



"The above photo is of a christening gown I made for my grandson. It is edged in tulle lace. Thought you would enjoy seeing how I make and use old lace."

Mrs. W. V. Van Uffelen, Netherlands

1977 SUMMER TRIP

By Nylene Elliott, Bellevue Bobbin Belles

The article in the July issue of the IOL entitled "Learning the Ropes at a Belgian Lace School" was a most welcome reminder of my visit to the school in June of this year. My son, who lives in Los Angeles sent me a copy of the article which appeared in the Los Angeles Times before I left on my trip in May and a visit to the school was at the top of the list for things to do in Belgium when I met for the first time a pen pal with whom I had corresponded since 1930. Unfortunately I had only one day in Brugge but made the most of every minute.

The tour guide at the school explained everything in English and it was exciting to learn that the method of lace making that I had learned from Ar Villa Sweeney was the same as is being taught there. We were permitted to watch a class of lace makers in several stages of learning as well as being shown patterns and finished classroom projects. There was a mixture of traditional and contemporary things on display, but the high spot for me was seeing patterns for and finished pieces of Point de fee lace. My friends also took me to a shop in Brugge where that type of lace was being demonstrated and the young lady was using over 300 bobbins on her pillow. The school had some patterns available for sale as well as newly made bobbins. Nowhere could I find pattern books in Belgium but one of the craft magazines in that area had an article on lace making with accompanying pattern but written in Dutch. I believe! At least that is the language spoken by the lady who gave me a copy of the magazine. It was interesting to learn that there is lace available in many

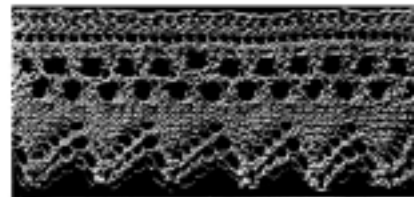
shops both in Brugge and Antwerp.

In Weisbaden and Frankfurt, West Germany, I made inquiry about bobbins and whether or not lace was being taught in that area. In a yarn shop in Weisbaden I found a book in German about the lace making process but nobody knew where I might find bobbins. While having lunch in a restaurant where I was looking at the just purchased book, a young lady came up to me and asked if I knew where she might take lace making lessons, she had her grandmother's equipment but no place to learn. The only place I knew about on the continent was the school in Brugge and recommended it to her. While in London I corresponded with Joyce Willmot and Doris Bird and they were most gracious in helping me to plan for my stay in England. The Needlewoman Shop in London had some bobbins available that were made in the Midlands. All over England and other countries that I visited in Europe it was a delight to find lace trimmed curtains and drapes. While most of the lace was machine made, how exciting to find here and there hand done lace as well.

Since coming home after four weeks of travel my friends in Belgium have sent me 6 dozen of very old bobbins that they discovered somewhere and ArVilla is helping me to restore them. She is not certain, but believes they may well be over 100 years old. ArVilla and I are looking forward to doing a lace demonstration for the Senior Citizen Group at the Bothell Street Fair on August 13 and 14. It is indeed a pleasure to share in the bobbin lace learning experience and every day it brings a new dimension to my existence.



Knitted Lace



Lady Isobel's Knitted Lace

- Cast on 18 stitches; knit across plain.
1. K3, o, n, K4, o 3 times, K3 together, * K2, o, n, o, K2.
 2. O, n, K7, purl 1, n, K8.
 3. K3, o, n, K 10, o, n, o, K2.
 4. O, n, K 10, o 3 times, K3 together, K5.
 5. K3, o, n, K2, purl 1, n, K7, o, n, o, K2.
 6. O, n, K 19.
 7. Like 1st row to *, K5, o, n, K2.
 8. O, n, K 10, purl 1, n, K8.
 9. K3, o, n, K 13, o, n, o, K2.
 10. O, n, K 13, o 3 times, K3 together, K5.
 11. K3, o, n, K2, purl 1, n, K 14.
 12. O, n, leave the made stitch on needle, bind off 5 stitches, knit 16.
- Repeat from 1st row.

TATTING-FRIVOLITÉ

By Sheila Bottorff, Wash.

Tatting is an English term referring to a knotted lace which is characterized by firm circular and semi-circular design elements. Picots are found throughout the work both as decoration and joinings. This is an open structure that is to be found primarily as edgings, trims and applique.

The word "tatting" has a Scandanavian origin derived from the Old Norse and Icelandic words for rags. Irene Waller suggests that this term was probably used to suggest the piecemeal character of the first tatting. It was not made in long pieces but made in smaller parts that were sewn or knotted together after the working was done to form yardage and appliqué forms.

This lace we know as "tatting" in English is known almost universally as "frivolité", a word of French and Swedish tradition whose meaning is not known, but is said to refer also to the character of lace.

The origins and early history of tatting are obscure and in dispute by historians. Although most authors site the same sources of information in their bibliographies each develops his own theories and historic context for this technique. Several theories could have validity but there are no actual findings or records to support or deny them.

Knotted lace techniques have been known and used for centuries. The earliest known form, knotted netting, may predate the Old Kingdom of Egypt. This technique, like tatting, is worked with a shuttle. The shuttle is much longer than a tatting shuttle and the work is done over a stick instead of the hand as in tatting.

Please see illustration. Most historians place the origins of this type of work somewhere in the Near East.

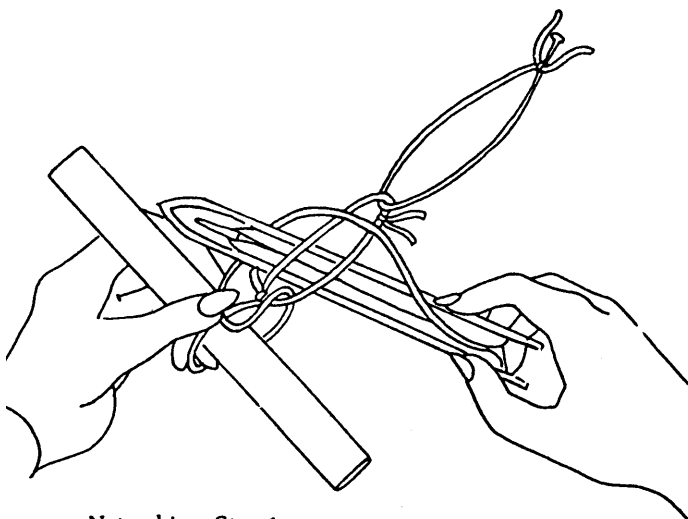
There are indications from some of the earliest records that another knotted lace known as Bevilla (Greek term) was

being crafted at the time of Nebuchadnezzar (605-562 B.C.). The illustration of a sampler of Bevilla lace edgings (date unknown) shows a striking resemblance to tatted edgings. Note the picots.

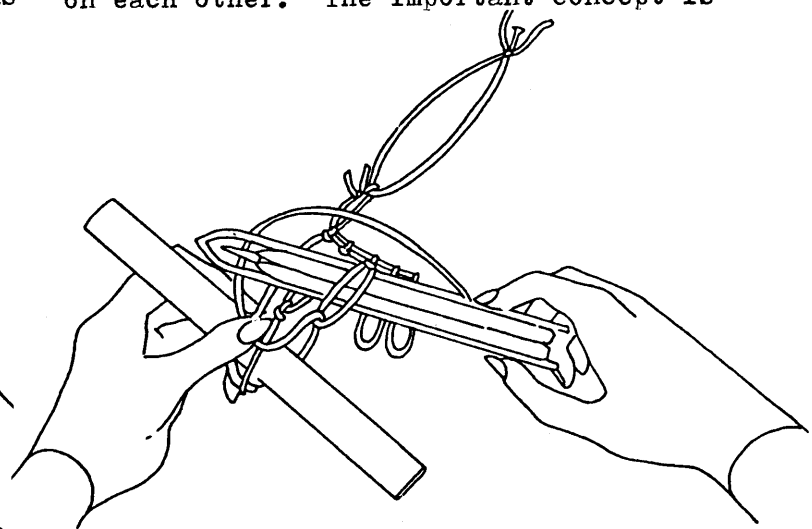
There is also a strong resemblance to a Chinese embroidery technique, makouk, which employs a knotted thread work. This technique was worked with a shuttle and the hands. A single row of knots were produced in a bead-like fashion. This strand was then couched on fabric to produce rich textured designs that were incorporated with embroidery. Rhoda Auld suggests that this form of "embroidery", known in England as early as the fifteenth century, came into prominence in the 1690's, "with the opening of the Far East by the Dutch". She further suggests that this knotted thread work emerged as what we know as contemporary tatting in 1750. While there is a strong similarity in the working techniques of these two knotted works, this theory does not account for the earlier appearances of tatting throughout Europe and the Middle Eastern countries.

The reason for inclusion of these close, if not parent, techniques with tatting is to refute some of the common misconceptions about the origins of this knotted work. Two of the most commonly held conceptions are that tatting is a recent (last century) innovation and that it is offshoot of macramé. As has been shown, resemblances of tatting are ancient and are much closely related in working techniques than is macramé. The knot (erroneously referred to as stitch) is the same as the lark's head in macramé. This knot is also produced by several other techniques, such as needle lace.

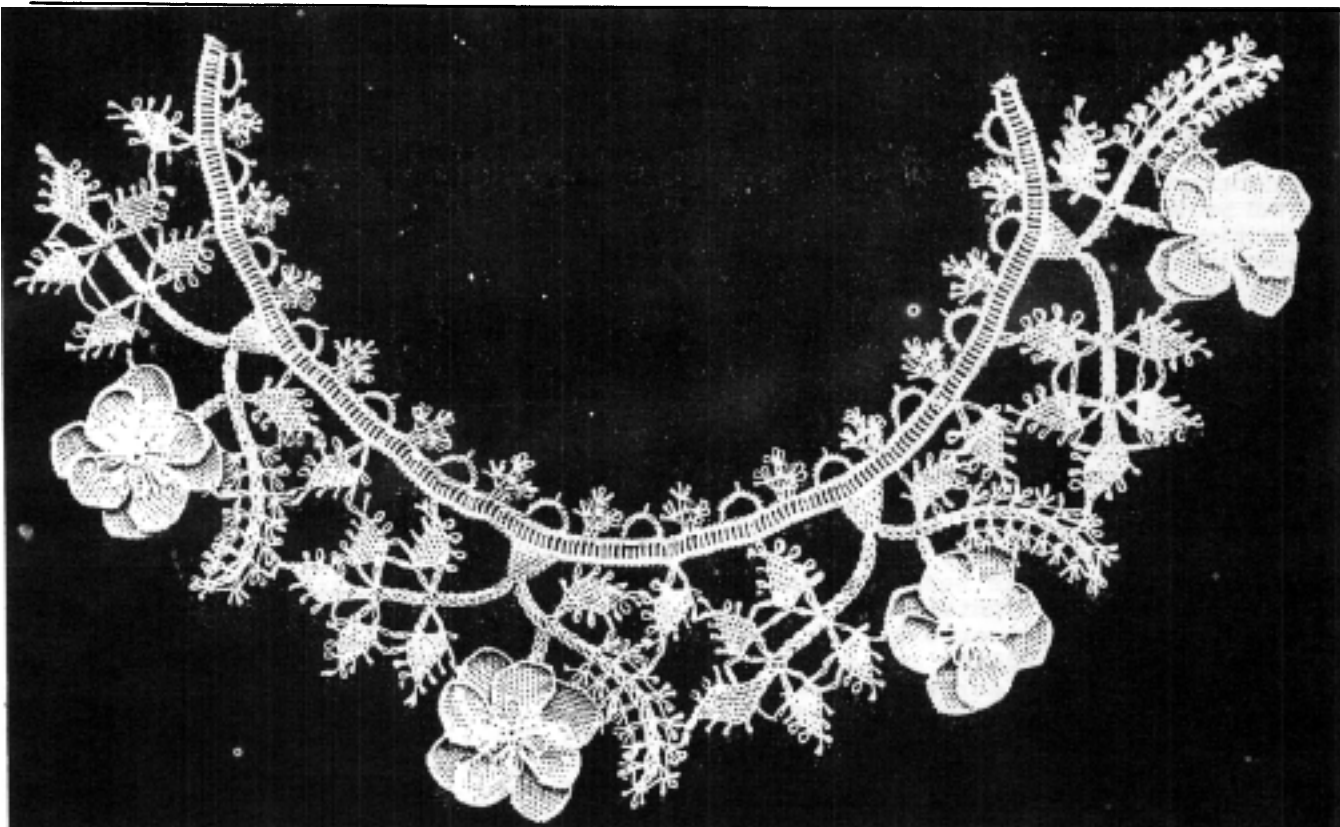
These are the main theories of numerous theories that exist about the origin of tatting. The similarity in even the most divergent theories is that knotted lace techniques have been known and worked from ancient times. The dates and exact relationships of these techniques are not known and the working processes vary but they are all related and influential on each other. The important concept is



Netmaking, Step 1.



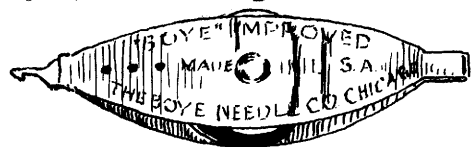
Netmaking, Step 2.



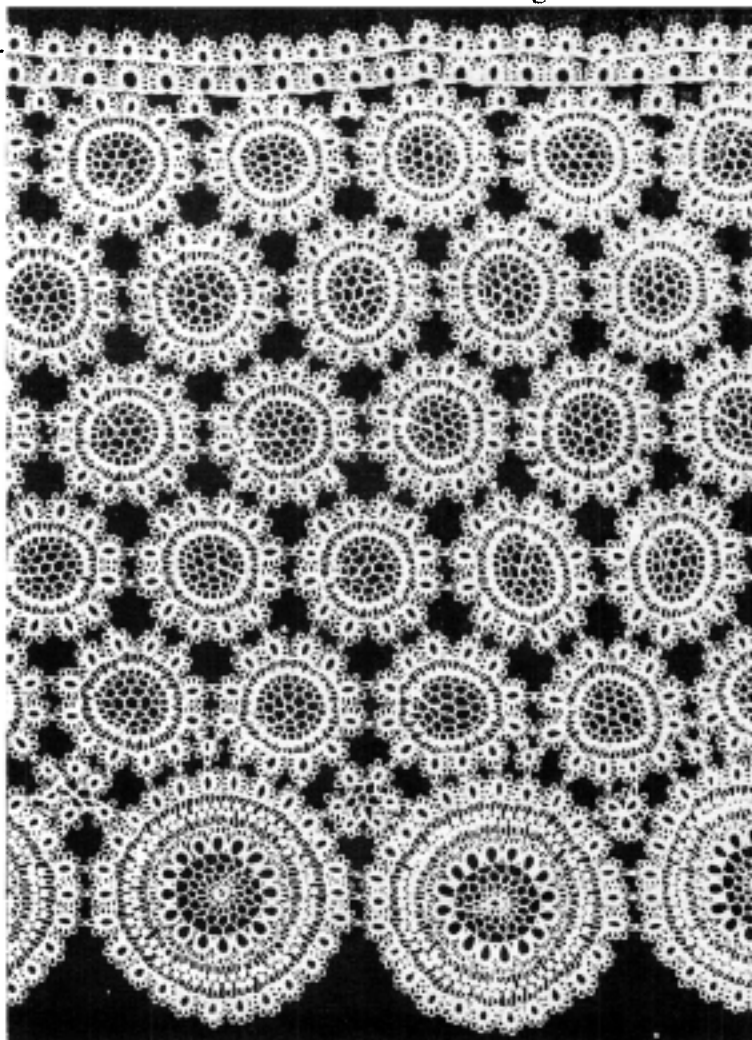
Bebilla Lace above - Tatting below

that none of the techniques developed in isolation from one another.

Tatting is produced with a specially designed shuttle and the hands. Traditional shuttles have been much longer than is commonly used today, especially in the seventeenth century when heavy silk cords were frequently used. The contemporary shuttle usually does not exceed three inches in length and approximately three-fourths of an inch in width. Shuttles are highly collectable and highly prized. They have been made of bone, ivory, wood and precious metal. The shuttles of today are made of plastic or steel. The shuttle is designed to be open at both ends and resembles an oval only both ends are pointed. The shuttle has a small reel or bobbin connecting the two sides on the interior. This is where the thread is wound. The winding of the thread should not exceed the width of the shuttle as it becomes worn and soiled from handling. In the past, a small hook was carried separately for joining of the work, today shuttles are available with a small hook on the front of the shuttle. This greatly increases the ease and speed of tatting.



The materials that have been used traditionally for tatting are linen, silk and cotton. It is likely that metallics were also used at some time in its' history. Today artists are experimenting with all



fibers and materials. It is important that whatever material is used be tightly spun as the tatting process tends to untwist the threads.

Tatting is usually monochromatic. To produce more than one color in the work, it is necessary to add more shuttles or balls of yarn.

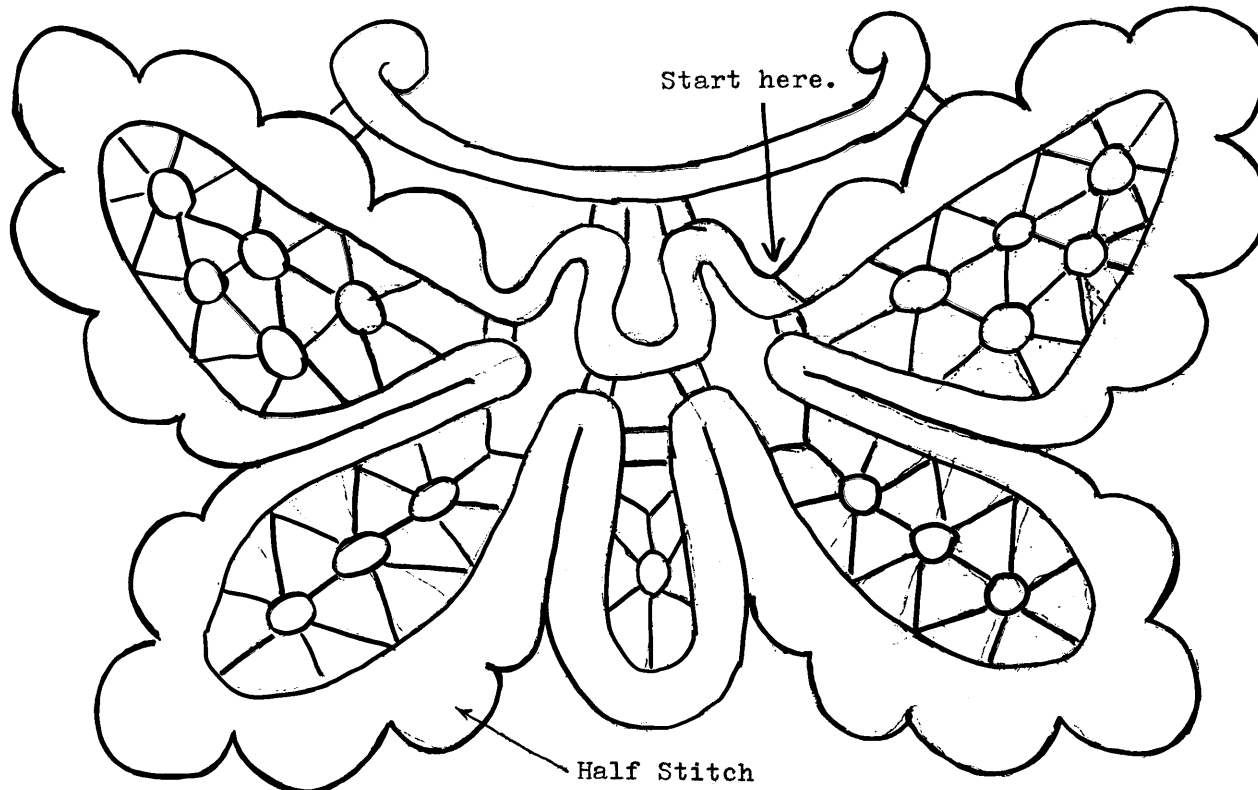
All tatting designs are produced with one knot over a core thread. This knot is produced in two separate parts. Each part can be used alone or together to form different elements. The knots are formed by wrapping the core thread around the fingers of one hand in a circular form. This thread is secured by the thumb and first finger of that hand. The shuttle is passed over and under the core thread to produce loops that float. Picots are formed by leaving a longer space between knots than is usually done. When the number of knots desired has been produced, the core thread is tightened to form a ring. The most difficult part in the work is in the correct handling of the knot making process. If the correct thread is not tightened by a manipulation of the fingers, the loops will not slide on the core to produce the ring. The thread must then be cut as it is almost impossible to undo the work and if you do succeed, the thread must usually be discarded from overworking it.

As an art/craft form, tatting requires patience and dexterity. Once the skill

is mastered, it progresses with relative ease; but the learning process is one of trials that discourages most potential artists. Consequently, it is a knotted lace form that has gained only a small number of followers. For those that are devoted to tatting, it produces delicate curvilinear designs that are incredibly durable and have a special quality all their own.

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Note: The pattern is prettier if the top wings are worked in a different stitch than the bottom. -- Caroline Coffield

Contributed by: Mrs. Thomas Coffield representing the Kantclub Dilbeek,



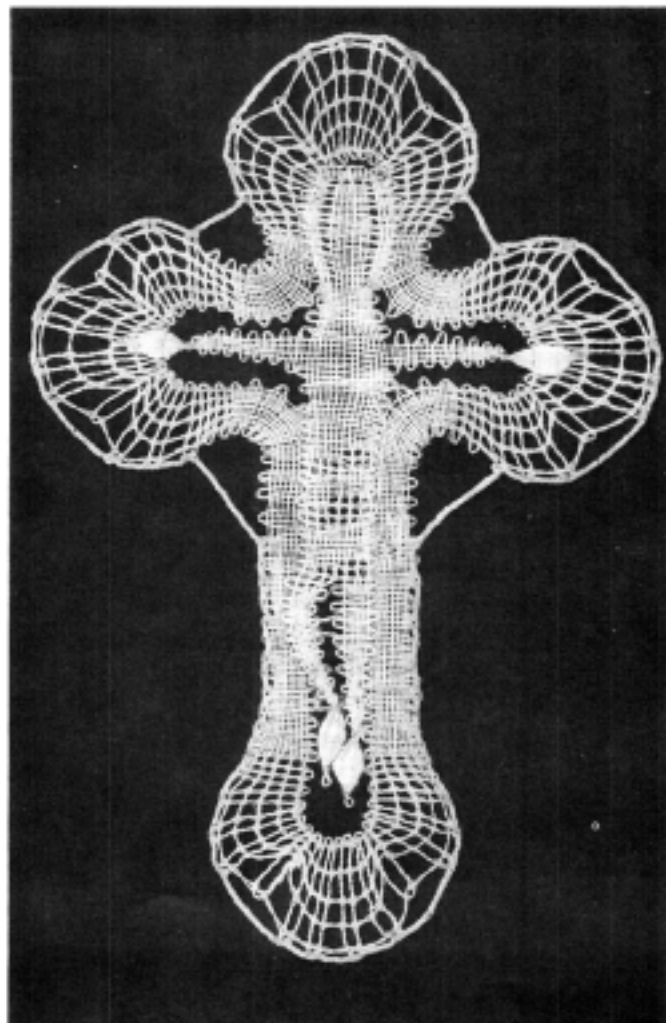
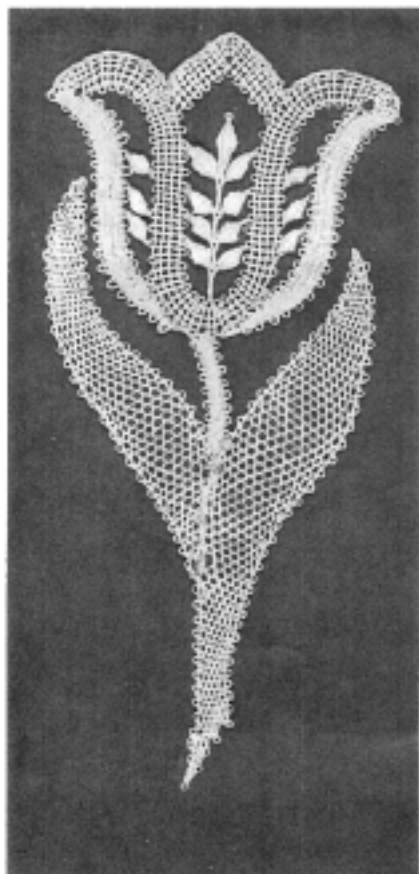
All around the famous manneken fountain, Bruxelles, Belgium. "Post card my Aunt got about ten years ago." Adria Alston, N.C.

Brussels Lace Manufacturer
Diane Dergent

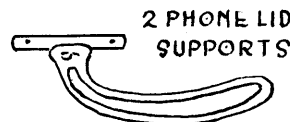
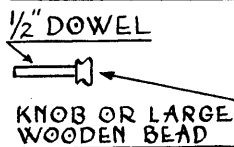
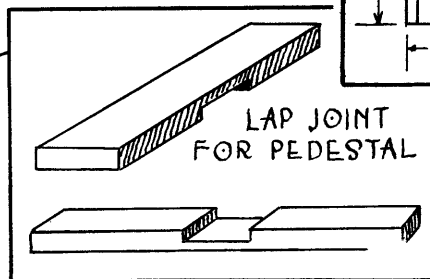
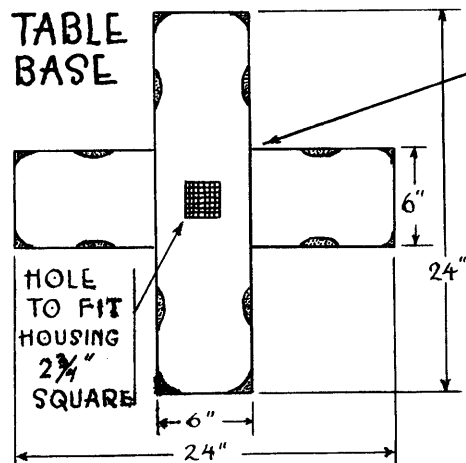
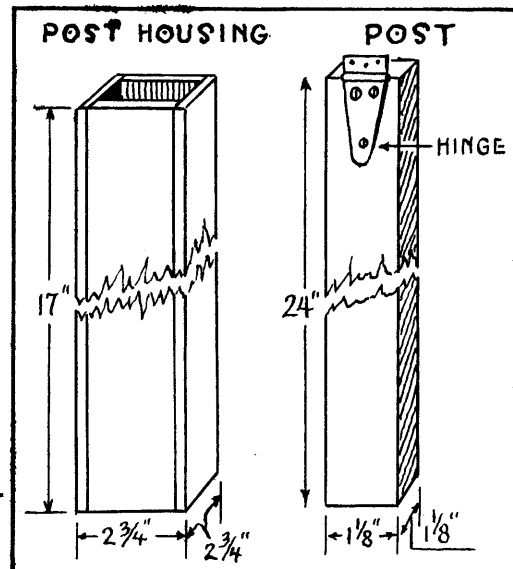
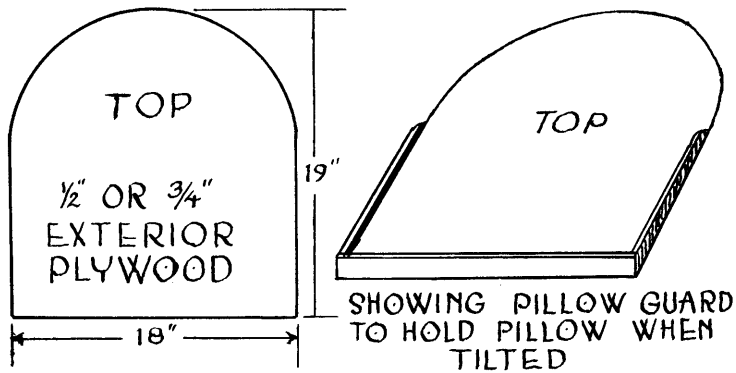
TULIP & CROSS by Lia Baumeister-Jonker
of the Netherlands

I designed the tulip for a contest in Holland. The commission was to make something from the fairy tale "The Gardner and the Faker". The tulip was 4 times bigger and on a special machine, the drawing was made 4 times smaller and I made it with linen No. 120/2. If you like I will send the pricking for it later.

The crucifix or cross I designed for a special occasion, for a friend of mine who took the vow for her congregation in Rome. It is made from linen 80/2 and 70/2.



LACEMAKERS EASEL TABLE



ADJUSTABLE EASEL TABLE DESIGN
By Mr. William Rodifer, Virginia

Several have requested the directions for making this stand so we are furnishing them through the bulletin, but we cannot take on building and shipping them.

MATERIALS NEEDED

- 1 piece 2" x 6" x 48" for base
- 1 piece 18" x 20" x 1/2" or 3/4" exterior plywood for top
- 2 pieces 3/4" x 2 3/4" } for housing
- 2 pieces 3/4" x 1 1/4" }
- 1 piece 1 1/8" x 1 1/8" x 24" for post
- 2 metal phono lid supports (obtain at decorator and cabinet maker hardware)
- 1 strap hinge
- 1/2" x 4" dowel
- 1 cabinet knob or large wooden bead
- 3 1/2 feet of flat molding
- 1 1/2" x 1/2" for guard rail on table top
- finish - stain and varnish.

Method: Make pedestal base, shaping at dark areas on illustration. Use lap joint, glue, then nail or screw. After thoroughly dry and secure, cut out 2-3/4" inch hole to insert the housing, but do not cut until you have made post and housing to be sure of tight fit into pedestal.

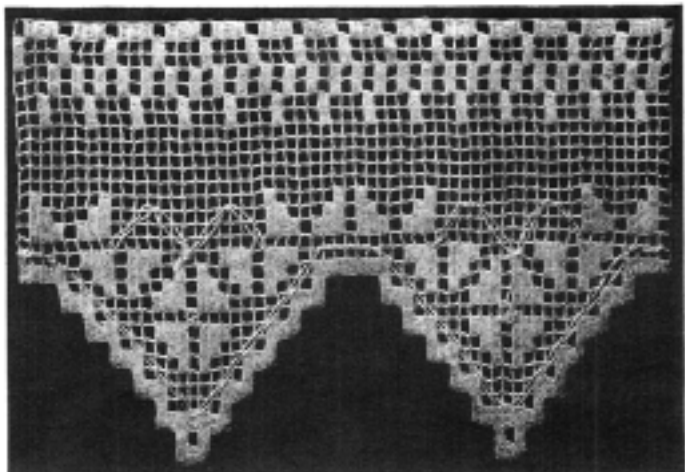
Make post, cut and fit housing around post snugly but with a comfortable slide. Drill 1/2" hole in housing 6" from top. This is for the dowel with knob to make height adjustments. Each individual will

have to drill 1/2" holes into the post to suit their seating, etc.

Mount hinge on post, center post under table top, and mount hinge to table top. Molding should be put on table top, setting the molding flush with table top at bottom of molding, leaving a guard rail at bottom and sides of table. This should be done before mounting top to post.

After table is made the phono supports can be attached. The supports regulate and hold the tilt wished for table top.

Inez Rodifer



An Unusually Attractive Vandyke Border



American Lace Maker Doll Sparks Interest in England

"Front Royal-Warren
Sentinel" - Nov. 1977

In August 1953 four members of the United Federation of Doll Clubs, wishing to dress dolls authentically, met to study laces used on antique dolls.

This interest brought about the formation a year later of an organization dedicated to the study and preservation of old lace, its place through history, folklore, legends, and various methods of making lace.

Inez Rodefer joined this organization after she received a sample copy of "Collector's Weekly" in April 1972. At that time membership in International Old Lacers was 500; now it is over 1200 with 225 added in 1977.

Since then she has learned to make bobbin or pillow lace, point needle lace, and battenburg, laces she could vaguely remember having watched her great aunt make.

Husband, Bill, has been a staunch ally combining his wood working abilities to make equipment, such as bobbins, pillow bases, work tables, and other items, both regular size and minia-

ture for the doll. Inez does not collect dolls. But, as most countries have native dress lace maker dolls, she decided to make a U. S. native dress lace maker with authentic hand made clothes and laces.

Mrs. Rodefer has been asked by the Lace Guild of England for permission to publish a picture of the doll in their Guild magazine.

She will also help anyone seriously interested in learning lace making or learning more about the International Old Lacers.

Mrs. Rodefer made all the lace trims



worn by the doll, using 120 Irish linen lace thread. The very narrow edging on cap, camisole and dress is the "everlasting" pattern. The drawers are trimmed with a Brooks' pattern called "Old Favorite"; the petticoat has a pattern she copied from a picture in Kaethe Kliot's book, "Bobbin Lace." Not named, the lace uses a fan combined with a linen stitch geometrical motif. The apron is trimmed with a "Spider" insertion plus a matching spider and fan edging. It is the Spider insertion that the doll is weaving on her pillow loom with bobbins made from round toothpicks and Indian beads.

NOTE: 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

SEASON'S GREETINGS TO ALL:

I do hope that 1978 will be a great year for lace making. New Year's Resolutions are always so difficult to keep I've decided to make mine simple:

"Think Lace".

Along with the New Year we are also looking forward to our Annual Convention. Mrs. Ridell has been busy with convention plans for a year and a half already. (Please see her notice in this bulletin, page 65.) This year's plan for Denver promises to be an exciting event.

Please pay particular attention to our "Second Annual Lace Contest". This year our Chairman has changed the categories somewhat and we are hoping to get as many entries as we can. I am hoping that these contests will inspire you all to shake off the cobwebs and create magnificent lace.

Best regards,

Paula Juddler



East Bay Fan Guild

The East Bay Fan Guild, organized less than a year ago has twenty-five members throughout the U.S. who are fan collectors. A bi-monthly newsletter is sent to them.

Laura Spurrer, member of I.O.L. provided I.O.L. membership applications which were mailed with the September newsletter. An article about I.O.L. was included and Fan Guild members were urged to join with the lace club.

The East Bay Fan Guild invites fan collectors to join them. Information about the Guild may be had by writing to:

East Bay Fan Guild, P.O. Box 1054,
El Cerrito, California 94530

BOBBIN LACE ARTICLE

To those members interested, there was a four page article on Bobbin Lace making in the June-July, 1977 "Olde Time Needlework Patterns and Designs" magazine, reprinting bobbin work from Barbour's Prize Needlework Series; has the Christina Edging, step by step; a Danish lace and insertion; an item about bobbins from "The Dictionary of Needlework" 1882 and an item about the pillow. These pages were loaned by Nancy C. Danish of N. Y.

Because of limited space, suggest members write for a copy of the magazine to: "Olde Time Needlework Patterns & Designs"

P.O.Box 428, Seabrook, N.H., 03874
for a copy. Presume a single issue would be 50 cents..

Lace was the subject



AMERSHAM'S community centre buzzed throughout Saturday with lace talk when over 90 people attended a private Lace Day, organized by The Lace Guild.

It was an opportunity for lace makers throughout the area to meet, exchange patterns, and talk to bobbin makers and suppliers of lace making aids.

It was also a convenient time for the young and the not so young to converse and exchange views.

Above, our cameraman caught the youngest participant, 13-year-old Rebecca Bury, discussing her work with one of the oldest members, Mrs. M. Marriott, aged 77.

Among the speakers was Mrs. Joyce Willmot, who discussed the intricacies of three-dimensional lace making such as flower sprays and petals.

Altogether The Lace Guild has a membership of almost 1,300 ranging from as far afield as Australia and New Zealand to America and Canada.

From an English paper, via Joyce Willmot

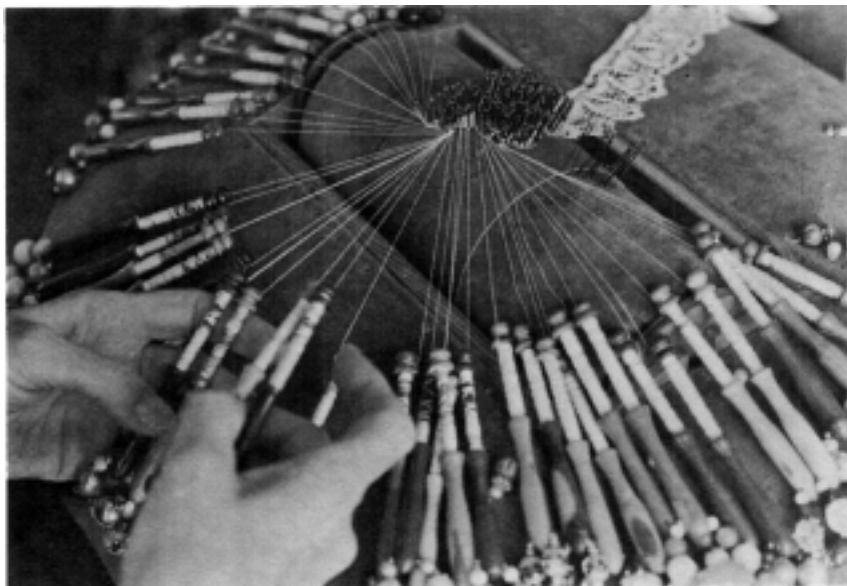
YES, THERE IS A MISS DAWSON

"Mary McPeck writes about Mrs. A. Dawson in November bulletin and asks about a Miss Dawson.

Yes there is a Miss G. Elizabeth Dawson ---from Speen---near High Wycombe---Speen is a charming English village.

Miss G. E. Dawson is a very experienced lace maker and teacher---with classes at High Wycombe: Aylesbury; also in her village at Speen. I feel very lucky to have been a student for lace making with Miss Dawson over the past years. The classes are always full with a waiting list."

Joyce Willmot, England



FLYING FINGERS. An inch of lace each hour is all even an experienced lacer can make with the bobbins weighted with decorative beads, and pattern held in place on a velvet-covered roller with special pins. -- From: "The Community Press"

Portland, Oregon, September 21, 1977

PORTLANDERS carry on lace making traditions

By Joyce Boles

Remember those pictures of royalty in days of old? With lace ruffs, lace-trimmed shirts, and yards of lace veiling for wedding gowns?

In those days they didn't make lace by machine, and the traditions of handmade lace are being carried forward by a determined band of local women, members of the Bobbinette Lacers, local unit of the International Old Lacers, who number about 1,200 worldwide.

Old-time lace now exists mostly in museums and private collections and mak-

ing it is all but a lost art, so comprehensive has been the influence of machine technology. Very few persons these days have ever seen hand-made lace.

Helen Barry, who teaches lace making and whose husband makes hardwood bobbins and pillow stands, started in lace in 1970. Her teacher was ArVilla Sweeney, who has since moved out of the area. The local group of lacers meets at the Panorama Apartments, where lives Pat Harris, who "keeps the group going", according to Mrs. Barry. There are only about 30 women locally who make lace.

Mrs. Barry came from a background in hand weaving. The ties between lacers and weavers are strong enough that they sometimes get their supplies through the same chan-

nels, an important one of which is Robin and Russ Handweavers, a shop in McMinnville says Mrs. Barry.

Not all lace takes an hour to make an inch. Some goes faster, she says. An experienced lacer can watch television and work at the same time.

She gets her bobbins from a man in Canada who makes them of rare and precious hardwoods. They are then weighted with little clusters of beads from old necklaces and bangles. Some lacers have collections of antique bone bobbins, which are difficult and expensive to find, she says.

Pins which are used to anchor the tiny threads on top of the paper patterns, are the kind used for mounting insect specimens. Decorative hatpins are also used.

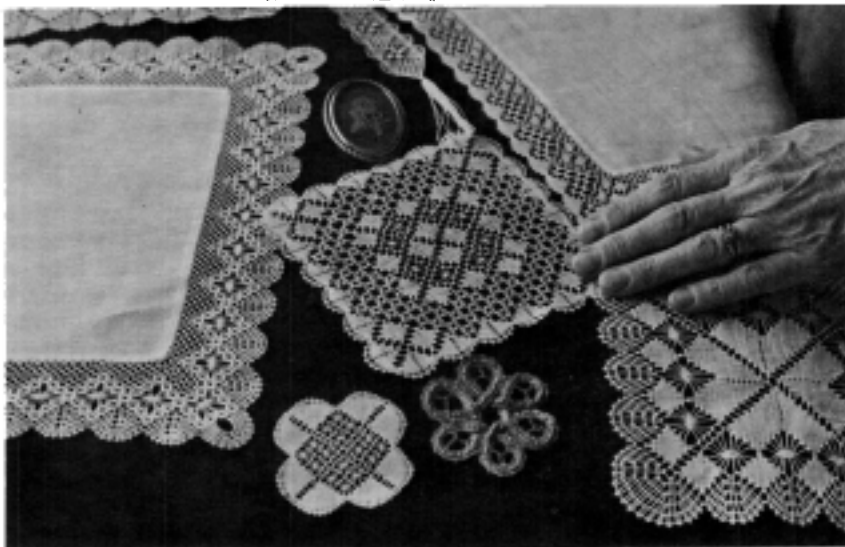
Making lace is not hard on the eyes, she reports, at least it's not as hard, as crochet, especially if the paper pat-

tern is colored as a contrast to the white thread.

Lacers make their own patterns, and trade them among themselves. Patterns can be copied from pictures of old laces.

Lace-making is not acknowledged as an art, says Mrs. Barry, but she thinks it should be.

Lace in the old days was made by peasants during the winter months, who were meted out thread by weight. In the spring the lace was collected, and the remaining thread weighed, so no thread escaped. Lacers in those days were subject to more occupational hazards. The delicate Honiton lace, for example, was made only in damp basements, not the best place to maintain health.



AS DELICATE AS COBWEBS. Samples of lace from the collection of Mrs. Helen Barry, who made all but the Honiton lace. Tradition requires use of white thread, old patterns.

From: "The Columbian" Vancouver,
Wash. Sunday, July 31, 1977

Bobbin Lace

By Victoria Salter, Staff writer

For centuries, lace was reserved primarily for the wealthy. And there is small wonder why, watching Iris Berger meticulously work an intricate piece of bobbin lace in her Hazel Dell home.

In a good day of lace making, Mrs. Berger can create four to five inches of wide lace on one of the several projects she has going at any time.

Bobbin lace is simply a technique for creating an open-type designed fabric by twisting or plaiting threads. Individual threads are hung in pairs from pins on a pillow or bolster with bobbins attached to each loose end. The bobbins, which serve as thread holders, are manipulated to make the threads cross each other, and they provide tension to make the lace smooth as it is created. Pins are used to hold the elements of the pattern in place as the work proceeds.

Years ago, lace making was a cottage industry. Patterns were guarded closely by nations. From time to time, patterns were successfully smuggled and lace makers were kidnapped for their knowledge, Mrs. Berger said.

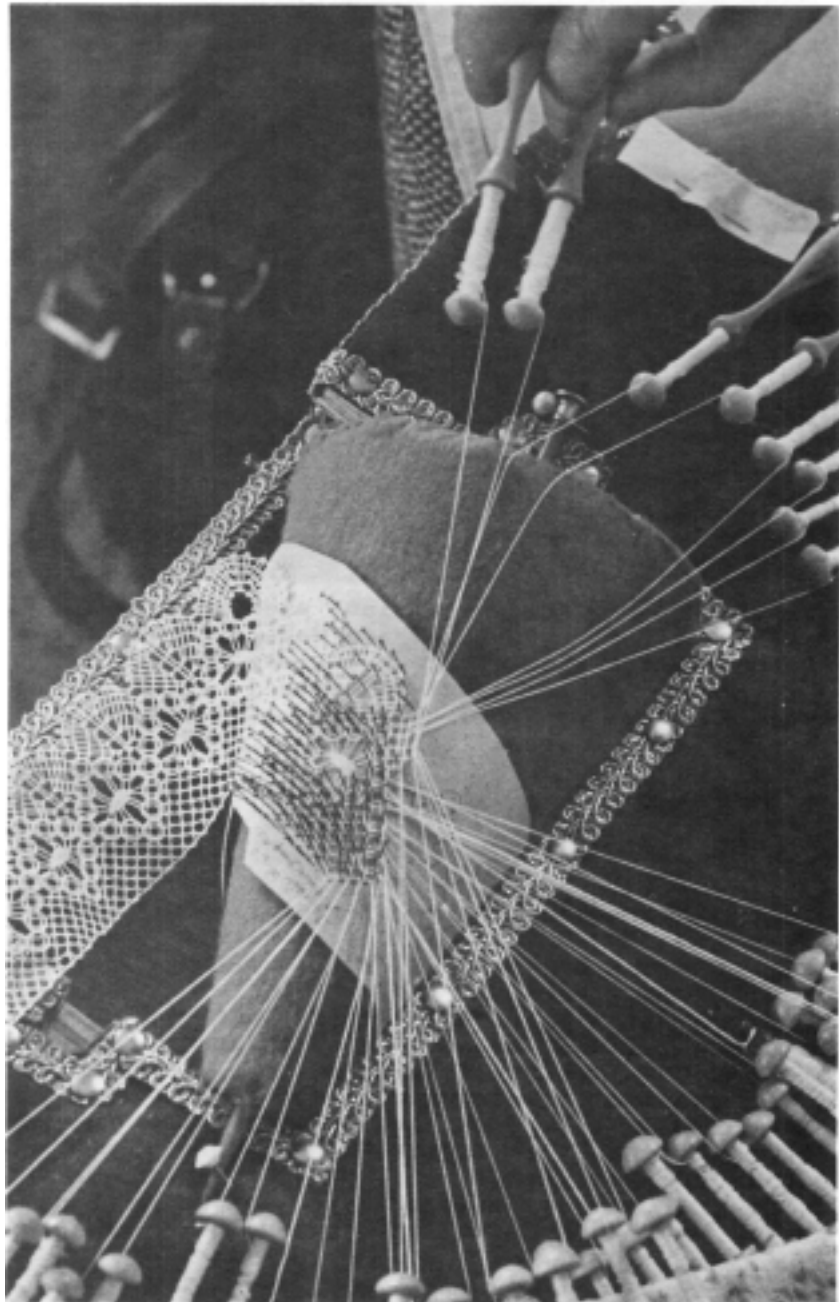
The Industrial Revolution made it possible to produce lace on machines, and now Honiton lace is the only pattern that has never been successfully reproduced mechanically.

Lace making remained popular for many years as women continued to copy patterns published in magazines. But gradually the art died out--almost. A small group of women who make up the International Old Lacers kept lace making alive, and now it is being revived. There was almost nothing published on the art from the 1920s to the mid 1960s, but now how-to books are abundant in many languages.

Mrs. Berger, who also knits, crochets, tats and collects dolls, became interested in bobbin lace making through a demonstration at the Multnomah County Fair.

Three years ago, she started taking lessons from Helen Barry of Portland, who is also a member of the Portland chapter of the lacers organization.

Mrs. Berger now considers bobbin lace her favorite hobby, and as far as she knows, she is the only bobbin lace teacher in Clark County. Her students come from as far away as The Dalles and Long-



A cone-shaped roller on a pillow is often used for designs requiring corner

view.

During the Bicentennial, she gave demonstrations for classes in county schools, and has a piece of lace about 18 inches long that she created for the project.

"Bobbin lace is a very logical craft," she said. The bobbins are worked in pairs, except for those designs with a bobbin carrying gimp to define or outline a design. When you are finished with one pair you usually use the pair right next to it!

The pins, placed according to the pattern, serve as an anchor for the stitches and are removed as the work progresses.

The patterns are universal and there is an international color code for stitches so the stitches are the same from book to book, regardless of where the book was published.

Occasionally Mrs. Berger takes patterns out of books written in Danish or French. She can't read either language, but since bobbin lace is made up of two basic stitches, the cross and the twist, she can follow the instructions in either language by mastering a few words.

Threads vary from heavy crochet cotton to Size 300, which she describes as "finer than a spider's web." The traditional colors are white and ecru, but metallic threads and a variety of bright colors may be used in contemporary pieces. Linen thread is the best, but it is hard to get and very expensive.

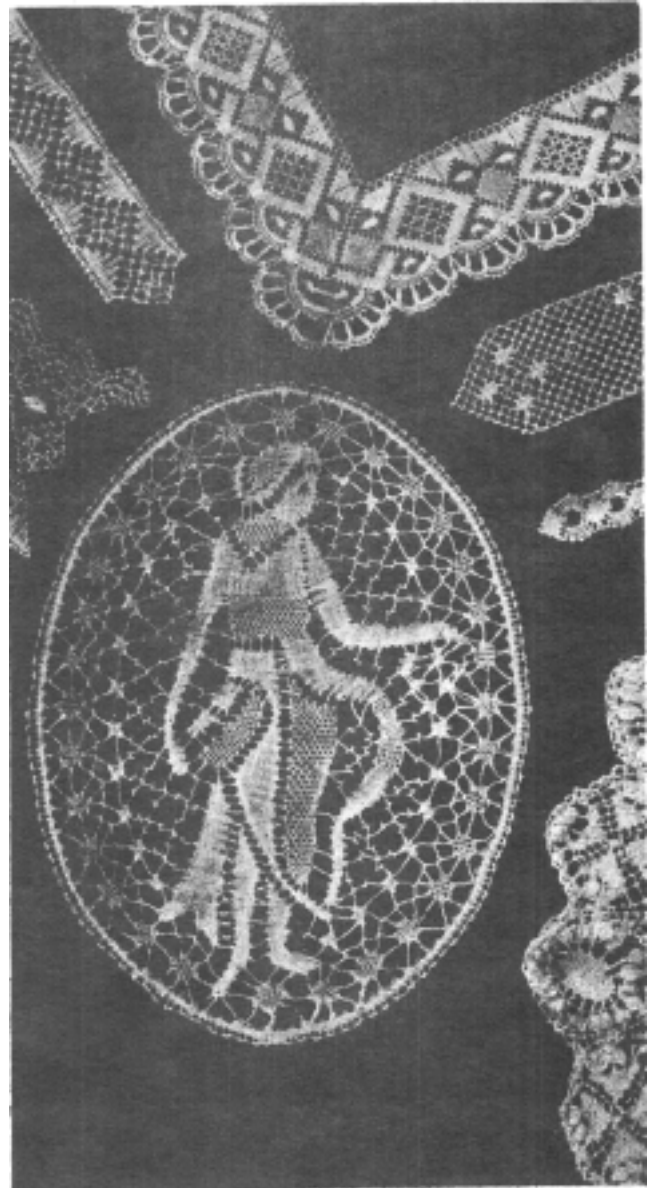
The pattern is copied on tracing paper, put on cardboard and fastened around a roller and read like a diagram. Mrs. Berger works her lace on a "cookie pillow," which is a fairly flat form usually stuffed with wool and shaped like a letter "C" with a roller set into it.

A circular roller is used for strips, a cone-shaped roller is used if the piece requires corners, such as the edging for a handkerchief.

Sometimes bolsters are used instead of pillows, but the techniques are the same. The lace is usually worked from the back side and tied off with square knots and a quilting needle. Since it is not created from a single thread, it won't unravel like knitting or crocheting work. If an error is made, it is a simple matter of untwisting and uncrossing the bobbins back to the point of the mistake, and then carrying on from there.

Since both hands are used equally in creating the delicate laces, it matters not whether a person is right or left handed, as it is in some other pin and needle arts.

Many of the traditional patterns created are centuries old, and carry such familiar names as Cluny, Maltese, Brussels, Bruges and Chantilly. A few years ago, a handful of women across the globe knew the secrets of making the fragile, delicate patterns, but with the revival of the craft, the continuation of this art is secure, at least for now.



Samples of handmade bobbin lace.

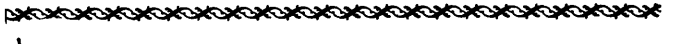
Staff photos by Barbara Gundle
Contributed by Pat Harris, Ore.



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.....



C.H.A.N. LACE EXHIBITIONS

EXHIBITIONS AT C.H.A.N. 1978
2216 Murray Avenue
Pittsburgh, Penn. 15217

- Jan. 1 - Feb. 11,
"The Dining Room", table cov-
erings and accessories from
the Center's collection.
- Feb. 18 - Apr. 1, "Rugs and Carpets"
- Apr. 8 - May 20, "Butterflies are Free"
recycled laces and other needlework
from the collection of Ida Wicken.
- May 27 - July 8, "The Sampler Since 1967"
modern examples of needlework samplers.
- July 15 - Aug. 26, "Protest Point",
needlework of social consciousness
by Harriet Alonso
- Sept. 2 - Oct. 14, Lace by IOL member
Eunice Gifford Kaiser, of Texas



Mary VanDe Voorde, Moline, Illinois, painstakingly works on the lovely, delicate lace that once was made by many Belgian women in the Moline area. Mrs. VanDe Voorde, who has lived in the United States for 52 years, says once every girl had to know how to make lace. She is one of the few people left in the Quad-Cities who studied the art in Belgium and is still practicing.

.....
From: "The Daily Dispatch" Ill. Sept. 1977

Dispatch Photos by Terry Herbig

Delicate Belgian lace may be last of its kind

By Janet Deneffe

The delicate filigreed patterns of Belgian lace may one day become a remnant of the past.

Lace making is dying out, says Delores Bultinck, spokesman for the Moline Lace-makers. She is also the consul of Belgium for western Illinois and Iowa.

"The materials are nearly impossible to get," she said. "I guess the manufactur-

ers see no reason to provide for a dying industry."

Miss Bultinck, who recently returned from a trip to Belgium, said the most difficult item to find is linen thread.

"I LOOKED ALL OVER Belgium and couldn't find it anywhere," she said. "I went to Brugge, the traditional lace making center, and to small villages and couldn't come up with any. I found an old woman at a rest home who had some thread stashed away, but she wouldn't sell it. So I gave up."

Lacemakers in the Quad-Cities who are not fortunate enough to have a cache of linen thread can use a mercerized cotton thread, called DMC.

"But cotton thread isn't the real McCoy," sighed Miss Bultinck.

THE WOODEN BOBBINS and copper pins needed for lace making also are difficult to find, the consul said. Many Quad-City lacemakers have bobbins made for them in Bettendorf and use straight pins instead of the copper ones. They also use cardboard for the patterns instead of the more expensive special pattern papers.

Despite the shortage of materials, the Belgian government is trying to keep the industry alive, Miss Bultinck said. There are two lacemaking schools left, one in Brugge, where traditional lace-making is taught, and another in Poperinghe, where students are experimenting with abstract lace patterns of original design.

BUT EVEN THOUGH genuine Belgian lace is still being made, Belgian stores are flooded with imitations, she said.

"The stores are crammed with an imitation made in China that sells at a fraction of the price," Miss Bultinck explained. "Some people think that's the real thing, but it isn't."

Years ago lacemaking was a regular part of the curriculum in Belgium.

"Every day, year in and year out, we studied lacemaking," recounts Mary VanDe Voorde of Moline, who has been in the United States for 52 years. "Every girl had to know how to do it," Mrs. VanDe Voorde is one of the few people left in the Quad-Cities who studied the craft in Belgium and is still practicing it. Others are Mrs. Susanna Vermeersch Poma Cicomoscolo, Rock Island; and Martha Bultinck, Moline. Lacemakers who are no longer active are Alida Poma, Milan; and Irma DeFauw, East Moline.

THE LOCAL lacemaking group, which is an informal organization of 12 to 15 people, includes younger people as well as those who have practiced the craft for years. Some of the younger people have become proficient in the craft, Miss Bultinck said.

Among them are Kathy Knobloch, 25, and her sister Joan, 19, both of East Moline. The Knoblochs are currently demonstrating lacemaking in Busch Gardens, Williamsburg, Virginia. The two left for Virginia September 15 and will return Sunday.

Classes have been taught in the past at

the Center for Belgian Culture, and probably will be scheduled again this fall, according to Miss Bultinck.

Regardless of the renewed interest in lacemaking, the craft seems doomed.

"Lacemaking is certainly dying out,"

says Jozel DeVos, chancellor at the Belgium Consulate General in Chicago. "It's a home-type industry and women no longer have the time or the money to do it."

Contributed by Mrs. A. L. Van Raes, Ill.

Lacemaker tries hand at writing..

"Des Moines Sunday Register"

By Deb Lorenzen, Staff Writer

Doris Southard tells people she "is a craftsperson, not a writer."

Some might dispute that statement, however, after browsing through the crafts section of a bookstore, and finding a large, 215 page book, entitled, "Bobbin Lacemaking" that bears Doris' name.

The book, published by the respected New York City publishing company, Charles Scribner's Sons, represents 1½ years of work by Doris, who describes that time as "unbelievable."

Residing with her husband on a farm near New Hartford, Doris says she has always been working with crafts.

"Knitting, crocheting, and needlepoint. I'm always working

on some project," she says. "I had to stop when I began writing this book, though."

Doris shakes her head when she thinks of the beginning of her first serious writing project.

When I started, I was still doing everything I was used to -- housework, shopping and some needle point or crocheting.

"Eventually, I had to put everything away, and shut myself away with the book."

A series of articles on bobbin lacemaking written by Doris for various crafts trade magazines, was spotted by a Scribner's editor, and Doris was contacted about the possibility of a book.

"There just aren't many books available for persons who want to learn this craft. It is a very old and traditionally--European way of making linen lace on a pillow with the use of beaded bobbins"

A serious lacemaker for 12 years, Doris taught herself from some very old books, and eventually put together a type of correspondence course for students of the craft.

"So, I had written about lacemaking before, but putting everything I could gather into one book was a difficult task."

The finished book, published at the end of September, is acceptable, says Doris. "I wish I could have had another year. Then it could have been exactly what I wanted it to be."

"Most people have never seen this craft, and they think it looks so difficult.

"It's not difficult at all."

Doris says she has always been ready to help fellow lacemakers, and much of her finished book was done only with the support and help of fellow craftspeople.

Would she consider another book, with her first one soon to be on bookstore shelves?

"I don't know, I would like to have time to elaborate and revise the book I have written. There is really a market for material on bobbin lacemaking."

Doris will be teaching a class on her craft at the Fibre Arts Studio, beginning next week.

An open house will honor her at the studio, at the Gates Park Clubhouse, Sunday from 2 to 4 p.m.

At that time she will have a supply of the books which are not available in metropolitan bookstores as yet, and she will be autographing copies.

Anyone interested in the craft may attend the event, sponsored by the Northeast Iowa Spinners and Weavers Guild.

* * * * *

"The open house was a huge success. It was a gorgeous day and so many friends came besides many who just came because they saw the article in the paper. I had expected to circulate and talk to people but I spent the whole afternoon autographing copies of the book!



Contributed by Gary Fankel
Doris Southard



SUGGESTED BASE FOR PILLOW ROLL

The A. B. Dick disposable rolls from copy machines can be used as a base for roll for lace pillows. Olga Barnett, Ma.

From: "Lubbock Avalanche-Journal", Tex.
July 1977

Odessa Woman Works With Variety Of Crafts

Knitting was the thing to do during WW I, so Eunice Gifford Kaiser learned, in the third grade. By then, she was a three-year veteran at the sewing machine.

She has been at one craft or another ever since, fascinated completely until she masters it. With the challenge gone and the task humdrum, she soon is in pursuit of another beckoning interest.

What she learned, she taught "in cub scouting, sea scouting, junior choir and 4-H" among others.

A step ahead of a craft craze for years, the Odessa grandmother today is knee deep in teaching her latest rage, Teneriffe lace, through a book and "Lace Magazine of the World."

"Enjoy Making Teneriffe Lace" is in its second revision and the magazine has more than 500 lacemakers on its subscription rolls.

Mrs. Kaiser "seems to absorb crafts out of the atmosphere," though contact with hand crafts began in childhood with her mother and aunts and "a sister with an undying curiosity in whose tracks she followed".

The sister, Zora Gilford of Lubbock, was involved in crafts for Lubbock community centers for many years, retiring in 1969.

Mrs. Kaiser spread craft knowledge wherever her husband, Paul, took the family around the country. About the time she was getting to be known well enough to teach, Kaiser would be transferred.

Weaving came her way at a Kansas community center, sparking a yen for a loom which, finally, she had to make herself with Kaiser's help.

After an aunt expressed desire for drapes for which she would pay the weaving cost, Mrs. Kaiser ordered a loom, but delays in getting it found her making one instead. With it, she completed correspondence training with a master weaver up to the "equivalent of a master's degree".

Then, the entire family cooperated on a



CRAFTS OLD BUT NEW -- Backed by creations from her craft past, including a loom made by her father, Mrs. P. W. Kaiser of Odessa displays a prize-winning Teneriffe lace stole which shows her latest in a lifetime of craft accomplishments. Teneriffe, she emphasizes, can be done with no expensive equipment like most crafts demand. (Staff Photo)

large floor loom. Her son became so enamored with weaving while showing off the strange contraption to his friends that he spent his spare time weaving material for a shirt.

A weaver cuts into her own material "with tears" and sews way too many seams for fear it will ravel, Mrs. Kaiser explained.

For the most part, she prefers things like the drapes which won her a state grand prize and the bedspread which was the first thing chosen by her son for his own home.

A grand prize of all is a tapestry done on a four-harness loom with "15 shuttles going at once sometimes", a desert scene with saguaro cactus featured.

Mixing her handwork with the typewriter, she wrote craft columns and articles, even making the professional journal, for a famous mill with new ways of doing traditional patterns.

"My mind always is jumping way ahead with six other things I could do with the same pattern," she said of thoughts during weaving.

Planning patterns and reading all about it filled the years between first learning and first loom, giving her a solid

background in history of weaving as well as ways of weaving.

On the side, she worked at many occupations, from her first job as "the alteration department" with a modeling stint in the store window on Saturday nights to disc jockey for a radio station.

Working as an occupational therapist in Colorado, she found herself teaching tating, a thing she had never done but, as a child, had spent long hours winding bobbins while an aunt's hands "tatted so fast you couldn't see."

Needlepoint brought its own prize with a poem describing her own life, a poem about growing lovely growing old, "so many nice things do."

Her many nice things included about anything in crafts -- Indian beadwork, knitting, macramé, quilting, weaving and needle point among others.

The small things, like Teneriffe lace which can be made on the plastic shortening lid, came for lack of space and the desire to teach others something not needing elaborate equipment.

With photography, writing, teaching and the rest, there is not much time for pursuit of new crafts.

However, she is getting this studio done in the backyard of her Odessa home to have room for any she cares to attempt. It's big enough for her big loom and all the little crafts and materials to do, write and tell others.

(Contributed by Nancy Evans, Wash.)



ROMANCE OF LACE

By Helen H. Vande Vate, N.Y.

In June of this year, Mr. Vande Vate and I celebrated our fiftieth wedding anniversary by taking a sixteen-day trip to Europe.

Our first stop was Venice, where we visited the Island of Burano.

In England, we stayed in London and drove out to Bedford to visit Braggin's store. Twenty years ago, we visited the above store, bought many bone bobbins, and lace handkerchiefs ladies made in their homes, and brought them to the store to sell. This time we could not find the small, intimate store because the family that ran it sold the store.

In its place is a department store, with little interest in lace.

Our next stop was the Luton Museum in Luton, England. We found a fabulous display of antique bobbins in a wall case, antique lace samples in another case and a woman in wax, very realistic, sitting at a table working on her lace pillow with a lace lamp, and candles lighting the pillow. Another room had a beautiful display of lace lamps, and stools.

One never tires of seeing lace in the Victoria and Albert Museums.

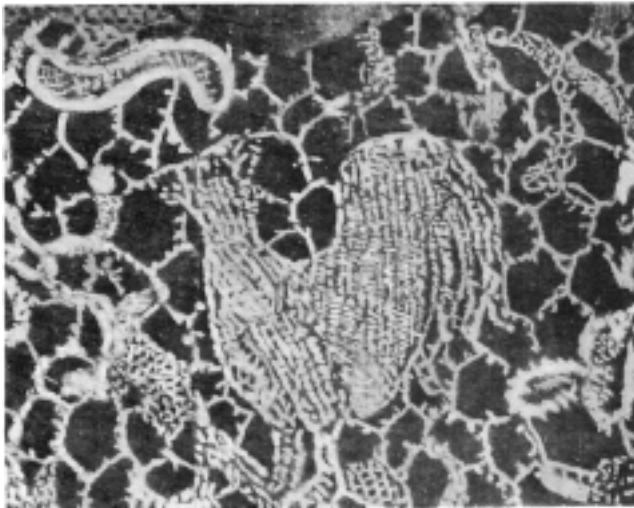
After we returned to Rochester, I gave a talk on "Lace" at the Chatterbox Club, a private womens club.

A young student in the Photographic Department of the Rochester Institute of Technology made a slide program of my trip, and laces I have collected over many years. My talk was begun with a brief history of lace; then the slides followed.

The accompanying pictures are one of myself and lace display at the club; and a single large square of Duchesse lace and Rosaline bought in Brussels and said to be around one hundred years old. The bobbins are antique bone bobbins with hand-made Venetian glass beads, bought at Braggin's store at Bedford, England in 1954.

Over one hundred ladies heard my talk; it seems to have created a considerable interest in lace."

"The Atlanta Journal and Constitution"
Sunday, May 22, 1977



17th Century Venetian Lace

THE MYSTERIOUS SUITCASE

Curiosity Led Her to Study of Lace

By: Yolande Gwin

Everyone clings to the dream that SOMETIME, SOMEWHERE, they will find the Hope Diamond (or one next in value) or the REAL BED George Washington slept in at one of the ever-popular garage sales, front yard sales or flea markets.

But have you ever thought of going to a warehouse auction sale? A list is endless of what people store away like boxes of intimate phases of their life, baby's first shoes, the dress you wore on your first date and countless other things.

Mrs. Frank de La Rochelle, now living here, used to live in Tampa. There was a huge warehouse near where she worked. When she heard that many things that had been stored there for years were going to be auctioned, she decided to attend.

The first thing she spied was a suitcase. It looked old, and also looked in good condition. As the auctioneer jabbered on in the usual style, no one bid for the suitcase, and finally Mrs. de La Rochelle bid \$10. "Sold" yelled the auctioneer, "to the lady in the blue suit!"

Mrs. de La Rochelle took the suitcase home, the contents unknown. When she opened the suitcase, she found a treasure in yards and yards of old, elegant, fine lace. She was so fascinated with her "bargain" that she began an extensive research program and the result inspired her so that she has begun a book, "The Love of Lace."

"There were yards and yards of lace, both edging and panels. It was all so beautifully made that I started what might be called a lace hunt. I read every book I could find dealing with the types and uses of lace. Much lace, I learned was made in convents where time

was no object and nothing could be too beautiful for the service of God."

In the treasures abroad, the dresses of the saints and the madonnas were trimmed with the richest of laces, and were believed to be French needle-point.

During the 17th century lace patterns featured birds, warriors (afoot and on horseback) winged animals, peacocks and roosters to name a few.

"I discovered in my research that some of the pieces I had unknowingly bought, were Venetian Point which is often called raised point, Venetian point or gross point and rose point. This lace is made with scrolls and flowers.

"History is really trimmed in a lace, if one scans history books featuring the nobility, Mrs. de La Rochelle goes on to say:

"Lace weaving reached its height during the reign of Louis XIV. Lords and ladies of the court spent enormous sums for laces to trim their clothes. Later on, during the reign of Louis XVI, it has been noted that he had 59 lace ruffles. The lace bill of Queen Mary of England was nearly 2,000 pounds while that of her royal consort was 2,450 pounds, both in the same year. Back home, President George Washington wore lace cravats and lace ruffles of the period, (1732-99).

Mrs. de La Rochelle has also discovered that at the beginning of the 18th century the English Parliament passed an act preventing the importation of foreign lace, needlepoint and cutwork. French and Venetian lace pieces are among those found in the suitcase and the intricate designs proved the lace was made for royalty.

Lace smuggling was somewhat of a secret trade between England and France. Women were even arrested for smuggling lace baked in a pie.

The Atlantian, former fashion writer for the "Tampa News", also served as the designer for the elaborate costumes worn at Tampa's Gasparilla celebration each year.

Her collections of lace, yards and yards, are really museum pieces and, although dainty in detail, the pieces she has are large enough for the interesting and delicate designs to be seen by the naked eye. The suitcase also revealed a small package holding four butterfly designs. All in lace, of course.

The original owner of the suitcase did not pack any lace bobbins in the lace collections. These were used not only in the lace making but also to record messages of the time. One famous one says, "Love me or leave me but love me forever" (Contributed by Pauline Korey, N.J.)

A NEW TATTING BOOK

"Tattling: A Royal Art Revisited", \$5.50,
by Lael Morgan, is available from
Doubleday & Company, Inc., Garden City,
New York, 11530

ROARING 20's Come to Fall Harvest Days

by Ranae Scott



Ranae Scott, Michigan, Tatting at Fall Harvest Days, Oct. 1, 1977

I was asked to demonstrate tatting again this year at Fall Harvest Days in Alpena, Michigan at the Jesse Besser Museum on October 1st. Having arrived early, I set up my display of many tatted articles, a mobile hung from the ceiling under lights and looked like falling stars. The showcase was adorned with doilies, pillowcases, and other pieces from the golden past. Not many pieces on display were actually made by me, but were made from the 20's. A handmade Baby Slip and Baby Dress which were trimmed with the finest of tatted lace.

To enhance my display even more, my manikin, Alice, was attired in a 1924 Silk print hostess gown; complete with Silver Feather Boa. As always the case with fellow demonstrators, I was decked out in Spats and Straw Hat. I try to do tatting demonstrations by the years that certain tatting patterns evolved. For instance, one year I did the 1700's and demonstrated the knotting technique of tatting the way it was done 200 years ago. Or, one year such as the 1890's might involve the use of the chain in tatting a piece. I worked on a wide, elaborate piece of tatting for the 1920's show; thus creating a learning experience for those who stopped by to visit. And believe me, there were 3,000 visitors that day. I might add that Fall Harvest Day is a day set aside for all those who live in the state of Michigan who are known artists in many fields to come up to the city and demonstrate their crafts for the public. Showtime started at 10 A.M. and ended at 4 P.M. But, it was a day to create a learning experience; whether it be historical or to just pick up the technique of the craft.

I enjoyed myself, because I have a skill that visitors realize is a "lost art." But, tatting, no matter how complicated it may look, is really quite easy. The viewer doesn't know that; and that's what promotes the interest. At the close of the day, I was quite tired and my manikin, Alice, also proved a point. While I was packing away my display--suddenly I heard a loud C-R-A-S-H! Alice could not hold up any longer and down she went. Wig there, arm here, a hat there. I was the most embarrassed demonstrator there!

Chilliwack Lace Club

BC. CANADA



"The Chilliwack Lace Club, with a membership of twelve, meets the 2nd and 4th Thursdays each month for lunch and a work bee. This is the time when ideas are exchanged and help given to newer members.

In the early summer we joined with other Arts and Crafts to display our lace in a highly successful Chautauqua. The picture shows Jessie Short demonstrating bobbin lace; in the background is part of our exhibit. Many interested visitors had never seen this type of lace being made.

In the spring of '78 our group is hosting the annual luncheon meeting of lace clubs from Vancouver Island and the mainland. More about this later.

We all find the IOL Bulletin an interesting and useful publication."

Joy Penty, Secretary



Great Lakes Lace Group

The Great Lakes Lace Group, of Michigan held their regular November 28th meeting by invitation, at the Father Taillieu Senior Citizen Home, in Roseville. Many here are Belgian and were interested in watching members making lace.

A number of members took part in the "Crafts at Christmas" program in the Henry Ford Museum and Greenfield Village demonstrating bobbin lace making, macrame and making and dressing dolls.

Making Bobbin Lace with Wool

By Virginia James, Michigan

This is in reply to a request by Viola A. Delmater of Sidney Center, New York for a pattern for bobbin lace done in yarns. We members of South Oakland Lacers Group in Michigan do a lot of patterns in color and heavy yarns for trimmings.

TORCHON DIAGONAL - WITH 2 SEWING EDGES
12 prs. PLATTED ON A 1/4" GRAPH
for 4-Ply or worsted yarn

W 1+2 A	B 3 B	W 4+5 C	W 6+7 D	W 8+9 E	B 10 F	W 11+12 G
		1.	3.	7.	13.	
2.		4.	8.	14.		21.*
	5.	9.	15.	22.		
6.		10.	16.	23.	21.	26.
	11.	17.	24.			
12.		18.	25.		21.	26.
	19.	26.				
20.		27.			21.	
29.						
29.						

This pattern is done a little differently from the sewing edge. You will find that there is a space between the pattern and sewing edge. Because of the heavy yarn used, it is better for the pattern. If you want to have a regular sewing edge then put 3 pairs at A and 3 pairs at G. As I said before by using the heavy yarn, you will see the pattern. I would suggest that you only use the extra bobbins at the sewing edge for finer yarns than 4-ply or worsted.

The letters W & B stand for white and black yarn. The black yarn on #3 & 10 bobbins give a black edge. I used clothes pins as bobbins.

It could be used as a belt.

DIEPPE DIAGONAL IN SPORT YARN
12 prs. bobbins PLATTED ON A 1/4" GRAPH

A 1+2	B 3	C 4+5	D 6+7	E 8+9	F 10	G 11+12
		1.	3.	9.	7.	
2.		4.	13.	10.		8.
	5.	14.	18.	11.		
6.		15.	22.*	19.		12.
	16.	23.	27.	20.		
17.		24.		28.		21.
	25.					
26.				29.		30.
	26.					
26.						30.
	26.					30.

This is a Dieppe TTC, pin TC, or alternative. I did mine in brown, yellow, and orange.

- #1 & 12 pr. brown
- #2, 5, 6, 7, 8, & 11 yellow
- #3, 4, 9, & 10 orange

Also when using sport yarn, it is better to close the pin with just a T,C (twist, cross). It would be too bulky. It is an outline made by Marguerite Jackson for colored threads. She is one of our group who has done extensive work and plaiting with colors and showed us. It is on a 8 to inch graph. For sport yarn, I prefer the 1/4" as it isn't as compact. I also have done it on a 6" graph which makes a wider and more open pattern than 8 inch. I have used 6-strand embroidery floss because of the wide range of colors.

If you want to make a belt with even ends do the following in a Torchon pattern, the left side finishes before the right so I just keep bringing down the right bobbins until it evens up. On the Dieppe, I bring down the middle bobbins. I hope this is clear. If a diagonal ending is desired using the ends as fringe disregard the above.

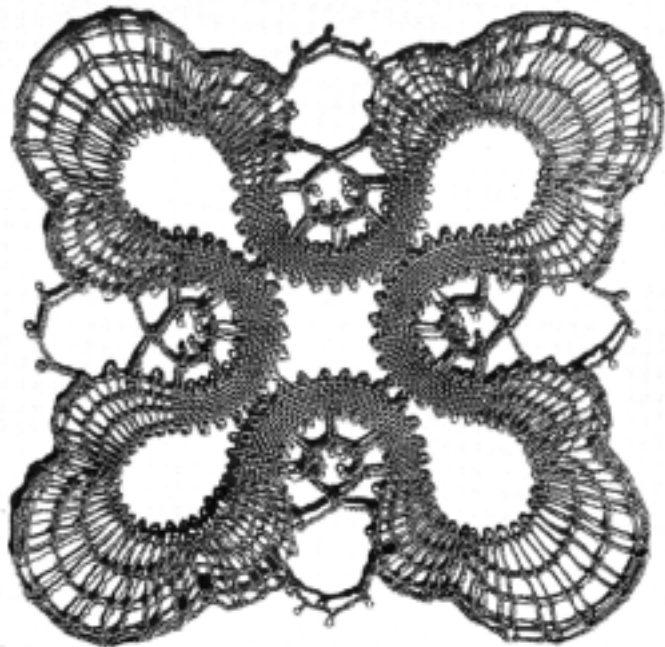
2nd Book "Pillow Lace" By Margaret Hamer

Book Two by Margaret Hamer of England is now ready. It has patterns and directions for six edgings of the English-Maltese Lace including corners and a separate pattern sheet. It is available in U.S. from Trena Ruffner of Michigan for \$2.50 postpaid. She also still has copies of Book One available for \$2.25 or the two can be ordered for \$4.50 ppd. See ad, page 64.

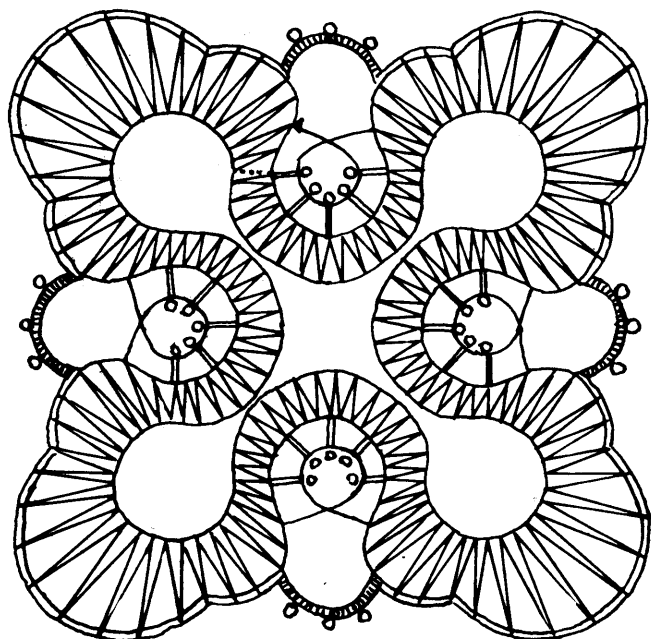
THE TORONTO LACE GROUP

Phylis Attwell - President
Edith Starink - Vice President
Ellinor Steingaszner - Secretary

"Our little group is doing quite well and I think everyone feels it's worth while." Ellinor Steingaszner, Ont.Can.



Designed by Annelie v. Olffen, she calls it "Schneeberg Cross". It is a lovely pattern to make. I used DMC fil dentelle



..... STARTING POINTS 5 PAIRS
 ◀ 2 PAIRS FOR BRAID - OUTSIDE BRAID 2 PAIRS

LECTURE AND EXHIBIT OF FANS

About 100 persons attended the lecture and opening of the exhibit of Esther Oldham's donated fan collection at the Boston Museum of Fine Arts, November 24, 1977.

Nancy Armstrong of London, lecturer, explained how fans could be dated by the fashions and furnishings pictured on the fans.



Lia Baumeister-Jonker, Netherlands working on lace cross

contributed three bobbin lace patterns, the square motif on this page; the leaf, on next page and the trim on following page. These patterns were designed by her teacher and friend, Annelie van Olffen, who is trying to put lace back in fashion. "I do not know if it is necessary to give more explanation about how to make the laces. For the leaf, I cannot exactly say how many pairs of bobbins you need. That depends on how fine the thread you work with is. If you want more explanation, I will write that for you."

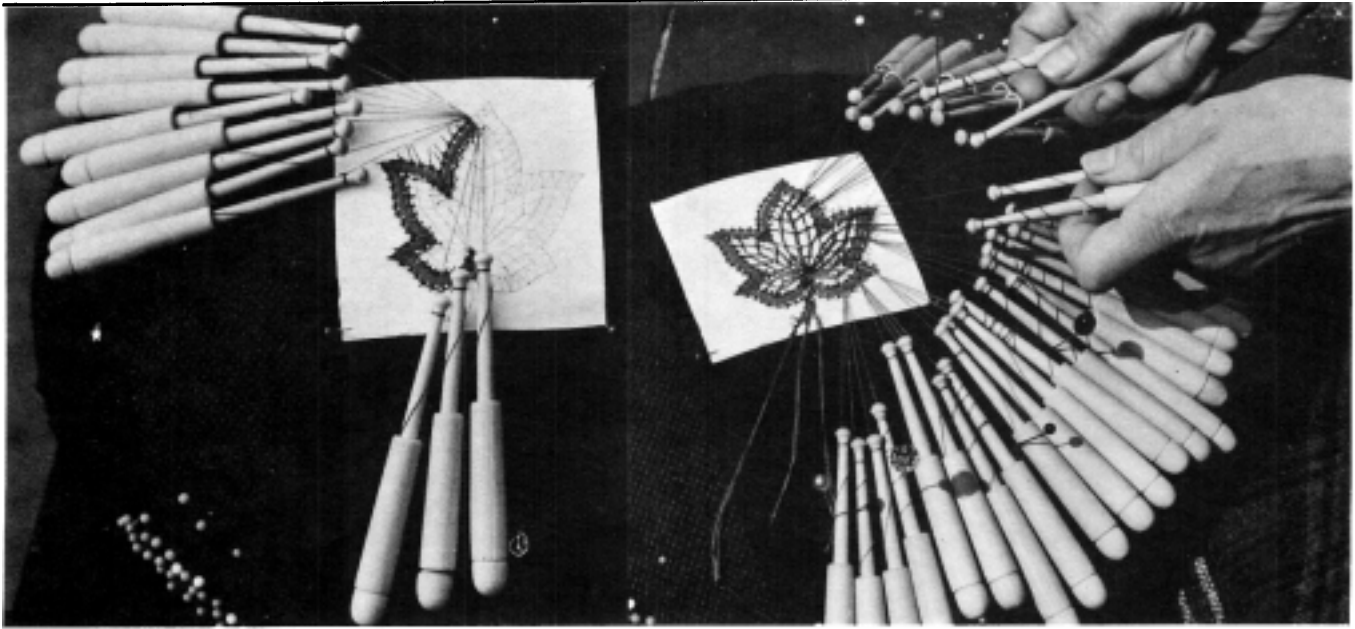
Annelie is very fond of her lace patterns and was rather reluctant to give permission to share them in the bulletin!

NEEDLEWORK TREASURES OF THE CAPITOL

Historical & Contemporary Needlework in the Washington, D.C. area
 By Norma Papish

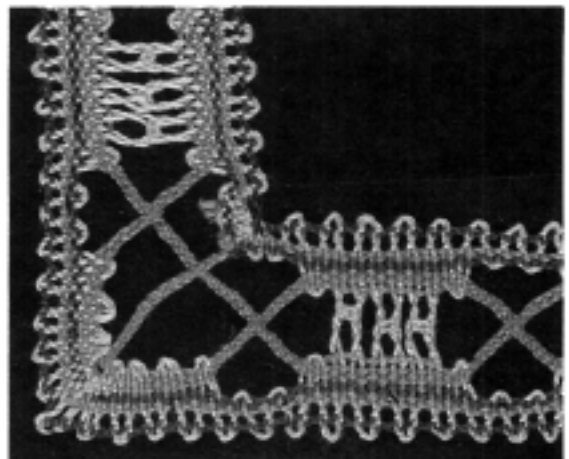
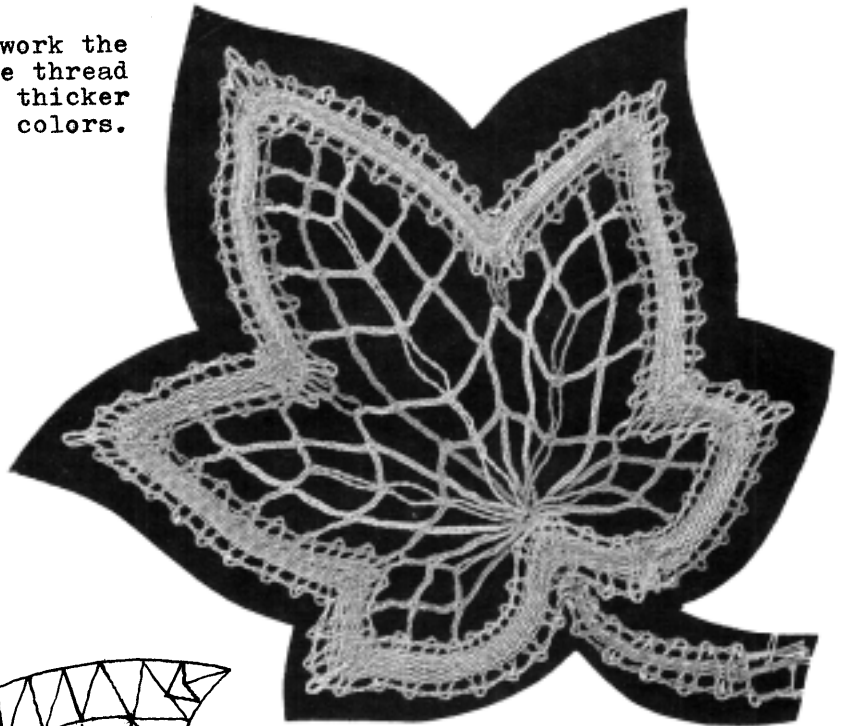
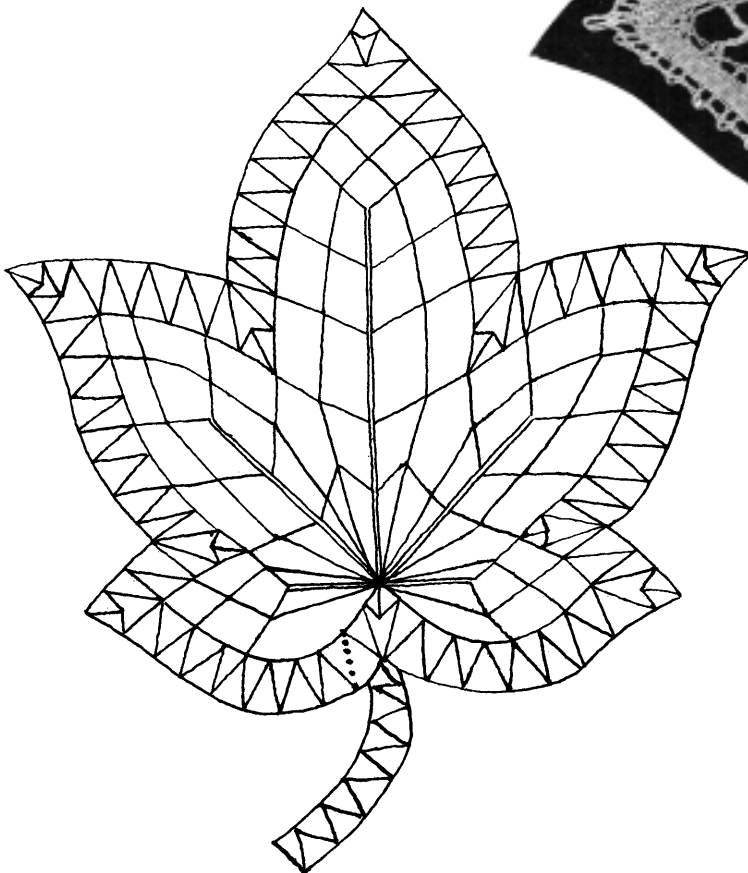
Fortunately for the DC area, Norma Papish will be giving another 4-day tour in February taking a lucky audience through historical homes, buildings, churches and museums. It will include private collections and a community night - when participants can share their own historical and lace examples. All needlework enthusiasts are invited!

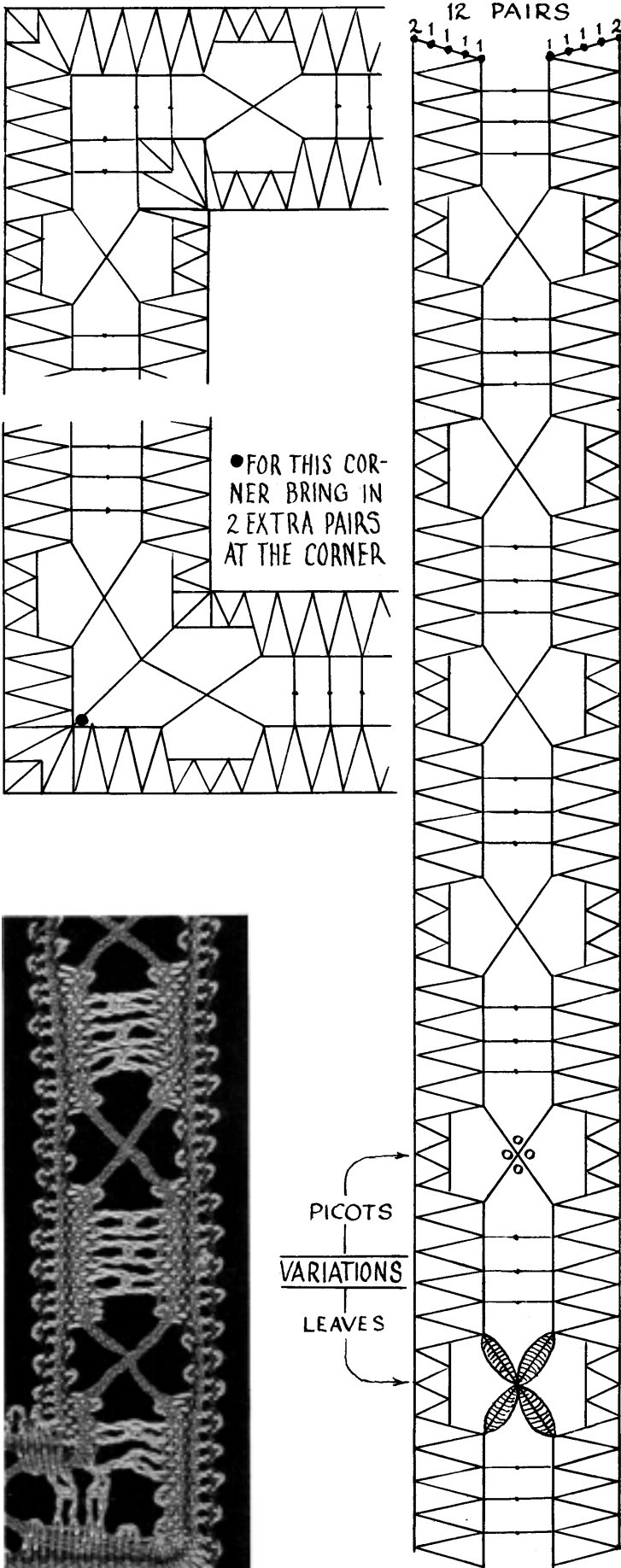
For further information write her:
 Norma Papish, 6405 Whittier Court
 Bethesda, Maryland 20034



These photographs show how to work the leaf. I worked it with very fine thread but it also looks beautiful in thicker thread. You can use one or more colors.

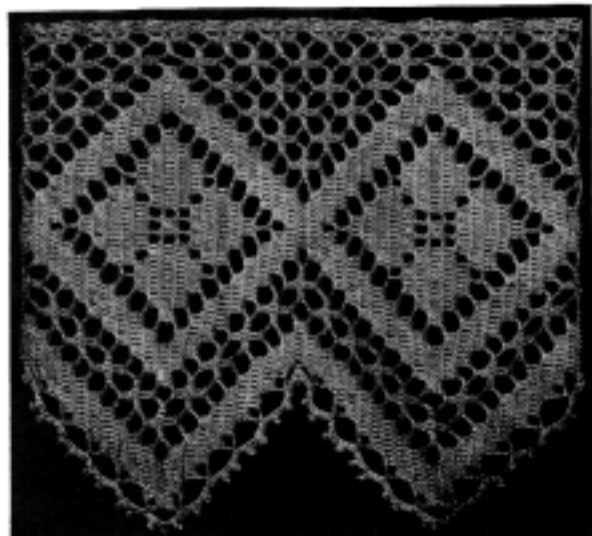
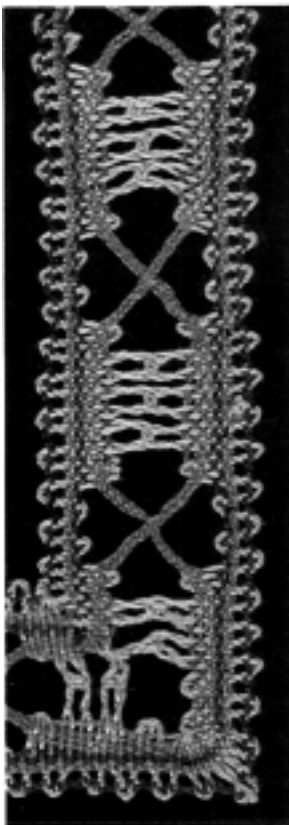
The pattern is a design of Annelie v. Olffen





Annelie wearing a dress with the lace edging. She used the variation with the leaves instead of the braids. The material she used is microcast. The pattern was designed by Annelie van Olfen. It is called "Cross Flower Motif".

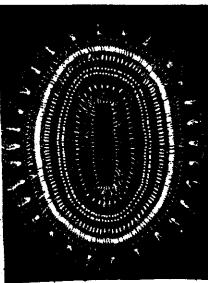
Photo by van Olfen, Klaverstr. 15
Landsmeer, N. Holland



Border in Crochet

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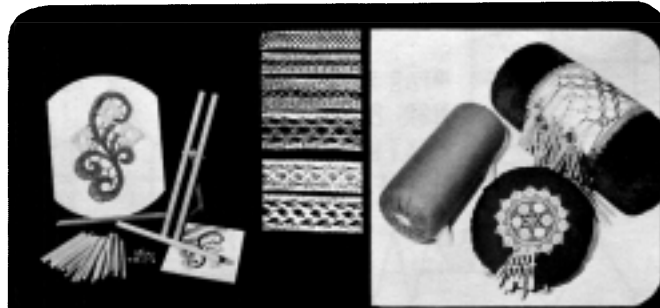
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Patterns in Torchon, Guipure & Idria. 53 patterns \$6.50

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Set 1: edgings, 45 patterns. \$18.00

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Guide and Catalog. Chaleye (French text) \$6.50

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TAPES: Ecru or White; Plain in 4, 5, 8, 10mm \$14.50/50 yd ppd

Gimp in 9 or 10mm \$16.50/50 yd ppd

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For a complete catalog of lace-making, weaving, spinning and rug-making tools and materials, send 50¢

SOME PLACE

2990 Adeline Street, Dept. IOL, Berkeley, CA 94703



Antique Lace

We specialise in good quality hand made lace and have many fine samples dating back to the 18th century.

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Columbine International Old Lace Club of Denver 1978 Convention News

The 25th Annual Convention of the International Old Lacers will be held at the beautiful Denver Hilton Hotel, Denver, Colorado on August 6, 7, and 8, 1978.

The Columbine International Old Lace Club of Denver who will be hosting this gala Silver Anniversary Celebration are sparing no effort in arrangements, to bring to you workshops, lace exhibits, tours and special programs of noted and talented persons to highlight a full schedule of events that will combine the beauty of lace with the Mile High City's past with reflection on some of Colorado's fascinating history.

BOBBIN LACE CLINIC

Shall be a one day workshop on solving technical problems with Kaethe Kliot.
10 A.M. - 3 P.M.
\$10.00 per person

A chance to solve your headaches in Bobbin Lace. The workshop will cover such areas as:

- how to understand, read and know Where to start a pattern,
- how to choose the right size thread and pins,
- how to undertake reproduction of old patterns and how to design your own, and short cuts in adding and subtracting threads.

Start making a list of your frustrations and we will try to solve them. If you have any difficulty in a specific piece, bring it with you.

As this is a one day workshop, I will suggest leaving your pillows at home. Do however, bring a note book and pencil.

Send your remittance to: Kaethe Kliot
2150 Stuart St., Berkeley, Calif. 94705

RESERVATIONS: All information for Hotel and Convention will be printed in the March Bulletin.

NETTING WORKSHOP--will not conflict with other workshops.

EXHIBITS: Spaces are available for display of laces and lace making equipment.

SALES: Dealers interested in selling space, or other information, contact

Mrs. Tillie Ridell, Chairman
2509 Skyline Drive
Westminster, Colorado 80030

LACE CONTEST

Attention all Lacemakers: This lace contest will be held in connection with the 1978 I.O.L. Convention August 6,7,8,1978

The three (3) categories for Lace competition are:

CLASS A: Any lace made of a single thread construction such as Needlepoint, Tatting, Crochet, Knitting, etc.

CLASS B: Any lace made with more than one thread, such as Bobbin Lace or Macramé.

CLASS C: Antique Lace - judging based on best presentation of Antique Laces - not quantity.

Class A & B must be made by the person submitting same. Please, no entry to be submitted that has previously won awards.

1, 2, and 3 recognition awards will be given in each category.

1 Silver trophy award for "Best of Show" in combination of categories.

The decision of the judges will be final.

If you are not planning to attend the Convention you may mail your entry by JULY 1st, 1978 to:

Jackie Friesen
7243 West Titan Road
R.R. #1, Littleton, Colorado 80125

Please, insure all packages and they will be returned to you insured.

All entries will be at your own risk.

The I.O.L. or its members are not responsible for loss or damage to lace submitted although every precaution will be taken for its protection.

HELP!!!

"I would like the prickings or copies there of for Volume Three and Volume Two of "The American Lace Maker" published by the Torchon Lace Company, St. Louis, Missouri; printed in 1904 and 1905. If someone has them please contact me."

Tillie Ridell, 2509 Skyline Drive
Westminster, Colorado 80030

"I have been lucky enough to have been taught torchon and Bedfordshire lace by a lady whose family has been lace makers for generations. And I'm looking forward to learning other lace making methods in the future. I feel this is a craft I can bring back from England and hope to further in the States."

Mrs. Robert M. Krautner, APO, N. Y.

Calling all HAIRPIN LACE makers

I am honored to be your new Hairpin Lace Consultant for IOL. I have always loved doing Hairpin Lace and want to hear from ALL who feel the same as I do.

I would like you to tell me of any history of the art that you may know. Perhaps you or your grandmother or aunt did it. What was made? What kind of a loom was used? Perhaps you have an old book that might tell about hairpin lace.

I want to gather all the information I can so we can bring this knowledge to everyone.

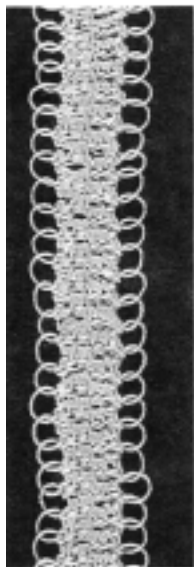
Let me know if there are any old samples of hairpin lace available for a special collection or devices used to make the lace.

Do you make up your own designs or patterns, and what are you working on now?

My husband, Jim, and I have obtained a patent on a new hairpin lace loom which turns on a base and has a counter on it. The lace can be worked much faster and easier with this loom, and it eliminates the need to count the loops. We have been looking for a manufacturer to produce these looms. I have also started a book with new patterns of a contemporary style and instructions that even a beginner can understand.

Every letter will be most welcome and I will be pleased to answer every letter.

Evelyn K. Misner, 8930 Sheridan Drive,
Clarence, New York 14031



OLD HAIRPIN LACE PATTERN

Put slip knot on left prong of hairpin, take thread across front and around right prong. Chain 3 - make 2 or 3 single crochets under the thread across prongs. 1 slip stitch in front loop on left prong.

Take hook out, turn hairpin to left, chain 3, 2 or 3 singles in previous chain 3, 1 slip stitch in front of loop on left prong as before and repeat.

It is the slip stitch in front of loop on left prong which makes the loops cross each other.

"It belonged to my husband's cousin and I asked to copy it. I couldn't quite get it the same and looked in all the books I could find but they all had only the one stitch on the hairpin. So I had to ravel out a little to solve it. I had some quite old crochet books but they all gave just the simple hairpin lace as given in the current books. I have it in white on a summer dress and in ecru color on a white lamp shade. It has attracted attention where ever it is seen."

Nellie L. Galvin, Ohio

FINE LACE FOR SALE

November 18, Eng.

"I have quite an extensive collection of Victorian baby clothes and Victorian and Edwardian ladies nighties and underwear, that I would like to sell."

Mrs. Joy Johnson, 48 Carlisle Avenue
St. Albans, Herts, England

November 28, Md.

"I have inherited several Rose Point berthas, as well as a Point de Venice bertha and a Spanish mantilla, but as I shall never use any of them I am anxious to dispose of them."

Mrs. Carrol S. Alden, 2 Faney Avenue,
Annapolis, Maryland 21401

December 1, Va.

Lace being offered for sale.

- 1 Late 19th Century Point Burano bertha
- 1 Late 19th Century Rosepoint bertha
- 2 pcs. Flounce Victorian embroidery on net with Limerick fillings, 1 narrow edge, same design
- 1 Late 19th Century Honiton Applique collar
- 1 Late 19th Century Rosepoint collar
- 1 Late 19th Century Duchesse with Rosepoint motifs edge, 2 1/2 x 3 1/2 yds.
- 1 18th Century Italian Bobbin edge 1 yd. 25" x 3 1/2"
- 1 18th Century Italian Bobbin edge 2 yds. 34" x 3 1/2"
- 1 Modern Milan edge, 2 1/2 yds. x 2 1/2"
- 1 19th Century Brussel's Applique flounce 1 yd. 12" x 8"

Mr. Allen, 400 W. Freemason St.
Norfolk, Virginia 23510

December 2, N. Car.

"I have, what to me, is a moderate amount of antique lace received a number of years ago from my mother. I no longer have any reason to use it, therefor I would like to dispose of it at an equitable price, for a collector, I believe, would find it of value and beauty."

Mrs. John W. Gatling, 17 Sunset Parkway
Asheville, North Carolina 28801

If any member is interested in above mentioned lace, suggest you write for further details.

FINE SILK NET

"For embroidered net, Limerick or Tambour net workers -- I had the good luck to buy the leftover stock of pure silk net of a bridal shop, consisting of odd size pieces and leftover bolt ends. The owner says it was made in England and has gone off the market. It would be excellent for mending and restoring old lace as a pure fiber backing, or for new needle-run work. I would like to share this with interested members, so please let me know what size piece you would like, as what I have is a variety of sizes and shapes, not straight yardage. It is fifty cents a square foot, including postage, and is 100% white silk."

Mary Lou Kueker, 15658 Millbrook Lane,
Laurel, Maryland 20810

Irish Crochet Neckwear

Three balls of No. 100 mercerized crochet cotton and a No. 14 steel crochet hook were used in making the collar, cuffs and gilet top illustrated.

The small double rose, so characteristic of Irish crochet, forms the center of the motif. Surrounding it are clusters of leaflets, single roses and shamrocks border the edge and the body of both collar and cuffs consists of chain-loops covered with doubles.

BY
CHRISTINE
FERRY

AND
FLORA
DEUSCHLE

From:

"Needlecraft",
June 1932



COLLAR

Eleven rose medallions, joined by shamrocks, form the outer border of this collar. Start with the double rose.

DOUBLE ROSE. Chain 8, join to form a ring.

1st round. Ch 6 (work these chain stitches over thread-end by passing the end between hook and working-thread after each chain, then cut thread-end close to 6th ch st. (See Fig. 1) tr in ring, (ch 3, tr in ring) four times, ch 3, s c in 3rd of 6 ch, (forming 6 spaces) (See Fig. 2).

2nd round. Work (dc, 5 tr, dc) in each space, then s c in same ch where previous s c was made.

3rd round. At back of each petal ch 7,

dc over tr of 1st round. (See Fig. 3)

4th round. Fill each loop with (d c, 9 tr, dc), join by a s c in d c of previous round.

5th round. At back of each petal ch 9, d c over tr of 1st round (proceeding as in 3rd round).

LEAFLET

Without breaking thread, work 6 d c in next 9 ch loop, *ch 15, skip 1st ch from hook, d c in each of 10 st. continue on opposite side of this foundation chain by passing rose to the right, ch 3, tr in each of 7 d c (at bottom of doubles, see Fig. 4), 1 h tr, 2 d c, s c into point, s c in 1st dc made, 2 dc, 1 h tr, 5 tr, 1 h tr, s c in 1st of 3 ch. catching ch of stem underneath, 4 d c over

stem. Repeat from * twice. Then insert hook in last d c of 2nd and 1st stems, also in 6th d c on ch loop, and draw thread through all stitches on hook, work 6 d c in ch loop. Repeat from beginning of leaflet for two more groups. Fasten off.

Work as many of these rose medallions with three leaf groups as may be desired.

SHAMROCK

Ch 9, s c in 1st st to form a ring.

1st round. Covering thread-end (See Fig. 5) work 21 dc in ring, s c in 1st dc.

2nd round. (Ch 10, skip 5 d c, d c in each of 2 st) twice, ch 10, skip 5 d c, d c in next.

3rd round. Work 16 dc in each loop, s c.

4th round. Work d c in each of 6 st. ch 4, d c in same st where last d c was made, d c in each of 5 st, ch 4, d c in same st where last d c was made, 5 d c; 5 d c on next loop, (d c, ch 4, d c) in next st, 5 d c, ch 2, take hook out of work, insert in right-hand leaflet of center group of rose medallion (See Fig. 6), draw dropped st through, ch 2, d c in same st where last d c was made, 5 d c; remove hook, insert in center leaflet, draw dropped st through; 6 d c on next loop, ch 2, remove hook, insert in next leaflet, draw dropped st through, ch 2, d c in same st where last d c was made, 4 d c, (d c, ch 4, d c) in next st. 5 dc, s c and fasten off.

Work and join a shamrock to center group of leaflets of each rose medallion. Then join medallions in a row by joining picots of 2nd and 3rd loops of shamrocks to points of two upper leaflets. (To join, always remove hook and insert in point of leaflet, then draw dropped stitch through. See Fig. 6). Join a shamrock to each end of collar.

SINGLE ROSE

Start like double rose and repeat 1st round.

2nd round. Work (d c, 6 tr, d c) in each of 3 spaces (d c, 3 tr) in next space, remove hook, insert into left-hand picot of lower loop of shamrock at end, draw dropped stitch through, (3 tr, d c) into same space, (d c, 6 tr, d c) into next space, (d c, 3 tr) into next space, join (by removing hook) to point of next leaflet, (3 tr, d c) into same space, s c and fasten off.

For next single rose work 2nd round thus: (d c, 6 tr, d c) in 1st space, (d c, 3 tr) in next space, remove hook, insert between 3rd and 4th tr of first petal made for previous single rose, draw dropped stitch through, (3 tr, d c) into same space, (d c, 3 tr) into 3rd space, join to h tr of next leaflet (whose point is joined to previous rose), (3 tr, dc) in same space, (d c, 6 tr, dc) in next space, (d c, 3 tr) in 5th space, join to h tr of next leaflet, (3 tr, dc) in same space, join next petal to next picot of shamrock, (See Fig. 6.)

Work the two single roses opposite in a corresponding manner; join the 3rd petal to picot on shamrock (opposite last joining made). join 4th petal to h tr of next leaflet, make 5th petal without joining, join 6th petal to h tr of lower leaflet of left-hand group. For next rose work 2 petals without joining, join 3rd petal to 1st petal made for previous rose, join 4th petal to point of next leaflet, make 5th petal without joining, join 6th petal to right-hand picot of next shamrock.

Work and join single roses in this way for length of collar.

INNER EDGE.

1st row. Holding wrong side of work toward you, fasten thread into picot of shamrock, * ch 7, d c between loops of shamrock, ch 7, d c in next p (where leaflet was joined), ch 7, d c in 5th st of leaflet, ch 7, d c in 1st st of same leaflet, ch 7, s c in each of 3 chain loops at back of rose, ch 7, d c in 1st st of next leaf-



Fig. 1. When starting 1st round of double rose, thread-end is concealed by working chains over it.

Fig. 2. Completion of 1st round provides foundation for 1st round of petals.

Fig. 3. Third round in process. Work shown wrong side up.

Fig. 4. Leaflet in process, showing manner in which stem is connected to chain loop partially covered with doubles.

Fig. 5. Thread-end being covered with 1st round of doubles in the making of a shamrock.



Fig. 6. This detail shows method of joining shamrocks to leaflets and the way the single roses are joined to both shamrocks and leaflets in completing the medallion.

let, ch 7, d c in middle of same leaflet, ch 7, d c in p of shamrock (where same leaflet has been joined), repeat from * to end of the collar, turn.

2nd row. Work d c in loop, * ch 4, d c in top of last d c made, to form picot, 9 d c in next loop, repeat from * across, working 5 d c only into loop at end, turn.

3rd row. Ch 7, d c in 5th d c of next loop, repeat to end of row, turn.

4th row. Repeat 2nd row.

5th row. Repeat 3rd row.

6th row. Repeat 2nd row from beginning to center, then fill 3 more loops, 5 d c in next loop, turn, work ch loops to center of next shamrock, turn; cover loops as before, working (4 d c, p) in remainder of loop at first turning point, fill loops until center of next shamrock is reached, ending with 5 d c, turn, work ch loops across three medallions skipping the half loop at previous turning point, turn, cover loops across four medallions with d c and p, turn. Work back and forth in this way, always adding a medallion.

When there are 12 rows (or 6 rows of picot loops) at center of collar, ch 6 st for loops, instead of 7, and cover loops with (7 dc, p) but over the last two medallions on each end make 7-ch loops as before and cover them with (9 d c, p). In next row ch 6 for loops from beginning to 3rd rose, ch 5 for loops to within 3rd rose from end, ch 6 to end of row, fill 6-ch loops with (7 d c, p) and the 5-ch loops with (5 d c, p), work 4 d c over remainder of each loop at end of collar, fasten off.

CUFFS

Work three medallions as for collar, and join them with shamrocks. For picot loops proceed as for inner edge of collar. Repeat the first 4 rows, then repeat 3rd and 4th rows until there are 5 rows of picot loops. Work row of chain loops as before and finish by covering each loop with (5 d c, p, 4 d c); work 4 d c over remainder of each loop at end of row, fasten off.

GILET

Work three medallions as for collar and join them with shamrocks. Work 2 rows of picot loops, repeating the first 4 rows of inner edge of collar. For 5th row, work loops of 6 chains. In next row work (5 d c, p, 4 d c) in each loop, 4 d c over remainder of each of 2 loops at end.

Work rose medallion with a shamrock for each leaf group and 4 single roses.

Starting at wrong side of work, repeat the 1st row of inner edge of collar.

2nd row. After turning, remove hook, insert in left-hand picot of shamrock in center, draw dropped stitch through, 9 dc in loop, (p, 9 d c) in each of 8 loops, 5 d c in last loop of row, turn.

3rd row. (Ch 7, d c in center of next loop) 9 times, turn.

4th row. 5 d c in loop, ch 2, join between loops of shamrock, ch 2, dc in last dc made, 4 dc in same loop, p, 5 dc, remove hook, insert in free petal of next



rose, draw dropped stitch through, 5 dc in loop, p, (5 d c in next loop, join to next petal of next rose, 5 d c in same loop, p) twice, 9 d c in loop at center, p, (5 dc in next loop, join to next petal of single rose, 5 dc in same loop, p) twice, 5 d c in next loop, join to free petal of next rose, 5 d c in same loop, p, 5 dc in next loop, ch 2, join between loops of shamrock, ch 2, d c in last dc made, 4 d c in same loop, 4 d c over remainder of loop of 1st row, join to p of shamrock, fasten off.

Work rose medallion and three shamrocks as before and join in exactly the same way. (Start by joining to lower shamrock of right-hand medallion.)

To fill in center: Work a double rose and three groups of leaflets as before, 6 dc in next chain loop, work 1st leaflet joining point to lower p of right-hand shamrock. Join 2nd leaflet with h tr to next p of same shamrock, join opposite h tr to opposite shamrock, join 3rd leaflet to remaining p of same shamrock. When 3rd leaflet is finished, work 4 dc over stem, s c in previous stems as before, s c in the two remaining chain loops, 6 dc in loop and fasten off. Thread a needle and join next leaflet on each side of last group to next petal of single rose.

PICOT LOOPS

1st row. Holding wrong side of work toward you, fasten thread into remaining free petal of single rose at right hand of center, (ch 9, d c in next leaflet) 7 times, ch 9, join to remaining free petal of single rose, turn; work (4 d c, p, 7 dc, p, 4 dc) in each loop. Fasten off.

For outer row of picot loops, fasten thread into remaining free petal of next single rose, * ch 9, dc in 4th of 7 d c of next picot loop, repeat from * 7 times, ch 9, join to remaining free petal of next single rose, turn; work (4 dc, p, 7 dc, p, 4 dc) in each loop and fasten off.



A PRACTICAL USE OF NETTING

The Modern Priscilla for October, 1919

Netting is a form of lace-work not so universally known as some others, but always of interest to those who do it. The designs shown here are attractive in their very simplicity. The round doily is a good size for various uses, the edging at the bottom of the page may be used for many purposes, while the scarf is soft wool to match one's suit is an interesting change from those more commonly made in other stitches.

next; repeat from * ; 3 rounds plain on No. 3. Count the meshes in outer round and divide by 10, 11, or 12, which ever divides most evenly, and begin scallops by netting 11 or 12 stitches into the last round, turn, net back, turn, net across, continuing back and forth across point, until only 1 st remains at tip of point.



NETTING THE NEW WOOL SCARFS

Net one of the new shawl scarfs, and be assured of a pretty variation from the ordinary knitted types. Be sure to gird it about smartly with the narrowest of belts of shiny leather. This scarf may be made any width desired.

Materials. - Five skeins Shetland floss (4 colored, 1 white): 3 mesh-sticks, 1-1/2, 5/8, and 1/4 inch. -- With color, 1st row - Using 5/8 mesh-stick, put 108 stitches in foundation loop.

2nd row - Make twisted stitch by netting first the second, then the first stitch; repeat to end of row. Using 1/4 inch stick make 7 rows, netting 1st at a time. Repeat from beginning of 1st row for desired length of scarf.

Border - White, using 5/8 mesh-stick, one st in each mesh.

2d row - 1/4 mesh-stick, make rose stitch thus: First draw the first long loop through the first and net it; repeat across the row.

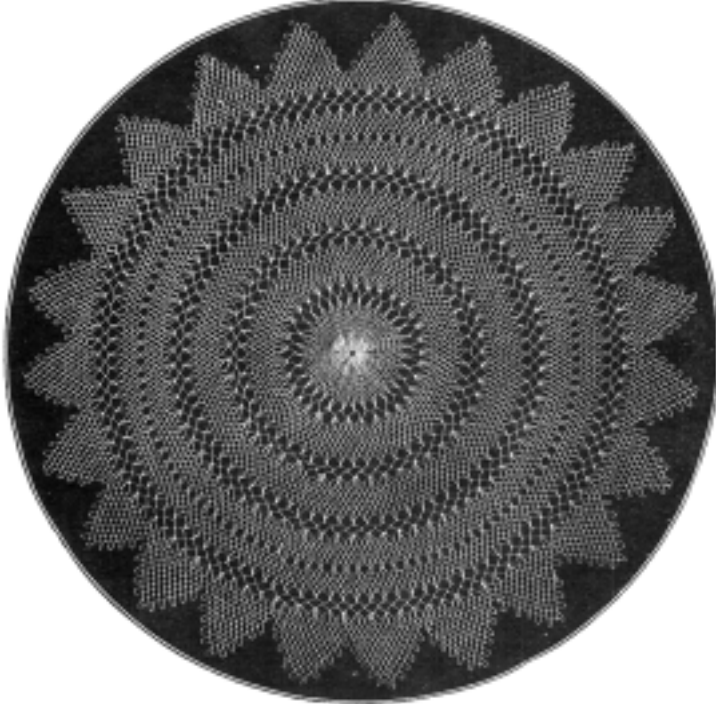
3rd row - Like 1st row.

4th row - Like 2nd row, then 7 rows with color, netting one st at a time. White, repeat 1st and 2d rows, until there are 3 rows of rose stitch, then 7 rows of color as before, Finish with 2 rows of rose stitch and 7 rows of color.

Fringe - Use the colored floss, doubled, and 1-1/4 mesh-stick, net 2 sts in the first mesh and 1 st in the next; repeat across, cut fringe and knot.

NETTED EDGING

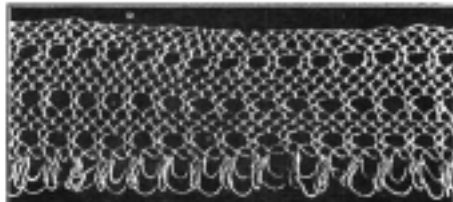
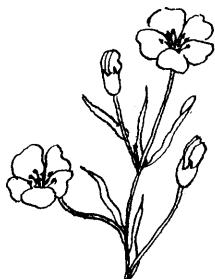
One-half and 1/4 inch mesh-sticks. With 1/4-inch stick, make 3 rows plain; 1/2 inch, 1 row plain; 1/4 inch, rose netting, draw 1st loop through 2d loop and net it, draw 2d loop through 1st loop and net it, repeat throughout the row; 3 rows plain; 2 rows rose netting; 2 rows rose; 1 row plain; 1/2 inch, 1 row making * 2 sts in one loop, skip 1 st (hold thread slanting on stick when skipping a st), repeat from * around: 1/4 inch, repeat last row.



NETTED DOILY

Three sizes of mesh sticks are required for this doily: 3/8 inch, 1/4 inch, and 1/8 inch. Calling the largest No.1, next size No.2, etc., make 68 sts. in foundation loop on No. 1: 5 rounds on No. 3; 1 round on No. 1; 1 round netting 2 sts together on No. 2; 1 round plain on No.2; 1 round netting 3 sts in each loop on No. 1; 6 rounds plain on No. 3; 1 round plain on No. 1; 1 round netting 2 sts together on No. 2; 1 round plain on same; 1 round netting 3 sts in each loop on No. 1; 4 rounds on No. 3; 1 round on No. 1; 1 round on No. 3, as follows:

Draw the 1st st through the 2d and net it, then draw the 2d through the 1st and net it; 4 rounds plain on same; 1 round on No. 1; 1 round netting 2 sts together on No. 2; 1 round plain on same; 1 round netting * 3 sts in 1st loop, 2 sts in



TATTING

TATTED No. = stitches
 TRIMS - = picot or join

Joined Motifs: Cen. R, 6-4-6
 Ch. 8; sm R: 4-4; Ch. 2.

Right Edge:
 1st row: R. 5-5-5-5
 2nd row: Ch. 7: R. 2-2-2-2
 3rd row: Ch. 3-3, R. 2-2-2-2

Right 2nd Edge:
 Beginning R: 8-2-2-4
 All rest chains:
 5-5; 5-2-2-5; 5-10;
 5 (7 p x 2) 5; 5-2-2-5

Motif: Cen. R. 8 p x 3
 Outside: R 5 p x 3
 Chs: 3-3-3-3 & 6-6-6-6-6

Right 3rd Edge:
 Beginning R. 8-4-4
 All rest chains:
 4-3-4; 4-4-4; 6-6-6, twice
 6; 3 (5 p x 2) 3; twice
 4-4-4; 4-3-4; 4-4-4; 7

Left Edge: Start at top
 R: 5-5-3-2-2-3
 Ch: 3 (6 p x 2) 3; & 8
 2nd row: Ch: 7-3, 3-7 & 5-5
 3rd row: Ch. 4-3-4; 5; 5;

Motif: R: 7-7; Chs. 6-6-6

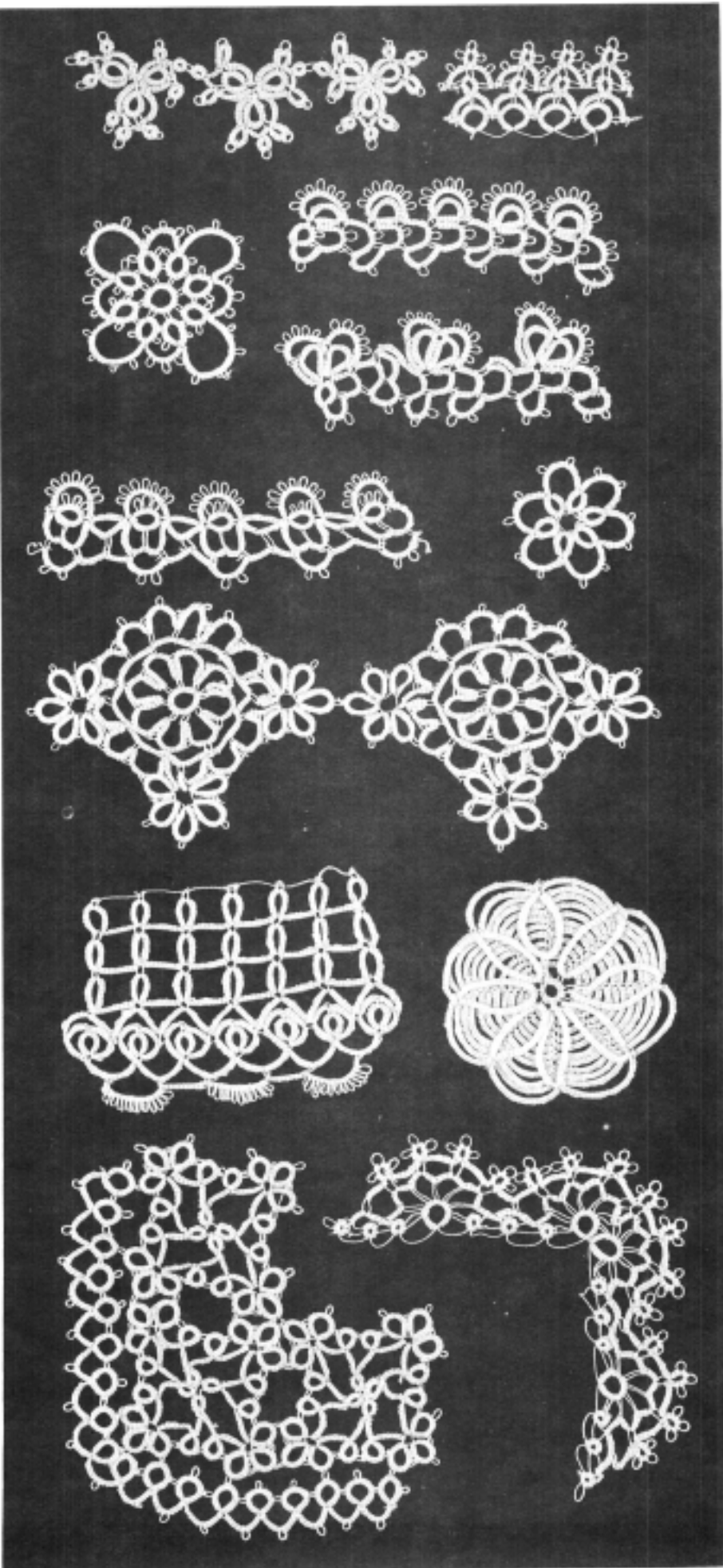
Tatted Scallops:
 Cen. R. 8 p x 3
 1st row: Ch. 5-4-4-5
 2nd row: Ch. 5-5
 3rd row: Ch. 3-4-4-3
 to flower, then 3-4-3
 Flower petals: 12-6-6;
 6-6-8-4; 4-9-9-4, reverse

Wide Edge: Double r. first
 R: 8-8; Ch. around 6-6;
 6-6 and 8-8
 1st row above: 8-8
 2nd, 3rd, & 4th rows
 Ch 5-5, to form ring, & 8
 single thread run at top
 At bottom: Chs: 15 p x 1;
 and 8.

Daisy: Cen. R. 8 p x 3
 1st row around 4
 increase 2 each to 22 sts.
 last row Ch: 24 and
 daisy ch 20-20

Wide corner: motif: R. 505
 Ch. 5; R. 5-5-5; Ch 7
 and Rs; 5-5-5-5, reverse
 Around: R. 5-5-5-5; Ch 5-5

Edge: 1st row, alternate
 3 sm r. 2-4-2: 1 lg.r.
 5 (7 p x 2) 5;
 2nd row: 4-4; 3; 3-3
 3rd row: chs: 4; R. 2-2-2-2



LACE STAMP

A long time ago it was already too late to start promoting a postage stamp to commemorate the 25th anniversary of I.O.L. But the lace on the stamp is the important objective, rather than the date. RIGHT?

Advice from Washington is, large numbers of individual letters urging a stamp or stamps honoring lace will be the most effective.

Those to address:

Mr. James Byrne,
Assistant Postmaster General
475 L'Enfant Plaza, S.W.,
Washington, D.C., 20260

If you prefer to write to the Postmaster General, he is:

Mr. Benjamin Bailar
L'Enfant Plaza West, S.W.,
Washington, D.C., 20260

And very importantly,

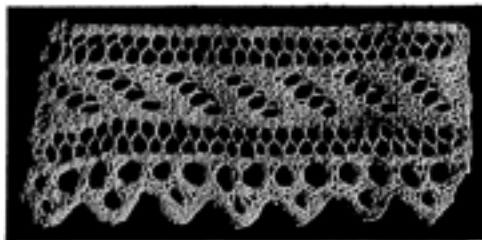
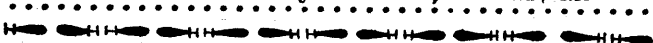
Mr. Jack Williams, Coordinator
Citizens' Stamp Advisory Committee,
L'Enfant Plaza West, S.W.,
Washington, D.C., 20260

All of the above are aware of our interest in a stamp depicting lace. Its success depends on our powers of persuasion. Ask your Congressmen to speak for you. Write to Mrs. Mondale. Her relayed request carries weight.

Mrs. Joan Mondale
The Vice President's House
Washington, D.C., 20501

Enlist friends, organizations, officers of clubs. Use letter heads. Don't use form letters. List the ways lace can be an appropriate subject for a stamp, the many aspects of American life lace is associated with, the various ways lace might be pictured, the possibilities of a set or a series with all facets of lace. Write all of the above offices and many times. Numbers count. It also will take time.

Shall we ask the next generation to start at least seven years ahead of time for a stamp commemorating IOL's fiftieth year?
..... Mary McPeck, Michigan

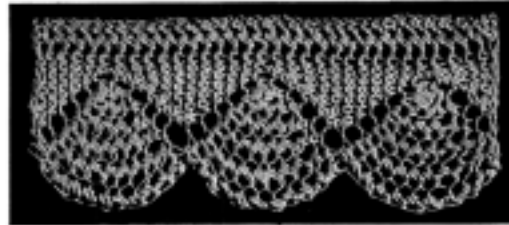


ANTIQUE LACE

Cast on 15 stitches; knit across once plain.

1. Knit 3, (always slip the 1st stitch of each row, as this gives a better edge) over, narrow) twice, knit 4, over, narrow, over twice, knit 2.

- 2. Knit 3, purl 1, knit 2, *over, narrow, knit 6, over, narrow, knit 1.
- 3. Knit 3, over, narrow, knit 1, over, narrow, knit 3, over, narrow, knit 4.
- 4. (Knit 6, over, narrow) twice, knit 1.
- 5. Slip 1, (knit 2, over, narrow) 3 times, over twice, narrow, over twice, knit 2.
- 6. Knit 3, (purl 1, knit 2) twice, like 2d row from *.
- 7. (Knit 3, over, narrow) twice, knit 1, over, narrow, knit 7.
- 8. Bind off 5, knit 3, like 2d row from * Repeat from 1st row to length desired. ("Needlecraft" April 1932)



SHELL LACE

Cast on 14 stitches.

- 1. Slip 1, knit 1, fagot (that is, over twice and purl 2 together). * knit 6, narrow, over, knit 1, over twice, purl 1.
 - 2. Fagot, knit 9, * fagot, knit 2.
 - 3. Edge (like 1st row to *), knit 5, narrow, (over, knit 1) twice, fagot.
 - 4. Fagot twice, knit 8; edge (like 2d row from *).
 - 5. Edge; knit 4, narrow, (over, knit 1) twice, fagot twice.
 - 6. Fagot 3 times; edge.
 - 7. Edge; knit 3, narrow, (over, knit 1) twice, fagot 3 times.
 - 8. Fagot 4 times, knit 6; edge.
 - 9. Edge; knit 2, narrow, (over, knit 1) twice, fagot 4 times.
 - 10. Fagot 5 times, knit 5; edge.
 - 11. Edge; knit 1, narrow, (over, knit 1) twice, fagot 5 times.
 - 12. Fagot 6 times, knit 4; edge.
 - 13. Edge; knit 3, over twice, purl 3 together, purl 2 together, fagot 4 times.
 - 14. Fagot 5 times, knit 4; edge.
 - 15. Edge; knit 4, fagot, purl 2 together, fagot 3 times.
 - 16. Fagot 4 times, knit 5, edge.
 - 17. Edge; knit 5, fagot, purl 2 together, fagot twice.
 - 18. Fagot 3 times, knit 6; edge.
 - 19. Edge; knit 6, fagot, purl 2 together, fagot.
 - 20. Fagot twice, knit 7; edge.
 - 21. Edge; knit 7, fagot, purl 2 together.
 - 22. Fagot, knit 8; edge;
- Repeat from 1st row to length desired. A wider and very pretty lace can be made by adding any neat knitted insertion to this border.

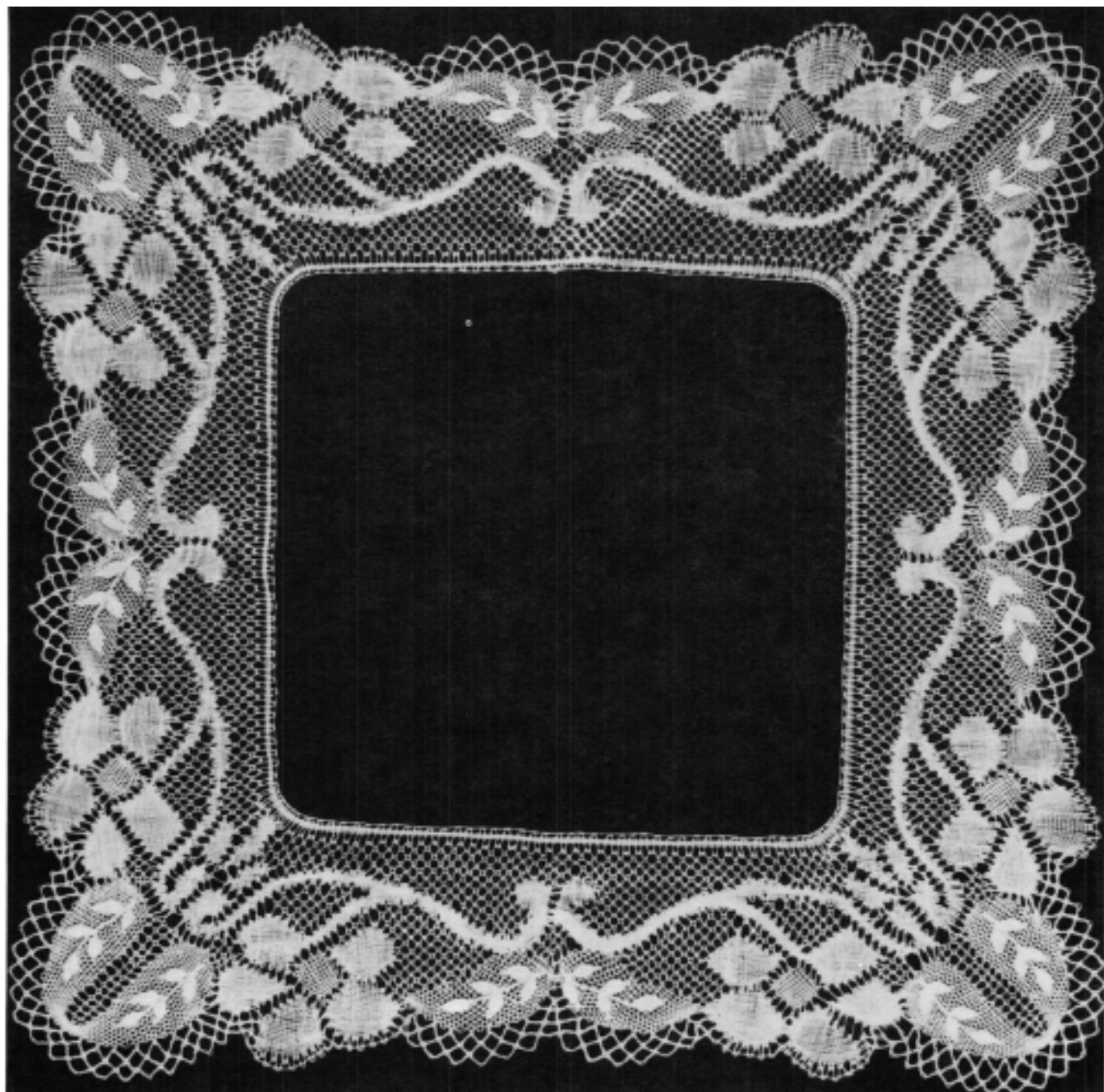
("Needlecraft" January 1929)

"I've been teaching Embroidery since 1926 and added Lace to my teaching about 10 years ago. Started Lace making in 1965. I'm 79 years old and love teaching lace."
H. Moiron Hudspith, England



NOTE: 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



Handkerchief for a Wedding

"This handkerchief, in the making, has pulled several jokes, mostly on me. When I agreed to make a wedding handkerchief for a young woman in New Jersey, I was thinking of a run-of-the-mill accessory and set the fee accordingly. Then I visited Mary Lou Hassell in Dallas and especially admired a picture of a handkerchief which she let me bring home to copy. After I had managed to make it around one corner, a student of Eva Jensen's brought out a stack of papers from her attic and there was my handkerchief, in the *Priscilla Bobbin Lace Book*

--with its pattern, yet! But the learning it afforded me more than made up for its jokes on me. You probably can follow my improving path around the handkerchief as my skill increased.

The Henry Ford Museum photographer took an excellent, full-size picture of it before I got the linen center set in. I use this in my exhibits where the lace is still playing tricks, this time on the spectators who have to touch the picture before believing it isn't the actual lace.

Now it is hanging, sedately framed, in the brides' bedroom, waiting serenely for its next bride." Mary McPeck, Michigan





President's Message

GREETINGS FELLOW LACERS,

Mrs. Tillie Ridell, convention chairman, and her committee are busily preparing for the International Old Lacers' convention to be held August 6, 7, and 8 at the Denver Hilton, in Denver, Colorado.

We are expecting this convention to be one of the largest the International Old Lacers has had to date. If any of you wish to set up a sales booth please contact Tillie soon so that she can reserve a space for you.

If any of you have pictures or articles on lace or patterns you would like to share please send them to Rachel Wareham, our editor, and we will print them as space permits.

Best Regards

Paula Spalding

 CONVENTION DETAILS ON SEPARATE PAGES.

In Memoriam

The Lace Rebels are very sad to announce the loss of a dear, long time member,
JANE KISER

Her interest and devotion to lace and her good will to her fellow guild members, will be greatly missed.

Our deepest sympathy to her family, sister Alys Cassidy and friends. Our thoughts are with you. -- Kaethe Kliot

MARY HAND CHAPTER, MIAMI

From "Heddle Notes" of The South Florida Weavers' Guild News Letter for January-February 1978.

"On January 7 a small group met to form the Mary Hand Chapter of the International Old Lacers. Guild members who are interested in lace-making may wish to get in touch with Josephine Tilden,

18845 S.W. 212 St., Miami, Fla. 33187
 (Maybe lace members are interested also)

LOST ART LACERS of NEW JERSEY

"Our club has accomplished quite a few things. Enclosed newspaper clipping will tell you quite a bit. (Clipping and many pictures, in May issue.) We are now listed in The Sussex County Arts Council and I have a tatting class, meeting an hour before our regular meeting. We have been asked to do a five minute interview on our local radio station about lace and our club, in February. Officers '77-'78,

Norma King - president

Anna Marie Lutz - Vice President

Nancy Carnegie - Secretary-Treasurer

Nancy Carnegie won a first prize at the Flemington Fair for some tatting she did and ribbons for crocheting. She makes doilies, rugs and bed coverletts, etc. for doll houses." Norma King

Minnesota Lace Society

"We have a new lacemaking group in Minnesota, calling ourselves the Minnesota Lace Society. In January, we held our fourth meeting. We have from 15 to 20 interested people so far, ranging from novices to teachers, to long-time lace-makers.

We hold meetings on the second Monday of each month at 7 p.m. in members' homes. The meetings consist of a short business session, followed by a demonstration of a particular area in lacemaking. So far, our demonstrations have covered tatting, needle lace and bobbin lace. Future meetings will be on sprang, knitted lace and lace preservation. We plan to hold a workshop soon to help each other make bobbin lace pillows.

Officers are: Laurie Waters, president
 Roxanne Lewis, secretary

SOUTHERN CALIFORNIA BRANCH

With 10 members attending the first organizational meeting of the year, Hazel E. Scott was elected President, Maurine Pugmire, treasurer and Dorothy Long, Secretary.

Meetings are being held the first Saturday of each month at the home of Savetta Livingston, Solana Beach, and new members have been especially appreciative of the "Show and Tell" hour during which the experienced lace makers and collectors have shared their pieces with the groups novices.

Nine bobbin-lace enthusiasts are working hard for teacher, Kay Asahi, who is giving a four week course of lessons for members. Bernice Terry is aiding the beginners and Hazel Scott is urging all members to work hard and enter a piece of bobbin lace in the San Diego County Fair competition this Spring.

Dorothy Long, Secretary

LACE MEETING IN FALLS CHURCH, VIRGINIA

Members of International Old Lacers residing in Northern Virginia were hostesses for an area meeting of lace makers from the District of Columbia, Virginia, Maryland, West Virginia, Pennsylvania, etc. on Saturday, March 4, 1978 from 10: A.M. until 3:00 P.M.

In order to make laces known, and especially bobbin lace, they invited home demonstration agents, some museum curators, and promoters of some craft exhibits, so that netted laces would not be listed as drawn work, etc.

Kits were prepared for each person registering with lists of suppliers of lace thread, bobbins, pillows, patterns, etc.

The program consisted of exhibits of laces, scrap books, patterns, prickings, and the I.O.L. slides.

The meeting was held at Dulin United Methodist Church Fellowship Hall.

Hazel Lowery, Virginia

Bobbin Lace Demonstration in HOLLAND



"In September 1977 I organized an exhibition of 'Bobbin Lace, in former times and at present, at home and abroad' in 'De Deel'; an exhibition fair in a very fine old village, SLEEN, Drente, Holland, where my eldest sister is district nurse. It was a lot of work and the first time I organized an exhibition my self, for De Deel is rather big and a little lace handkerchief is a lot of work, but many lacemakers cooperated and allowed me to choose their finest work for my exhibition.

The two photos, taken by a visitor, Mr. de Graaff from The Hague, show (top) me at my demonstration pillow; and bottom, a lady is trying the half stitch on the beginners pillow while two little girls watch that she makes no mistake. The girls came every afternoon after school-time and each made a bookmark in the half-stitch with plaits. A school master came with his whole class one afternoon and all the children tried, even the boys, They made a lovely bookmark in half-

stitch, cloth-stitch, double-stitch and plaits, without any mistakes and gave it to their teacher for the story book he reads out of to them.

I loved the whole exhibition. I thought it was a lot of fun and spent some happy weeks at my sister's village.

May I wish you Good Lacing and a very happy 1978." Annebe Pleging, Holland

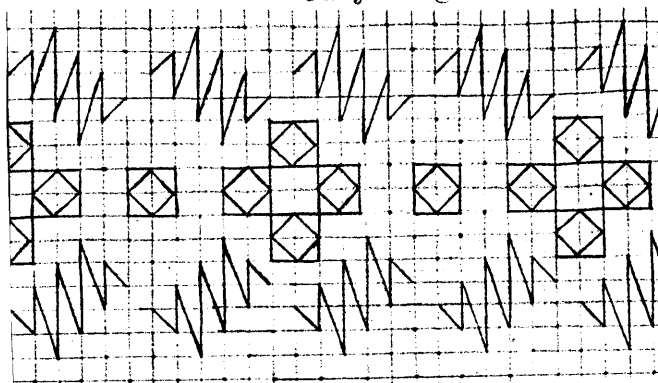
PRICKING FOR HEMP

December 16, 1977

A NOTE FROM THAILAND and COMMENT BELOW

"I have sold out my hemp and the next stock will be in a different shade as hilltribe women cannot standardize it yet. A pricking for hemp enclosed."

Janya Sugunnasil



January 23, 1978

"In the November issue of I.O.L. there was an ad from Janya Sugunnasil. I ordered the merchandise from her and a month later received it. I was delighted with it. The teak bobbins are beautiful --the hemp feels and looks like linen and words cannot describe the fine texture of the silk. Since, I've not received an answer. The newspaper here reports fighting 'heavy at times' where Janya is -- I fear for Janya and her hill people." Mrs. C. D. Huizing, California

BOBBIN LACE MAKING IN BRAZIL

"I did see bobbin lace in Rio de Janeiro but it was not for sale; beautifully done -- a tablecloth, I should say banquet cloth. Apparently there are many bobbin lace makers in San Salvador. They make Torchon and cluny type lace in their patterns. As a result they develop beautiful designs. They make it as a cottage industry. If I'm fortunate enough to return to Brazil I will go to San Salvador. However, lace making is flourishing in Brazil and it is of excellent quality in technique as well as design."

Muriel Mitchell, B.C., Canada

FARMINGTON VALLEY ARTS CENTER INC.

Avon Park North, Avon, Conn. 06001
 INTENSIVE WORKSHOP - April 1-2, 1978
 Lacemaking with Jane Merritt
 Techniques of needle and bobbin lace.
 Emphasis on ways to incorporate lace into weaving and stitchery.

From: "The Minneapolis Star" Nov. 7, 1977

Lace-Making

Painstaking fiber art experiencing revival at hands of area women

By Marybeth Buchels

Lace making, almost a lost art, is experiencing a minor revival in the Twin Cities. Women are showing an increasing interest in this obsolete but beautiful fiber-arts technique of producing delicate lace by hand.

Three types of lace making are involved in the resurgence:

BOBBIN LACE, made by weaving together many threads, each of which is weighted by a bobbin (a small dowel-shaped instrument usually made of wood or ivory). The work usually is done on a padded platform or pillow held in the lace maker's lap.

TATTING, done with a small shuttle, usually made of plastic or metal, on a single cotton thread. The main stitch is made up of right and left half-hitch knots.

NEEDLE LACE, worked with a regular sewing needle and thread, using variations of the buttonhole stitch.

Lotus Stack, 4804 12th Ave., South, who teaches bobbin lace at the Weavers' Guild in Minneapolis, said lace making is an obsolete art because machines can make lace much faster than humans.

"You really have to be mildly insane to take up lace making for any reason other than personal satisfaction," she said.

"It isn't difficult to learn or do, but the insanity comes because making just a small piece of lace can take so much time, particularly if you use fine thread."

Ms. Stack linked renewed interest in lace making to a general resurgence of fiber arts, such as weaving and spinning.

"A NUMBER OF YEARS AGO, people started getting interested in weaving, then came interest in spinning, about 10 years ago," she said. "Interest in lace making is part of the same endeavor to know what textiles are all about," she said.

Ms. Stack, coordinator of textile collections at the Minneapolis Institute of Arts, said most of her bobbin-lace students are interested in traditional bobbin-lace making, using small bobbins and very fine linen thread. She said contemporary bobbin lace is done on the west coast with coarse threads, jute and heavy macramé cord. However, the trend hasn't hit the upper midwest yet, she said.

Another bobbin-lace teacher, Eileen Johnson, 578 Grand Ave., St. Paul, said her students give a variety of reasons for learning the art.

"Some say they have inherited a bobbin-lace pillow and they want to know how to use it," she said. "Others are interested in all kinds of handiwork and want to add to their repertoire. Still others, especially the younger ones, have never done any kind of handiwork and want to start here. I'm just amazed—all sorts

of people show up for my classes," she said.

Sue Mansfield, 145 Dakota Ave., S. St. Louis Park, teaches tatting, a form of lace making popular during the early 1900s, at the Weavers' Guild. She said her students tend to be most interested in traditional tatting, using very fine thread and a small shuttle.

"BUT TATTING ISN'T limited just to using fine, white thread to make delicate handkerchief edgings," she said. "More contemporary tatting includes wall hangings, jewelry, in metal hoops and in mobiles." Contemporary tatting, she said, concentrates on using unusual threads, including colored threads and heavy or coarse threads.

"Most of my students haven't thought out how they plan to use their tatting, they just want to learn it," she said. "Some have waited until they found someone to teach tatting—they may have wanted to learn for 10 or 20 years. They're absolutely delighted to find someone to teach it."

Laurie Waters, 5517 Code Ave. S, Edina, who teaches needle-lace making privately, said needle lace is the forerunner of all other types of laces. It originally was done with very fine silk or linen thread, which is no longer available, she said.

Ms. Mansfield, Ms. Stack, Ms. Waters and Ms. Johnson agreed that finding a lace-making teacher sometimes is only the first step in lace making. Finding the right equipment, materials and patterns also is a problem—many lace-making techniques are not popular enough for most handicraft shops to carry the necessary supplies.

Ms. Johnson said equipment and supplies for bobbin-lace making are probably the most difficult to find. Bobbin lace uses linen thread because this type of lace puts a great deal of wear on thread. Fine linen thread is the most difficult to find, she said, but heavier linen thread is easier to get because of its popularity with hand weavers.

Antique bobbins are rare, she said, mainly because most people don't know what they are and may throw them away or shove them to the back of a drawer. New bobbins are available but generally are larger than the antique ones and are meant for contemporary work with heavier thread.

Ms. Stack said several traditional bobbin-lace pattern books are available, but very little is available on contemporary work. "Most books are on the traditional methods. As time goes on," she said, "I think we'll see more on contemporary uses. But, right now, there isn't much contemporary work being done."

Ms. Mansfield said the greatest problem with tatting is finding new patterns. As with bobbin lace, most patterns are traditional ones. She said shuttles and thread, except for very fine thread, are

From: "FORTUNE" magazine, June 1932

The Gossamer Trail of Lace

...runs from a masculine world of cuffs, collars, and razor cloths to the genteel cabinets of contemporary grandmothers.

A broad generalization would be that lace is to his wife what Rembrandts are to the U.S. financier. In some cases, indeed, the analogy may be applied quite literally, for among the great names in lace-collecting necrology are those of Mrs. J. P. Morgan and Mrs. George Blumenthal, while one of the notable collections today is that of Mrs. Philip Lehman, whose husband owns many an Old Master. As in painting, the most valuable lace pieces are those which have been executed in the past, although Leger and Matisse have, so to speak, their parallel in contemporary laces which are being made in Europe and especially in China. There native workers copy the old Venetian needlepoints or produce exotic Oriental patterns for a few pennies a day, thus enabling their work to be sold in this country for less than American-made machine lace.

On the whole, these modern laces inter-

est the successors of Mrs. Morgan and Mrs. Blumenthal as little as the surrealists interest their conservative husbands. More exciting to them are the laces of the Valois, the Stuarts, the Bourbons, the Hapsburgs. Here they find a fascinating subject; here the glamour of reconstructing a world in which men wore lace cravats, lace cuffs, lace collars; trimmed their boots with lace; wiped their very razors with lace towels. A world in which, for the three centuries before the French Revolution, every court in Europe blossomed forth so extravagantly in lace ruffles that eating became at times an affair more of gymnastics than of gastronomy.

Here, moreover, is a scholar's subject. Your true lace collector can tell at a glance not only whether a lace is needlepoint (made with a needle) or pillow lace (made with bobbins on a pillow), but also to which of the innumerable classifications of these two major orders it belongs. She knows just where the early Italian Reticello evolves into Punto in Aria---the first real lace; can tell you whether your Point d'Angleterre is really English or whether it was made in Flanders and smuggled over; and whether



NOTABLE LACE COLLECTOR

...is Mrs. Edward F. Hutten, who is said to have paid \$25,000 for a Hapsburg imperial veil.



NOTABLE LACE DEALER

...is Miss Marian Powys, who keeps the Devonshire Lace Shop, Manhattan's international lace exchange.

your Alençon belongs to the Louis XIV period or whether the flowers and figures in its pattern are sufficiently large and variegated to place it in a later reign. She makes special trips to Valenciennes for Valenciennes lace, and returns to New York to find better examples in a shop around the corner. She may belong to the Needle and Bobbin Club of New York, where she hears (and delivers) lectures on lace. She raises her eyes in well-bred and scholarly horror when nouveau riche collectors send their laces to exhibitions marked with prices and not with historic documentation. On the common field of lace she meets collectors whose other interests and station in life may be quite different from hers, invites them to tea, and to their intense admiration pulls out drawer after drawer of lace dresses, flounces, cuffs, collars, christening robes, boot edgings, handkerchiefs, cravats, and even small lace circlets which 18th century ladies presented to their gentlemen friends to stick in the back of their watches for some reason that has never been made clear.

If she were to sit down and explain things to you she would point out that you can distinguish the two major classifications by the loop, or buttonhole stitch characteristic of needlepoint and by the more linen-like, woven appearance of pillow lace. Which, softer than needlepoint, is far easier to imitate in machine-made lace.

Pulling out altar cloths and flounces to prove her point, she would show that in both needlepoint and pillow lace, designs were at first simple, geometric; later became more florid, complicated, and ornate. She would convince you (though she might not herself admit it) that lace nomenclature is the most confusing thing in the world, since not only do the Dentelles de Bruxelles of one country become the Points d'Angleterre of another, but several of the so-called point laces (as Point d'Angleterre, Point de Paris, Point de Gênes) are not needlepoints at all, but pillow (or bobbin) laces. She would probably admit that the bibliography of lace abounds in contradictions, with one authority crediting to France what another attributes to Flanders.

If you asked her which she considered the Rembrandt, the Phidias, the fine fleur of all laces, she would have a hard time making up her mind. Lace collectors worship at more shrines than one. Among the needlepoints, she would probably choose either Point de Venise à Rose (or Rosaline) or its Flemish descendant, Brussels Point à l'Aiguille--which is also known as Point de Gaze. Both of these laces are ancestors of our modern rosepoint, the lace par excellence for wedding veils. Perhaps the rarest of all laces, undoubtedly the fluffiest, Point de Venise à Rose is

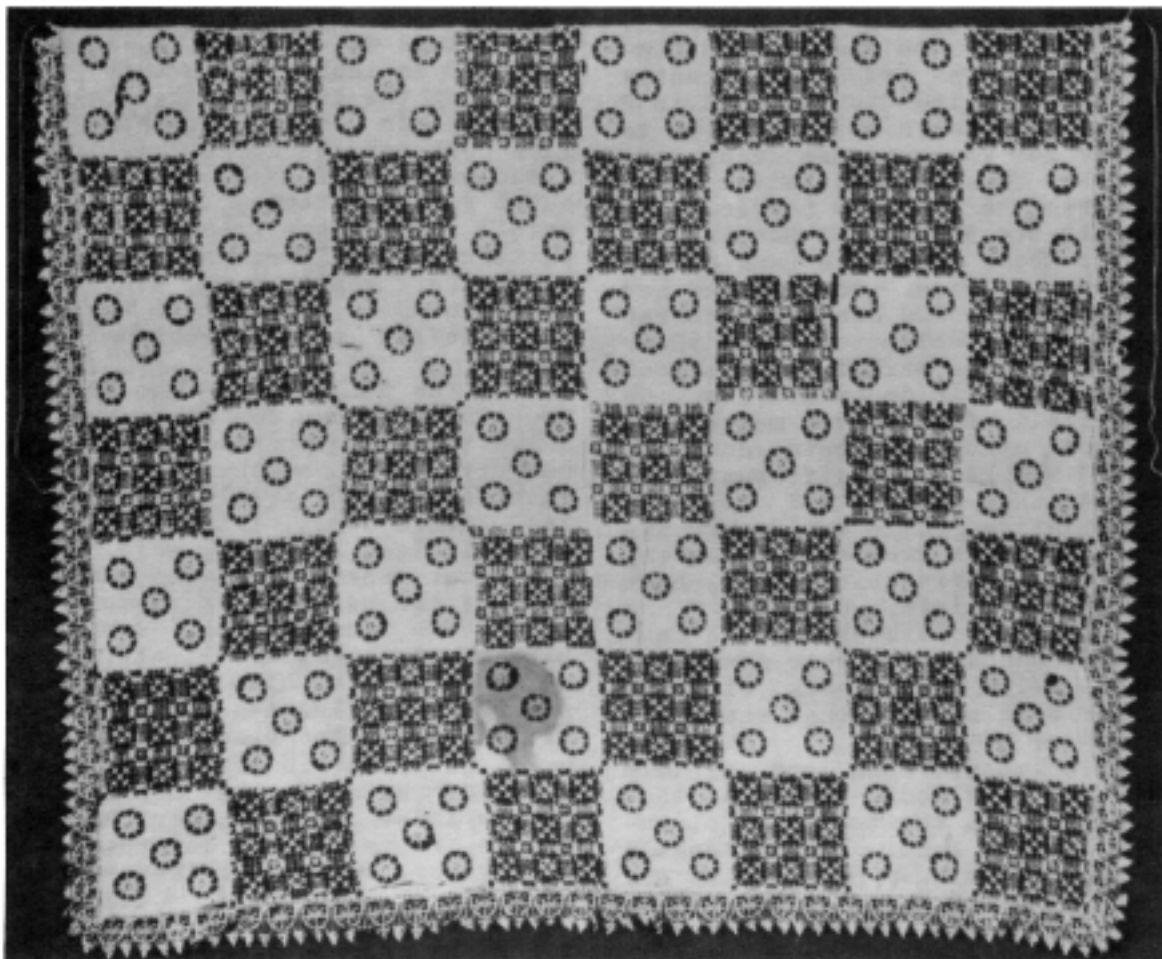
studded with tiny rosettes which sometimes stand out in relief as much as a third of an inch, are so soft and delicate that the lace is often called Point de Neige. In addition to these two, your lace collector would include in the needlepoint Roll of Honor the less complicated Point de Venise, with its foliated scroll pattern; the graceful coral branch patterned Coralline; and the French Alençon--a very costly lace, since each part is executed by a different workwoman, one piece often passing through eighteen hands.

Among the pillow laces she might choose Mechlin, which you can distinguish by the silky thread cordonnet. Sung by late 17th century poets as the "Queen of Lace," much used in the frills and furbelows of the French court, this lace developed the daintiest, airiest, most complex of patterns; resembles in the gossamer texture of its hexagonal mesh more the work of insects than of men. Other notable bobbin-made laces are Binche, similar to but even gauzier than Mechlin; Chantilly, an elaborate floral-designed lace usually executed in black thread and much used in Spain in mantillas; and Valenciennes. Which is the most popular of pillow laces and which you can recognize by its conventional design--plain net with roses, tulips, or leaves near the edge.

Whether your collector prefers Mechlin to Binche is pretty much a matter of individual taste. One thing is certain; she does not prefer the English pillow laces--Devonshire, Honiton, Buckingham Point--which, lacking in originality, comparatively coarse in thread, are patriotically worn by the British Royal Family on all possible occasions.* And certainly she would not choose the even coarser Irish Limerick and Carrickmacross.

All of this postulates a certain knowledge of lace history. To turn back to a day when England was less patriotic in matters of lace than today, consider the age in which Samuel Pepys flourished, and flourished his pen. Mr. Pepys, whose genuflections to the Deity might have lost much of their cheerful piety had they not been performed in the most fashionable of trousseaus, wore his first lace cravat to church in 1662. "So neat it is," he writes in his Diary, "that I am resolved my great expence shall be lacebands!" Probably, like most Englishmen at the time, he wore a cravat of Flemish lace, but if in subsequent years he continued

*Queen Victoria's entire trousseau was trimmed with English lace only, set a great fashion in England. The patterns, made by villages and families noted for their particular designs, were jealously guarded, unobtainable elsewhere. The wedding dress itself cost £1,000, was made in the small fishing village of Beer, and the patterns destroyed.



TO ENGLAND'S VIRGIN QUEEN

...belonged this apron. But the coffee spot was made by Mistress Dorothy Fairfax, lady-in-waiting to the Queen. Elizabeth was so angry that she boxed Mistress Dorothy's ears, and then, feeling remorseful, gave her the apron. It has come down in the Fairfax family and may now be seen at the Devonshire Lace Shop. Both needlepoint and pillow lace are represented, and since if it had been made in Italy it would probably have been all

the former and if in Flanders all the latter, the apron may well have been made in England. This hypothesis is further encouraged by the comparative coarseness of the thread. The fact that it has strings instead of tapes places it positively in the Elizabethan period. You may have it--strings, coffee spot, and all--for \$600. with or without a box on the ear.

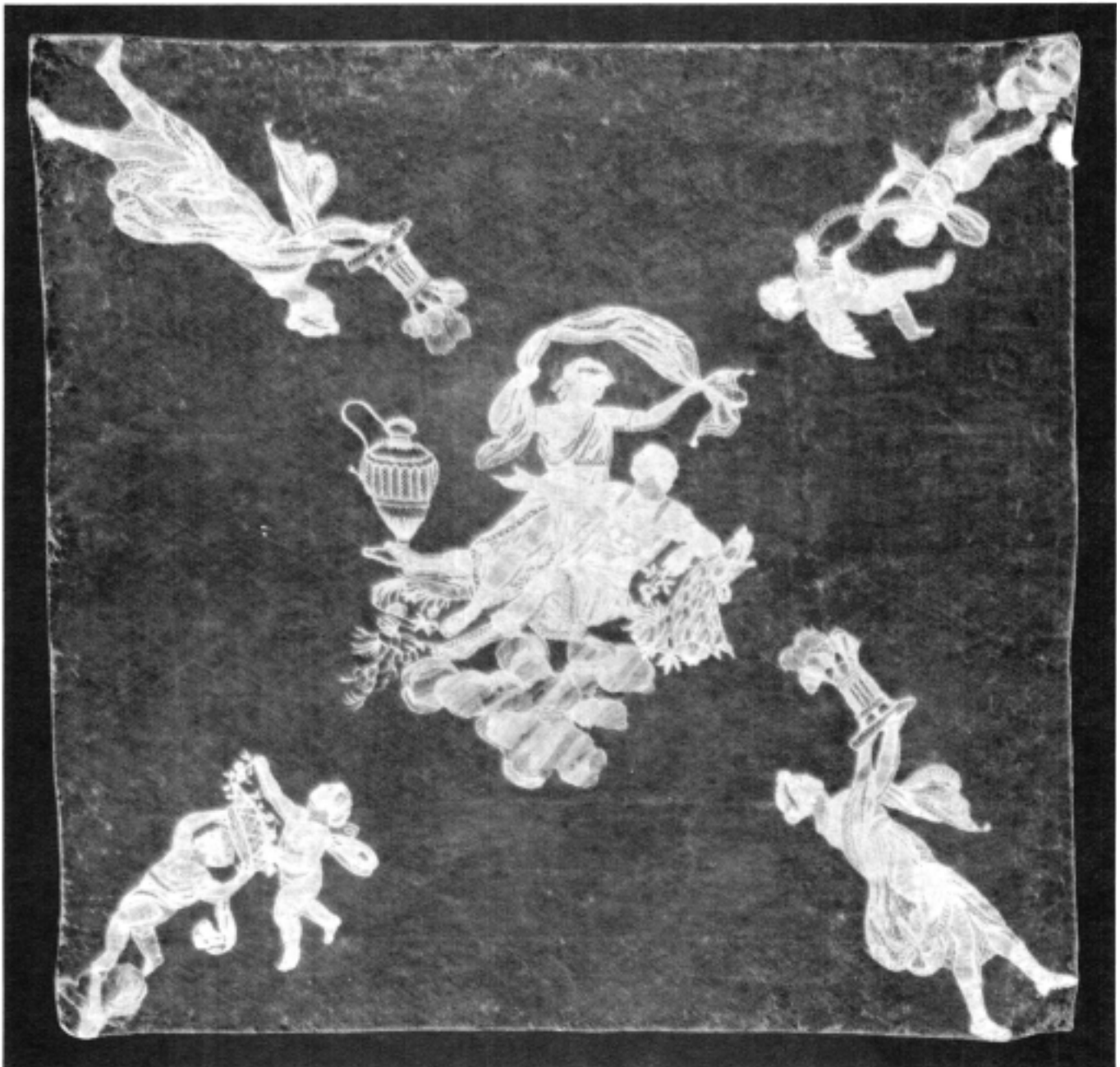


LACES OFTEN "TELL A STORY"

...as does this strip of Italian needlepoint. In theme is the Annunciation, and you may distinguish both Virgin and Angel -- the latter looking suspiciously like a ballet dancer. This particular piece represents the transition between early Italian Reticelle, or cutwork, and

Punte in Aria, which is the first real needlepoint lace. Coming originally from the great lace collection of the late Leopold Iklé of St. Gallen, Switzerland, whose descendants dispose of some of the family treasures from time to time, it now belongs to Mrs. Albert Blum.





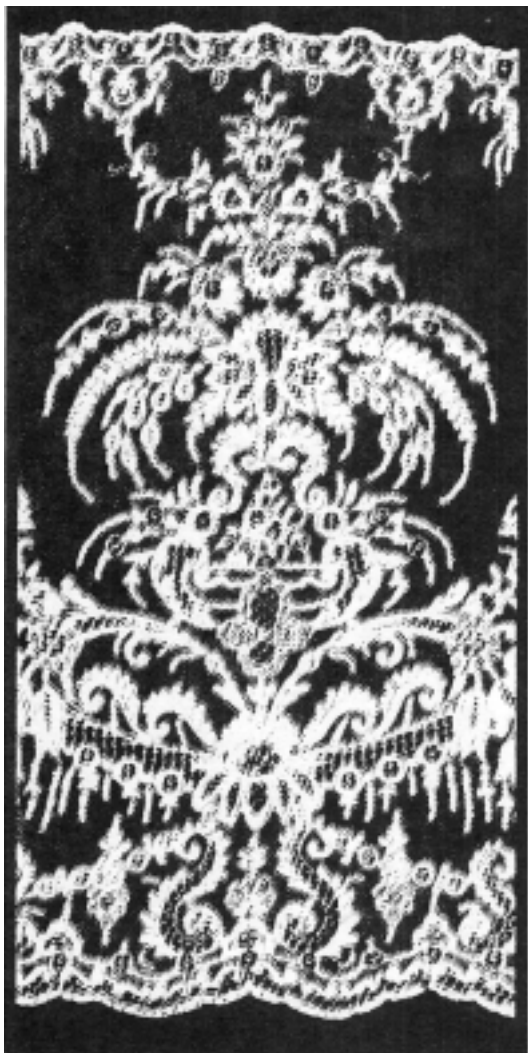
LESS SUPERCILIOUS THAN MODERN ARTISTS... were 18th century painters, who did not consider making designs for lace beneath their dignity. This panel of Brussels pillow lace, which is from the Iklé cel-

lection and which Miss Powys holds at \$1,500, was probably designed by David. The hexagonal net is made in inch-strip pieces.

ALSO FROM THE IKLÉ COLLECTION

..came this strip of Venetian Gros Point which, coming just after Punto in Aria, is richer in design, more complicated, introduces a foliated pattern for the first time. Such Venetian point laces as the above are the ancestors of today's rosepoint, most favored for bridal veils and lucky is the collector who can wheedle them from Mr. Fritz Iklé, son of the late Leopold. Mr. Iklé is a gentleman of needs, and often emphatically declines to give up one year what you might have had for the casual asking (and paying) the year before.

to patronize the producers of Antwerp and Mechlin, he was breaking the law in much the same way as does the American host who serves post-prohibition liquor today. For in 1662 England, with a weather eye toward home industry, tightened her laws prohibiting the importation of certain foreign laces. With the result that Flemish laces were smuggled in, ingeniously renamed Point d'Angleterre, and sold as local products. So common was the practice of smuggling these laces in in coffins (which, often with genuine corpses, even of bishops, were buried and later dug up by jubilant mourners) and so much



MILORD AND MILADY BOTH

...wore lace. At left her wedding flounce. At right his cravat.

The Alençon wedding flounce is from the famous collection of the Empress Eugenie. The Empress, who collected lace madly from the age of fifteen until her death at ninety-odd, used to go to the lace workers herself and tell them the designs she wanted them to follow. Particularly she loved wild flowers (indeed she is said to have been wearing wild flowers in her hair when Napoleon III first saw her), and the design here is in sharp contrast with the formal roses and tulips of the Louis XV Alençon. Miss Powys holds the pair of flounces, of which this is one, at \$7,000.

* * * * *

The rabat, or cravat-end (right), is of Flemish-made Point d'Angleterre. In a day before Sulka and Charvet, lace cravats such as this were as essential an item in the spring wardrobe of the 17th and 18th century English and French noblemen as an Ascot tie is to the well-turned-out Easter parader today. Here the subject matter is unusually varied --including, as you may see, an elegantly dressed huntsman riding through a luxurious forest, two other human figures (a bugler and a falconer), a hound pursuing a very coy deer, as well as a number of other woodland creatures of doubtful authenticity but singular charm. This particular cravat was made in the early 1700's, measures fourteen inches by twelve. You may see it in the Brooklyn Museum, to which institution Miss Powys sold it for \$1,350.

.....
addicted to it were the wealthiest and most aristocratic of families, that in 1764 when the corpse of the Duke of Devonshire was brought over from France the coffin was unceremoniously opened by suspicious custom guards who, before a scandalized group of relatives, poked about to make sure it was really the Duke and not a bundle of Mechlin lace cravats.

In France they managed things better. Louis XIV's minister Colbert has come down in history books as founder of the French merchant marine. He was also founder of the French lace industry. "Fashion" he said, shortly before founding the French lace industry, "is to France what the Mines of Peru are to Spain"; and in 1665 he proceeded to make capital of this fact by opening at Alençon the first French school of lace. He bribed many lace workers of Italy to come to France and teach the French women, thus laying the foundation for an industry which flourished increasingly until the French Revolution. In this industry Rouseau took an interesting if inconspicuous part--since, having married beneath him, he took to making lace when ever he went out to tea with his wife, in order to distract his mind from the vulgar and

noisy conversation of her friends.

In short, England originally got her lace from Flanders, and France from Italy --the two countries in which, around 1500 the two main types of lace originated. (Unless, interpreting the word in the more primitive sense of ornamentally meshed cord or thread, we find lace in the 4,000-year-old netting of Peru, the mummy coverings of ancient Egypt, the peplums and togas of the Greeks and the Romans.) We have already touched upon the major Italian needlepoint and Flemish and French bobbin laces, in both of which Renaissance scrolls and foliated designs were succeeded by 18th century figures and flowers. In general, Flemish laces are softer, finer, whiter than Italian laces, their thread often so fragile that it cannot stand dry air and must be woven in dark underground rooms. Quiet in design, often showing fruit or flowers, Flemish laces are in harmony with Netherlandish characteristics.

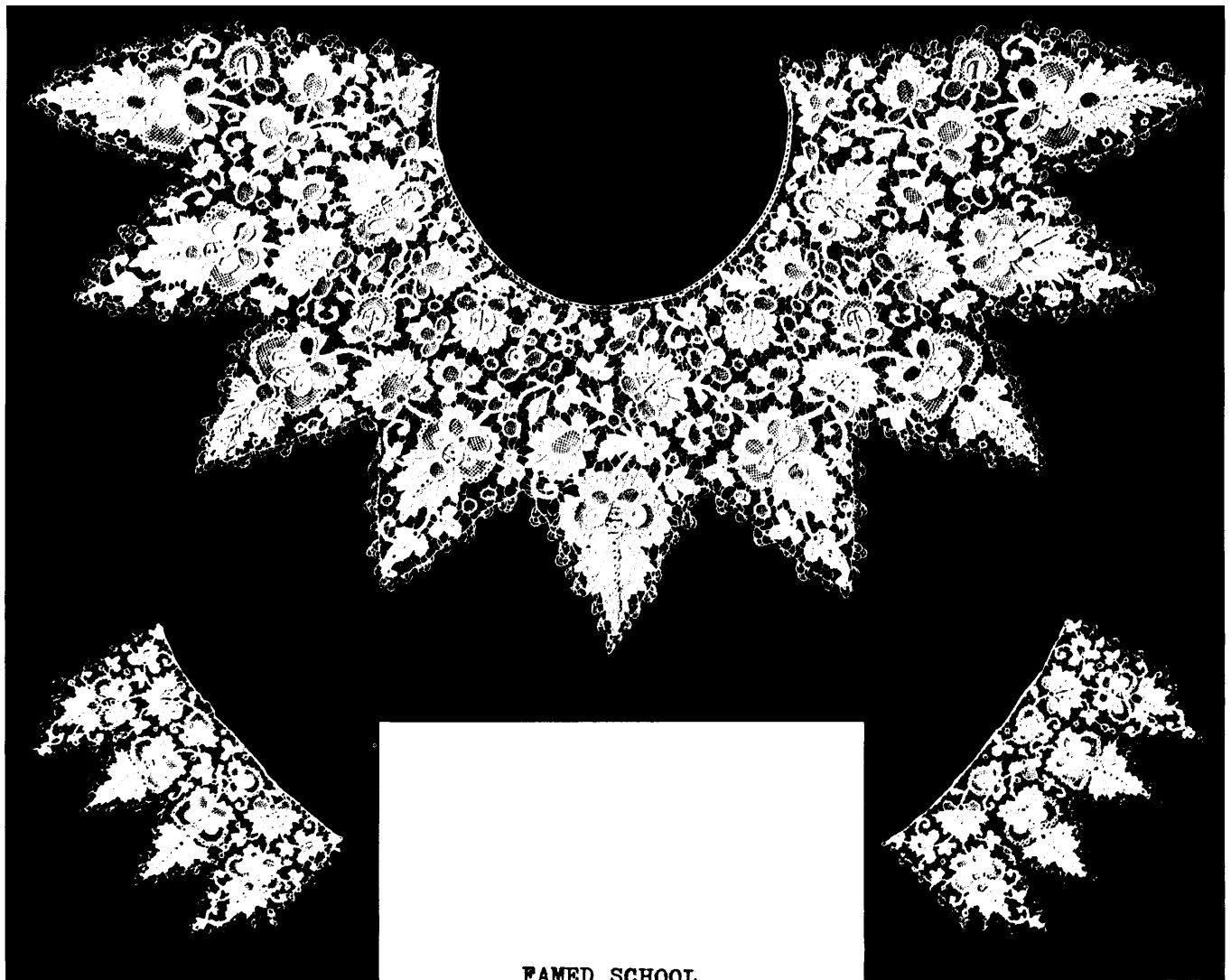
In French lace you see the reflection of a more sprightly temperament. Under Louis XIV the symmetry in which the King took such architectural delight is plainly to be noted in the lace of the period; its detached ornamental details offset one another in unvarying precision. Court



artists, notably Berain, made detailed drawings for the laces. And by the time of Louis XV, Alençon, Argentan, and the rest were beginning to blossom forth in naturalistic renderings of garlands, birds, people, hunting scenes, and the typical undulating ribbon of the period. At first light and gay, patterns became more and more flowery, eventually deteriorated into grotesqueness. Technique became the be-all and end-all of lace. Fantastic sums were paid for cuffs and flounces; everyone from the King's mistresses to bishops and generals bought lace. There still exists a piece of Point d'Argentan, presumably made for a French

general, in which a cannon on wheels belches forth a cannon ball and a profusion of smoke, while two other balls lie on the ground, and a flag embellishes the left corner.

With Louis XVI and Marie Antoinette there was a return to simplicity. The undulating wreaths and festoons disappeared; you may recognize lace of this period by its stiff conventional borders, little detached flowers, buds, and compact bouquets. Checked by the Revolution French lace manufacture was somewhat revived by Napoleon, received further encouragement from the Empress Eugenie, who over a period of seventy-odd years assem-



FAMED SCHOOL

...is Queen Margherita's for lace making. It is on the Venetian island of Burano, for four centuries a center of lace manufacture. The best copies of the old laces still come from there. None but an expert could detect this 19th century

copy of old Point de Venise collar and cuffs as being of such recent vintage. It is now owned by Mr. E. E. Richardson of New Orleans.

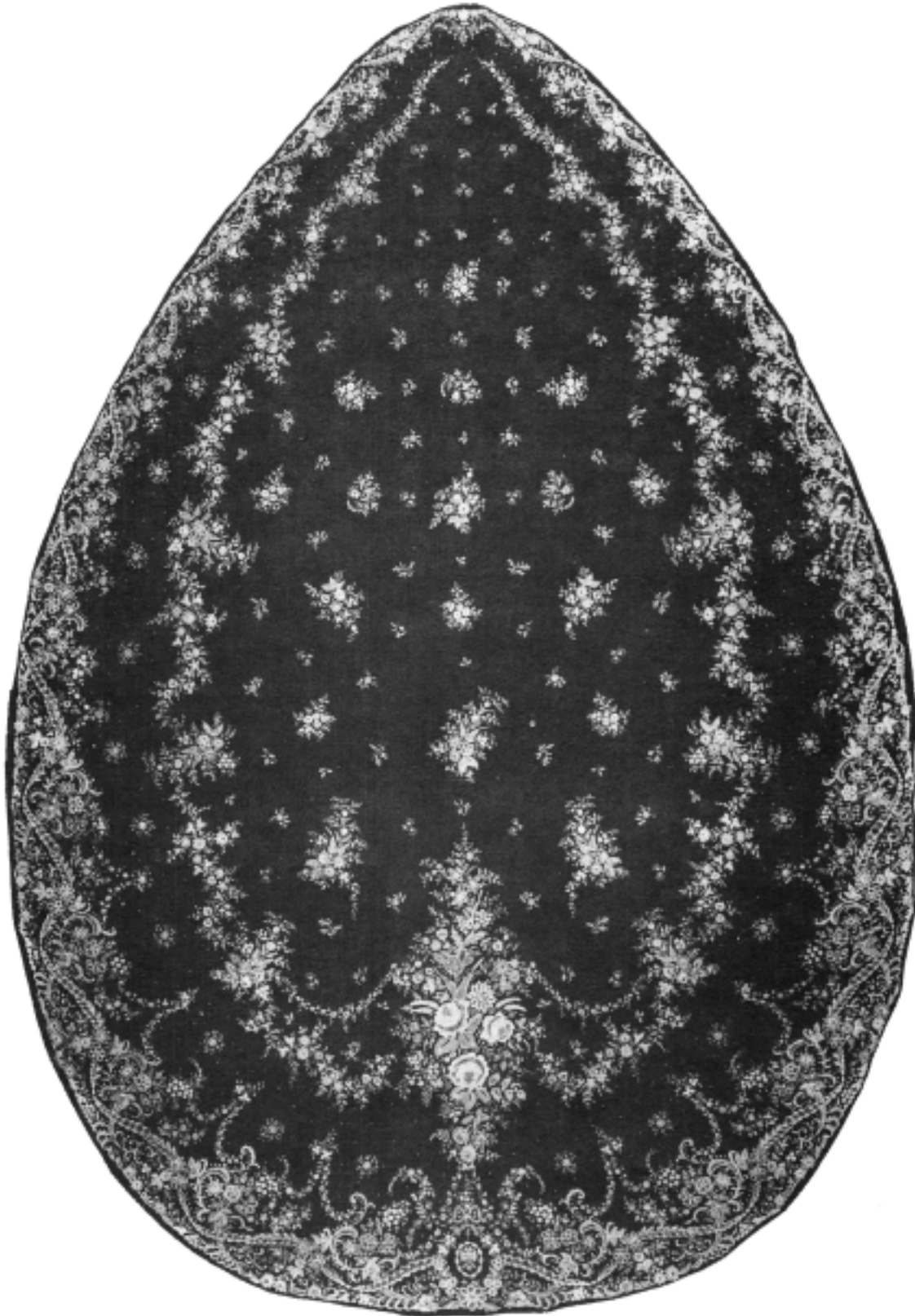
The coat of arms below is a detail of the veil on the opposite page.

.....

bled one of the greatest collections in Europe, including four Alençon wedding flounces and one flounce so exquisite that it took thirty-six women a year and a half to make.

Of more interest to the scholarly collector than to those whose first criterion is beauty are the laces of Spain, chiefly distinguished by gold, silver, and colored thread and the coarse peasant laces of Germany, Austria, and Russia. Nor, as we have intimated, can the English laces compare with the laces of Italy, Flanders, and France. In spite of Queen Elizabeth's lace apron, in spite of the fact that Lacemaker Mary Queen of Scots designed sixteen animal and 124 bird patterns while in captivity, English creative ability has, in point of lace, lagged far behind English appreciation. This appreciation in the 18th century reached such a pitch that on one occasion the infant daughter of a duke was so weighed down by the lace on her christening robes that she fainted ("I have never seen so quiet a child," said the Archbishop of Canterbury as he handed her back to her mother, dead); that highwaymen and Lord Essex alike insisted on going to their death in lace; and that in 1730 Jonathan Swift was inspired to write, somewhat petulantly:





MARVELOUSLY DELICATE

...this veil of Brussels Appliqué, above, belongs to the Pellavicini family in Italy, who share with the Hapsburgs the right to show the double-headed Hapsburg eagle in their coat of arms (which you may see more clearly on the opposite

page). Brussels Applique is very similar to Point d'Angleterre, from which it is descended. The veil itself is four yards long and was made about eighty years ago.

The Pellavicinis have authorized Miss Powys to sell it for \$1,500.

"Five hours (and who can do it less in?)
By haughty Celia spent in dressing;
The goddess from her chamber issues,
Array'd in lace, brocade, and tissues."

Now the 1932 counterpart of the haughty Celia is more likely to admire lace in an exhibition cabinet than wear it on her dress. And certainly the 1932 dandy orders no Point d'Alençon for his night-shirts and handkerchiefs, nor does the modern housewife trim her towels with lace or surround her bathtub with great flounces of Point de France. This sort of thing went out long before hot and cold running water, Gideon Bibles, and bottle-openers in every room. Brides, to be sure, traditionally wear lace, but usually it is great-grandmother's lace rather than anything distinctively made for the occasion. Compare the fashionable portraits of Frans Hals and Van Dyck with those of Sargent and you will see at once how the commonplace of one period becomes the curiosity of another. Lace has graduated from the towel to the museum; you will find it, spaciously arranged, in the great rooms of the Metropolitan Museum of Art in New York (thanks to the skill and energy of Miss Frances Morris); the National Museum of Washington; in the cases and cabinets of many a private collector.

Notable among lace collections are those, already mentioned, of the late Mrs. Morgan and the late Mrs. Blumenthal. Mrs. Morgan's laces, which included practically every known style and in the amassing of which her husband took an active interest ("May I take this home and show it to Mr. Morgan?" was Mrs. Morgan's frequent and cheerfully granted request when she saw something she liked in a shop), have been divided between her two

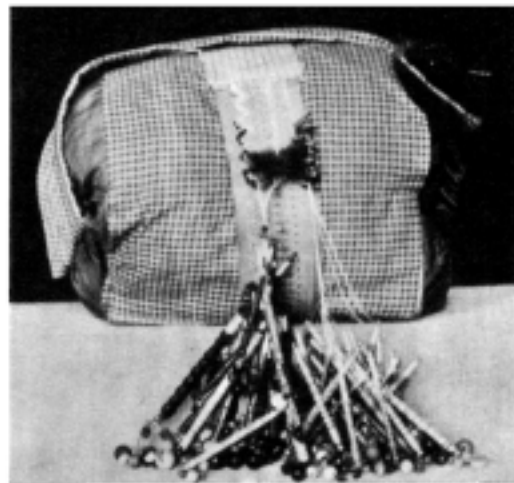


Above, you see Portuguese bobbin lace as it was made on the pillow---in this instance with 125-odd bobbins. This 18th century unfinished piece is the work of nuns, who have been for centuries -- and still are today---assiduous lace makers. Such cards as the one shown here with the Holy Family often embellished their pillows, enabling them to say their prayers as they worked.

(Courtesy Mrs. DeWitt Clinton Cohen)

daughters, Mrs. Paul Pennover and Mrs. George Nichols. Their aunt, Mrs. Herbert Satterlee, has a Marie Antoinette flounce which her father, the late Mr. Morgan, gave her at her marriage. Mrs. Blumenthal's collection is now partly in her husband's great Italian Renaissance house in Park Avenue and partly on exhibition at the Metropolitan Museum--to which institution it may go in its entirety when Trustee Blumenthal dies. Other collections which death has dispersed among descendants and museums are those of Mrs. John Jacob Astor (Metropolitan Museum of Art); Mrs. Pinchot (National Museum in Washington); Mrs. Jesse Seligman (Metropolitan); Mrs. Harris Fahnestock (descendants). Particularly important was Mrs. Fahnestock's collection. Containing every kind of lace, it included pieces in perfect condition only; to have placed something in the Fahnestock collection was a feather in the cap of any dealer. Mrs. Fahnestock patriotically refused to buy any of her laces in Europe, secured many through the Devonshire Lace Shop in New York.

Remembering Mrs. Morgan, Mrs. Blumenthal, and Mrs. Fahnestock, and thinking of the marvelous Russian collections of Prince Youssoufov and others (lace prices were higher in Moscow and Vienna, where the Emperor Franz Joseph collected, than anywhere else in the world) which have been scattered to the four winds, lace dealers will tell you mournfully that there are few great lace collectors today. Yet the American roster includes (besides Mrs. Philip Lehman) Mrs. DeWitt Clinton Cohen, Mrs. William Bayard Cutting, Mrs. Frederic Pratt, Mrs. Albert Blum, Mrs. Harry



Above, a piece of 19th century Devonshire lace on the pillow---which, incidentally, is always held on the lap of the lace maker. Note the various types of bobbins. Most of these were made by men and given to the girls who make the lace---who in this case were decidedly not nuns. Some bobbins are inscribed with mottoes or with the names of their donors. The beads and buttons were put on to make the bobbins heavier, and are technically known as "jingles."

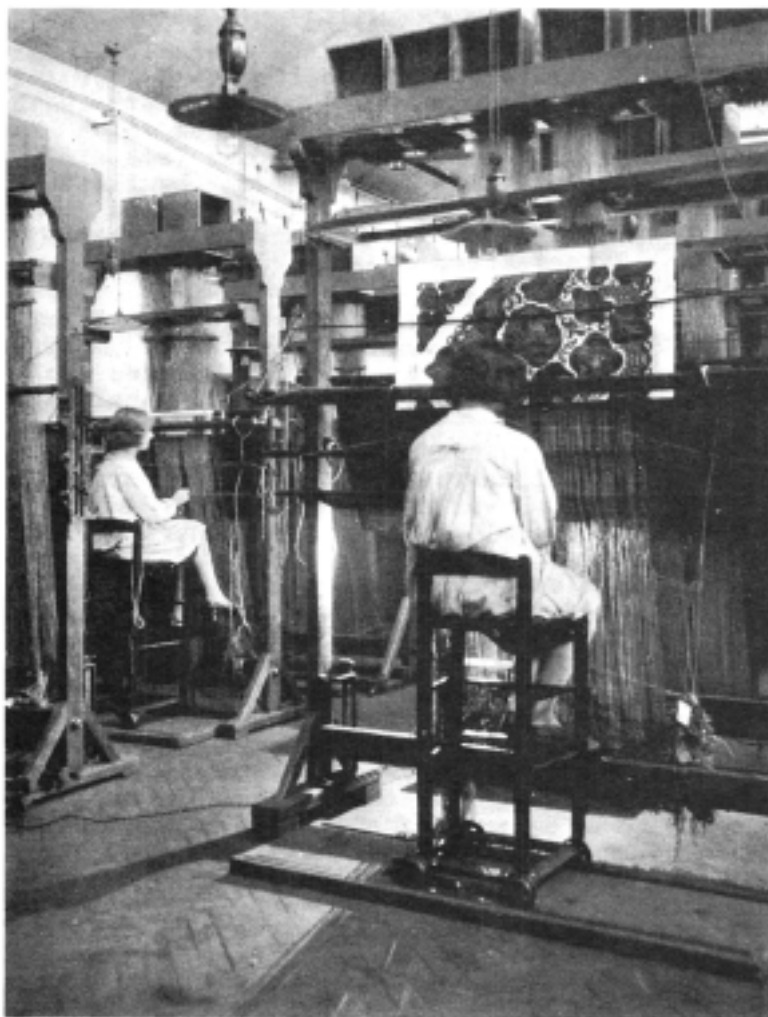
Harkness Flagler (snippets), Mrs. Robert W. deForest, Mrs. Morris Hawkes, Miss Susan D. Bliss, not to mention that enthusiastic neophyte, Mrs. Edward E. Hutton (who is said to have paid \$25,000. for a Hapsburg imperial veil), and Miss Gertrude Whiting and Miss Marian Hague, whose collections, formed with professional completeness, are in their way the best in the country.

And although the majority of lace collectors today are women (just as the earliest of lace wearers were usually men) there is an obscure exception to this in the shape of Mr. George Middleton, Tariff Commission expert in Washington, who besieges dealers for two-inch strips of every lace known (which he gets for \$2. each) and in his zeal thinks nothing of asking them to snip off the ends of valuable pieces; and a more notable exception in the person of the late Senator Clark, who assembled a collection of 100 unusually large and fine pieces of lace (no more, no less) for which he paid \$250,000. and which after his death went in part to the Corcoran Gallery of Art in Washington, were

in part sold at auction.

These collectors, and many a lesser one, may pick up their laces on European travels, buying them from impoverished nobleman and priest alike--since church rivaled court in the extravagance of its laces in the 17th and 18th centuries. Or they may buy from the great lace dealers: Iklé Frères in St. Gallen, Switzerland, who now manufacture only machine-made laces but whose Mr. Fritz Iklé disposes from time to time of some of the treasures from his father's famous real lace collection; Camerino in Paris; Jesurum in Venice; Moëms in Brussels; or four or five places in New York --Sara Hadley, S.E. Munyer, Mrs. Raymond Bell, Grande Maison de Blanc, the Devonshire Lace Shop. Of these, the Devonshire Shop has the most important pieces. And owns practically none of them, the explanation being that Miss Marian Powys, who runs it (and is a sister of John Cowper Powys, the novelist), sells lace on commission for dealers and individuals all over the world, operates the country's greatest international lace exchange. To her modest studio overlooking Madison

Avenue's street cars at Fifty-Fifth Street come young girls for their wedding laces, old ladies for something new for their collection. In addition to the laces shown on these pages, the Chinese red-lacquered pigskin boxes in which Miss Powys keeps her laces contain, or have contained, such items as a Point d'Angleterre rabat, or cravat, made for the Empress Maria Theresa and with herself on horseback as the central motif; an Alençon flounce made for the bed of Empress Marie Louise with Napoleon's imperial bees in the design; and a piece of Point de France made for the Grand Dauphin's wedding in the Louis XIV period and showing the royal child himself, guarded by cherubim holding the crown over his head. Notwithstanding all the historic laces which pass through her hands Miss Powys (who was a lace maker before she was a dealer and whose knowledge is such that she was chosen to catalogue the National Museum's collection, and to evaluate the Clark, Fahnstock, and Blumenthal collections, among others) usually advises customers who are not collectors, but who want lace for some particular purpose, to have it made with some design of contemporary significance. Thus she tried, though unsuccessfully, to persuade Mrs. Dwight Morrow to have Daughter Anne's wedding veil covered with a design showing the Lindbergh flight, which is the sort of thing that would have been done in the days of Louis XIV. And thus, in laces which she herself designs,



IN THE MIND OF THE ARTIST

...lace exists long before the lace machine begins to whirl. Here you see a color graph, taken from the artist's blueprint, being transposed into cord.

she is beginning to introduce dogwood, maidenhair ferns, and other indigenous American plants, instead of merely copying the more formal roses and tulips of Continental laces.

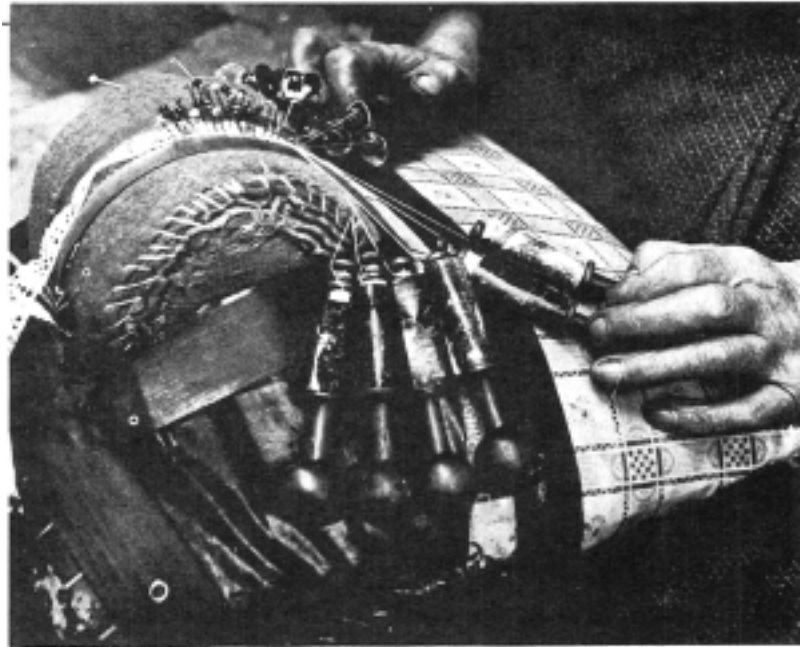
Such experts as Miss Powys will agree that though Celia buys less lace for her dresses than her grandmothers do for their cabinets, the pendulum has begun to swing. They will point out that there is something peculiarly intimate and individualistic about lace, that a certain lace may give you the naïveté of youth and another the dignity of age, that one may accentuate aristocracy and another simplicity. They will point not only to the Abby Rockefellers and Anne Morrrows who come to their shops for wedding veils (rosepoint veils, most favored, start at \$300) but to the host of lesser Celias who constitute the chief raison d'être for the flourishing lace manufacture that goes on today. They will tell you that you can buy flounces for from \$7.50 to \$50. a yard, a set of lace-trimmed collars and cuffs for \$5, a baby cap for \$3.50, and handkerchief for \$1.50. And if, in Miss Powys' shop, the prospective handkerchief purchaser decides to become a collector, she can rummage through another Chinese red-lacquered pigskin box and pull out a \$10,000 table runner formerly owned by a Russian provincial governor. While, if her own finances more closely approximate those of most former Russian provincial governors of today, and she still wants to collect lace, she can, a la George Middleton, buy tiny strips of the various laces for a dollar or two apiece, thus joining, however humbly, the ranks of Madame Du Barry, Marie Antoinette, the Emperor Franz Joseph, the Empress Eugénie, Prince Felix Youssouпов, Mrs. Morgan, Mrs. Fahnestock, Miss Gertrude Whiting and Mrs. Hutton.

* * * * *

APPENDIX: HOW LACE IS MADE

(The Lace of Living Fingers)

Needlepoint is made today much as was the early Venetian Punto in Aria. The pattern is drawn upon a piece of parchment, which is stitched down upon two pieces of linen. Thread is laid on the leading lines drawn on the parchment, fastened to parchment and linen by tiedown stitches, so a skeleton thread pattern is formed. The toile, or solid parts are worked in by needle, edged with buttonhole stitching. Between these toile portions of the pattern, ties (brides) or meshes (reseaux) are worked, uniting the various parts into one fabric, a reproduction in thread of the parchment pattern. Finally, a knife is passed between the two pieces of linen at the back of the parchment, cutting the stitches which have passed through parchment



and linen and freeing the completed lace.

Pillow lace requires no substructure; is made by twisting and plaiting threads. The pattern is first drawn on a piece of paper or parchment, then pricked with holes by a "pattern pricker," who thus determines where the principal pins shall be stuck into the pillow for guiding the threads. This pattern is then fastened to the pillow, from which hang the threads of the bobbins (see picture, above). The lace is made by the interweaving of the threads, each led by its bobbins. Many bobbins, in the heyday of lace making, were incrustated with jewels and embellished with mottoes.

Handmade lace is being made today in England, Belgium, Italy, France, Austria, India, and China. English laces are all Devonshire, Honiton, Point d'Angleterre; the farmers' wives in the Midlands go in for Buckingham Point, Queen Margherita's school on the Italian island Burano, near Venice, turns out excellent imitations of the old Italian, French, and Flemish laces. In France, Alençon and Valenciennes are no longer lace centers. The best Valenciennes today is made at Ypres; up to 1,000 bobbins on the same pillow are used for this lace; there are dress-flounces twelve years in the making; they cost \$400 a yard. In Normandy the peasants still take their pillows to the lofts over the cow houses, the warmth from the animals below saving them the smoke and the expense of a fire. The frugal Chinese, who are extraordinarily adept at copying old patterns and who occasionally introduce new designs with exotic Oriental flowers, work for from three to seven cents a day, with the result that great quantities of Chinese handmade lace are sent to the U. S. and sold for less than American machine-made lace, in spite of a 90 per cent tariff.

In this country there is practically no commercial making of lace by hand. A few women play at it patiently. Item: One

Mrs. Hannah MacLaren Shepard-Wolff, habit unknown, is credited by lace bibliography for having spent 3,000 hours on a lace handkerchief forty-two inches square which she finished in 1910. Item: Some years ago an ingenious gentleman in Munich trained caterpillars to spin lace veils. His method was to make a paste of a plant which the caterpillars particularly liked to eat, spread it thinly over a smooth flat stone like a lithographer's stone. With a camel's hair pencil dipped in olive oil he drew upon the coating of paste the pattern which he wished left open, placed the stone in an inclined position, put the caterpillars at the bottom, and left them to eat and spin their way to the top. They carefully avoided every surface coated with the oil, but devoured the rest of the paste, thus making veils of singular lightness and, be it added, singular weakness.

THE LACE OF THE MACHINE

Net-making machines existed in England in the 18th century, but it was the Jacquard loom, invented in 1801 by a Frenchman (whom Calais now honors with a statue, a street, a square, and a boulevard for his pains), that made possible the fabrication by machine of patterns of ordinary thread. Eight years later John Heathcoat of Nottingham invented his bobbin net machine, making it possible to use the fine threads of the handmade laces.

In 1813 John Levers so improved the arrangement of bobbins and carriages in the Heathcoat machine as to add £3,000,000 yearly to the lace trade --- and to give his name to the steam-driven, six-yard-long looms used today in Nottingham and Calais.

Once threaded, the Levers machine is controlled by only one man, although several girls must watch in case threads break. As many as 10,000 threads are sometimes used at one time; sixty pieces of lace made simultaneously. The worker presses a lever, a great clatter and crash ensues -- slap of cardboard, clack of bobbins, swish of beam, click of bobbins, and miraculously there materializes a filmy net strewn with wreaths of flowers, scrolls, ribbons, and curlicues. A

January 30, 1978

"An older woman I met has a "GERMANTYPE" Bobbin Lace Pillow, patented in November 1903, (her mother's) she wants to sell. It has a spool roller with a paper pattern on it, is green velvet, but not padded. There are 3 dozen dark brown wooden, hooded bobbins. She will also throw in 42" lace for a pillowcase.

It is approximately 15" x 12" x 8" high. She wants \$75. for it." If any member is interested in purchasing it, write to Eileen Johnson, 578 Grand Avenue, St. Paul, Minnesota, 55102

sudden lull means that the loom has been put out of action because one of the numberless threads has broken. The man re-threads it with a long crochet hook, and the clatter and crash resume.

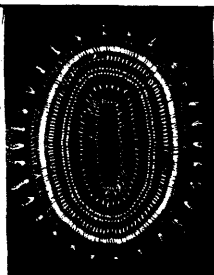
In this country, although lace making was introduced in Ipswich, Massachusetts, over 100 years ago, the industry had to be given a boost. In 1909 the Payne-Aldrich Tariff Bill provided for the admission to the U. S. of lace machines for sixteen months duty free; 500 machines were imported. Among the great American machine-lace manufacturers today are the American Fabrics Co., Bridgeport, Connecticut; the Van Raalte Co., Paterson, New Jersey; the American Lace Manufacturing Co. of Elyria, Ohio; the Liberty Lace & Netting Works, New York City; the North American Lace Co., Philadelphia. But with American lace weavers earning from \$50 to \$100 a week in contrast with Calais loom tenders at \$12 and \$15 a week and Chinese hand-lace workers at twenty-one to forty-nine cents a week, most of the lace used in this country is imported (\$15,000,000 worth in the last six months of 1931). Even that 90 per cent tariff does not prevent most of the Chantilly, rosepoint, and Honiton laces which American women wear today from coming from Nottingham or from the great Lyons and Calais lace house of Dognin.

POSTSCRIPT: Another kind of machine lace is made by embroidering thread on a silk or fabric which is afterwards removed by chemicals which do not affect the thread. The lace thus made bafflingly imitates the old handmade laces, sells at about one-tenth the price of real lace. Such lace can be made in higher relief than by the weaving machines, and the old Venetian points more faithfully copied. Twenty dollars a yard is sometimes paid for this embroidered lace, which is made chiefly in St. Gallen, Switzerland, and in Plaune, Germany. The Swiss house of Iklé makes none but this type of lace.

Contributed by Mary Rositzki, Minnesota (the lace story as it was 46 years ago)

NELSON BOOK of NETTING

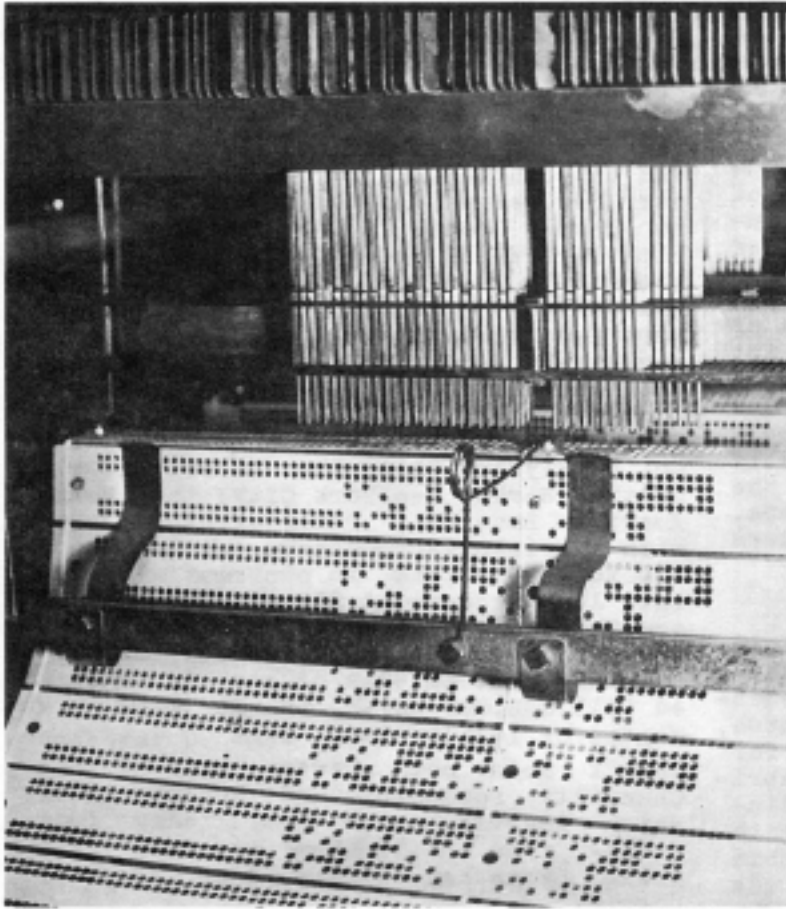
Instruction book with 15 designs; 5 sizes of plastic mesh sticks and steel needle come to you for only \$5.00



OTHER NETTED PATTERNS....

- 8 Beautiful Handkerchief Edges..\$1.00
- 8 Advanced Doily Patterns.....\$1.00

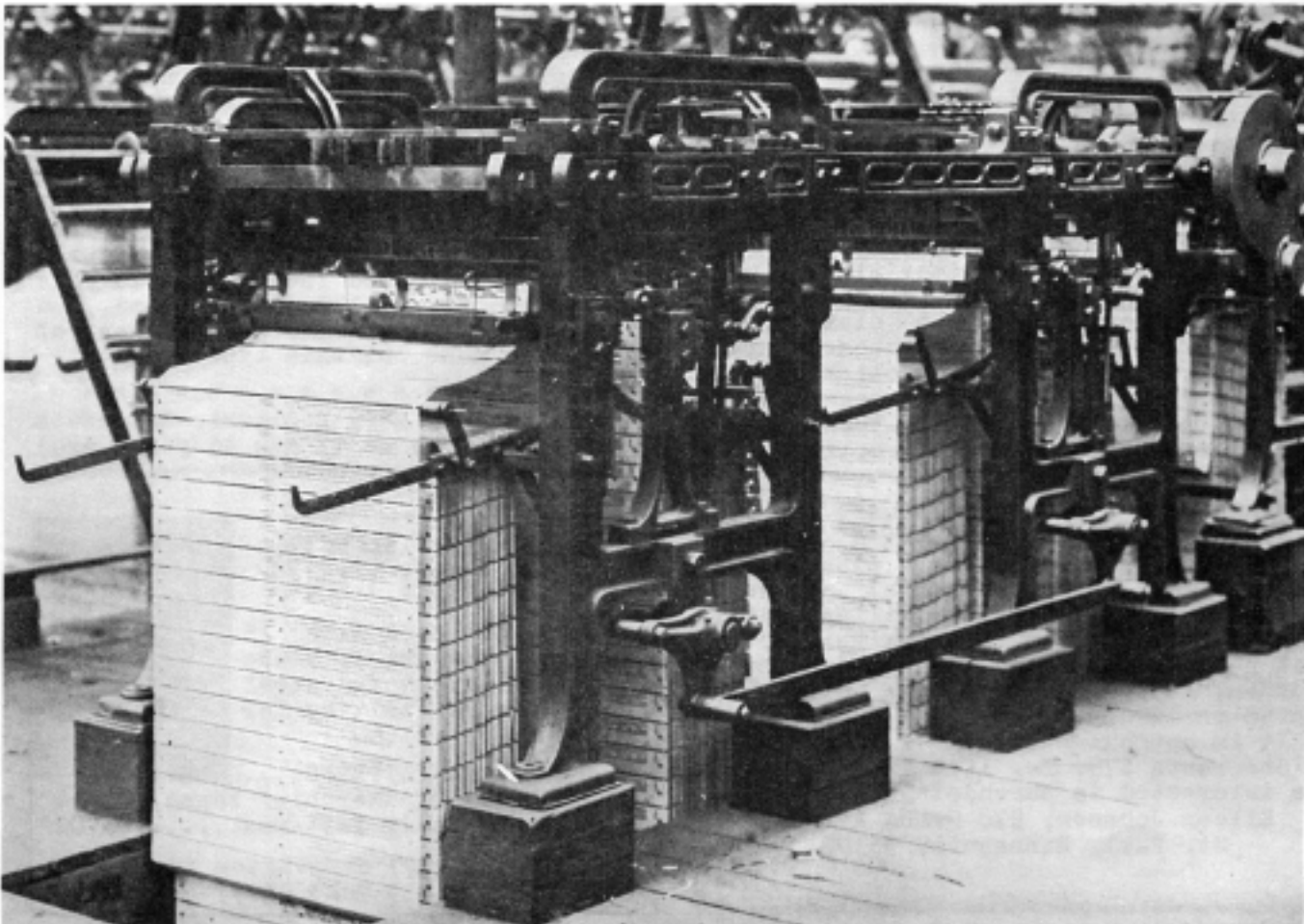
2127 Kensington Avenue
Frank J. Nelson Salt Lake City, Utah 84108



ELDERLY BESPECTACLED GRAPHISTS ...shut away from the roar of the machines, paraphrase the artist's design into a graph of numbers which the card puncher then transposes into an arrangement of holes---on the same theory as in a player piano roller.



FIRST SUCCESSFUL LACE MACHINE ...was the Levers machine. With it was combined the Jacquard attachment (shown at left), which made it possible to control the design. Here you see the design-punched cards fitted into the "Jacquard," while above them are the vertical pins or droppers which determine the distance each thread moves.



Needle Lace with Nancy

"I would like to thank Robin Doherty, of Malta, for writing me. She requested 'how to' information and identification. So, the following information is for her. I hope that others will enjoy it too. Since this is a quite lengthy 'how to' article, I won't include any identification this time. I'll be sure to include some next time." - - - Nancy Evans, Washington

THE TASSEL

The word 'tassel', according to Websters New World Dictionary, is a Middle English word, which grew out of Old French; a knob, knot, or button. The Vulgar Latin word was 'tassellus', which was altered from the Latin 'taxillus' and 'tessella', which was a small cube or piece of mosaic. The original meaning was, a clasp or fibula. It is now known as an ornamental tuft of threads hanging loosely from a knob or knot.

The tassel has a very ancient history. The first one was probably a simple knotted cord, probably knotted to keep the cord from unraveling.

The earliest record we have of the use of tassels is in reliefs and sculptures. Those in Khorsabad, Ninevah and other places show that the Asiatics, especially the Assyrians, wore their tunics and mantles fringed and tasseled in an elaborate form. The fringe, however, was not a part of the woven material, but was added to the garment as a decoration.

The early Hebrews also fringed, tasseled and embroidered their garments. The Bible makes a reference in Numbers XV:38 (Moses to the children of Israel) "bid them that they make them a fringe in the borders of their garments throughout their generation and that they put upon the fringes a ribband of blue that ye may look upon it and remember all the commandments of the Lord". Later, because of persecution, the fringes were hidden on an under garment.

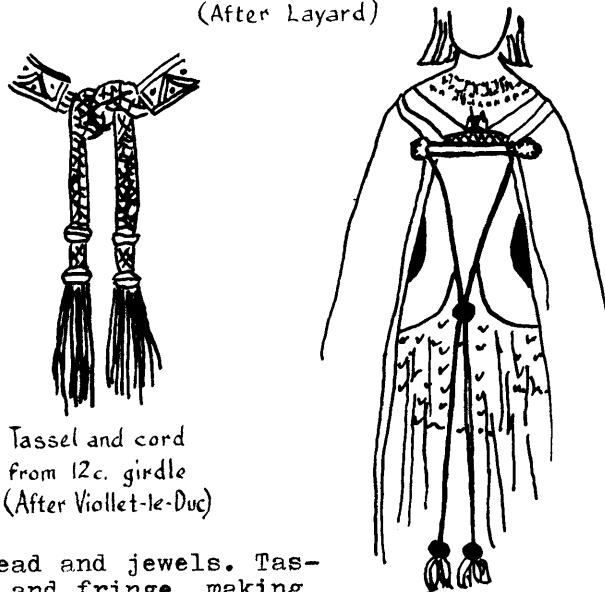
During the Middle Ages, tassels were also used. In the 11th and 12th c. the word 'tasseau' was used by the French for the metal ornaments worn at the shoulders on the edge of the mantle. These were large and usually square or diamond shaped and resembled our present day clasp. Ribbons and cords were then run through these so that the mantle could be adjusted in the front.

It isn't clear to me how our modern word 'tassel' arrived at its present meaning. In the 12th c. what we call 'tassel', was called 'houpe' by the French. The clasps or fibulas of that era in no way resemble our 'tassel'. It is my guess that since cords were passed through the fibulas or tasseaus, that they came to have the same name. These cords often were ended in fancy tassels.

During the Middle Ages, many monumental effigies show elaborate tassels as part of the cord that held the mantle. During this time they were often made with gold



Assyrian king in stone
(After Layard)



Tassel and cord
from 12c. girdle
(After Viollet-le-Duc)

Mantle Ties - 1446
(from brass of Lady Tiptoft
Enfield Church, Middlesex)

thread and jewels. Tassel and fringe making also became a craft and guilds were established for their production.

In the 1500-1800's, paintings show evidence of both fringes and tassels. A reference is made in the Canterbury Tales by Chaucer: "and by hire heng a purs of lether tasseled with grene and perled with latoun". -- Millers Tale I, 64

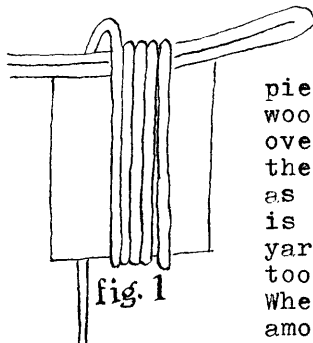
The Victorian Age was also a period of fringes and tassels. They were much a part of home decoration as well as ladies fashion. The early part of the 20th c. brought a decline in such fancy trimmings but today, with the new interest in Ethnic garments, embroidery, beading, fringes and tassels are "in" again.

References:

Accessories of Dress by: Katherine Morris Lester and Bess Viola Oerke, Chapter 39
Published: Chas. Bennett Co., Peoria, Ill. 1940.

The Needleworkers Dictionary by: Pamela Claburn, page 264:Published: Wm. Morrow and Co., New York, 1976.
 20,000 Years of Fashion by: Francois Boucher.
 Published: Harry N. Abrams, Inc. New York pages 209, 38, 43, 131, 163, 176, 206, 339, 341, 380, 381.

USING NEEDLE LACE ON A TASSEL

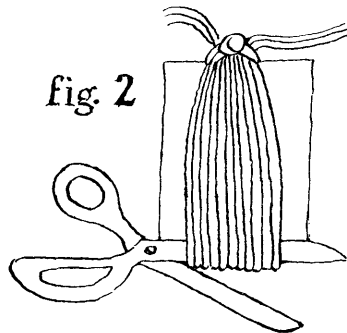


Lay a long, double strand of yarn along the top of a stiff piece of cardboard or wood, etc. Wrap your yarn over the cardboard and the layed piece of yarn as shown. An even tension is best for winding the yarn, not too loose, not too tight.

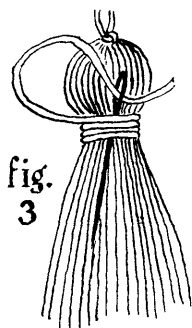
When you have the desired amount of yarn wound for your tassel, tie the layed

doubled strand in a tight knot. Cut the bottom edge of the tassel and release the cardboard.

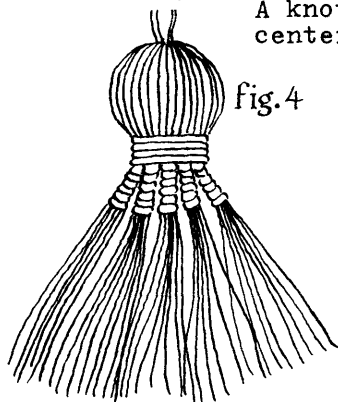
Cut an extra long length of yarn in the same color or a contrasting color to your tassel. Wrap the neck of your tassel in an upward direction. Thread the end of your wrapping strand with a tapestry needle and sew down to secure the end as shown. (fig. 3).



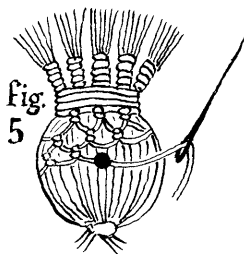
Do not cut the yarn. Divide the body of your tassel into eight even sections. Temporarily tie each of the sections with a piece of yarn. Pick up the strand used at the neck and wrap each of the sections about 1/2 inch in a downward direction, sewing back up and over to the next section. If you run out of yarn, you may sew up a wrapped section and start a new strand. A knot may be hidden in the center of the tassel neck.



Turn your tassel upside down and thread up another long piece of yarn. Cover the head of the tassel with a sheath of buttonhole stitches. The stitches can be very close together making a very solid spiraling sheath or spaced wide apart exposing the head underneath.

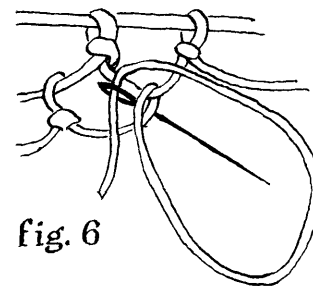


The knotted buttonhole stitch is illustrated in Fig. 5 and 6, but if you know other buttonhole stitch variations, you may use them. Beads may also be added. See Fig. 5.



A tassel should have a very secure attachment cord. Braid or plait or macramé your cord. If more strands are needed, sew them up through the neck and head of the tassel and incorporate them in with the tied pair.

Have fun experimenting with tassels: try crocheting a sheath or plaiting one. Try experimenting with color, use various shades of the same color in your tassel. Try different kinds of yarns and threads. How about putting several tassels together to make an extra fancy one.



NEW BOOK FOR NEEDLE LACE ENTHUSIASTS
 "BATTENBERG AND POINT LACE"
 Techniques, stitches and Designs
 from Victorian Needlework
 Edited by Jules & Kaethe Kliot

This book of 32 pages and cover, 8 1/2" x 11", is a compilation from several publications dealing with Battenberg and Point Lace which were published during the latter part of the 19th century. It explains the making of a pattern, laying of braid, gives the pictured detail of the numerous stitches, wheels, bars and picots used in each lace; and pictures over 150 designs that were available during those years, that you can easily draw out to make up today. The book is available from 'SOME PLACE' at \$3.50 plus 50 cents postage. See their ad, page 96.

TATTING PATTERNS

By Julia E. Sanders

Unabridged republication of The Priscilla Tatting Book No. 2. A collection of beautiful and useful patterns with directions for working (1915) 121 illustrations, 48 pages, 8 1/2" x 11", \$1.50, plus 50 cents postage, from Dover Publications, Inc. 11 East 2nd St., Mineola, New York 11501

The patterns begin with simple projects --edging, beading, insertions, trimming, borders--and then go on to more complicated flower, butterfly, alphabet and geometric designs for collars, yokes, doilies, handbags, jabots, baskets, pillow cases, aprons, scarves, necklaces, lamp shades, baby's bonnets, a serving tray cloth, a belt buckle, a table scarf and many more.

From: "Daily Northwestern"
Wis., December 15, 1977

Art of Tatting Still Survives



A handkerchief with a tatted edging was a usual gift to a Victorian bride.

Today few people have the skill, but Jane Lynch can tat and has taught others the delicate knotted thread techniques.

Mrs. Lynch was in the featured craftswoman at The Castle last weekend when she demonstrated her craft. She displayed delicate Christmas tree ornaments made in tatting designs--circles, medallions, a cross, a triangle and a five pointed star.

Also in her display were note paper decorated with tiny tatted blossoms, Christmas tags, many pairs of delicate tatted earrings and chokers made in white and in colors.

As she talked she busily moved her tatting shuttle under and over the thread. She was working with a ball of thread as well as the thread on the shuttle, a plastic one with open ends which controlled the thread.

She looped under and over another loop held on her finger. To complete the parts of her design, she loosened the stitch at specified intervals, creating 'picots'.

Some work is done with a single--some of it very fine, but usually a heavier crochet floss. To create one stitch, thread is slipped over and under a loop of thread.

"Someone brought me a tatted design they wanted copied, a very old piece, and I had to use a magnifying glass to determine the knots," Mrs. Lynch said.

She learned the skill from the late Ruth Lueck, a former Appleton woman of Slovakian descent. Mrs. Lueck learned to make bobbin lace when she was just 4 years old and learned tatting shortly after.

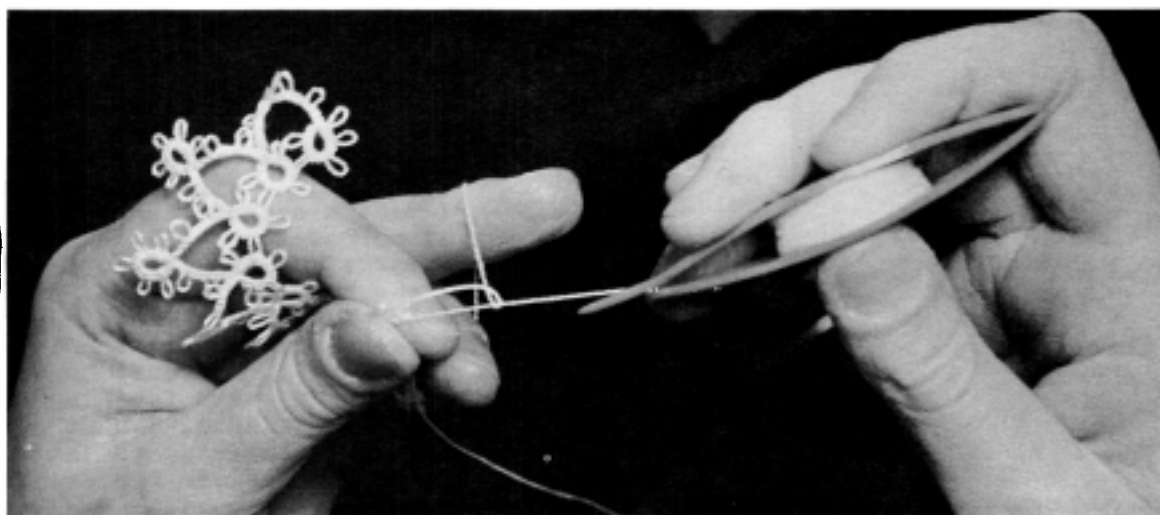
Mrs. Lynch learned the technique during a time when she was forced to limit her activity before her son was born.

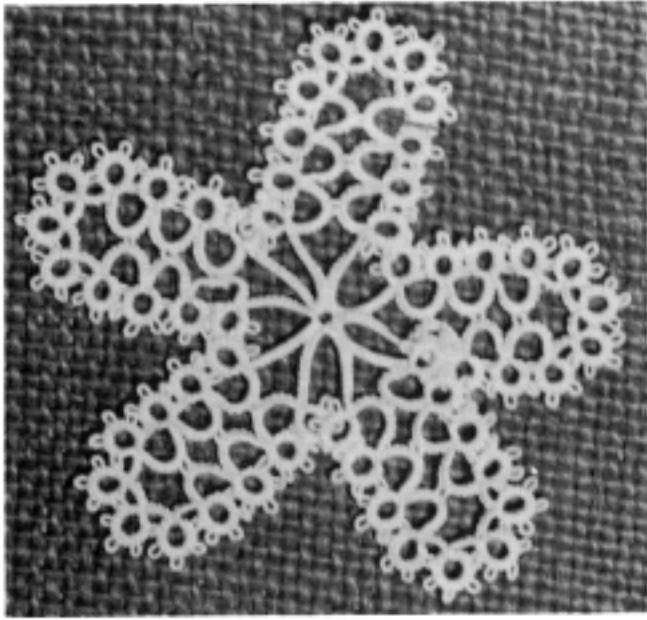
Now Mrs. Lynch teaches tatting.

"I take only one student at a time," she said. "I tried teaching two people together--just once. Most people can learn the basic stitch in one afternoon!"

.....

JANE LYNCH, an Appleton craftswoman, demonstrates the old-fashioned art of tatting. In the picture above left, she wears a tatted choker. Below, a close-up shows the intricate knotting technique as she plies the shuttle. (Neeah-Menasha Northwestern photos by Dick Meyer)





A lace Christmas ornament will survive to become an heirloom. Easily washed, starched and stored, the ornaments are remarkably sturdy.

.....

While she was learning, she had asked her mother-in-law to find all the books she could on the skill, particularly those containing patterns and instructions.

"There weren't very many at that time, but just last year Coats and Clark came out with their first new book on tatting since the 1940s.

"There still are very few who know how to tat or who are interested in learning," Mrs. Lynch explained. "But with the renewed interest in all crafts there may be more in coming years."

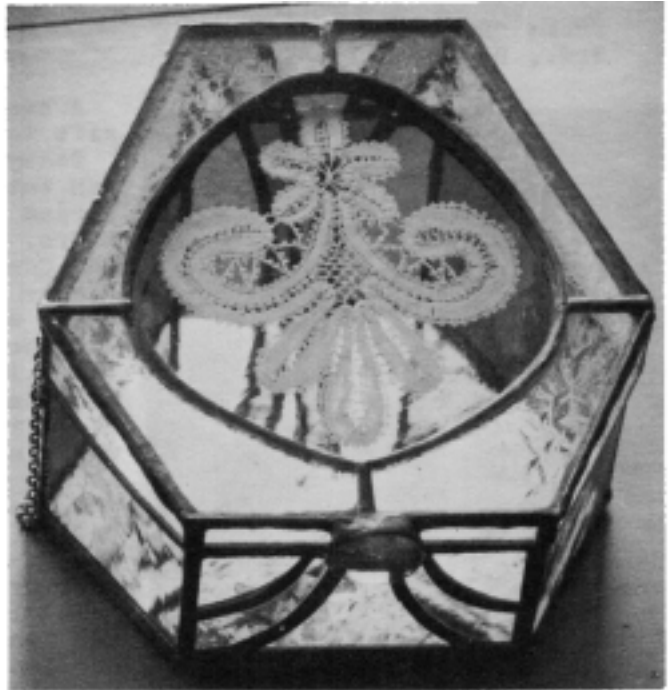
At this time of year she is kept busy making Christmas tree ornaments.

"I use basic designs, but I vary them so that each ornament is different. They really are quite durable. They can be washed, spray starched, then pressed in a book to keep flat."



This picture was sent to Helen Barry of Portland, Ore.

If anyone can identify it or knows anything about it, please let her know.



LACE IN STAINED GLASS BOX

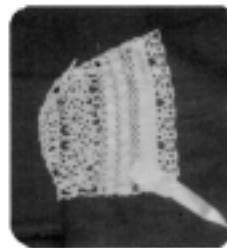
Made by Evelyn Torrence and Stanley Torrence of Portland, Oregon

Two crafts entirely different which lend themselves to making a beautiful as well as useful art object are lace and stained glass.

I used ecru colored thread to execute the lace design which is called:

"Medallion in Russian Lace"

My husband, Stan, is a master at stained glass work. He encased the lace piece between two pieces of glass for the lid of the box. The glass under the lace is brown and the covering glass is clear to show off the ecru lace. The glass surrounding the lace is etched with a "Jack Frost" look which truly enhances the lace itself. The other pieces in the glass box are made of browns and ambers.



TATTED BONNET

Tatted bonnet started August 31, 1977, finished September 20, 1977 for a christening on September 25. Made from a pattern in Good Housekeeping encyclopedia of needlecrafts, in size 30 crochet cotton.

"I made a second bonnet to use for display purposes. -- I've been busy making bookmarks and hankies for sale.

I was busy for 8 weeks starting the middle of October teaching needlepoint and crewel classes at the local Community Workshop. Have just begun the second session of 8 weeks teaching crocheting. I have 12 students. I have one woman interested in learning to tat once the crocheting classes are finished."

Kaaren Chandler, Middleboro, Mass.