

SOUTHEASTERN MICHIGAN LACE GROUP LACE CONFERENCE

June 16,17 and 18, 1977 at Dearborn Inn, Dearborn, Michigan

Program:

Wednesday	7:00 - 10:00	Inn lace exhibit open
Thursday	9:00 - 12:00	Workshop sessions
	12:30 - 2:00	Lunch
	2:00 - 6:00	Henry Ford Museum-lace & other exhibits
	6:00 - 9:00	Candlelight Dinner, Clinton Inn, Greenfield Village
	9:00 - 11:00	Inn lace exhibit open Odd numbered room exhibits of members
Friday	9:00 - 12:00	Workshop sessions
	12:30 - 5:30	Trip to Meadow Brook, box-lunch on bus
	6:30 - 8:30	Dinner
	8:30 - 11:00	Inn lace exhibit open Even-numbered room exhibits of members
Saturday	9:00 - 12:00	Workshop sessions
	12:30 - 2:00	Lunch
	2:00 - 5:00	Demonstrations and lace-in
	6:30 - 8:30	Banquet - Wear some lace
	8:30 - 10:00	Speaker - Virginia Churchill Bath

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Workshops:

1. Brigita Fuhrman: Contemporary Approach to Bobbin Lace
2. Doris Southard: Tonder & Bucks Point Lace
3. Mary McPeek: Bobbin tape lace-Italian, Russian, Jugoslav, German
4. Sheila Wells: Beginning Honiton Lace
5. Mary Moody Seldon: Collecting, identifying, repairing, using lace
6. Jill Nordfors: Needle Lace, and Needle Weaving, contemporary use
7. Trenna Ruffner: Beginning Bobbin Lace
8. Nancy Evans: Needle Lace, Traditional motifs, fillings and meshes
9. Phyllis Attwell: Tatting - Beginning and more advanced

Reservation - Program Folders were mailed to most members.

If you did not receive one and interested in attending, write to:

Mrs. Eleanor Safford or call Tel. 1 (313)562-7236
22724 Nowlin, Dearborn, Michigan 48124

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BOBBIN LACE SAMPLER

20 page booklet of 16 medallions,
their prickings with directions
\$1.00 each -- Order from:

Mary McPeek, 1257 Island Dr., Apt. 201
Ann Arbor, Michigan 48105

VIRGINIA CHURCHILL BATH, speaker at the Southeastern Michigan Lace Group conference, was for almost twenty years with the Art Institute of Chicago as lecturer, conservator and assistant curator of the Textile Department. In 1974 her book LACE was published.

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"A Bobbin Lace Sampler", 20 page booklet of 16 medallions and their prickings with directions prepared by Mary McPeek, will be ready in March. The medallions include the 13 examples in the bicentennial sampler shown in the September 1976 Bulletin. The printer promises to hold the cost to \$1.00 each. -- Mary McPeek

Exhibitions at the Center for
THE HISTORY OF AMERICAN NEEDLEWORK
2216 Murray Avenue, Pittsburgh, Pa.

April 3, 1977 -- May 7, 1977
"Ethnic Needlework of Pennsylvania"
May 8, 1977 -- June 4, 1977
"Underneath It All", handworked lingerie from the Center's and private collections.

June 5, 1977 -- July 9, 1977
"Members and Friends", recent gifts and loans from the Center's membership

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"By invitation of the city of Parkersburg I contributed a doily, handkerchief, picture and story of myself and the July 1976 Bulletin to the bi-centennial time capsule to be opened in the year 2,076."
Heddy Fluharty, West Virginia

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AT UNIVERSITY OF MICHIGAN

A week's Festival of Women in the Arts at the University of Michigan presented panel discussions, workshops and lectures by Rachel Maines, professor of textiles at the University of Pittsburgh and president and director of the Center for the History of American Needlework. Leslie Saari, Linda Babich and Mary McPeek were among the craft people working during the craft hours.



Hosted by the SOUTHERN CALIFORNIA BRANCH

The 1977 Convention will be held at the
TOWN AND COUNTRY CONVENTION CENTER, MISSION VALLEY, (Highway 8)
San Diego, California

DATE: Monday and Tuesday, August 8th and 9th, 1977

Tentative program is as follows:

SUNDAY, August 7 -- Workshops 10:00 A.M. to 4:00 P.M.
Executive Board Meeting -- 7:00 P.M. to 9:00 P.M.

MONDAY, August 8 --
8:00 A.M. - 10:00 A.M. SET UP DISPLAYS
9:00 A.M. - 10:00 A.M. REGISTRATION
10:00 A.M. - 7:00 P.M. EXHIBITS:
LACES PAST AND PRESENT
1:00 P.M. - 7:00 P.M. OPEN TO THE PUBLIC
8:00 P.M. - 10:00 P.M. GENERAL BUSINESS MEETING

TUESDAY, August 9
9:45 A.M. - 11:45 A.M. MORNING TOUR, BALBOA PARK
Fine Arts Gallery and
Museum of Man
12:00 Noon - 2:00 P.M. Return to Convention Center
for luncheon.
2:00 P.M. - 4:00 P.M. AFTERNOON TOUR. PRESIDIO PARK
San Diego Historical Society,
Serra Museum.
Leisure time to visit OLD TOWN
the birthplace of California.

7:30 P.M. - 10:00 P.M. EVENING PROGRAM
Lectures and Lace Slides
Closing of 1977 Convention

WORKSHOPS: There will be a minimum of 5 persons and a maximum of 15 persons accepted for the workshops. Cost of workshops \$10.00 plus \$3.00 for supplies. Cost of Reservations close June 30.

KAETHE KLIOT: BOBBIN LACE: Beginners,
Traditional and/or Contemporary
KAY ASAHI: BOBBIN LACE: Intermediate
MIRETTA PETERSEN: Knitted Lace Tablecloths
MARY BURKHART: Tatting

Send reservations to Hazel E. Scott, 4611 Coronado Avenue
San Diego, California 92107

The convention room will have 26, 8'x10' booths, 5 or 6 of which will be commercial, and the balance will be for those attending the convention and desiring to display their laces and to demonstrate.
In making your convention reservation please state if you desire a booth and don't forget, - "First come, first served".
The draperies of the booths will be dark blue.



REMINDER -- LACE MAKING CONTEST -- ANNOUNCED IN NOVEMBER

A lace contest will be held at the ANNUAL MEETING in San Diego in August 1977.

3 CATEGORIES of LACE

1. Traditional Bobbin Lace
2. Contemporary Needle Lace
3. Crochet

All entries are to be original designs by the person submitting their lace.

Professionals and teachers are not eligible, but non-professionals and beginners in every country welcome to enter.

If you are not planning to attend this convention in person, you may mail in your entry by June 15th 1977 to:

Mrs. Hazel Scott
4611 Coronado Avenue
San Diego, Calif. 92107

All entries will be at your own risk. The I.O.L. and its members are not responsible for any lace submitted for this contest. - Hope you have started, Paula Saddler, Contest Chairman





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

Lithographed in the United States of America



Mrs. Miretta Peterson

Mrs. Miretta Peterson of Lemon Grove, Ca. will be knitting workshop leader at the Annual Meeting, August 7. She writes:-- "After graduation from high school ('38) I was employed in a Grants' store in Chicago--downtown, where I was in charge of the needlework section. There I sold "Learn How" booklets in very large quantities so I decided I too could learn to knit and was able to complete my first item--a scarf for a soldier, then sox--gloves, caps and even sweaters.

Coming to San Diego to live in May '44, where a new friend showed me a booklet she had recently purchased from Canada. In it was a 'knitted' doily so beautiful I just had to try to make it. I progressed well for 3" in the center and then made an error because I lost my way. Sometime in about 1949 I met a lady bus companion who showed me the way and from there on my knitted lace grew like 'Topsy'. I have helped anyone who asked with all types of knitting.

After reading a McCall's Needlework magazine I saw an article on the subject so wrote the editor and got the designers' address and my new tablecloth delights blossomed.

I've entered my work in many County Fairs about the country. I have 68 ribbon awards and one silver trophy. Each year for the past 5 or so I have shown my work as a hobby entry in the Senior Citizen Craft and Hobby Show in Balboa Park.

I am sure I too can show folks how to knit forward with delight and pride and help keep alive this almost lost art."

She went 'BONKERS' over LACEMAKING

Fri., March 11, 1977

The Daily Journal-American B5

By Alison Wenke

Elaine Reichenbach's living room piano sees more use as a lacemaker's workshelf than as a musical instrument.

Colorful strings hang over the edges. Bobbins are stored in open-topped boxes on the top and half-completed lace designs are squeezed in wherever they fit.

Some are large, contemporary designs; others are tiny delicate works. Colors range from traditional white to daring purples. The fine linen threads range from paper thin to almost yarn-like.

An enthusiastic woman with an infectious laugh, Elaine moves quickly from one project to the next explaining her hobby that she hardly completes one train of thought before she's into another.

When Elaine started lacemaking about five years ago, she "went bonker's" over it. She bought books, took classes, collected materials and joined the International Old Lacers' club.

"One of these days, I'll explode. I'll come out of my cocoon and do something big and wild!" she says.

"I love white lace, but I go more toward the contemporary things. Then I go back to the traditional when I get tired of the modern."

LACEMAKING, Elaine explains, began around 1500s. Whole towns were involved in lacemaking projects. In America, the skill faded with the Puritans, who shunned decorative touches. But later it was revived here.

Elaine estimates there are now some 2,000 lacemakers in the world, most of them in the United States.

Lacemaking is somewhat like weaving, she says. "But with this, I'm not confined to a loom. I can be as free as I want. I do this with my family around or while I'm watching TV.

"Lacemaking is really designing with holes," she says, pointing to a dozen books outlining various techniques and patterns. Lace can be made into pictures complete with shaded effects.

Uses for lace are limited only by the craftsman's imagination. There are lace wall hangings, pillow covers, even jewelry items.

"This is my favorite hobby," she says without qualification. "Textiles attract my attention. I love to handle materials. I like working with the wood bobbins. And I like keeping the technique of lacemaking alive."



— Photo by Tom Sawyer

Elaine Reichenbach works on one of her many lacemaking projects.

LACEMAKING FOR A CAUSE

Elaine Reichenbach will demonstrate lacemaking and sell her work at The Elegant Flea, a fund raising event March 26 to 27 benefitting the Sequim-Dungeness Museum. Former Bellevue residents Bill and Lydia Neidinger moved to Sequim last year and have become involved in the museum project.

"The Neidingers want a place to put many of the Indian and other items which represent that area," said Elaine. "I'm hoping people here will go to Sequim that weekend and will take a side trip to 'The Flea'."

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NOTE FROM SPAIN -- February 23, 1977

"Still have not found any lace makers, the women either knit or crochet but there is a man who weaves cloth for clothes in San Pedro, not far from me. They also make a lot of carpets in different areas." -- M. B. Sowers
Apartado #202, Estepona (Malaga) Spain
.....



Elaine Reichenbach
4620 - 130th, S. E.
Bellevue, Washington 98006

Old Lace Bridal Veils

From: "American Collector, June 1943

By Marian Powys

IN DESIGNING lace it is essential to think of the pure beauty of line. Color has no part in this thing. It is nearer allied to sculpture than painting. Embroidery can get away with second rate drawing, falling back on color to hide and cover any careless work. Many rugs are admired for their quaint character, an amusing figure, a house with a maple tree, that seem to have more of sentiment than of beauty. The designer of lace should work on almost architectural lines, building up the pattern from the center boldly, strong and original, but always with an exquisite grace and delicacy.

The maker of lace has to be capable of such fineness of detail that it seems sometimes as though it were the work of insects rather than of human hands. The anonymous craftsman, an old woman sitting at her door in the sun while her man is away fishing, can work out original and jeweled pattern in tiny spaces, but the designer, the one who assembles the sprays and segments of lace, has to have in mind always the beautiful lines of the finished lace and the purpose for which that lace is made.

Altar lace should be dramatic, raised



Illustration I

Circular Veil of the French Empire

Of sea shell motif it is needle point lace on pillowmade vrai Dochel applied to the pattern of this veil.

to high relief, drawn in strong and powerful lines effective at a great distance, dignified, in repose. Table lace to be laid flat can have a more pictorial effect in the manner of old Persian carpets or tiles. Personal laces, to be worn by women, should have a different character. These laces should be thought of more as a textile, falling in the right way, in noble folds, soft to the touch, yielding or firm according to the way in which it is to be worn.

In the old days lace was specially designed for the individual and for the occasion, affording the makers a splendid opportunity to give the lace something of the character of the one who was to wear it, man or woman, courtier, priest or bride. Then certain laces were used for the different stages of life even for the seasons of the year. It was not in the grand manner to wear any lace at any time. It was said in the 18th Century, "The real good of a piece of lace is then, that it should show first that the designer of it had a pretty fancy, next that the maker of it had fine fingers; lastly that the wearer of it has worthiness and dignity enough to obtain what is difficult to obtain and common sense enough not to wear it on all occasions."

The two kinds of lace that have come down from the early beginnings in the 16th Century are the ones made with the needle and the ones made with the bobbins on the lace pillow. Nobody knows which started first, but they run on parallel lines all through history. Nobody can say one is more beautiful than the other. Some people like roses better than lilies and some prefer pearls to diamonds; in the same way some like the pillow laces better than the points, and some love the needle point laces and think

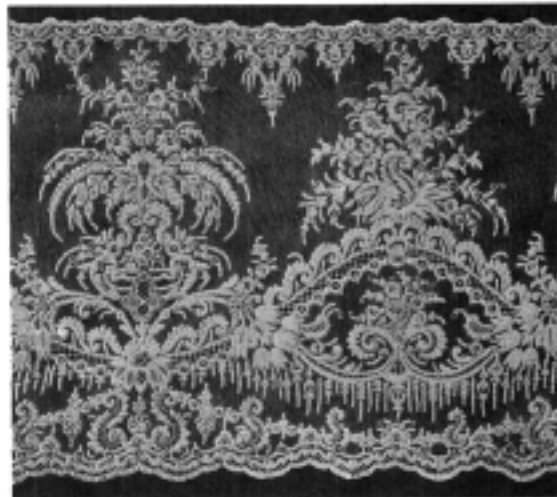


Illustration II

Worn by the Empress Eugenie at Her Wedding

A Point d'Alençon stounee. This is French needle point lace. It is eight and one-third yards by fifteen inches in size.

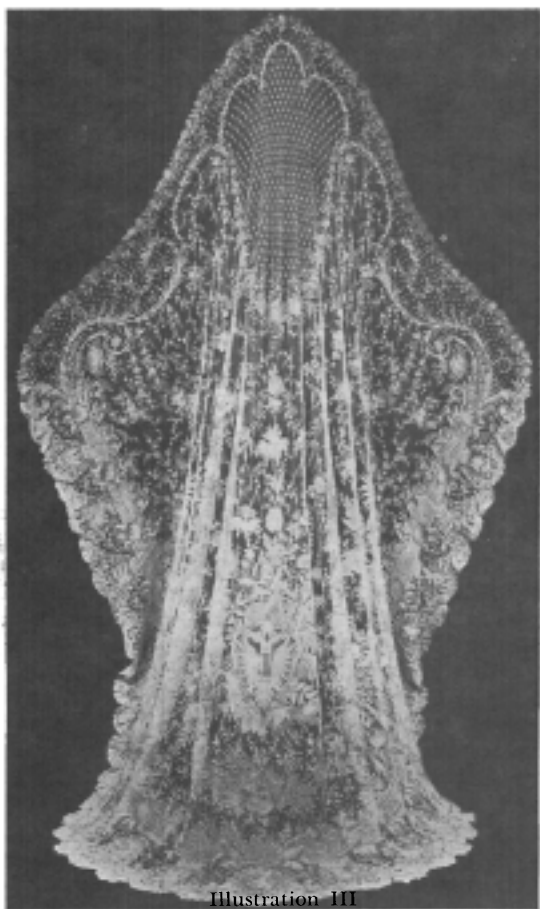


Illustration III

Wedding Veil of the Princess Stephanie

This was worn at wedding to the Crown Prince Rudolph. In the center toward the bottom is double-headed eagle and Austrian coat-of-arms. An example of Brussels Rose Point lace of the finest quality.

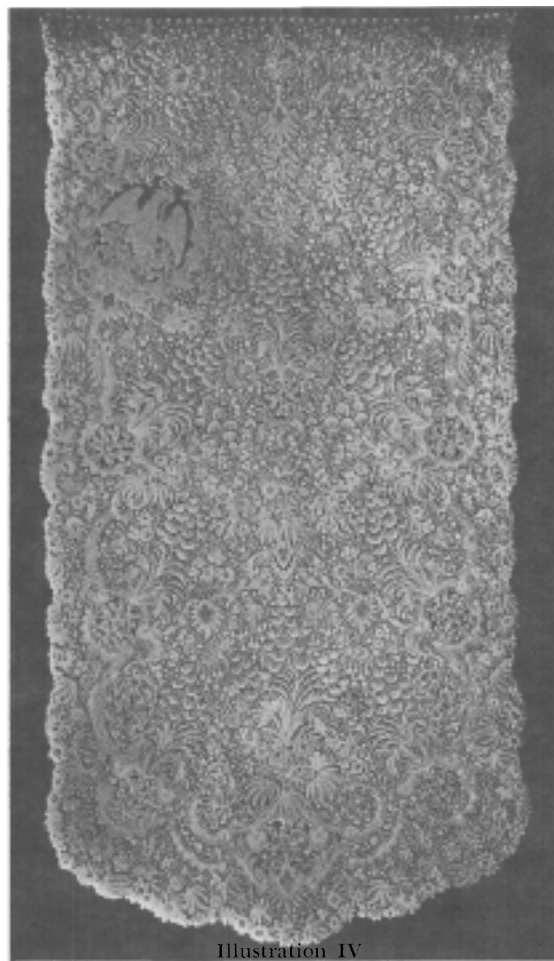


Illustration IV

Coronation Train of the Empress Carlotta

Of Dentelle de Bruxelles lace it was made for the occasion and has the Mexican emblem, an eagle with serpent in its beak perched on a cactus tree. The flowers in the design are also Mexican.

there is no comparison. They each have their own quality.

During the Empire years the point and pillow laces were sometimes combined, giving the veils of that period a peculiar grace and charm. As in other decoration of that time the patterns for lace had a narrow border, often with charming bouquets repeated with a little edge of leaves or flowers below and the whole field powdered with small sprays or dots. This large space of ground was made on the lace pillow, little bands of lace invisibly joined with the finest thread with a stitch called the Point de Raccroc. Then the sprays, either of pillow lace or point would be arranged in the design given, on a shiny surface and the whole sewed down to the paper, parchment or glazed chintz and the "vrai Drochel" or "vrai reseau" as it is called, applied onto the lace pattern.

These Empire veils varied in shape, being sometimes about forty-five inches square; sometimes oblong with only three sides decorated, and occasionally round.

The round veil shown in Illustration 1, was found by a well known American collector cruising in the Mediterranean at



Illustration V

J. P. Morgan Family Lace

This flounce of Point d'Angleterre formerly belonged to the late Mrs. J. P. Morgan and long has been the wedding veil of members of the family. Probably made in England but possibly in Brussels, it dates from the middle of the 18th Century. The design shows Chinese influence but the flowers in it are all typically English.

Nice and indeed the lace has the very feeling of that marvelous water in those peaceful days. The design is composed of shells of different sizes and arranged in such a way that the pattern has the motion of a sunny sea. The shell motif grows rapidly smaller, the tiny Cowrie making the final whirl toward the center.

The Empress Eugenie was married to Napoleon III in the finest Point d'Alençon lace. The girl, only fifteen years old at the time, was exceedingly beautiful. "Her exquisitely formed nose, her mouth fresher than a rosebud, the perfect oval of her face, the loveliness of which is only equalled in her graceful bearing aroused the admiration of all." As a climax to this description of the bride it is said that "Her Alençons dazzled the eye"! (Illustration 11) There is something about French needle point lace that does have this dazzling effect. It has a brilliance, a life, a crisp quality, encrusted with precious "modes" of "fillings", giving the impression of jewelry rather than lace.

Eugenie always loved wild flowers and it is said that when Napoleon first saw her she was running by the sea with wild flowers in her hair. The design of the lace illustrated is composed of wild flowers. "Wrought patiently out of the snowy thread; buds, leaves and springs, and curling tendrils gracefully disposed, follow the nimble fingers of the fair, a wreath that cannot fade of flowers that blow."

Point d'Alençon is a lace which combines much of the dignity of the Point de Venise with the grace and charm of the Brussels Rose Point. It is essentially the lace for the very few, costly, rare, and aristocratic. The cordonnet of raised outline is often worked over a human hair and the buttonhole stitches tightly pulled and slipping so close on the hair give that metallic hardness and shiny appearance to the lace. The name of this beautiful lace was taken by the machine-lace manufacturers, without protest, for a lace embroidered on net heavily outlined, generally by machinery but occasionally finished by hand.

The Bridal Veil of the Hapsburg family, made for the Belgian princess Stephanie for her wedding to the Crown Prince Rudolph is probably the finest Rose Point veil of all. (Illustration III). It is very large and falls in noble and beautiful lines. The Emperor Franz Joseph always kept it in a vitrine in the palace with other family laces which are now dispersed. The doubleheaded eagle of Austria is in the centre and all around are the coats-of-arms of the different provinces of Austria and of Belgium. The central design is composed of Crown Imperial lilies and all over are blossoms of every kind, backed with ferns and showered with little sprays and petal-like motifs.

The Brussels Rose Point is made entire-

ly with needle and thread, the outline basted on to a parchment and the patterns filled in with buttonhole stitches. The ground is next put in with a single thread and finally the outline is made with six threads laid down, held with thumb and buttonholed over very carefully, giving an effect of relief to the pattern. The lace, when finished, is called in Belgium the Point de Gaze, because of the gauzy ground.

The Austrian Imperial veil is now the property of Mrs. Joseph Davies in Washington and was worn by her eldest daughter at her wedding.

Another famous princess from Belgium who married into the Hapsburg family was the ill-fated Empress Carlotta of Mexico. When she fled from Mexico City back to Europe to try to get help for the Emperor Maximilian from Napoleon III or from the Pope, she gave her coronation train or veil (Illustration IV) to one of her ladies-in-waiting, a Mexican. This outstanding lace, very large and majestic, remained in Mexico City until the year 1930 when it came to New York.

After the Archduke Maximilian had agreed to become Emperor of Mexico he and Carlotta visited their relatives in different courts before leaving, receiving magnificent gifts. Among these gifts was the coronation veil given by King Leopold the father of Carlotta and made by the best workers of the Belgian lace industry. The lace is called the "Dentelle de Bruxelles" and is a pillow lace made in small pieces afterwards assembled. The design was composed of Mexican flowers, chiefly the flowering cactus and fuchsia with the ancient emblem of Mexico on the left hand side at the shoulder, the eagle with the serpent in his beak standing on a cactus tree, this emblem is said to have been found by the Spaniards carved on the walls of the ancient caves when they first came to Mexico.

The Point d'Angleterre is also a pillow lace, but of infinite fineness and very soft, made with the thread of Holland where the finest threads are made. This lace, as its name indicates, was made in England in great quantities in the 17th and 18th Centuries, but the finest was always made in Brussels and in Belgium they kept up the quality, whereas in England it deteriorated, becoming what was called in the Victorian era Honiton lace.

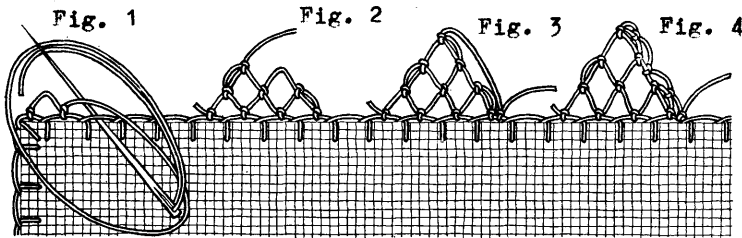
Cosmo de Medici, the third Duke of that name, visited the west country in England in 1669 and was much impressed with the amount of lace made in the counties of Devon and Somerset. "There is not a cottage in all the county, nor in that of Somerset, where white lace is not made in great quantities; so that not only the whole kingdom is supplied with it but it is exported in great abundance."

The beautiful Point d'Angleterre flounce shown in Illustration V, may well have been made in England in the middle of the 18th Century. Though it has been at-

tributed to Brussels, with a touch of Chinoiserie showing the influence of Pillemont, yet the flowers, the primroses, the harebells or bluebells, the wild roses and the wheat, all are English flowers and arranged in an English way. The "vrai Drochel" is not as fine in quality as it is in the best Brussels Angelterre. The fillings or "modes" are all English, to be found in every piece of Devon pillow lace, the Diamond, the Toad-in-the-Hole, the Swing filling and many another.

This flounce belonged to the late Mrs. J. P. Morgan and has been used in the family ever since by all the brides. It is 7 yards by 28 inches and is generally arranged with the center at the head and the lace gracefully flowing on either side.

Rose Point is the best loved lace in America. Roses bloom in June and June is the month for brides. It is only right that their veils should be showered with roses. -- (Contributed by Paula Saddler 24-64 Crescent St., Astoria, N.Y. 11102



Armenian Edge-Easily Worked

(Needle Knotting)

Armenian edge is at the same time one of the simplest and most practical of laces, for the linen knot of which it is composed is almost indestructible. When you once discover its charm (it is irresistible in the ease and quickness with which it is done) you will want to finish guest towels, tea napkins, and all manner of household linens with this handmade lace. It becomes doubly smart and effective when combined with simple Italian hemstitching or made of colored linen thread on linen through which threads of the same color have been drawn.

The beauty of Armenian lace depends so much upon the pulling up of the knots and the uniformity in size of the loops that some preliminary practice is essential. Try it out on a generous scrap of material using a coarse linen thread. (In working the first row on the edge of the material a pointed needle is required, but for the rest of the work a blunt needle is preferable.) For luncheon sets a linen thread in No. 30 is excellent.

To form the triangular loops, move the right hand a little to the left as you pull up the knot and approach the end of the thread. As you reach the size of loop desired bring hand toward the right and pull on thread to make a firm, tight knot. This forms the triangular loop. Practice until you make these loops firm and even in size.

The second and every additional row is made in the same way except that instead of going into the material the thread is drawn through the loops of the former row. While it is usually made on the material itself, Armenian lace can be made separately -- by couching two or three threads along a fold of material, and making the lace on these. When completed cut away the couching threads.

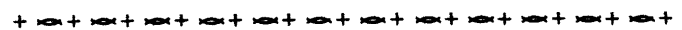
Work with an outward movement -- throwing the linen thread into a semi-circle, insert needle at top of hem (or buttonholed edge, see diagram) bringing it out first under the loop, then over it. Grasp the thread near the needle's eye and wind from right side of needle under and over point of needle. Draw up, leaving sufficient thread to form loop (Fig. 1).

Having completed a first row of loops (all around edge of material if not buttonholed), turn and make small loops over each of 5 loops -- 4 loops in all, turn and make a small loop in the top of last loop made; this makes a small flat loop which is not worked over in the next row and so decreases a loop in every row to form the point of your lace.

Scallops may be of any size depending upon the number of loops used in first row of point (Fig. 2).

To complete the point, make a small loop in the extreme loop of the point and carry thread back to first row of loops (Fig. 3), then make three loops along the edge being finished--this number may vary according to your taste--and start on second point. Or the scallop may be finished by making tie knot into each loop down the side (Fig. 4). Sometimes the thread is cut at the point after making a flat loop and second knot at top of point.

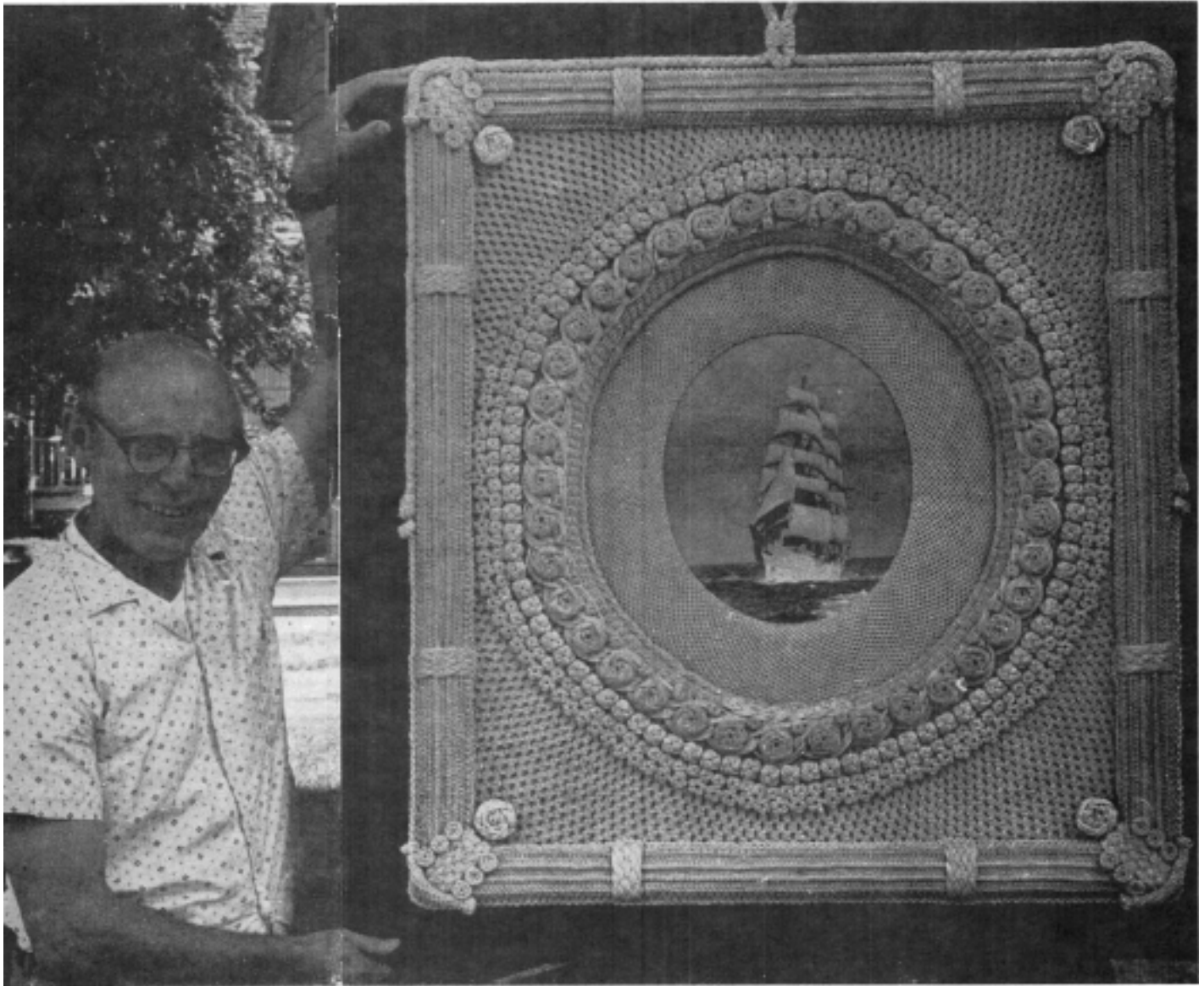
As a foundation for this linen lace, a long and short blanket stitch is good -- especially when the Armenian edge is made of colored linen.



BEE'S WAX AMONG LACE

I recently appraised a good size collection of fine Italian and French laces, which were well kept in blue tissue paper. Among the lace pieces were chips of Bees Wax. Having never come across the use of wax for storage, I was wondering if anyone had any information on this? The owner could offer no explanation other than the fact that the lace has been kept that way for some 70 years in her family. Your help on this matter would be greatly appreciated. -- Kaethe Klot 2150 Stuart St., Berkeley, Calif. 94715

"Reprinted with permission from the January 1964 issue of 'Yankee' magazine, published by Yankee, Inc., N. H. copyright 1963."



Alton Beaudoin displays the sennit frame he completed in 1960 after three years' work. Among the fancy knots utilized are rose knots on inverted turks heads, star knots, lovers' knots, etc.

Beaudoin's Fancy Knots

by HENRY F. REILLY

The old sea captain's eyes were misty as he slid his arm around the shoulders of the younger man, and his voice quavered as he murmured, "You're a ghost out of the past."

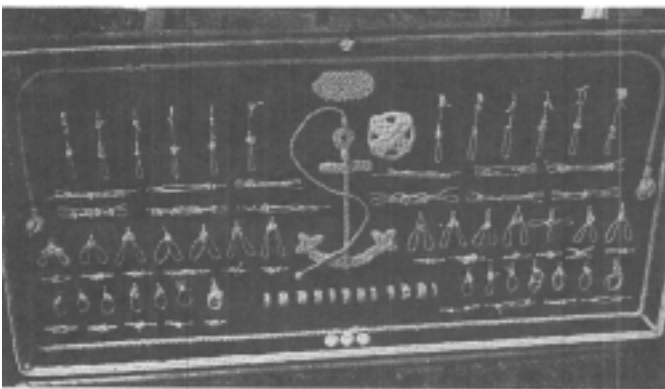
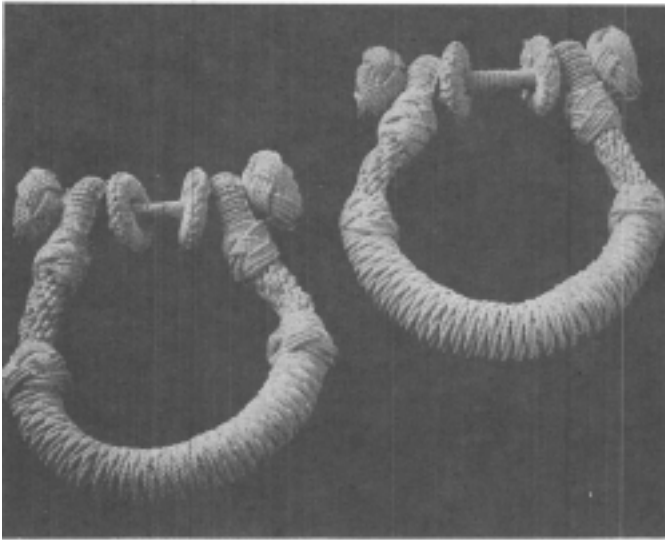
"No one else ever paid me so high a compliment," said Alton C. Beaudoin of Mystic, Connecticut, who probably knows as much about knots as anyone alive today. And with a pleased smile, he recalls that the skipper of a freighter on which he once

served boasted to his cronies, "There ain't nothin' that little so-and-so can't do with rope."

For close to thirty years, knots and fancy rope work have been a hobby of Mr. Beaudoin. Both of these activities are usually associated with deep-water sailors, but Mr. Beaudoin started making belts of knotted twine when he was twenty-two and working on a barge that plied the Mohawk River and Erie Canal on trips between Troy and Buffalo. His father was a towboat captain on the Canal and the Great Lakes. His grandfather once owned a fleet of barges on Lake Champlain.

Later, young Beaudoin made a number of trips on ore carriers plying the Great Lakes between Lackawanna, New York, and Superior, Wisconsin. Eventually, he became a salt-water sailor and for eight years traveled up and down the coast of South America on Grace Line and McCormack freighters.

From 1938 to 1940 he served aboard the Joseph Conrad when the old square-rigger



Above, are two rope beackets and a board showing a variety of knots.

was a training ship for merchant seamen at the U. S. Merchant Marine Training School at Hoffman Island, Gravesend Bay, New York. He taught marlinspike seamanship and lifeboat techniques.

When war came he went into the Army and spent two years overseas as an infantry scout in New Guinea and the Philippines. He was discharged on V-J Day. He never went back to sea. At present he is a machinist at the Electric Boat plant in nearby Groton, where nuclear submarines are built.

There is hardly a sailor in today's Navy, with the exception of a few old bosuns, who knows much about marlinspike seamanship, which is the art of splicing rope and a knowledge of the basic knots used at sea. Electronic gear rather than sails and rigging makes up the world of the modern sailor. In his leisure time, he is more likely to read comic books or play games than to develop skill in tying knots and in fancy ropework.

In the days of sail, a knowledge of knots was an important part of the sailor's life. In fact, life itself sometimes depended upon the kind of knot used in a particular situation. "The hangman's knot," so goes the old saying, "takes the life of a murderer. The square knot takes the life of a fool." All of

which means that a square knot improperly used often resulted in a fatal accident.

Close to 8000 knots are described in "The Encyclopedia of Knots and Fancy Rope Work" by Raoul Craumont and John Hensel, which Mr. Beaudoin refers to as "the knot man's Bible." He can tie at least 400 knots from memory and that seems to be just about capacity as far as he is concerned. He has reached the point where the addition of a new knot to his repertoire results in the loss of an old one. Yet he can take a look at any knot and then tie it.

The manrope, star, and rose are called the "three knots of respect" because they are the fanciest and most complicated of knots. Mr. Beaudoin not only has a complete mastery of these but also of practically all of the sheets, bends, loops, and hitches that were ever used aboard ship.

To while away idle hours, the men who went down to the sea in sailing ships took to ropework. They not only tied all kinds of knots but they made belts, sea chest handles, bell lanyards, rope mats, fancy buttons and even lethal blackjacks to protect themselves when ashore in a foreign port. Just as the old whalemens developed scrimshaw into a sailor craft with a high degree of artistry, so did the men on merchant ships, navy vessels, as well as whale ships, perfect the art of working with rope.

Much of this artistry passed into oblivion with the old sailing ship. Today it is almost a lost art. Mr. Beaudoin is one of few who still practices it. He has turned out rose knots by the hundreds, each one almost as uniform as a machine product, and he can tie just about any kind of turk's head with his eyes closed.

All around the front room of his home at 84 Greenmanville Avenue, Mystic, where he works during most of his leisure time, is an almost incredible variety of knots and ropework. The walls are hung with panel after panel of fancy knots, lanyards for ships' bells and whistles, elaborate handles for sea chests, belts in designs, flat turk's heads made into earrings and pins and many other things fashioned of seine twine, braided cord or manila rope.

In spirit he is never far away from the sea or the old sailing ships. And he is still close to them literally. Only a few blocks away is Mystic Seaport, where his old ship, the Joseph Conrad, is now enshrined alongside the old whaler, the Charles W. Morgan.

Memories of his days aboard the Conrad came back to mind and he recalled the old bosun who taught him how to make sennit frames. "When you can make one of these you can consider yourself a knot man," his salty teacher told him.

There is no doubt about it, a sennit frame is the fanciest and the most complicated ropework known to man. It is a

picture frame made entirely of twine. It looks something like a gigantic cake decorated in the most elaborate manner. The fact that few people have ever seen one is due to the fact that there are so few of these frames around. Aside from the ones he has made, the only other one he has heard of in this country is at the Seaman's Church Institute in New York City.

Mr. Beaudoin completed his first sennit frame in 1956 after two years' work. It is the smallest of the three he now owns. In describing how they are made he uses terms that are entirely strange to a land-lubber. "Portuguese square knotting, crabbers eye braid, paunch mat weaving, sword



This is the first of three sennit frames Beaudoin has completed since 1956.

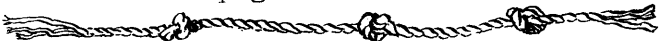
matting, trinity bends, rose knots on inverted turk's heads, royal breast plates and true lovers' knots" are all worked into the amazingly intricate design.

In 1960, he completed a frame that measures 30 by 36 inches. Around the oval center are close to 500 rose, star, and manrope knots arranged in four rows. He worked on it for three years.

During this time, he had another frame started. He completed it a couple of months ago after working on it off and on for five years. The design was suggested by one illustrated in "The Encyclopedia of Knots." He improved upon it by giving it greater depth. The original is said to be in a museum in France.

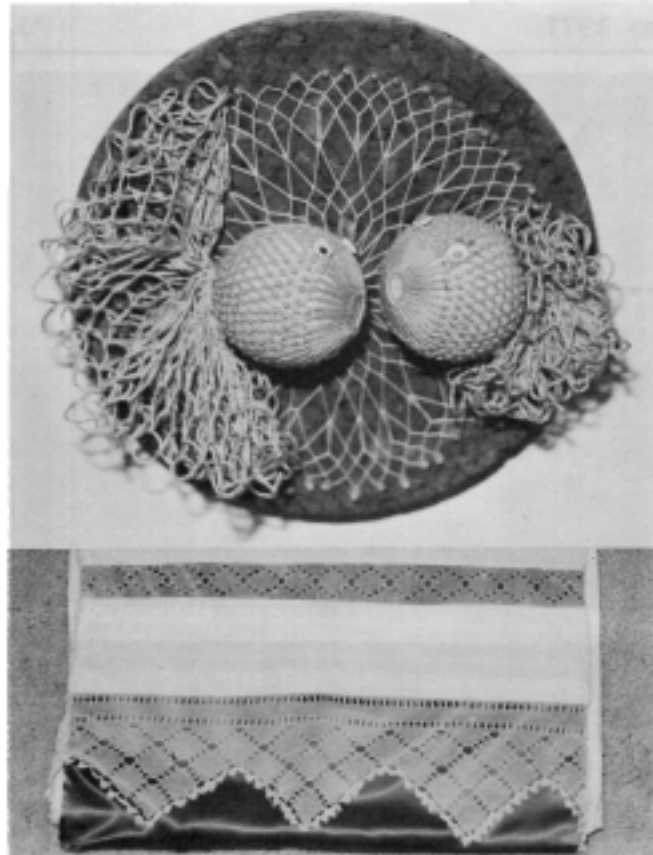
Sometime ago, Mr. Beaudoin sent a picture of his sennit frame to Raoul Graumont, co-author of the Encyclopedia. In his acknowledgment, Mr. Graumont wrote "the sennit frame is without doubt one of the finest examples of the art I have seen in many years." He also expressed the hope that if he ever revised the encyclopedia he would have the opportunity to include some of Mr. Beaudoin's work in the new edition.

Right now the Mystic rope artist has plans in mind for another sennit frame. he has the design pretty well worked out and hopes to make it his masterpiece. But as he observed, "Knot work is a book with no last page."



A BOOK OF MODERN NETTING DESIGNS??

"The following letter is sort of an exploration to see if others doing Netting feel that a pattern book of new Netting designs would be in demand, or if I.O.L. would be interested in printing the original designs; or if our readers have other suggestions such as pooling ideas and printing a combined idea book." B Cragun



"Kissin' Cousins" fantail fish design by Bertha Cragun, and very old pillowcase with inset netted lace trim. Pictures by Judi Cragun

"I was pleased about the article in the November I.O.L. on Netting. I sometimes wonder how many of our readers, like me, are wondering if they are the only one still doing Netting.

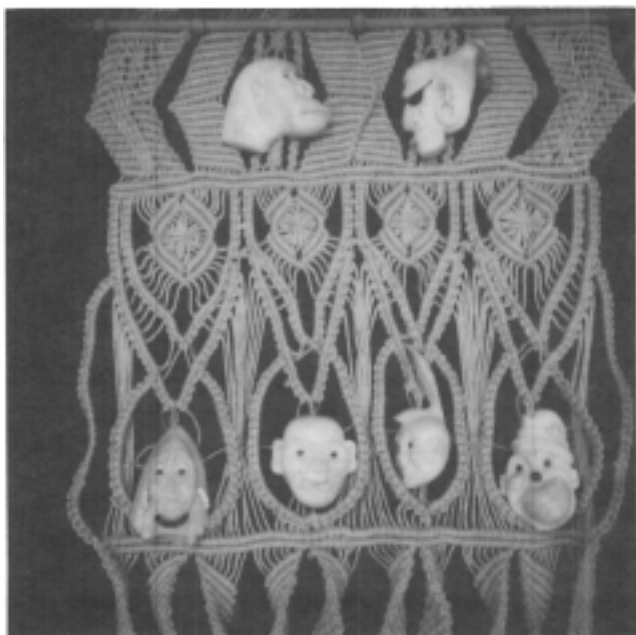
The revival of all sorts of handicrafts at the World Fair in Spokane, Wash. and also the bi-centennial, brought many young people in our area to an awareness of the beauties of early lace arts, and it led me to improvise designs other than table linens and old fashioned trims for clothing that seemed to be the only printed patterns available in Netting. I wanted something for contemporary interior decorating and ideas that young people would want to do.

The "kissin' cousins' fantail fish, mounted on cork for a bathroom decor is one idea I designed that people seem to enjoy.

While copying old patterns and keeping a lost art alive has it's merit, I feel we also need to challenge our creative ability and discover new uses for all lace art, and take great satisfaction in the thought that maybe 100 years from now something of beauty that I created could live on and become a treasure to immortalize my art.

I have a modest and varied collection of old lace and quite a few pattern books of most kinds of lace and a good book of solid embroidery patterns printed in the early years of this century.

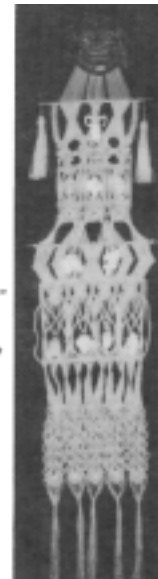
Mrs. Bertha Cragun #23
8110 W. Lk. Sammanish Pkwy. S.E.
Bellevue, Washington 98008



MACRAMÉ

Designed and carved by
Kay Asahi, January 1977

I made this Macrame hanging in 1971, when it was in the height of popularity, when beads were used abundantly, made from every type of materials, sizes and shapes. I wanted to be different so I carved mine from indian rosewood (top, smiling face) and the other 10 faces were carved from soup bone (beef). Ivory tusk or shark's tooth or walrus tusk are so expensive and far beyond my reach, that I'm contented in using the bone from round bone roast.



The tools that I use are similar to dentist drills but they are made for craftsmen. The trade names for the drills that I have are Dremel and Fore-dom. Anyone who owns either of these motors needs a rheostat, a foot pedal speed control. Without it you will cut and ruin many of your figures. The difference between Dremel and Fore-dom is -- with Dremel you hold the motor when drilling and soon you will feel the heat in your hand. The motor being so close to the drill, eventually the dust particles will jam the motor and it will need overhauling. While Fore-dom is stationary and hanging, it will not have the dust problem. The drill is at the end of a shaft extending from the motor and the handle is much easier to hold. All cutters, burrs, and drills will fit Dremel and Fore-dom tools.

To avoid lung disease you will need a dust filtering system or nose mask. You will not be able to use the nose mask for a lengthy period, for it will form moisture and become uncomfortable.

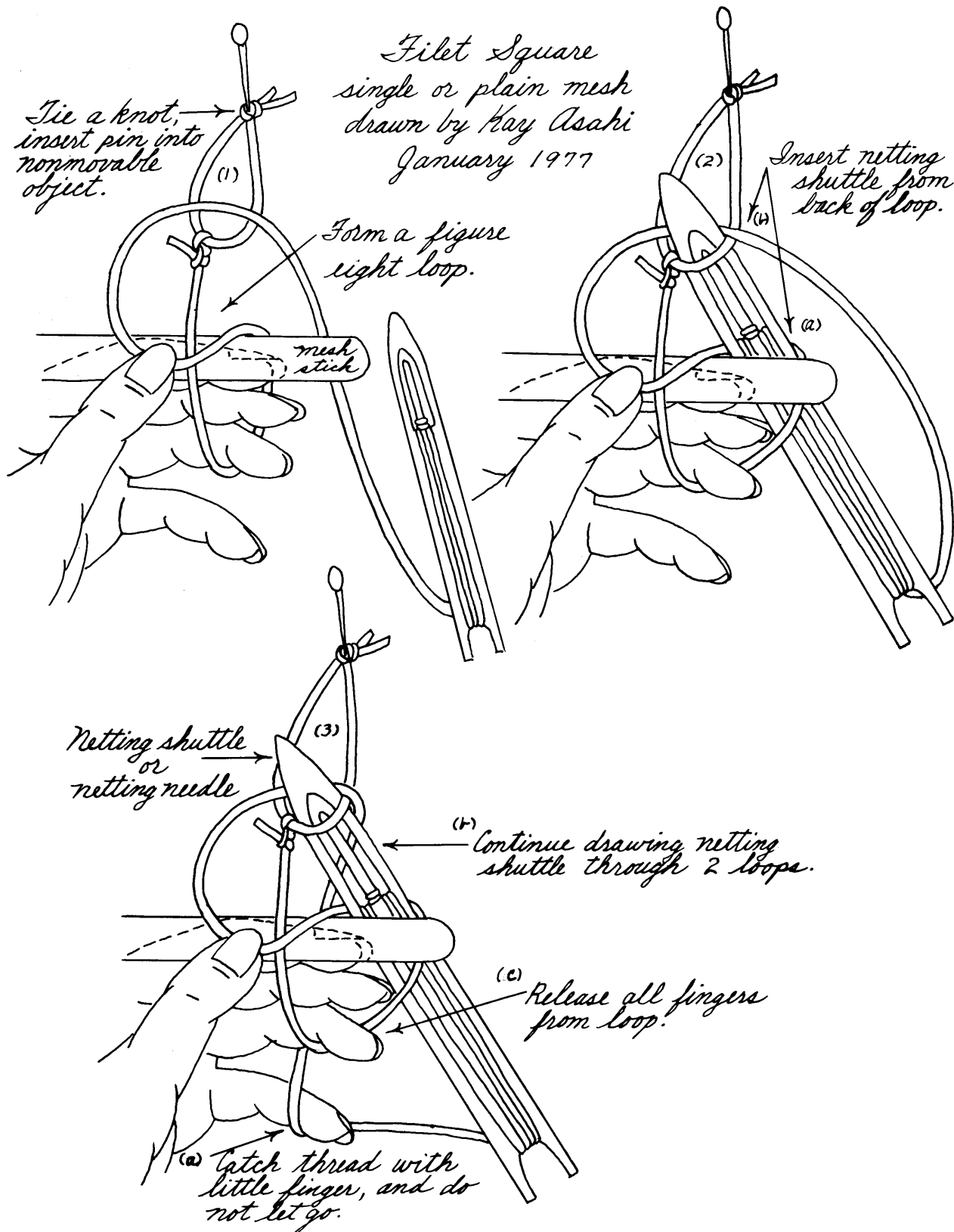


FILET SQUARE

Single or plain mesh
Illustration and instructions by
Kay Asahi, January 1977

I wanted to make a little sample of a Filet Lace for my display, with the assistance of several reference books. Being that I am a novice I tried, but it wasn't so simple to follow the instructions, for it lacked several steps. One would have to say, "Now where do I go from here?" So, I came to a conclusion I need to draw step by step illustrations for myself to be placed in my notebook for future reference.

Anyone who is in the same predicament, I gladly share these illustrations with you, and hoping it'll alleviate some anxieties. Mrs. Kay Asahi, P.O. Box 3894
Torrance, California 90503



COMING EVENTS

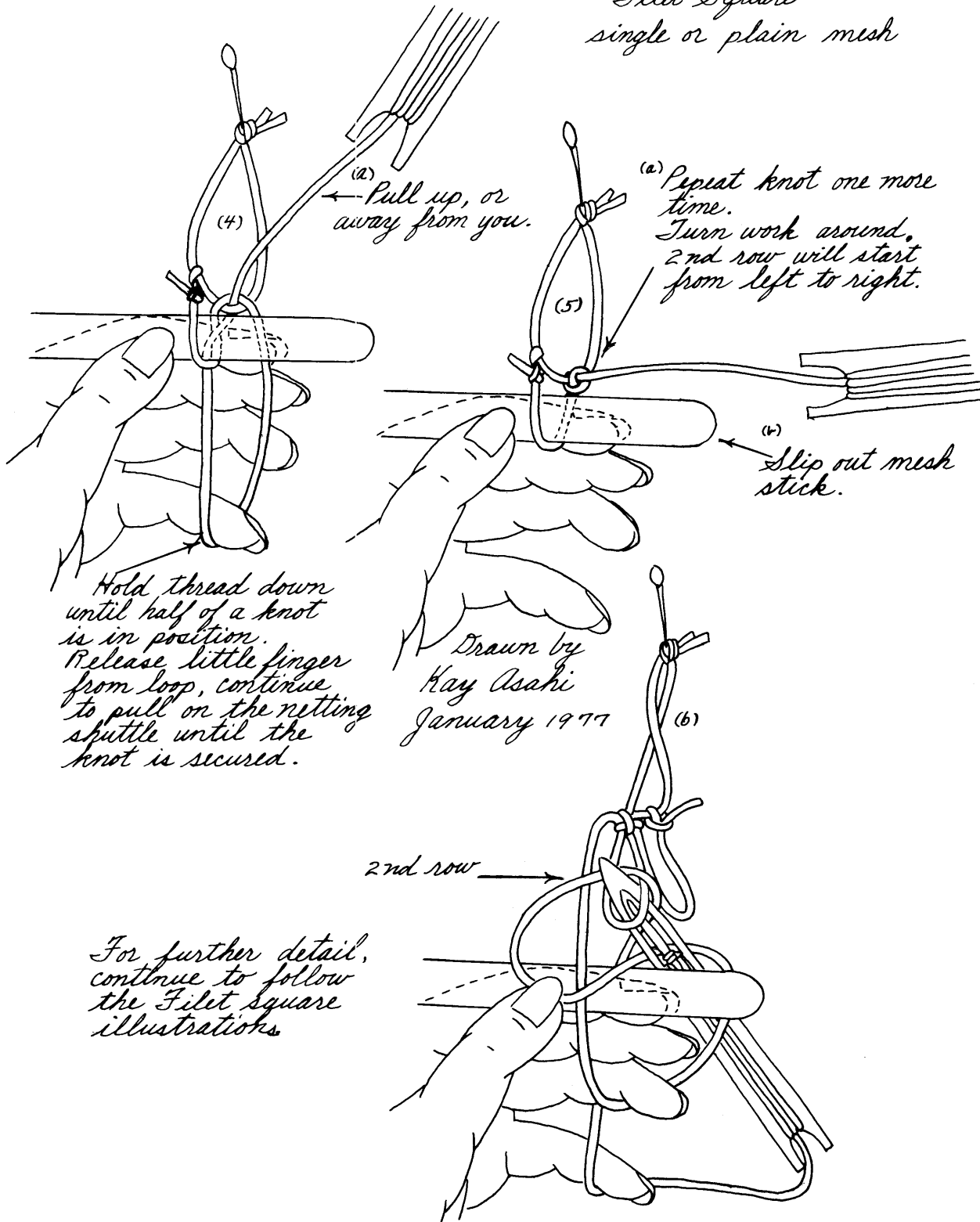
June 9-12, 8th Biennial Conference
PACIFIC NORTHWEST WEAVERS ASSOCIATION
University of Victoria, Finnerty Road
Victoria, British Columbia, Canada
Program "HEIRLOOMS FROM HANDLOOMS"
will include bobbin lace making.

June 16-18, Southeastern Michigan Lace
Group at Dearborn Inn, Dearborn, Michigan
see March Bulletin, page 87 for details

August 7-9, I.O.L. 24th ANNUAL MEETING
at Town and Country Convention Center
Mission Valley, Highway 9, San Diego, Ca.
see March Bulletin, page 88 for details

Page 2

Filet Square
single or plain mesh



Hold thread down until half of a knot is in position. Release little finger from loop, continue to pull on the netting shuttle until the knot is secured.

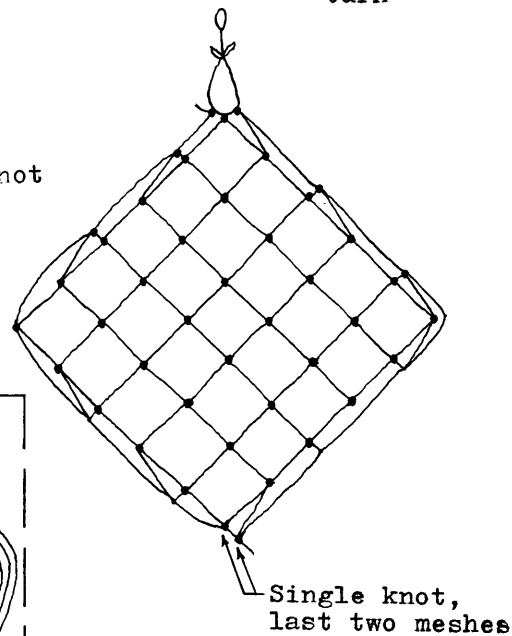
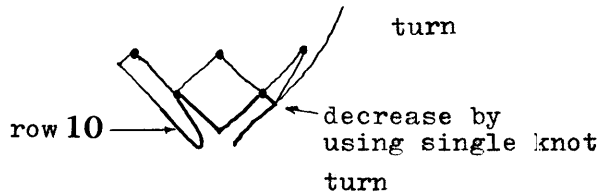
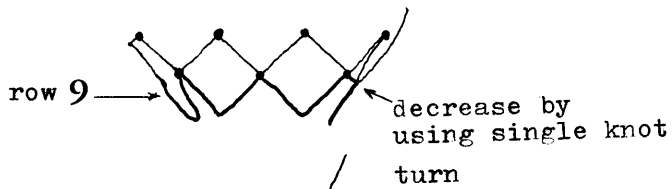
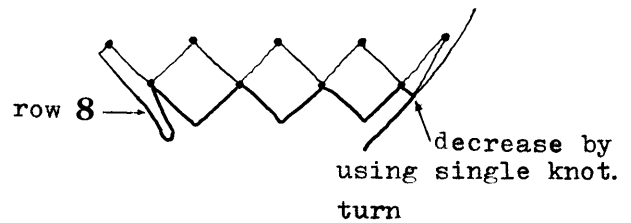
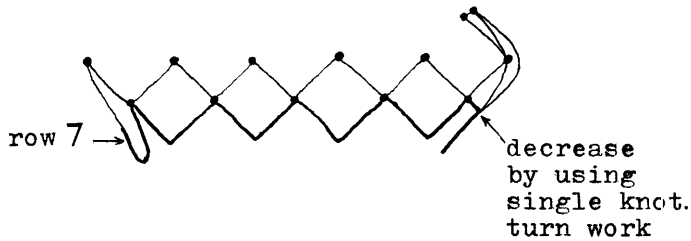
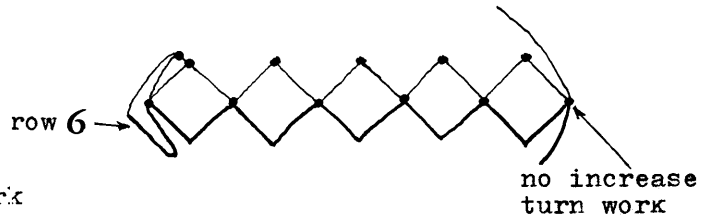
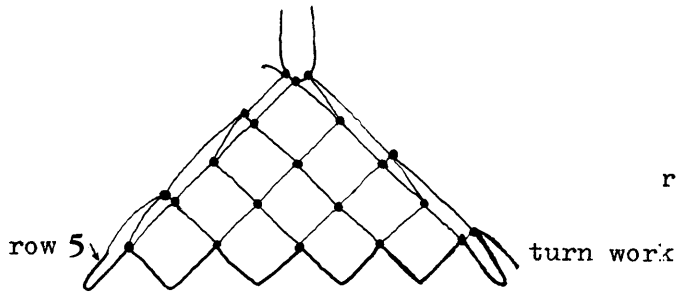
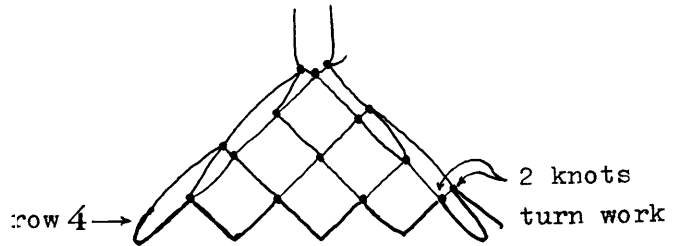
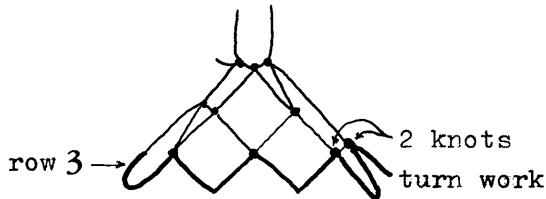
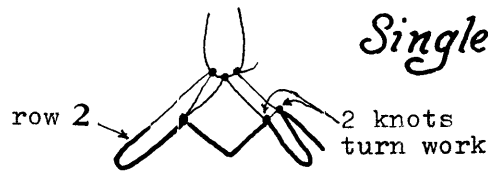
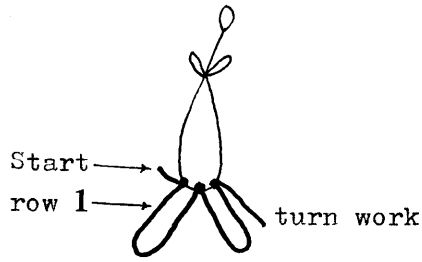
Drawn by
Kay Asahi
January 1977

For further detail, continue to follow the Filet Square illustrations.

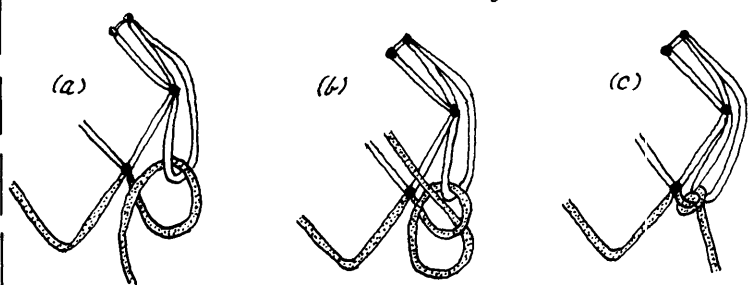
"There are no Bobbin Lacers in my area, so I rely on books and magazines. It is appreciated that the I.O.L. magazine calls attention to many articles which otherwise I would miss. The latest article I have seen is in "Olde Time Needlework", July 1977. I am going to frame the cover. Mrs. C. Hoyt Denton, Rt. 1, Box 346-A Onancock, Virginia 23417

"Ye Olde Fabric and Craft Shoppe" in Onancock, Va., sponsored a craft and hobby display on July 3, 1976 as a part of the local BiCentennial celebration; Spinning, Weaving, Macrame, Netting, Embroidery and Bobbin Lace were demonstrated. I demonstrated the Bobbin Lace. We had a goodly audience. Apparently few, if any, had ever seen Bobbin Lace made. Mrs. Hoyt

FILET SQUARE Single or plain mesh



Instruction on Single knot



READERS' COLUMN

The Metropolitan Area Lacers would like to suggest the addition of a "Readers' Column" to the Bulletin. It's purpose would be to give members a specific place to notify others of their upcoming events. It could also be used by members who have queries about patterns, work problems, identification, tools, etcetera.

We would also like to remind our fellow lacers to include their state when writing about their current exhibits and events. Many of our members have found items of interest that they wished to follow up on, only to find that just the town was given. As long as the state is noted, addresses are easy to find in the directory. It's a shame to miss the fine work being done by members because of an oversight.

LACE FORUM

By Kaethe Kliot

The Do's and Don'ts in Bobbin Lace

When searching for the right threads to use for a project several things should be considered.

- 1) How many times in the lifespan of the piece of lace will you have to wash or clean it. If used for wearing, do realize laundering and ironing will affect its life length and beauty.
- 2) Table cloths and doilies may need to be bleached.
- 3) Decorative pieces, either framed or free hanging only need to be blown free of dust and should not need cleaning more than 2 or 3 times in their life spans.

We have seen the life length of lace last 200 years or more, while some only a few years. Of course, a large factor is in proper storage, cleaning and care in general. Right now, I only wish to deal with choosing the proper material.

Whatever you plan as a project, think of your time, effort and love that can never be properly paid for. Your lace should be given it's proper credit so it will reward you with many years of joy and luxury.

Linen should be used on all laces if possible. It is a myth that it is hard to launder. Linen gets better with age, becomes softer, bleaches well without being damaged and irons well if damp. Although a little fabric softener in the rinse water makes ironing easier, you may need to starch it slightly for a firmer effect. It has become impossible to find any finer linen thread than 120. But 80, 100 and 120 can be bought both bleached and natural (ecru). The size of linen threads range anywhere from 8/3 or 8/2 to 120/2. What 8/3 or 8/2 means is; 8 is the size of each strand, 3 is the number of strands plied together to form a size 8/3 linen thread. The same implies

with all numbers. If you wish to figure out how many yards per lb. your size gives you, figure 8 x 200 and divide by the ply or 3 equals 800 yards per lb.

If a spool of 8/3 comes in 8 oz. or 1/2 lbs., you will get 400 yards per spool. Of course, the finer the thread the more yardage per lb. and the higher the cost. Fine linen is mostly wet spun, which produces the best and strongest thread.

There are many good sources now for threads, books and even Battenberg tapes (see ads in the Bulletin). Battenberg, especially should be worked with linen. I seldom see any older pieces that have held up under much laundering.

I shall contradict myself somewhat from here on, as I do mostly contemporary lace. I use a wide range of material from linen to rope, wool to rayons, some handspun, single ply and textural. When choosing a project, I carefully weigh the odds on how well will my work come out in the end. Many times I must change my mind as I work a sample of the chosen material. Some just do not work. I want my work to carry a truly lace quality and, therefore, must reconsider my first choice. Of course this is never a problem with traditional lace. The life span of your work is most important. So much in our life is temporary that it is for me still a total must to know my work will last many years. Perhaps I seek immortality in my work and I like to be surrounded by it.

If you should be working with textural handspun or single plies, think of your bobbins as drop spindles and twist them both in the direction of the twist in your yarn. A little damp finger run over the yarn helps pull loose fibers together. I always keep a small cup of water near by for this. This method also works for any threads that have unwound. Make the twist run up into the lace a short distance, this smooths out most weak areas. The extra twist usually unwinds as you lay down your bobbins.

I often talk about how easy it is to bleach natural threads white, but a word of caution on ecru; some of the older ones turn a terrible yellow and nothing can cure that except a good dye. Natural colors are different from ecru, which always is a dye or tint.

I would love to know how many of you spin your own lace threads and how fine you can manage to spin it.

I will be in Europe in July and hope to visit lace centers in England, France, Belgium and hopefully Hungary. If anyone can supply me with information on Hungary, I would be most grateful.

Wishing you all a joyful Spring,

Kaethe Kliot
2150 Stuart Street
Berkeley, Calif. 94703





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Also available: *Dictionary of Needlework*, Sophia F.A. Caulfeild and Blanche C. Saward, \$28.00. *Lace and Embroidery Collector*, R.E. Head, \$12.00. *History of Lace*, Fanny M. Palliser. \$22.50.

WRITE FOR DETAILS

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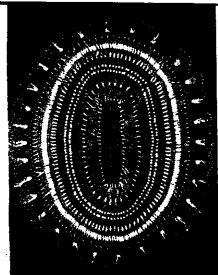
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LACE-MAKING BY DIAGRAM

By Johanne Nyrop-Larson, September 1955
(now out of print)

INTRODUCTION

The following seventeen lace patterns are from an old lace collection which fell into my hands by chance. They are Flemish laces from around 1850 and, like Danish Tonder lace of the same period, they show the influence of Lille lace. The grounds are either point ground (in a few cases combined with woven plaits) or Wholly or partly rose ground, and the motifs are outlined with a thick gimp thread.

For each design there is a so-called pricked pattern (two examples of each one on brown glazed board ready to use and one transfer pattern), carefully reproduced from the original lace, as well as a coloured diagram, or working-drawing, which in a simple and lucid manner shows the course of each thread through the pattern.

This method of lace-making by diagram, which has long been used in

other countries, is comparatively new in Denmark but it has already won recognition. It has proved to be so simple and fascinating that lace-making as a hobby is becoming more and more popular among both old and young, and many doctors recommend it as a soothing occupation which gives relaxation to taut nerves—a crying need in the headlong pace of today.

All patterns have been thoroughly tested (see photographic illustrations) and an effort has been made to select designs which, with the help of the diagrams, can be easily carried out even by the neophyte.

As there is a continual demand for new lace patterns, I plan---if this first collection meets with approval---to supplement it with new patterns, including corners.

Copenhagen, September 1955
Johanne Nyrop-Larson

LACE-MAKING

The art of lace-making had its cradle in 16th Century Italy, the Italy of the Renaissance. In the late Middle Ages and the early Renaissance the convent weavers already beginning to fringe the church linens they wove by plaiting or knotting the loose-hanging threads at the narrow ends of their weaving as they came off the looms. This is now considered to have been the beginning of warp-plaiting and pillow lace, in the latter case without the help of patterns, pillow, or pins.

As time passed, this work was also done outside the convents and soon people were trimming or edging "profane" linens, collars and cuffs, etc., with this new plaiting, which rapidly became the fashion and thereby developed into an industry. From Italy it spread to neighboring countries, France, the Netherlands, Germany, where it became the chief source of income of the inhabitants of many small towns.

In the Netherlands the art of lace-making reached the highest degree of perfection, giving to the world the loveliest and most artistic

laces ever seen -- Flemish lace.

After the revocation of the Edict of Nantes in France in 1685 the lace-making Huguenots emigrated in great throngs, many of them to the Netherlands. This proved a hard blow to the French lace industry but the fresh impulses it brought to the Netherlands soon made that country the leading lace-making country of Europe. From here the art continued its victorious march and soon England and Scandinavia were making lace. In Denmark in the 18th Century lace-making in the province of South Jutland became a great industry (Tonder lace).

The introduction of machinery at the beginning of the 19th Century together with the more simple style of dress -- particularly in men's fashions -- which followed in the wake of the French Revolution, gradually brought about the decay of the industry.

Today, lace-making in Denmark is no longer a great industry but many Danish women still make lace, either as a hobby or to supplement their incomes, and Danish lace, like Danish silver, pottery and furniture is helping to make Denmark's name known and respected wherever fine applied art is appreciated.

The tools and materials which are employed today in the making of lace are very much the same as those that were used when the art was first practiced. These are:

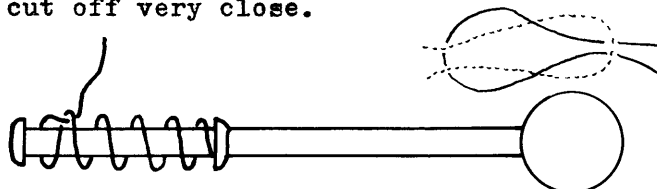
- 1) A lace-pillow or board
- 2) Bobbins, few or many according to the variety of lace
- 3) Pricked patterns
- 4) Fine, stainless steel pins
- 5) Thread of various thicknesses.

The LACE-PILLOW may vary in size and shape in the different countries where lace-making is carried on but the principle is always more or less the same. A practical and serviceable form, which is used in Denmark, consists of a circular wooden base (it may also be semi-circular) about 21" in diameter on which a cushion is mounted with a depression in the middle in which there is a revolving cylinder, about 9 to 12" long and 15" in diameter, which is padded and covered like the cushion. At each end of the cylinder there is a cogwheel in connection with a metal spring which prevents the cylinder from turning backwards during work.

The BOBBINS are of turned and polished wood, or of ivory or plastic material, with a spool at one end for the thread and at the other a bulbous or conical shaft with which to hold it. In making lace with fine thread, in which it is necessary to employ a large number of bobbins, they should be comparatively slender, with a small spool, so that they do not take up too much room on the board.

The PRICKED PATTERN, which in olden times was made of parchment, is now made of stiff paper. It plays a very important role in lace-making as it is impossible to obtain a good result with an inaccurate or worn-out pattern. If you prick your own pattern, use a soft foundation such as a piece of felt with the help of a fine pricker or needle-pin. Great accuracy must be observed, holding the pricking needle absolutely vertically to avoid distortion in the design. The length of the pricked pattern should equal the diameter of the cylinder so that it will exactly fit round it. Adjust it tautly, fastening it with pins -- if there is a scalloped edge it should lie to the right on the cylinder. See that the design dovetails accurately where the two ends meet to make sure that there will be no break in the design as the cylinder revolves and work progresses. If the pricked pattern is too long for the cylinder the latter should be padded out of winding wool or soft flannel round it until the diameter equals the length of the pattern. Or two shorter patterns can be employed alternately, but here, too, great care must be taken to see that the pattern is perfectly adjusted each time so that there will be no break in the design.

The THREAD, 2-ply linen twist of Irish make is today considered the best material. The thread is wound on to the bobbins in pairs, by hand or with the help of a turn or winder; first, one bobbin is spooled full and the thread cut, then the second bobbin is placed in the winder and half of the thread from the first bobbin is spooled over onto it. Now, the two bobbins form a united pair without being knotted together, which is of importance for the smooth effect of the finished product. To hinder the thread from running off the bobbin during work it should be secured by a loop. If the thread breaks it can be tied together with a reef knot which later should be cut off very close.

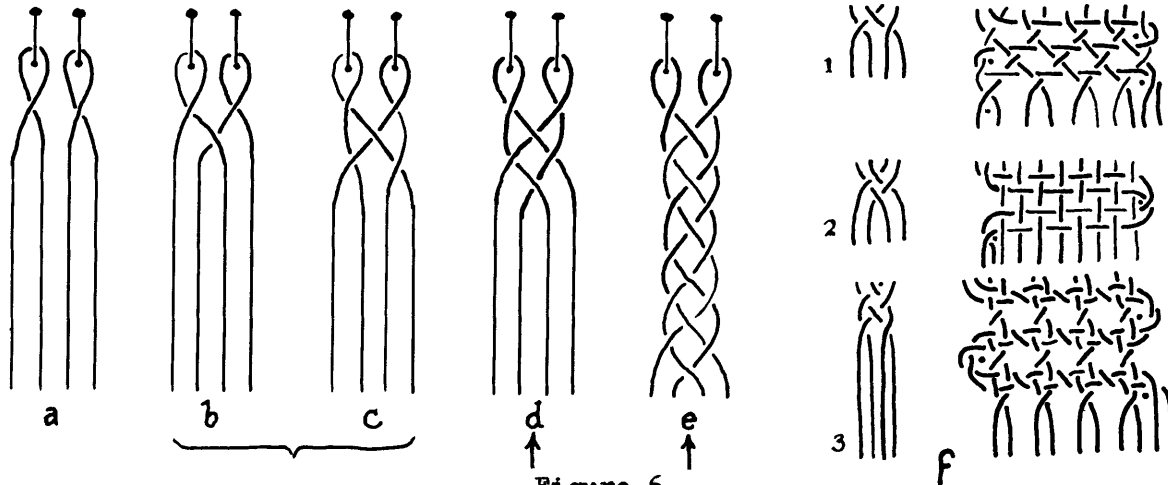


In lace-making you always work with 4 bobbins at a time, in pairs of 2 and 2, weaving, twisting, or crossing them together, and the pins are put in place, after making these so-called stitches, in the various holes of the pricked pattern as indicated on the diagram.

It is advisable for the beginner to practice the various stitches before starting to make lace so that both eyes and hands become familiar with the work. In order that the position of the hands may be relaxed and natural and to avoid tiring the arms, the lace pillow should be adjusted in line with the elbows (as in typewriting).

Hang two pairs of bobbins beside each other, each on its own pin, and place each pair's right-hand thread over the left (fig. 6 a). The pairs are now lying crossed. With the 1st and 2nd fingers of the left hand place bobbin No. 2 from the left over bobbin No. 3, thereby crossing the two centre threads (fig. 6 b). Now, with the 1st and 2nd fingers of the right hand, place bobbin No. 4 from the left over No. 3 and then again with the 1st and 2nd fingers of the left hand place No. 2 bobbin over No. 1 (fig. 6 c). In this way the first stitch, called half-stitch or single-stitch, is made (fig. 6 b and c). Now place bobbin No. 2 from the left over bobbin No. 3 which makes a linen-stitch (fig. 6 d). A half-stitch made twice in succession becomes a whole-stitch or double-stitch. Weaving or plaiting is accomplished by steadily repeating the half-stitch (fig. 6 e). By alternating these three different stitches as indicated on the diagrams, you produce the many-threaded, varied interlacing which is called lace (fig. 6 f).

It would be wise for the neophyte to begin with the Sampler (fig. 7) so that her hand-motions may become natural and rhythmic; the thread used for the Sampler is rather coarse and therefore easy to

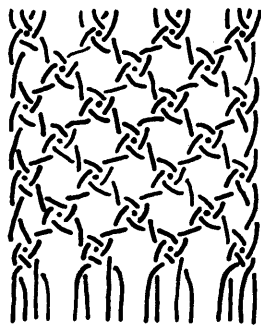


- Figure 6 -

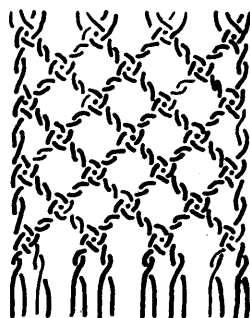
work with (No. 60). For the Flemish patterns a very fine thread is employed (No. 250).

Before beginning the Sampler exercises study the diagram (fig. 8) very carefully so that you will be able to read it at a glance. Each stroke stands for a pair (2 threads), the course of which through the design can be accurately followed on the diagram. Begin at top center. Hang 2 pairs of bobbins in the center hole (pr. 1) and 1 pair in each hole on either side of it in a downward slanting line to left and right (Nos. 2-6 incl. and Nos. 8-12 incl.), finally, hang 2 pairs in each edge hole (Nos. 7 and 13) -- 16 pairs altogether.

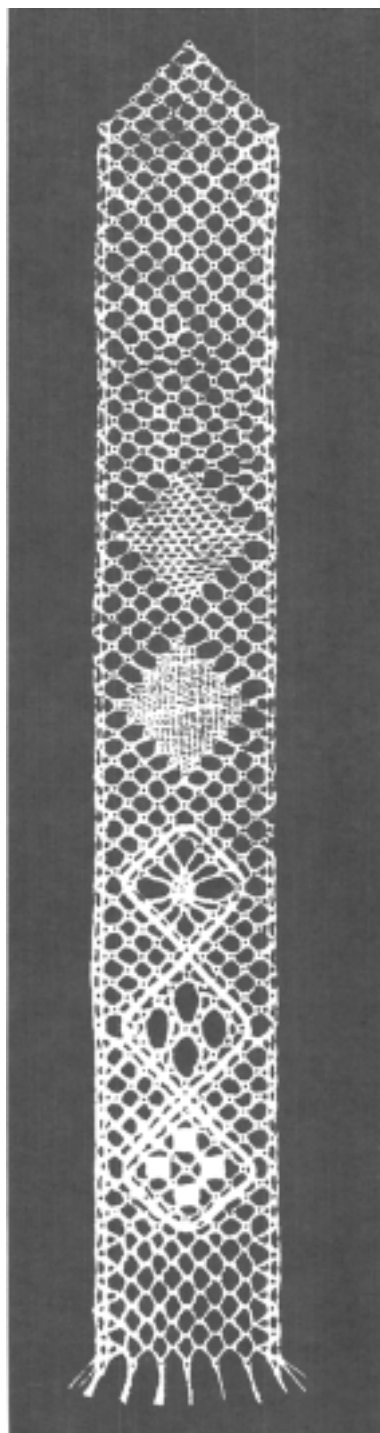
Enclose the pin by making a half-stitch with the two center pairs. Let the right-hand pair lie where it is and continue half-stitching with the other pair in a slanting line downward from hole to hole at the left (Nos. 2-6); half-stitch, pin, enclose pin with half-stitch, always leaving the right-hand pair of the last pair used lying where it is while the other pair is half-stitched with the pair lying nearest to the left; a pin is placed in the hole, it is enclosed with half-stitch, and you continue in the same way, following the course of the thread as shown on the diagram. When the leading pair (the pair that continues all the way through) has reached the edge it is whole-stitched through the two last pairs, a pin is placed between pairs Nos. 2 and 3 from the edge, and the pin is enclosed with a whole-stitch made with the same two pairs.



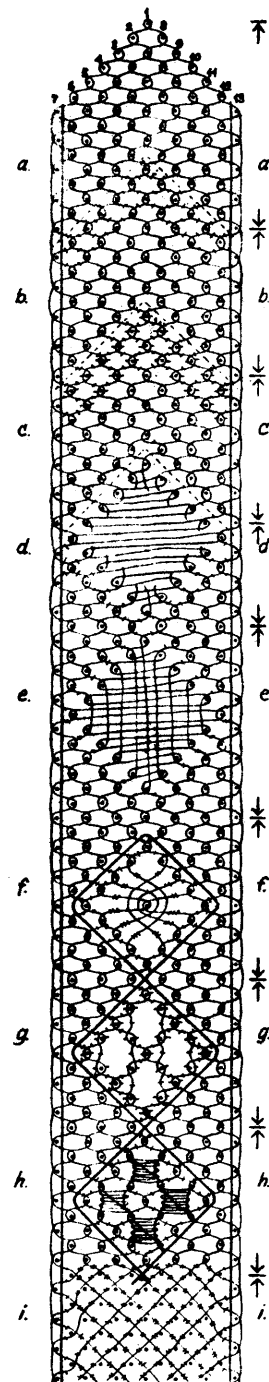
- Figure 8a -



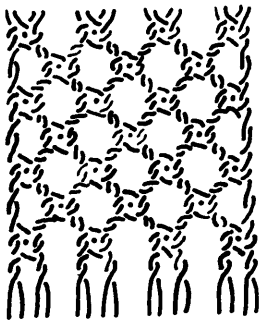
- Figure 8b -



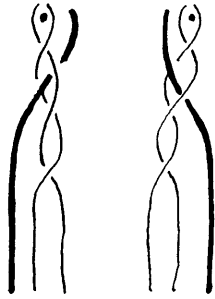
- Figure 7 -



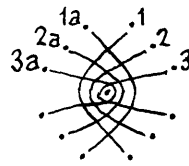
- Figure 8 -



- Fig. 8c -



- Fig. 8f-h -



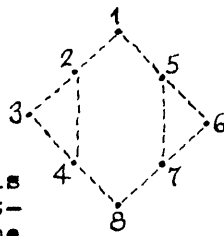
- Fig. 8f -



- Fig. 8h1 -



- Fig. 8h2 -



- Fig. 8g -

In the same way the opposite side is now done (8-13), constantly in a slanting direction on each side, from the center and outwards, until section--a is finished and the first exercise--the half-stitch ground--thoroughly learned.

Now go on to section-b. Here the pairs are given an extra twist each time a pin is enclosed. This makes the Twisted Half-stitch Ground, the so-called Fond Dieppe. Note the tiny extra-twist marks on the diagram.

In section-c, the ground is likewise worked with half-stitching but also with an extra twist both before and after placing the pins.

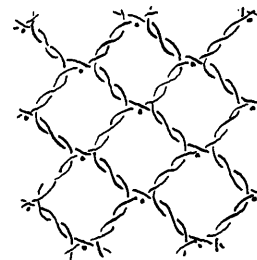
In the following sections (d-h incl.) the Twisted Half-stitch Ground is steadily used, as in section-b, and the side edges are likewise steadily the same as at the beginning, with the following motifs inserted:

d. Half-stitch motif. Here, the direction of the leading pair is a horizontal one, with pins placed only at the sides. Note how, in the first half of the figure, a new pair is added in each row -- (taken from the ground) and, in the second half, a pair is dropped on each side in every row (to use for the ground) until the motif ends with 2 pairs, as at the beginning.

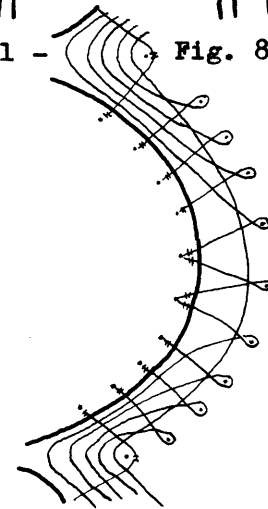
In half-stitching without pins it is important to see that the threads do not become disordered but continue to lie crossed from right to left.

e. Linen-stitch motif. This is worked like the half-stitch motif, horizontally, and the pins, too, are placed only at the sides: linen-stitch, pin, enclose pin with linen-stitch, and so on to the end. The next three motifs are outlined with a gimp thread which is inserted between the threads of each pair from right to left or from left to right, as shown in fig. 8 f-h.

f. Spider motif. Likewise worked with linen-stitch. The number of "legs" must be an equal one. In the pattern there are 3 pairs of legs on each side (6 in all). Each pair is twisted as many times as there are pairs of legs -- in this instance twice extra (see fig. 8 f small drawing). Begin at the right. First, the pair marked 1 is linen-stitched through pairs 1-a, 2-a, 3-a: then pair No. 2 goes through the same three pairs, and finally pair No. 3 goes through them. Now, a pin



- Fig. 8i -



- Fig. 9 -

is placed in the center hole with 3 pairs hanging on each side, whereupon you work from left to right in the same way. The spider should be drawn tightly and each of the 6 pairs are twisted three times as shown on the diagram, after which the ground can be finished.

g. Rose-ground motif. Worked with half-stitch and an extra twist both before and after the pin. The motif must be worked in the order indicated by the numbers (see fig. 8 g small drawing).

h. Woven-plait motif. Made with 2 pairs (4 threads) 3 threads of which hang down while you weave forth and back through them with the fourth thread until the little ornament is closely filled, forming a tiny square. To assure smooth weaving, both outermost threads should be held taut between the 3rd and 4th fingers of, respectively, the right and left hands, while the leading thread should be held very loosely and be regulated with the other fingers. The square is finished by tying together a thread from each pair to keep it in place (fig. 8 hl). Woven plaits are not difficult to do but need practice to be perfect. In the same way a pointed leaf (fig. 8 h2) is made except that the first and last stitch must be drawn very tightly to give the leaf form.

i. Point-ground (fig. 8i) is the last of the Sampler exercises and is worked with half-stitch and 2 extra twists then a pin is placed but not enclosed. Note the position of the holes on the diagram as well as the way the pin is inserted (to the left or right of the stitch) in the second row from the edge on each side.

The following 17 Flemish patterns can

now be worked. Those who have not had much practice in lace-making are advised to carry them out in the order in which they are presented(1-17)or, at any rate to start with the insertion laces.

In patterns with scallops and picot edges a special technique is employed. Follow the diagrams exactly and note that for each new picot in the scallop a new pair must be used (see fig. 9). Start always with the next-to-the-last pair at the right. --- Linen-stitch it through the outermost pair, twist 9 times, and then put the lower-lying thread of the pair round the pin and place it in the edge hole. The other thread now follows, being likewise put around the pin, whereupon both threads are twisted twice and then linen-stitched through all pairs lying to the left and in over the gimp thread to be used for the figure within the scallop. This is repeated until the middle of the scallop is reached. The second half of the scallop is now worked, using for each new picot the innermost pair which goes over the gimp thread and then is linen-stitched through all pairs to the right out to the edge where the picot is made and the pair is left lying as the next-to-the-last pair, and so on. The last pair from the figure within the scallop -- the pair at the angle where two scallops

meet -- goes over the gimp thread and is linen-stitched through all pairs, then it is twisted twice, a pin is placed and enclosed with a linen-stitch by the same pair, the pair is linen-stitched to the left through all pairs and then left lying at the beginning of the next scallop.

All of these new lace patterns will satisfy the most fastidious taste as trimming for blouses, collars, cuffs, bridal gowns and veils, baby-clothes, peignoirs and night-gowns, fine underthings and, in fact, everything on which lace is appropriate.

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 Samples of lace and prickings
 on next 2 pages
NOTICE-PRICKINGS AVAILABLE

As the prickings with this out of print book were made for the very fine No. 250 thread, which is also no longer available, new prickings have now been carefully redrawn by club member Eugen Beugler, of Oregon, for No. 100 thread. These new size prickings will be run off, as many on a sheet as possible and are available from: Mrs. Pat Harris,
 735 S.W. St. Clair, #802
 Portland, Oregon 97205
 for 10 cents a sheet and a stamped self-addressed large envelope.

.....
LACE GUILD of GREAT BRITAIN

Lace was the order of the day at Amer-sham on Saturday, February 19th, 1977, when members of the LACE GUILD got together. It was the first Lace Day to be held in South Bucks, organized by the Lace Guild. About 50 members from Bucks and neighboring counties attended the event, which was held at the Community Center. Lace makers brought along their pillows with their latest work and the day gave them the opportunity to catch up with news of the Guild and to admire the work of their friends. They also had the chance to stock up with essentials like thread, pins, bobbins; from suppliers who set up sales tables.

The day was on an informal basis but there were two speakers during the afternoon, Mrs. Ann Woodward spoke on Design in Lace and Mrs. Doreen Wright, Chairman of the Guild, gave a talk on Lace Mounting.

The Lace Guild was formed nationally a year ago. The initial response was surprising, about 600 women immediately joined; now the Guild has grown to 1,100 members. The Guild provides a magazine with details of Lace Days, Evening classes, Lace weekends, Patterns and lots of lace news.

Contributed by: Joyce Willmot
 2 Terry Road, High Wycombe, Bucks, Eng.



'BOUC' THREADS AVAILABLE

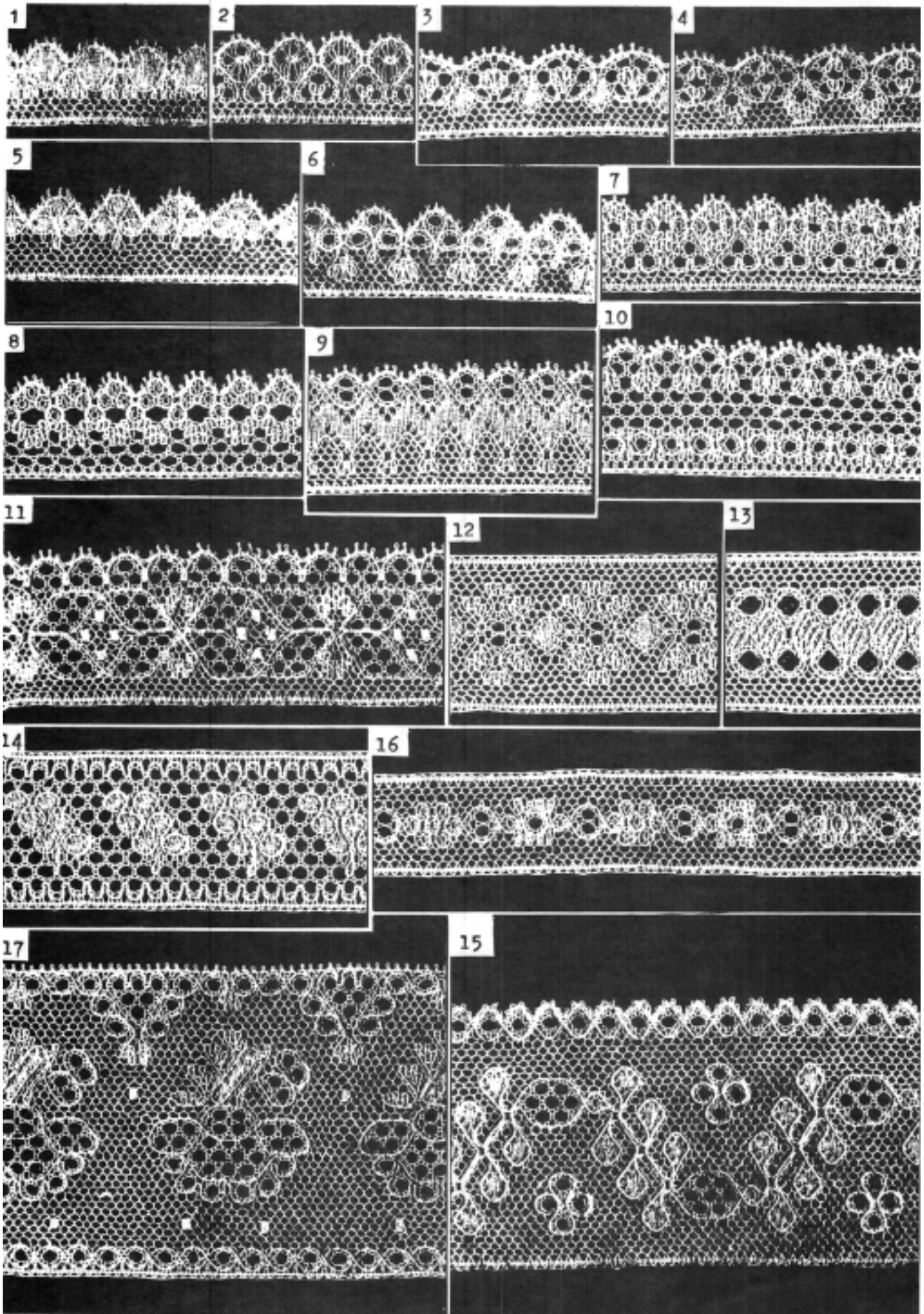
We are now producing linen lace thread in a wide range, after an interruption of about 10 years. We restarted a production line for which our firm has been famous for over a century. We sold our linen threads all over the world but after the war, synthetics took over and literally killed the linen trade. The revival of lacemaking was a good reason to restart the business. Belgium and especially Brugge was always a lace center and we see now how hobby clubs mushroom.

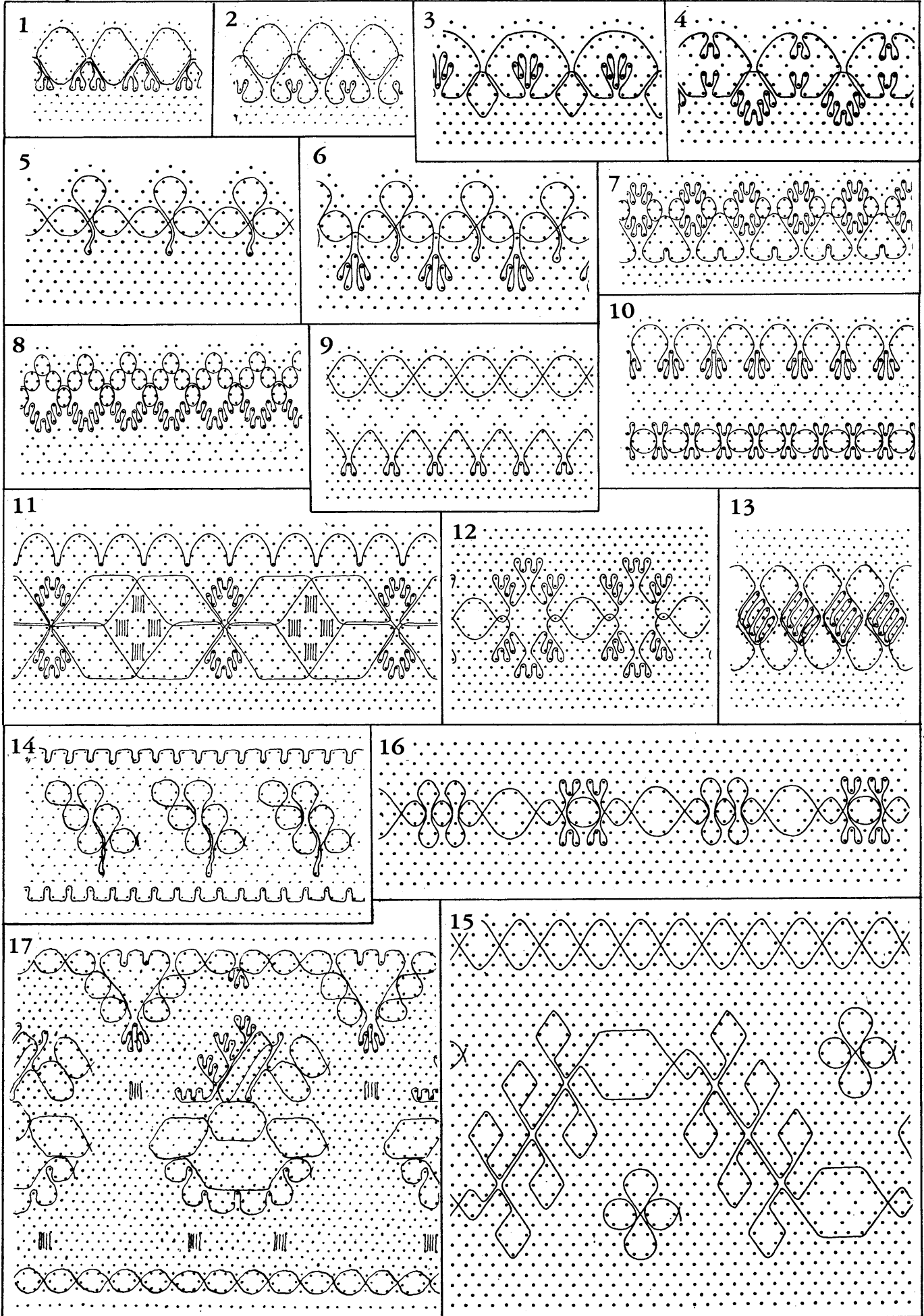
We sell our thread not only in Europe. Requests from over the world come in and we are starting to look to the United States. Very soon we hope to announce several selling points in the U.S.A.

Threads we now manufacture:
Shades. Count /2 Ply
 Grey 20-30-40-50-60-90-100-110-120
 Cream 50-60-70-80-90-100
 Broken
 White 20-30-40-50-60-70-80-90-100
 White 20-30-40-50-60-70-80-90-100-110-120
 Make-up cones of ± 100 Grs., cardboard box of 10 cones.

There is a soft version and a mercerised one, the latter sold under the name "Brillante".
 W. Baetsle, Mill Manager
 Filature & Filteries Reunies N.V.
 Tragel 6
 B-9300 Aalst, Belgium







1976 ACTIVITIES OF THE Columbine International Old Lace Club of Denver



Our group participated in three Fashion Shows; one held for the Senior Citizens Group in Lakewood. The Columbine Nursing Home, and one held at Fort Collins, Colorado for the Questers, where we also gave a program and showed various types of laces.

We toured to Pueblo, Colorado and toured Rosemount, the Metropolitan Museum which was the home of the Thatcher's who began the banking industry there and saw many lace curtains and pieces used by the Thatcher family which remain in the home as they had used it. We were also invited to Olivine White's home where we were entertained for tea.

Our group selected a delegate for the International Lace Convention held in San Francisco, California where our delegate, Mrs. Tillie Ridell was selected as Chairman for the Convention to be held in Denver, Colorado for the year 1978.

There were lessons given on Bobbin Lace Making, Netting and Irish Crochet. Most of our members have brought laces they have collected to display and to have identified if they were not identified.

Our membership grew by two new members to a membership of 25.

In July a beautiful Red, White and Blue Luncheon was held at the Penthouse of Wellshire Arms where Marie Bullock resides. The luncheon was 'put luck' and seemingly everyone brought their very best recipes prepared. After lace games were held a 'silent auction' was held of items brought by members from which a goodly sum was added to the club treasury. -- Respectfully,

Tillie Ridell, Recording Sec.

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From: "The Home News" New Brunswick, N.J.  
Sunday, February 2, 1977

### CYPRUS REVIVES LACE

Bureaucrat Theodoros Kanthos' office in the Cypriot government's ministry of commerce and industry is crowded with filing cabinets filled with lace tablecloths and bedspreads.

As the ministry's consultant on handicrafts, Kanthos collects and studies Cyprus embroidery of the past to rejuvenate and end deterioration of the centuries-old art form.

"What you see now in the shops is the art of the merchants," Kanthos asserted. "It is not the art of the women. What we must do is revive the truth between material and design."

The tradition of "Lefkaritika" lace goes back to the 15th century. When Leonardo de Vinci is believed to have traveled the mountain village of Lefkara in 1481 and purchased lace for the altar of Milan Cathedral.

Lefkara, in the southern range of the Troodos Mountains, continues to be a center for the island's exported embroidery.

Until the 20th century, the lace was embroidered on Cyprus-made linen, either white or caramel-colored.

"The function of the dowry was the starting point for Lefkara lace," Kanthos explained. "When women presented their dowries, people would look at the linen and praise the inventiveness of the bride. Creativity was the main purpose of the women."

It was not until the late 19th century that Lefkara lace merchants, usually husbands or brothers of women in the village, began traveling abroad with wares from their mountain home of 1,000 residents.

After the 20s, Kanthos explained, "merchants wanted to reduce their costs and imported cheaper material and thread. The women were able to embroider more quickly with cheap material, and merchants also introduced poorer designs that were easy to embroider."

To revive Cyprus traditional folk arts, including embroidery, weaving, pottery, wood carving and metal work, the Cypriot government approved funds for an experimental handicrafts workshop in Jan. 1976.

Kanthos, a prominent Cypriot artist, said, "We are moving from the function of folk art, which is an individualistic style, to handicrafts, which is typified and can be produced in volume by several women."

The workshop's small office staff recruits women from Nicosia and neighboring areas, including refugees from the northern part of Cyprus now occupied by Turks. Certain designs that "meet the aesthetic and practical needs of the modern home" are taught to the women according to standardized procedures.

Kanthos, who has visited 25,000 homes in Cyprus to study their owner's folk art pieces, selects the embroidery motifs to be reproduced in the workshop.

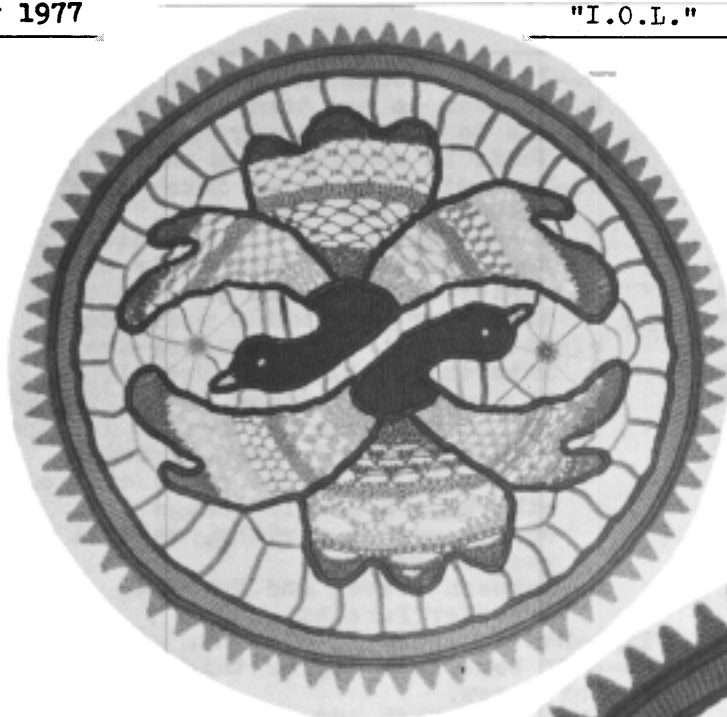
"We take a simple, sound element of one design and develop a procedure that is very easy and continuous so no one will make a mistake. We can't produce things that are as elaborate as the older pieces because it is too expensive and no one would buy them," he said.

The first group of women to participate in the workshop teach embroidery in the island's secondary schools.

Other workshop-related projects include an upcoming study of the possibility of reviving Cyprus linen production. According to Kanthos, Cyprus linen was able to retain its color and quality indefinitely because the cotton was grown in a sunny Mediterranean climate.

"It is important to preserve the handicraft civilization in Cyprus," Kanthos stressed. "So much was lost in the last 40 years. People don't know the quality of traditional things anymore. We want to give people the means of measuring what the tradition was." From: Mrs. G. Korey





"TWO STUDENTS IN MY  
NEEDLE LACE MAIL COURSE  
have received certificates."  
Nancy Evans

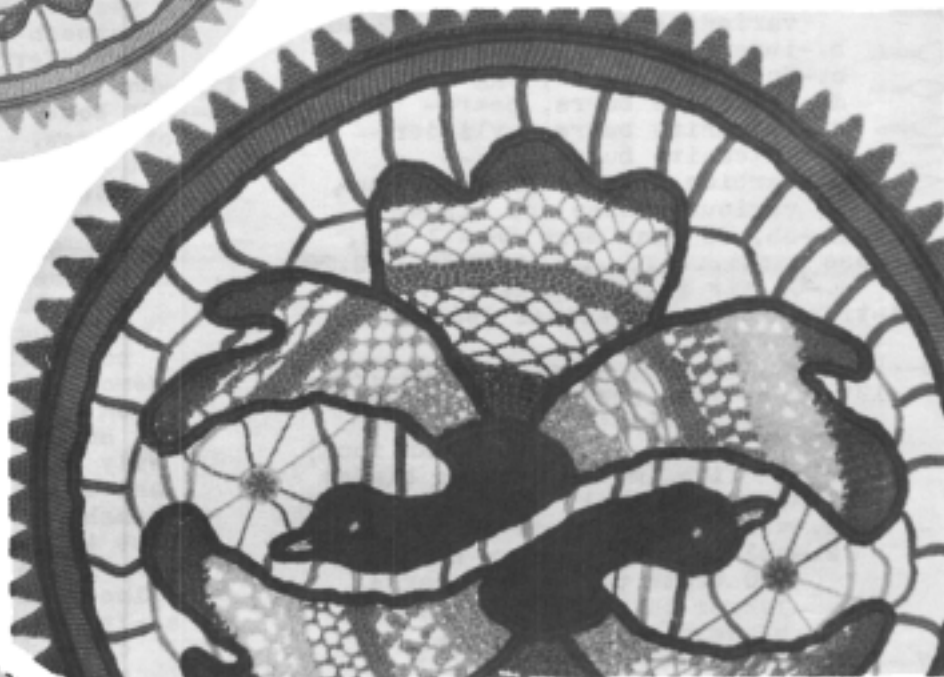
1. Eunice Kaiser of Odessa, Texas
  2. Inez Rodefer of Front Royal, Va.
- Congratulations go to them both.

"I sent Inez a small tape lace  
pattern which she enlarged and  
adapted to fit her Battenburg  
piece, machine tape with needle  
fillings. Battenburg and other  
such tape laces are not really  
classified as "Needle Lace"but  
have a category of their own."  
Nancy Evans

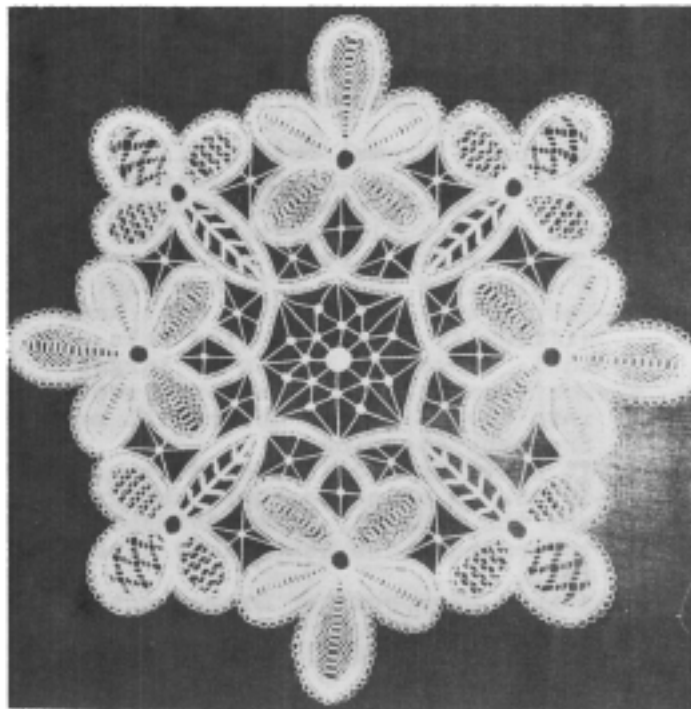
"SPICE-A-DISE BIRDS"

Needle Lace Sampler  
By Inez Rodefer, Virginia  
in spicy browns,  
rusts and greens.

Photos by high school  
student, Alan Sealock,  
friend of Inez.



Battenburg  
piece.



# How to Make "O" Bone Gimp Bobbins

By Kay Asahi, March 24, 1977

I have been getting so many inquiries as to how I made the "O" bone gimp bobbin, that I'll try to explain the type of tools I used, and how I process the bones, and how I went about carving them.

I--Tools I use-----Approximate prices:

- 1--Dremel, Model No. 280.....\$39.95
- 2--Foredom, Series CC, flex shaft, 1/10 horse power.....\$79.00
- 3--Rheostat (variable speed control).....\$13.00
- 4--Cutting bits--
  - a.--Busch round burrs--5/0 to 20 various sizes -- 1.50 to 2.50--
  - b.--inverted cone, various sizes--
  - c.--Vulcanite burrs, egg-
  - d.--Vulcanite burrs, pear--
  - e.--Vulcanite burrs, cylinder--
  - f.--Vulcanite burrs, bud--
  - g.--Carbide tips -- \$5.00 and up, various shapes and sizes--
  - h.--oh, so many more that I use.
- 5--Nose mask.....\$2.29
  - a.--Or air filtering device.

\*Notation--above are actual tools used in carving.

6--Bandsaw, (Sears, Model No.9A24355N4, 12", 1/2 horse power.....\$289.95

- a.--Bandsaw blade--
  - 1.-- $\frac{1}{2}$ " coarse (6 teeth to an inch)
  - 2.-- $\frac{1}{4}$ " fine (metal cutting blade)
- b.--Alternate tool, hacksaw...\$6.49
  - 1.--very coarse blade on market
  - 2.--All purpose hacksaw blade (20 teeth per inch). Takes longer to cut through than blade mentioned above.

7--High speed stationary grinder, (Sears, Model No. 9A1946202...\$89.99

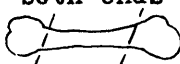
"Notation--Can substitute with Fremel or Foredom with coarse cutting bits, but it takes much longer to cut and it will make your cutter dull faster.

II--Difference between Dremel and Foredom (It's like a dentist drill, except it's for craftsmen).

- 1--Trade name (Dremel moto-tool)
  - a.--It is portable and convenient to take from one place to another.
  - b.--You are actually gripping the motor while carving and after a while the motor will heat up.
  - c.--People with small hands will have difficulty in controlling this tool, since the handle is large.
  - d.--Dust particles will enter directly into the motor, so motor will need frequent cleaning
  - e.--It comes in 3 different models.
  - f.--If you're going to continuously use the machine, it's advisable to purchase the heavy duty moto-tool.
  - g.--I have worn out two Dremel moto-tools already.
- 2--Trade name (Foredom) motor must be hung.

- a.--It also comes in several models.
- b.--Foredom is not that portable, it has to be stationary and hung. Shaft is running from the motor.
- c.--Dust will not enter into the motor directly like the Dremel.
- d.--Circumference of the handpiece is much smaller so that it is much easier to grasp and you can control your work while drilling.
- e.--Bits, tips, drills, burrs are all interchangeable with Dremel.
- f.--If continuously used, it's advisable to purchase the heavy duty one.
- g.--Both Dremel and Foredom need a rheostat (variable speed control) otherwise you will damage the object you're carving, as well as your fingers.
- h.--Between Dremel and Foredom, I prefer Foredom.

III--How to prepare "O" bone.

- 1--"O" bone is a leg or thigh bone of a cow.
- 2--Cut away both ends of the knuckle joints ( ) and cook for approximately 1 hour.

a.--Excessive cooking may cause the bone to become brittle, and while carving the object, you'll find hair line cracks.

3--Remove all fleshy parts and marrow from bone.

4--In sudsy warm water scrub off any oily substance on the bone inside and out. If necessary use a bottle brush.

5--Put it out to dry, naturally, don't dry it in the oven. It can be placed in the sun to bleach.

a.--It will be difficult to do intricate, fine carving while it's still wet.

b.--If you know the exact shape and size of your project, by all means cut it while the bone is still soft, but don't carve yet.

6--Bit of caution--

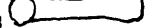
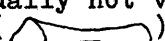
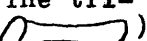
a.--While grinding or drilling bone, you will need to wear a nose mask or air filtering device to suck bone dust away from you.

b.--I have been warned by a doctor if one continues carving without a protective device for any length of time, they will eventually become ill, and the doctor would not be able to diagnose their ailment.

c.--Bone dust will not melt in your lungs, but wood dust will. This safety precaution also applies to all sea shells.

7--It's advisable to carve in the garage, but not in the rooms you live in, otherwise everything becomes white, and also hazardous to your entire family.

IV--Dried bone ready to cut.

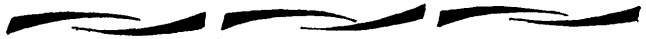
- 1--Perfectly shaped round bones ( ) are usually not very thick. The triangle ( ) or oval ( )



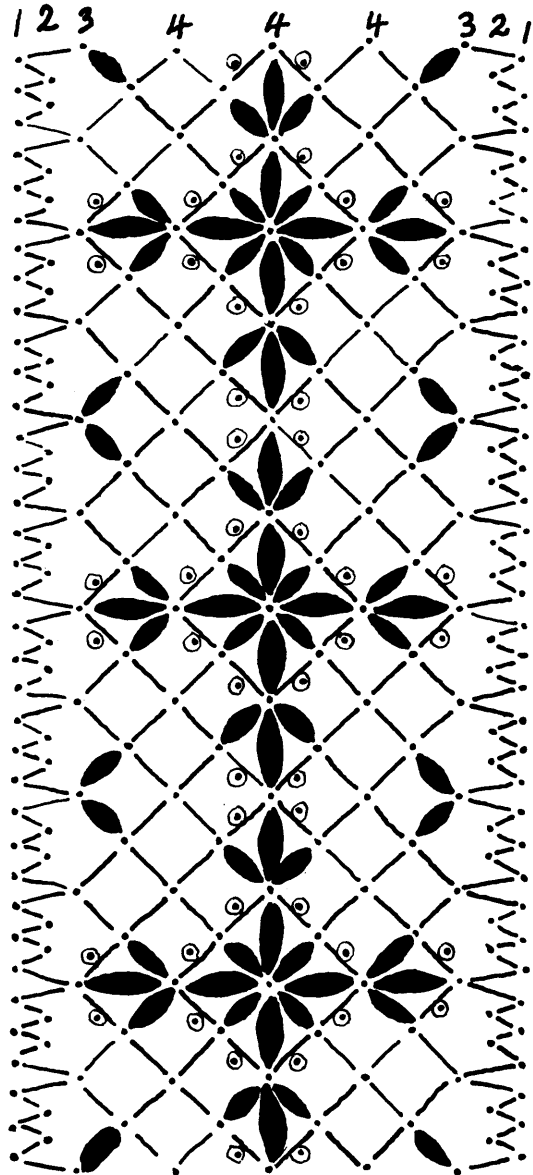
shaped bones have usually 1/4" or more of thickness.

- 2--You can usually feel the thicker parts, so with a bandsaw or hacksaw, cut lengthwise through the thinner portion of the bone.
- 3--Utilize the thicker portion of the bone for the top of the bobbin.
- 4--On the bone, draw the size and shape of the bobbin you desire.
  - a.--Depending on the length of the bone, you're not going to have much choice. My gimp bobbins range anywhere from 4" to 5 1/4" in length. Necks (where the thread is wound) range from 3/4" to 1 1/4" in length.
  - b.--When you look at your bobbin, be sure the overall bobbin is balanced or in proportion. You certainly don't want 3/" neck, with 5 1/4" length bobbin. It will be unbalanced.
- 5--With the coarse grinder, grind away all excess bone, leaving only the rough shaped bobbin.
- 6--With the finer grinder, carefully finish the bobbin.
  - a.--With a fine sandpaper, sand the head, neck and the shank (handle) smoothly.
  - b.--Now, it is ready to be carved.
- 7--Most bones are so crooked, it's practically impossible to center it on the lathe, so I have been doing it freehand, constantly "eyeballing" the piece I'm working on.
- V--Bobbin is now ready to be carved.
  - 1--Draw design on the handle with a pencil. If you make a mistake take a fine sandpaper and erase it.
  - 2--Start rough cutting 1/16" away from the original design. Don't forget there is 3rd dimension involved in it.
    - a.--If you start cutting on the design line, your design will become smaller. Allow for the curvature.
    - b.--Always work with the total aspect of the design in mind, and try not to complete one section at a time.
  - 3--Tense gripping causes muscle fatigue --that's when I make the most mistakes, so don't try to finish it at one time. I take a break to rest my arm.
  - 4--From here on, don't rush your work, because what's ground away cannot be glued together, there is no second chance.
  - 5--Before carving, familiarize yourself with all the cutting bits, burs, and know what specific job each one will do.
    - a.--First, practice on a small piece, if you make a mistake, that's alright, that's how you learn and become a proficient carver.
  - 6--After you have finished carving, take a soft cloth and rub and rub all over the bone bobbin, and it'll bring out the sheen.
  - 7--If you can't carve several bobbins in a day, don't feel so bad. I can only carve one bobbin in one day.

If the design is simple, I may be able to start on the next piece.  
 a.-I usually make one of a kind.  
 NOW, do you see why I don't sell my bobbins?



24 pairs bobbins -- #70 or #90 Thread



This pricking by Gertrude Biedermann of a loaned piece of lace is remodeled making it lacier looking.



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(10 Bobbin grounds - 2 Needle)
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# SOUTHEASTERN MICHIGAN LACE GROUP

Sunday afternoon, February twentieth, Marked the occasion of an impromptu meeting of Lacers in Ann Arbor, Michigan, at the home of Rosa Marie Rosa and Judith Jimenez in honor of their guest from Puerto Rico. It was an exciting session sharing examples of beautiful laces and needlework brought by the twenty-two who were present from Ann Arbor, Dearborn, Grosse Point, Plymouth, Southfield, Wyandette and Ypsilanti.

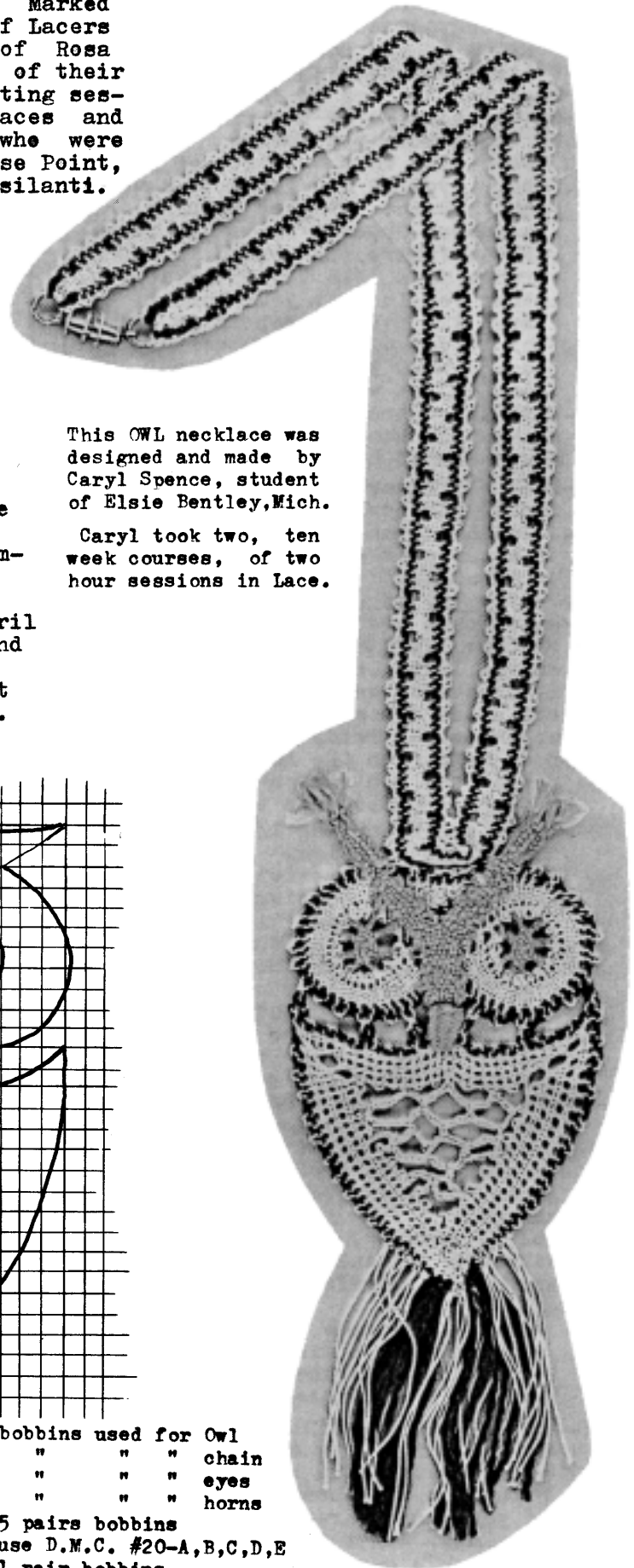
The occasion had a distinct international atmosphere since Mrs. Maria De Fernandez was being welcomed again from Aquadilla, Puerto Rico and Mrs. Massalda Torres, another guest was to return soon to Caracas, Venezuela.

This internationality was further accentuated by the presence of others born respectively in Germany, France, Denmark, and Japan; three others of Lithuanian, Dutch and Italian Heritage. (At least nine countries represented).

The latter, Italy, provided one of the highlights of the meeting by sharing treasured inheritance of many fine examples of family needlework from the estate of her grandmother.

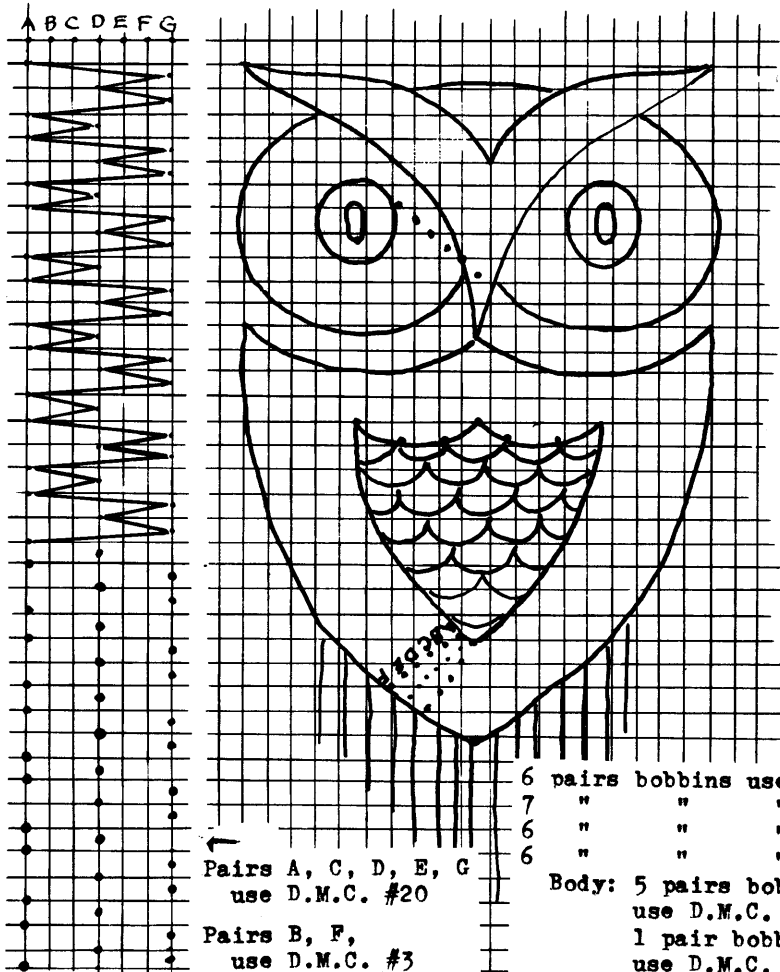
The group is looking forward to an April meeting at the Art Museum in Saginaw and a May exhibit on "The Crafts of Lace", their own handiwork, to be displayed at the Detroit Public Library for a month.

Mary Moody Selden, Michigan.



This OWL necklace was designed and made by Caryl Spence, student of Elsie Bentley, Mich.

Caryl took two, ten week courses, of two hour sessions in Lace.





## Tatting and Chatting with Mary Burkhart

Hello there! My name is Mary Burkhart, and I'll be teaching those interested in learning how to tat, August 7, 1977, at the Town and Country Convention Center, Mission Valley, San Diego, from 10:00 A.M. to 4:00 P.M.

Tatting is a form of making handmade lace. But before I go on, let me tell you a little about myself. I'm 23 years old, I graduated from Bonita Vista High School in 1972, and I also attended Southwestern College for two years.

I was taught the art of Tatting by my girl friend, Susan Leifheight, who in turn was taught by her grandmother.

I feel that tatting will become a lost art unless it is taught to someone else. I hope I'll be able to teach others this art so it will be better known.

It's fun, easy to learn, and any lace you make can be used for anything. For instance, I have made and trimmed three baby's christening gowns with lace, three 100% silk handkerchiefs, lots of sachets, a scarf and a fully handmade wedding tiara! I'm presently making a totally old-fashioned lace table cloth for an old round oak table with claw feet.

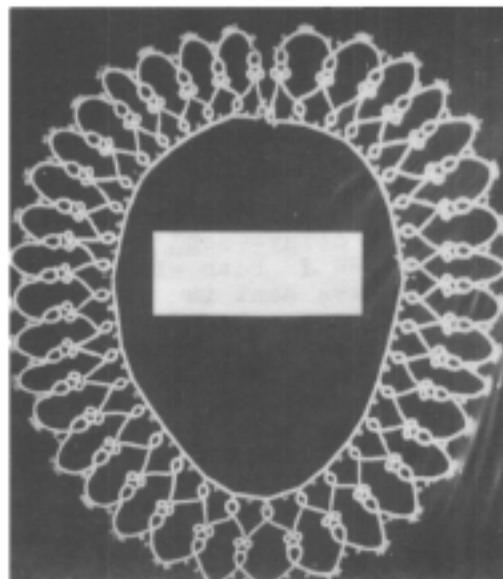
In order to tat, all you need is a shuttle, some thread, and a little spare time. I hope that some of you out there will come and join my tatting class. I guarantee you will not be bored.

Come and learn how to make your own beautiful handmade lace. It is something that will never go out of style, and it is an heirloom art. Bring a notebook, and a pair of scissors. The workshop is Sunday, August 7, 1977 from 10:00 A.M. to 4:00 P.M. The cost is \$10.00 plus \$3.00 for supplies.

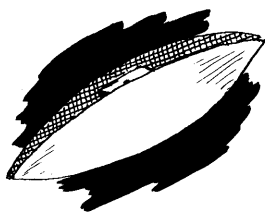
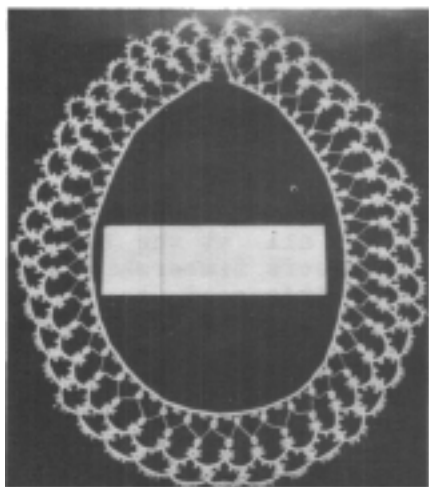
See you there!



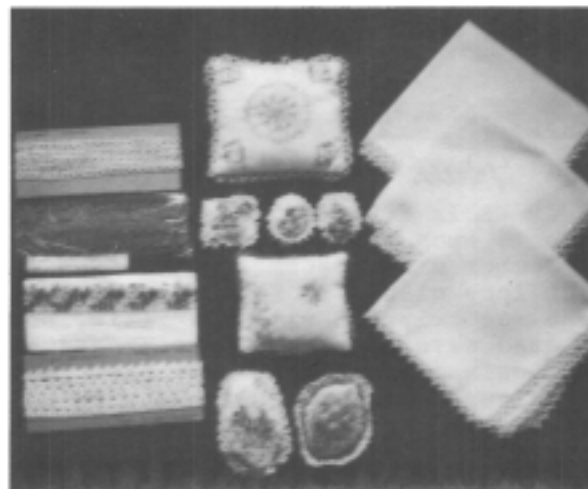
My name is Mary Burkhart



◀ Tatted Collar for a dress or coat. ▶



Here are a few of the many things I've made and trimmed with Lace. ▼



24th ANNUAL CONVENTION of  
INTERNATIONAL OLD LACERS  
will be held August 8 and 9, 1977 at the  
TOWN and COUNTRY CONVENTION CENTER  
Mission Valley, San Diego, California  
with WORKSHOPS, Sunday, August 7, 1977

BOBBIN LACE: Beginners, Kaethe Kliot  
Traditional or Contemporary

BOBBIN LACE: Intermediate, Kay Asahi

KNITTED LACE TABLECLOTHS: Miretta Petersen

TATTING: Mary Burkhart

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

Lithographed in the United States of America



## President's Message

Greetings to All - and a Happy Summer Vacation Time!

When your July IOL Bulletin arrives -- can Convention time be very far away?

I'm looking forward to seeing many of you at the Convention in San Diego, August 7-9. Together we will enjoy the many activities; Exhibits, Programs, Tours and all that has been planned for us by Hazel Scott, Convention Chairman, and her committee. I wish you could all be there for it is a happy time--a time of greeting old friends and making new friends--of learning more about Lace -- a sharing of knowledge!

Remember that Workshops will be held on Sunday, August 7 from 10:00 A.M.-4:00 P.M. (with a Lunch break). Come and learn new Lace techniques.

A Note to the Executive Board (Officers, 6 Directors and Past IOL Presidents) -- the Pre-Convention Board Meeting will be Sunday, August 7 beginning at 7:00 P. M. until 9:00 P.M. or the completion of Business.

Please, everyone, note the "Membership Renewal" blanks attached to this Bulletin. Fill it out and send it in soon, for although our club year begins September 1, (as per the By-Laws change voted last year) you will not receive your September Bulletin until your Dues have been received (as per the custom of years past) So--don't delay--send your Dues TODAY.

Rachel and I both wish to thank all of you who have sent in articles and pictures of lace, also for the patterns and instructions for making various laces. It has been helpful to all. This is your Bulletin, continue to be helpful. We would be interested in hearing of the Lace activities and work being done by our many members living outside the United States. So, in the months ahead, may we hear from YOU who live way-out there?

Have a Happy Summer Time--or Winter Time (whichever it happens to be where you are) -- show your Love and Concern for each other -- Family and Friends --- now --TODAY--for time passes by so swiftly!

Best wishes to ALL

*Gwendolyn Kritner*

## Ruth Marie Holloway

RUTH MARIE HOLLOWAY, of Kent, Washington, passed away April 11, 1977. She has been a member since December 1972. "She was in our lace class in Kent and even though she was crippled with arthritis, she completed several needle lace projects. Her enthusiasm for lace and her zest for knowledge was an inspiration to us all. We'll miss her. -- Her daughter Linda, plans to continue with her mother's lace interests." -- Nancy Evans



## Honiton Teacher Retires

"After teaching Honiton Lacemaking for 25 years, I have now retired and moved next door to my daughter Rosemary and family.

I had a wonderful send off from my students in Devon, with many gifts, parties and good wishes, even a T.V. program about me. I have some lovely memories. I have made 26 Wedding Veils during those years besides many things for churches; trays, pictures, broaches, etc.

I hope eventually to meet lacemakers in this area. I should also be pleased to see any International Old Lacers who may come to England and are in this area, which is more central than going to Devon.

I often think of when I visited the states and met you all at the Ipswich meeting. The I.O.Lacers membership has increased so much; it's good to think that the interest in Lacemaking is getting more popular, in fact it seems to be all over the world. I have been teaching five classes a week and have found teachers to continue them."

Mrs. Marjorie Tolhurst  
6 Kingsley Close, Denton  
Manchester, M34 2DY, England.



## TRANSLATION ? ? ANYONE ? ?

A copy of the December 1976 magazine "TECTILKUNST" has been received from the publisher. It has an article about lace titled "Die Chantilly-Spitze" by member Gisela Graff-Hofgen in German text. The article has four large pictures of lace and about two pages of text. If anyone can translate it into English, I will be glad to reprint in our bulletin. Editor



**Mrs. Helen Kilinski**

The Bonita Springs, Florida, doll collector considers the inhabitants of her glass cases and elsewhere in her home as 'little people'.

"I got interested about 10 years ago," she said, "as an art teacher in Milwaukee, Wis. I came to love dolls. I like having the 'little people' to take care of" And take care of them she does. She makes all the clothes for her dolls, faithfully dressing them in the style of the country and period which they represent.

In addition to making clothes for her dolls, Mrs. Kilinski also makes bobbin lace for dress trim. This is almost a lost art. Mrs. Kilinski has joined the International Old Lacers Club to learn about the subject, taking lessons from Mary McPeck of Michigan.

.....  
 Following from a letter received by Elaine Reichenbach, Bellevue, Wash.

LACE ON ISLAND OF ST. HELENA

"I shall be very happy to help anyone with ideas, exchanges of lace or Souvenirs. I can do lace making but haven't used a cushion or bobbins for some years.

We have wooden bobbins which our men make and use a round cushion, high, with patterns pricked on parchment.

Our lace is very beautiful; in fact it's better than the lace and embroidery done at Madiera. Our embroidery work is all drawn thread. It's a sad thing though, our younger people are no longer interested in crafts. We older people have tried to encourage it but with no success. It will be a great pity if this handicraft dies because we haven't very much to offer although we do not get many tourists to our Island today. We only get our mail ships, Southampton and Good Hope Castle every 3 weeks. Apart from this service, we are very much shut out of the outside world and we have to depend on the outside world for all our food and handicraft materials.

Eva Benjamin, St. Helena Stores  
 Jamestown, Island of St. Helena S.A.O.

**Portland, Oregon Branch**

PORTLAND, Oregon, ART MUSEUM

The Classical Gallery of the Portland Art Museum was reopened in April with some changes in store for the museum goer. Examples of Caucasian rugs from the collection of the museum are displayed. Caucasus is a region between the Black and Caspian sea where beautiful and varied hand woven rugs are produced. Italian lace from the museum's collection will also be shown. This small display includes three pieces of bobbin lace and details the history of Italian lace making from the sixteenth to the nineteenth century. Bobbin lace making was an outgrowth of earlier forms of lace making done by twisting, plaiting, or knotting the threads.

On Sunday, May 1, Helen Barry and Isabel Wheatley, both members of the Portland Branch of IOL demonstrated bobbin lace techniques in conjunction with the display of Italian lace. Mrs. Barry first learned bobbin lace techniques seven years ago and has taught her skills to members of the International Old Lacers group for the past five years.

\* \* \* \* \*

PORTLAND BRANCH OFFICERS for 1977-1978

- President: Virginia Staben
- Secy-Treas: Arliss Edwards
- Publicity Chairman and I.O.L. Correspondent: Pat Harris

Portland Branch meetings are held first Thursday of each month except Jan. & Feb. at 11:00 A.M.--2:00 P.M. Year Mar. - Dec. Meetings held in the Oregon Room of the Panorama Apartments, 735 S.W. St. Clair Portland, Oregon 97205



"CRAFTS OF LACE"

Exhibit at Detroit Public Library

The "Crafts of Lace," an extensive exhibit of examples and tools of lacemaking was on view at the main Detroit Public Library during the month of May. The exhibit featured over 200 pieces of contemporary handmade lace plus a number of examples of antique lace, all provided by the Southeastern Michigan Lace Group.

Among the types of lace on display were bobbin lace, made on a pillow with the pattern pricked out with pins; needle lace, made with a single needle and thread; and knotted lace, made by hand-tieing knots to form a meshlike pattern. Macramé, tatting, knitting, and crocheting belong to the same craft family as lacemaking.

The centuries-old craft of lacemaking is shared by many nationality groups. During the Renaissance, lace crafts spread from Italy all over Europe, to be carried during the era of colonial expansion to North America, South America, and the Far East. Among the antique and collectable lace items on view at the library were lace trimmed handkerchiefs and undergarments, cuffs and collars, a lace fan, a maid's cap, a pair of gloves, and a morning bonnet made entirely of lace.



From: "The Ridgewood News", N. J.  
Thursday, March 24, 1977

## Village Lacemaker, 80, has Enthusiastic Class

Olive Risch has no time for counting birthdays. The effervescent, nimble-fingered 80-year-old is much too busy with her quilting, weaving, rug hooking and bobbin lace making. Not to mention her Community School classes, Twice-weekly quilting groups, meetings of her book group, College Club, and the Associated Guild of Hand Weaving. Of course, she makes time to take trips around the countryside with her friends when the spirit moves her.

The active lady started developing her talents early. "My mother was a great one with her hands. I was brought up on handicrafts," said Mrs. Risch, whose hometown is a quiet hamlet outside of Buffalo, which hasn't grown a whit since she left years back.

She's tried everything from needlepoint, knitting, quilting, tatting and macramé to chair caning, weaving and lace making. Lately she's "simmered down" to weaving, lace making and quilting.

Her studio is chock full of handiwork in limbo. Two giant threaded looms are ready and waiting anytime Mrs. Risch has a spare moment to do some weaving, as are the five pillows resting on their standards, which hold delicate pieces of half-finished lace of varying sizes and differing intricacy and the rug waiting to be hooked.

In recent years, Olive's name has become synonymous with bobbin lace in the area. Ten or so years ago, Olive and a friend, "my traveling companion, Myra Young," went to Williamsport, Pa., for a week, to study the art of bobbin lace-making under the tutelage of expert Elizabeth Kachenmeister. They learned their lessons well.

A group of enthusiastic lace makers now gather every three weeks at Olive's home to pursue their hobby together. They bring their pillows, tables, lamps, pins, thread, patterns and bobbins with them, and sit in the downstairs recreation room, savoring their hobby to the full.

Olive and her daughter-in-law, Marty, a quick learner and apt pupil, joined forces recently to give a luncheon and bobbin lace demonstration to raise money for The Valley Hospital during "hostess" month. It was almost too successful. For a time, the co-hostesses wondered where they would put all their eager guests, but they had no cause for worry. The women would have sat happily on the floor to watch and listen.

In recent years, said Olive, there's been a resurgence of interest in the delicate, time-consuming art of lace making,



RIDGEWOOD'S OLIVE RISCH

which dates back, some say, to Egyptian times. Everyone, stated Olive, likes to claim lace making as "their" invention. Flanders insisted she invented lace, but Venice thought she was the first.

While lace work was begun in the convents, it soon spread during the Renaissance to the world beyond the convent and developed into a significant industry.

Lace making requires the use of bobbins, which are made of ivory, bone, wood, silver or glass. Some are inlaid with lead or pewter bands, or winged pewter bands called butterflies. Others are wired: that is, the shanks are covered intermittently with lightly wound brass or copper wire. Olive has samples of every type of bobbin imaginable. Recently her grandson made her some handsome wooden bobbins to add to her collection.

The pillows upon which the lace is made also come in different types and shapes. They vary from lavishly stuffed velvet covered pillows, to a simple roll of toilet tissue covered with cloth.

Although lace making looks as though it might tax one's patience, Olive insists it's a very relaxing hobby.

Lace making enthusiasts are not necessarily women, says Olive, who has had fun teaching 86 year old Sheldon Dean, a



friend in Long Island, the finer points of the gentle art. Dean was looking for a new hobby that would perk him up after a leg amputation due to an embolism; Olive immediately decided he should learn how to make lace. She says proudly, "He's now about to begin his third pattern."

She's made three or four trips to his home to give him lessons.

Olive is especially proud of the exquisite lace she made at the request of her grand-daughters, Carol and Debbie, to be used in their wedding veils, when the time comes. Olive estimates it took her one hour to make one and one-half inches of lace, and she made each girl a total of ten yards. Greater love hath no grandmother.



Mrs. Jackson demonstrates how to loop the threads around the pins to form the lace design.

## Lacemaker keeps 'bobbin' along

By Elizabeth Kurnetz

Mrs. Marguerite Jackson is an expert in making bobbin lace, weaving, knitting and crocheting, and although she may not tell you that, she has 25 years worth of prizes to prove her skill.

"I've entered my knitting, crocheting and weaving at the State Fair for the past 25 years and have taken prizes practically every year," said the Ferndale resident.

In addition, in the last three years Mrs. Jackson began to make bobbin lace and has won prizes in that category.

"I won first prize at the State Fair this last August (1976) with a display of bobbin lace samples," she said.

"I really enjoy making the lace. It's relaxation for me. When I do it for a demonstration, the stock reaction is 'I wouldn't have the patience for it and that it is so complicated. But, it just looks hard until you actually do it yourself,'" said Mrs. Jackson.

Bobbin lace is usually done in a natural linen color thread. It is made from a parchment pattern fastened over a bolster pillow. Mrs. Jackson sticks pins into the pattern like little pegs. Then she winds thread on bobbins and twists the thread around the pins to form the lace design. The pins are moved around the bolster as the pattern progresses.

"You have to be patient and enjoy working with your hands. You don't see an awful lot of progress at first, but once you learn it's a very satisfying craft," she said.

The craftswoman has used bobbin lace to make trims for dresses, pillow cases, and "on anything else lace can be used to decorate." As a weaver, Mrs. Jackson has made rugs, yard goods, placemats, towels, scarfs and ponchos on her looms.

She often gives her handmade creations as gifts. "They are distinctive and you don't have to worry about it being duplicated," she said. In addition to teaching herself, the craftswoman picked up her skills from a number of sources. As a child she learned to knit and crochet from her mother. She excelled at weaving through reading books on the subject and perfected making bobbin lace through help from a friend and loads of practice.

Mrs. Jackson belongs to the Southeastern Lace Group and the Detroit Handweavers and Spinners Guild, where she gives and receives help with problems and learns new methods in the particular crafts.

She also teaches knitting and crocheting at Adult Education classes at Ferndale High School.

Although she doesn't have any daughters, Mrs. Jackson has passed on her skills and love for handicrafts to two of her three sons. "My youngest son, James, won second prize at the State Fair for a hooked rug wall hanging. My oldest son, Joe, Jr., who is in the navy has taken up macramé and needlepoint. He has won prizes at local county fairs near where he lives in the East," she said.

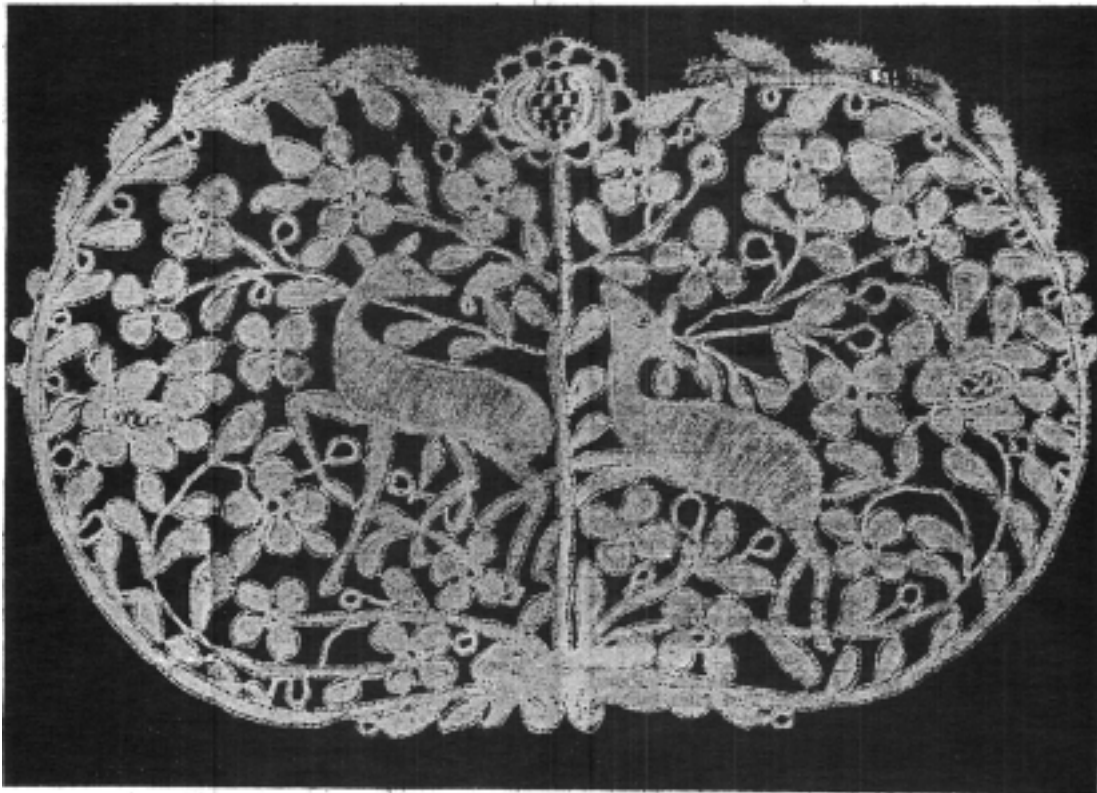
"My daughters-in-law also enjoy doing handicrafts. They are all learning the satisfaction of doing things with their hands," she added.

It appears to be a "family thing" except for Mrs. Jackson's husband Joseph who prefers his carpet cleaning business.

Besides working with her hands, the crafts-woman enjoys reading and "anything else except housework."

Mrs. Marguerite Jackson  
760 Wordsworth Avenue  
Ferndale, Michigan 48220





Oval with deer is a bobbin-made lace piece by Marian Powys.

## An exhibit laced with history

By Susan R. Giddins

"LACE: an ornamental art," fills the costume gallery in the Brooklyn Museum through October. Included is a seven-inch-wide medallion by Marian Powys, a noted lacemaker in the 1920's, whose bobbin (woven) lace portrays deer and dogwood blossoms.

"Lace was precious, like diamonds and stocks before the Depression, and now craftsmen are spurring new interest," says costume and textile curator, Elizabeth Ann Coleman.

Lace authority, Joe Bidner, who worked on the exhibit along with lace-maker Suzanna Lewis, believes most people know only of needle lace and bobbin lace "but there is also knitted, crocheted and tatted lace, darned net, macramé and embroidered lace." The exhibit in the fourth floor gallery has examples of them all.

In an early example of embroidered lace, a technique called buratta is used to portray hunters killing a boar and a fountain with birds. The piece made in the late 1500's is an embroidered mesh fabric panel currently set into a tablecloth.

The exhibit opens with a four by six panel done in 1605 from patterns found in a book first published in 1507 and now available in the \$2. paperback, "Renaissance Patterns for Lace Embroidery," an "unabridged facsimile of Frederico Vinciolo's work." That kind of discovery makes curators jump for joy. The book is available in the Museum's gift shop.

The large panel was done in the embroid-

ered knotted net technique called lacis and portrays in a patchwork of panels a stag, hunter and deer and symbols like fall represented by Bacchus, winter as an old man warming his hands, Spring comes with flowers. The piece was probably designed for use as a tablecloth, Mrs. Bidner says.

A gros point collar of floral motifs as free-standing lace with figures represents an "awe-inspiring" highpoint in lace making reached in the late 1600's and early 1700's, according to Mrs. Bidner. One of the three-quarter-inch-high figures sewed in has an apron with lace trim, a discernible nose, eyes and a hand holding a spindle with flax.

A section of the bed hangings ordered by Napoleon for his first wife, Josephine; but finished in the time of her successor, Marie Louise, is on view.

The Museum is open Wednesday through Saturday from 10 A.M. to 5 P.M. and Sunday from noon to 5 P.M. Because of budget cutbacks, the lace exhibit is closed 1 to 5 P.M. Wednesdays and Thursdays.

(This article from the NEW YORK POST was contributed by Metropolitan Area Chapter of New York - New Jersey members of I. O. L.)

EMBROIDERERS' ASSOCIATION OF CANADA, Inc.

The Toronto Guild of Stitchery Chapter announces "SEMINAR '78", 5 day workshop in Toronto at Inn-on-the Park Hotel,

April 30th to May 5th, 1978.

To take part one must be a member of the Embroiderers' Association of Can. For details to enter JURIED SHOW write Mrs. Barbara LeSueur, 36 Douglas Drive Toronto, Ontario M4W 2E3, Canada

# "LACE REBELS"

## SAN FRANCISCO BAY AREA GUILD

Our guild spent a beautiful full day demonstrating Bobbin Lace at the 24th ANNUAL CONFERENCE of NORTHERN CALIFORNIA HANDWEAVERS

Thanks to Gertrude Biedermann, Martha Anderson, Mr. and Mrs. Browning, Roberta Mack, Adrienne Webb, Geraldine GaNun-Owens and Evelyn Kionig, a newcomer to Bobbin Lace and our guild; who shared her little knowledge by showing examples of Macramé and Bobbin Lace, as many people often mistake one for the other; it was a fine way to point out the difference. Also Dottie Horn and Vera McFadden both demonstrated Tatting. All members set up a fine display of their work. I was told by several weavers that the Lace demonstrations stole the show, thanks to all that worked so hard.

## LACE MYSTERY UNRAVELED AT THE OLD MILL

Saturday, May 21st and Sunday, May 22nd. Sponsored by: The "Lace Rebels" of the Bay Area and The Peninsula Lace Mavericks.

"Lace Mystery" turned out to be a fantastic event, thanks to all our audience which consisted of several hundreds during the 2 day event. Many brought their laces for us to identify and it was especially exciting to see the fine pieces some people had. We were able to set up a large display of both Antique laces and those made by all our demonstrators. I must thank all our hard working members for making these 2 very exciting, exhausting and rewarding days possible.

The Lace Mavericks, a new group in the Peninsula, organized by Grace Larsen of Mountain View, shared their knowledge in Knitting, Crochet, Needlelace and all other forms. Their Knitted lace display was outstanding and the best I have seen in many years.

It is delightful and rewarding to see the response, requests for classes and even some ladies who know how to make lace were delighted to discover us and join our guild.

I am firmly convinced by our devotion and our willingness to organize demonstrations, we can rekindle the interest in lace. I know far too well how difficult it is to do these demonstrations and how tiring it is especially to our ladies over 60. Yet, it is a challenge and our guilds aim is for at least 3 to 5 demonstrations and 1 major show a year. Our show is scheduled at the Olive Hyde Gallery in Fremont, Calif., September 30 through October 23rd. This will also be the last demonstration for this year.

We are all working on butterflies and bees for a special grouping within the show. The title of the show is still to be decided. Other demonstrations this year were:

Oakland Museum - "Time Capsule"  
send off of the Bicentennial

Demonstrators: Kaethe Kliot, Adrienne Webb and Geraldine GaNun-Owens.

Richmond Art Center - Annual Meeting

Guest Lecturer - Kaethe Kliot

Demonstrators: Adrienne Webb and

Geraldine GaNun-Owens

I encourage any of you ladies, if 3 or more of you can get together to work, you can also get out there into the open and demonstrate your art. Libraries, Schools and Shopping Centers would love to help you set up demonstrations and many Museums too. It is exciting and also rewarding to you to see someone interested and enjoying seeing you. If we all just do a little, perhaps we can see future change and perhaps, it will again be taught in Schools. We can at least say we made every effort to educate the general public and share our devoted love for an art so fine.

You do not need to be an expert to demonstrate or a teacher, just go out there and show what you do know, it's not as hard as you may think, easier after the first nervous try. -- Kaethe Kliot

"Lace Rebels" 2100 Ward St., Berkeley  
California 94705

## HISTORIAN NEWS

Thank you all for contributing articles and photos for our I.O.L. scrapbook for 1976-1977. It has filled nicely and will be on display during our Convention.

As you may know, we have a new Historian coming into office in August, so please send all future clippings to:

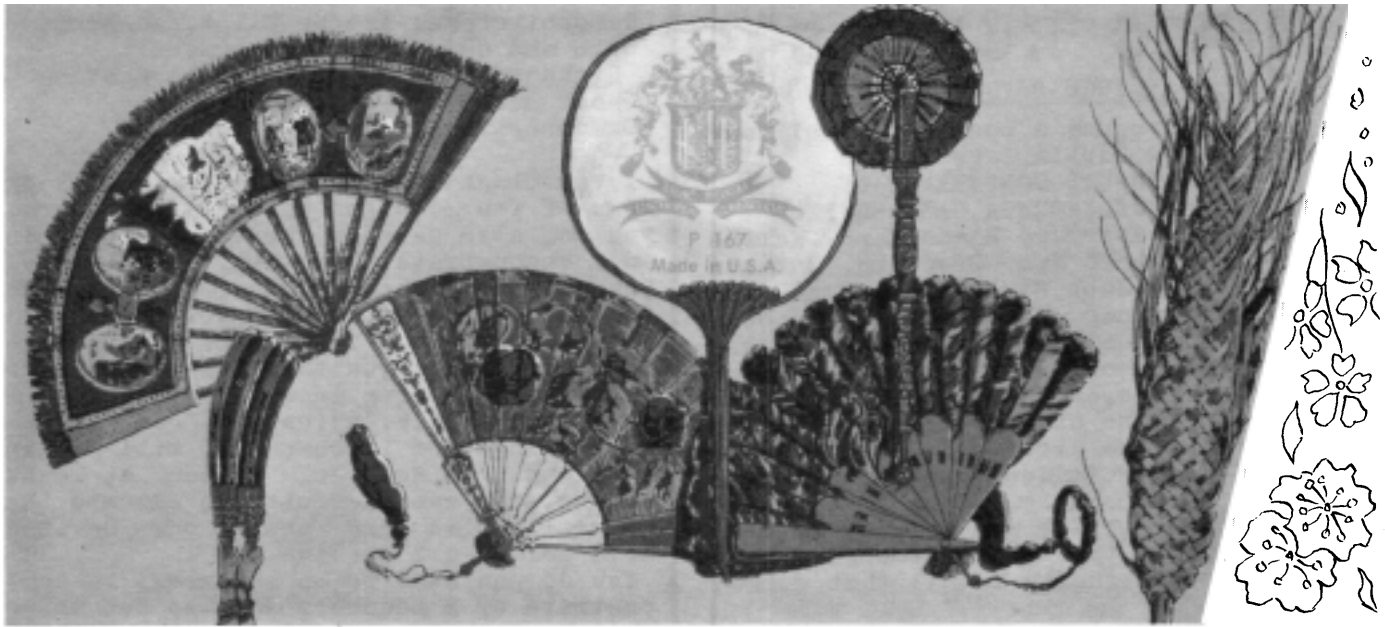
Mrs. Walter Gordon (Virginia)  
12411 Lakeholme Road, S.W.  
Tacoma, Washington 98498

She will be glad to receive things as I have. How else do we find things to share?

Rachel Wareham has, over these 2 years, passed on to me many clippings.

Thanks to Robin Doherty, living in Malta, who has sent me postcard with Lace Makers pictured on it, Lace stamps, article and news clipping. She also wrote me that she was, last year, the first foreigner to be allowed in the Lace Program at the Art and Fashion Center there, which I am sure, pleased her. She is mostly devoted this year to her little daughter. I thank Robin for keeping us in touch with Malta. Anyone traveling to the Island, should get in touch with her; she may be able to point out places to visit. Too bad that my trip cannot include our Maltese Lace maker. I hope and dream of other trips and so you may see me yet, Robin.

Mrs. Rodefer of Virginia sent lovely photos of her Needle Lace projects, that she worked on through a correspondance course with Nancy Evans. Also photos of Lace demonstrations she helped organize and work on. I hope you all will continue to send such fine informative items for our files. I thank you all who contributed. -- Your out-going Historian  
Kaethe Kliot



## FANS

By Mrs. George Korey

There are many legends regarding the origin of the fan, but the most delightful, I believe, is that of the Chinese. During the Feast of the Lanterns, the Mandarin's daughter became too warm and, breaking all rules of etiquette, removed her face mask in public. To hide her blushes, she fanned herself agitatedly with the face mask. Her companions delightedly followed suit. In other countries such as India and Japan, legend has it that they were originated by observing the flapping of the wings of butterflies and/or birds. The legends go on and on ad infinitum.

In China alone, fans have been used by both sexes for over 2000 years and are still much in evidence today, during ceremonial events and particularly, the "tea" fan. In Spain, the Spanish senora or senorita would no more leave her home without her fan than would the American woman leave home without her car keys, handbag and/or cigarettes.

The fan consists of various parts of which the mount, or upper part, and the sticks, are the most obvious. Early mounts have been made of such materials as Vellum (sometimes called chicken skin but actually the skin of newborn kid), perfumed leather, silk, satin, paper, feathers, crepe de chine, gauze, taffeta, chiffon and many, many types of bobbin lace; later machine-made laces. Very recently I have been privileged to view a beautiful fan of silver filigree, which was oftentimes gilded or lacquered to preserve the finish. Of course, there are those mounts on fans which we have all seen and recognize and which are made from various grasses, straw, sandalwood, ivory, paper, etc. The latter are still being manufactured as 'give-aways' by airlines and other businesses.

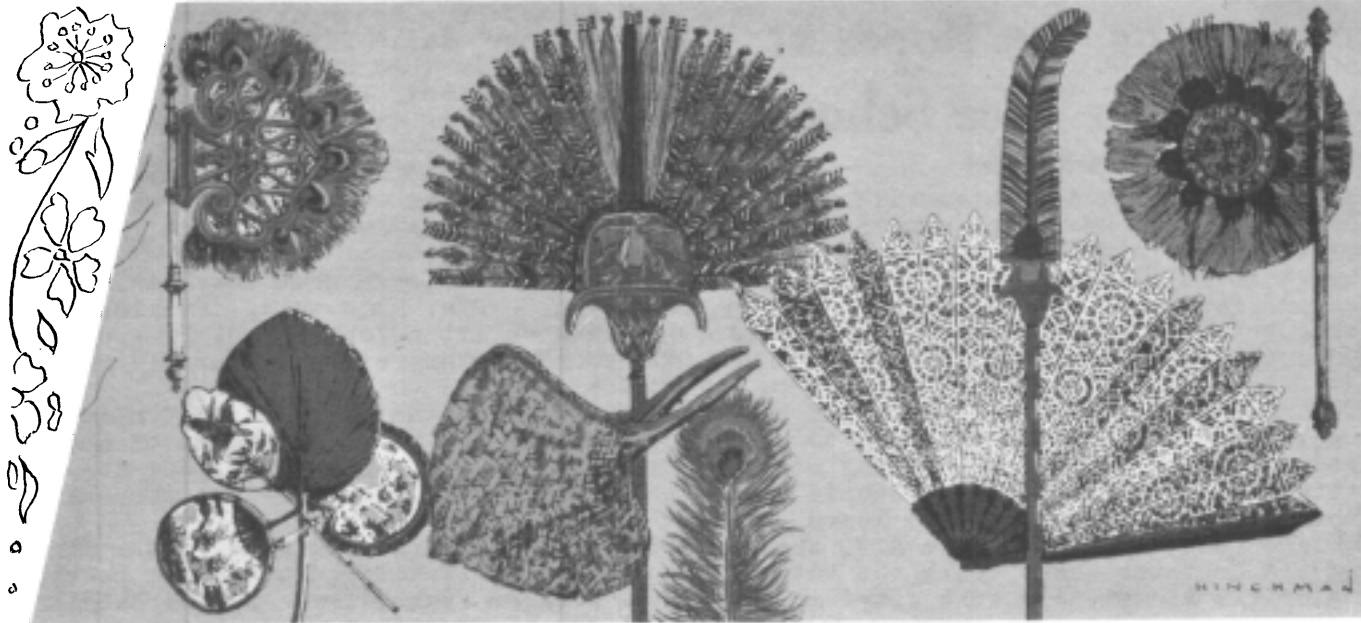
The size of the mount has varied from time to time depending on the fashion of

the day. When skirts were diaphanous the mounts were usually large, and when the skirt or dresses were pencil slim, as during the Empire period, the mount and sticks were of slimmer proportions to effect overall balance with the costume of the day.

There are usually 20 sticks, plus the two outer guards and these also are made of varied materials. There are those made of various woods (even the woods are dyed, lacquered, painted, marbled, etc. to represent still other woods); there are sticks and guards of ivory, mother-of-pearl, horn, etc., but the most beautiful and desirous are those very early Vernis Martin--a process invented by the Martin Brothers in France. Many, many coats of their still secret formula of varnish (or lacquer) were applied to the sticks, allowing each coat sufficient time to dry before applying the next coat. It was an extremely time consuming process and that may explain why this type is highly sought by collectors.

There are many types of fans--the brise-which is totally lacking what we think of as a mount. The entire fan is made of elongated sticks and threaded across the upper edge with ribbon. There are brise fans of the Jenny Lind era which are usually feather-shaped silk, sometimes encrusted with steel sequins. There are brise of feather, paper and many of sandalwood. There are also those fans which on the outer guard contain a tiny "flirting" mirror or Wedgewood cameo and even "articulated" guards. These have a small button, barely visible, and by pushing same, out may pop small items such as tiny pencil. The button may also cause the encased vignette to change to still another vignette or portrait.

There are bridal fans, debutante fans, ball fans, fans for mourning and semi-mourning, memorial events, Expositions, World Fairs, great moments in history and lastly, advertising. There are even Gentlemen's fans - those dandies of past



history who were more elegantly dressed than their ladies. These were small circular fans which when closed folded into what might appear to be an elongated cigar. The dandies' fans were more elegant in material and design than those of the ladies. When not in use, they were tucked into the vest or jacket inside pocket.

Fans with mounts of hand-made lace have become widely sought by the collector. Some collections consist primarily of lace fans and anyone can imagine how these delicate whimsies delight the eye. The work is extremely intricate and only those with enormous patience could have spent long hours, weeks and even months, toiling to produce but one fan mount. For many, many years this became a lost art and because there was a demand for lace, mounts were made of machine-made lace. Fortunately, most fortunately, the handmade lace artistry is being revived by such members of the In-

ternational Old Lacers with chapters in all states of the United States, Canada, Europe, and other parts of the world. To these ladies, and a few gentlemen members, we can give accolades and gratitude as the laces they are devotedly making today will be those treasured heirlooms for our children and grandchildren.

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 Above article and exhibit of fans was given by Mrs. George Korey (Pauline) on April 26th, 1977 at the regular monthly meeting of the Metropolitan Area Chapter I.O.L., at the home of Mrs. Rose Sanchez, in North Brunswick, New Jersey.

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 Further note: "The Fan shape is regarded by the Japanese as a symbol of Life and Good Luck -- as it opens and expands -- radiating Hope. For this reason it is chosen as their "New Year Gift". (On a 1965 card from Esther Oldham, Mass.)

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"SHEEP TO SHAWL FESTIVAL", NEW YORK

Sleepy Hollow Restorations, in cooperation with the Handweavers Guild of Westchester County, held its 13th Annual "Sheep To Shawl Festival" at the historic Van Cortlandt Manor at Croton-on-Hudson, New York during the weekend of June 4 and 5. The program has been sponsored by the two groups since 1964 to give contemporary visitors an appreciation of the way Colonial settlers used hand labor to produce items necessary for daily living.

The complete wool process was demonstrated on the lawn behind the 18th Century manor house, while flax processing, basket making, chair rushing, quilting and lacemaking was demonstrated in the courtyard of the Post Road inn at the Croton River ferry landing.

In the era of self-sufficiency, clothing and textile production was the most time

consuming of domestic chores: fields of flax had to be cultivated and sheep had to be raised; the animals had to be washed and shorn and their fleeces sorted and carded; flax had to be broken, whipped and combed; and both had to be spun and woven.

In the 18th Century, the typical Westchester County homestead kept about 30 sheep on its 150 acres and cultivated about two acres of flax, whose strong and lengthy fibre was ideal for making linen.

Up until the 15th Century when the spinning wheel was introduced in Europe, thread and yarn were spun with a drop spindle, an ancient device that acts like a spinning top. Later, the American "walking wheel" was used for spinning wool into yarn and the smaller and older Saxony wheel, for spinning flax into thread.

Learning the Ropes at a Belgian Lace School

BY STEVE LIBBY

The fine art and delicate skill of lace making has been known and practiced here in Bruges, Belgium, for 800 years.

So it is not surprising that the only school for lace makers in the world is here, on a handsomely narrow side street a short stroll from city center.

At Balstraat 14, on property owned by a prominent Bruges family, the art of making lace by hand is being taught to hundreds yearly in a most unusual school dating to 1717. Each summer, people come from all over the world to learn the fundamentals of the delicate art, spending two or three weeks under the tutelage of six instructors in a city inter-



LACE MAKERS—Bruges, Belgium, school teaches art.

nationally known for its lace.

"They come from England, Germany, the United States, Switzerland, Canada and Japan," said Mme. De Heer Mevrouw F. Maes-Noe, who serves as public relations coordinator for Kantcentrum, Brugge, the Flemish name for the school.

"In addition, adult classes for local people and for guests from all over Belgium are conducted as well as the daily classes for children."

Included in the occupational group for women and the lace-making school for children is instructional guidance from experts. Pattern drawing courses and technical and historical exhibitions are held regularly, as are "graduate" training courses for teachers of the art.

"But it is sad," Mme. Maes said, "that hand lace takes such a long time to complete that few people are able to pay enough to make it a profitable enterprise. And so," she added, "lace makers do their

From: "Los Angeles Times", May 1, 1977

work either as a hobby or for the pleasure of other people. Rarely is it a full-time 'job', in that sense of the word."

She pointed out that even the linen-cotton thread is difficult to find, coming only from Scotland and in limited quantity. So lace makers today are, generally, hobbyists -- one reason why fine handmade lace has become such a rarity in recent years.

"Our students learn what they can, while they can," Mme. Maes said, "trying to maintain an art which is centuries old." She knows beginners who start learning at age five.

A sister from the convent that started this school 260 years ago knows of a widow in Bruges who still makes lace at age 83, just as she has done for more than 75 years.

About 200 children study here in a nine-year course, attending class twice weekly in a program subsidized by the Belgian Ministry of Education, Department of Culture. Most are girls, but there are a few young boys who want to learn the art, just as a few men use the ancient skill.

Mme. Maes, who came to this place seven years ago, arrived from her native Brussels "looking for something interesting to do.

"I never saw a bobbin in my life until I came here," she admits. Today she is still learning, even more enthused than the moment she arrived.

The school is on the property on which the Old Jerusalem Church, a Jewish synagogue, used to be. Then the school buildings long were part of a Roman Catholic Convent School. All are now on the property owned by the De Limburg-Sterum family. The two-story building on its narrow street is in a town where eight centuries old, is still young.

The Lace Center of Brugge is open weekdays from 3 until 6 p.m., and an admission charge of 10 Belgian francs (about 25 cents) is charged. Special rates are offered to groups.

All are welcome to see encased exhibits of classical lace work from hands skilled beyond belief, and to watch students of all ages and from all over the world learn an ancient and traditional Belgian art that brings almost no one profit.

It is an art that might well have been lost without dedicated teachers at Kantcentrum -- the one-of-a-kind lace school in the most beautiful old city in Belgium. (Contributed by Iris Bell, 333 E. 49 St.,

New York City, New York 10017

Also contributed by Florence Mahlmeister 1210 Washington Ave., Santa Monica, Cal.

* * * * *

Progress with Battenberg patterns:

"At long last it looks like we may have the Battenberg problem solved. We have several patterns ready now to be printed but still waiting for a price on tape.

Hope by fall to have a complete list on this." -- Kaethe Kliot, California

From: "The Sunday Star"
Peekskill, N.Y., March 27, 1977

Threadart Ancient Skill Revived

By Diana Kelly

Weaving crafts, especially macramé and crewel, are making a strong comeback in the seventies. Among the thread arts that have remained relatively obscure during this recent resurgence, however, is the art of needlelace and bobbin lace.

The delicate and charming hand woven lace that used to adorn the clothes of Europeans in the 15th, 16th and 17th centuries, have virtually disappeared.

Yet, there are some who enjoy the art and possess the time and patience it takes to create lace work. One such person is Mrs. Dorothy Pardon.

Mrs. Pardon says she "grew up with a needle in her hand." But, it was not until 1965 that she started devoting most of her time to needle and bobbin craft.

Examples of her previous art work, watercolor seascapes and oriental wood cuts, mingle happily in her Morningside Drive, Croton-on-Hudson home, alongside examples of needlelace and bobbin lace that she has created.

Traditional bobbin lace is the art of twisting cords, on a pillow with a revolving cylinder in the center. A pattern (or pricking) is established, and by crossing of bobbins with threads attached, left to right or right to left, narrow designs out of thin threads are established.

Needlelace, as the name implies uses thin sewing needles for the creations.

It is a slow process using fine threads, which may explain why lace pieces are seldom large.

Mrs. Pardon uses her own home-spun wool thread in her work. She never uses commercial patterns, though some of her "doodles" and "experiments" are strict copies of delicate and complicated traditional patterns.

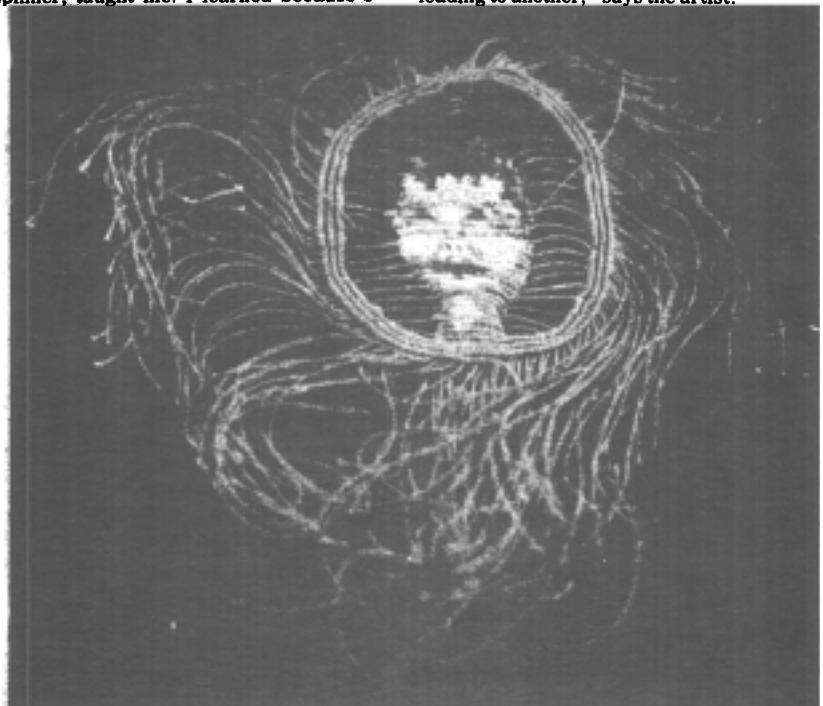
Most of Mrs. Pardon's designs are inspired by patterns in nature. Tree bark and animal fur are some of her favorites as are the natural "lace-like" patterns found on some pieces of coral and other sea life.

"Needlelace, stitchery and woven arts are not as expensive as most hobbies tend to become. As a matter of fact," Mrs. Pardon insists, "you can use odds and ends around the house to make



SPIN 'N' WEAVE - Mrs. Pardon began spinning her own yarn three years ago. "A friend of mine, who is an excellent spinner, taught me. I learned because I

thought it was something I should know, since I work with thread and yarn almost exclusively ... One thing just keeps leading to another," says the artist.



SELF-PORTRAIT - Fashioned in lace and macramé, Dorothy Pardon created this portrait of herself in one afternoon. It remains one of her favorite pieces.

reinforcing the fact that needlework has many "odd, original, and contemporary" outlets for the modern artist.

your art."

Mrs. Pardon and her husband, Frank, have one son, John, who resides in Verplanck.

"Lacing techniques are easy to learn. They are not nearly as complicated as they look," Mrs. Pardon assures, though most would find that hard to believe. Mrs. Pardon in addition to teaching a course on needlelace and bobbin lace at the Garrison Arts Center, wrote the section on lacing in the TimeLife Books' "Family Creative Workshop Series."

An exhibit of Mrs. Pardon's work will be on display April 17 at the First Presbyterian Church of Philipstown, as part of a showing sponsored by the Philipstown Concerts Spring Series. Some of her pieces are currently being displayed at the Salt of the Earth in Garrison.

One of Pardon's works (entitled "Piece of Coral") was exhibited at the Handweavers Guild of America Convention, held in Pittsburgh, Pa., last year.

That one item, as amazing as it may seem, is a three-dimensional lace interpretation of a piece of coral.

Mrs. Pardon also wove a self-portrait, as well as a version of an owl which she saw engraved in the Tower of London. An interpretation of "a snarling, haughty woman," whom she viewed on a television program, is among her favorites.

The Croton Artist is afraid that the mini-revival in bobbin and needle lace will die if the weavers stick solely to traditional modes of working with lace. "If we establish a contemporary approach, it will last longer."

Another lament is that the United States does not take its needle arts as seriously as some European countries. "In England, needle art is taught in schools and colleges. In Holland, children learn the old crafts, even though you cannot make a living at it."

Mrs. Pardon insists that when she gets an idea, the idea itself suggests the technique she will use.

"The motion in the bark, is the motion of bobbin-lace. How to translate that and create whole pieces may be a problem.



NATURALLY INSPIRED - Mrs. Dorothy Pardon of Croton-on-Hudson, designs original patterns for needlelace and bobbin-lace creations. "Most of my work is inspired by scenes I see in nature," Mrs. Pardon explains. The wall hanging on the left is Mrs. Pardon's interpretation of tree bark; on the right, the right necklace fashioned in needlelace, reminds Mrs. Pardon of sea life.



"But, once you do your first stitch, your piece immediately needs something, somewhere else. You may have to prop it up and look at it for one week or two, but the simple matter of design will take your piece and give it form and meaning."

Picking up two tiny objects, Mrs. Pardon explains one is a wild cucumber, the other a vertebrae of a fish. "There's a lace pattern in these objects, and one day these will be pieces, too."



FALLS CHURCH, VIRGINIA, LACE PROGRAM

On May 1, 1977 members of the International Old Lacers in Virginia demonstrated bobbin lace during the Falls Church Home Tour at Cherry Hill Farm, Falls Church, Virginia. Those demonstrating were Mrs. William Lilliveg, Torchon Lace; Mrs. John S. Lowery, Tape Lace; Sra. Elena de Rodriguez, Maltese Lace on a Spanish pillow; Mrs. Raymond Russell, Tonder Lace and Mrs. Walter Sewell, Cluny Lace.

The type of pillow, and shape and size and manner of holding the bobbins depends upon the pattern and type of lace being made, and the area from which the lace maker was trained.



CENTER FOR THE HISTORY OF AMERICAN NEEDLEWORK

NEWS LETTER, Volume 1, No. 2 - February, 1977

ALL THE ANSWERS

"Tired of hearing 'cultured' folks tell you that needlework is a craft, somehow not as good as Fine Art, a hobby? We are. Ever wish you had All the Answers for these people? Here they are--if we've left

any out, let us know and we'll put them in the next news letter.

"Needlework and textiles can't be art because they're functional and usually serve a useful purpose."

So does architecture; in fact, a building that does not serve its purpose, no matter how beautiful, is considered an artistic failure.

"Needlework and textiles can't be art because needle and textile artisans often use patterns designed by someone else, so it's not original."

So do performing musicians, actors and actresses, and dancers, and no one suggests that they make it up as they go along. Some people's art lies in the composition, others in interpretation.

"Needlework and textiles can't be art because sometimes more than one person is involved in its creation, as in the quilting bee."

Like we said before about all those performing musicians, actors and actresses and dancers. Isn't there more than one artist in the creation of the symphony orchestra, the ballet, the opera, the stage play, the film?

"Needlework and textiles can't be art because they're made out of fiber (yes, folks we have heard this one)."

Since when does the medium make the artist? Would Picasso have been less talented if he had been a weaver or embroiderer or even a butter sculptor?

"Needlework can't be art because it's only done by little old ladies to pass

the time."

At the risk of becoming philosophical, isn't everybody, including doctors, lawyers, and artists, doing what they do "to pass the time?" It's how a person chooses to pass their time that makes them unique and valuable. Also, old age is a condition of advanced experience and personal dignity, not a disability. Nobody talks this way about old poets, old painters, or old composers. If we are smart enough and lucky enough to survive, we will all get old.

"Some needlework and textiles are art and the rest isn't."

Some painting isn't art, either, but that's no reason to condemn the entire medium. Also, before you draw a line with Artists above it and Craftspeople below, check whether you are including in your categories whole classes of people. Have you completely excluded from Artists working people? Old people? -- Young people? "Primitive" third-world people? Black people? Women? Rural people and farmers? Blind people? If you've got any large groups above or below your line, your bigotry alarm should be ringing by now. Creativity is distributed through all groups of the human population.

"Needlework and textiles can't be art because they aren't worth a lot of money!" Huh?

One possible distinction between art and craft that does not denigrate either one is that craft is the technical expertise and command of the medium that all artists must learn and that art is the unique creative quality with which artists make use of those craft skills.

How do you feel about this? Let us know. This controversy has been raging a long time but there's still a lot to be said about it. --- Rachel Maines

P.O.Box 8162, Pittsburgh, Pa. 15217

LACE FORUM by KAETHE KLIOT

WHAT IS ART

After receiving my February CHAN newsletter, I was struck by the "All the Answers" article which hits so true. For many years I have been in a personal battle with anyone who insists on labeling everything either craft or art. I have yet to learn the true meaning of what the critics consider art, as much of the art over the past few years seems to be like slapstick or shock treatment to the public. Yet, constantly overlooked by critics or art experts is the fine art of textiles.

We are coming into the age of a rekindling of interest in Folk Art, treating it with respect and the credit it deserves (note that title, Art not Craft). This should also bring awareness to the fine art of Lace and Needlework. Of course,

if we study our history trends, we see that everything seems to have its period of highs and lows. We had a high time in lace from the 1600's, off and on until the mid 1800's; since then we have slowly gone downhill.

It is most fascinating to see the generation gap. Mothers generally cannot pass their learned art to their children as well as Grandmother can. We seem to always step back in time in order to go forward. More intrigued by what was in style, this is what keeps our tradition alive and rich.

It is most exciting to see laces made in the 1700's with their fineness and beauty and seeing Kay Asahi's fan in the March bulletin or Henrietta Siodmak's little people and birds. How can we call this old lace? No wonder we are called crafts people and not artists; we are our

own worst offenders. We do not give our work the respect it deserves and if we don't, who will? It is, to my way of thinking, alright to consider one's art a hobby since far too much of our work could not be sold at the present standard U. S. wages. Considering the many hours spent, it seems less humiliating to give our work as a gift than to sell it. Yet some do for far too low a price. Even if you do not need the money, you should not under sell your work.

So what is your work worth? You could not get an hourly wage pay for it as that would prohibit the sale most likely. Price should reflect current market value and if you are not sure, go to shops that sell lace. Every department store sells table linens and many of them have lace placemats. Of course, you will not find handmade items but, never-the-less, the machine lace price and some of the handwork from foreign countries sets a market standard which you can use as a guide. It is hard to say how much 1 yard of lace is worth at 3 inches per hour. That would be \$33.00 a yard at \$2.75 per hour. Of course, you lost the customer right there and therefore, you have to reconsider your fee. It hurts less if you made the yard of lace last year and you've gotten over thinking about 3 inches per hour.

This brings a whole new game into the picture. Do you want to sell your work, make it for your own pleasure, or give it as a gift? The latter is by far the most unpleasant many times. Too often, it is not appreciated by the receiver of your art work. So choose the receiver carefully. If you wish to sell your work consider making things that do not take 3 inches per hour. Then it can have a price which would make both you and the buyer happy. Also consider that if you charge too little, you will under price your art work and make it difficult for other artists to sell their work.

The greatest joy, of course, is in the making and so it should be. Respect your self a little more for your cleverness and what you can create and thank the man above for being such an artist that you are alive to do, to see and to enjoy your own creations.

.....
THE BATTLE OF THE PRICE

By Kaethe Kliot

If the price is right, we all usually buy what strikes our fancy. So, what is the right price for textiles? I could say handmade or lace but that sounds too exclusive and does not include all the other fine things we may see. Like so many of you, I too go to thrift shops, flea markets and antique shops in search of lace, tools and books. Many times there is a battle between what you can afford to pay and how desperately you have to have the item.

Now that lace is more "in", we have to expect to pay more. We should rejoice

rather than be outraged at the prices. If they seem excessively high we usually don't buy them. I would like to say that most collectors that were bargain hunting gave little respect to the lace they bought as long as it was cheap. Once we got them home to clean, iron and really look them over, we often found we really got a super bargain and we should have been scolded for being such misers. We should ask ourselves how often have we been ungracious to the shop owner or clerk trying to bargain them out of their sale. Think of the poor woman who made the lace. She was worth only 5 or 10 cents for what we bought. Of course, years went by since she made this piece, many others may have used and enjoyed it, or the lace may have never been used, laying idle till your purchase. You can not even buy the thread anymore that it is made from nor replace it, so at least respect and be willing to pay a fair price for what it is worth. Of course, you would be insulted if anyone offered you as little for the piece as you are willing to pay for it.

I have, over the past 4 years, bought, sold and appraised much lace and other textiles and I am, for one, delighted to see the interest change. I consider myself among those who set a trend. I hope by appraising laces, especially for what their age, style, and quality are, I will set a trend toward respect for pricing.

I feel any lace deserves to be treated with respect, may it be handmade or machine, its value should lie in its artistic merit, its rarity, condition and history. As an old saying goes, there is lace to be found in the rag box and dust-cloth bins that should be looked at again. So now, some will say how last year I was able to get a doily for a quarter and now I have to pay \$5.00. That's alright too! We can get very little for a quarter these days, not even water, so why not let lace cost a little more. Most likely you are willing to pay a lot for plastic placemats or tablecloth because you feel they are worth it; why not fine lace? We seem to have a cheap attitude about some things and not others. Not so long ago, I became outraged and lost my temper with a customer (customers are always supposed to be right). She came to me in hope of finding 5 yards of 2 inch wide lace to trim her wedding dress. We spent 1½ hours searching through many boxes and came up with the perfect solution to her problem. We found a beautiful handmade edging made about 1900. The cost was \$2.50 per yard, which upset her greatly and she thought she could do just as good with some cheap \$1.49 machine lace she had seen. What upset me was the fact that she insisted \$2.50 per yard was expensive for handmade lace. I asked her the price of her dress, which was a bargain at \$79.50. I questioned her if she considered it a cheap dress or a good buy.

It was a good buy for a wedding dress and would have been well worth \$12.50 more for the lace trim. There was not a cost factor here, rather her poor attitude and lace of good taste. I can always respect someone's tight budget, never their poor attitude. As the girl left, I was glad I had not sold my lace and with my clerk, talked about it and looked at the edging again. We wondered why it was so cheap since it was so beautiful and perfect. I raised my price to \$3.50 per yard and then changed my mind and took it home for my own collection. The wedding dress would have been so much prettier with it; her reward and years of joy with the dress so much longer and the compliments so many more.

It is, of course, one thing to buy lace to trim a garment and wear and quite another if you are collecting lace from a collectors viewpoint. One has to be more useable, washable and sturdy while the other can be a fragment and several hundred years old. I used to buy the practical, now the rarities and the older the better. As I hunt more I also learn more and respect a beauty so rare. I find, on occasion, fine point laces that bewilder the mind and strain the eye. I would love to have seen the woman who could have done such work. Was she a dainty lady as fine as her lace or a sturdy peasant, stuck with rough hands from house and farm work? What were her wages, did she lose her eyesight from strain? I would love to see and feel the thread and needle that did such work. I shall respect her talent, admire her lace and be proud to own it or sell it again. But most of all, I shall make it my duty to make you see it a bit this way too.



* * * * *
 Pattern correction: "The bobbin lace pattern pricking shown on page 115 of the May bulletin should read 6 bobbins in the center, 26 pairs of bobbins in all."
 Gertrude Biedermann, Calif.



DISPLAY at LAKEVILLE ARTS and CRAFTS FAIR

On the 29th and 30th of April, 1977 I had the privilege of displaying my tatting at the Lakeville Arts and Crafts Fair, Lakeville, Massachusetts.

This was my first display and hope it will lead to bigger and better things.

Some of the items displayed were tatted bookmarks of various styles, pin cushions hankies and medallion key chains.

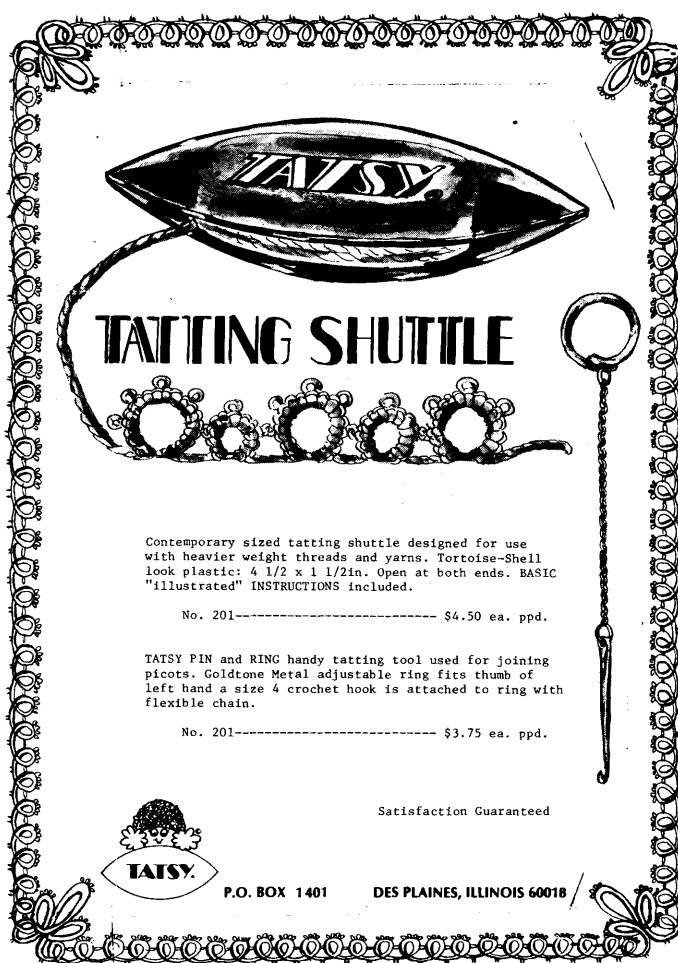
Kaären Chandler (Mrs. John A.)
 499 Plymouth St., Middleboro, Mass. 02346

NOW Battenberg Patterns
 MODERN version from Old Patterns
 Set of SIX Patterns \$4.20
 with Instructions... postpaid



"The Story of BATTENBERG LACE"
 by Ethel A. Eaton & Edna L. Denton
 Many photos of old pieces
 32 PAGES \$3.50 postpaid

EDNA L. DENTON OL-5
 2991 Magnolia Avenue
 Long Beach, Cal. 90806

TATSY
TATTING SHUTTLE

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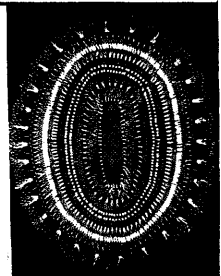
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Mrs. Iris Burger, Vancouver, Washington, making lace for hanky on cone pillow as Mrs. Gladys Schaffer, Castle Rock, watches

..They went bob-bob-bobbin along...

The Lacemakers

By Agnes Staggs, Women's Editor
"Daily News", Longview, Washington

Bobbin lace--which looks so complicated --was demonstrated for local area women Tuesday at a workshop sponsored by the Salvation Army Home League.

Mrs. Iris Burger of Vancouver taught the workshop, showing that the ages-old craft is based on the twisting and crossing of threads which create an airy fabric. It is not unlike macramé, in that it uses a pattern on a board, with pins to bring the threads into a pattern.

Mrs. Burger's nimble fingers worked intricate designs, creating beauty from relatively inexpensive materials.

Bobbin lace may be worked with a variety of cords or yarns, from heavy jute to fine thread. Whatever weight is used, the strands are referred to as "threads."

Beginners were advised to practice the technique by using wooden clothespins or notched dowels for bobbins, and household string or macramé twine for the threads.

Bobbins are worked in pairs, with two pairs working together to form a stitch. While a maximum of 18 pairs of bobbins will make a simple pattern, more difficult designs of lace may require as many as 400 bobbins.

The lace is made on a working surface which traditionally is called a "pillow". When coarse thread is used, the pillow may be made of composition board or heavy, corrugated cardboard. With fine threads, Mrs. Burger advised using a ro-

tating pillow which is fitted in a box with a rotating spindle which allows for continuous pattern work.

The pillow is held in an elevated working position where the weight of the bobbins will keep the cords in tension.

Patterns for the lace are drawn on graph paper, then are pinned to the working board and the bobbin lace threads are worked around pins. All the stitches are formed of combinations of only two basic motions---the twist and the cross, made by working two pairs of bobbins together, one pair held in each hand.

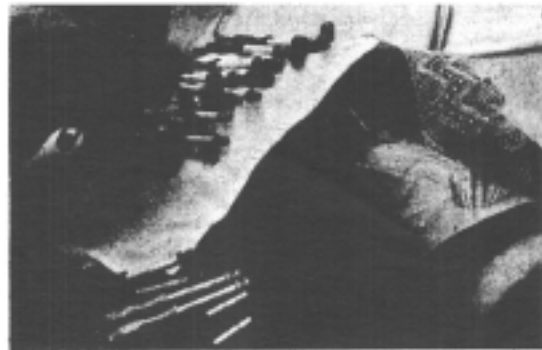
Other supplies needed for bobbin lace making are scissors, a small crochet hook a marking pen, a tapestry or weaving needle, and a box of heavy duty straight pins. For fine work, Mrs. Burger uses a very fine straight pin--"the type collectors use for mounting insects," she said.

Oldest records of bobbin lace were found in Italy, in the 1500s, Mrs. Burger said that many countries of Europe have bobbin lace schools and that Scandinavian countries have incorporated bobbin lace making into their schools' home economics classes.

The lace may be used as trim on linens, as clothing inserts, jewelry medallions, to trim handkerchiefs, as book marks, or it may be mounted as wall hangings.

It was announced that there are several books on bobbin lace in the Longview Public Library.

The workshop was offered by the Salvation Army Home League to promote the annual doll dressing project, when women of the area are asked to dress dolls which are given to the needy children through the Salvation Army Christmas Center.



The working view of the cone bolster. It is so easy to use and when the 4th corner is made the hanky is finished, no removing the pattern and repinning, just round-'n-round.

Contributed by Pat Harris, Portland, Ore.

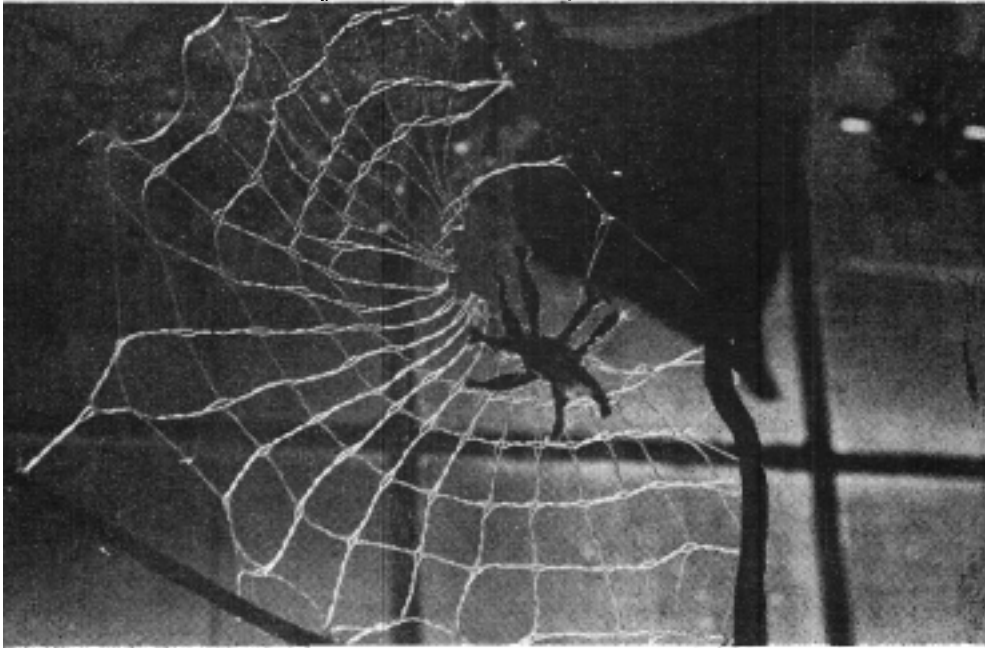
Question: Could I obtain from your club a filet crochet pattern of the Christmas Nativity Scene? -- Mrs. Barbara Krzys
304 Florida Ave., Amsterdam, N.Y. 12010
.....

COMING IN SEPTEMBER

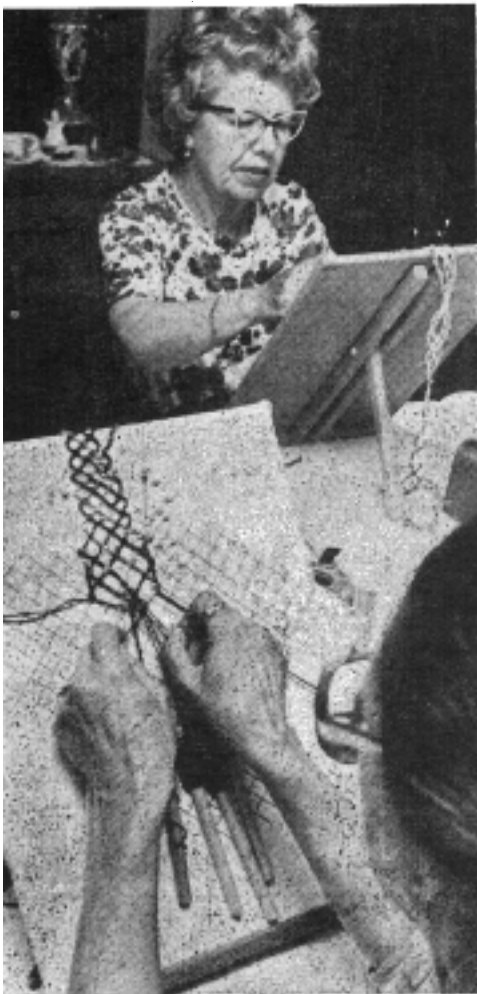
He de Bo Lace instructions and diagrams by Mrs. Mary Baldwin of Lewiston, Idaho.
Clipping about Mary Rositzki, Minnesota

A Lacemaking Revival

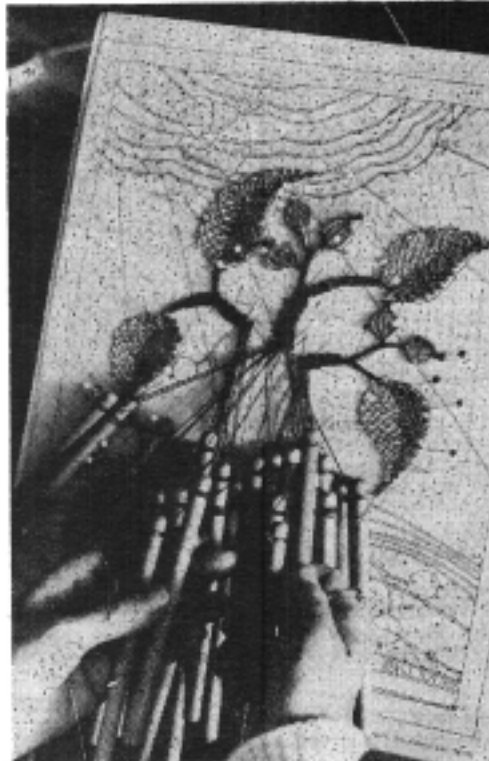
From: "Independent-Journal" Monday, May 9, 1977
 Contributed by: Kaethe Kliot, California



A 'spider' in a web of lace



Beginners work: the whole stitch
 Evelyn Kionig (rear) making a sampler



Creating leaves in lacework

full of yarn. "It's really very simple," says Mrs. Kionig, who took up lacemaking so she could make lace trim for the clothes of her antique doll collection.

Mrs. Kionig's newfound fascination with lace has led her to study its origins. She says Egyptian mummies wrapped in lacy material have been discovered in Egypt, "but most books will tell you that lace making began with the nuns in Italy in 1300 and 1400." The practice spread -- or was pirated -- by the French and later the Belgians, Scandinavians and English.

LACE.

The name evokes pictures of pillowcase hems and table runners, and ruffles at the neck and sleeve of some picturebook dandy.

Modernday lace is - in many instances - a different article altogether, as a lacemaking class in Kentfield is rapidly learning.

With their instructor, Kaethe Kliot, six women are learning the basic stitches which Mrs. Kliot will help them transform into vests, neckpieces, wall hangings and free-standing works of art.

In four four-hour sessions, the women are learning the rudiments of bobbin lace from Mrs. Kliot, a Berkeley resident who has written two books on lace and owns Some Place, a center for development of textile arts in Berkeley.

Lace-making involves the use of bobbins in pairs; fine lace can require hundreds of pairs. The yarn can be anything from the finest of silk filaments to heavy linen cord, depending on the piece to be made. And the size can range from the most delicate strip to a construction many yards wide.

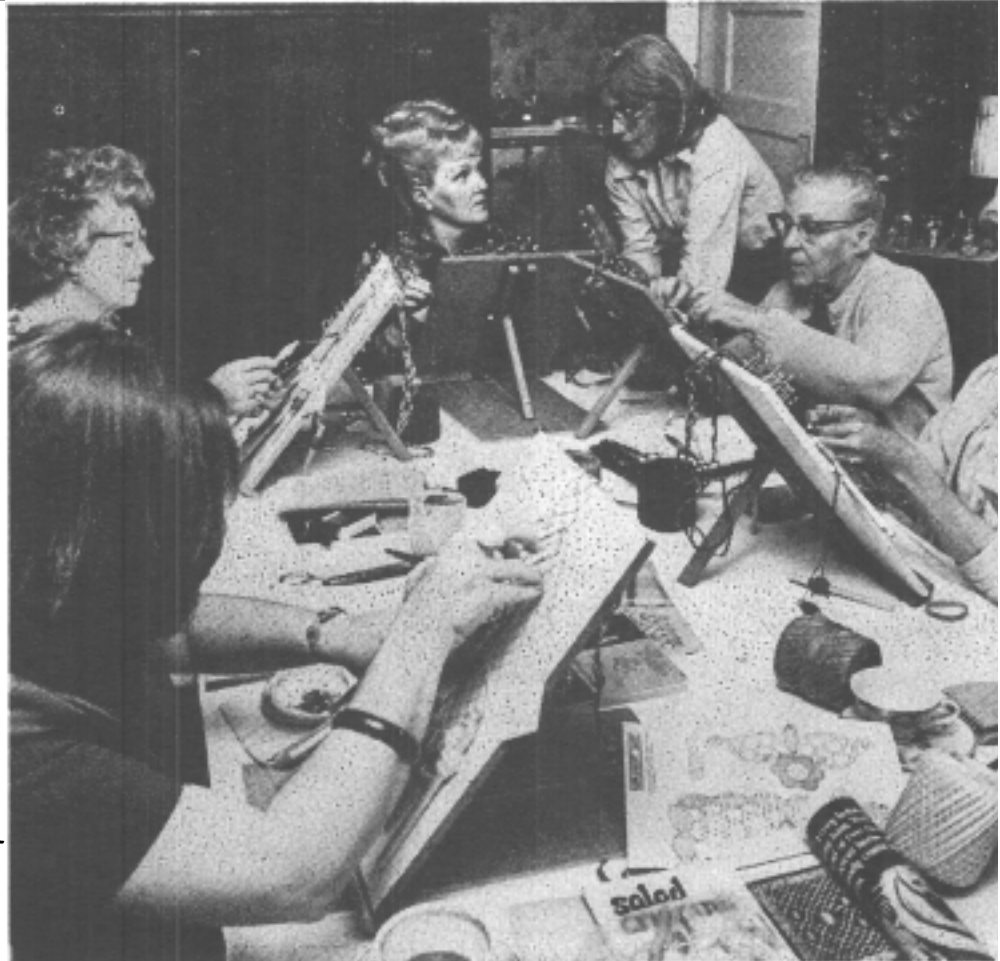
The novice students, who meet at the home of Evelyn Kionig, begin with modest samplers, practicing the elementary stitches and patterns, stitches with names like "the whole ground" or "rose ground" or "the spider". A paper pattern is pinned to a table easel of simple insulation board, and the lace is shaped accordingly, by twisting and crossing bobbins

"By the 1700s, machines were appearing and taking the place of the lace makers who twisted every thread by hand."

The art of fine lace-making persists in a few factories in Europe and in some of the rural villages, where the skill is passed from mother to daughter.

It is enjoying a new vogue in America with the modern emphasis on handmade crafts. Women who aren't making it are collecting it. Those who are making it are turning it into a wholly new art form.

On this page are scenes of the Kentfield lace-making class and its students, Karlyn Horton of Petaluma, Lotus Petersen of San Francisco, Lee Sexton of San Rafael, Emmy Dworin of San Anselmo, Doris Henn of San Rafael and Mrs. Kionig. Also shown are samples of the lace Mrs. Kliot is helping them to create.



Lacemakers at work in Kentfield home
Kaethe Kliot (standing at rear) is the instructor



Bobbin Lace Makers of British Columbia

VANCOUVER, BRITISH COLUMBIA

On May 4, 1977 the Annual Luncheon for the Bobbin Lace Makers of British Columbia was held with 80 lacemakers present.

The Denman Island Club was the hostess. It was in 1919 that Bobbin Lace had its beginning in this area of Canada. One of the founding members, Mrs. Piercy, was present.

There was a very large display of Torchon, Cluny, Tape, Honiton and Buckingham laces, made by different lace makers.

Much credit for the teaching of Honiton and Buckingham laces goes to Mrs. Margaret Oddstad who has spent much time this past year teaching. Besides the traditional laces there was some contemporary ones -- thanks to Kaethe Kliot's influence.

Pamela Nottingham's new book was on display. The patterns and instructions are excellent. An excellent book for every lace maker to own.

Bobbin lace making here is flourishing. The Chilliwack Group will host the luncheon in May, 1978. -- Muriel M. Mitchell



"Front Royal, Virginia: "Ione Russell, (New Hampshire) and Hazel Lowery (Falls Church, Virginia) spent the afternoon of April 26 with me. They are both taking the Honiton class at Dearborn, Michigan.

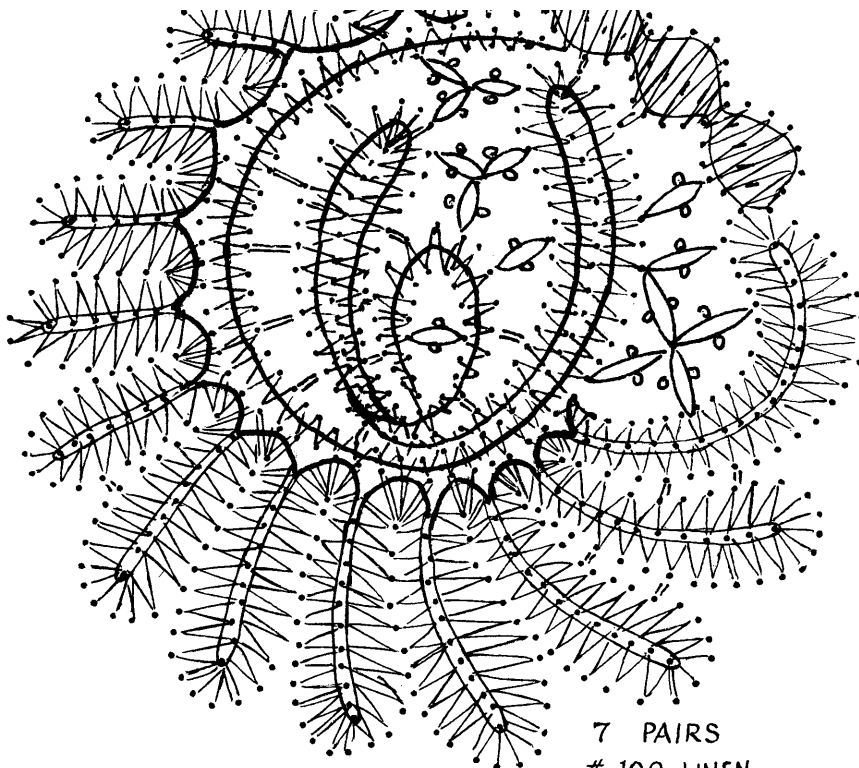
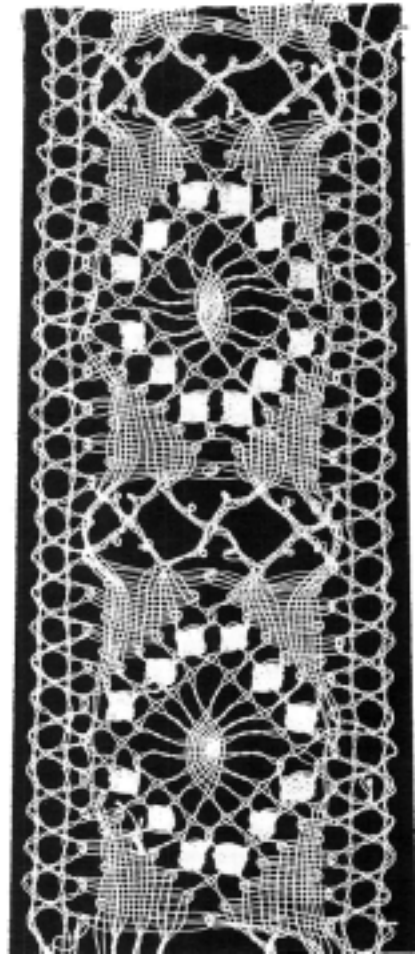
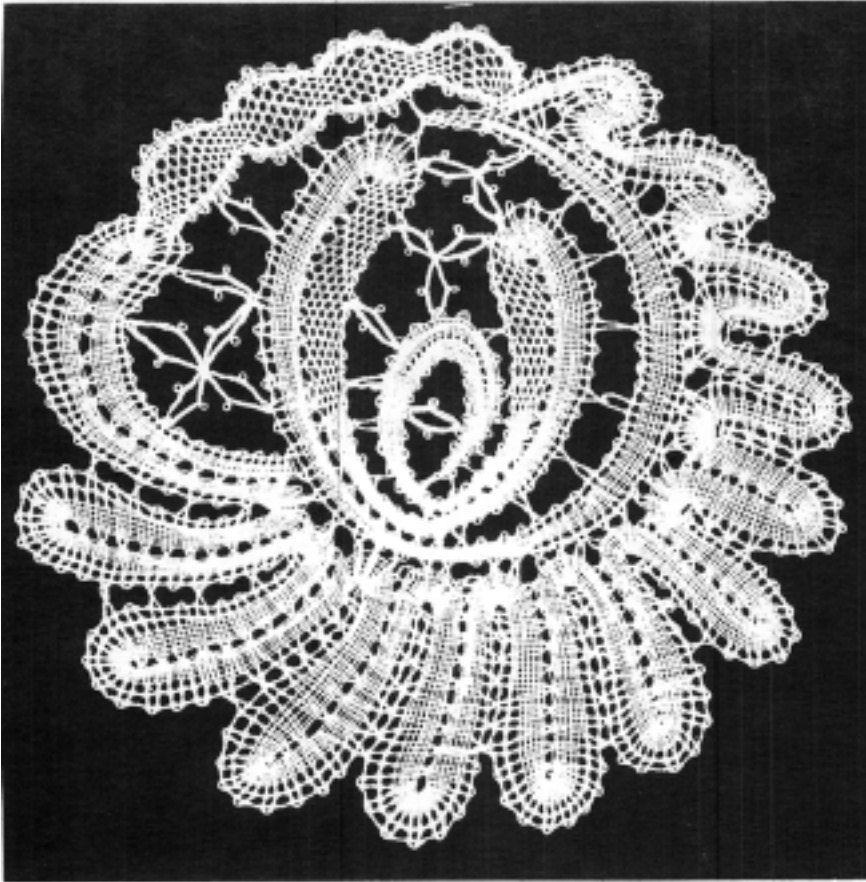
Just a few days ago Mary McPeek's sampler came and I am now anxious to try some of the motifs. It looks as if they could be made and joined for a table cloth. --- Has the bulletin ever had a Guipure d'art cloth on the cover? Louisa Todd (England) may be able to furnish a photo of a lovely old one. I think it would be nice to try to have the whole range of table cloth covers, knitting, crochet, needlepoint; as first page of bulletin." Inez Rodefer

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