



"Mr. and Mrs. Simon Pomeroy"

Letter from England

Dear Mrs. Harris: September 30, 1972

I do most gratefully appreciate that you would take the trouble to write to me about Miss Eveleth. The last letter I had from her was written shortly after her operation and was very shaky, and I feared then that there would be no more.

When people are old and the burden of life becomes too great one is glad for them to go, but we who remain so often feel that those who are older and wiser than ourselves simply cannot be spared!

I was one of the many to whom Miss Eveleth's friendship and interest and wisdom have meant much for many years now, and I shall miss her dreadfully.

Nowadays there is a very considerable revival of interest in lace and students and younger collectors often come to see my collection and ask advice. I am so glad to be able to pass on what I know and much of the specialized information which has come from Miss Eveleth and has been such a help and interest to me.

You may be amused to know that I appeared on Television this morning on a little program called "Collecting On A Shoestring" to talk about Lace. I was only allowed 10 minutes for

questions and answers and to display some purchases -- but two or three years ago no-one would even have thought of including Lace among items of general interest! If anything which might be of interest to I.O.L. crops up I will write to you. Among Miss Eveleth's papers there may be two articles on "Design in Lace" and "Decline of Lace". These might be of interest, but not for publication yet, as my publishers are considering a re-issue of my book "Introduction to Lace", in which they would be included. But I will let you know.

I did wonder, with the increase in interest over here, whether your organization could use a sub-treasurer over here (to collect in English money) - you might perhaps get some more members. People are bothered by the idea of sending away money annually in foreign currency.

I wondered whether you would like to use this photo of my neices' wedding in August in the country church at Shere in Surrey. It is of "Mr. and Mrs. Simon Pomeroy" and Ursula is wearing a dress made by her sister from almost fifteen yards of Brussels Tambour Lace, (about 110 years old) which she chose from my collection. The bodice is trimmed with tucks, insertions and edgings of Brussels Lace.

I don't think a bride ever looked more beautiful or lace was ever put to better use!

You may not think it of sufficient interest for the "Bulletin" but I am sure it will give you pleasure to look at anybody so pretty and happy. I had intended this copy for Miss Eveleth.

Again so many thanks for writing,

Yours sincerely, Gabrielle Pond

.....and Australia

From: Mereweth West, Australia Sept. 7, 1972

"I became interested in Bobbin Lace a couple of years ago after watching a lady demonstrating at a handcraft display. I was so fascinated, I made inquiries about being taught. When I was told the demonstrator was 92 years old, it was quite understandable she could not take a pupil.

Last year I was giving a demonstration in spinning and weaving at a country center where my husband and I go fishing. There I met Maree Sepik from Yugoslavia, who had made Bobbin Lace since her childhood. We immediately made plans for her to teach me lace and for me to teach her weaving on an Inkle loom. The exchange of crafts has formed a warm and happy friendship. I now make my own patterns for doilies.

I have been a member of the Australian Spinners and Weavers since 1954, my main interest is designing and weaving Gobelin tapestries.

Mrs. Gladys Tonsen heard of my lacemaking, contacted me by telephone, we now have met and very soon we should have this old and beautiful craft established here in Newcastle, N.S.W.

Alice Filson

From: Mt. Waverley, Australia, Sept. 9, 1972

"Mrs. Trenna Ruffner gave me your address. She told me about the International Old Lacers.

I've been making lace for 2½ years now and I know a lady who's making Needlemade Lace and she'd like to know if any of your members make the needlemade laces." Margaret Cardinaletti

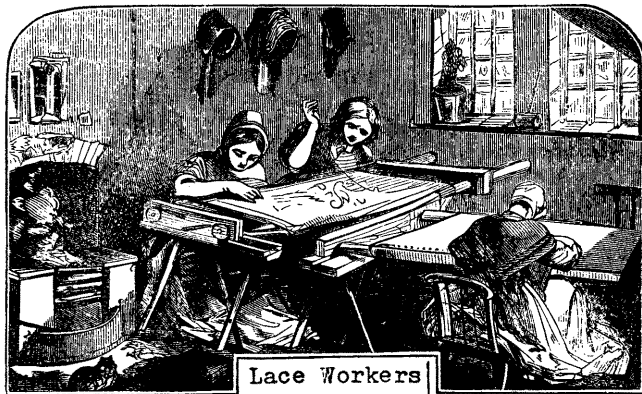
110 Years Ago

From: Godey's Lady's Book and Magazine
Philadelphia, December 1862

LACE-MAKING

This very pleasing branch of industry exhibits instructive features in respect to the application of machinery to what was before mere hand-labor. We must glance at the subject in its two aspects of pillow-lace and bobbin-net.

Pillow-Lace.--Real lace, such as that which often obtains so high a price, is mostly made of flax thread, and is produced in the following way: The lace-worker sits on a stool or chair, and places a hard cushion on her lap. The desired pattern is sketched upon a piece of parchment, which is then laid down upon the cushion; and she inserts a number of pins through the parchment into the cushion, in places determined by the pattern. She is also provided with a number of small bobbins, on which threads are wound; fine thread being used for making the meshes or net, and a coarser kind, called gymp, for working the device. The work is begun at the upper part of the cushion by tying together the threads in pairs, and each pair is attached to one of the pins. The threads are then twisted one round another in various ways, according to the pattern, the bobbins serving as handles as well as for a store of material, and the pins serving as knots or fixed centres around which the threads may be twisted. The pins inserted in the cushion at the commencement are merely to hold the threads; but as fast as each little mesh is made in the progress of the working, other pins are inserted to prevent the thread from untwisting, and the device on the parch-



Lace Workers

ment shows where these insertions are to occur.

The kinds of lace which have obtained different names have certain peculiarities in the character of the mesh. Brussels point has a network made by the pillow and bobbins, and a pattern of sprigs worked with the needle. Brussels ground has a six-sided mesh, formed by twisting four flaxen threads to a perpendicular line of mesh. Brussels wire-ground is of silk; the meshes are partly straight and partly arched, and the pattern is wrought separately by the needle. Mechlin lace has a six sided mesh, formed of three flax threads twisted and plaited to a perpendicular line, the pattern being worked in the net. Valenciennes lace has a six sided mesh, formed of two threads, partly twisted and plaited, the pattern being worked in the net. Lisle lace has a diamond-shaped mesh, formed of two threads

plaited to a perpendicular line. Alencon lace has a six-sided mesh of two threads. Alencon point is formed of two threads to a perpendicular line, with octagonal and square meshes alternately. Honiton lace is distinguished by the beauty of the devices worked by the needle. Buckingham lace is mostly of a commoner description, and somewhat resembles that of Alencon.

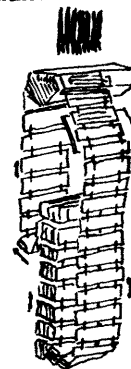
Pillow lace, such as we have just described is supposed to have been first made in Saxony in the sixteenth century, the earlier Italian lace having been wrought by the needle. From Saxony it extended to Flanders and France. In Brussels alone there were 10,000 females employed at lace making at the close of the last century. The art was introduced into England soon after its invention in Saxony; and it is curious that Honiton has produced the best kinds from that time to this. Through out the midland counties especially Bedford, Buckingham, and Northampton, almost every town and village exhibits this manufacture; but hand-made lace has suffered severely from the invention next to be noticed.

Bobbinnet.--About 1770 a stocking weaver at Nottingham, named Hammond, made the first attempt to imitate lace by a slight adaptation of his stocking frame, and many other persons gradually introduced improvements in the art; but it was Mr. Heathcoat, who, early in the present century, gave the chief impulse to the trade by the invention of his bobbin-frame, which gave the name of bobbinnet to machine-made lace. The manufacture sprang up

Twisted as
Bobbinnet

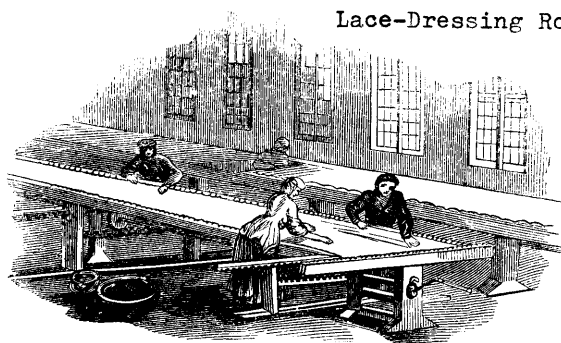


Jacquard



into wonderful activity in and around Nottingham; and though it has suffered many fluctuations since, it still constitutes a very notable department of Nottingham industry. The cotton used in making bobbinnet is mostly spun in Lancashire. The machines are very costly, and are seldom or never owned by the actual worker. They are among the most complicated apparatus employed in manufactures; and when adapted for steam-power, and provided with the Jacquard apparatus for the production of figured net, the machines are sometimes worth £1,000 a-piece. One set of threads, which we may call the warp, is stretched in parallel lines up and down the machines; another set, equivalent to the weft, is wound round small bobbins; and the meshes of the network are produced by these bobbins twisting in, and around and among the vertical threads. After being woven or made, the net is gassed or singed to remove the little hairy filaments; then embroidered or "run" by females, if the better kind of net; then mended, if any of the meshes

Lace-Dressing Room



WELCOME TO THE LAND OF THE TOTEM! YOU ARE INVITED TO ATTEND THE 6th BIENNIAL PACIFIC NORTHWEST HANDWEAVERS' CONFERENCE

Friday through Sunday MAY 25, 26, 27, -- 1973

THEME "WEAVING IN TOTEM LAND" HOSTESSES The British Columbia Weavers' and Spinners' Guild

SPEAKERS Marie Aiken: "Evolution of Interlacement" Penny Gouldstone: "Design, Colour and Texture" Gertrude Griffin: "Textile Arts in Folklore and Literature"

DEMONSTRATIONS The Salis Weavers, The Vancouver Bobbin Lacers, as well as the British Columbia Spinners, Weavers and Dyers.

BOOTHS Juried exhibits from all Guilds. Displays of related crafts. An opportunity to see and buy the latest in books, threads, looms.

BANQUET A salmon barbecue and Fashion Parade ADDED ATTRACTION The 16th Exhibition of Canadian Handweaving - a juried display held in Eaton's main store in downtown Vancouver FOR A 'FUN' MEETING

MARK THE DATES ON YOUR CALENDAR NOW

We're looking forward to seeing you at the TOTEM PARK, University of B.C., Vancouver, Can., where you will be able to take part in all activities and have your accommodation and meals all in adjoining buildings with many covered walkways under which to stroll. - Write to: B. C. Weavers' and Spinners' Guild 1785 Ross Road, N. Vancouver, B.C., Canada Shirley Dickens, Chairman

Dear Lacemakers: September 23, 1972 Your lace committee for the conference would appreciate knowing whether you intend to be present at the conference and if you would be prepared to exhibit or demonstrate.

The lacemakers' exhibit will comprise contemporary lace, i. e. made by the exhibiting lacemaker herself, as well as old laces suitably mounted, pillows, bobbins and novelties.

Because the programme of the conference is a full one, your committee is endeavouring to make arrangements for items of particular interest to lacemakers.

It is expected that the Annual Get Together of Island and Mainland Lacemaker groups in B.C. will be held May 26, 1973 in Vancouver. Hosted by the Vancouver Lace Club, this is a luncheon meeting for which there will be a charge, not included in the Conference registration fee. To attend one need not be registered at the Conference, but the ladies must know well in advance the number for which to cater.

Please let me know your intentions as early as possible. To avoid duplication, it is deemed advisable to have all conference registrations go through that committee. However, the Lacemakers' committee would be grateful for a note of your intentions sent to me personally.

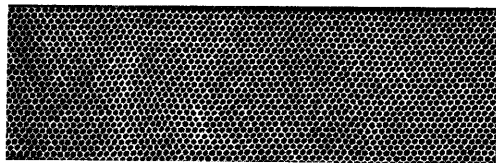
Sincerely, Jean L. Astbury 783 Handsworth Road North Vancouver, British Columbia, Canada



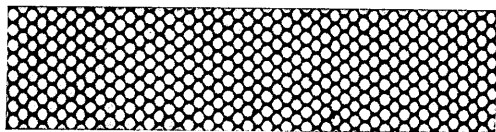
have given way; then bleached; then dyed, if it be black net; then dressed or stiffened with gum or starch; and, finally, rolled and pressed.

Besides the specimens from Belgium, lace formed an important item in the number of things sent over from France to the Great Exhibition. The greatest in amount, however, and most remarkable for beauty, was contributed from Nancy. Besides several pieces of minor importance, one especially attracted great attention. It was a counterpane, three yards long and two and a half broad. In the middle was embroidered a bouquet of roses and poppies, and a garland all round of the same flowers, of a large size, all embroidered au lance, with cotton of size No. 120, the appearance created being that of a white satin texture. The leaves were embroidered on what was termed a sanded ground. The tracery cost three months of labor.

(This article was contributed by Ida Woodard)



Machine-Made Bobbinet



Machine-Made Tosca Net

COPYING OFF PATTERNS - Battenberg

Muriel Mitchell suggests that a good way to copy off a pattern in rugs is by outlining on net, with pen, the pattern and then placing it on the item to be used as background. Then trace with a felt pen to transfer the pattern. This is useful for battenberg as well as rugs.

From: Burnaby, B.C. Canada October 2, 1972

"Saw the Soviet display with Britta and Olga when I was in Mass. I enjoyed it as I did the article by Kay Reardon in the bulletin. Wish I had slides of the Bobbin Lace. I just loved it. Wish I had more time there." Muriel Mitchell

THANKS for LETTERS of INQUIRY RECEIVED

"Many thanks to those who have sent letters requesting information regarding the PACIFIC NORTHWEST WEAVERS' and LACEMAKERS' CONFERENCE (May 25, 26, 27 - 1973)" -- Jean L. Astbury



MODERN LACE-MAKING.

CENTER-PIECE IN BATTENBERG LACE.

FIGURE No. 1.—Marked elegance is displayed in the center-

surah being greatly used, but preference is given to the heavy India silk, which washes well and will stand the wear and tear of the laundry, which is so necessary when these centers are used

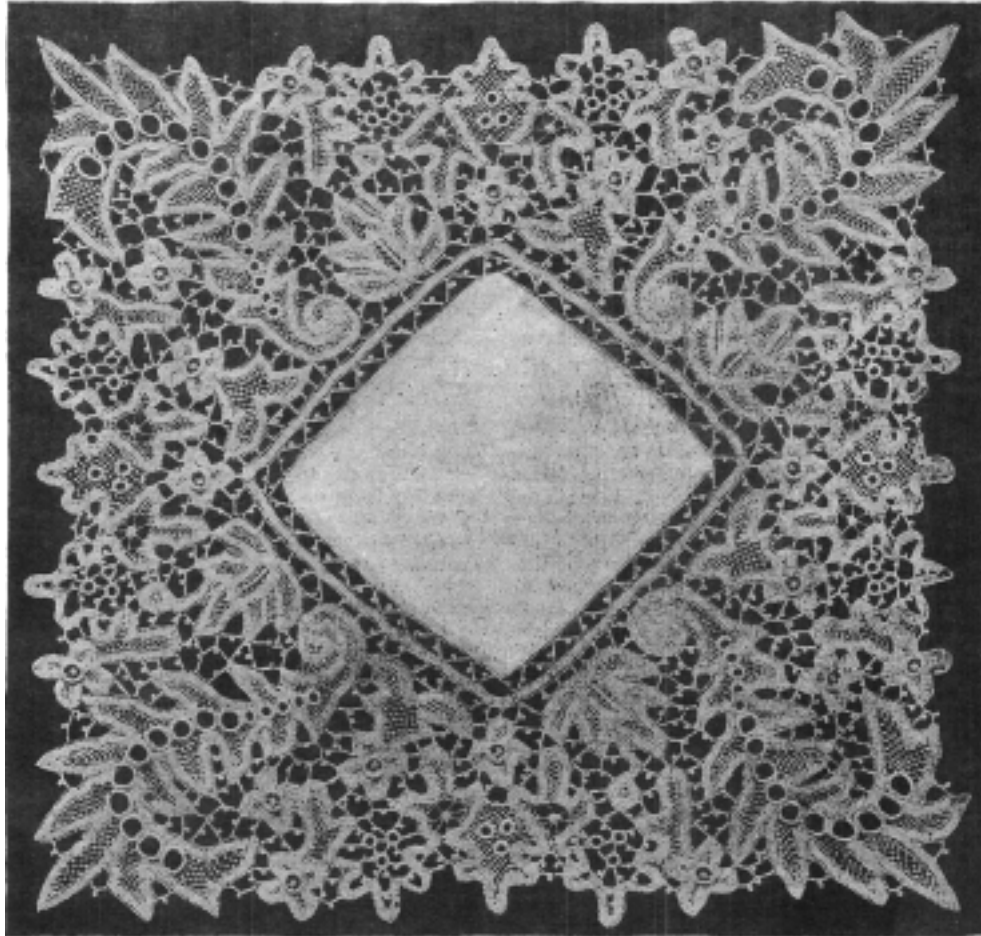


FIGURE No. 1.—CENTER-PIECE IN BATTENBERG LACE.

piece here shown. The square center of linen is very small, and after the lace-work is completed, it is neatly button-holed to it.

Two straight rows of braid outline the linen and form an insertion, the center of which is composed of slanting button-hole bars with a picot in the center of each. There are various ways of forming these picots, those made in bullion stitch, and another known as the lace picot being the most durable.

The large and small leaves are conventionalized to form the design represented. The vein running through the center of the large leaf in each corner, is formed by a chain of rings of graduated sizes, and the effect is not only pleasing but unique. A variety of stitches can be used for filling in and securing the braid, as the pattern is large and will admit of great latitude in this regard. Many of these center-pieces have a square of silk inserted;

for the dining table; although many ladies still adhere to the linen as being most appropriate for this purpose.

HANDKERCHIEF CORNER IN MODERN LACE.

FIGURE No. 2.—A handkerchief made with a border of modern lace is always an article of elegance, and in these days of lace-making, every lady should be the possessor of one.

Whether it be with a narrow border or one of an exceedingly elaborate design, showing only a very small center of silk or linen lawn, there is always an exquisite daintiness about it.

A very pretty border is here shown of medium width, and may be easily worked by any one at all familiar with lace making. The braid is stayed in position by the twisted bar stitches and wheels, and the edge is outlined with a picot braid or purling.

For a handkerchief, the finer braids and thread should be used, and if desired the design can be enlarged for trimming purposes.

For the information and designs in this article thanks are due Sara Hadley, professional lace-maker and importer of materials for making modern laces,

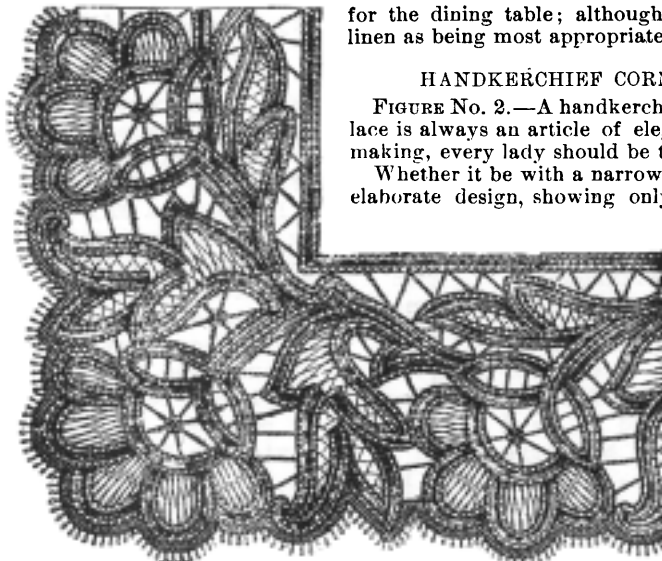


FIGURE No. 2.—HANDKERCHIEF CORNER IN MODERN LACE.

These two pages from a late 19th century "Delineator" were contributed by our club president, Olga Barnett.

TATTING.

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two halves forming one stitch. p.—Picot. *—Indicates a repetition as directed wherever a * is seen.

TATTED DOILY.

FIGURE No. 1.—Materials: No. 50 cotton thread, a small piece of linen for the center and one skein of silk floss. Each corner is a large wheel formed of 8 small wheels. The wheel for the center is made thus: 7 long p. each separated by 2 d. s., close, tie and cut the thread.

Second round.—* 2 d. s., p, 2 d. s., join to a p. of the ring, 2 d. s., p., 2 d. s., close; fasten on second thread and make a ch. composed of 4 d. s., then 5 p. each separated by 2 d. s., then 4 d. s. Repeat from * until 7 rings and chains are made.

The outer wheel is formed of 8 rings and chains, the ch. is made the same as the other, and the ring is composed of 2 d. s., 5 p. each separated by 2 d. s. then 2 d. s.; the rings are joined to each other by the 2nd p., the wheels joined to each other by center picots of the chains, as seen in illustration. Seven of these complete the circle. Make 4 of the large circles, fasten together by the picots, and baste this border carefully on a small square of linen. Button-hole the inner edge with the floss, using long and short stitch; cut the linen from underneath, and press with a damp cloth over it.

TATTED PIN-CUSHION COVER.

FIGURE No. 2.—Cut a piece of linen lawn the size of top of the cushion. Use 2 shuttles, and fine linen thread. Make the pansies first. With one shuttle make 2 rings of 24 d. s. and 11 p. each separated by 2 d. s. Join 1st p. of second ring to last p. of first. Make the rings close together. 3rd ring composed of 28 d. s. and 13 p. each separated by 2 d. s. Make 4th ring with 32 d. s. and 15 p. separated by 2 d. s. Join 1st p. to last p. of 3rd ring. Make 5th ring like 3rd, join 1st p. to last p. of 4th ring, tie threads and cut off. This finishes a pansy. Make as many as desired; there are 8 in the design shown. Make a stem to each pansy and baste in position on the linen; with needle and linen thread button-hole stitch around each ring through the picots forming a good

shaped pansy. With a sharp pointed scissors cut the linen out under the pansies.

For the Border:—First round.—With one shuttle make a leaf of 3 leaflets, 1st leaflet composed of 4 d. s. and 7 p. each separated by 2 d. s. 4 d. s. draw up and close. 2nd leaflet is like 1st. joining 1st p. to last p. of 1st leaflet. Make 3rd leaflet like 2nd. Tie on 2nd thread and make a chain with the 2 threads of 28 d. s. and 13 p. separated by 2 d. s., turn. Make a leaf like

1st, join 4th p. of 1st leaflet to 4th p. of 3rd leaflet of 1st

leaf, turn; continue making chains and leaves all around the linen, having the leaves come well over the edge. When placing the linen be careful

in turning the corner that a leaf comes on the point, and the leaf on each side of this one is held close to it, to turn a perfect corner. After working enough tating to go all around, join last leaf to first and last chain to first chain.

Second round.—Make border like first, joining the 7th p. of this chain to 7th p. of a chain of 1st round, except on the corner, where join 2 chains, to each of the 2 chains forming the corners. Continue all around.

Third round.—With one shuttle, make a small ring of 1 d. s., 1 p., 1 d. s., join to center of a leaf on side of last round 1 d. s., 1 p., 1 d. s., draw up, tie on 2nd thread and make a chain of 20 d. s. and 9 p. each separated by 2 d. s., turn, make a ring join to next leaf of last round, turn; continue making chains and rings all along the side. The two chains forming the corner are composed of 24 d. s. and 11 p. This finishes the border. Baste this over the edge of the linen and button-hole stitch around the leaves; cut out the linen underneath close to the stitching. Press face down on a damp cloth with a dry one over. Cover the cushion with any desired color of silk, and draw baby ribbon around the tating through the holes next to the linen, then put a little bow of ribbon on each corner, and tack to the top of the cushion. Toilet mats can be made to match the cushion by using a square of linen with a border of the same design.

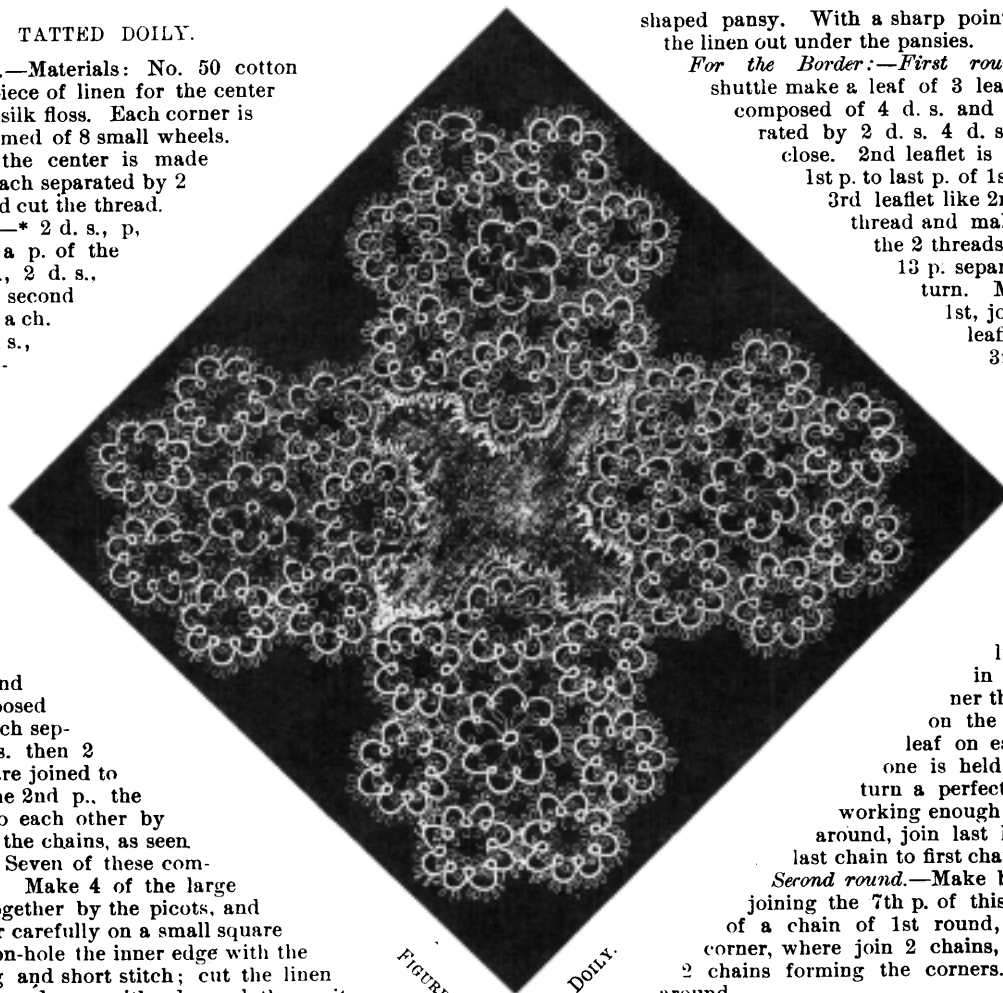


FIGURE NO. 1.—TATTED DOILY.

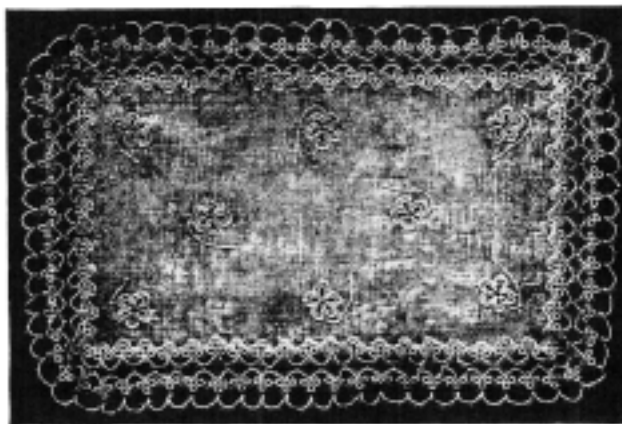


FIGURE NO. 2.—TATTED PIN-CUSHION DOILY.

MR. CHARLES E. M. NORTON
 Demonstrated Bobbin Lace Making, Sunday,
 September 10, 1972 from 2:00 to 4:00 P.M.
 at the St. Louis Art Museum's
 "2000 Years of Textiles" Exhibition

"I have been working on bobbin lace, on and off, continuing this very interesting hobby. I am far from expert, but feel that you would be interested in a recent occasion when I was invited to demonstrate Bobbin Lace Making at the St. Louis Art Museum.

The afternoon was one of considerable attention by the many people who attended this important textile exhibition, a comprehensive viewing of church, royalty and home articles taking in all aspects of textile creations throughout the years. One small section was devoted to bobbin lace.

On successive Sunday afternoons local artists demonstrated weaving, batik, spinning etc. for a series of eight weeks.

Charles E. M. Norton

THE RETURN

of the 66 year-old Wandering Doily

This summer (1971) I was pawing through a bin of old linens in a Salvation Army Store. I came upon a lovely old Battenburg Doily with pink embroidered silk roses rambling across its yellowed linen center. The wide Battenburg edging was in fine condition and the delicate silk thread embroidery still retained soft pastel colors and not a thread was broken. I purchased this treasure for the great sum of five cents. After I had laundered and pressed the doily carefully, I realized that I had seen this same doily once before in one of the N.O.L. Bulletins. There, on page 43, in the Bulletin for May 1968, at the bottom of the page, was the photograph and story of this old beauty that was once available through Webber's Mail Order Catalog of 1905. The doily is now displayed under glass, on an old Victorian table in my living room.

(Margaret B. Leach - doily reprinted)

DRAWN-WORK NEEDLE POINT

The fine linen cloth used can be seen in the little round parts of the design. In the collection of Margaret B. Leach, California.

An Especially Attractive Collar, Using the Favorite Grape-and-Leaf Motif

From: "Needlecraft" June 1916
 Directions for making from editor

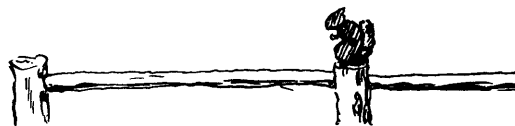
New Members

- BLACK, Mrs. Lavina Earhart
1015 Fillmore, Denver, Colorado 80206
Studying Lace
- CAABLE, Diane
1, Wenham Drive, Westcliffe-on-Sea
Essex, England
All laces, collecting, studying
- DOBSON, Mrs. W. (Edna)
#1705 - 1 Chapel St., Nanaimo, B.C. Canada
(Mostly bobbin; Knotted, Crochet, Hairpin,
Knitted, Studying)
- DONOVAN, Paul M.
17 Gretna Blvd., Gretna, Ia. 70053
(Bobbin Lace)
- DUFF, Renelle
8321 Oak St., Vancouver 14, B.C. Canada
(Bobbin Lace)
- GANDIA, Aida B.
Mendez Vigo #67, P.O.Box 1662,
Mayaguez, Puerto Rico 00708
(Bobbin Lace)
- GILMORE, Mrs. Earl A.
1014 - 12th St., Silvis, Illinois 61282
(Bobbin, Needle, Crochet, Tatted, Making)
- GRAHAM, Leah Catherine
C.M.R. Box 1431, A.P.O. New York 09193
(Bobbin, Studying, general in all)
(Living in England in Broom, near
Biggleswade, Beds)
- HAYDEN, Helen Louise
96 - 5th Ave., 19A, New York, N. Y. 10011
(Studying Lace)
- JORGENSEN, Mrs. K. E.
210 - 7341 - 19 Ave., Burnaby 3, B.C. Canada
(Bobbin Lace)
- LANDERS, Doris
333 East 53rd St., New York, N.Y. 10022
(Bobbin Lace)
- LINEHAN, Mrs. Charles (Alene)
Rt. 1, Box 959, Astoria, Oregon 97103
(All types of lace, but macrame)
- MAINES, Rachel
5660 Beacon St., Pittsburgh, Penn. 15217
(Applique, Bobbin, Crochet, Hairpin,
Knitted, Needle, Tatted, Collecting, Study)
- McCarty, Mrs. I. D. (Meg)
3828 Portland, Apt. 229, Irving, Texas 75062
(Bobbin Lace, Knitting, Crochet, Weaving)
- NIELSEN, Mrs. Edith
Marie Grubbes Alle 20, DK 2800 Lyngby, Denmark
- TART, Mrs. George (Jean M.)
Box 102, Tacoma Country & Golf Club
Tacoma, Washington 98498
(Collecting Lace)
- Van der ZANDEN, Mr. Henk
West Zyde 83, Zaandam, Holland
(Teaches Bobbin Lace Making)
- WALES, Mrs. Lloyd A. (Amber)
12405 W. Colfax Ave., Lakewood, Col. 80215
(Studying Lace)
- WITHERSPOON, Mrs. William (Margaret J.)
6401 Ellenwood Ave., St. Louis, Mo. 63105
- WOODFIN, Mrs. Lyle L. (Vivian)
450 East 9th Ave., Denver, Colorado 80206
(Studying Lace)

BOOK MARK from
Knypplerskan,
By Inger-Olsen
Made by

Helen Barry,
a student of
ArVilla Sweeney's
who now takes
classes in Port-
land. Her lace is
exquisite and al-
ways made without
a flaw. The stu-
dents she now has
love her and are
joining I.O.L.

A lady who was
given one as a
gift is wearing
her's as a jobot.



CHANTILLY STOLE
in the collection of Gladys
Reese, Ann Arbor, Michigan.
Just to show the length ---
(see yardstick) and overall
design.



MEXICO: The Huipil Grande That Brings Good Luck

According to legend, untold years ago, there was a shipwreck off the Isthmus of Tehuantepec and all on board were lost, except a little white child who was miraculously saved from drowning. This child who was wearing a fancy dress, was pulled out of the heavy surf by an Indian woman. The Indian thought the child must have very lucky powers to survive such a wreck. As a symbol of this miraculous event, and in an attempt to attract this lucky power to herself, she wore the child's dress as a headdress.

Others copied the innovation and it soon became the traditional headgear of this remote region. In the course of time, the shape of the dress changed to comply with its new usage. And for decoration, white starched lace was added to the neckband and hemline, as well as to the now useless sleeves.

So here is a hat that is not a hat. It has no conventional crown or brim but, of all things, it has sleeves. It is what a collector or designer, would call a virgin style.



It was not bred with any other hat, nor affected in any manner by fashion whims of the outside world.

This headdress may be worn in two ways. For everyday wear it is thrown over the head in such a manner that the wide lace ruffle of the hemline cascades around the face and shoulders like the crest of a billowing wave and the rest of the dress dangles behind.

For church going, the lace around the neckband frames the face and the dress falls over the shoulders, one sleeve hanging under the chin, the other falling over the top of the head.

The story of the Huipil Grande illustrates perfectly the birth of a lucky piece -- a hat in this instance -- probably the only one of its kind in the world. Roberta Mack



Tambour Lace, picot braid edge

SAN FRANCISCO •BAY AREA

We had our I.O.L. meeting in July in our house. Our good little reporter, Margaret Leach moved so far away from the Bay Area, she was unable to attend so we have had nobody else to make a report.

Roberta Mack gave a very nice program at our meeting, on the history of lace hats and bonnets. We thought it was very well done and wish to share a little of it with you via the bulletin with these four pictures and information about the hats pictured.

Our invitations were paper and lace bonnets and everyone found a little lace hat pin-cushion, at the table place.

Our little group has been busy demonstrating at the Hildsdale, California Library.

We are making new patterns and enjoy working together.

Gertrude Biedermann
and Martha Anderson



FRANCE: The Aureole

To primitive man, the sun was the great giver of life. Stone age men revered the east, where the new day first displayed the solar aureole. To the people of Boulogne, from ancient times the coming of spring and the spectacle of the great sun rolling higher and higher toward the zenith were awesome mysteries.

According to French authorities, the peasants of Boulogne have taken the very rays of the sun to adorn their snowwhite bonnet. This coif is five inches wide around the front edge; the lace is heavily starched and given sixty-four flutes in imitation of the rays of the solar corona; the fluting is done with a special curling iron. Each time the coif is washed, it has to be starched and laboriously re-fluted.

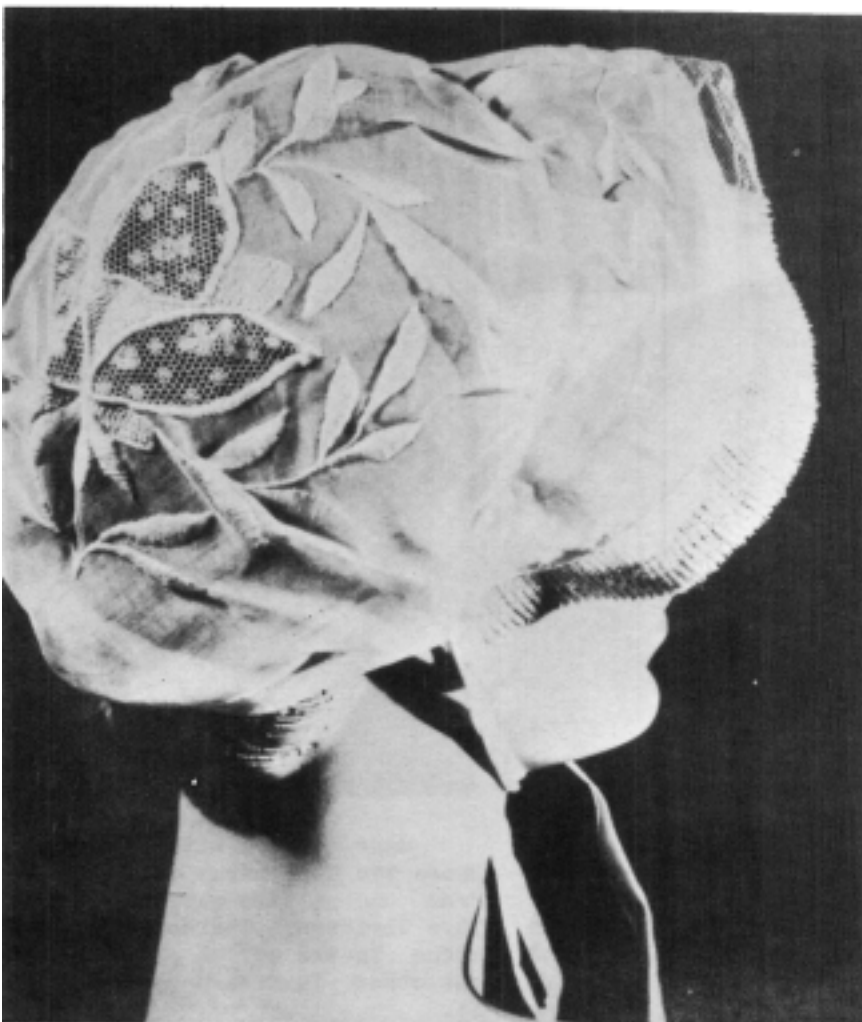
Roberta Mack

FRANCE: Fresh-Flower Coif

Before the mass production of artificial flowers in the late nineteenth century, women of means and fashion in France flaunted their lovers' flowers about their bodies in various ways. Oftentimes, instead of wearing a corsage conventionally as we do today, they placed it in a "bosom bottle" to keep it fresh. This was a small glass vial, several inches long, which was filled with water and tucked into the bosom, hence its name.

A further idea of this was a little flat bottle shaped to fit the curvature of the head, which was concealed in the hair and a lace head-dress with an opening for the stems was worn over it. This special head covering with its accompanying water-holder allowed unlimited freedom for fresh flower arrangements.

Roberta Mack



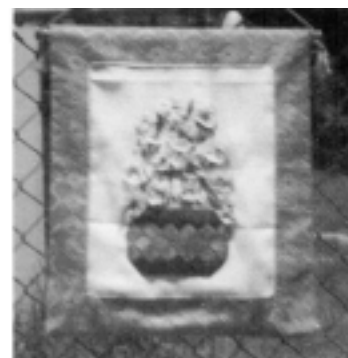
FRANCE: The Number 8 of Chateaufauf

(Illustration on page 30)

The inhabitants of this town pride themselves on using the number 8 as a decorative motif for their head-dresses. Sometimes the figure's shape is held rigid by brass wire or pieces of straw, but starch alone does the trick in this one.

The base of this coif is a piece of lace or tambour which is done on voil or net just large enough to cover the back of the head. The whole purpose of this is to provide a platform secure enough on which to mount the number 8.

FRANCE: The Number 8 of Chateauf-neuf-du-Faou



PICTURE IN LACE - By Alfaretta Skladal, Texas

"Watching the 'Sewing Stitchers' making pictures, I decided to make one of lace.

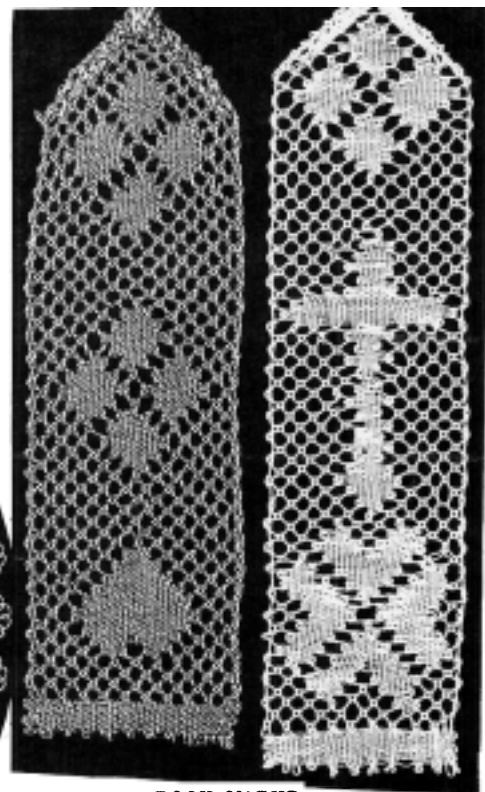
The lace frame is 16" x 18" x 2 1/2" made of gold colored thread.

The flowers are made of scraps of lace, dyed with food coloring, -- gathered and just tacked on in the middle of the flower. I am still studying lace but have been teaching many what I know. I make all my pillows and some for friends.

A lone circle has always symbolized eternity, because it is without beginning or end. This circle when doubled enters into the mystery of numbers and, written as a figure 8 becomes the "twin circles of Love and Knowledge," two essentials without which no life is complete. By wearing this symbol, the owner hopes that the love and knowledge it represents will be hers.

Roberta Mack

▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲ ▲



BOOK MARKS

Made by Rita Mittelstadt

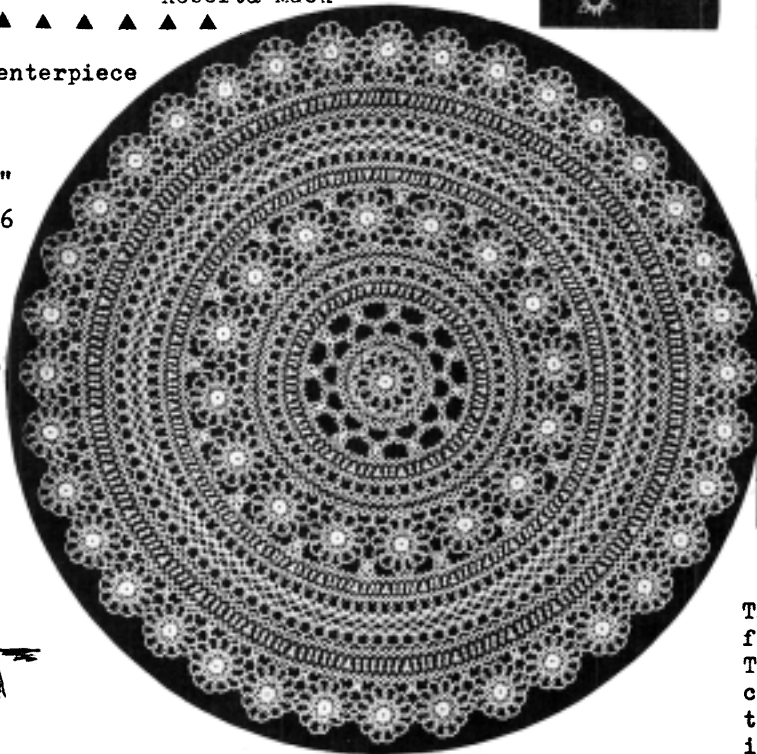
These two book marks were made up from one pattern purchased from Tove Ulriksen. The one with the cross is the actual pattern and the other is Rita's variation of it.

A Handsome Centerpiece in Tatting from:

"Needlecraft"

November 1926

Directions for making from editor.



IN DAYS OF OLD QUINCY, COACH LACE-MAKING FLOWERED

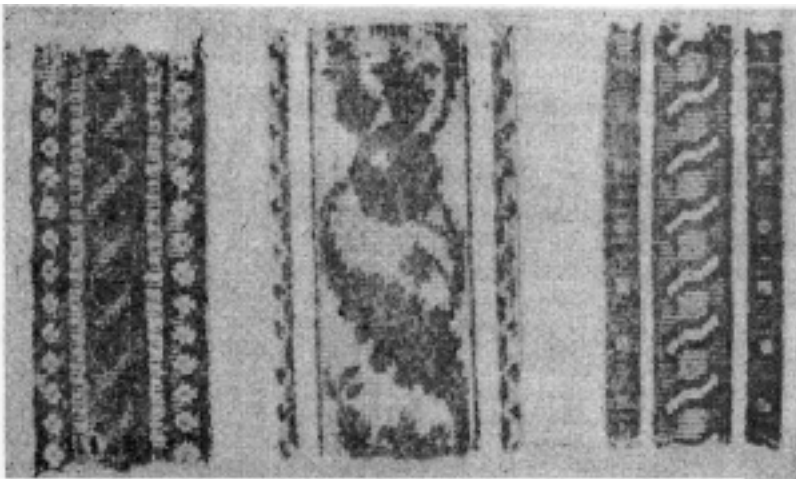
By Miriam Lynch

From: Patriot Ledger, Wed., June 25, 1969

Long before buggy whip factories, the manufacturing of bustles and certain other last-century industries fell victims to the advance of progress, the art of coach lace making had become a casualty in Quincy, Massachusetts. Practically lost, too, in the changing lexicon is the term "coach lace" which, according to old newspaper articles and records concerning it, actually was a sort of trade name.

BRILLIANT BANDS

It is described as "trimming" bands of two-or-three-inchwide strips woven in brilliant colors that were used to decorate the interiors of the coaches, chaises and carriages of those days, and as straps and holders to which passengers clung.



ORIGINAL DESIGNS of Quincy-manufactured coach lace had faded even in 1922 when an article on the subject was published in a New York newspaper. Hand-woven by the Wilson Marsh Company of Quincy, the lace featured brilliant colors and imaginative designs. (From the Warren Parker Collection of the Thomas Crane Public Library)

Its manufacture was an industry that flourished in Quincy from 1797 through 1836, begun by Wilson Marsh who was later joined by his two sons, Elisha and Jonathan, in conducting a successful and unique family business.

Miss Miriam Marsh, a descendant of the original owner of the lace-making firm, described the product as having "a raised pattern woven like that of Brussels carpeting. Carriages, especially coaches, were brilliant affairs in those days."

Other historians describe the lace as in "fern pattern," and "an oak leaf," and in "acorn" and "lotus" patterns.

It is not difficult to imagine what the lace looked like when it was thus designated, but it is doubtful if anyone now alive has any idea of what is meant by the terms: "Washington broad lace," "diamond seaming," "rose half lace," "variegated fringe," "the green and white rain line," "clouded lace," and "scarlet tassels," which are mentioned in old ledgers and record books.

The only coach lace known to be in existence in the South Shore area is on a sleigh in the Dorothy Q. House in Quincy. Its pattern has faded to a dull white but there is no fraying or raveling of its material. A strap which

hangs in the middle of one of the seats still looks sturdy enough to hold the hand of a passenger.

ON SCHOOL STREET

The house where Wilson Marsh conducted his business, built in the middle 1700's, still stands on School Street near the corner of Marsh Street. It has a high, brick foundation, small windows on the first floor, columns and steps of granite which were evidently additions to the farmhouse of Mr. Wilson's day.

Still standing, too, is the house's ell where according to Miss Marsh, "the weaving began in a small way with a few hand looms. Women of the town were employed to card the wool and process the raw material. They also engaged in the weaving of much of the lace."

The peak year of the Marsh industry was 1836 when seven women and 16 men made up its working staff. During that 12 month period, \$12,000 worth of coach lace was turned out.

A related industry was the Marsh family's dye house where the raw materials were colored. It stood opposite the Marsh house on the banks of Town Brook, the waters of which, Miss Marsh wrote, "must have often run luridly colored."

Working conditions in those days, even for the sons of the owner, were far less than ideal with little offered in the form of remuneration or "benefits." Elisha and Jonathan Marsh were paid an annual salary of \$300, less deductions for time spent away from the shop or their father's farm.

There is mention in an old record of one of the sons being absent for one-half day to attend a fire and the resultant deduction from his salary of 50 cents.

PROSPERITY ERA

The owner of the business could not even cry, "Hard times!" for the company was extending its market at the time with a representative of the firm traveling as far as Maryland and Virginia for selling purposes. Prosperity seemed assured for some time to come.

But in the middle 1800's there fell the mortal blow that was to end Quincy's lace-making industry. It was then that a loom was invented on which coach lace and carpeting could be run by steam and water.

It was discovered that hand looms could not compete with the new invention which was able to manufacture the product many times faster and at less cost and with as good quality as the hand-woven kind.

The looms in the Marsh factory halted. The coach lace in stock was sacrificed at far below its value. And a picturesque industry that had flourished in Quincy for almost 40 years withered and died as the parade of progress marched away from it.

(Contributed by Esther Oldham, Mass.)
.....



Whirlpool Edging

Knitted Edge
directions for
making from editor

BOBBIN LACE SUPPLIES

OSMA G. TOD STUDIO

319 Mendoza Avenue
Coral Gables, Florida 33134

- "The Belgian Way of Making Bobbin Lace"- \$2.25
- History, Making a Pillow, Basic Grounds
- "Bobbin Lace Step by Step" by Tod----- \$3.50
- Complete Instructions;
- Set 1 of M. Brooks Patterns;
- Tulle, Virgin, Rose and Paris Grounds;
- Edgings, Insertions, Embellishments
- Set 2 of Six Patterns----- \$2.00
- Step-by-step diagrams
- Sets 3, 4 and 5----- each set \$2.00
- Each of six more advanced patterns
- Set 6, Six Lace Patterns with Guimpe---- \$3.00
- Waxed and Finished Danish Bobbins, dozen \$3.00
- Lace Pillow with Revolving Cylinder---- \$18.50
- (Add \$3.00 packing and pp.)
- Lace Bobbin Winders, Danish----- \$12.50
- Lace Prickers, Metallic--\$2.00 Wood---- \$1.00
- LACE LINEN THREADS OF FINE QUALITY
- 2 oz. tubes, No.20, white or linen color \$1.00
- No.40, white or linen color \$1.00
- No.90 white-----(\$2.20) No.100-----(\$2.30)
- No.110-----(\$2.40) No.120-----(\$2.50)
- No.140, 1/2 oz. (\$1.00) No.160, 1/2 oz. (\$1.10)
- No.200, small balls, each \$.50
- Extra Patterns for Classes----- 6 for \$1.00
- ready to use
- Folio of miscellaneous patterns----- \$2.00
- ten patterns & pictures, for pricking
- "Wool Stitchery" ----- \$1.25
- a splendid 110 page manuel of joinings
- for narrow strips, finishes, crewel stitch-
- ery, embroideries, cross-stitch, etc.
- "The Joy of Handweaving" ----- \$7.95
- A weaving correspondence course
- in one volume, home instruction.
- (Please add postage for all orders.)

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

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

PATTERNS?

"An attic find which I don't need; almost a pound of patterns, instructions and clippings, from the turn of the century, mostly for embroidery and quilting.

I'm still hunting "Kloppeln", Bestell
Nr. 713, Leipzig.

Handledning i Knyppling, Sally Johanson,
Linköping,

33 Tonder Laces, Meta Tonder
12 lektioner i knyppling, Kristina Malmberg"
Mary McPeck

.....
From: Booragul, P.S.W. Australia, Sept. 9, 1972

"I have a friend very interested here, who will be joining. What is the name of the best book you could recommend to me for a beginner? One that would have corners and edgings for hankys and mats, also it is the finishing off I would like to know more about. My finishing off is so messy, there must be a neater way."

Mrs. Glad Tonsen

.....
The Fall issue of "Shuttle, Spindle and Dyepot" quarterly magazine of Handweavers Guild of America, Inc. includes the article "Finishes and Embellishments" by club member, Bucky King (embroidery stitches) and Susan Gilmurray with (macrame) used in woven articles.

This issue also includes a review of Margaret Maidment's "A Manuel of Hand-made Bobbin Lace Work" by club member Doris Southard, with suggestion that the lace technique may be adapted for use by the weaver. -- 183 pages, available from Robin and Russ Handweavers, 533 N. Adams Street, McMinnville, Ore. 97128 price \$12.50

Changes of Address

ANDRUS, Loretta B.

106 E. Franklin St., Centerville, Ohio 45459

ASAHI, Katsuko Y.

P.O. Box 3894, Torrance, Calif. 90503

GORDON, Mrs. Ninette

27 N. Margarita, Alhambra, Calif. 91803

MARZULLI, Mrs. Maureen

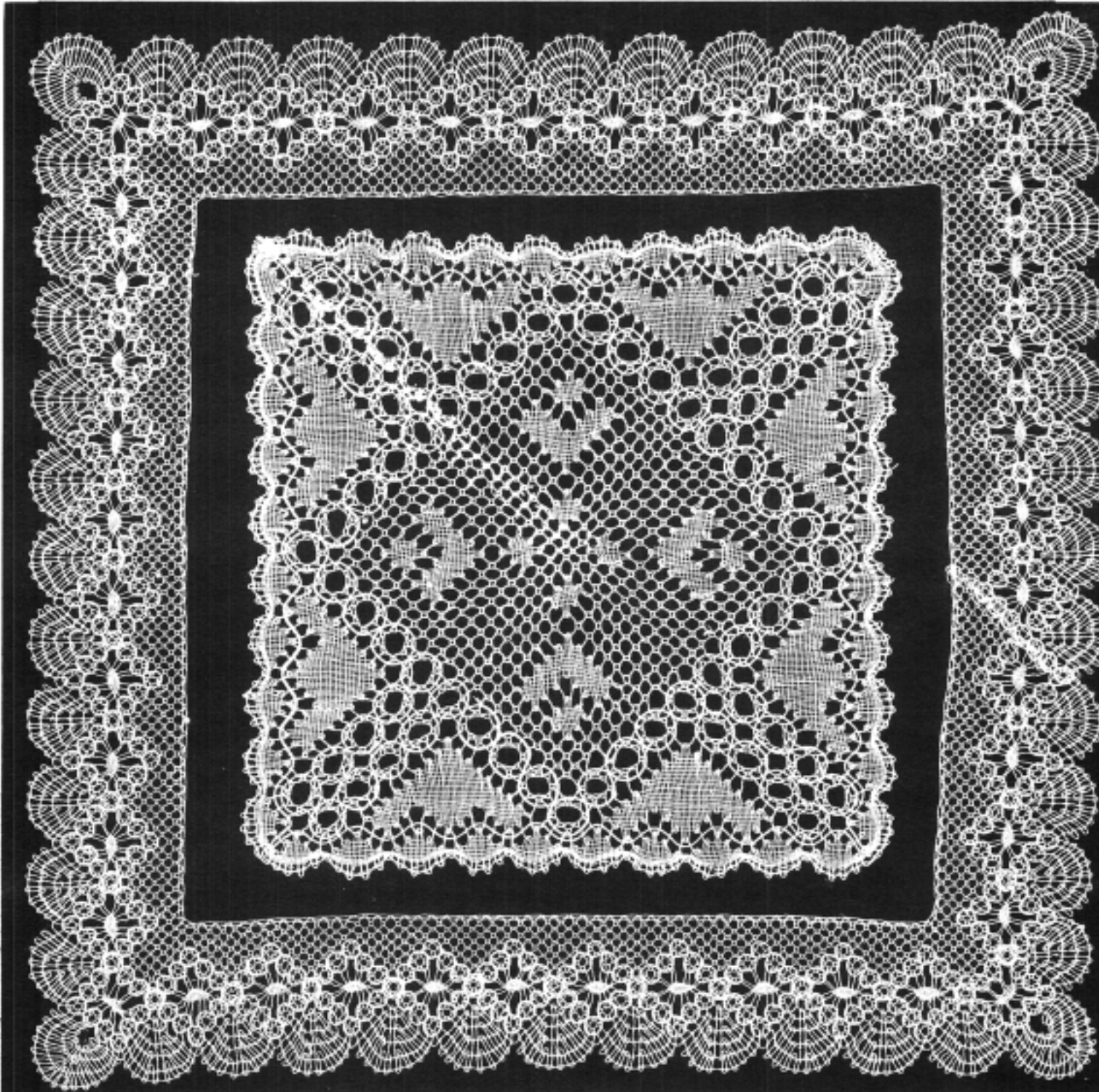
143-33 Sanford Avenue, Flushing, N.Y. 11355

TONSEN, Mrs. Glad

Flat 5, Anglican Village,
Booragul 2284, P.S.W. Australia



SOME PLACE
SUPPLIES FOR TRADITIONAL AND
CONTEMPORARY LACE MAKING
SEND SELF ADDRESSED STAMPED ENVELOPE
2990 APELINE STREET
BERKELEY, CALIF 94703



NOTE: Please insert this issue of the bulletin into the cover for the year, to keep all lace news together for reference.

Litho in U.S.A.

BOBBIN LACE made by Lillian Nielsen of N. Y. The above two pieces of lace were made by Mrs. Lillian Nielsen of Scotia, New York. The handkerchief edge is in Tonder bobbin lace in the pattern known as "Denmark's Little Heart" and is made of No. 160 thread. Mrs. Nielsen specializes in the making of Tonder lace.

The square doily in the center is a Vastena (Swedish) pattern.



The lace club welcomes 32 new members since the printing of the November bulletin, but because of lack of space their listing will have to be in a later issue.

FUTURE MEETINGS and EXHIBITS

May 25, 26, 27, 1973 --- 6th BIENNIAL PACIFIC NORTHWEST HANDWEAVERS CONFERENCE
(See details November bulletin, page 23)

Two events of major significance by
AMERICAN CRAFTS COUNCIL

June 5 through June 9, 1973, Ft. Collins, Col.
June 5 through July 22, 1973, Denver, Colorado
(Area participation, see next page. We have 61 members in those states listed)

Summer of 1974 - First **WORLD CRAFTS EXHIBITION** will be held at the Ontario Science Centre, Toronto, Canada

AMERICAN CRAFTS COUNCIL SPONSORS TWO MAJOR EVENTS IN COLORADO IN '73

Two events of major significance will be held in Colorado in 1973 under sponsorship of the American Crafts Council. First of these is the South Central Regional Exhibition, for which entry forms are available at the Denver Art Museum, 100 West 14th Avenue Parkway, Denver, Colorado 80204 or from Clotilde Barrett, 624 Peakview Road, Jamestown Star Route, Boulder Heights, Colorado 80302.

There are a number of reasons why this exhibit will be of major importance to the craftsmen of our region. It will be held in the recently completed Denver Art Museum, which is co-sponsor, and the opening and reception at the museum will be one of the highlights of the National Conference of the American Crafts Council. This takes the show out of the realm of regional shows and puts it in the national spotlight. The excellent facilities and the exceptionally high caliber of the shows held in the Denver Art Museum have already made it a popular Denver landmark and, since the exhibit will remain on view through July 22, thousands of tourists will have the opportunity to see it.

LaMar Harrington, Director of the Henry Gallery in Seattle, has agreed to select the show. Out of the Denver show, Ms. Harrington will also select a smaller show which will tour the U.S. for two years under the auspices of A.C.C.

The touring show will travel in honor of the late Lorraine Gonzales who was a well-known textile-artist from Texas; she held offices in the American Crafts Council, the World Crafts Council, and the Handweavers Guild of America. Emphasis in the touring exhibit will be placed on fibres, since this field was Lorraine's special love, but all media will be represented.

The second big event of 1973 will be the National Conference of the American Crafts Council, scheduled for June 5-9 on the campus of Colorado State University in Ft. Collins. The theme of this conference is "Encounter", and it will be a working conference. We are planning a full schedule of workshops, demonstrations, and presentations by leading craftsmen from across the nation, as well as other events designed to help the craftsman "encounter" new techniques, new materials, kindred spirits, and perhaps even himself. Bill Alexander is Conference Chairman; Nilda Getty is the coordinator for Jewelry, Sherri Smith for Textiles, and Bill Alexander and Ken Hendry for Ceramics.

CALENDAR of EVENTS

- June 5 through June 9, 1973
National Conference of the American Crafts Council, Ft. Collins, Colorado
- June 5 through July 22, 1973
American Crafts Council's South Central Regional Exhibition, Denver Art Museum, Denver, Colorado

WHERE TO SHOW

American Crafts Council - South Central Regional Exhibition, Denver Art Museum. The exhibition will be selected by LaMar Harrington, Associate Director of the Henry Gallery, Seattle. A preliminary selection will be made from slides, which are due at the Denver Art Museum

before Feb. 15, 1973. The show is open to all craftsmen living in Arkansas, Colorado, Kansas, Oklahoma, and Texas. Entry forms may be picked up at the Denver Art Museum, 100 W. 14th Avenue Parkway, Denver, Colorado 80204, or may be obtained from Clotilde Barrett, 624 Peakview Rd. Jamestown Star Route, Boulder Heights, Boulder, Colorado 80302.



BOSTON BRANCH September 30, 1972

The Boston Branch of I.O.L. met September 30, 1972 at the home of our new president, Muriel Brown. Our gracious hostess served several delightful desserts and coffee. There were 13 members present, including 3 officers of I.O.L., our president, Olga Barnett; corresponding secretary, Marguerite Gill and Treasurer, Kay Reardon.

Discussion:

1. Places to meet in the coming year.
2. Plans for future meetings.
3. Memorial to Lolita Eveleth
4. Lace collection - two complete books
5. New I.O.L. pin
6. Listing of members of local branch
7. Suggested local dues to be increased to \$2.00.
8. Dessert recipes to be sold and proceeds to go to I.O.L.

Next meeting to be held at "High Spot" in North Andover, November 25, 1972.

The program will be given by our national president of I.O.L., Olga Barnett.

Topic: Lessons in "Macrame and Tatting".

Respectfully submitted,

Kay Reardon for Mary Russo

.....
November 25, 1972

The Boston Branch of I.O.L. met Nov. 25, 1972 at the High Spot Restuarant in North Andover, Mass. with Olga Barnett and Marguerite Gill as hostesses. There were 8 members present.

Lessons in Tatting and Macramé by Olga and Ethel Cutler were given at the beginning, and after a delious luncheon Ethel Cutler demonstrated Bobbin Lace making.

Our next meeting will be in Providence, Rhode Island, January 27, 1973.

Respectfully submitted,

Kay Reardon for Mary Russo

.....

KENT BRANCH

KENT, Washington October 12, 1972

We had our charter meeting for the Kent I.O.L. Branch on October 12th at 10:00 AM in my home. We have 23 charter members - but I have 35 interested women (some couldn't make it). We decided to meet the 2nd Thursday of every month at 10:00 A.M. They decided that I will chairman the group. Everyone was so enthusiastic.

Our next meeting will consist of a program from our Goodwill Ind. (Seattle) Museum Dept. on old buttons and needlecraft tools ---- then we'll break into workshops: study group, needle lace, knitting, crocheting, tatting, macramé.

The ages of our members range from 20s to 70s. We're all looking forward to a spectacular year.

Nancy Evans





ABOVE: Mrs. Joyce Willmot and Mrs. Pat Lord demonstrating Bobbin Lace Making at Tylers Green Penn, High Wycombe, England, August 1972. This was the Village Fete. Joyce Willmot is making "Sheepshead" pattern of Buckinghamshire Point Lace. She is using bone and wood spangled bobbins. Mrs. Lord is using South Bucks bobbins, called Trollies, which are short and fat.

The Henry VIII bobbins, which have pewter rings, called "Gingles", are of this class.

Contributed by Pat Harris, Oregon

NEW LACE BOOK-MATERIAL REQUESTED

From: Beecher, Illinois November 25, 1972

"I have tried to contact various people whom I know are members of Old Lacers in an effort to obtain material for a book I am writing about the history and technique of lacemaking. I was formerly assistant curator of textiles at the Art Institute of Chicago. Since leaving the museum I have completed "Embroidery Masterworks", published by Henry Regnery Co., Chicago, and I am now writing the lace book for the same publisher. I would like very much to include information about, and works by members of the International Old Lacers, but so far I haven't, apparently, contacted the right persons. If you could give me some assistance in this, anything from addresses of appropriate officials to black and white glossy 5 x 7s or 8 x 10s of your own work I would appreciate it very much." Virginia Bath, 940 Indiana Ave.

METROPOLITAN AREA BRANCH

October 20, 1972

The Metropolitan Area Chapter of the International Old Lacers is proud to announce the addition of 8 new members to our group. This brings our active membership list to 33 and our mailing membership to 9.

Twenty-five members and guests arrived at the Metropolitan Museum of Art this afternoon for a lecture arranged by Miss Mailey of the Museum's Textile Department and Mrs. Hellman, the Museum's consultant on lace. Our lecture consisted of explanations of the various methods of lace making with examples of each illustrated by the Museum's collection. Among those viewed were needle laces made by the women of the Turkish Harems, early Italian Rose point, Greek and Spanish teneriffe laces, French alencon, Irish crochet, and Tattling done on a padded cord using 3 shuttles. Everyone learned something new and received more than enough inspiration and ideas for their own endeavors.

We are grateful for the Museum's cooperation and are looking forward to new areas of study which the city's institutions may provide.

After the meeting several members went upstairs to view lace on display in the Soviet Union Arts and Crafts Exhibit.

Mrs. Lillian Nielson came in all the way from Scotia, N. Y. for our meeting. If this is any example of the interest among members in lace, we are bound to stir up a hornet's nest of activity.

Respectfully submitted
Paula Saddler

A Collection of Rare Laces

By Florence Yoder Wilson

Almost too beautiful to describe, certainly an exhibit to be approached with utmost reverence, is the recent gift of a distinguished collection of laces presented to the Metropolitan Museum of Art in New York City. No less interesting than the collection itself is the fact that it was made by a woman, the late Mabel Metcalf Fahnestock, by whose name it is known, and in whose memory it was presented as a gift by her daughters.

Fortunate indeed is the visitor who has the opportunity to see this collection and doubly so the one who has in addition, as guide, Mrs. Frances Little, who is in charge of the Textile Study room of the Museum. Mrs. Little's book "Early American Textiles" is a volume which should be in every well-stocked library for its reference value alone.

We spent well over an hour in front of the great cases in which the collection is admirably displayed, examining the laces as best we could but regretting that we had no chance to use a microscope. For in no other way could some of the work be properly appreciated.

The entire history of the making of lace is told in the almost two hundred pieces of exceptional quality and, in some cases, unusual quantity, which comprise the collection. Imagine flounces of several yards in length, all worth a King's ransom, and representing years of labor on the part of skilled women workers.

Turning for a moment from the consideration of the artistic value of the laces, and considering rather the human element....what a strange throng would gather in the halls of the Museum if every human being who worked on

the making of the laces could be present, and if each could tell her story....we would hear a tale of patience and endurance as to make us treasure even more reverently, these fragile tracteries in gossamer thread.

An unofficial report to the effect that the collection was made by Mrs. Fahnestock entirely in this country is fascinating. There is no need to leave home to see the finest laces in the world, nor to buy them.

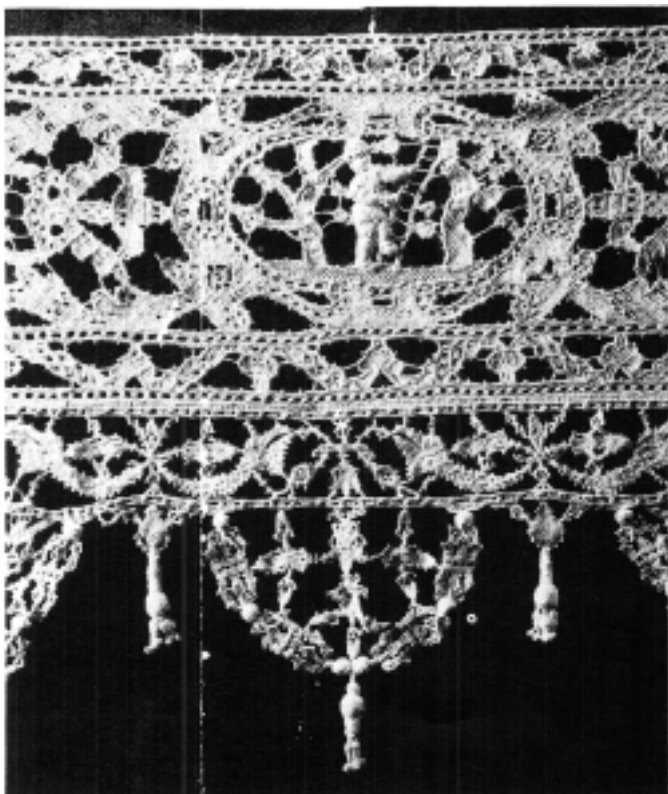
In the first cases were displayed the earliest group of laces, showing network, cut linen work and drawnwork. A seventeenth century veil of fine filet has sentimental value because it was doubtless made for a novice's taking of the veil....It may have belonged to one of the famous Orsini family, and it bears in needlework the Latin inscriptions, "Garlands and perfumes"; "Chaste things please the powers on high," "Come with pure vesture," "And with pure hands take the water of the fount," and "The very day has arrived with eternal honors!"

Made valuable by many a comment I cannot include, Mrs. Little's description of the exhibit enriched my own stumbling appreciation of the display. "Also ecclesiastical in character," she explained, "are two panels, one of the sixteenth century, showing the Seven Sacraments, worked in the large loosely knotted stitch generally regarded as Spanish, and the other, of Swiss workmanship, and a century later in date, with the Annunciation encircled by a German inscription which translated reads; 'Hail thou that art highly favored, the Lord is with thee. Blessed art thou among women'."

"Three borders of sixteenth century Buratto employ a russet ground for the design which is worked in white. One shows confronted unicorns, and the other an angular vine pattern, with leaves and grape clusters. A distinguished example of cut linen work is a border which illustrates the skill lavished upon white work after the sumptuary laws of Venice in the sixteenth century had forbidden the use of silk, gold and jewels for the enrichment of the household linen. This piece, made in all probability in the seventeenth century for a ceremonial bed valance, is cut so elaborately into a pattern of scrolls and vases that it resembles lace. It is further ornamented by medallions containing a series of little scenes -- a chariot drawn by a leopard, a warrior in combat, a lady and a castle, a man with a ladder -- which may refer to some medieval romance, and it is finished with an elaborate edging of macramé, or knotted net, composed of bird and fountain motifs.

"The transition stage in the history of lace one sees in four reticello borders, two of which show the star and wheel patterns which characterize this type of work," Mrs. Little continued, "while the other two illustrate the transition from reticello to punto in aria, since their patterns, a diagonal floral vine and a figure and ornament motif, are worked in needlepoint free of any supporting ground.

"The fully developed punto in aria, which by the seventeenth century had attained great perfection of technique and sophistication of design, is shown in a variety of patterns. Here again appear the star and wheel characteristic of reticello but adapted equally well



Courtesy of Metropolitan Museum of Art of New York

Detail of a Border Cut Linen Work Edged with Macramé,
Italian 17th Century

to this later technique. There are fine borders of the interlacing scrolls terminating in carnation and tulip forms which are held to reflect Oriental influence, and there is also a piece in which the designer has introduced among floral scrolls figures of winged cherubim and birds, with knots and loops used ingeniously to simulate hair and feathers. The rooster has even a superimposed wing.

"The great Venetian points of the type sometimes termed punto tagliato a fogliami and more commonly gros point de Venise are splendidly represented. There is little necessity of defining their bold floral patterns, their firm ivory-like toile, their padded fringed cordonnet, and the tiny pinhole fillings that lighten and ornament the design. These they all have in common.

"There are also examples of flat needlepoint, among them a beautiful wide flounce whose graceful scrolls are joined by looped, thorny, and point de neige brides. and a three-sided border designed seemingly for an apron.

"Rose point, of which there are many fine pieces, is shown in an unusually distinguished form in a flounce which displays at regular intervals a vertical form of ornament, a species of branching scrolls composed of dolphins and mermaids supporting a shell ornament. This is surmounted by the miniature figure of a trumpeter, or 'Doge's herald,' and scattered throughout the pattern are sea horses, lizards, lions and birds. Small as is the scale of these little figures, they are all executed with the utmost fidelity of detail, Quite different in character is the fine thin needlepoint with square mesh, termed point de Venise a reseau, which illustrates the Italian worker's attempt in the eighteenth century to obtain the effect of the light French and Flemish laces. The type is somewhat rare, as the attempt was short-lived, and the lace was never made in great quantity.

"A collection of eighteenth century cap crowns and lappets marks the height of the Brussels workers' art, when perfection of technique united with a thread almost fabulously fine produced lace so lovely that it vied in popularity at the French court with point d'Alencon. In the collection are included several sets, one of which numbers five pieces---cap crown, lappets and edgings---designed in a pattern of flowering cornucopias with a ground resembling fond armure.

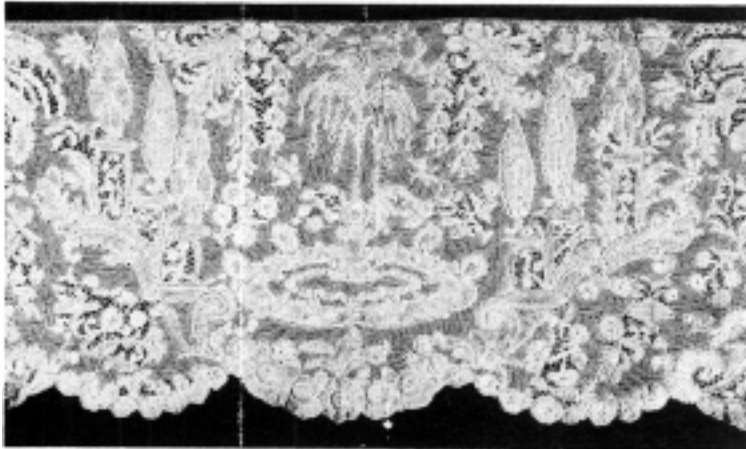
The Flemish bobbin laces are generously represented both in their earlier phases and in the miraculously fine fabric of the eighteenth century. In a graceful piece of the period of the Regency appears a fountain between balustrades with cypress trees and coconut palms.

The pattern is worked in the familiar linen stitch combined with the open half stitch to give the effect of shading and is outlined in part with the characteristic Brussels cote; the ground is varied by ornamental fillings.

"Milanese bobbin lace was highly favored for ecclesiastical use and it is not impossible that several pieces in the collection were made originally for the church. A border for an alb is patterned with floral scrolls framing two peacocks supporting a flowering vase. The fine bobbin-like tape of the pattern, with

Detail of a Flounce of Bobbin Lace, Point D'Angleterre, Flemish Early 18th Century

Photo Courtesy Metropolitan Museum of Art of New York



the transparent edge found in Milanese lace, contrasts effectively with the diaphanous character of the ground. A narrow border, contemporaneous but worked in a much finer thread, combines again floral and bird motifs; in this instance the bird is a double-headed eagle surmounted by a crown.

"The remaining pieces in the collection are eighteenth-century bobbin laces; lappets and edgings of sheer, fine Valenciennes with the cambric-like texture characteristic of the best period. borders of Binche with cloudy, snowflake ground, Mechlin in a variety of designs, and Lille lace with its simple, charming flowers and twisted mesh ground."

Nor is all of the foregoing a complete description of the exhibit. Much has been omitted. But some idea of the scope and quality of the bequest can be had from the excerpts given from Mrs. Little's description. It is a memorial of note not only to the woman who had the discrimination, taste and patience to collect it, but to the army of industrious workers who toiled over it all so many years ago.

(Reprinted from March 1934 "Needlecraft")



.....
From: Wellesley Hills, Mass. November 24, 1972

"I am enclosing a detailed photograph of a portion of a Russian bedside hanging, 18th century (exquisite drawn-work on white hand woven linen). It was among the treasures of the Soviet Union's Exhibit at the Museum of Fine Arts. I was granted special permission to have some photographs made after seeing and talking with the head of the Russian Information, Nickheil Bruck, personally. It was a unique visit, and I was thrilled to receive his permission which they usually do not grant!

I want the I.O.L. to see it in the Bulletin."
Esther Oldham

(Picture on following page.)

.....
From: Scotia, New York November 10, 1972

"I do some lace work, learning on my own and find it very fascinating.

Mrs. Lillian Nielsen and I, along with her granddaughter, demonstrated at the Schenectady Historical Society when they held the "Walk-About of Old Homes in Schenectady in September!"

Helen B. Holt

.....



Photo by Jock Gill

Detail from a Russian draw-work bedside decoration, late 18th century, handwoven Linen drawwork. Volodga, North State History Museum, Moscow. Russian Exhibition at Museum of Fine

Arts, Boston, Mass. August 4--September 3, 1972
Permission granted to Miss Esther Oldham, Wellesley, Mass. to take pictures of the Soviet Exhibit by Nickheil Bruck of the Soviet Union.

Reprinted from a folder on
NETTING AND GUIPURE

An almost lost art revived in this area by
 Mrs. Clarence Baxter and Mrs. Jesse White
 of Beloit, Wisconsin

From: Webster's Dictionary:

Guipure (ge-pur) the French (Ge-pur') a lace of heavy material and large pattern, with no ground, or with a ground of braides or heavy threads. Loosely applied to many kinds of lace.

From: Encyclopedia Britanica:

Of Italian pillow-made lace, those of Genoa and Milan, sometimes termed North Italian Guipure, are most important. In the 15th century (1410 to 1420) Genoa imported gold thread from Cyprus for this work.

NETTING

The following are excerpts from the book HOME-SPUN HANDCRAFT, the chapter Ancient Art of Netting, by Ella Shannon Bowen.

Netting is as old as fishing, and fishing is an occupation that has been carried on for centuries. We do not know how, when or where fish-nets were first invented.

Three thousand years ago the Egyptians made nets of flax for fowling and fishing.

The early Romans used nets for snaring game. This activity was not a sport but a necessity, and was accomplished by stretching a net cross the mouth of a canyon, and then driving the game into it. At the same time, variously estimated as being somewhere between 2000 and 3000 years ago, a very different people with quite a different type of civilization, and living in a world unknown to the Egyptians and Romans, had hit upon the same method of making nets to catch the animals they hunted. Recent excavations in the southwest of our own country has brought to light not only the implements for Netting, but also actual fragments of net made from milk-weed fiber and preserved in the caves where they were left so many years ago -- a miracle made possible by the extraordinary dryness of the climate.

Netting is considered one of the earliest known arts. We find frequent references to it in the Bible, not only the "net of the fowler or fishers" but also to the ornamental nets wrought of gold and silver. Fragments of fine net-works were evidently used to confine the hair, have been taken out of Egyptian tombs. Mummies found in Thebes were adorned with both nets to adorn the hair and with network interwoven with beads, placed over the breasts.

The handcraft is still the same, knots which cannot unravel by themselves, worked over a meshstick with a kind of shuttle.

Aboriginal tribes all had their own primitive netting; thus the art may be described as practically universal.

When Columbus arrived in the confines of the New World the natives of Central America were using hammocks. The fashion was speedily adopted by their conquerors and reproduced in various styles of Netting to the present day.

Time was when every well regulated American family owned a set of Netting implements. It has been written that Martha Washington delighted in making Netted fringe for counterpanes and trimming for dresses.

Rare and beautiful objects were made with the Mesh-stick and Netting Needles.

GUIPURE

We have become accustomed to consider the art of Filet Lace as having been originated in the Italian convents. The nuns made a great art of Netting and handed their discoveries on to us. After a piece of net was finished it was stretched on a heavy wire frame and the pattern was darned with a blunt needle, with thread a little finer than that used for the net.

During the 1850's and 1860's, the waterfall mode of dressing the hair became fashionable. The heavy weight of the hair on the back of the neck made it necessary to wear nets of chenille or silk to hold the arrangement in place. These nets were both plain and beaded, and sometimes ribbon coronets were added, matching either the color of the hair or the bright colors of the billowing gowns of the period.

Gradually both the mitts and the waterfalls went the way of all fashions, and the implements for making the nets were tucked away in odd corners, brought out to light only on the occasion of some especially thorough house-cleaning when the possible use would become a matter of guessing.

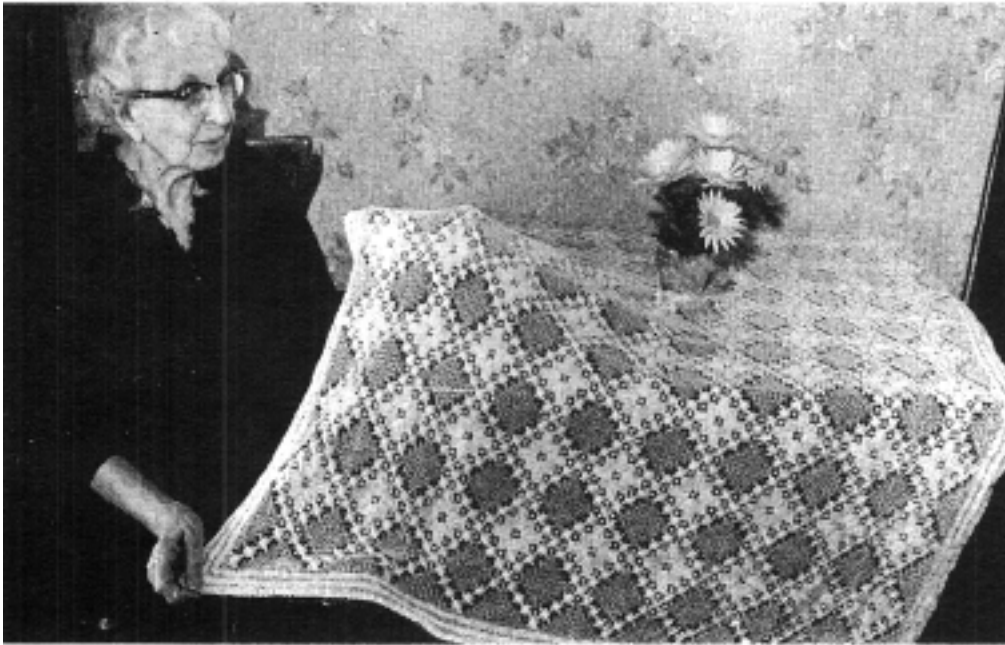
So, it came about that Netting was almost a lost art in this country, except among the fishermen. Until during the latter part of the 19th century, when the town of Deerfield, Mass. grew suddenly alive to the value of crafts both ancient and modern, but more especially ancient, and the women there started a revival of a number of them.

One woman, Mrs. Lydia Henry, who learned to make the somewhat intricate knot, set about applying the art to reproductions of fringe and canopies for four-poster beds. The date fortunately coincided with the beginning of an awakened interest in old furniture, so there was a ready though somewhat limited market for the product.

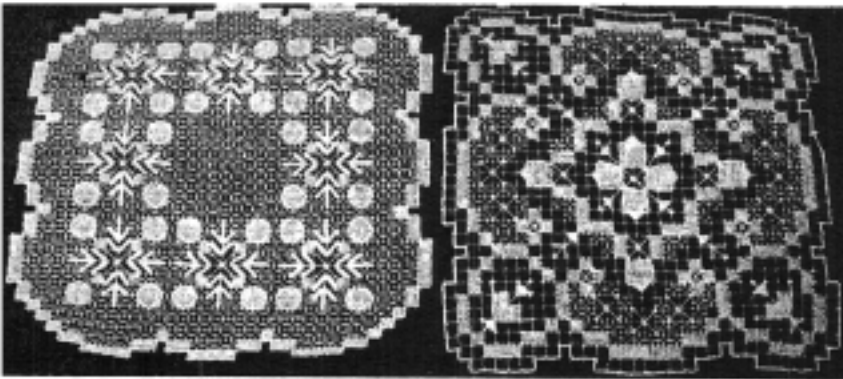


Linen Thread

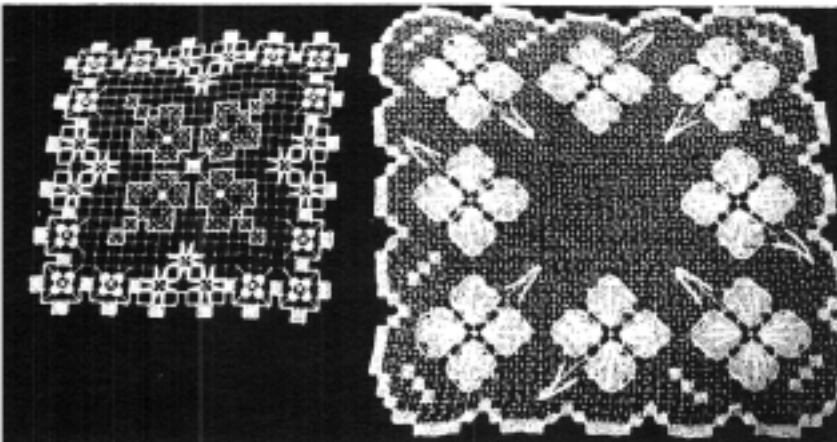
I have recently had some information from the Frederick J. Fawcett linen firm which should be helpful to lacers. They offer a linen lace thread, which they put up in 2-oz. tubes, labelled No. 90, 100, 110 and 120. These numbers are not sizes of thread, but arbitrary numbers used by the mill. The actual thread sizes which correspond to the above numbers (and the price of each) is as follows: #90 is 55/2 (1.85), #100 is 62/2 (2.10), #110 is 70/2 (2.25), and #120 is 80/2 (2.45). Fawcett also sells weaving linen yarn in sizes 20 one ply and two ply, and 40/2 and 70/2 in half pound cones, at prices from \$2.25 to \$4.10. Obviously these larger amounts of thread are more economical, especially if a group ordered together. These sizes are the one most commonly used in most of the Scandinavian patterns, and come in white and natural. This company gives prompt service and they have been so very generous with help and interest in lace that members might want to send for their price list. The address is 129 South St. Boston, Mass. 02111. (Mary Lou Kueker)



Mrs. Jesse White, one of the few practitioners of antique lace making, made this tablecloth in recent years. She and her sister, Mrs. Clarence Baxter, have been making lace since girlhood. They were taught by an aunt, the late Mrs. Harry Stoll of Roscoe. They worked out patterns from pieces of lace that Mrs. Stoll had made in earlier years. One tablecloth created by Mrs. White was five years in the making, partly because she was busy with other activities.



These large doilies exemplify the vast number of patterns which can be worked out in netting and guipure. The one on the left has what could be called overlay work which forms a relief to the large flowers in the border. On the right is a star-like design. Some of the old patterns come from work tables on guipure netting found in an 1882 "Young Ladies Journal." Collectors of old magazines might be able to turn up some different patterns for Mrs. White and Mrs. Baxter. If someone is interested, the sisters will be glad to teach them how to make this lace.



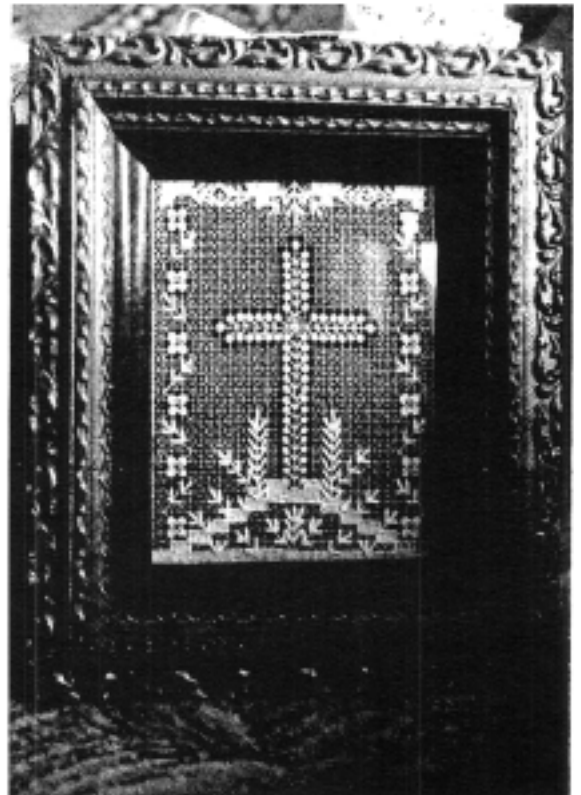
Here are two more patterns made into doilies of different sizes. Again, on the right, is overlay work. A booklet that Mrs. White put together some years ago notes that "time was when every well regulated American family owned a set of netting implements." It has been written that Martha Washington delighted in making netted fringe for counterpanes and trimming for dresses. During the mid-1800s, the waterfall hair style was popular. Nets of chenille or silk were made to hold the arrangement in place. Some were plain, others beaded and sometimes ribbon coronets were added. Young women who have returned to wearing the small "snoods" could make some unusual ones using the netting and guipure method.

SOUTH BELOIT WOMEN PRESERVE LACEMAKING Antique Lace Made

Lace making is becoming a lost art as far as handcraftsmen are concerned and probably very few people in all of the United States know how to make antique lace.

South Beloit can claim two of the few experts, Mrs. Jesse White and her sister, Mrs. Clarence Baxter of 459 Oak Grove Ave., have in the past years won prizes for their work. Their interest in lace making is not as enthusiastic as it once was but they still do some occasional work.

They are worried that the art will be lost and they will teach anyone who has a desire to learn. But the warning is that the art must be practiced or it is easily forgotten. Mrs. White said she has taught a number of women and a few men to make the lace of netting and guipure.



The South Beloit sisters have made a number of crucifix designs. This one by Mrs. White incorporates a wheat design in the composition. It is contained in restored antique frame and hangs on the living room wall of Mrs. White's home.

The sisters hope that some readers may turn up with netting needles which have been long hidden and forgotten in the attic or an old sewing basket. When their old, original needles were worn or lost they at one time were able to buy some from Lee Wards, a shop in Elgin patronized by most Beloit area handicrafters. However, in recent years, the netting needles have been unavailable.

With the current renewed interest in dressmaking, knitting, and crocheting, especially among the young, it may be that some bride-to-be may like to make her wedding gown of netting and guipure!

Lacemaking goes back into ancient history. Evidences of decorative mending on togas found in Egyptian tombs are believed to be the first attempts at lace-like stitching. Needlepoint lace originated in Italy and Flanders and bobbin lace was produced in England in the 18th century.

It is thought that the art of filet lace originated in the Italian convents. The nuns made a great art of netting. After the net was finished it was stretched on a heavy wire frame and the pattern darned with a blunt needle. In the 15th century Genoa imported gold thread from Cyprus for bow making.

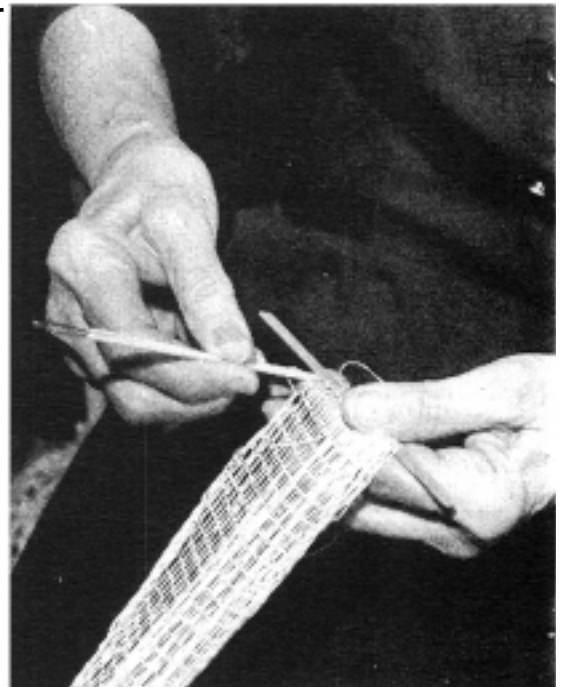
Netting is said to be as old as fishing. Thousands of years ago, Egyptians made nets of flax for fowling and fishing. Excavations in southwestern United States have unearthed netting implements and fragments of net made from milkweed fiber.

The Bible contains references to the net of the fowler or fisher. Mummies in Thebes were found adorned with nets in the hair and, interwoven with beads, covering the breasts. Aboriginal tribes all had their own primitive netting. The natives of Central America used netting to make hammocks. The art, found in so many isolated areas, appears to have been universal.

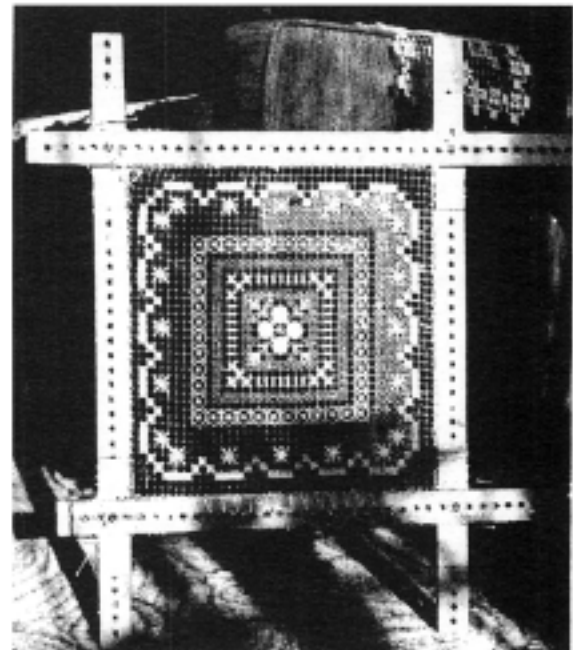
Produced by Minnie Mills
Enking

Photographed by Dave
Greenlee

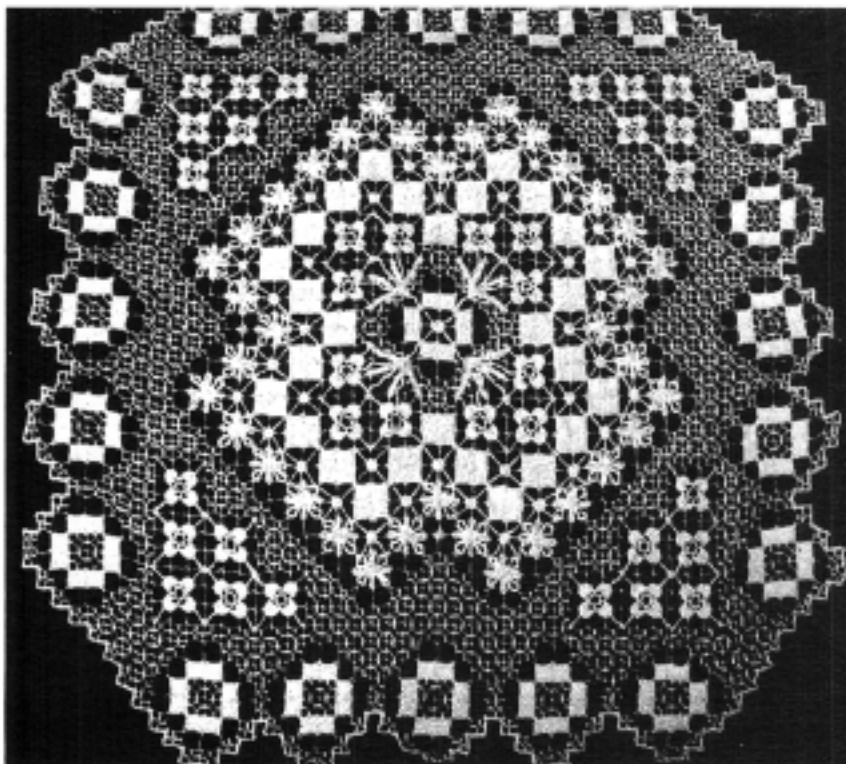
Reprinted from BELOIT (Wisconsin) DAILY NEWS Feb. 13, 1971



Mrs. White is shown making a square netting such as the one seen in the frame below. It is made diagonally, with one corner (after it is started) anchored to a heavy object. Mrs. White used a magazine rack. The two stitches are added on each row as the maker reaches the widest part of the diagonal and then the rows are diminished by twos. In her right hand is seen the netting needle which is a sort of shuttlecock. One thing that impedes the spread of this type lace-making is the apparent unavailability of finding netting needles. Sticks can be whittled for mesh sticks which are used to determine (in Mrs. White's left hand) the size of the netting squares.



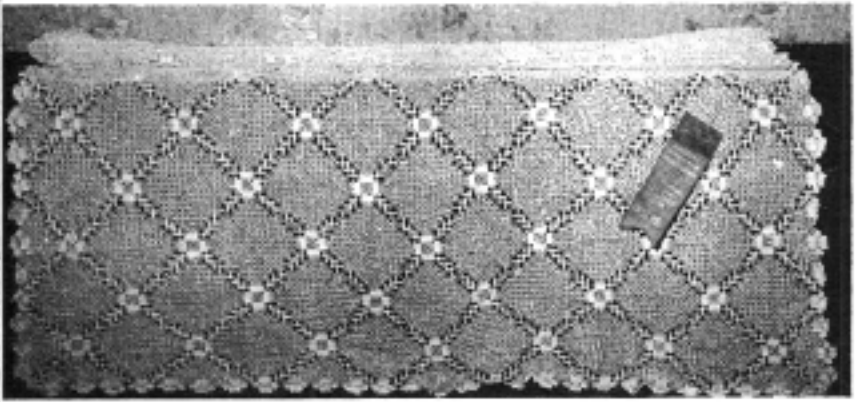
The netting on which the antique lace or guipure is based is easily seen in this photo. After the netting is made to the size desired it is tied into a frame. A lighter weight thread is used to "darn" the pattern. Each stitch is knotted so it cannot unravel by itself. Note that the center section and border are completed. Fill in work has been started on the top and right sides of the design. When the piece is completed it will be cut along the finished border and that portion of the netting removed.



Mrs. Baxter made this prizewinner. The large doil cross in the center. The thread company which sponsored a special division for the unusual entries of Mrs. Baxter's pieces in their collections are made of Irish linen thread. Pieces made in later years are of a lighter color.

Among patterned net, had to create most of the older net obtainable today. net thread.

Husbands of the sisters made their lace frames years ago. Mr. and Mrs. Baxter's son, George, of South Beloit, has been commissioned to make a pattern so these frames can be reproduced by anyone who might be interested in taking up the art.



This tablecloth took a top prize in the New York World's Fair of the late 1930s and won for Mrs. White a lovely fur coat, which she said she didn't care very much about. She displayed a picture of a similar coat - big sleeves, broad shoulders, nipped waistline, etc. - to prove her point. This cloth, measuring 50 inches square, and a lace piece done by Mrs. Baxter, were "prominently displayed in the fancy work section of the Ford exposition building at the New York Fair," a Beloit Daily News story of the time noted.

(The printing of this article was suggested by Anna Mae Choquette and Sophie Azarowicz)

ANN ARBOR, MICHIGAN

November 2 became Mothers' Day for Ann Arbor lacers for our guests were Trenna Ruffner's mother; Janet Bawden's mother, June Hewitt, an I.O.L. lacemaker from near Battle Creek, and Eva Jensen's mother who showed us a remarkable lace tablecloth she bartered for with buttons when they were in Russia years ago.

A new member brought her antique box and made us guess the identity of a strangely shaped bit of lace in it. The article was knotted like fish netting, with heavy fringe and appendages like small, closed sleeves. Not one of us recognized the fly net that protected a horse's head and ears.

We met with Eva Jensen to see, handle and learn about Trenna's excellent collection of old needlework tools. We were impressed with the range of equipment, unusual items such as her hemming clamps, the many materials, with an emphasis on ivory, the tools were made of, the nationalities represented and especially with the privilege of examining closely these treasures in her antique sewing box. Several books on tools and equipment were available and other old work boxes and gadgets were brought for discussion.

The range of knowledge and skill within our group is stimulating to us all and sends us home inspired with ideas and plans for learning and doing more.

From: St. Petersburg, Fla. Nov. 14, 1972

"I am a weaving and Bobbin Lace teacher, and this year they---I am with the Adult Education System here in Pinellas County--have also added a class where I teach Needlepoint and Crewel Embroidery.

This past summer I was on a Weavers Workshop Tour to Sweden. On this tour we had Dyeing and Spinning classes on the Island of Gotland and then two weeks on the mainland weaving at Saterglatan, a weaving school ----- While there I saw several of the Swedish lace makers and collected some of their laces.

Wanted to visit Miss Sally Johanson in Linkoping, Sweden -- but couldn't get it into our schedule." Catherine A. Stirrup



Mrs. Baxter made this lovely tablecloth for her daughter, Mrs. Robert Summeril, who describes this style of lace-making as "something like darning socks." Note the rather fragile designs around the center square and repeated in the corner borders.

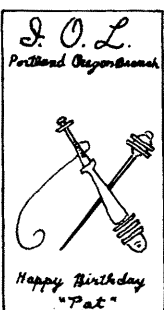
PORTLAND BRANCH

The Portland Branch of the I.O.L. met October 5th at 11:00 A. M. in the Oregon Room of the Panorama Apartments. After a short business meeting we all returned to our handwork. Virginia Staben and Edith Henze were our hostesses.

The Portland Branch of the I.O.L. met November 2nd at 11:00 A. M. in the Oregon Room of the Panorama Apartments.

Mae Miller called our meeting to order and our business was discussed. There were fourteen members in attendance including two new members, Mary Molinari, a student in bobbin lace of Helen Barry and Mrs. Jack (Muriel) Kendall.

Mae Miller rapped for attention and all sang Happy Birthday to Pat Harris as Myrtle White brought out a lovely cake for which she had drawn the design. Hilda Schoenfelder was cohostess with Myrtle. Myrtle White told me she had to educate the baker on the meaning of I.O.L. and what the design represented. - - Virginia E. Bryant, Publicity Chairman



Lace-Making Hobby for Women

By Leila D. Phillips

"I believe the revival in handwork is our way to combat the machine age," said Katherine Barnes (Mrs. Melville), a lace-maker by avocation. Believed to be one of two or three lace-makers in the state, Katherine finds this an "interesting and unique craft, demanding concentration, dedication and time."

Self-taught through research of the difficult project, Katherine is a member of the International Old Lacers, an organization designed to promote interest in fine old laces and the establishment of organizations of lace fanciers. She has pursued her hobby with artists in this country, Canada and abroad. On an early trip to Belgium, Mrs. Barnes discovered through friends a lace supplier in Bruges and during a more recent visit to the European center of lace-making observed the craftsmen. The art is now being subsidized by the Belgian government.

"Lace-making on the international scene is dying out, as a profession," Katherine sadly relates, "but it is on the increase as a hobby."

"I am delighted to see how flexible the art is" said the lace-maker, who displayed both her contemporary and traditional articles at the first annual State Craft Fair last spring. Katherine enjoys making lace medallions, edging and insertion and has exquisite cloths, monogrammed napkins and luncheon mats attesting to her talents. Applying lace-making techniques to the use of wool and metallic thread, even macramé and laundry string, have led Katherine to create contemporary design for the wall, table and Christmas tree.

An impressive wall hanging drawn from an Aztec design attracts attention to the Barnes' den mantel. The homemaker skillfully worked colorful orange and yellow wools against a tan and brown background to create a striking modern design with an age-old technique.

Printed patterns may be purchased according to Katherine, who prefers to create or adapt her own. Her design to use wools in addition to the fine, imported linen threads, led the artist to the study of vegetable dyeing at the Arrowmont School of Crafts.

Katherine still uses the small round lace pillow and bobbins, given her by an aunt, who initially introduced her to this unique hobby on which she wove her first yard of lace at age 15. (Mrs. Barnes, in turn, has passed the



MRS. MELVILLE BARNES

Staff Photo by Jack Gunter

family tradition on to her daughter, Cornelia Barnes Malone of Birmingham). Katherine utilizes a French lace pillow she made, a massive oval Belgian pillow and most frequently an American innovation, styrofoam, which works miraculously. Additional equipment includes graph paper for designs, pins or aluminum nails and white paper, on which the motif is pricked out and later created by the magic combination of thread, bobbins and artistry. Katherine has a collection of old and new, imported and American hand-made bobbins of a variety of weights and shapes always ready for her nimble fingers' creativity and patience.

(Reprinted from 'The Nashville Banner' of November 8, 1972)

From: Norfolk, Virginia November 12, 1972

"Can you imagine the nerve of me demonstrating lace-making and putting on a lace exhibit all by myself here at the Williamsburg Regional? It created lots of interest and I loved doing it." Evlyne Ballard

FILET LACE

An article on Filet Lace, picturing and giving directions for making 15 stitches used in this type of lace was printed in our Feb. 1965 bulletin. Will reprint if members are interested.

900 Miles in New Hampshire and Massachusetts

By: Muriel Mitchell, vice president

The annual convention had a sombre atmosphere as we mourned the loss of a very dear friend, Miss E. Lolita Eveleth. I had spoken to her briefly about 2 weeks before and had promised to fulfill my plans to visit her in Concord. However, Olga Barnett, Marguerite Gill and I did go to Concord to pay our respects on behalf of the I.O.L. to her surviving sisters and sister-in-law. We were very fortunate to meet Annette. Lolita will be greatly missed in all facets of the I.O.L. as well as those of us who knew her so well personally.

From Concord, we traveled to Sunapee Park to view the Arts and Crafts displays from New Hampshire.

We then traveled to the Dore Woolen Mills in Guild, a rug hookers delight and it was of particular interest to me personally, as I'm one, too.

Our next stop took us into Massachusetts to present Mrs. Blackwell in Harvard, her prize for her tatted orchid which was extremely well executed and displayed. She showed us many of her other pieces of tatting. We are hoping to see her book published in the near future.

The following day we started off, the three of us, Olga doing all the driving, to lunch and visit with our hard working Editor. When you read the Bulletin does it occur to you how it is put together and how much time and work is involved? Rachel explained to us how the pages are assembled. We noted many patterns that are sent in have to be redrawn and of course it all must be typed, besides all the other business such as packaging, putting on stamps, taking them all to the post office---a gigantic job well executed. In her spare moments she tats, the work she does is so delicate and refreshing. Mind you she has never, never grumbled and I hope she prints this!!!!

The traveling on the expressways and turnpikes was most interesting and exciting. On the following day we enjoyed a drive through the countryside to Brookfield to join with Britta Jeppson for she was going on to Boston with us. Britta has a task ahead of her for many months to mount and catalogue E. Lolita Eveleth's laces. However, Britta has enlisted aid.

The next point of interest was the Soviet Display at the Boston Fine Arts Museum, which was excellent. Then another lovely drive to Wellesley to visit Esther Oldham. Esther graciously displayed her fans and her many laces so beautifully framed and catalogued. To our newer members, Esther is known around the world for her knowledge and for her fan collection. This was a day to remember.

Ipswich, was our next destination. We arrived there fairly early to find it was "Seventeenth Century Day" -- a unique treasure of architecture from Puritan America open to the public for this one day. It was Whipple House, circa 1640, where our interest was. We were met by Mrs. James Newton, an I.O.L. member. After a tour of the lower section of this ancient home we went upstairs by a very narrow staircase to

view the Bobbin Lace, patterns and bolsters, bobbins, etc. It was exciting -- the original Buckingham patterns were on the bolsters.

Later, I had the good fortune to take a group of visitors through the Lace Room. It was exciting as I could explain to them how the lace was made. On the Village Green a young university graduate made Olga and I, each, a glass bobbin which will certainly be treasured -- he had tried to duplicate the antique one Esther had given me the day before, which was impossible.

From here we drove to Rockport, the artist haven. The time element prevented us from viewing all the galleries. Did you know our president, Olga Barnett, is an accomplished artist? One of her water colours hangs proudly in our home.

Then after a few additional side trips to points of interest near North Andover and Lawrence, etc., I had to return to Canada.

My sincerest thanks to Olga who drove nearly 900 miles so I might do and see the many things I was able to do and see.

~~~~~

From: Saskatoon, Sask, Canada October 19, 1972

"I am looking forward to the 'Vancouver Conference', May 1973 and hope to meet some of the 'lacers' from the U.S.A.

The 'Tambour Lace Scarf' illustrated on the inside cover of the September issue, brings back many happy memories, as I have one of these scarfs, which I remember my mother use to wear and I always thought she looked so very lovely with it. This one is also of about 1903 and is about 2 yards long and 10 inches wide, in rich cream color. I treasure it very much.

I also enjoyed Mary McPeck's article January 1971, especially her visit to "Alnwick Castle", home of the 'Duke of Northumberland'. My own home was three miles from the 'Castle' at Lesbury where the 'dowager Duchess' resided after World War I and is still owned by the Percy family.

My niece in Hertfordshire, England, was very helpful in getting me some books I needed and which now are available in the U.S.A.

Only wish I could have learned 'Bobbin Lace' earlier in life, but never could get anyone to show me how until I met with the club in Vancouver and only had 2 lessons, but have had some help from that club and am able to work out some patterns." M. A. Bottomley

.....  
From: Winnipeg, Man. Can. November 1, 1972

"I have a very good class right now. They are very bright and I have a 17 year, young boy taking private lace lessons at my house. I am teaching him the construction of lace patterns and the different stitches. He is very smart and understands everything very fast. He wants to be a fashion designer. He makes Ukrainian embroidery, needlepoint laces; can spin and does a little weaving, so you can see he is not the usual type of boy." Elise Osted

## In Memoriam

Mrs. Clifton Hildebrand  
of Oakland, California



LACE MAKERS BOBBIN WINDER

From: Bedfordshire, ENGLAND  
'a center for lacemaking'  
A NEW PRECISION ENGINEERED  
WINDER

has been made combining traditional ease of operation with important additional featurine

This light, portable, easy to use bobbin winder has an adjustable clamp to fit any surface in the home, educational institutes, clubs or societies.

\*Will take any size of bobbin including spangles

\*Will wind either way.  
two types available.

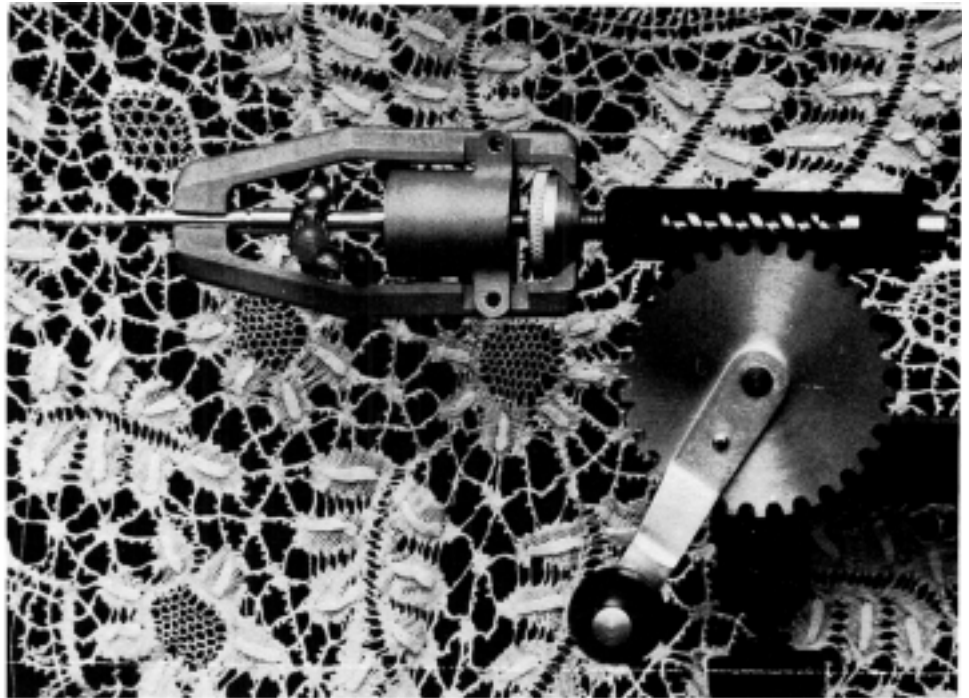
ENGLISH . . . from the top of the bobbin

CONTINENTAL . from the bottom of the bobbin

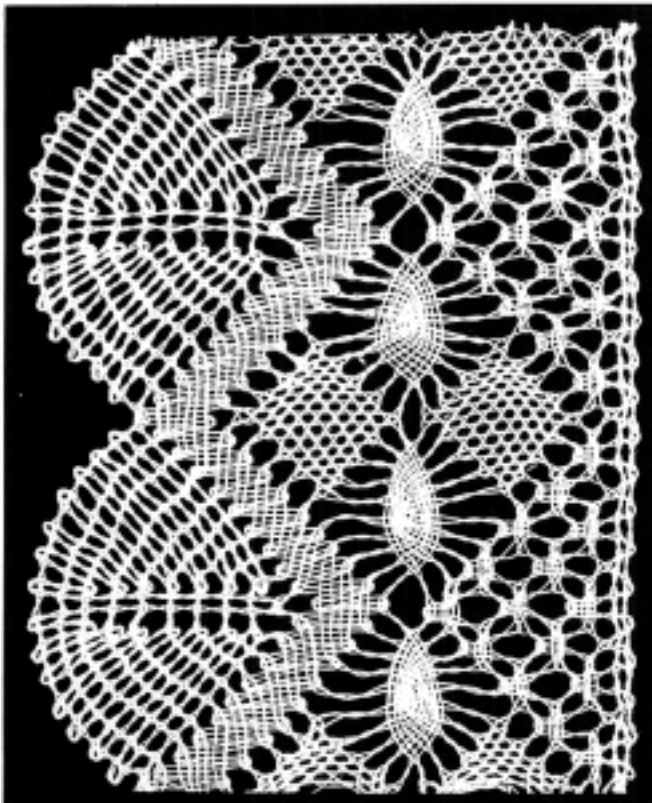
BOBBIN WINDERS, each \$24.50 includes postage and packing

Available from:

IPD. LTD., 1a Newcombe Road Luton, Beds, ENGLAND



Photograph demonstrating the use of IPD's LACE MAKER BOBBIN WINDER The winding of thread onto bobbins takes time. Throughout history of lace making Bobbin Winders have been used to ease and speed this operation.



From: Taree, N.S.W. Australia Oct. 18, 1972

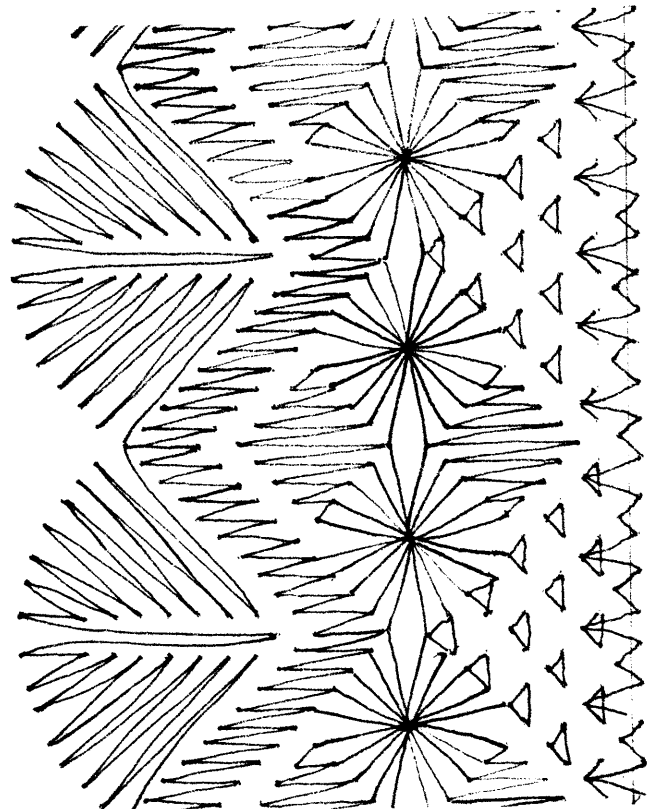
"I enjoyed browsing through Mrs. Tonsens' Bulletin. It was most interesting.

When I migrated to Australia from Yugoslavia I brought my pillow and bobbins with me. I met Mrs. Filson at our local Arts and Craft Exhibition, she expressed a desire to learn pillow lace-making. We now spend a happy day together each time they come my way to go fishing.

My other hand work besides pillow lace are Macramé, Ekebana and braid weaving."

Maree Sipek

50 THREAD .... 60 BOBBINS .... CHINESE 46



Above bobbin lace pricking pattern contributed by Mrs. S. P. Sweetland, Venice, Florida

From: Essex, England November 27, 1972

"I make pillow lace and I also do tatting and crochet work but I must admit that my first love is pillow lace making and at present I am making a set of cuffs and a collar in Beds Maltese Lace.

We are having a revival of these domestic crafts in this country at present and I have found many small museums very helpful and interesting."

Margaret Greenway



## BOOK REVIEWS

By Mary Lou Kueker



Frivoliteter, by Gun Blomqvist and Elwy Persson, LTs forlag:Stockholm, \$5.95.

This is the most beautiful collection of tatting patterns I have ever seen all in one place. There are edgings, insertions, mats & dollies, bookmarks, a collar, eye-glass case & coin purse, a handbag, an airy mobile made of 25 different motifs (some would be lovely Xmas ornaments) and four bridal crowns, one in elegant silver thread. The text is in Swedish, but patterns are written in a very simple system of symbols, which is a great improvement over the standard English directions! I would not recommend trying to learn basic tatting from this book (unless you read Swedish), but there are patterns for all levels of experience. If anyone who buys this has trouble with the directions, I'll gladly send them an explanation, or print one in the Bulletin if demand warrants. It can be ordered from Craft & Hobby Books.

Color and Design in Macramé, Virginia Harvey, Van Nostrand Reinhold, \$7.95. This work is a monument to the fantastic growth of macramé since the author's book Macramé: The Art of Creative Knotting came out in 1967. Then little known, if anyone now has doubts that macramé is a major applied art form, this book will dispel them. Mrs. Harvey clearly sets out the principles of design in macramé and helps the reader to recognize the knots and their combinations as elements of design. The introduction of color and its control can be simple or complex, and it is analyzed with respect to each of the knots. A chapter is devoted to the third dimension and exploration of the almost limitless forms possible in this medium. Finally, the entire work is illustrated with clear photographs, many in color, of samples and of an incredible variety of complete finished works. An inspiring book for the macramé artist, it is also a very beautiful art book, whose many pictures will appeal to anyone interested in contemporary arts. If it leads someone to take up macramé, they may want the author's first book, now also available in paperback.

Bobbin Lace: A Practical Handbook, by E. Mincoff and M.S. Marriage, Dover Publications, \$3.50. Dover adds another star to its selection of reprints with this well-known classic. As of mid-October, it has been announced but not yet published. By the time you read this, it will hopefully be available. Since I don't have a copy, I'll postpone a real review until I do, but those who know the book in its first edition (1907) call it excellent. One lace teacher says it is "the best basic book on bobbin lace in English."

There are now two more reprints of the Dictionary of Needlework by Caulfeild and Seward. The hard-cover edition by Gale Research of Detroit (\$28) was reviewed enthusiastically by Lolita Eveleth in the May '72 Bulletin. That edition is a re-

printing of the first 1882 edition, and now Arno Press has duplicated the same version in paperback for \$3.95. In addition, Dover Publications has issued the second edition of 1887 with its contemporary Supplement, in two paperback volumes, for \$10. The text of this edition is almost identical to the earlier one, so the main difference lies in the Supplement, and in the 83 plates, mostly half-tones, included in the Dover version. Many of the plates show laces. The Supplement is 158 pages of drawings of needlework projects. These are not patterns, with a few exceptions. There are several pieces of embroidered net and macramé, along with one piece of Torchon and one Battenberg lace edging. Most of the objects are in the worst of Victorian taste, and it seems to me doubtful that anyone could get any practical use from these designs. On the other hand, antique collectors may find valuable information in pictures of decorated objects of a period when virtually nothing escaped being draped, fringed, tasselled, beaded or embroidered. Thus it is up to you to decide whether this section is worth its extra cost. In any of the editions, a lace collector or student will find the book itself worthwhile. It gives contemporary evidence for identifying 19-th century laces, and the names used for them in England, as well as describing a wide variety of fabrics and types of needlework. A welcome addition to the collector's library, and a work of great historical interest to lacemakers.

My thanks to those who have sent their suggestions, and I hope to hear from more of you.

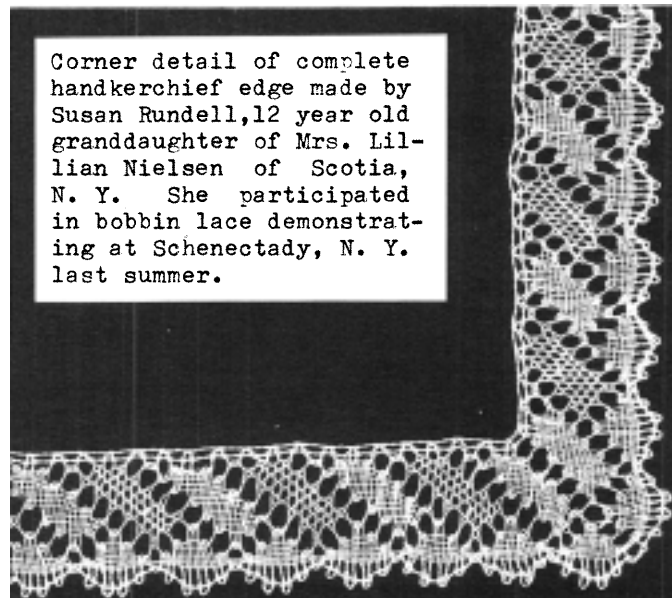
ILLUSTRATED REPRINT BOOKS of 1890 material:

|                                     |           |
|-------------------------------------|-----------|
| (1) "ARTISTIC VICTORIAN EMBROIDERY" | \$1.00    |
| (2) "LACE-MAKING & CROCHET"         | each      |
| (3) "VICTORIAN DECORATIVE PAINTING" | Post paid |
| (4) "VICTORIAN FLORICULTURE"        |           |

(All 4 for \$3.00 ppd)

HILLCREST SHOP, Rt 2, Spring City, Tenn. 37381

Corner detail of complete handkerchief edge made by Susan Rundell, 12 year old granddaughter of Mrs. Lillian Nielsen of Scotia, N. Y. She participated in bobbin lace demonstrating at Schenectady, N. Y. last summer.



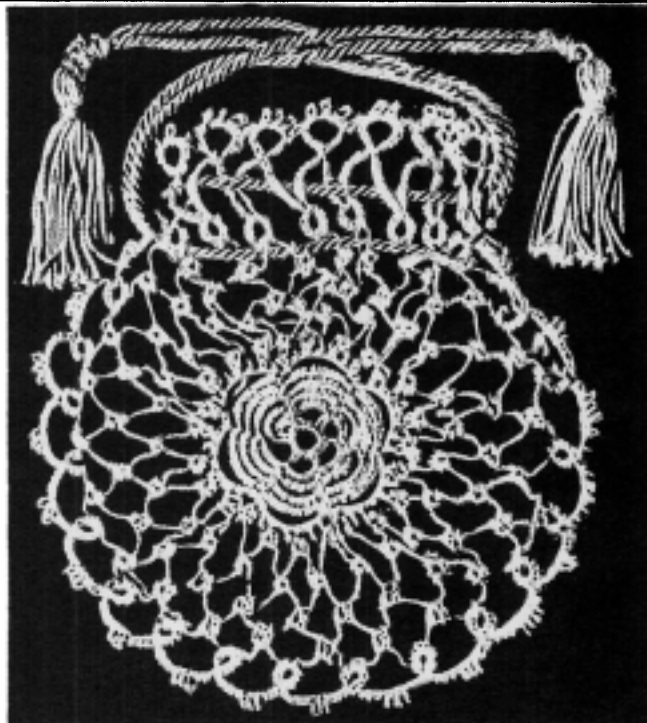
**Beginner's Course in Lacemaking by Mail**

BOBBIN LACE BEGINNERS KIT - - - - - \$16.30

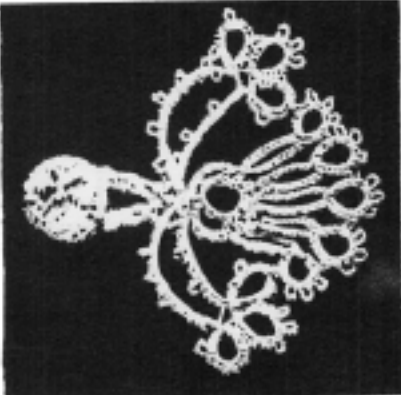
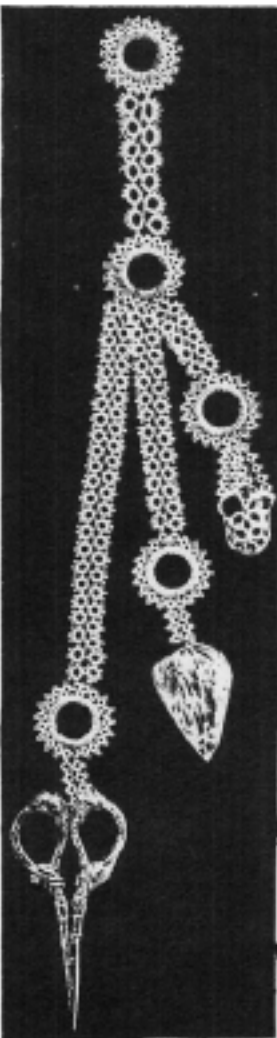
Includes directions for making lace pillow, 5 Lace Lessons, patterns, 2 dozen Danish bobbins worth \$4.80 Post paid  
1 oz. spool of #50/3 Linen thread worth \$1.30. My personal help given on each lesson sample, by return mail. (Iowa residents please add tax on bobbins and thread)  
\*\*\*\*\*

2 Dozen DANISH BOBBINS @ 20¢ each - \$4.80  
add 25¢ for postage and handling

**DORIS SOUTHARD**  
NEW HARTFORD, IOWA 50660



▲ No. 537 - Rose Coin Purse



▲ No. 533 - Frog  
◀ No. 534 -

**Tatted Sewing Outfit**

These three tatted items are from "Tatting" - by Adeline Cordet--Book No.5 published in 1916.

Directions for making will be furnished by:  
Mrs. Frieda Koudelka  
10 Eastgate Drive  
Medina, Ohio 44256  
upon receipt of a stamped self-addressed envelope, and 10 cents.

Favorite edge in tatting of Miss Elizabeth Long, Washington, D. C.



**BOBBIN LACE SUPPLIES**  
**OSMA G. TOD STUDIO**

319 Mendoza Avenue  
Coral Gables, Florida 33134

- "The Belgian Way of Making Bobbin Lace"-- \$2.25
- History, Making a Pillow, Basic Grounds
- "Bobbin Lace Step by Step" by Tod----- \$3.50
- Complete Instructions;
- Set 1 of M. Brooks Patterns;
- Tulle, Virgin, Rose and Paris Grounds;
- Edgings, Insertions, Embellishments
- Set 2 of Six Patterns----- \$2.00
- Step-by-step diagrams
- Sets 3, 4 and 5----- each set \$2.00
- Each of six more advanced patterns
- Set 6, Six Lace Patterns with Guimpe---- \$3.00
- Waxed and Finished Danish Bobbins, dozen \$3.00
- Lace Pillow with Revolving Cylinder---- \$18.50
- (Add \$3.00 packing and pp.)
- Lace Bobbin Winders, Danish----- \$12.50
- Lace Prickers, Metallic--\$2.00 Wood---- \$1.00
- LACE LINEN THREADS OF FINE QUALITY**
- 2 oz. tubes, No.20, white or linen color \$1.00
- No.40, white or linen color \$1.00
- No.90 white-----(\$2.20) No.100-----(\$2.30)
- No.110-----(\$2.40) No.120-----(\$2.50)
- No.140, 1/2 oz. (\$1.00) No.160, 1/2 oz.(\$1.10)
- No.200, small balls, each \$.50
- Extra Patterns for Classes----- 6 for \$1.00
- ready to use
- Folio of miscellaneous patterns----- \$2.00
- ten patterns & pictures, for pricking
- "Wool Stitchery" ----- \$1.25
- a splendid 110 page manuel of joinings
- for narrow strips, finishes, crewel stitchery, embroideries, cross-stitch, etc.
- "The Joy of Handweaving" ----- \$7.95
- A weaving correspondence course
- in one volume, home instruction.
- (Please add postage for all orders.)

From: Lakeworth, Florida November 17, 1972

"During my vacation I visited my native country, Hungary, where I spent a lot of time hunting for 'Halasi' Lace, an exclusive product of my native land. I am sorry to say, it is almost impossible to get any. The production is very limited; the old lace-makers are dying out, and the young ones are not interested to take over and continue this exquisite art. The little they produce is in the hand of the Government. I am happy to say, I managed to get one lovely piece, a doily, with the Swan design. I'll try to get a photograph of it, and send it to the Bulletin. I also got the full series of Post-stamps, issued to honor this lace."

Elizabeth Grosberg

## Change of Address

Mrs. C. W. Barry  
5336 N. E. Skidmore  
Portland, Oregon 97218  
Beatrice L. Byles  
4552 N. Wolcott Avenue  
Chicago, Illinois 60647  
Miss Alys Cassidy  
c/o S. D. Smith  
385 Robinwood Lane  
Hillsborough, Cal. 94010  
Mrs. Carl E. Chaddick  
c/o Golf Meadow Apts. #32  
1852 Golfview Avenue  
Ft. Meyers, Fla. 33901  
Mrs. Ninette Gordon  
7 Wilkins  
San Rafael, Cal. 94902  
Mrs. H. E. Kiser  
c/o S. D. Smith  
385 Robinwood Lane  
Hillsborough, Cal. 94010  
Mrs. Hazel E. Scott  
4611 Coronado Avenue  
San Diego, Cal. 92107  
Mrs. Perry A. Sutherland  
P.O. Box 252  
Boardman, Oregon 97818  
Mrs. Sherbourne Sweetland  
708 South Tamiami Trail  
Holiday Apts. #114  
Venice, Fla. 33595

1. SWEDISH bobbin lace bobbins, unfinished - - - - per dozen \$2.75
  2. DANISH, fine, delicate, finished bobbin lace bobbins, doz. \$3.25
  3. Ebony, hand-turned,  
DANISH bobbin lace bobbins, 2 styles - - - - - each \$1.25
  4. Rosewood, hand-turned,  
DANISH bobbin lace bobbins, 2 styles - - - - - each \$1.25
  5. Small, bobbin lace pillow from SWEDEN - - - - - each \$18.50
  6. Larger, bobbin lace pillow from SWEDEN - - - - - each \$23.50
  7. "BOBBIN LACE", by Elsie Gubser, Published in U.S.A. - - \$5.00
  8. "A COMPLETE GUIDE TO HAND-MADE BOBBIN LACE"  
By Margaret Maidment - - - - - \$12.50
  9. "PILLOW LACE", by Mincoff and Marriage - - - - - \$12.50
  10. "THE ROMANCE OF THE LACE PILLOW", by Thomas Wright - - - \$11.50
  11. "HONITON LACE", by Devonia - - - - - \$8.00
  12. HEAVY DUTY BOBBIN LACE BOBBIN WINDER FROM SWEDEN - - - - \$14.50
  13. LIGHT WEIGHT DANISH BOBBIN LACE BOBBIN WINDER - - - - - \$12.50
  14. PRICKING DEVICES,  
for making your own patterns, from SWEDEN - - - each \$2.50
  15. PINS, Multicolored heads, imported from GERMANY, per box \$ .65
  16. DELUXE BOBBIN LACE PILLOWS FROM DENMARK. -- Prices upon request.
  17. LINEN, - we have 10 sizes on hand from: 35/2, 40/2, 50/2,  
60/2, 70/2, 80/2, 90/2, 100/2, 110/2, 120/2 and 140/2.  
Prices on these vary according to the size of the spool.  
Most are about 1 to 2 oz. each. Some of the finer ones  
come on about 1/2 oz. tubes.
  18. TEN OTHER BOBBIN LACE BOOKS IN STOCK. - - - Prices upon request.
- POSTAGE OR SHIPPING EXTRA ON ALL ORDERS. PLEASE INCLUDE YOUR REMITTANCE WITH ORDERS.

**robin and russ handweavers**  
533 north adams st, mcminville, oregon 97128



*The Meshes of Handmade Lace*

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

*The Meshes of Handmade Lace*  
A guide to identification and classification of lace



**ANTIQUe PIECES**  
collars, cuffs, scarves, etc.  
sent on approval on receipt  
of \$5 bill deposit.

**10**  
Antique Lace Samples  
(Scrap book size)  
\$10.00

Old BOBBINS with spangles  
from \$2.00 each

**Mrs. N.E. PRICE** 122 Durham Road  
Wimbledon  
London S.W.20 O.D.G. England

**SOME PLACE**  
SUPPLIES FOR TRADITIONAL AND  
CONTEMPORARY LACE MAKING  
SEND SELF ADDRESSED STAMPED ENVELOPE  
2990 ADELINe STREET  
BERKELEY, CALIF 94709

*The Story of Battenberg Lace*  
by Ethel A. Eaton & Edna L. Denton

Many photos of old pieces  
32 PAGES \$3.35 postpaid

**NEW! Battenberg Patterns**  
Modern Version from Old Patterns  
Set of Six Patterns  
with Instructions \$4.00 postpaid

**ETHEL EATON OL-13**  
5412 N.E. 24th Avenue  
Portland, Ore. 97211





Photo by Jock Gill

## ART of RUSSIA

Top: Beautiful handcarved wooden Distaff, Gaily hand-painted, used in Russia

Bottom: Bedside Decoration, circa 19th Century. Handwoven linen made in the technique of the Chinese K'ossu weaving in red and white, with red and white handmade bobbin lace edging, from the Central Russia State History Museum, Moscow. -- Both were exhibited at The Museum of Fine Arts, Boston, 1972. Photographs are used by special permission - (granted to Esther Oldham) - of Mikhail Bruk of the Soviet Union.

## CALENDAR of CRAFT EVENTS

March 23-25 Detroit, Michigan: at Community Arts Exhibition Bldg., Michigan State Fairgrounds: "Midwest Home Sewing & Needlecraft show for people who sew, knit, crochet, macramé, quilt, weave, etc.

March 23-25 North Portland, Oregon: at the Multnomah County Exposition Center: "14th Annual Ceramic, Art and Crafts Show"

March 29-April 1 New York, New York: at the New York Coliseum, Columbus Circle: "Craft Materials & Equipment Show"

By New York State Craftsmen.

March 30-April 1 Kingsport, Tenn: at the Kingsport Civic Auditorium on Memorial Blvd. "1973 Arts and Crafts Mart" by Metropolitan Sertoma Club.

May 25-27 Vancouver, B.C. Canada: at Totem Park, University of B.C., "Pacific Northwest Handweavers Conference" (including bobbin lace makers).

June 5-9 Ft. Collins, Colorado, -- National Conference of the American Crafts Council

June 5-July 22 Denver, Colorado: at Denver Art Museum, "American Crafts Council's South Central Regional Exhibition (5 states)



## SAN FRANCISCO·BAY AREA BRANCH

Fourteen members of the San Francisco-Bay Area I.O.L. attended the November 27 meeting in Berkeley, California. Co-hostesses Helen Forcum and Adrienne Webb had set up a large display of laces, patterns, pillows, shuttles, anything and everything to do with lacemaking, in the Social Hall of the Masonic Temple. One table was covered with rare books and old needlecraft pamphlets dating back to the late 1800's.

After lunch Helen Forcum spoke on "The Collector's Treasure Box." She dipped generously into her own Treasure Box, passing the various items around and explained the history and use of each. Black hard-rubber Teneriffe wheels were used for making Teneriffe Lace, which is now called Spider Web Lace. Old netting needles, or "Crush" lace pins, patented in 1887, made Maltese Lace or Fork Lace. There was a tiny sterling silver glove darning, needle holder and hem marker all belonging to a matched set. In the old days, needles were very precious and ladies kept them carefully put away in special needle cases. Mrs. Forcum had quite a collection of these cases. Most of the sewing accessories were not quite 100 years old and could not be classed as antiques, though they were, very old.

A little wooden sock darning patented in 1869 came under the wire as an antique, as did the tiny black-iron work-clamp, or "hemming bird." This particular one was the kind sold from house to house, and stamped 1860. Two samplers, one made by 13 year-old Mary Elizabeth Dawes, 1842, on hand-woven linen, and the other dated 1836, started by a 10-year old girl but never completed, would also be classed as antiques.

Tatting shuttles are much in demand now as a collectible and Helen Forcum had several in her Treasure Box. The large ones are particularly desirable, as are silver and mother-of-pearl shuttles.

A member of both a regional and national Thimble Collectors' association, Mrs. Forcum passed around her own collection which included several rare thimble holders. Her oldest thimble dated about 1850, and had probably been used as Indian trade goods.

She closed her talk with a few words on needlepoint and unfolded some very old miniature patterns that contained the alphabet, numbers, flowers and geometric designs. Needlepoint was also known as Berlin Work, as most of the yarn and patterns came from Berlin, Germany.

Ammemarie Berg.



From: Anaheim, California January 22, 1973  
 "In November some friends and I had an 'Art Affair' invitational tea and sale. It was really a success and the interest shown in my tatting was an ego boost. I made some medallions for tree ornaments that sold well, but I had trouble getting them stiff. I remember my grandmother used a sugar starch that was very stiff and clear but I cannot find a recipe for it anywhere. Could you by any chance have such a recipe? Also, does anyone have a pattern for a large 'nut cup' suitable to be used for flower arrangements?" Sharon Van de Velde

**SUGAR STARCH:** Boil 1/2 cup sugar in 2/3 cup water three minutes. Cool slightly. Dip work in, pull and stretch to desired shape or pin on board, let dry.

This charming marble figure is of a little girl named "Martha" in 19th century clothes.

The stone-cutter had carefully carved out her dress with a lovely Lace Collar, her highbutton shoes and straw hat with its brim of flowers. From: The Mpls. Star, August 12, 1971. (Contributed by Margaret B. Leach, Cal.)



Helen Forcum of Berkeley, California, exhibiting and explaining the history of lacemaking and sewing accessories.



SCULPTURE OF GIRL AT LAKEWOOD  
 A reminder of stone-cutter's art



'River Lace Club Members, Campbell River, British Columbia, Canada

### 'RIVER LACE CLUB

The garden of Mrs. E. Corrigan was the lovely setting for the September 5th, 1972 meeting. After a summer recess, eleven members and one guest enjoyed an outdoor smorgasbord luncheon served by Mrs. Corrigan and her helpers.

Those present were Mrs. V. Aulman, Mrs. D. Fritz, Mrs. F. Brendeland, Mrs. M. Kersey, Mrs. F. Fry, Mrs. E. Corrigan, Mrs. N. Nelson, Mrs. E. Hay, Mrs. M. Phillips, Mrs. R. Winning, Mrs. E. Walters, and Mrs. M. Nutting.

The club members welcomed Mrs. F. Fry, a 'River Lace Club member from California, who came for her annual visit; Mrs. M. Nutting, who came as a guest from Quadra Island, and Mrs. E. Walters, who has joined to become a new member.

The President, Mrs. E. Corrigan, conducted the meeting. The minutes of the previous meeting were read by the Secretary-Treasurer, Mrs. N. Nelson. After discussion, it was decided that the annual outing this year would be a motor trip to Parksville on September 13th for swimming and luncheon. The meeting was adjourned by Mrs. F. Fry.

Afternoon tea was served and the Tea Prize was won by Mrs. R. Winning. Everyone enjoyed the afternoon which was spent making lace and comparing patterns. The next meeting will be held at the home of Mrs. E. Hay.

-- Marjorie Phillips, Publicity Chairman

NOTE: The 'River Lace Club was organized in 1956 by Mrs. M. Graham, a skilled lace maker, now deceased. She also organized The Denman Island and District Lace Clubs before moving to Campbell River. Several of her original pupils are members of the 'River Lace Club.

From: Mount Waverley, Australia Dec. 19, 1972

"Do you know of a place where I can obtain frames and patterns for fans? I'd love to make a fan, but haven't been able to find a frame anywhere.

By the way, Mr. Henk Van der Zanden, a new member, supplies everything for lace making as well as teaching." -- Margaret Cardinaletti



Display of Lace at Summer Festival by 'River Lace Club, Campbell River, British Columbia, Canada.

THE VANCOUVER LACE CLUB  
cordially invites  
ALL WEAVERS and LACE MAKERS  
to attend the  
ANNUAL SMORGASBORD LUNCHEON  
being held in conjunction with the  
PACIFIC NORTHWEST HANDWEAVERS CONFERENCE  
Saturday, May 26th at noon

at Swedana Smorgasbord, 2220 Kingsway, Vancouver

The cost of \$2.50 each, includes lunch, afternoon refreshments, also a door prize. Tickets will be available for prizes of a Bobbin Lace Collar, a fully dressed roller cushion, with drawer, and hand decorated writing paper. -- A display of lace will also be shown. Please advise how many will attend from your club or group, to:

Mrs. Margaret Oddstad  
6822 Oak Street  
Vancouver 14, B.C., Canada

(Free Parking Available)

From: Great Falls, Montana January 28, 1973

"I have just finished a three week's course here at the College of Great Falls in 'Stained Glass Window Making' and have two eleven inch square panes to show for it!

On February 14th, Valentines Day, I am giving the program and demonstration on 'Bobbin Lace' for the Y.W.C.A. Cultural Series. People are becoming more interested in this age old art.

In May I plan to attend the Pacific Northwest Weaver's Conference at Vancouver, British Columbia in which the I.O.L. have been invited to participate and will probably do a demonstration.

Then on March 10th, I'm off with Irma Robinson of Seattle on a conducted Weavers Tour of the South Pacific, Australia and New Zealand. Myra Young of New York and Olive Risch of New Jersey will also be members of this group. I am really quite excited and eagerly look forward to this month of travel. Think I will take my little new'suit case' Lace Loom along."

Clista P. Wuerthner

From: Herefordshire, England December 24, 1972

"I have some odds and ends of lace which belonged to my grandparents, plus two black lace shawls, 54" square. Can you advise me as to whether there is any interest for this commodity in the States.

The pieces are varied: Bruges, Valenciennes, Cluny, Bedfordshire, etc. Mrs. D. Wright of Chalfont-St.-Giles, Bucks, identified them for me and gave me your address."

Mrs. Lilian ReesWright, 225, The Homend, Ledbury, HR8 1 BS, Herefordshire, England



**BOSTON BRANCH** January 27, 1973

The Boston Chapter of International Old Lacers met at the Trinity United Methodist Church in Warwick, R. I.

Ethel Cutler hosted the group with a delicious dessert of home baked cookies and cakes.

Ethel also had as her guests, Antonia Kormos and Evelyn Umprey, two lovely girls from the Providence area, who are both former lace makers and are interested in joining the Boston International Old Lacers Branch.

Our President, Mrs. Muriel Brown, presented each one in the group a small favor.

Ethel, our hostess, gave a lesson in Bobbin lacing to the group, which we found very instructive and interesting. Four learners tried their hands at it and they were practically accomplished lacers, due to the explicit instructions of their efficient teacher, Ethel.

The Business meeting was conducted by Muriel Brown. All matters were tabled until our next meeting, which will be announced at a later date.

**ATTENTION GIRLS OF THE BOSTON BRANCH OF I.O.L.**

Muriel, our President, received a letter from Mrs. John Norris of the New York Branch, (Long Island) wishing to promote a Mini-Convention to be held sometime in the late Spring, in New York. As the National Convention is so distant she thought that this would be a nice way of meeting some of the Boston I.O.L. members. There is a Hilton Motel nearby as well as several restorations close by such as: Washington Irving's "Sunnyside", Lyndhurst, Van Cortlandt Manor, Phillisburg Manor. Also, New York City is only 40 miles away for those wishing to see the lace collection at the Metropolitan Museum. Sounds exciting girls!!! What do you say? If interested, write to: (A.S.A.P.)

Mrs. John Norris, Harriman Road,  
Irvington-on-Hudson, New York 10533

From: Stonington, Maine January 26, 1973

"I'm knitting a tablecloth from Barbara Walker's "Craft of Lace Knitting" and have made up a lace with corner to sew around it. Have it better than half done. Started it after Christmas and have taken time out to knit a couple pair of fisherman's gloves and mittens.

Sent to Elizabeth Zimmermann for 12 circular needles of various sizes and must say they are a bargain at \$9.00 a dozen, plus .50 postage and handling. They are made in Germany and are a delight to use. If I knit anything too wide for a 10" knitting pin, I always use a circular needle, as one can knit back and forth, as well as knitting in the round on them. A while back bought "Knitting Without Tears" by Mrs. Zimmermann and will say it is very good; not a book for beginners, but there is much to be learned from it.

In the January Bulletin I read with interest the article on filet. Am pleased it mentioned men and women both doing the netting."

Raphael J. Stinson

**CORRECTION** in IDENTITY of LACE

The handkerchief edge pictured on page 33, or first page of the January issue, is a Danish pattern called "Margereritten". It is worked in linen thread #160 and a heavy thread, #30 outlines the circles.

**PORTLAND BRANCH**

Study Group of Bobbin Lace Makers of the Portland Handweavers. --- From left to right: Edith Henze with Dina, Lena Anderson, Edith Potter, Helen Barry, Ruth Roholt, Mae Miller, Pat Harris, Virginia Staben. We are learning to draw patterns, put in color to indicate stitch and to execute.

(Picture by Virginia Bryant)

**PENNSYLVANIA BOBBIN ?**

From: Collegeville, Pa. January 1, 1973

"I am a very new lacer, having learned the most basic elements of bobbin lace from a book this summer. In addition to my own enjoyment, I am working toward a specific goal, and therefore have some specific problems that I hope one of the members can help me with. I belong to a local historical society whose members research the old crafts and demonstrate them at an annual folk festival. Everything is as our Pennsylvania German forebears did it here in Southeastern Pennsylvania between 1750 and 1900. The woman in charge of these demonstrations and the woman in charge of our museum have a feeling that there might have been some bobbin lace done in this area during that time. I tend to doubt it, but am committed to learning as much as possible about the matter.

I have learned that Torchon lace was made in Germany, especially Saxony, but the immigrants to this area are from the Palatinate and also from Switzerland and a few from Holland. I have seen a tablecloth dated 1841 with an insertion of bobbin lace connecting the two widths of cloth. It is believed to be from Lancaster County. The pattern is a variation of the diamond point edging. I would appreciate any leads toward further research.

But I have an even more basic problem! How did the German Women move their hands? I have read about two or three different methods and have seen a few pictures of the French or Belgian method, but nothing specifically describing the German method. I am embarrassed to admit it but I have never seen anyone doing bobbin lace, only idle displays in museums. Is there anyone in southeastern, Penn. that I could visit, especially someone who uses the German method, if there is such a thing?"

Judith E. Fryer, 74 E. 5th Ave., Apt. K-304  
Collegeville, Pa. 19426

**In "CREATIVE CRAFTS" February 1973**

In an article about framing one's handwork, by Faith Rogers, a square bobbin lace doily by club member, Olive Risch, of New Jersey, is pictured. It has been given a special glass frame for hanging, but when simple feet are fastened to the frame it can serve as a trivet. There is also pictured a piece of Old Brussels lace.

## Beauty of handmade lace from Russia

by Galina Olgina

Russian lace is world famous. It enjoys popularity far beyond the confines of its motherland. As early as in the last century the enterprising French manufacturers organized the production of openwork imitating Russian lace and sold it in Paris as Russian guipures. Even this imitation was in great demand although at that time the famous French embroidered lace, Brussels bone lace, Venetian and Spanish lace were known. Russian bone lace occupied an important place among these beautiful laces.

It is known that lace-making has been developed in Russia since time immemorial alongside embroidery, applique, crochet work, etc. The old Russian chroniclers left us numerous testimonies to it. The powerful and glorious Russian Prince Danill Romanovich (13th century) amazed the foreign ambassadors he received, as one of the chroniclers says, with his proud posture and his beautiful attire--the prince's costume was trimmed with lace. For this purpose the lace was woven of the finest silver and gold threads interlaced with all kinds of spangles, feathers and pearls.

There had always been plenty of material for lace weaving right at their hand--for even the poorest peasants used to sew two or three strips of land to flax. The rest depended on the women's inspiration. The beauty of the amazingly versatile Russian nature, the old legends were the inexhaustible source of their inspiration.

Winter is long in the North. The snow is falling softly covering the woods, rivers and fields, with a soft fluffy blanket. The earth sleeps tight under this warm blanket until spring and there is no better time for needle work. The village girls would get together for a sit-round in a big house and the intricate patterns drawn by Granpa Frost on the window glass, a tree branch covered with hoarfrost, the azure snowflake and the maidens' dreams, were interwoven into the intricate lace designs.

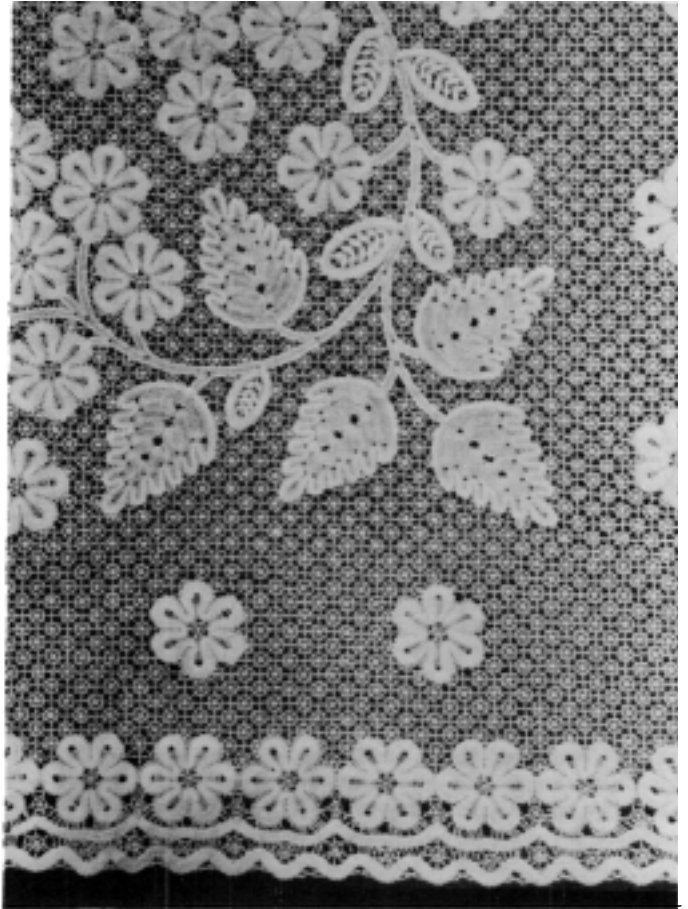
The beauty and originality of a lace article depend on the combination of different elements. The simplest methods of lace-making is when the lacemaker counts the threads while the most beautiful and intricate lace is made according to pricked patterns.

A given pattern is first pricked on a piece of cardboard or thick paper, then it is placed on a roller. Pins are stuck into the pricked

dots and then the threads are woven around the pins. The thread is wound upon the bobbins---carved wooden sticks with a thickening at one end, a narrow neck in the middle and a button at the other end. Working with these bobbins, the lace-makers wind the thread around the pins one after another. The gay clatter of the bobbins accompanies the incessant movements of the women's skilful fingers.

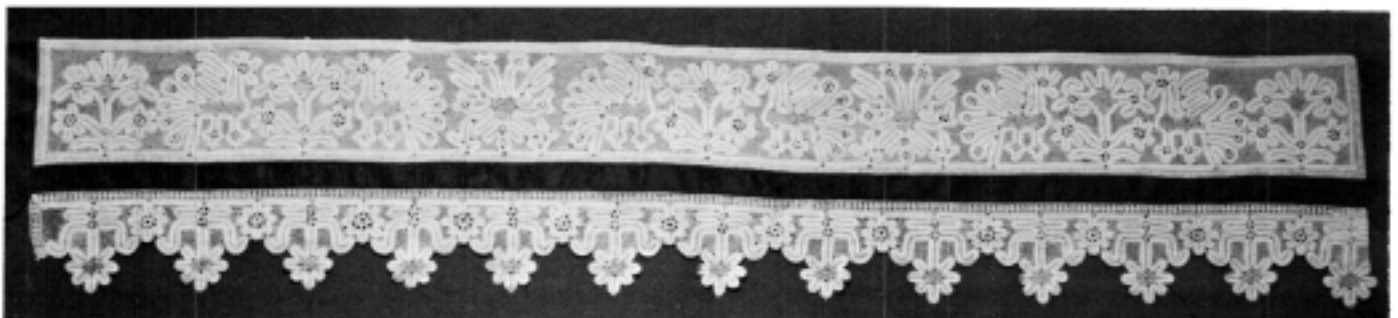
When people speak about Russian lace you can't help recalling the old Russian cities where women have been engaged in lace weaving since time immemorial, the time when the whole of Russia knew about the golden hands of these lace-makers. But, Probably, the most famous have always been the Vologda lace-makers.

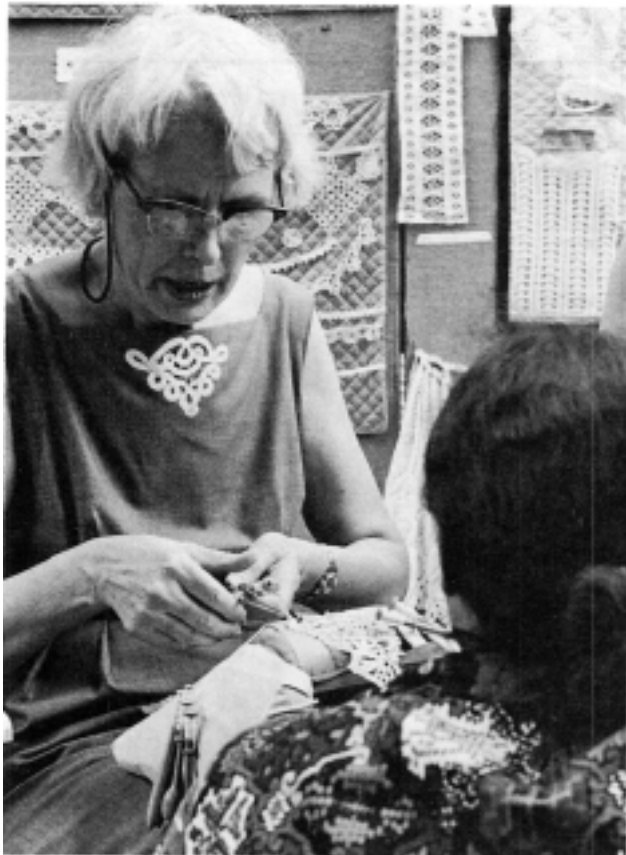
.....  
Reprinted from "The Ceylon Daily News" Saturday, Nov. 18, 1972--Contributed by Mr. V. Dharmadasa



HANDMADE RUSSIAN BOBBIN LACE

Photos on this page are of handmade Russian Bobbin Lace, mid 19th c., from State History Museum, Moscow, exhibited at Boston, (Mass.) Museum of Fine Arts, August 1972. The pictures are used by special permission of Mikhail Bruk of the Soviet Union, granted to Esther Oldham.





Mary McPeek demonstrating bobbin lace making at the Ann Arbor Art Fair last summer, where the Ann Arbor Branch of I.O.L. had a booth.

Behind her is a collection of crochet that Mary Seldon had for sale. As she reported, it was most successful, with many questions and much interest evoked. -- Trenna Ruffner

**ANN ARBOR, MICHIGAN**

By meeting on Sunday (January 21) the Ann Arbor lacers who work during the week were able to attend and get better acquainted with the others they don't get to see regularly. With a mutual interest in lace, no one stays a stranger long.

We met at Rosa Maria Rosa's home to have Gretchen Cassara show and tell us about spinning. She brought her small antique wheel and showed us the function of each part, comparing it with the larger and newer wheels. She let us see and feel the types of raw material and labeled handspun and commercially spun yarns. Like a good teacher, Gretchen permitted questions as they arose, but still kept to her plan of showing us how to do, how not to do, and why, to get the various results. Those who had spun a little, as well as those with no experience were allowed to get the feel of feet and hands at the wheel. Then we also experimented with the drop spindles Mary Lou Reichard brought.

During our customary share period all of us admired the beautiful, unusual Christmas card from the Columbine Chapter and read Susanna Lewis' card as we wished ourselves at the Metropolitan Museum with her Chapter's meeting there.

Even though we don't all get to each meeting we are beginning to count 13 our lucky number since that has been our attendance for nearly every meeting we've had since we began. We are always pleased to welcome lacers who plan to be in this area. Just let us know in time to call our members together. -- Mary McPeek

LETTER to Mary McPeek from Jean Dunn, England  
 "I have increased my collection quite a lot. I sometimes go back to groups to talk on other subjects and some kind people give me their odd bits of lace, some of which are real treasures. This year I have tried my most ambitious exercise. In our neighboring market town of Pocklington there is an Arts Society. They have monthly meetings on all aspects of the arts, but occasionally organize afternoon meetings to have a course, studying some single aspect, and this year they chose lace.

We organized a fortnightly session in someones' home. We start at 2:00 P. M. and stop about 3:30 for a cup of tea breaking up about 4:00 P.M. We have six classes as follows:

- (1) A general introduction to old lace with examples and uses of lace.
- (2) The History and Geography of Lace Making.
- (3) Types of lace with slides and a specimen book.
- (4) (Today) Identification of Laces.
- (5) Exhibition of my collection and members' pieces.
- (6) Mrs. Becton of Lever, near Beverley is coming to demonstrate and instruct on Lace Making.

There has been such a keen interest shown by the group, about 12, that we have decided to organize an outing in the summer to the Luton Lace Museum.

I was very sorry to read in the magazine and then hear from Britta Jeppson about Lolita Eveleth. I suppose she and Britta were completely responsible for my interest in Lace and they taught me to appreciate the large collection I had inherited, not as a collection, just that my ancestors never threw away lace and being French ladies living in Southern Italy, they had a lot. - It may interest your friends to know that I was an evacuee during the last World War and Britta Jeppson's mother and father were my guardians and I lived with them for four and a half years, and it was while traveling through England with Lolita Eveleth that they spent a few days with me and I dug out my laces; and then through the then N.O.L. I met Mrs. McPeek while she was in Beverley with her husband. Lace brings very nice people into one's life!" -- Lean Dunn

My husband and I plan to be working in England this summer and will be at the following address from the middle of May to the first of July: Beverley Arms Hotel, N. Bar Within, Beverley, E. Yorks, where I welcome communications from I.O.L-ers. Maybe we can arrange to meet?  
 Mary McPeek

From: Detroit, Michigan January 5, 1973

"It is with regret that I read of Miss E. Lolita Eveleth's passing. I had the pleasure of meeting this grand, gracious lady at the time we had the Convention in 1970 in Detroit. I would appreciate having her Book on Handmade "Meshes" to remember her by.

I also wish to add my name to the list of Lace Repairers. I have done invisible weaving on various fabrics, including Laces."

Amy Sass, 17190 Waltham, Detroit, Mi. 48205



## Prussian-Origin Lacework May Join Craft Revival

Reprinted from 'Des Moines Sunday Register' of Nov. 5, 1972 in Iowa

Various handmade arts seem to be popular for a few years and forgotten until someone revives them.

This was true of macramé which had been popular in the early part of the century and it could easily be true of the lovely artistic Battenberg lace which was popular about 60 years ago, and which was revived again in the 30s.

Battenberg, which has been called Renaissance Lace, received its name from the Battenberg family of Prussian origin. It was made with a narrow machine-made braid or tape with tiny open work along each edge. This braid followed the design, and stitching with a needle was used to form the foundation and filling between the parts of the design.

The design was worked on a foundation of colored cambric that was basted securely in each direction to a piece of oilcloth. This prevented the design from "crawling" (Some of the workers used embroidery hoops for the background and didn't need the oilcloth.)

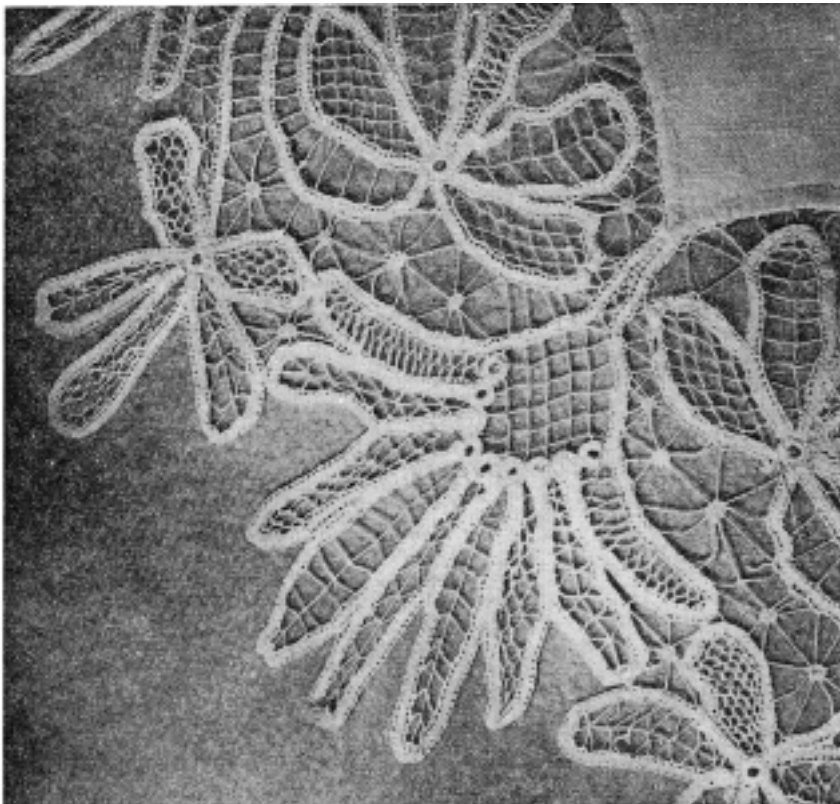
The braid was basted with short stitches through both the cambric and oilcloth. With a fine thread the worker carefully whipped all edges, touching one another and all overlapping corners. The success of the finished piece depended much upon this preliminary work.

White or ecru linen was usually used for the center of the lace which, when finished, was used for a table centerpiece, a radio console mat, or a chair back.

Various stitches formed the pattern; and these included the fagot stitch; the single net, plain Russian; the spider stitch made on twisted bars; buttonholed bars worked over various numbers of threads according to the pattern; little motifs to fill in space between the parts of the design; the buttonholed loop; the boullion picot; the slipstitch; cluster insertion; and spinning wheel rosettes. Sometimes combinations of stitches were used, but the kind of stitches depended upon the design followed.

After the stitching was completely finished, but not before, the worker removed the piece of art from the foundation by cutting the basting threads from the back of the oilcloth. Then before she removed it from the cambric, she pressed the work with a damp cloth. After that she removed it from the cambric and pressed it on the other side.

The finished work added to any room where it was used. Because it is somewhat delicate, when it was soiled, it was laundered by hand and then ironed on both sides, using a starch and carefully following the points of the pattern. -- (Contributed by Doris Southard)



Close-up View of Battenberg Lacework

---

From: Macomb, Illinois January 27, 1973

"The address of the Old Lacers was in a mimeographed issue put out by Peggy Chester, Knitting designer. A few of us thought of fine lace knitting. I had seen a beautiful banquet size table cloth shown on TV and would love to have started one even if I couldn't live long enough to finish it. However, I also tat and crochet. Have never tried Bobbin lace but while in London this past August an antique display was being held in the court yard of Hatfield House and a lady was making Bobbin Lace with a box full of priceless bobbins not for sale. I couldn't linger to watch but that was first I've ever seen. I might try it someday; would love to.

While we live in Illinois, we are close to Iowa, on the Mississippi, 3 miles from Ft. Madison, Iowa, so if any shows are ever within driving distance would love to know. In Illinois our car travel is Peoria, or Bloomington or Springfield." -- Edna Bankert

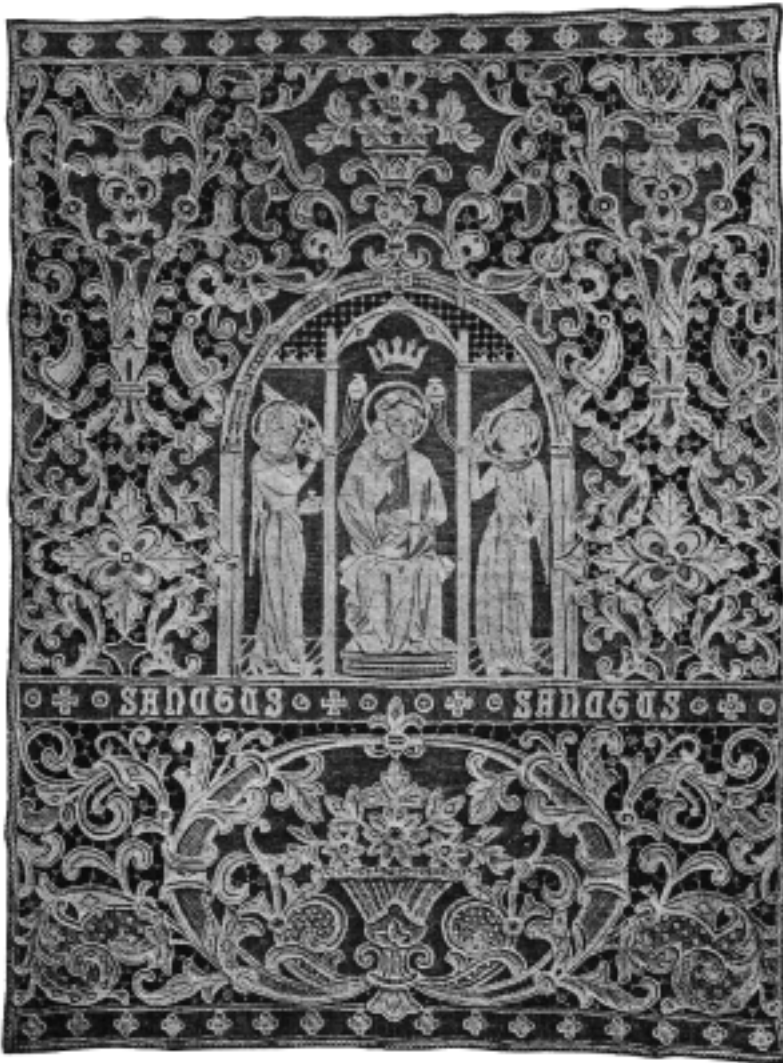
---

From: Detroit, Michigan February 8, 1973

"Recently I met a lady that has an assortment of lovely doilies in Bobbin work. They are made by her sister who lives in Bruges, Belgium, in diameters of 12" and over, round and oblong, intricately and carefully made. She is selling them at \$5.00 each.

I couldn't resist buying one for myself. It is a Fleur-de-Lis pattern in good linen thread. They are in ecru and white. I'm sure many people would like to possess a lovely Bobbin doily at such a reasonable price. Her address is: Mrs. A. DeBacker, 3694 Maryland, Detroit, Mich. 48224." -- Amy W. Sass





MADE BY THE CONVENT OF POOR CLARES, KENMARE

## IRELAND LAND OF LINENS AND LACES

Parts from article in "Needlecraft" March 1931

Irish crochet, well known in America for many years, continues to stride steadily ahead in popularity in Ireland.

The lace mistress in the city has asked for so many yards of Irish crochet for a client, perhaps in Paris, or Buenos Aires, Australia, or perhaps America. Mothers and grandmothers have all made lace on the moors, as they watched their sheep, and the daughters continue the art. She has been given her thread and told in a general way what is wanted, but she works her own ideas into the pattern. Mother made the rose so, grandmother made it this way, but the daughter may have another notion. (Thus a variation in the patterns.)

Fully seventy-five percent of all of the Irish lace made is done in the home, and even where large groups work under the direction of mistresses in the town, it still partakes of the personal quality which individual handling gives. Heartaches as well as joys go into the roses of the crochet, and the fine stitches of Carrickmacross. Little less than the hopes and sorrows of this dauntless country could give real Irish its soft and mellow quality, so different from the harsh perfection of machine-made lace.

Certainly the work of the nuns in the convents will not be effected by changed conditions. Records of lace-making in 1888 and those of the present day tell very much the same story. Forty-two years ago designs were made in the School of Art at Waterford to be carried out under the supervision of the nuns of the Carmelite Convent in New Ross, County Wexford. The nuns of the Presentation Convent at Youghal, County Cork, supervised work designed in another art school. And here is a paragraph from a fine book by Mrs. Head, published a few years ago, to compare with the foregoing.

"The handsomest and most modern Irish lace is Youghal point. This had its origin in a piece of Italian needlepoint, which finding its way in 1846 to the Presentation Convent at Youghal, County Cork, was there carefully studied and eventually copied by the Mother Superior who passed on the knowledge she had thus gained to the pupils of the convent school.

"In the course of time, reproductions of Venetian rose, and flat-points, were made at Youghal, Kenmare, New Ross, and elsewhere, but of late years Irish crochet has been the staple industry of the districts where these laces were produced."

There is not even space here to tell of the exquisite work of the nuns of the Convent of Poor Clares, in Kenmare. But the illustration on this page will give some idea of the beauty of their work.

The lace industries as a whole are under the supervision of the new government. Long ago lace schools were founded in the districts where the land was too poor to provide an adequate living for the inhabitants. A solid basis for today's handmade lace industry was laid, and instead of stamping out her hand-

crafts, there is every reason to believe that Ireland's prosperity will enable her to widen her markets, and carry her fine goods to new and eager ports.

There were at the beginning of the twentieth century, seven different kinds of lace being made in Ireland: crochet, flat needlepoint, raised needlepoint, embroidery on net, cutwork, drawnwork in old Italian style, and bobbin laces. All authorities agree that at the present time, of these, the choicest is Irish Point made chiefly at the Convent of the Poor Clares. This convent, along with that other, the Carmelite convent at New Ross, have preserved their traditions of excellence, for they are both mentioned again and again in the record for 1888, when the "Renaissance of the Irish Art of Lace Making" was chronicled.

From Ireland's sacred relics inspiration for all her arts has been drawn, the Book of Kells, the Cross of Cong, the Ardagh Chalice, and the Tara brooch, to mention only a few of them. And right from the cool, wet heart of the land is drawn the flax which has made her linens famous over the whole world.

Reprinted from: "The Virginian-Pilot and The Portsmouth Star," Va. 1962

# 9th Queen Azalea added to collection of expert.

By Mary Alice Carhart

Each year a replica of the Azalea Queen is made --- by a woman who has yet to see one in person.

Mrs. Charles M. Ballard, antique art collector and artist, began her Azalea doll collection with the first queen nine years ago.

It was a miniature of Pat Priest, daughter of then U.S. Treasurer, Ivy Baker Priest.

Mrs. Ballard's daughter, Vicki, was nine at the time and requested her talented mother "to make her an Azalea Queen doll."

From this beginning, developed the collection of nine doll queens. Each is dressed as the queen on coronation day. \* \* \* \*

Original artists' sketches are obtained each year from the designer along with material of the gowns.

"The dolls are about one-third life size," said Mrs. Ballard.

"That's the size I like to work with."

Even the queen's hair, eyes and facial expression are matched.

The wigs are made up especially for Mrs. Ballard.

And, since almost all dolls come with blue eyes, Mrs. Ballard paints them when necessary.

Each doll wears the queen's crown and robe of state until another queen is crowned. Afterwards, a matching headpiece is made for her. \* \* \* \* \*

The ermine robe of state was particularly tedious to make, Mrs. Ballard recalled. "It has some 960 pearls sewn on it. I missed the ferry going to New York working on it. I've never lived it down."

Actually, Mrs. Ballard says, her family is extremely tolerant of her many hobbies.

More than 2,000 antique dolls inhabit their home on North Shore Road. And her husband renovated a utility building just for her workshop.

"My children say 'Mother got the playhouse. We wish we were loved that much.'"

"But my husband says, 'Love had nothing to do with it. I was tired of stepping on modeling clay.'"

Mrs. Ballard studied costume designing at the College of William and Mary.

For seven years she was president of the Norfolk Doll Club.

The reason she has never seen one of the Azalea Queens is because April is the month she and her husband vacation.

Her Azalea doll collection may be seen this week at the Norfolk Museum. (This was 1962)

### BLUSH-PINK to DRAPE QUEEN

How will Azalea Queen Peggy Goldwater be gowned on coronation day Sunday?

She will be in a full length dress of blush-



### Dressing This Year's Queen

Mrs. Ballard Completes Queen Peggy Goldwater While Ex-Queen Linda Bird Johnson Wears Robe

pink silk organza, a dress she might have worn for her recent debut in Phoenix, Arizona.

The gown, designed by a New York firm, is sleeveless and long-waisted with a scoop neck in front and a modified V-in-back.

White azalea appliques are sprinkled on the dress front.

It's one of the prettiest gowns yet, according to Mrs. Charles M. Ballard. (She adds, "I used lace appliques for the doll".)

Reprinted from: "The Virginian-Pilot Norfolk-Portsmouth," Va., Wednesday, August 15, 1962

### Old Art, New Hobby

### LACE TO ADORN HOME

By Cynthia Molle

Being a woman who likes a challenge, Mrs. Charles Ballard, 1515 N. Shore Road, found lace making was just her cup of tea.

She will show her collection of laces in the Princess Anne Woman's Club annual Antique Show scheduled Thursday through Sunday at the Alan B. Shepard Convention Center.

"I always had heard that you must be taught to make lace and that you can't learn by yourself. This was a challenge to me, so I decided to see what I could do. I began to do research on lace and found many old books of instructions with illustrations," she said.

Mrs. Ballard became interested in making lace 10 years ago. She began then to collect the necessary implements--English bobbins, Belgian and French lace-making cushions, tiny straight pins.