing are the full explanations of how so many kinds of needle work are done, you will regret you will not live long enough to try all of them.

The bobbin lace makers will welcome the attractive variety of braids, the Honiton sprigs with technique described, Torchon (here called Saxony) and others. Fourteen pages on tating are a generous allowance, well-termed sections on fillings by needle for tape guipures which are here called Modern Point Laces (a good name to separate them from all-needle made); guidance for making needle laces as even Alencon and Venetian Gros Point.

Have a copy of this for yourself and recommend it for your library.

"A HISTORY OF HANDMADE LACE"

By Mrs. F. Nevill Jackson, 1900 Republished now (order from Gale Research Co.

This is an ambitious writing, rich in surprises. Half the book is given to the history of lace and its use, sumptuary laws and other affecting matters. In the chapter on the care of lace reliable help is given on identifying it.

The second half of the book is a Dictionary of lace which includes many kinds not described in other books, so it is a valuable reference.

Book reviews by Miss E. Lolita Eveleth. Books may be purchased from: Gale Research Company Book Tower Detroit, Mich. 48226



From: Hebron, Illinois March 6, 1972

"Recently, I received a copy of 'Creative Crafts' magazine from a friend, who knew my interest in lace making.

I am a 17 year old high school boy who is very interested in all types of hand-made things. I am going to graduate in June of this year with an emphasis on Business and Art Courses. As of now, the crafts that I can do are as follows: knitting, crocheting, tating, macrame, rug-making of various kinds, some embroidery, and a very little of lace making. I am a little informed about needle-made lace and bobbin lace, but I would like to learn more about it.

In this February 1971 issue of 'Creative Crafts' there was an article on bobbin lace making. I have already made the border that is in the article. It was a very easy border to make. I would like to know how I can have someone teach me more about lace making. I think that it is a very fascinating hobby, and I would very much like to progress in it."

Michael G. Hoppe

IN LOVING MEMORY OF

In Memory of

Miss B. Opal Wallace

Mrs. Marian Powys Grey

Lace Club Treasurer, 1966 to 1968

On Wednesday, January 19, 1972, Miss B. Opal Wallace, founding member and first president of the Dallas Doll Club, left her earthly home for her Eternal rest. She was ever a guiding hand and stabilizing influence in the affairs of the club. Her high ideals, zeal, and enthusiasm contributed much to its progress and development. She was instrumental in obtaining a National charter for the club October 19, 1959. The 1971-1972 year-book of the Dallas Doll Club was dedicated to her and a life membership awarded, for which she expressed joy and appreciation.

Her love of children led to her fondness for little people of the doll world and collecting became an engrossing hobby. Ever willing to lend a helping hand to new or old collectors, many benefitted by her wide knowledge and generosity.

She served not only in local offices but had been a Regional Director of the United Federation of Doll Clubs and Treasurer of International Old Lacers, being a recognized authority on old lace. Having met and corresponded with many doll collectors throughout the United States, she was well known and remembered for her attendance at National Conventions, where she had also served as a judge.

The club has lost a valued member and friend but when we look upon a cherished doll, perhaps we can still feel that she is near.

Be it hereby resolved that this statement be placed on permanent record in the history of the Dallas Doll Club and a copy be sent to headquarters of the United Federation of Doll Clubs, to the International Old Lacers, and to her sister, Mrs. Jewell Campbell.

Dorothy York,

President of the Dallas Doll Club

.....
From: Capron, Oklahoma March 7, 1972

"Friends of Miss B. Opal Wallace asked me to write the I.O.L. and let them know Opal passed away in January. She enjoyed all the cards and letters she received from the Old Lacers so very much when she had her long stay in the hospital last year." Mrs. Dorsey Miller

"BOBBIN LACE MAKING"

By Doreen Wright, 1971 -- \$9.25

Published by G. Bell and Sons Ltd. England
This hard cover book, 7½" x 10", of 105 pages, has 42 illustrations. Contents: 1. The story of lace. 2. Requirements of the craft. 3. First steps; winding bobbins, pricking and making braid, whole stitch, half stitch. 4. The first pattern, 'Little Fan', cloth work, net, foot and cutting off. 5. The second pattern, 'Sheep's Head', honeycomb, purl pins. 6. The third pattern, 'Duke's Garter'. 7. Floral patterns, tallies, honeycomb rings, nook pins. Mayflower, stems, 'Kat'Stitch. 8. Torchon, Maltese, Cluny. 9. Corners. -- 10. Danish and Swedish lace. -- 11. Honiton and Brussels. Available from: Charles T. Branford Company, 28 Union Street, Newton Center, Mass. 02159

HONORARY MEMBER of I.O.L.

Mrs. Marian Powys Grey, 89, one of the foremost authorities on handmade lace died Wednesday, March 1, at her home in Palisades, N. Y. where she had lived since 1918.

She was born in England and after studying the art of lace-making in Belgium, Switzerland and Germany, she came to the United States in 1912. For the next six years she was secretary to August Heckscher the industrialist and philanthropist. In 1918 with loans of \$500 each from him and Theodore Dreiser, the writer, who was a family friend, she started her lace shop on Washington Square, later moving to Madison Avenue, where she maintained it until 1944.

Her clients included J. P. Morgan, Jr. and the mother and wife of President Franklin D. Roosevelt, as well as museums to which she sold heirlooms that had come into her possession.

Mrs. Grey, whose collection of rare laces included Napoleon's bedspread and the wedding veil of Empress Eugenie of Romania, was a frequent consultant to the government in tariff cases involving lace. She was not only an expert in making lace, but also in repairing it and received a gold medal for her work at the Panama Exposition in 1934.

She retired from her business in 1944 but served as lace consultant to the Metropolitan Museum of Art from 1950 to 1964, and compiled her book of lace history and identification, "Lace and Lace Making" which was published in 1953.

To honor her for her contribution to lace by this very helpful book, the members of the --- then, --- National Old Lacers, made her an HONORARY MEMBER of their club at their tenth annual meeting in August 1963.



NYPLAYKSEN OPAS TRANSLATION, No. L21 .85 p.p.

Kindly supplied by Doris Southard. You can now have a translation in English of this fine book of lace patterns. Do not add mailing on this one. From: Craft & Hobby Book Service P.O. Box 626, Pacific Grove, Calif. 93950

.....

REMINDER! for I.O.L. HISTORIAN'S SCRAPBOOK

Please send newspaper articles about individual and group lace activities and snapshots of members and of lace for the I.O.L. Historian's scrapbook, to the Historian.

.....

LACEMAKING IN ISRAEL

Mrs. Ruth Dayan, head of the crafts division of the Ministry of Labor in her country, while visiting in this country commented, "We do train some young people, of course. We have one woman from Czechoslovakia. She makes large magnificent pictures all in lace. Each picture takes three months to make. There are, perhaps three women in the world who know this art. Neiman Marcus has two of her pictures. Not to sell. To display as museum pieces. -- We are training women to make smaller, more simple lace pictures."

- ARNOLD, Mrs. Eunice
92 Wendover Drive
Bedford, England
Interests: Bobbin, Crochet,
Collecting, Studying
- BEAN, Ruth
The Manor House Flat
Emberton, Nr. Olney
Bucks, England
- CAMPBELL, Nicole
P.O. Box 829
Champaigne, Ill. 61820
- EHLER, Mrs. Hugo
404 Taylor Street
Ida Grove, Iowa 51445
Interests: Bobbin, Needle,
Applique, Tape, Crochet
Studying
- ENGLE, Mrs. Francis M.
1001 Victory Drive
Minden, Louisiana 71055
Interests: Bobbin, Knitting
Weaving, Spinning
- FERGUSON, Ena
P.O. Box 708
Kingsville, Texas 78363
Interest: Bobbin Lace
- HAMER, Mrs. Margaret
13 Abbey Road
Bedford, England
Interests: Bobbin, Needle,
Applique, Knotted, Tape,
Crochet, Knitted, Tatted,
Collecting, Studying
- HASKELL, Miss Lois L.
Rt. #1, Box 53
Caledonia, Illinois 61011
Interest: Bobbin, Emb. Net,
Hairpin
- HOLMAN, Clara L.
1514 Taylor Avenue, North
Seattle, Wash. 98109
Interests: Bobbin, Crochet,
Hairpin, Tatted, Collecting,
Studying
- HOPPE, Michael G.
Rural Route #1, Box 63
Hebron, Illinois 60034
Interests: Bobbin, Needle,
Knitting, Crocheting,
Tatting, Macrame
- HORST, Mrs. Paul (Mildred)
106 Emily Street
R.R. #1, North
Mt. Morris, Illinois 61054
Interests: Bobbin, Knitting,
Macrame, Crocheting
- HUFFMAN, Joyce S.
P.O. Box 213
Cedar Falls, Iowa 50613
Interests: Bobbin, Hairpin
- HUTTO, Mrs. Mildred H.
4820 Bellevue Road
Anniston, Alabama 36201
- JOHANSON, Miss Sally
Foreningen Svenska Spetsar
Apotekaragaten 14
Postfaek 22
Linkoping 2, Sweden
Director of Education & Sales
- JOHNSON, Lila Faye
Castell Route
Llano, Texas 78643
Interest: Battenberg
- KAPPLE, Maxine E.
R.D. #1, Box 216
Cherry Creek, New York 14723
- KEVAN, Mrs. Mark, (Margarita J.)
1321 Clinton Avenue
Berwyn, Illinois 60402
- KIGER, Mrs. John R. (Louise S.)
223 Old Kings Highway
Salem, New Jersey 08079
Interests: Bobbin, Needle,
Emb. Net
- KONESKY, Mrs. Donna E.
6851 Middlecoff Way
Sacramento, Calif. 95822
Interests: Bobbin, Crochet,
Collecting, Studying
- KOUBA, Mrs. Robert R. (Eva F.)
938 - 21st Street
Cedar Rapids, Iowa 52403
Interests: Bobbin, Weaving
- MacCARTHY, Mrs. Alan W. (Matilda)
2020 Devonshire
Ann Arbor, Michigan 48104
Interest: Collecting Lace
- MacCARTHY, Mrs. Alan W., Jr.
1075 West 20th
Upland, California 91786
Interest: Studying Lace
- MARZULLI, Mrs. Maureen
41 - 10 Bowne Street
Flushing, New York 11355
Interest: Studying Lace
- MERRITT, Jane Lynn
33 Hunter Place
Croton-on-Hudson, N. Y. 10520
Interest: Studying Lace
- MUEHA, Mrs. John B.
Wesley, Iowa 50483
Interest: Bobbin Lace
- MURPHY, Mrs. Daniel J, Jr. (Barbara)
31 Smithway
Gretna, Louisiana 70053
Interest: Studying Lace
- NICHOLSON, Dianne
1315 East 55 Avenue
Vancouver, 15
British Columbia, Canada
Interest: Bobbin Lace
- OLDHAM, Mrs. Louis H. (Agnes)
3113 Mobley Street
San Diego, Calif. 92123
Interest: Bobbin Lace
- PARK, Mrs. Guy R. (Beulah R.)
Box 691
Fort Morgan, Colorado 80701
Interests: Bobbin, Crochet,
Hairpin, Tatted, Collecting,
Studying
- RASSMUSSEN, Mrs. Paul (Merie)
Western Mobile Home Park
P.O. Box 257
Douglas, Wyoming 82633
Interests: Bobbin, Needle,
Applique, Emb. Net, Knotted,
Tape, Crochet, Hairpin,
Knitted, Tatted, Studying
- RICHARDSON, Mrs. Arnold I.
3000 - 13th Avenue, North
St. Petersburg, Fla. 33713
Interest: Bobbin Lace
- ROSA, Miss Rosa M.
2325 Devonshire Road
Ann Arbor, Michigan 48104
Interest: Bobbin Lace
- SALINAS, Mrs. Donna
Route 1
Burgaw, North Carolina 28425
Interest: Studying Lace
- SEBELIST, Mrs. Don F. (Margaret)
18010 - 108th S. E.
Renton, Washington 98055
Interest: Studying Lace
- SHERWOOD, Mrs. Oxtan
440 - 13th Street
Courtenay
British Columbia, Canada
Interests, Bobbin, Crochet
- SMALLEY, Nanette
2407 Golden Spur Lane
Miraleste, Calif. 90732
Interests: Battenberg,
Bobbin, Needle
- SMITH, Mrs. Helen L.
7941 Fallbrook Avenue
Canoga Park, Calif. 91304
Interest: Bobbin Lace
- THOMPSON, Mrs. J.M. (Margaret S.)
402 West Pine
Warren, Arkansas 71671
Interests: Bobbin, Needle,
Applique, Emb. Net, Knotted,
Tape, Crochet, Hairpin,
Knitted, Tatted
- Van ERT, Mrs. Daniel
20511 Amie Avenue
Torrance, Calif. 90503
Interests: Bobbin, Needle,
Emb. Net, Tape, Tatted,
Collecting, Studying
-
- CHANGE of ADDRESS to
Mrs. Edna L. Daze
9095 Bellerive
Montreal 430
Quebec, Canada
- Mrs. Barbara Holderness
3839 Maudray
Carmichael, Calif. 95608
- Mrs. C. L. Law
7040 Eden Drive
Sardis
British Columbia, Canada
- Mrs. Gladys McRae
232 - 2nd Street
Courtenay
British Columbia, Canada
- Mrs. Vivian Moore
East Russell Road
Columbia, Kentucky 42728
- Mary Robinson
514 Utah Street
San Francisco, Calif. 94110

BOBBIN LACE SUPPLIES

INSTRUCTION BOOKS .. THREADS .. PILLOWS
BOBBINS .. PATTERNS

OSMA G. TOD STUDIO

319 Mendoza Avenue
Coral Gables, Florida 33134

Both in our printed patterns and in our personal instruction we have reduced bobbin lace to simple step-by-step methods. We furnish complete equipment. Beginners can start from our directions, advanced lacers will find new patterns and methods.

Book I. The Belgian Way of Making
Bobbin Lace- - - - - \$2.25
Essential Processes; History;
Making a Pillow; Basic Grounds.

Book II Bobbin Lace Step-By-Step,
Osma Gallinger Tod - - - \$3.50
Tulle, Paris, Virgin and Rose
Grounds; Brooks Patterns from
Set 1; Edgings and Insertions;
Embellishments

Sets of Patterns, with working
diagrams, - - - - - each \$2.00
Each set has 6 patterns explained
step by step with photos and dia-
grams. -- Set 2, simple patterns;
Sets 3, 4 and 5, increasingly
advanced.

Set 6, edgings and insertions
with guimpe- - - - - \$3.00

Lace Pillow with revolving cylinder - \$18.50
plus \$3.00 pp.

Waxed and finished 4-inch bobbins,
imported - - - - - per dozen \$2.75

Bobbin Winders- - - - - \$12.50

Lace Pattern Prickers - - - - - \$1.00

Lace Linen Thread, all sizes
Extra pages of patterns for classes,
6 on each sheet, - - 6 sheets \$1.00

Send stamp for further prices

(Please add \$.14 pp. for each dollar of order)

.....
"A MANUAL OF HAND-MADE BOBBIN LACE"

by M. Maidment -- Price \$12.50 plus
postage & Insurance

"THE ROMANCE OF THE LACE PILLOW"

by Thomas Wright - Price \$11.50 plus
postage & Insurance

robin and russ handweavers

533 north adams st., mcminville, oregon 97128

exclusive distributor in the U.S.A. for
"The Honiton Lace Book"

"Pillow Lace, A Practical Handbook"
by Mincoff & Marriage's

Braid for Battenberg Lace

send stamped, self addressed envelope
for samples.

Muriel N. Charney

25 North Avenue

Rochester, New York 14626

FREDRIK

SARA

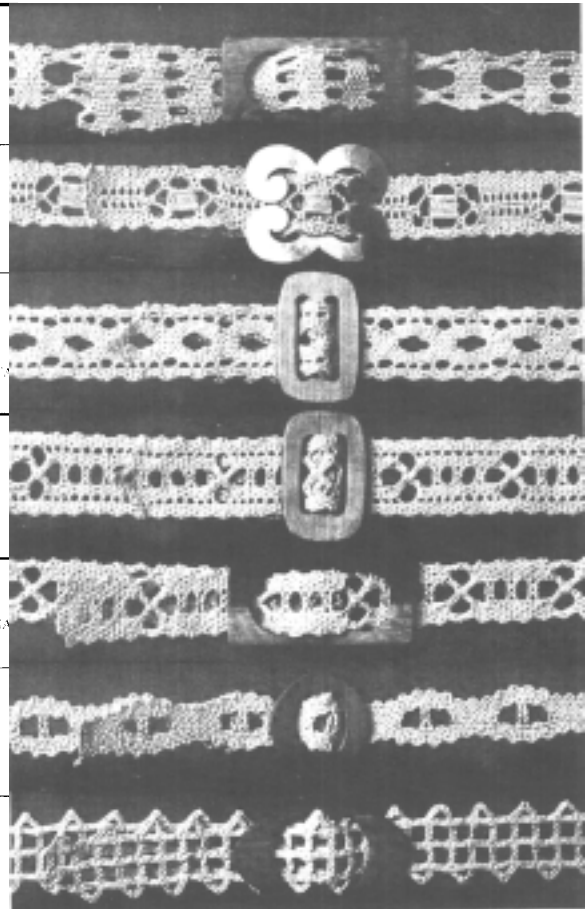
MARGARET

JOHANNA

MAGDALENA

EMMA

KRISTINA



These seven bobbin lace belt patterns may be
purchased from:

SAHLSTROM'S
St. Larsgaton 30
Box 331 58103
Linkoping, Sweden

The folder picturing the belts was contributed
by Mrs. Pat Harris, Bobbinette Lacer of Oregon,
and the I.O.L. Historian

10 Antique Lace Samples
(Scrapbook size) - - - - - \$10.00

Antique pieces: collars, cuffs,
scarves, etc., sent on approval
on receipt of \$5. bill deposit.

Old Bobbins with spangles from \$2.each

MRS. N. E. PRICE

122 Durham Road
Wimbledon

London S.W.20 O.D.G. England

The Story of Battenberg Lace

by Ethel A. Eaton and Edna L. Denton

Many photos of old pieces

32 pages \$3.00 plus 35c
mailing

ETHEL EATON OL-11

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



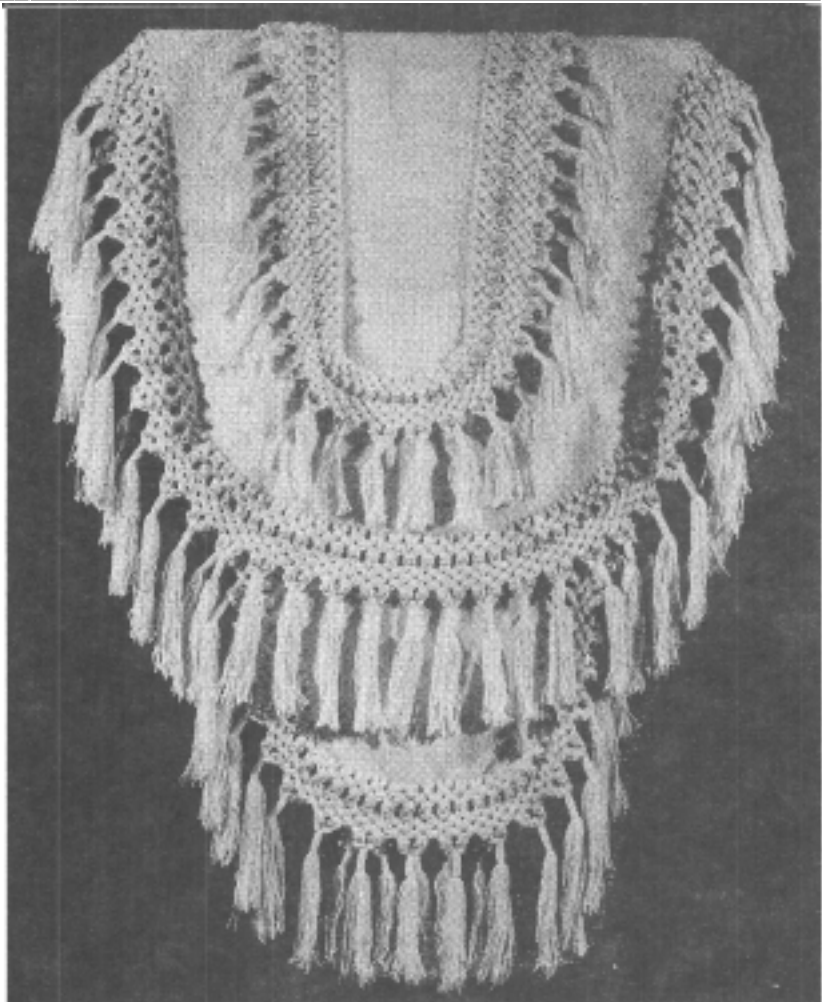


WALL HANGING

By: Suzanne MacLachlan

For some time, Macrame has been the "in" craft-- and one sees examples of it everywhere. It does not require complicated or expensive equipment; it can be produced in very little space; one can use a wide variety of yarns; it can be picked up or laid down at will; and the basic steps are easily mastered. Perhaps it has so much in its favor that it can be done to the point where people become tired of it --especially if the craftsmen do not venture too far beyond the belts, headbands and bags first tackled by beginners. True, there are books available that show articles such as lamp shades, coats, cushions, etc, but these require more concentration and careful work and many do not want to make the effort. Such overproduction spoiled leatherwork and copper enameling as a fine craft, and we hope that the same thing does not happen here.

Our photograph shows a wallhanging by Suzanne MacLachlan of Halifax, which is an interesting development in Macrame, in that it is made up of a background woven on a frame (not a loom) and macrame used to form the decorative edges; and this combining of two techniques gives an unusual interest to the piece. It is woven of two-ply acrilan yarns, with the background woven in basket weave to give a pleasant texture--the colour is a deep cream. -- The hanging measures approximately 40 inches wide by 49 inches deep, plus nine-inch fringe on three sides. The workmanship is meticulous and the piece would make an excellent focal point in the decoration of a room. We hope this example will inspire our craftsmen interested in this medium to look for new approaches and to develop ideas other than those commonly seen.



WALL HANGING IN NON-LOOM WEAVING AND MACRAME made by Mrs. Susanne MacLachlan, 5475 Inglis St. #208, Halifax, Nova Scotia, Canada -- Photograph courtesy L. Boner. Reprinted from "HANDCRAFTS" of January 1972, Quarterly publication of Dept. of Ed. Nova Scotia. (Reprinting in I.O.L. bulletin suggested by Mrs. Muriel Mitchell, Burnaby, B.C. Canada)

To the MEMBERS of INTERNATIONAL OLD LACERS!!

CALL to 19th ANNUAL MEETING at 7:30 P.M.

AUGUST 1, 1972

In: OMAHA-HILTON HOTEL
16th & Dodge Street
Omaha, Nebraska

To hear reports of Directors,
Committee Chairmen, Officers.

To transact such business as
may come before assembly.

To follow at the close of such meeting with a
program already announced in the May issue.

I.O.L. BOARD MEETING Monday, July 31, 8:00 P.M.

Previous to Annual Meeting, Monday Evening
at Omaha-Hilton Hotel and Post Board Meeting
after the Annual Meeting...Olga Barnett, Pres.



INTERNATIONAL OLD LACERS MEMBERSHIP GROWS
as a result of articles in other publications:

- "Handcrafts" Dept. of Ed. Nova Scotia, Apr. 1971
 - "Creative Crafts" Ramsey, N. J. February 1971
and February and June 1972
 - "Woman's Household" Lynn, Mass. October 1971
& Jan. 1972 by Pat Harris of Portland, Ore.
 - "Woman's Circle" Lynn, Mass. April 1972
by Mrs. Victor Dharmadasa of Baddegama, Ceylon
 - "Collectors Weekley" April 24, 1972
 - 'History of I.O.L. by Annemarie Berg,
Sunnyvale, California
- Over 700 Members in I. O. L. now.

NEEDED - NAMES of those who REPAIR LACE

If any members repair lace, or know of someone who does, the name and address would be appreciated, so we could list in the bulletin.

OUR CLUB DIRECTORY

Some have written they would prefer the club directory set up alphabetically (completely) What is your preference?

The President's Message

Dear Members:

June 13, 1972

Time is flying SO FAST!!! In six weeks we will be meeting again for Annual Meeting. Have you decided to come and are you planning on the TRIP? If so, GET your money in to Beulah--FAST! There is room yet for 5 more -- \$5.00 only, for a four hour trip and a Tea at the Governor's Mansion.

The Program again, for those who have probably misplaced theirs:

19th ANNUAL I. O. L. CONVENTION

MONDAY, July 31st, 1972 Trip to Lincoln, Neb. State Capital, and tea at the Governor's Mansion. Bus leaves Omaha Hilton Hotel at 1:00 P.M. Cost \$5.00. If you wish to take this trip, please write to:

Mrs. Beulah Besch, 2937 "O" Street, Lincoln, Nebraska 68510

TUESDAY, August 1, 1972--Exhibits and Business

- 9:00--10:00 A.M. Set up exhibits
- 10:00--12:00 A.M. Viewing exhibits
- 12:00--2:00 P.M. Luncheon break
- 2:00--5:00 P.M. Lacemaking demonstrations
- 5:00--7:00 P.M. Supper hour
- 7:30--ANNUAL BUSINESS MEETING, followed by PROGRAM and REFRESHMENTS

Don't forget this is also the time for your DUES...\$3.50...and where in comparison can you get such a BULLETIN --- DEAR EDITOR --- We are blessed with your talents.....

Cheers from ALL OF US.

Again -- Time is fleeting -- Get BUSY GALS! See you in OMAHA, August 1 at the OMAHA-HILTON. Your dutiful President,

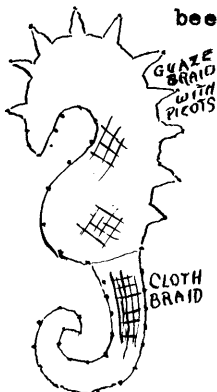
Olga Barnett

TENNESSEE STATE CRAFTS FAIR

By: Katherine Barnes

The tremendous interest shown in crafts at the fair made all the work of setting up the booth seem worthwhile. To my knowledge, bobbin lace has never been demonstrated in Tennessee, and it seemed fitting that I should exhibit for the first time at the first annual State Crafts Fair, April 28-30.

I set up an exhibit of four types of lace pillows with work in progress on each, and on the table I had for display my lace books and the Bulletin of the International Old Lacers.



"SEA HORSE worked out well in yellow tating thread." -- Katherine Barnes

On a folding screen I mounted samples of my work which included a display of the various braids and fillings, and a sample of old lace of very intricate design. I also showed a linen tablecloth with lace border and insertion which was my first big project, and a simple tea cloth with lace corners I had copied from Belgian ones.

I demonstrated the art of bobbin lace by working on a traditional pattern in natural linen thread, and I was certainly gratified at all the interest shown. I worked an hour each day in the central demonstration area, and in my booth I worked often. Any time I began to move the bobbins, more visitors gathered around. I talked to many, many people of all ages and all walks of life. There were enough requests for information on the books and on the possibility of lessons that I think next year I shall offer a class.

Considerable interest was shown in my large Mexican hanging which I completed last year to hang over the mantel in a new den. Using the same techniques I had employed on a small scale with linen thread, I created an Aztec design in French wool of the colors in the room; yellow, orange, browns and black. I found the design in a library book and enlarged it by blocking it off to a scale that would give me a finished size of 32 inches in diameter. The various portions of the design were worked separately and then put together with braids of black yarn. I mounted it on a piece of upholstery material with a handloomed look, and the result is very effective. Even my decorator was impressed!

I also showed a hanging which I created in the style of the macrame ones seen so frequently today. I used natural color yarn and a lace design from one of my publications and two strips of simple beading. I used wooden beads to embellish it where I joined the strips together, tied macrame knots on the fringe at the bottom, hung it on a strip of bamboo, and it looks very much like those I had been seeing. The same idea could be used to creat a beautiful vest such as the young people are wearing today. These large scale things are fun to create because they work up so fast.

I am very excited over the versatility I have found in bobbin lace weaving, from my tiny gold lace Christmas angel to my big Mexican hanging, and I hope I shall soon be able to open this realm to others. My efforts have been encouraged by another International Old Lacer, Mrs. Howard Shaughnessy, who moved to Tennessee last fall. She has given me glowing reports of the Portland group and of the marvelous work of her friend Mrs. Pat Harris.

"I am going to Europe in August, and I am looking forward to getting back to Bruges and to going to the Luton Museum. Perhaps I shall be able to phone some of the members in England. I enjoyed so much my contacts with members in Vancouver last summer."



Active Lace makers of the San Francisco-Bay Area during meeting at Roberta Mack's home.

SAN FRANCISCO-BAY AREA

We had a nice March meeting in Berkeley at Kaethe Kliot's place. She is a teacher of weaving and lace making over there. And, she has an ad in the bulletin about her supplies that can be obtained at her shop. Such a talented lady. -- Margaret B. Leach, California

PORTLAND, OREGON



Hilda Schoenfelder of Portland, Oregon

The Portland Chapter of Bobbin Lacers met April 6th in the Oregon Room of the St. Clair apartmenrs. Pat Harris and Edith Henze, our hostesses, served delicious cookies. Thirteen members were in attendance.

Ethel Decker from Camas, Washington, demonstrated and taught tatting and had some of the lovely wood shuttles made by her husband to sell. Hazel Cook from Woodland, Washington, was also in attendance.--Virginia Bryant, Pub.

PORTLAND CHAPTER, Oregon May 4, 1972

The Portland Lacers met May 4th in the Oregon Room of the St. Clair Apartments. Hilda Schoenfelder and Myrtle White hosted the group with delicious cookies from an old country recipe.

Mrs. Watson and Mr. Jacob Kristen, 85 years young, from Oregon City, visited us. Mr. Kris-

ten made bobbin lace for a livelihood in Jugoslavia.

Mae Miller brought our meeting to order. Any lace making or hand work in connection with lace would replace a lace pillow being brought to each meeting. We also agreed to meet all months except January and February which are usually our worst weather.

Our year's hostesses were listed for the secretary to record for the year beginning July 1.

-- Virginia E. Bryant, Publicity

.....
PORTLAND CHAPTER, Oregon June 5, 1972

The Portland Lacers met at 11:00 A.M. on June 1st at the Oregon Room of the St. Clair Apartments with 18 in attendance.

Mr. Russell Groff of Robin & Russ Handweavers brought lace threads, bobbins and books from his shop to show what he had available for sale.

Gorel Kinersly had as her guest Mrs. Stevens who was starting bobbin lace and doing nicely.

Pat Harris showed a handkerchief edge with bobbin lace about two inches wide; the cloth tie dyed. Caleb Waisome, 10 years of age, a student of Eunice Arnold, associate member of our group in Bedford, England sent a note describing the method of dyeing.

New booklets with roster and programs made by Edith Potter and Leta Quine were passed out to members.

Edith Potter and Ethel Decker hosted the meeting with lovely cookies and fruit bread.

Virginia E. Bryant, Publicity

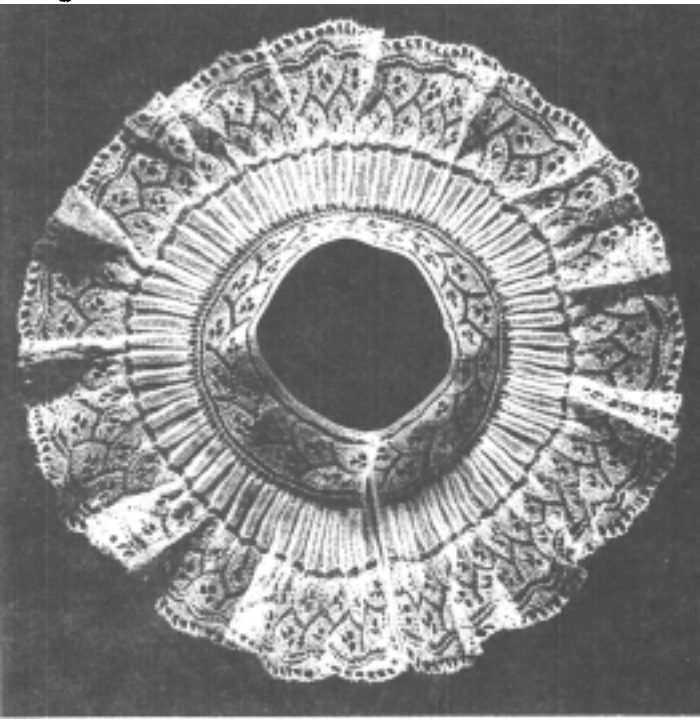
COLORADO SPRINGS

Our subject was "Doilies" for our May meeting; Gertrude Trevethan presided. She read an article about the refugees from the Russian-Turkish War making doilies, most of them square, out of a natural colored linen. Some had fringe all around.

At our June meeting we will feature Roudoir pillows, sofa pillow covers and some of the members mentioned bolsters. I will preside at that meeting. We are also going to collect our dues in June and send it in all at once.

Helen Frances Foster





Though the collar above looks as if it were crocheted, Miss Barbara Abbey knit it on two steel needles. Crochet, which she says uses one-third more thread, is used only "to finish off something." She found the pattern for the collar in a magazine from 1887 and it had not been photographed since that time. At the right, Miss Abbey keeps knitting needles and typewriter handy as she works on her next book about knitting lace. Just published by Viking Press is her "Complete Book of Knitting."

This Author Unravels a Yarn to Help Other Knitters

BY JANET HAMRIC

For someone who started knitting with two pencils and a ball of string at the age of three, Barbara Abbey has come a long way.

Now 68, and a resident of Pell Lake, she has completed her second book on knitting and anticipates finishing a "Lace Book" this year. Recently published by Viking Press, "The Complete Book of Knitting" is a guide for beginners as well as experienced knitters.

The book is beautifully illustrated with sketches and detailed photographs by two people from Lake Geneva, Vilma Hellstern and photographer Virgil Wuttke. Miss Abbey maintains that the already apparent "success of the book is due to Vilma's sketches."

(Literary Guild has contracted for 25,000 copies of the book, 8,000 of which will go to England.)

The photographs in the book were made from four boxes of three and one-half to four-inch squares of each of the 200 different pattern stitches created by Miss Abbey. The stitches range from simple to very elaborate for use on formal wear. Suggestions for use of the various stitches are included in the book. Exact patterns for entire garments are not shown because Miss Abbey wants "the book to be constantly contemporary --- to be as good in '92 as in '72."

One chapter deals with abbreviations. In it she explains terms used in books and magazines dating back into the 1800s. In her cluttered office are many yellowing magazines and treasured books on stitchery from years gone by. Patterns from her enormous collection have been updated and translated from foreign languages where necessary.

Unlike her first book, a paperback titled "101 Ways to Improve Your Knitting," the new hardcover book is for everyone. Mary Kopecky, her editor in New York, learned how to knit from the new book.

She calls Mary her "right hand out of New York" and adds that she's "the best friend I have and I've never met her," Miss Abbey says that Mary learned to knit from the book by doing all the things it said to do.

Miss Abbey really did teach herself to knit by studying a knitting book under a grand piano at the age of three. The string and pencils were her first tools of trade and she maintains she can remember doing it.

She was born in Hartford, Conn., and holds a bachelor of music degree from Yale University. She received a scholarship to study violin in Vienna and Germany and played in symphony orchestra for many years. In 1947 she decided "I wasn't good enough" and quit playing and hasn't touched the violin since.

Miss Abbey then went to work in the music library at the Columbia Broadcasting System in New York. Knitting continued to be a hobby and she began to teach and design knitted clothing at Alice Maynard's, a top needlework shop in New York.

It was while at the last job that she wrote her first book. Inspiration came from a secretary who brought a trunkful of her knitting mistakes to Miss Abbey. She wanted to call the book "101 Ways to Keep Out of Trouble" but the publisher had other ideas. The book was first published in 1949 and revised in 1962.

She and her husband, Thomas B. Larkin, moved to Pell Lake permanently in 1951. His mother lived there in a big house on Honeysuckle Road and wasn't well. "I thought I could write just as well in Wisconsin as in New York," says Miss Abbey.

She has a son, who now runs a ski shop in Vermont. She also had a daughter who died in 1962. That same year Miss Abbey was hospitalized for an ailment doctors diagnosed as myelitis. For the past three years she has spent most of her time in a wheelchair, although she can walk with the use of two canes and is able to drive her car. She says, "I have to get out and get the local scuttlebutt."

She declares, "I can't stand people my age--they're too old."

She and her husband are great sports fans. He will be 80 this year and at one time officiated at football games. He still "peddles" for a liquor company in the area. She says she's "waiting for the baseball season so I'll have an excuse to sit and knit."

The day I visited she was seated at her desk facing a mountain of work. Due to her physical disabilities she says. "I can't move in the

Reprinted from: "Burlington Standard Press"
Burlington, Wisconsin, Monday, March 27, 1972



morning -- can't get thawed out till 11 or 12 o'clock."

The afternoons find her as I did, however, facing her typewriter. She was working on the index for her book about knitted laces. This she calls "my baby." The book will contain 100 different patterns for edges (to edge a collar or sleeve or hem) and insertions (a lace set in between two pieces of fabric). She will also have an additional 10 background stitches that are reversible.

DEDICATES BOOK

A white lace bedspread valued at \$3,000 which took her eight months to complete, will be photographed on a four-poster bed belonging to her neighbor, Shirley Rasch, and inserted with other illustrations of finished work at the back of the book. She plans to dedicate the book to Shirley, "my young friend," she says. Shirley bleached, starched and pressed all the laces.

Another particularly striking lace grouping is a bridge set. It features a centerpiece with hearts, spades, diamonds and clubs intricately knitted into the pattern. Each of the four individual place mats features one of the suits. A complementing pattern to be used under the bread and butter plate and goblet completes the setting. She found the pattern in a magazine published in 1916.

A new pattern she is creating is to be a field of daisies. The background will be solid with open-work daisies. She has it worked out in her head but hasn't cast it onto her two steel needles as yet. (All the lace knitting is done with two steel needles.)

She has another book, "How to Behave in a Hospital," ready to go to the publisher. It relates in a humorous fashion her experiences with her hospitalization during the past 10 years. She says she's had requests for copies from all the doctors and nurses.

"The Complete book of Knitting" is available for \$12.95 from Miss Abbey herself, and the think shop in Burlington has ordered it and "101 Ways to Improve Your Knitting."

.....
(Contributed by Mrs. Mary A. Blandford, Wis.)

FOR PUBLICITY
TAKE ADVANTAGE OF THE CONVENTION

I.O.L. Members going to or coming back from the ANNUAL CONVENTION may be a way to break into the NEWS; to the benefit of the local branch and the International Organization.

Lace-makers and collectors are still sufficiently unique to rate some publicity and summer is sometimes a dull news period.

Can your president or other officer arrange for an interview with a member going to or returning from Omaha giving the reporter interesting details about I.O.L., its purpose, number of members, geographical distribution and show the Bulletin?

Then add local color by telling about local members and their lace activities.

Having a picture taken of some unique lace article, along with the member being interviewed would increase the news interest.

Are any lace exhibits being held by your group preceding or closely following the convention; for the sake of Art or Money-raising?

Is anyone in your group teaching lacemaking? Could arrangements be made for a reporter to take a picture of teacher and pupils?

Do you use the cards that the Womens' Editor of most newspapers has available, to send in the notices of your meetings for printing in the section with club notices?

Write the Bulletin or let the Publicity Chairman know what publicity methods your group uses. -- Mary Moody Selden, Publicity
(208 N. Devison, Apt. #4, Ann Arbor, Mich. 48108)

Leavers Lace Industry in Rhode Island

By: Mae Aldrich, of Florida

In the Pawtuxet Valley area of Rhode Island where I grew up there were several lace mills. But not until I became interested in bobbin lace did I really become curious about lace manufacture. First, I learned that the Leavers Lace machine is the only one which will reproduce the handmade bobbin lace. Then I had two more questions. How did the industry begin in this country? How did it happen to be concentrated in Rhode Island?

According to Stanley Thomas, Executive Director, of the Leavers Lace Manufacturers of America, there are more than 600 Leavers machines in this country - 75% of them in Rhode Island. Hence, 75% of the domestic lace is made there.

The Leavers Lace machine first appeared in England in 1813; the machine used today is essentially the same with many refinements added through the years. As early as 1824 the Jacquard head - developed in France for the textile industry - was added which permitted the production of lace with complex design. These machines at \$35,000 each are made only in England; their export was prohibited until late in the 19th century. Each machine is about 18 feet long, weighs about 17 tons, and has 40,000 moving parts; the Jacquard head is attached at the end of the machine. Every movement of the hundreds of bobbins is controlled by this head. It does seem incredible that the most delicate textile is made on the giant of the textile machinery.

How did the industry come to Rhode Island? In the late 1880's William Stoppard, a graduate of the School of Art in Nottingham, England lace designer and draftsman, came to the United States where he worked as a salesman in different lines for several years. From his personal papers we learn that in 1894 he became the manager of H.S. Hall Company in Jersey City where he remained for 10½ years as designer, draftsman and general manager. This was probably the first Leavers Lace mill in the United States. H. S. Hall was listed as "manufacturers of laces, veilings, etc." There was some lace manufacture in Ipswich, Massachusetts, but I was unable to find any dates. In 1905 William became manager and draftsman of the Rhode Island Lace Works in West Barrington, R. I. -- the first lace mill in the state and still one of the largest operations. Not only did William organize the plant but he had to recruit lace workers from Nottingham -- the only place to find skilled workers.

Then in 1908 a better opportunity in Riverpoint beckoned. Here he supervised the construction and complete organization of the Warwick Lace Works. His salary was now \$3000 for the first five years with an additional \$400 for each additional machine installed up to the first six lace machines. Here appears the first mention of his holding any stock in a corporation. The machines were shipped in parts which meant that 40,000 pieces had to be assembled before production could begin. And he must recruit more workers from Nottingham, the lace center of the world.

During the Spanish American War many Ameri-

can soldiers died of malaria. When the mosquito was determined as the carrier of the disease, it was learned that no suitable machinery in this country could produce mosquito netting. To provide for future needs the Paine-Aldrich Tariff Act of 1909 provided for the free entry of the machines for seventeen months --- August 1909 to December 31, 1910. Tariff on these machines was very high -- 45%. This really gave the industry the necessary impetus to expand. During World War I development was slow as there was little exporting from England. Then followed a rapid growth of small operations -- family operations for the most part. And this was for two reasons; high investment and scarcity of workers. It was during this period that William Stoppard went into business for himself. Others were profiting from his ability and now he would reap his own reward. Lace is a field where son follows father's occupation so the twisthands, as the operators are called, are few and yet they are the elite of the textile workers. The long three-year apprenticeship appeals to few young people today. The largest mills in Rhode Island are American Textile Company and Seekonk Lace Company in Pawtucket; Rhode Island Lace Works in West Barrington. In Coventry the largest are Linwood Lace Works, Valley Lace Company, and Ronnie Lace Works. The greatest number of machines is in the town of Coventry. In addition to these large mills there are many operations of 12 or fewer machines.

Last summer through the courtesy of Aldor Metevier, General manager of Ronnie Lace Works, I had the good fortune to go through the mill. First, was the drafting room where Charles LaRoque was working on a design sent by Van Raalte, one of their largest customers. Mr. LaRoque escorted me through the mill explaining each process. The draftsman must be an artist to duplicate the designer's drawing and yet be a technician adapting it to the potential of the machine. He must retain details so far as possible and plan the number of repeats across the width of the loom. Drafting is done on special graph paper and then is charted so that the position of each thread is numbered. Every movement of the threads is numbered on the sheet. From this the cards for the Jacquard head are punched, numbered, and then laced together with nylon cords in two packs -- odds and evens, odds for the forward motion and even numbers for the back motion of the bobbins. The set ready for use had 512 cards -- and this is for just one repeat of the pattern! The prepared cards look much like the rolls for a player piano. The cards may be used as long as the nylon card lasts. This phase of the operation corresponds to the pricked pattern and numerous pins familiar to the bobbin laceworker.

Next was preparation of the warps for the machines. Perhaps this is the point to indicate the similarities between Leavers Lace and handweaving. Leavers Lace has a warp extending the entire 18 foot width of the machine. The process is the same as sectional warping; cones of yarn, warping mill, tension box, and each thread through a hole in the vertical grid as the warp is wound on the beam. Medium grade lace, 9--gauge, required 18 bobbins per inch

and 10--gauge, requires 20 bobbins per inch. About 4000 bobbins are required for each machine; these are in addition to the ground warp. Bobbins, thin discs of brass each holding 150 yards of nylon thread, and each in a carriage, are arranged in sets about 9 inches long, 18 or 20 per inch depending upon the gauge of the machine. Machines of a given gauge have certain bobbins which cannot be used on a machine of a different gauge. These are compressed under pressure and cooled before placing in the loom. When a thread breaks, an entire set is replaced as it is impossible to replace a single bobbin. In addition to the base warp and the bobbins are several supplementary warps. Two men work from ten days to two weeks to thread or "set out" a machine. Do you wonder that twisters are the elite of textile workers? or that a three-year apprenticeship is required?

In handmade lace the bobbins are moved in a horizontal plane. Not so with the lace machine. The base warp is at the front and lower part of the machine. The cloth beam holding the woven lace is above. The warp in the vertical plane separates in a V-fashion; the bobbins move back and forth between the warp threads to make the lace. The design is overlaid by the warp somewhat like overshot weaving. The machines operate at such high speed that between the warp beam and the cloth beam above everything is blurred. Suddenly the web of lace appears above!

Following the actual weaving are many operations: inspecting, mending flaws and breaks, washing to remove the powdered graphite which lubricates the machines, bleaching or dyeing, starching, stretching. All these processes and still more to come before the lace is ready for use.

Although the machine is 18 feet long, many bands of lace are woven at the same time but separated by a heavy thread. These threads must be pulled by hand to separate the bands. The next operation trims connecting threads -- to have smooth scalloped edges, then defuzz both sides to have smooth surfaces. Only then is the lace in 36 yard lengths ready for winding on the flat cards for retail sale. Commercial users like Van Raalte prefer rolls of 50 or more yards for their method of manufacture.

Popularity of lace - like other fashion fabrics - follows a cycle. With the vogue for shorts, slacks, pants suits; the demand for lingerie has deminished. Therefore, less demand for trim. Undoubtedly, fashion dictators will change this some day. The Ronnie Lace Works makes lace edging from 1/2" to 6" wide; all-over lace from 36" to 100" and 72" for table cloths; 100" white lace for wedding gowns. These are made in Valenciennes, Cluny, or Chantilly type of lace.

One factor which has hurt the domestic production is the importation of fine French lace which is made at far lower cost. Even with 35% import duty the French lace can undersell the medium grade domestic lace.

At the end of a busy, fascinating afternoon I came away with a far greater appreciation of Leavers Lace.

I am greatly indebted to William Stoppard's

daughter-in-law, Alice, and his grandson, Allan J., for the use of William's personal papers, records, and account books.

Mae Aldrich, Florida

DENMAN ISLAND AND DISTRICT

BOBBIN-LACERS' LUNCHEON at Nanaimo, B. C. Can.

The Denman Island and District, mother club of British Columbia lace clubs, again surpassed expectations at the Annual Lacemakers' luncheon held at the Tally Ho Motel in Nanaimo, May 17, 1972.

There were sixty-eight lacemakers and four visitors present, representing the clubs in the Lower Mainland and Vancouver Island. On their behalf, I would like to add another vote of thanks to the one given then, and a word of appreciation for all the effort that went into the preparations for the event.

It was at once evident that a great deal of time and a lot of zeal had gone into the arrangements. The display tables were both interesting and instructive, showing examples of various member's handiwork in a variety of techniques. There were some novelties, one of which was a lace umbrella made by Julia Burley of Victoria, and which aroused a good amount of comment.

Napkin holders, designed by Anna Wagner, served as table decorations. They were carried out in the club colours, and lace corners made by the members had been applied to make beautiful favors. None was left, I may add.

Beryl Marano chaired the meeting. Head table guests were the presidents, or her representative, of the assembled clubs. Mrs. Corrigan gave a resume of the Denman Club since its inception in 1919. Three of the founding members, Mesdames McKay, Piercy and Swan answered the roll call. All are still active and beautiful lacemakers.

Hylda Law gave a report on the thread situation and suggestions were made by other members as to suppliers and supplies.

The gavel then was presented to Jean Sharlow when it had been agreed to hold the next luncheon in Vancouver to co-incide with the Pacific Northwest Conference of Weavers and Lacemakers. Incidentally, the gavel was made by Lena Gammie's husband and is a piece of fine workmanship. The handle is the shape of a bobbin and the block like a round cushion.

Later, after the social hour, tea was served, during which drawings were made for the door prizes. The gifts were handsomely done. Mrs. Lena Smith had made lace for a table cloth and a pair of pillow cases. Elsie Dean of Vancouver took home a fully-equipped pillow also.

CONFERENCE DATES for the PACIFIC NORTHWEST WEAVERS' and LACEMAKERS' BIENNIAL CONVENTION

in 1973, are May 25, '26 and 27; the place is, The University of British Columbia at the Totem Park Conference facility. Registrants may obtain accommodation in the complex. Further information will be forthcoming in September, when the first brochure will be mailed. Anyone who wants more particulars might drop me a line so that they may go on the mailing list. -- Jean L. Astbury, North Vancouver, B.C. Can.



Young lacemakers at a village primary school: Priors Marston, Warwickshire.

Reprinted in I.O.L. Bulletin with the permission of the author.

HOW TO MAKE LACE

When making lace, the parchment pattern is pinned down to the centre of the pillow, with the 'headside' (the more ornate edge) to the left and the 'footside' (the straight edge which is sewn to the garment) on the right.

The worker gets to know her pattern and the logical sequence from one section to another. Really experienced workers can follow the pattern from their parchment, but lesser mortals need to be able to look at a completed sample of lace in order to follow the correct sequence.

Although lace looks so very complicated, there are incredibly few different stitches. It is mainly a question of following a very long and winding path once the basic steps have been mastered.

There is not space here to give comprehensive details of how to make lace, but, basically, one works with bobbins in pairs always, methodically working through the pattern, using two pairs at any one time to make a half-stitch, a whole-stitch or twists. With these two pairs, numbering your bobbins from left to right, lift 2 and lay it over 3, then lay 2 (previously 3) and 4 over 1 and 3 respectively. This forms the half-stitch. To complete the whole-stitch, do the first movement again: that is, place 2 (previously 1) over 3. One or more twists (i.e. right-hand bobbin over left-hand one of a pair) often follow a stitch or a half-stitch. Consecutive whole-stitches form cloth-work and can be called cloth-stitches. You are then doing simple weaving in a rather slow and complicated manner, as indicated previously.

Types of lace

Buckinghamshire point lace is the most famous and beautiful of the East Midland laces. It was developed in Buckinghamshire, but spread to the whole East Midland area. It is characterised by the net background and close pattern, with no large holes. The design is given definition by thick, lustrous gimp threads, which are trailed round the outline. To save lengthy explanations the photographs should be carefully examined, as with the bobbins, for words alone cannot fully explain the characteristics of the different types nor can they do justice to the beauty of the lace.

One or two examples of foreign laces have been shown to indicate its exquisite beauty and to allow us to see modern local lace in its true perspective. We must not, through local loyalty, blind ourselves to the fact that these modern narrow borders are the merest shadow of the glorious flowing, delicate designs which gradually changed during the early nineteenth century to more repetitive, stiff, geometric designs, losing the graceful scrolls (which you see in the Chantilly lace) and the huge width, which allowed such a big and glorious design.

Bedfordshire Maltese was, like Buckinghamshire point, made in the three counties, but was first introduced into



Top: nineteenth century machine net with beautiful and intricate hand embroidery: part of a large mourning veil. Bottom: nineteenth century lace from Malta, showing Maltese cross and pointed wheat-ears.

Top: machine made net, with hand-made pillow lace appliquéd on, Buckinghamshire, nineteenth century.

Centre: nineteenth century lace from South Buckinghamshire: the end of a 7 ft. long, 11 in. wide flounce.

Bottom: a piece of "bastard" lace, probably from Olney, made in about 1850 and so-called because it mixes the characteristics of several types: 7 in. wide, over 4 yards long.

Raie Clare concludes her series of articles on the craft of lacemaking

Bedfordshire in 1851. This has been the favourite type of lace among local lacemakers for at least the past fifty years. It is a 'guipure' lace, which means that it has no net ground, but the design is connected by 'brides' or 'legs', which are thin plaited bars. Lace from Malta usually includes the Maltese cross and has 'wheat-ears' with pointed ends. Bedfordshire Maltese omits the cross and has more ugly squared ends to its wheat-ears (see the photographs). The headside almost invariably consists of loops of legs with three or five picots or 'turnpins' (formed by twisting the thread once round a pin). This edging, linked to a clothwork trail for the footside, forms the 'ninepin' lace, which is being made by all the children in the photograph opposite.

The third main group of East Midland laces is torchon. The name is derogatory, meaning a dishcloth. It is usually made of coarse thread and is the quickest type to make. It can, however, be attractive if made with fine thread and worked well on a good pricking. Its characteristics are its coarseness, the straight or scalloped edges without legs or picots, frequent spiders and fans, geometrical patterns and twisted cloth stitch.

Blonde lace is made of real silk. This type was made in the East Midlands in the second half of the nineteenth century, but came mainly from Spain and France.

Yak lace was originally made from spun yak wool, but later from worsted.

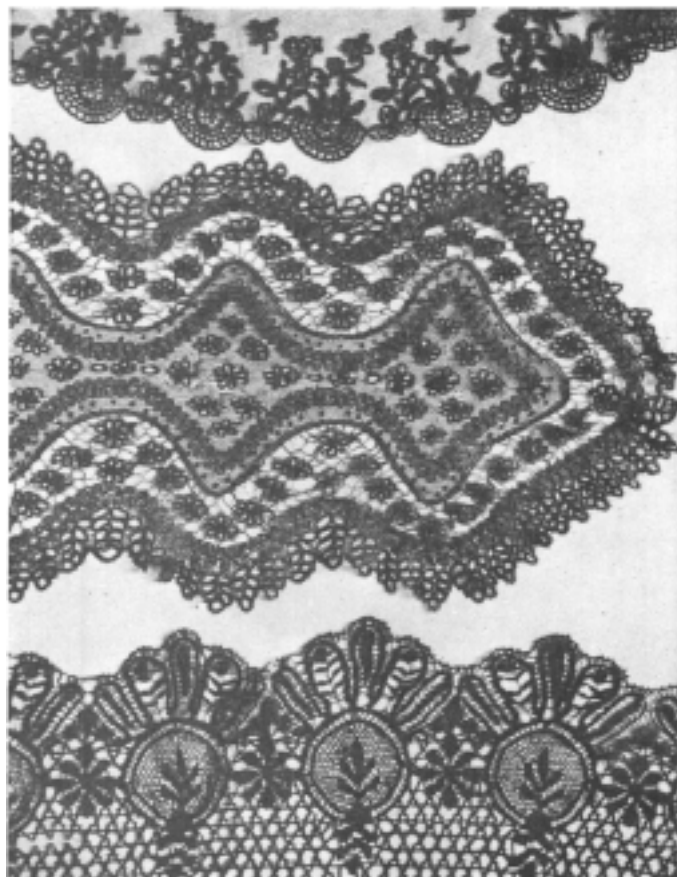
Gold thread lace of the Maltese type was made for a time at the end of the nineteenth century.

The future

Lacemaking is undoubtedly a dying craft. This is inevitable in an age when people are very conscious that time means money. Lacemaking is still, as it always has been, extremely ill-paid. Thus no professional workers remain. All the remaining lacemakers do it as a hobby and do not spend more than a few hours a week working at their pillows. Compared with the twelve hours a day which the old workers used to spend at their bobbins, it is obvious that the speed and expertise of the modern lacemakers can never again equal that of former centuries.

However, the Women's Institutes and local authority evening classes are ensuring that the craft is kept alive among a nucleus of women, and there are a few schools where lacemaking is part of the curriculum. Thus a new generation is being introduced to the craft.

Vive la dentelle!



BIBLIOGRAPHY

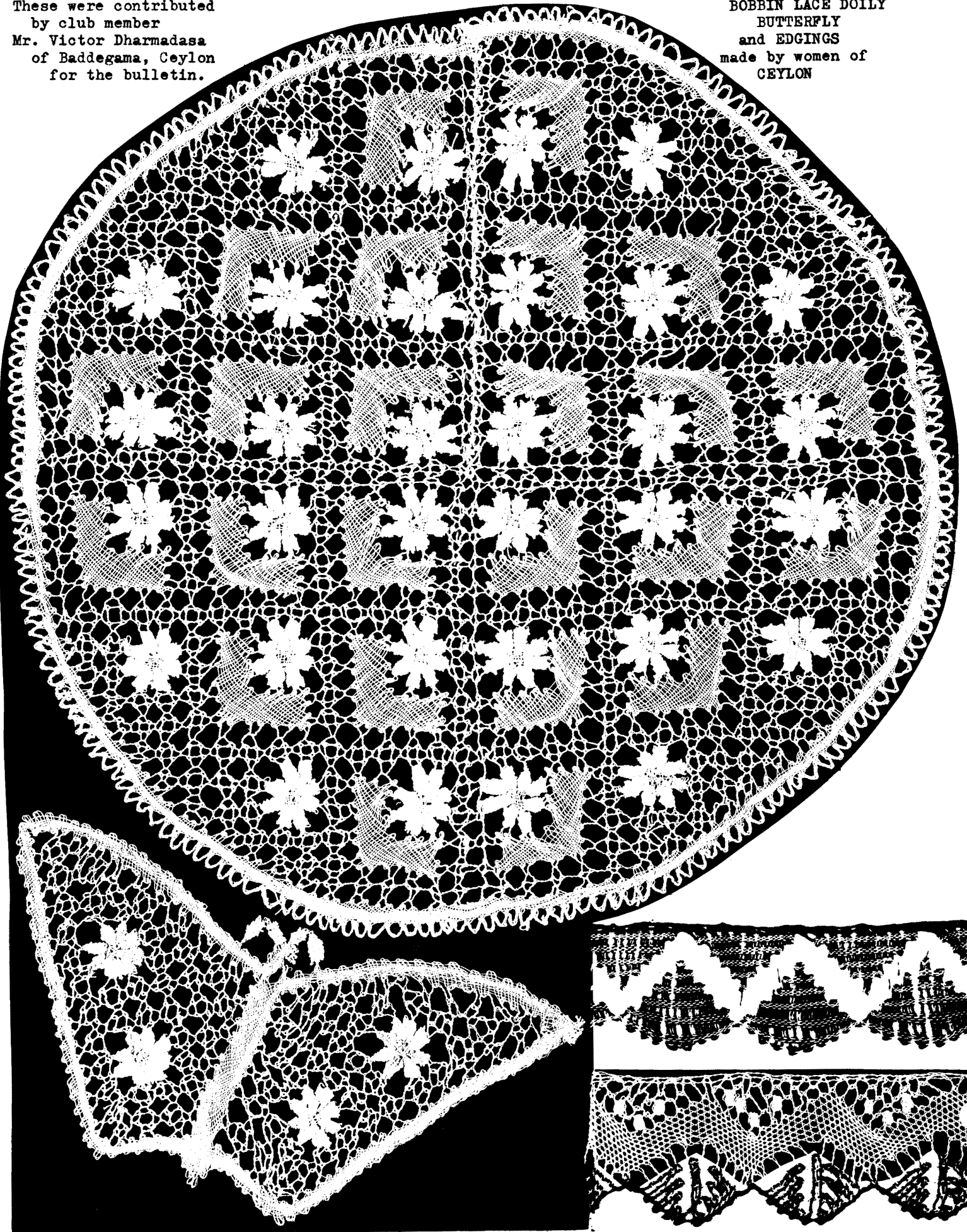
- Channer, C. C., *Practical Lacemaking: Bucks Point Ground*, published by Dryad, Leicester, 1928, or, more readily available, M. Waller's revision of this book, called, *Lacemaking Point Ground* the third edition of which was published by Dryads in 1959.
- Channer, C. C. and Roberts, M. E., *Lacemaking in the Midlands*, published in 1900.
- Close, Eunice, *Lace Making*, published by Foyles in 1951.
- Freeman, Charles, *Pillow Lace in the East Midlands*, published by Luton Museum in 1958.
- Maidment, Margaret, *A Manual of Hand Made Bobbin Lace Work*, published in the United States.
- Mincoff, E. and Marriage, M. S., *Pillow Lace: A Practical Handbook*, published in 1907.
- Page, E., *Lace Making*.
- Palliser, Mrs. Bury, *A History of Lace*, published by Sampson, Low, Son and Marston in 1864.
- Van der Meulen-Nulle, L. W., *Lace*, published by the Merlin Press Limited in 1963.
- Waller, M., *Lacemaking*, leaflet no. 142, published by Dryad Handicrafts, Leicester.
- Wright, T., *The Romance of the Lace Pillow*, published by Knight in 1919.

MUSEUMS WITH LACE COLLECTIONS

- Buckinghamshire:**
Aylesbury Museum.
Copper Museum, Market Place, Olney.
- Bedfordshire:**
Bedford Museum, The Embankment, Bedford.
Cecil Higgins Museum, The Embankment, Bedford.
Luton Museum and Art Gallery, Wardown Park, Luton.
- Northamptonshire:**
Abington Park Museum, Northampton.
- London:**
The Victoria and Albert Museum, Kensington.

These were contributed
by club member
Mr. Victor Dharmadasa
of Baddegama, Ceylon
for the bulletin.

BOBBIN LACE DOILY
BUTTERFLY
and EDGINGS
made by women of
CEYLON



Reprinted from "The Ceylon Daily News"
 May 6, 1972, Cont. by Mr.V.Dharmadasa.

BELGIAN GIRLS GO TO PILLOW LACE SCHOOL

In Bruge, Belgium they say lace makers are either very young or very old. The old perhaps are the only people who have time for this leisurely pursuit. The young in Bruge are discovering the fascination of a fine old craft, practised by their great grandmothers.

Pillow lace came to us from the West, perhaps from this very country, brought to our island by the Portuguese or the Dutch. The 'pillow' we have is slightly different to the one these young girls of Bruge are using. It certainly looks more comfortable with its legs at which a chair can be placed. The old style pillow which we still use allows only a very short stool to be placed in front so that one is often rather cramped producing lace on the pillow.

The art of pillow lace making in Ceylon had died for many years. But recently it was revived by various organizations and today one sees beautiful specimens of this lace on the Fort pavements and at Laksala. Laksala once organized pillow lace making demonstrations once a week. The lessons were given by an expert from Galle, the city which was once famous for this lace. Actually it is known as 'Galle Lace' by some.

In Bruge many shops display tempting selections of their own pillow lace. This art was falling away even there and known only to very old ladies until a lace making school was started by nuns ten years ago. Girls go to this school for afternoon lessons once normal school is over.



From: Front Royal, Virginia June 8, 1972

"I am one of the Arts and Crafts leaders in our local Home Demonstrations Club and constantly striving to bring new projects to the club -- by rebirth, that is." -- Inez Rodefer

.....
 From: Carmel, California May 28, 1972

"The lace club is truly International now. Before we left last year (to Columbo, Ceylon) I saw an article about the lace being made in Ceylon. I wrote Mr. Dharmadasa before leaving and when we arrived he and his nephew and wife met the ship. I spent the day with them. They took me to Badegama, (which is 90 miles south of Columbo) where he lives and I met his wife.

I'm sitting on their patio reading the last issue he received of our lace Bulletin. What fun. Did get to see one place where lace was being taught and made, in very primitive conditions by our standards. It was a wonderful day and one I'll never forget. I hear frequently from Mr. Dharmadasa and enjoy his friendship. He is retired and devotes his time in trying to help his people - selling lace is one way."

Margeurite Silverman

From: Parkersburg, W. Va.

"I would love to have a pattern for an Idria tablecloth or one with flower baskets. etc. I would also like to have a pattern for a big Bertha collar. I love lace and love to wear it.

I also collect dolls and like to have bobbins for a Lacemakers' Doll. Would like to let you know that on December 20, 1971 at 11:40 A. M. I became a United States citizen; that was the best Christmas present I ever received. I am very proud of it, having come to this country in 1960.

If any of the I.O.L. members have old bulletins they would like to part with, I would be glad to hear from them."

If all goes well, I will be teaching a Lace-making course in a college here this Fall."

Heddy Fluharty



The American Commission for Relief in Belgium, 1914

Herbert Hoover played a considerable role in the preservation of the Belgian Lace Maker's Industry in 1914, during the German occupation of Belgium in World War I. For centuries, hand made lace had been a home industry carried on in a few countries, but most exclusively by Belgian women. With the coming of World War I, the women had neither raw material nor an export market. The Commission for Relief in Belgium classed these women as unemployed, and they received relief as such.

But in 1915, a committee of Belgian women came to Hoover and this commission, and presented to Hoover the plight of the Lace Workers and the dangers of their losing the Art and skill. They proposed that the Commission for Relief in Belgium import linen thread and needles for them and that the Commission make cash advances on the pieces of lace produced, sufficient to pay for their food and other essentials. These women also suggested that the lace produced was to be sold in the Allied countries or stored by the Commission for Relief in Belgium for sale after the War, and that from the sales further payment be made to the Lace Workers.

The entire project was beautifully managed by volunteer committees of Belgian women. Permission was secured from the British blockade authorities to import materials and to export the lace that could be sold. By the end of the War, a great store of lace was on hand to be sold.

Mrs. Lou Henry Hoover organized committees of Americans in England and the United States who promoted the sales during and after the War. In the end, these gallant women sold all the lace, and the Belgian Women's Committee divided more than one million dollars in net

LACE made by Belgian Women during the German occupation in World War I. 1915 and sold in London by Mrs. Lou Henry Hoover through the Commission for Relief in Belgium.

proceeds among the individual producers, each according to the value of her product.

.....
Research by Margaret B. Leach, California

Source: "An American Epic", Volume 1

By Herbert Hoover

~~~~~ NAMES and ORIGINS of PATTERNS

"On pages 55 and 60 are pictures of laces which were made by a Belgian lady. The patterns originated in our workshops. The lace is called "Cornflower and Wheat Straw" and designed by Barbro Wallander.

On page 63 is a pattern available from Tove Ulrikson. This lace was formerly a gold bobbin lace in the Church of St. Lars in Linkoping and edged a Chalice veil. A photograph was made of it and the pattern reworked in a quality suitable for bobbin lace in number 50/2 thread. It seems that in our publication it belonged to Mrs. Ulrikson who had enlarged the pattern for rather fine thread.

Both of these laces are from Vadstena, Sweden and both are sold through our society:

The Swedish Lace Association
Foreningen Svenska Spetsar
Apotekargatan 14
Postadress: Box 2022
Linkoping 2, Sweden

Sally Johanson, Director for the
Society of Swedish Laces."

The bobbin lace patterns available from club member Tove Ulrickson were bought by her from the Estate of Ellen Lund. This is one way the designs created in one country are spread, making it difficult to learn the true identity, unless someone who knows, furnishes the information.

SWISS VILLAGE IS EMBROIDERY HUB

SAINT GALL, Switzerland---This is the world center of the embroidery and textile industry. Settled in A. D. 612 by an Irish monk, Saint Gall nestles in a valley between two ranges of hills.

Still standing are medieval houses with brightly painted timbers clustered around the cathedral and library, both with interiors offering perfect samples of roccoco art at its most flamboant.

Swiss embroidery forms the backdrop of the entire town, the traditional eyelet embroidery to table and bed linen, curtains and handkerchiefs.

The people here like to boast of their extensive education facilities which include world renowned professional schools.

Saint Gall is also a teeming business center, staging innumerable congresses and fairs. There is a plethora of banks--literally one on every street.

But as the wife of one of the leading textile men remarked: "We in St. Gall live, eat, sleep and dress in embroidery. Sometimes it gets a little wearisome."

As far back as 1790, the Saint Gall embroiderers employed 30-40,000 women, recruited not only locally and in neighboring cantons, but beyond the frontiers of France, Italy and Germany. Then the work was all done by hand.

In 1859 the embroidery machine made its appearance. Then a generation or so later came the electronic machine with the possibility of using as many as 10 different colors. Today designs are computerized by a wizard machine named Punchomat.

The Punchomat can accomplish up to 12,000 perforations per hour. The man at the controls, however, which calls for heightened concentration, operates on an average of 5,000 to 6,000 perforations per hour.

It's a long, long way since the days of the naive eyelet embroidery (also known as broderie anglaise). Today's designs and patterns are far and away more complicated and more sophisticated.

Newest is the "superimposed" embroidery. This comprises raised motifs, either floral or abstract, sewn onto a lace or embroidered background, in the recent Paris spring collections, many of the high fashion houses showed models in this embroidery.

Foremost producer of the ultramodern Saint Gall product is the firm of Forester Willi, supplier to all the leading courturiers in Eruopean capitals.

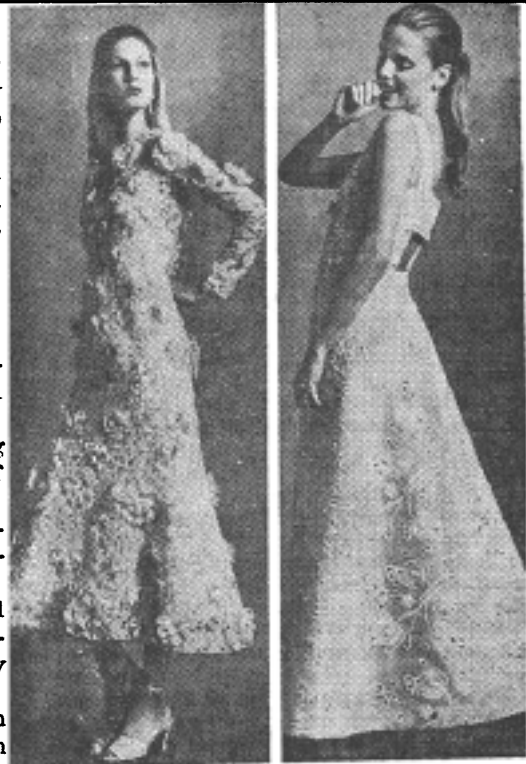
According to Tobias C. Forster, third generation of the firm, their net revenue is 20-30 million Swiss francs per year--\$6-7 million.

The young and outgoing Forster brothers (the oldest is under 40) are proud of being the first to have installed four circular electronic knitting machines.

Saint Gall follows closely the fashion trends of Paris, New York, London and Rome.

But the Swiss embroiderers, eminently realistic, are well aware that fashion is evanescent and have by no means placed all their eggs in one basket. Which means that all continue their output of the time-tested traditional products for which they long since have won universal recognition.

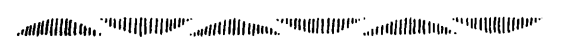
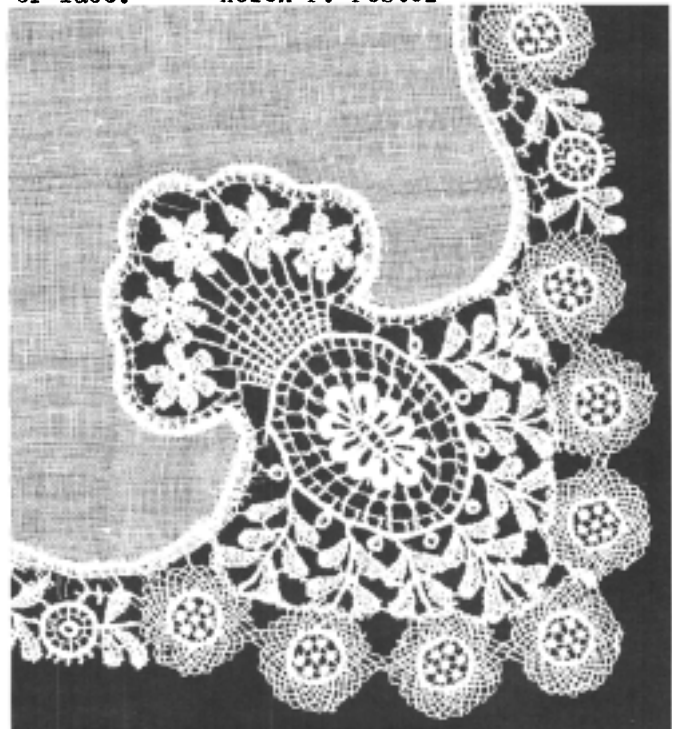
Reprinted from Colorado Springs, Colorado GAZETTE TELEGRAPH of June 2, 1972 (Contributed by Helen Frances Foster, Colorado)



DELICATE DESIGNS — Two high fashion designs in Saint Gall embroidery from Paris spring collections. Left, a red and white Givenchy with the new superimposed flowers, and right, eyelet for evening, a red and blue on white silk organza from Forster Willi.



From: Colorado Springs, Colorado June 3, 1972
"I haven't been able to find out much about Swiss Saint Gall lace. My mother has an elaborate handkerchief which I believe is that lace. It has the fine little wheels all around the edge. It is the only piece of Saint Gall lace I have. Maybe some other members have some. I'd like to know more about this kind of lace." -- Helen F. Foster



What the I.O.L. has meant to ME

By Ethel Eaton, Portland, Oregon

In 1969 when I was doing research on Battenberg Lace I had letters published in "Popular Needlework" magazine, asking for information about Battenberg. To my surprise I received a shoe box full of letters. Among them were members of the National Old Lacers, one who lived close to my co-author, Edna L. Denton, in Cal. She gave Edna some Bulletins to look at and she sent me some copies. Right away we both joined The Old Lacers, and with every new Bulletin have been thrilled with their contents.

Became acquainted with some of the members of the Portland Branch and invited to meetings. Have entertained them in my home. First time to show them my many Battenberg Patterns, partly finished and finished pieces. Members making trip to Portland are invited to stop by and see the patterns. Another time they came after "The Story of Battenberg Lace" was published. They called it an Autograph Party and many of the members bought books, and we autographed them.

Before the time I saw the Old Lacers Bulletins, had never even heard of Bobbin Lace; I became fascinated with it and began studying all pillows in Bulletins, pictures of them friends sent to me and those used by Branch members. Designed a pillow to my liking, marked it out on plywood and with the good help of my husband made a pillow.

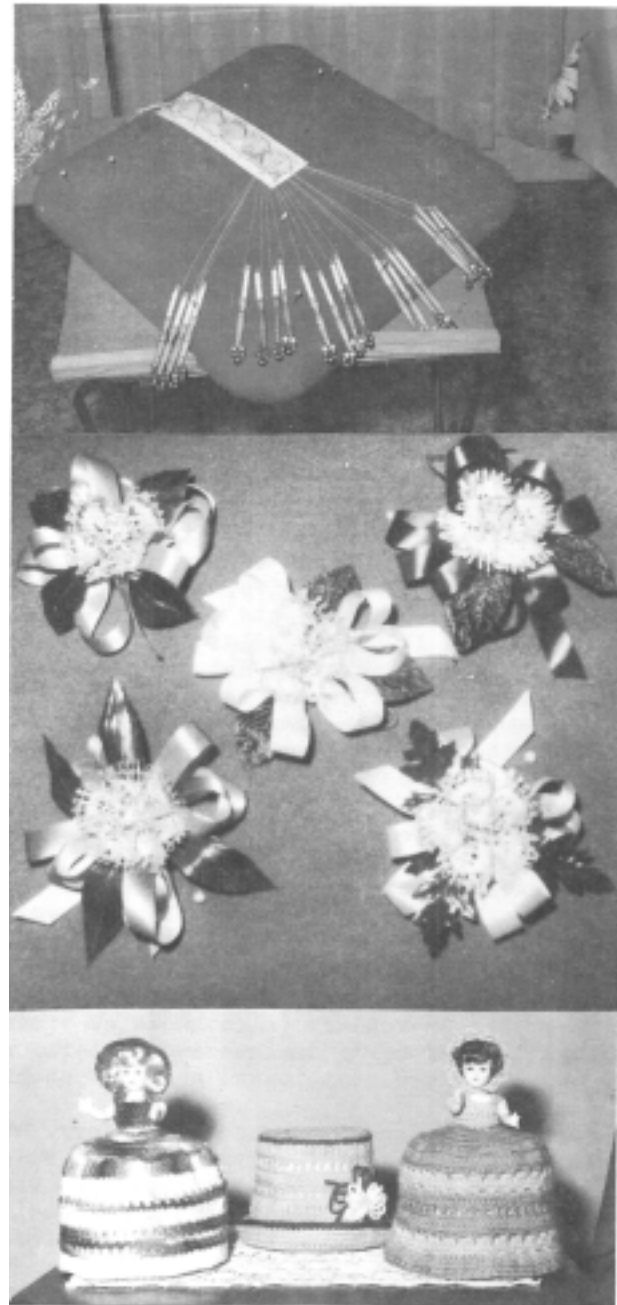
Then I made arrangements with ArVilla Sweeney to take lessons and joined the North West Bobbin Lacers. Had to discontinue going to the Meetings while we were working on the Battenberg Patterns which had to be re-drawn and changed to use the sizes of braid now available. Finished the set, of six patterns; the "How to make Battenberg" page; Price List and descriptions in December 1971.

When I heard ArVilla was moving to Washington I took another lesson in Bobbin Lace from her, made a second pillow to work this new pattern on and since then have found time to make up the Corsages with the Bobbin Lace flowers from pattern of my last lesson. Took Photo of the first five and am sending it for you to see. Am enjoying making these very much and it proves we are never too old to learn to do new things.

Started "The Story of Battenberg Lace", and although my birthdate is August 10, 1894 have been busy since then with the patterns. Before that, I wrote a Family History dating back to 1632. Have had a list of Instructions for making Hand-mades; crocheted doilies, hot pads and lastly a Doll and Hat Spare Tissue Cover; making a list of 11 sets of Instructions; all of them being my own original patterns.

Through-out the years Crochet Work has been my First Love, although I can do many other kinds of handwork. Years ago I had a 36" loom and made rag rugs for myself and others who brought their rags.

Now you can realize how the Bulletins can mean so much to me as they open a new field of enjoyment for me.



Ethel Eaton's Creations

Top: Bobbin Lace Pillow, 17" square, sets on a T.V. table. Can be raised or lowered to several positions. "Am very excited about making Motifs like the Tree, Star, and others in Bulletin on it." Ethel Eaton

Middle: Corsages

Bottom: Doll and Hat Spare Tissue Covers

.....

ARVILLA SWEENEY'S NEW STUDIO

ArVilla Sweeney extends a welcome to any interested in lace making to visit her new, large one-floor, light, and well lighted weaving and bobbin lace making studio during this summer.

Many already have and after September first she will be busy with bobbin lace students, at 12636 N.E. 157th Street, Woodinville, Wn.98072

From: Freeland, Wash. May 11, 1972
"I will suggest that she (Mrs. Petty Stoekley) mention the name of the teacher from Vancouver, B. C. who taught at the Nantucket School of Needlework. Apparently they have an enthusiastic group of Bobbin Lacers on the island since her classes." -- Virginia Harvey



LACEMAKING CLASSES by Hilda Borcharding
at CENTRAL BRANCH - YWCA - BALLARD SCHOOL
610 Lexington Avenue
New York, New York 10022

Schedule of Lacemaking Classes
Fall and Winter Terms:

- Term I -- Bobbin Lace for Beginners
Tues. - Sept. 19 - Nov. 7, 5:30 - 7:25 P.M.
Wed. - Sept. 20 - Nov. 8, 1:00 - 2:55 P.M.
- Term II - Lace Knitting
Tues. - Nov. 14 - Jan.16, 5:30 - 7:25 P.M.
Wed. - Nov. 15 - Jan.17, 1:00 - 2:55 P.M.
- Term III - Bobbin Lace for Beginners
Tues. - Jan. 30 - Mar.20, 5:30 - 7:25 P.M.
Wed. - Jan. 31 - Mar.21, 1:00 - 2:55 P.M.

"I am eagerly awaiting the start of these classes for it is something I have been wanting to do for many years." Hilda Borcharding

From: Ridgewood, New Jersey May 11, 1972

"Metropolitan New York Old Lacers Chapter met today at Olive Risch's in Ridgewood with 22 present. Wonderful Meeting! We're having a meeting and lecture at the Metropolitan Museum in New York in October and another in New York in November." -- Virginia Sauser

POTOMAC CRAFTSMEN, Wash. D.C. June 5, 1972

"Our lace program for the May Potomac Craftsmen Meeting went off very well and several women indicated interest in learning how to do it but I don't know to what extent they will follow through. We had some very nice items to display from our members work. We had several different types of pillows and many different kinds of bobbins. Mrs. Hunt helped in the presentation and Olga Powers left her hospital bed to come. The lace slides I obtained from Mary Russo were quite an addition to our lace program; she made a good selection and I was most grateful." -- Elizabeth Long

From: Washington, D. C. May 26, 1972

"I have an antique lace pillow which I would give away to anyone who will pay the postage on it.

It is a large bolster; 24" diameter, 13" wide. It has a very nice handmade cradle with dovetail corners, also 3 patterns (blue prints) but no bobbins, although it has a piece of lace pinned on the pillow.

I know a collector would love it, but I live in a small apartment and simply do not have room." Olga B. Powers

Mrs. John H. Powers
3206 Wisconsin Avenue, Apt. 68
Washington, D. C. 20016

MADONNA HOUSE - HANDCRAFT CENTRE
Comberemere, Ontario, Canada

"The handicraft centre of Madonna House (A Roman Catholic) lay apostolic group is unique in that we use many donated materials and try to make beauty of them. Because of the nature of our source of materials, then, we receive much beautiful old lace. We put this aside for study, which we are just beginning and we hope to place our rarest samples in a small museum which we are also lucky enough to have on our grounds. Thus our interest in lace and your group of Lace Lovers." -- Susanne Stubbs

NETTING SUPPLIES

Nelson Netting Kit (Mrs. Nelson author) \$3.50
Has book on Netting, 5 plastic Mesh Sticks (1/4" to 3/4") and small Netting Needle.

Supplement #2 - - - - - \$1.00

Has 8 Beautiful Hanky Edges-other suggestions

Supplement #3 - - - - - \$1.00

Has 8 advanced Doily Patterns, all pictured and a beautiful stole pattern.

Order from: **FRANK J. NELSON**

1785 South 7th, East
Salt Lake City, Utah, 84105

NEW TITLES of BOOKS ON LACE MAKING

LACE MAKING by Eunice Close. \$2.95

BOBBIN LACE MAKING by Doreen Wright. . \$9.25

CHARLES T. BRANFORD COMPANY
Publishers

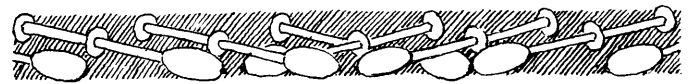
28 Union Street
Newton Centre, Mass. 02159

LACE FOR SALE

"In the "Collectors Weekly" I read an article about "Old Lacers".

I am not a Collector, but I have inherited some handmade lace and some very old lace and I would like to contact a collector to see if I could sell some. Would appreciate hearing from collectors."

Miss Elizabeth Field, 282 Oxford Street
Hartford, Connecticut 06105



From: Warwick, Rhode Island June 17, 1972

"I was at the Handweavers Guild of America Conference in Detroit last week - drove with a couple of Boston Guild members -- and met some lacers I knew, and some new ones. Talked to Mary McPeck, by phone, in Ann Arbor and we had a nice tour through Cranbrook Sunday afternoon after the Conference closed. The Michigan Guild booth was the only one with any bobbin lace in it. That was a homemade pillow using a 4" mailing tube padded with an old blanket and a working cover. The tube gave a storage space for spare bobbins, thread, etc. Olive Risch of N.J. and Myra Young of New York City were there and Jessie Bush of Michigan, who was at Fletcher Craft School in Ludlow, Vt. when I was.

I have the new 'reprints' and the Doreen Wright book so have plenty of reading ahead, -- if I can get at it." -- Ethel Cutler

From: Odessa, Texas June 16, 1972

"Last Thursday I was installed as president of The Creative Writers' Club of Odessa. I have been writing a craft column for a small country newspaper in our area. The Creative Writers' Club is currently having a contest to see who can write the best article. These facts resulted in my writing an article, subtitled "Enjoy Making Teneriffe Lace".

My goal in writing these articles has been to introduce today's youngsters to the crafts which we and our great-grandmothers have enjoyed." -- Eunice Kaiser

BOBBIN LACE SUPPLIES

INSTRUCTION BOOKS .. THREADS .. PILLOWS
BOBBINS .. PATTERNS

OSMA G. TOD STUDIO

319 Mendoza Avenue
Coral Gables, Florida 33134

Both in our printed patterns and in our personal instruction we have reduced bobbin lace to simple step-by-step methods. We furnish complete equipment. Beginners can start from our directions, advanced lacers will find new patterns and methods.

Book I. The Belgian Way of Making
Bobbin Lace- - - - - \$2.25

Essential Processes; History;
Making a Pillow; Basic Grounds.

Book II Bobbin Lace Step-By-Step,
Osma Gallinger Tod - - - - \$3.50

Tulle, Paris, Virgin and Rose
Grounds; Brooks Patterns from
Set 1; Edgings and Insertions;
Embellishments

Sets of Patterns, with working
diagrams, - - - - - each \$2.00

Each set has 6 patterns explained
step by step with photos and dia-
grams. -- Set 2, simple patterns;
Sets 3, 4 and 5, increasingly
advanced.

Set 6, edgings and insertions
with guimpe- - - - - \$3.00

Lace Pillow with revolving cylinder - \$18.50
plus \$3.00 pp.

Waxed and finished 4-inch bobbins,
imported - - - - - per dozen \$2.75

Bobbin Winders- - - - - \$12.50

Lace Pattern Prickers - - - - - \$1.00

Lace Linen Thread, all sizes

Extra pages of patterns for classes,
6 on each sheet, - - 6 sheets \$1.00

Send stamp for further prices

(Please add \$.14 pp. for each dollar of order)

NEW! Battenberg Patterns

Modern versions from old patterns
with stitches used included. Page 8½"x14".

SPECIAL--Set of Six Patterns and
"How-to" page \$4.00 - or send stamp
for price list and descriptions.



ETHEL EATON-OL2, 5412 N.E. 24th AVE., PORTLAND, ORE. 97211

Braid for Battenberg Lace

send stamped, self addressed envelope
for samples.

Muriel N. Charney
25 North Avenue
Rochester, New York 14626



Change of Address to
Miss Elaine McLean
#317 - 9555 - 128th Street
Surrey
British Columbia, Canada
Laurie Ann Lepoff
465 - 38th Street
Oakland, California 94609

10 Antique Lace Samples
(Scrapbook size) - - - - \$10.00

Antique pieces: collars, cuffs,
scarves, etc., sent on approval
on receipt of \$5. bill deposit.

Old Bobbins with spangles from \$2.each

MRS. N. E. PRICE

122 Durham Road
Wimbledon

London S.W.20 O.D.G. England

A MANUAL OF HAND-MADE BOBBIN LACE

by M. Maidment --- Price \$12.50
plus Postage and Insurance

THE ROMANCE OF THE LACE PILLOW

by Thomas Wright - Price \$11.50
plus Postage and Insurance

robin and russ handweavers

533 north adams st., mcminville, oregon 97128

Exclusive distributor in U.S.A. for

"The Honiton Lace Book"

"Pillow Lace, A Practical Handbook"
by Mincoff & Marriage's



LACE EXHIBIT -- JOSLYN MUSEUM, OMAHA, NEBRASKA
The bobbin lace cushion pictured in the March
bulletin, page 69, was purchased complete by
Mrs. Drexel Sibbersen of Omaha and given by
her to the Joslyn Museum in hopes of having a
fine lace exhibit there eventually.

THANKS MEMBERS for all the contributions to
the I.O.L. bulletin during the year. Much is
waiting to be used in the Fall issues. Have 44
new members for next year. To keep within our
budget and to save room for lace information,
will list, only, in new directory. -- Editor