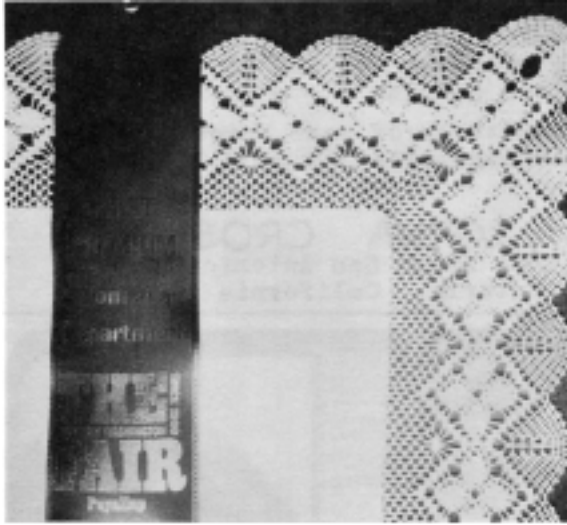


PORTLAND, OREGON, UNIT of I.O.L. WINNING PRIZES at "THE FAIR", Puyallup, Washington

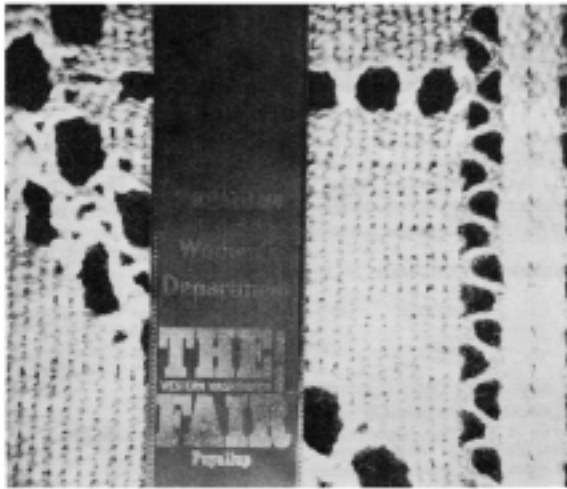
Susie Frank of Tacoma, Women's Department Head



1



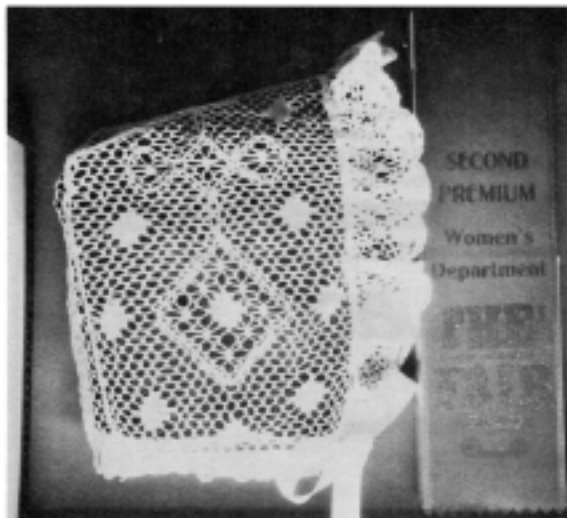
4



2



5



3

- (4) 3rd Prize - Virginia Staben
Original design in silk from Robin & Russ Handweavers; shades of brown, a little green--red berries; mounted on black velvet -- milkweed pod and leaves and silver spider web.
- (5) 3rd Prize - Kayrl Knee
Aspen leaf, pattern from "Ariadne" magazine, June-July 1977, page 35 (Contributed by Pat Harris)

.....

- (1) 1st Prize - Helen Barry
- (2) 1st Prize - Virginia Stabin
Poncho - blue and off-white wool
- (3) 2nd Prize - Karyl Knee
Original pattern by Eunice Arnold of Bedfordshire, England

COMING in PORTLAND, OREGON
 "WEST COAST BY-ANNUAL LACE DAYS"
 September 14, Thursday - Registration
 September 15, Classes A.M. and P.M.
 September 16, Classes A.M. and P.M.
 8 classes--booths with supplies for sale
 Sunday - visiting and check out
 Bobbinette Lacers Hostesses
 Hopefully a banquet, show of lacers' in their rooms. Details in May Bulletin

Pillow Lace Books 1 and 2
by MARGARET HAMER now available

BOOK 1 Directions and four patterns of English Maltese lace.

BOOK 2 Patterns and directions for six edgings of English Maltese lace including corners and a separate pattern sheet.

BOOK 1...\$2.25 pp. BOOK 2...\$2.50 pp.
BOTH for \$4.50 pp.

Trenna Ruffner
1347 Bedford Road
Gros Pointe Park, MI 48230

WOODEN BOBBINS

English Midlands Type
Drilled to take "Jingles" *

Simple Design - - - - - \$4.75 Dz.
Assorted Fancy Designs - - \$6.75 Dz.
* Ring of Beads for the Above \$2.00 Dz.
Honiton Bobbins - - - - - \$5.00 Dz.

Reproductions of some Unique Antique Styles available 25¢ or S.A.S.E. for Price List

LORNA CROSBY
1834 South San Antonio Avenue
Ontario, California 91761

Tatting is easy with the ...



LACE MAKING KIT
Enlarge traditional lace patterns with new jumbo shuttle. Shuttle, heavy thread, basic tatting instructions and numerous ideas all included in this contemporary lace making kit. Create your own garment trim, coasters, place mats, jewelry, and much, much more!
Lace making is back in a BIG way!

TATSY
P.O. BOX 1401
DES PLAINES, ILLINOIS 60018

TATSY
P.O. BOX 1401, DES PLAINES, ILLINOIS 60018
Enclosed is my check or money order for:

TATSY KIT \$7.95 each ppd.
Check thread color choice White Ecru
 TATSY SHUTTLE only, with basic tatting instructions \$6.50 ppd. (4 1/2" x 1 1/2")

Name _____
Address _____
City _____ State _____ Zip _____
Illinois Residents Please Add 5% Sales Tax



LACE

BOBBIN LACE KIT: Includes all the necessary tools and materials for completing the "Work-and-Learn" sampler "Milanese Floral" designed by Jules and Kaethe Kliot. \$13.50 plus \$1.85 P & H

HARDWOOD BOBBINS, 6" waxed and polished finish. \$1.40/dz ppd

BOBBIN WINDER, for hardwood bobbins listed above, wood. \$15.00 plus \$1.25 P & H

LACE PILLOWS:

TUBULAR	7" dia x 17" long with slip cover	\$30.00 plus \$2.50 P & H
COOKIE	15" dia x 3.5" high with slip cover	\$30.00 plus \$2.50 P & H
LAP	12" dia x 24" long with slip cover	\$55.00 plus \$4.40 P & H

BOBBIN LACE PATTERNS (add 50¢ P & H for each set)

BIEDERMANN & ANDERSON
Patterns in Torchon, Guipure & Idria. 53 patterns \$6.50
Pictorial Patterns. 12 patterns \$10.00

LE PUY (patterns printed on heavy stock)
Set 1: edgings, 45 patterns \$18.00
Set 2: edgings and doilies, 35 patterns \$18.00
Guide and Catalog. Chaleye (French text) \$6.50

BATTENBERG LACE
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

PATTERNS and Old Tapes Catalog 35¢

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.

May we send you our latest list?

11, Embercourt Drive,
Backwell,
Bristol,
BS19 3HU England
Telephone: Flax Bourton 2346

Geoff White

Callers by appointment only please

International Old Lacers

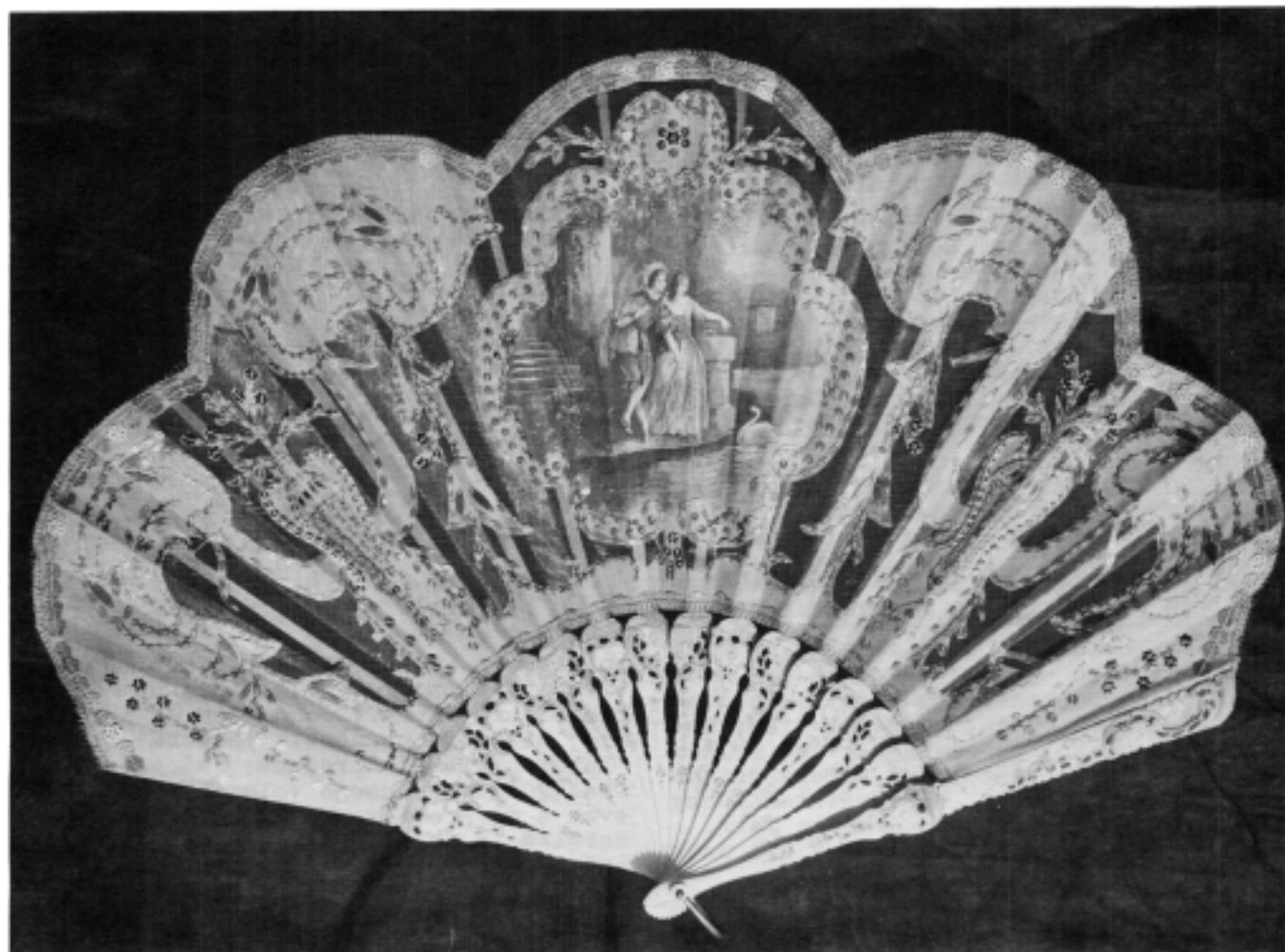
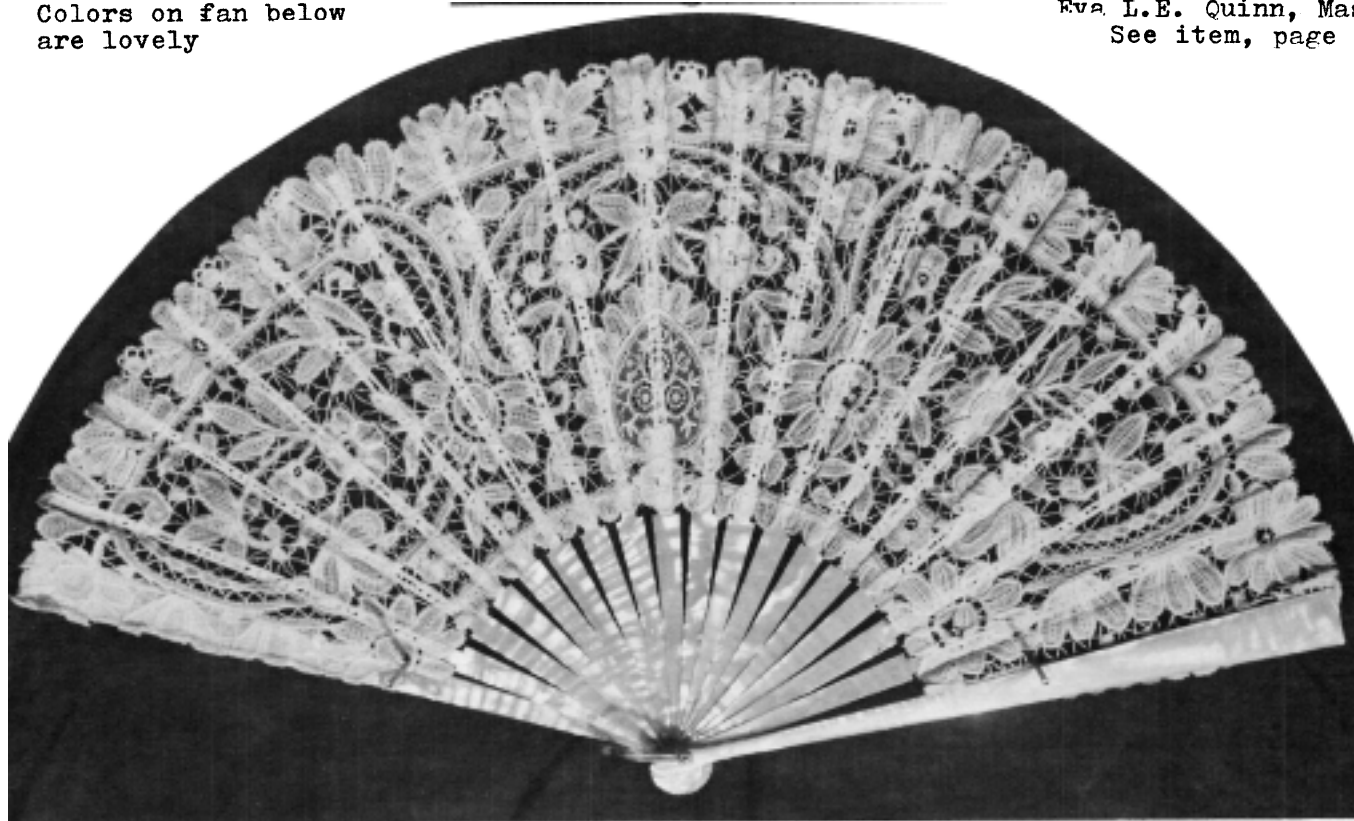


BULLETIN

MAY 1978

Top: Honiton Lace Fan with
Mother of Pearl ribs,
Colors on fan below
are lovely

Two fans added to the
collection of
Mrs. L.E. Quinn, Mass.
See item, page 98



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

GREETINGS TO ALL:

I'm especially glad Spring is here. I've been snowbound most of the winter, here in New York.

For Easter, my two daughters and I made our eggs trimmed with lace. We used the store bought laces and glued them on the traditional dyed eggs. They turned out quite pretty.

For those new members who joined in the middle of the year, I would like to remind you that club dues are collected August 1st. It saves a lot of work for our officers if you are prompt.

Annual reports are forwarded to the recording secretary. They are sent in by all officers, directors, and local club presidents. They should be sent in by July 1st.

The dates of our annual convention are August 6, 7, and 8. All members are welcome to attend. See the January bulletin for details. Best regards.

Paula Spaldler

Coming Activities

June 3 - June 9, First National Assembly
The American Institute of Textile Arts
Pine Manor College, 400 Heath Street,
Chestnut Hill, Massachusetts 02167
Workshops, lectures, seminars and tour
to Historic Deerfield, Salem and Sturbridge Village.

TRADITIONAL BOBBIN LACE, taught by
Michael Auclair, New York, I.O.L. member
For details write to: Mildred J. Davis,
director, at address above.

July 24 to August 4, 1978, two weeks
Chautauqua Institute, New York
BOBBIN LACE workshop for both beginners
and intermediates by Trenna Ruffner of
Michigan, I.O.L. member. Anyone interested,
write to her for details.

Trenna Ruffner, 1347 Bedford Road
Grosse Pointe Park, Michigan 48230
August 6, 7, 8, 1978
I.O.L. "SILVER ANNIVERSARY" Meeting
The Denver Hilton Hotel, Denver, Col.
See supplementary sheets, March and May

TWO FANS PICTURED ON FIRST PAGE

"Thought you might be interested in some of the things I have added to my lace collection. Another beautiful Honiton lace fan with mother of pearl ribs; one black, bobbin lace parasol; one black Chantilly lace parasol. The colors on the other fan are lovely. Hand painted ivory ribs. Parasols to be pictured in July.

As near as I can find out they all date between 1850 and 1900.

I have three blue ribbons from an exhibit last year for bobbin lace that I have made." -- Eva L. E. Quinn, Mass.

COMMEMORATION PROCLAMATION

Everyone looks forward in great jubilation
To the 25th Anniversary celebration
Of the International Old Lacers' organization.

They have planned a most wonderful fraternization
Denver's the place for your reservation
Come one, come all, for your own inspiration.

Bring your lace in your own specialization
There'll be a contest in each classification
With a prize for the very best presentation.

There's a lace demonstration
And speakers' information
And lace identification - too!
There's lace examination
Lacers' conversation
What a great education - cool!
And a banquet accommodation
Lace gowns for admiration
Warm friendships for cultivation
What a wonderful conglomeration!

Too soon it's time for embarkation
To leave our friends is desolation
Back to lace with more dedication
We'll work out a new creation.

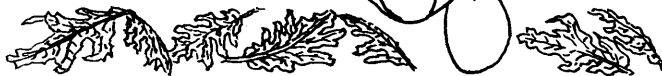
And there's one consolation
I.O.L.'s next publication
To see each illustration
And relive that sweet vacation.

Then we'll look forward to the next association
Again to meet our friends with much exhilaration!

Written especially for the occasion
Of the 25th Anniversary of I.O.L. convention
At the Denver, Colorado location
August 6, 7, 8, 1978 duration

By: EVELYN K. MISNER
8930 Sheridan Drive
Clarence, New York 14031
Hairpin Lace Consultant

Just a note to your administration
If upon examination
You wish to print this dissertation
You have my final authorization
For any kind of circulation
To my extreme elation.



In Memoriam - Mr. Frank Nelson

"My father, Mr. Frank J. Nelson, has been running an ad on netting in your International Old Lacers Bulletin. He died of cancer in January and I am taking over his netting business. This has been a 'labor of love' project, since there really isn't enough volume to make it even a moderately profitable venture. We carried it on to help keep netting alive, and in memory of my mother who collected the data." Frank J. Nelson, Jr.

1845 Meadow Moor Road, Salt Lake City,
Utah, 84117 - See ad, page 119



1978 International Old Lacers Annual Convention
 Registration Blank



This card is sent for your convenience -- please use it and alleviate costly mistakes. The Denver Hilton, 1550 Court Place, Denver-Colorado 80202 has a group of rooms reserved for the International Old Lacers, and will be held until July 24, 1978.

All room reservations will be handled directly with the Hotel.
 Other Hotels located near the Convention location are:
 Holiday Inn, 15th & Glenarm Place
 The Brown Palace Hotel, 17th & Tremont Place

Date: _____

_____ Enclosed is my Registration fee.
 \$29.75 if prior to July 1, 1978
 \$34.75 if made later than this date
 Registration fee includes, Banquet, Luncheon,
 All Activities, Lectures and tours.
 It does not include the workshops.

_____ Bobbin Lace Clinic - Kaethe Kliot, Fee \$10.00 _____

_____ Netting Workshop - - Clotilde Barrett, Fee \$10.00 _____

Make checks payable to: The Columbine I.O.L. Club
 of Denver Convention Fund Total
 MAIL TO: Mrs. Tillie Ridell, Chairman
 2509 Skyline Drive
 Westminster, Colorado 80030

_____ I wish one table for Exhibiting. Tables are available on a first come basis.

_____ I am entering the Lace Contest. _____ Category
 (See the January Bulletin for Rules and information.)
 (Please only one entry per person for each category.)

I understand all entries and exhibits are at my risk, that I.O.L. and its members are not responsible for any material in the contest or on display.

NAME: _____
 ADDRESS: _____ Phone # _____
 City State Zip



The International Old Lacers Convention commemorating its "Silver Anniversary" is planned for August 6, 7, 8, 1978. The Columbine I.O.L. Club of Denver Committee has three exciting days filled with programs to educate and entertain the participants on all phases of lace making and collecting. The convention meeting rooms are situated in an adjoining area for easy accessibility, so members who are not engaged in workshops may conveniently spend free time in the exhibits room or socializing in the hospitality area.

One of the many highlighted activities will be the fabulous Fashion Show to be presented by Historic Denver's Molly Brown House with the many models wearing lace gowns from the "Unsinkable Molly Brown" era. And Tuesday's tour will include her prestigious "House with the Lions."

Why not extend your vacation and visit the Majestic Rocky Mountain areas, visit the Denver Mint, the colorful Air Force Academy or Historic Central City where the '49ers made their RUSH for gold or the notable Larimer Square where Denver was born.

Included in this issue are Hotel cards and Registration forms for your convenience.

YOU WILL LOVE DENVER!

LACE IDENTIFICATION

Muriel Mitchell, the I.O.L. Lace Consultant from Canada, will be available to help you individually identify your laces and answer questions. The exact time and place will be listed in your Activity Program.

NETTING WORKSHOP

This workshop will be given by a very qualified person, Clotilde Barrett, a former I.O.L. member, who is now the Editor/Publisher of the Weaver's Journal of Boulder, Colorado.

The context of her workshop will be: Netted Laces of various types to be shown and analyzed. The ground for this lace is a Net of the same structure as the nets for fishing, basketball, tennis, bags and hammocks. Participants will work with yarns and shuttles appropriate to make a netted bag. By making this coarse fiber structure lace collectors will acquire a better understanding of the fine netted lace. They will get ideas for making lace on a very large scale suitable for contemporary wall hangings.

The class is not to exceed 20 persons. The cost is \$10.00 per person, which will include shuttle, gauges and yarn appropriate to make a bag. Please make your workshop reservation so the fee will be received no later than July 1, 1978.

MAIL TO: Mrs. Tillie Ridell
2509 Skyline Drive
Westminster, Colorado 80030

LACE CONTEST

Some interest has already been shown in this contest. Check the January Bulletin for the Rules. Please, only one entry per person per category. Remember a SILVER AWARD will be given for "Best of Show."

ATTENTION

ALL 50 STATE MEMBERS

ALL FOREIGN COUNTRY MEMBERS

Paula Saddler, the I.O.L. President, and the Convention Board realize that it will be impossible for many members to attend this Silver Anniversary who might wish to if they were not so distant. So, we are inviting every member who cannot attend to become a part of this Celebration by sharing a contribution, one that does not need to be returned to the sender. It can be a bit of your knowledge, a bit of lace, a pricking or pattern, a picture of lace making equipment from your state or country, or just a note telling of your organization or self. Send whatever material you wish to share along with the Registration slip to the Convention Chairman, so that it can be acknowledged, and exhibited during the Convention for your friends world wide to see, thus, making this truly

AN INTERNATIONAL OLD LACERS HOLIDAY!!

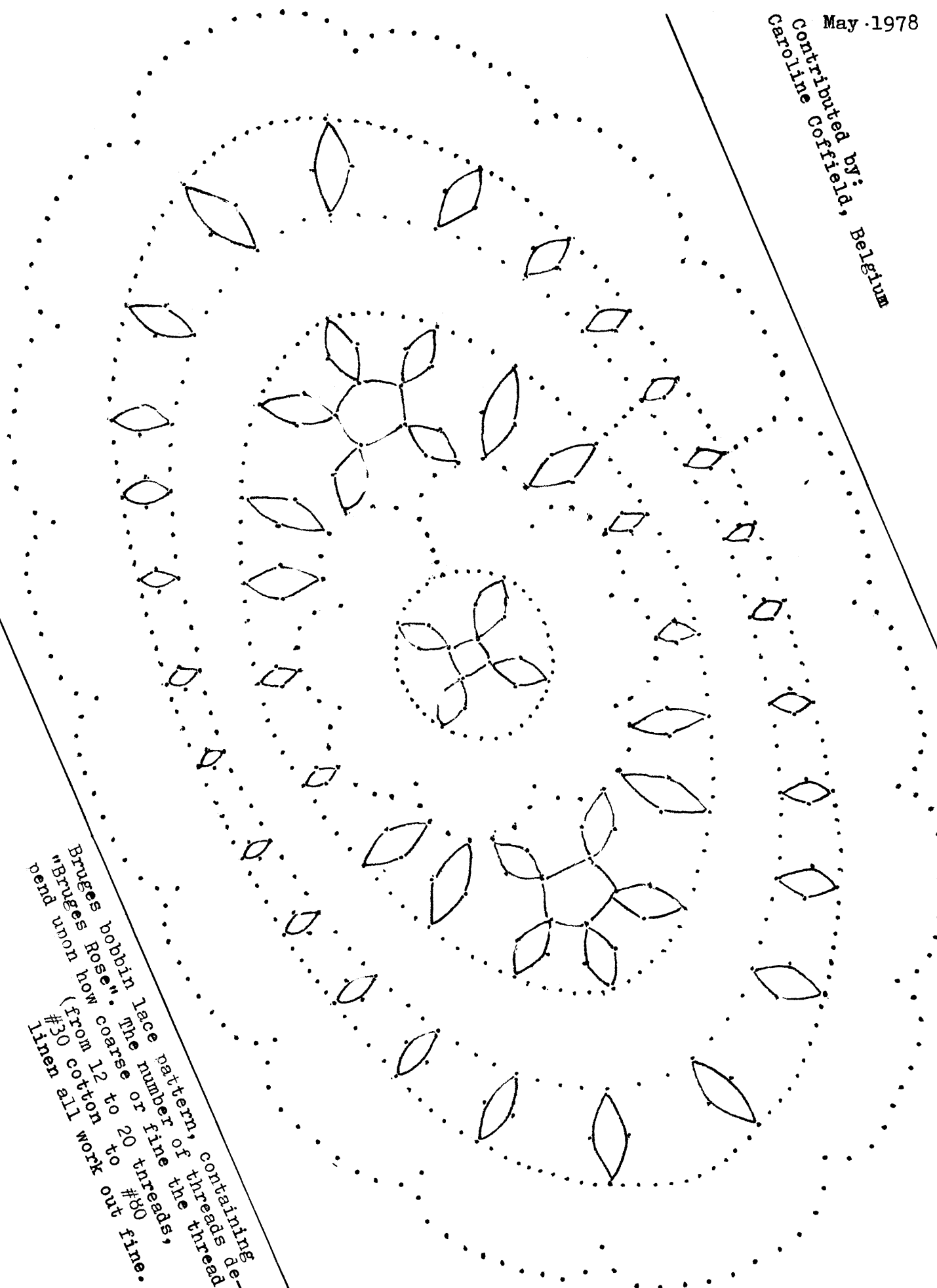
"WHERE THE COLUMBINES GROW"

A tentative Program for the
25th Annual International Old Lacers Convention 1978

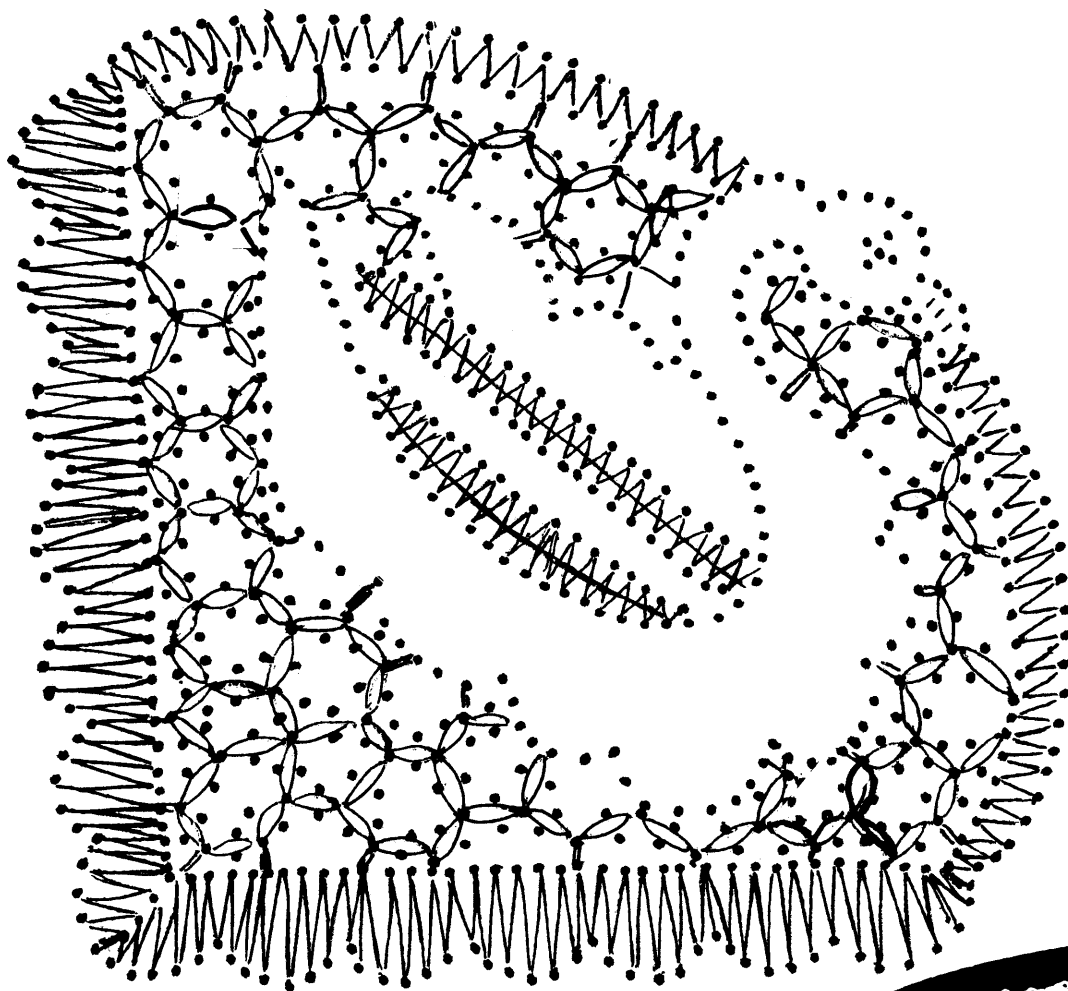
TIME	DATE: SUNDAY, August 6, 1978
10:00 A.M. to 3:30 P.M.	WORKSHOP - "Solving Lace Problems" - Kaethe Kliot, California
3:30 P.M. to 5:00 P.M.	PRE-REGISTRATION AND HOSPITALITY
5:00 P.M. to 6:00 P.M.	COLORADO LADY - Special Slide Program
7:30 P.M. to 9:30 P.M.	EXECUTIVE BOARD - Pre-Convention Meeting
	DATE: MONDAY, August 7, 1978
8:00 A.M. to 10:00 A.M.	SET UP EXHIBITS
9:00 A.M. to 12:00 Noon	REGISTRATION
9:00 A.M. to 12:00 Noon	NETTING WORKSHOP - Clotilde Barrett, Colorado
10:00 A.M. to 5:00 P.M.	EXHIBIT OPEN TO PUBLIC
1:00 P.M. to 5:00 P.M.	SLIDES AND LECTURES - "Lace Terminology" - Jo Bidner From the Brooklyn Museum, New York Special Announcements of others who will perform.
6:30 P.M. to 9:30 P.M.	BANQUET AND GENERAL SESSION (Wear your antique or new lace gowns to this function).
	DATE: TUESDAY, August 8, 1978
9:00 A.M. to 12:00 Noon	Bus Tour - MOLLY BROWN HOUSE HERITAGE CENTER
12:30 P.M. to 2:30 P.M.	LUNCHEON AND FASHION SHOW
3:00 P.M. to 6:00 P.M.	EXHIBIT ROOM OPEN
3:00 P.M. to 5:00 P.M.	LECTURES
7:00 P.M. to 8:00 P.M.	SLIDES - "ART OF TATTING" - Mildred Clark, California
8:30 P.M. to 10:00 P.M.	EXECUTIVE BOARD - Post Convention Meeting
3:30 P.M. to 10:00 P.M.	All Exhibits to be removed

CONVENTION ENDS.

May 1978
Contributed by:
Caroline Coffield, Belgium



Bruges bobbin lace pattern, containing
"Bruges Rose". The number of threads de-
pend upon how coarse or fine the thread
(from 12 to 20 threads,
#30 cotton to #80
linen all work out fine.



"Swan"
another of the
old Belgium
prickings giv-
en to I.O.L. a
long time ago
by Ann Wicks
of Wisconsin
who found them
in a hospital
storage room.

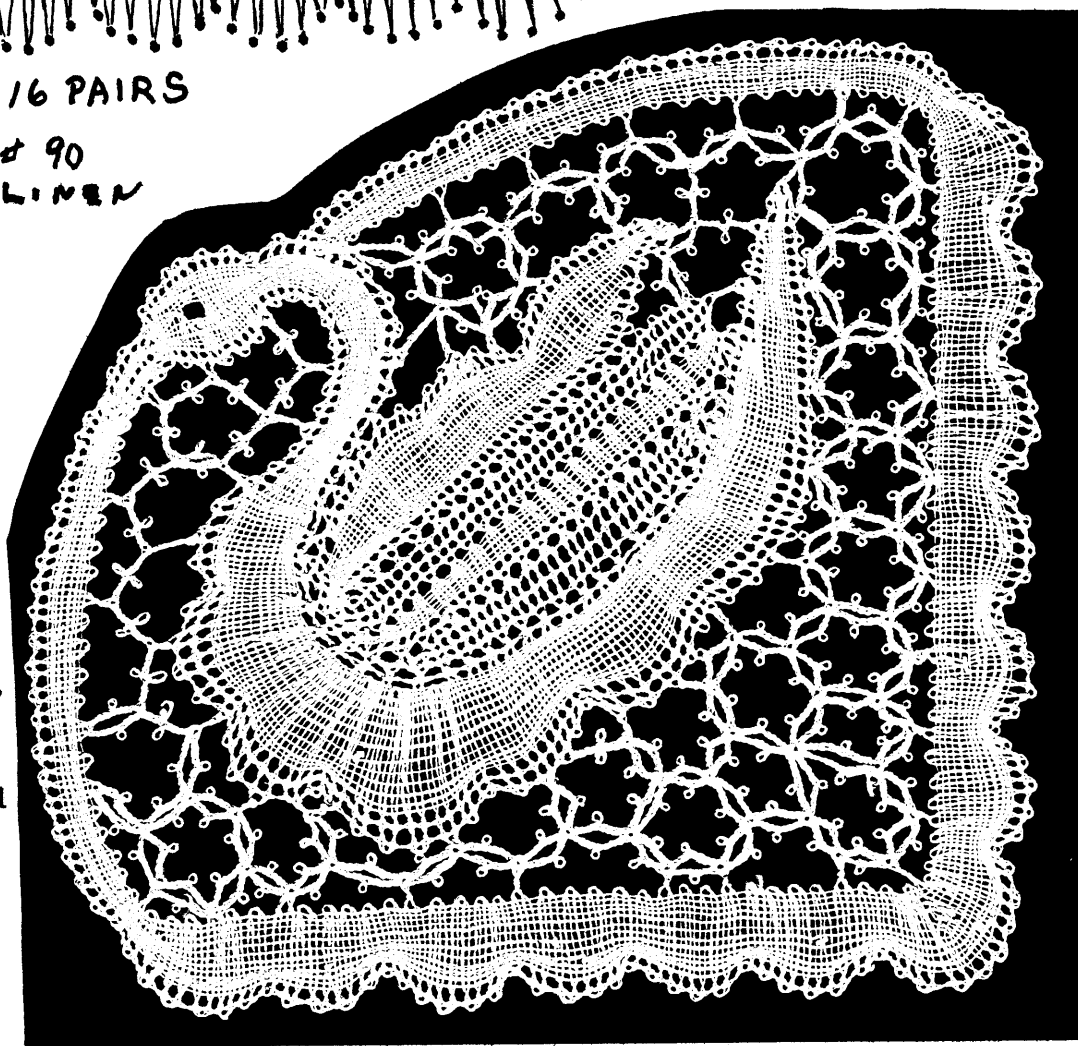
It has been
puzzled out
by Gertrude
Biedermann.

"Lacers just
have to use
their own
imagination.
I made the
inside body
of the swan
first and
then the out-
side wings,
starting on
the tail ends.
Then the grounds
and at last the
outside border,
starting on the
left, over bob-
bins from the
bill of the swan.
It only took
16 pairs."

16 PAIRS

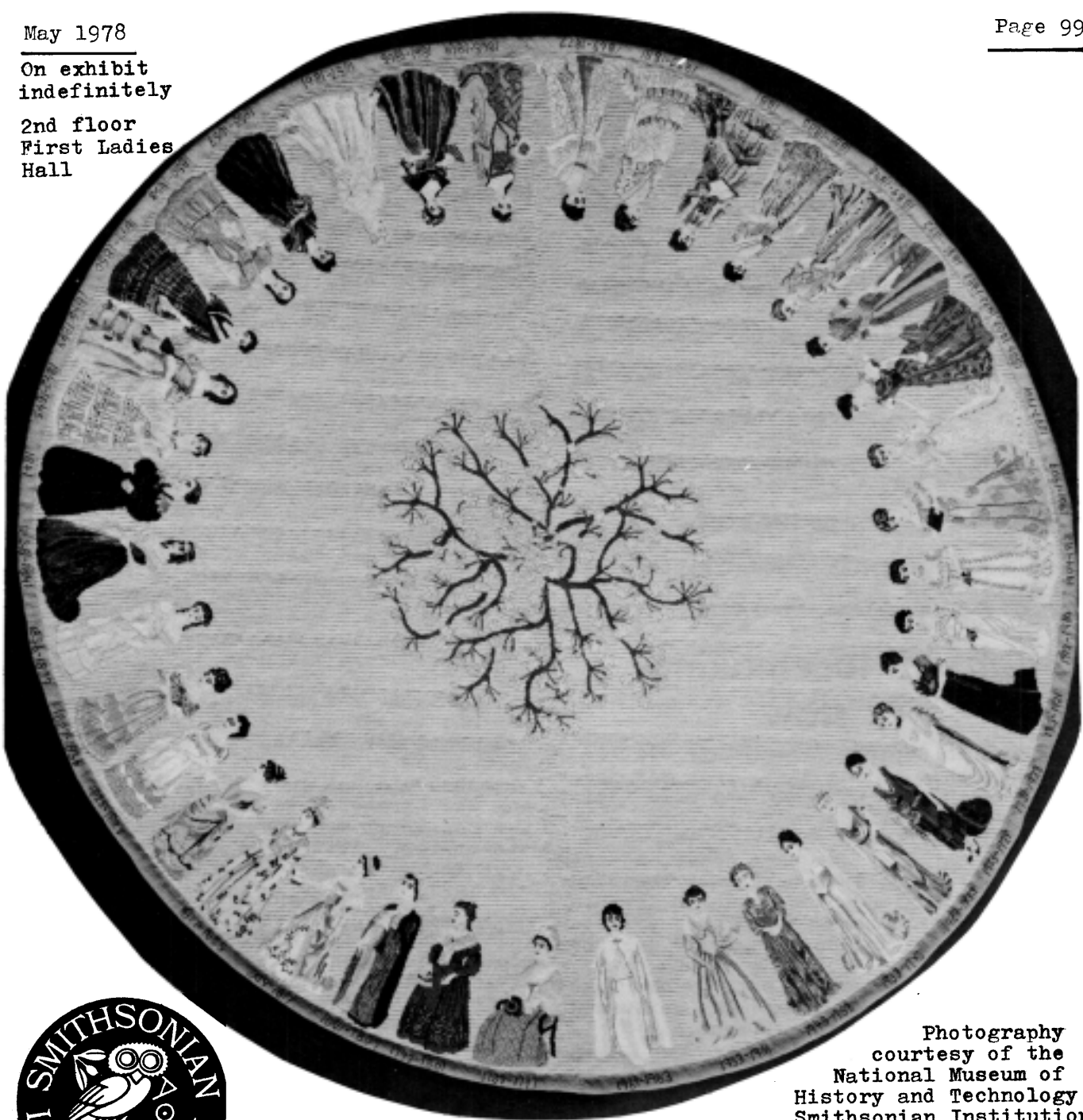
90
LINEN

#90 Linen Thread
was used.



On exhibit indefinitely

2nd floor
First Ladies Hall



**NEW NEEDLEPOINT
RUG EXHIBIT
at MUSEUM OF HISTORY
AND TECHNOLOGY**

Smithsonian Institution, Wash., D. C.
A one-of-a-kind needlepoint rug inspired by the world famous First Ladies Dress Collection in the Smithsonian's National Museum of History and Technology has been placed on exhibit in the museum's second floor.

The circular rug, with a flowering cherry tree in the center, is surrounded by detailed likenesses of 38 of the first ladies in the collection from Martha Washington to Jacqueline Kennedy.

Mrs. Patience McCormick-Goodhart Agnew, a Washington, D. C. resident with extensive interests in needlework, designed the five foot diameter rug in 1955. She began to embroider it in 1964 and worked on it for ten years.

Photography
courtesy of the
National Museum of
History and Technology
Smithsonian Institution

It is on 14 stitch uni-canvas with two lengths of canvas joined down the middle. The dresses are done in a diagonal tent stitch and the white background is worked in the subusson stitch.

Mrs. Agnew established a needlework shop in Georgetown called "Patience Gibson" which she ran for many years.

Her sought after designs are in Resurrection Chapel of the National Cathedral in Washington, D.C., Canterbury Cathedral in England, and in the Protestant Chapel at the Air Force Academy in Colorado.

In commenting on the new acquisition, Margaret Klaphor, Curator of Political History at the museum said, "We have in this museum a very select collection of objects showing the popularity of our famous collection of gowns and Mrs. Agnew's rug is certainly the most handsome and artistic piece that it has inspired."

MARY HAND CHAPTER SOUTHERN FLORIDA LACE GROUP

Interested in making and collecting lace, we met to organize a new chapter. The meeting was held January 9th at the home of Mrs. John Martens, Miami Shores, Florida, with eight ladies in attendance.

After a short social hour we decided to name our group the Mary Hand Chapter, to honor the memory of one who was a gifted artist in the craft.

The February 4th meeting was held at the home of Mrs. Elizabeth Groszberg, Lake Worth, Florida. The group met at 10 A. M. for workshop and discussion of various problems. After lunch we visited the Henry Flagler Museum, Palm Beach, where one entire room has been set aside for a most unusual exhibit of lace.

We are so fortunate to have Mrs. Groszberg in our group. Inclosed is a copy of the item appearing in the Palm Beach Times concerning her recent exhibit at the Lake Worth Library.

Katherine Crampton, Chairman-pro-tem

* * * * *

Bobbin lacemaking very slow

By Sharon Osburn, Times Staff Writer
Lake Worth: In the past, lace was made by European peasant women who sold their work to the aristocracy because only they could afford it.

It's essentially the same today, according to Elizabeth Groszberg. Only the rich can afford handmade lace made in the old tradition--by bobbins which are twisted and turned to fashion exquisite designs of thin thread.

Mrs. Groszberg makes lace in her Lake Worth home the way it was done centuries ago by women in their cottages.

It's a time consuming hobby. She can't guess how long it takes her to make one



Times Photo by Sharen Osburn

Elizabeth Groszberg displays her lace

small doily, much less a large centerpiece.

But it takes a long time.

If she tried to sell one, it would probably be too highly priced.

"It would come at a very high price. Nobody would pay it," she said.

Lace can be made in many ways. Crocheted, knitted, by needle, or by bobbin, which is a cylindrically shaped object about five inches high which holds the thread wrapped around it.

To make a large doily that could be placed under a table centerpiece, Mrs. Groszberg might use 50 bobbins, she said.

Then a pattern is held by pins onto a pillow, where the doily is made. A straight pin holds each stitch.

Mrs. Groszberg learned the method when she was about 17 in her native Eger, Hungary. Handwork was a compulsory subject in school when she went during the 1910s, she said.

"We learned all kinds of handiwork. However, we never learned bobbin lacing because that was considered obsolete, even in those days," she said.

"So because they didn't teach it, I was very anxious to learn it."

Mrs. Groszberg knew of only one person in the town who knew bobbin lacing---a nun who taught at a local school.

"I asked her to teach me," Mrs. Groszberg said.

Lessons did not last long, however. The nun was transferred to another school, but not until Mrs. Groszberg had learned the basics. After that, all it took was practice until she was good---very good.

In 1927, Mrs. Groszberg's lacemaking came to an end for several years.

After moving to the United States, she placed her suitcase full of materials in storage. Three months later she discovered the suitcase had been stolen.

Later, in New York City she tried to buy bobbins "but no one knew what I was talking about," she said.

A woman mentioned that a friend in Washington had some. The bobbins were given to Mrs. Groszberg who could then make at least thin strands of lace with the few bobbins given her.

From a woman in Ohio she received more bobbins several years later.

These gave her enough to make the large doilies she so proudly takes on exhibitions. Mrs. Groszberg has won several, including the Fine Arts Exhibition of the convention of Florida Federation of Women's Clubs in 1973. Another doily has won the International Old Laces prize in August 1975.

Presently some of Mrs. Groszberg's work is displayed at the Lake Worth Public Library. The exhibit will end Jan. 16. (From: Palm Beach Times, Dec. 28, 1977)



JOYCE WILLMOT

I.O.L. director in
England

"This photo was taken after I had given a demonstration and talk on making lace flowers and leaves. I am showing some lace making friends the pattern of my crinoline lady that had been printed in the I.O.L. bulletin, January 1971.



'Lace Country' Is Fairyland

They call the Eastern Bohemian part of Czechoslovakia Lace Country. Its center is Vamberk about 67 miles from Prague.



Lacemaker surveys handiwork in Vamberk

You don't necessarily have to be a lover of lace to justify a two and a half hour trip into the Giant Mountains, the second most popular resort area, next to Slovakia's High Tatra. A leisurely drive (and this is no place to hurry) into the mountains of this fairytale country with its 2,500 castles and 40,000 monuments takes the traveler through little Renaissance towns with such improbable names as Hradec Kralove, Janske Lazne, Litomysl (birthplace of the composer Smetana), Pardubice and Pec Pon Snezkou.

Hotels and motels here are called "boudas" or wood huts, a name that dates back to 1620 when the first "bouda" was built in Bila Louka (the White Meadow) to assist Protestant exiles fleeing prosecution.

The lace-making center is Vamberk, a 16th century town nestling below Orlicke Mountains and spreading out around an ancient square of original wooden houses,

a church, and a fountain decorated with sculptures of spinning, textile making, and agriculture.

The making of lace developed from weaving as an aesthetic need of visually softening the firm edge of the material and creating a transition between compact material and air. In the early 1600s lace was the sole privilege of nobility and rich burghers who used it in high starched collars, and as rosettes on sleeves. In spite of repeated prohibitions, the common people used laces for the folk weddings, and today it is an important part of any native costume.

Nothing much has changed in Vamberk in the past four centuries when people earned a livelihood by cottage weaving, wood working, painting furniture and glass, and making lace. Vamberecka krajka, artistic producer cooperative, arranges tours for foreign visitors of the lace works and into homes where lace is still being made by the 120 lace makers. Here the visitors can listen to the staccato rattling of the bobbins and watch the women counting the knots to be tied before one little collar bow originates.

The tour also includes a visit to the 17th century Vamberk Lace Museum and School of Lace Making which contains pictures made of lace, including the famous Wedding Procession, a huge lace work that took top honors at the Brussels Fair and Expo '67 in Montreal.

Then it's off to shops in the little surrounding towns of Rychnov nad Kneznou, Lostelec nad Orlici and Usi nad Orlice, to buy lace tablecloths, blouses, handkerchiefs and other perfect home gifts.

The best is still to come on our tour of Lace Country, a stop best made on the return trip to Prague. A short distance

from Vamberk is Doubleby, a Renaissance "Castle of Lace," so called because its exterior is entirely covered with plaster graffiti making lace-like patterns. Inside, the chateau has been completely furnished, and glass show cases contain Flemish bobbin lace from the 17th century as well as fine French lace, Italian Renaissance lace, and clothing made of lace in the 20th century.

(From "Daily News", Sunday, Jan. 29, 1978) (Czechoslovak Travel Bureau, New York)

Belgian Lacemaking LIVES!

By: Caroline Coffield

Bobbin lace making, a thriving cottage industry during the Middle Ages, remains a time-honored tradition in Belgium. Hand crafted, the work requires precision and patience, two factors which have contributed to its demise as a pliable trade. Where 7,000 or more entered the Kant schools and beguinages of Flanders each year before World War II to learn how to make bobbin lace, after that period the numbers diminished to fewer than 700 yearly. As a means of livelihood, women have found that they could earn more in jobs requiring less demanding skills or practice.

The art may take years to master, but the techniques are not difficult for a beginner to grasp. With only these basic stitches -- a half stitch, whole stitch, (often called a "cloth", "torchon", or "linen" stitch), and border stitch--plus two movements (left to right, called a "cross"; right to left, called a "twist") infinite design possibilities appear. The working "tools" include a cushion, bobbins, straight pins, pattern, and thread.

Belgian cushions (or "pillows" as they are also named) are popularly filled with sea grass, a substance that is firm enough to hold the pins upright as the work progresses. The pattern is followed according to the number and thickness of threads employed; the latter determining how delicate or coarse the lace created. Many patterns, handed down through generations of mothers and daughters to become classics, such as the "Bruges Rose" the "Binche Fairy Stitch", and "Rosaline Perle", often become as jealously coveted as prized recipes. Some, requiring hundreds of threads to execute, are so intricate that they are seldom done, and only by the most advanced and dedicated lacemakers. While cotton thread has come into use, flax or linen is preferred. The finest flax threads, woven in darkness by touch rather than sight, so as not to fray the light-sensitive strands, are almost non-existent. These have never been used for lace in window curtains that are subject to much sunshine!

In the country that shares claim with Italy to its birth, bobbin lacemaking is experiencing a new growth. Life signs are evident in the local communes by the in-

creasing "occupational groups" of lace-makers, and are seen in the newly-formed "Kantclubs" rising all over Belgium, somewhat like Phoenix from the ashes. More significant, perhaps, is that certified Belgian teachers of bobbin lace, in the state-run Kantcentrum school, Bruges, are themselves being taught those difficult patterns which too quickly face extinction.

Why all of this effort over a relatively obscure craft: It can be said that the best example of hand-crafted bobbin lace may be compared to a masterpiece painting. Its beauty is as ethereal and everlasting.

* * * * *

"BRUGES ROSE" PATTERN

I am also enclosing a Bruges bobbin lace pattern for a doily which contains a typical "Bruges Rose" and hope readers may enjoy seeing and making it, as it is relatively easy to do. The starting points are marked on the pattern. The stitches for the "Rose" and two ovals can be varied, according to the worker's choice. The rest of the pattern is completed with plaiting and picots. The number of threads depends upon how coarse or fine the thread (from 12 to 20 threads, #30 cotton to #80 linen all work out fine).

Caroline Coffield, Kantclub Dilbeek.

.....

NOTE FROM TØNDER, Denmark

"I have many people from the (hole weld) whole world, to come to visit my little shop in Tønder, Denmark. The Danish Television has also been here. There is also a magazine that came and will tell about the lacemaking here in Tønder, but I do not have the name of it.

I have visited many shops and gotten bobbins from Belgium, Switzerland, Germany, England and Finland. People from Hiroshima, Japan have also visited my shop. Tell the people in America if they come to Tønder, they are velkommen (welcome). I have many young people that come to see it. I have contacted also the schools of Belgium, Holland, England and Deutschland. I hope you can read and understand my letter." Venlig Hilson,

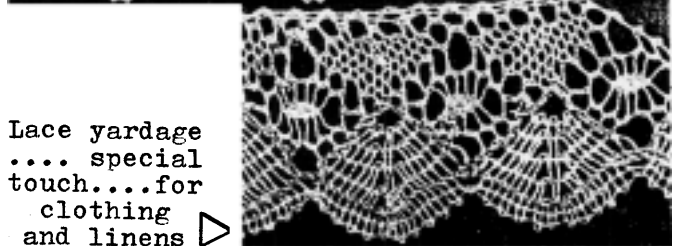
Marie Boek, Tønder, Denmark"

(Contributed by Osma Tod, Florida)



▷ Ribbon lace easy, quick, and spectacular

(Lace with article on next page.)



Lace yardage special touch....for clothing and linens ▷

From: "Auburn Globe-News" Auburn, Washington

Expert hopes to form lacers' group

Story and photos by Marjorie Luckmann
Mignonette Wright is an old lacer.

And, that doesn't have anything to do with her age.

The Auburn woman is student and teacher of the centuries-old art of bobbin lacing -- an art wars have been fought over.

Primitive tribes in New Guinea still use it in making what they call death strings -- a kind of braiding. Found in pyramids, the work is called mummy lace. And it's even mentioned in the Bible (Isaiah).

An intricate twisting and interweaving of fine threads spun from small bobbins, the lace takes form over a pattern pinned to a velvet pillow.

Bent to her picturesque work, the lacer recalls to mind Vermeer's famous oil painting depicting the lacer's art.

The work was known before 1500 in Italy. Cottage industries turned out the coveted yardage and passed on the art in the 16th century. In the 17th, small wars were fought over lace import.

To avoid skirmishes, smugglers wrapped starved dogs with the precious stuff, covered them over with a second dogskin and let them run home across the border.

Status symbols

Laces were important status symbols in the French courts of the French Kings. There was an emperor's lace none but he could wear, courtier's laces, knave's laces and all the rest.

Religious wars nearly ruined the cottage trade. Colbert, prime minister to French King Louis IV, helped it get started again, building small factories.

But the industrial revolution had made itself felt and with the first machined lace--the old method seemed to die.

Almost.

Parks' Classes

Mrs. Wright, a member of International Old Lacers, will teach the antique art in a Parks and Recreation Department-sponsored workshop 9:30 a.m. to 12:30, Tuesday in Les Gove Park.

She will provide practice pillows, pins, patterns and bobbins, and plans for the more elaborate foam, sawdust or wool-filled pillows in three shapes used by the practiced artisan.

The Spanish pillow in bolster form, the French pillow with a small, central bolster and the cookie pillow for flatwork designs are those used by Mrs. Wright.

Threads for the lace work vary from 30 weight DMC for beginners, 50 weight and linen threads for the more advanced lacer.

Pins, originally made of long thorns, later fish bones are now multi-colored silk pins. Patterns are reproduced and pricked ahead of time so the threads are not stretched in the work.

Bobbins, many of them antiques, typify the places of their origins. Swedish bob-



MIGNONETTE WRIGHT
...antique bobbins spin fine web

bins are smooth wood, weighted at the bottom. Danish bobbins are weighted with glass beads called 'jingles'. Belgian bobbins often are made of bone.

Those bobbins, rare prizes in modern-day America, are still given as scholastic awards to youngsters in many European countries, where men, too, follow the art.

Men Lacers

In fact, Mrs. Wright indicates, their work is often much finer--their hands are stronger and can force the knots.

"I would like to see a group of lacers form from this workshop," Mrs. Wright says.

There's an Old Lacers conference scheduled in June in Victoria. And, she feels, lacers will "start coming out of the closets" once they know there are others in the near community.

"But I warn you," she says. "Once you get started, lacing is almost like a disease."

FIRST BI-ANNUAL WEST COAST LACE DAYS

Hosted by the Portland Bobbinettes of I.O.L. in Portland, Oregon.

Sept., 14, 15, 16 and 17th of 1978 at the Corsun Arms Motor Hotel, 809 S.W. King, Portland, Oregon.

Program:

Thursday 2:00 - 4:00 Registration
7:00 - 9:00 In even numbered rooms exhibition of lace by members.

Friday 9:00 - 12:00 Lace Classes
1:00 - 4:00 Lace classes and visit Portland Art Museum and Oregon Historical Society display of laces
7:00 - 9:00 Visit Museum and Historical Society
9:00 - 10:00 In odd numbered rooms exhibition of lace by members.

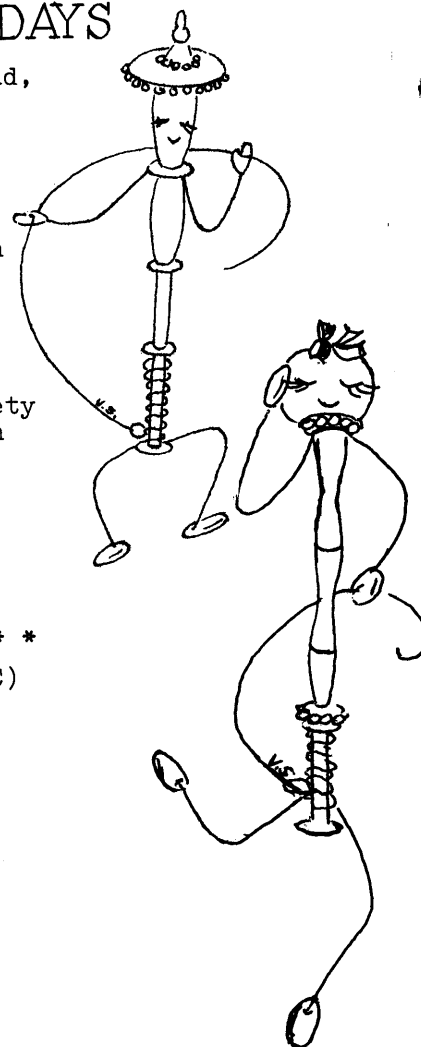
Saturday 9:00 - 12:00 Lace classes
1:00 - 4:00 Lace classes
1:00 - 4:00 Open to the public
6:00 Banquet, speaker, wear lace

Sunday Check out by noon. Lots of free time for shopping.

Classes: European method (C-T) and American method (T-C)
6 hours:

Arvilla Sweeney (A) - Honiton
Doris Southard (A) - Tonder
Virginia Staben (E) - Medallion Necklace
Helen Barry (A) - Torchon Bookmark
Margaret Oddstad (E) - Bucks Point
Susie Frank (E) - Contemporary Lace
Virginia Bryant (E) or Mildred Urie - Silk Tape Lace
Susie Frank - Contemporary Tatting
Mabel Gaddy - Traditional Tatting

If you are interested in attending, write to:
Helen Barry-Treasurer, 5336 N.E. Skidmore, Portland, Oregon - 97218.



From: "The Oregonian", Ore. Feb. 24, 1978

Crocheting started by Chinese

When did crocheting originate?

Knitting and crocheting are related, in that both are ways of turning single strands of yarn or thread into fabric or lace-like material with needles. Today both handicraft arts are practiced by hand, although machines have been developed which produce knitted items that almost look handmade. The knitting machine was invented by a clergyman named William Lee in England in 1589.

Both crocheting and knitting are arts that are probably older than written history. Knitting came first and was followed by crocheting. The idea came about, most likely when man discovered he could knot grasses into nets, baskets and mats.

While knitting produces a porous fabric made from yarn by using special needles, crocheting is a way of making lace.

Ancient China is the place where crocheting probably started. The Europeans were quick to pick up the art and it became almost a trademark of craftsmen in Belgium, Italy and Ireland.

Almost any kind of yarn or thread can be used in crocheting, although a hard-twist cotton thread is most often used.

A single needle about six-inches long made of metal, bone, wood or plastic is used. It's called a crochet hook and has a barblike projection on one end.

More variations of pattern can be created with crochet stitches than with knitting needles. The variety is achieved by combining chain, single-crochet and double-crochet stitches.

Fancy doilies and trimmings are made by crocheting with fine thread. Sweaters hats, stoles and bedspreads are made by using medium thread or wool yarn. With extremely heavy yarn or even strips of fabric, it is possible to crochet rugs or mats.

Crochet lace from Ireland has become famous around the world. By using very fine thread, Irish women have been able to develop a type of lace that uses a series of three-leafed shamrocks, roses and tiny rings surrounded by a lacy background of chain stitches with small knots. Extremely white linen thread is usually used for this type of lace. Crochet lace has been coming from Ireland since the early 1800s.

Machines have been developed that produce lace, but the handmade kind can't be duplicated exactly.

(Contributed by Pat Harris, Oregon)

the TORONTO LACE GROUP

On the 14th and 15th of January, all day, and on the 16th of January 1978 in the evening, the Toronto Lace Group held a work shop on Honiton Lace.

The 8 participants in the work shop were delighted with their newly acquired knowledge, gained through the patient guidance of Mrs. Sheila Wells, of Troy, Michigan.

Our monthly meetings are held in the craft room of a Senior Citizens Residence now, which is centrally located and involves less traveling."

Ellinor Steingaszner

Photos: by Mr. Steingaszner

Top: Group picture
Left to right, back row;
Edith Starink, Inga Ingram
Ivy Clark, Frieda Huibrechtse
and Ruth Barnett
Left to right, front row;
Ellinor Steingaszner, Sheila
Wells, Phylis Attwell, and
Betty Coolsma.



Columbus, Ohio, Chapter

"We are off to a small start with high hopes of a tremendous group of "old lacers". Darlene Thacker started the group in October with 3 members and is now proud to state we have grown to eight in just two meetings! She has announced the lace chapter to the local Handweavers' Guild and Embroiderer's Guild which have about 80 and 200 members respectively. They have been very kind and helpful. Right now we are meeting at members' homes but hope to find a library or some other permanent meeting place where we could hold workshops and are especially thinking about demonstrations for nursing homes or doing beneficial works of this kind.

Our meeting this month will be to elect officers, adopt by-laws and to instill a stronger union to our club. We are looking forward to an interesting guest who will teach us Bobbin Lace making from her home country -- Norway. Several of our members are amazing in their talents and have been waiting to "emerge from their cocoons and turn into a beautiful butterfly" by doing their work. Some say they have wanted a lace group for years and despaired! We are happily tripping

through such lace expertise as teneriffe tatting, macramé, knitting, various bobbin techniques, crochet, netting, embroidered, battenberg, etc. The collections are "out of this world". Your's truly collects antique clothing and laces with a trend for anything hand-done. I have recently found at house sales and flea markets several articles, including a floor-length Battenberg cloak, a hand-embroidered, trimmed in Bobbin lace, white dress. Finding them is loads of fun and like a treasure hunt and usually purchased for mere pennies; here I go with stars in my eyes about to faint from excitement with gossamer lace textiles draped on my arms!

The sharing and friendship of these lacers is beyond belief; the closeness unreal. We find it very hard to part at the meetings; so far lasting over six hours. I sincerely believe that with such enthusiasm we can move mountains in the lace area. We shall succeed!

We want to thank you, I.O.L., for being there to give us the dream, you are beautiful! -- Darlene Thacker

NOTICE: The copies of "Chart for Lace identification and Meshes of Hand Made Lace" are sold out.

Lace making needs some of this and some of tat

From: Sunday "Herald, N.J., Dec. 1977

Story by Gail Tyler

"Take your needle, my child, and work at your pattern; it will come out a rose by-and-by. Life is like that---one stitch at a time taken patiently and the pattern will come out all right like the embroidery."Oliver Wendell Holmes

Lace--at least, the handmade variety--has always been a luxury item. To many people, it gives the message that the wearer or owner is a cherished person.

But unlike luxury items such as mink and diamonds, which can be purchased with cold cash, lace has connotations of long hours spent with the thread shaping the pattern so that the loved one might have something fine and beautiful for clothing or house accessory.

Lace itself, even antique lace, does not have a lot of monetary value; antique shops burn up old lace because they have no sales, said Mrs. Norma King, founder and president of the Lost Art Lacers of North Jersey.

The time spent, the vision of beauty that goes into the pattern, are the measure of its worth.

The finished lace does not have to be perfect when done, although accomplished lacemakers strive for perfection and use magnifying glasses to inspect the detail.

"If the work is not perfect, you know it's handmade," said Mrs. King.

Anyone with the money to buy the thread and the patience to work with it, can make lace, said Mrs. King. She pointed out that lacemaking is even used as a therapeutic exercise for people with disabilities.

Lace is magic in many different ways. It can be woven or tied or crocheted or knitted or embroidered. It can be done with a hook or needle or bobbins or a shuttle.

Lace in one definition is described as a decorative fabric in which voids delineate and create the design.

In other words, you can tell lace by its holes. If you weave a solid piece of fabric you have cloth, but if you weave a piece of fabric with holes making a pattern you have lace.

Another dictionary definition calls it a fine network of threads forming an ornamental transparent fabric.

Lace goes back in history and is known to have been made and used by the early Egyptians, but some of the forms of lace making that create delicate patterns are of more recent origin.

Tatting, the art of tying knots to form delicate lace, was first mentioned in history about the end of the 13th century and the beginning of the 14th. The particular techniques of tatting have never been duplicated by machine, Mrs. King said.



Photos by CONKLIN

At first it was an art strictly for royalty and nobility, who apparently had a lot of time to work on it. References say that ladies were "tying their knots."

The English word for the art, tatting, is believed to have evolved because the first tatting was done in pieces and those pieces looked like tatters before they were joined together.

The French call the art Frivolité, the Italians Occhi, and the Orientals call it Makouk.

Tatting is one of the forms of lacemaking worked on by the members of the Lost Art Lacers.

Another form they work on is bobbin lace, also known as pillow lace. First done about 1600, bobbin lace is the art of weaving by manipulating several bobbins on a pillow or bolster.

Before they can begin working on bobbin lace, people must create their working surface, and some of the pillows and bolsters made by crafters are art in themselves. In addition, some people make their own bobbins and decorate them in various ways so the bobbins are different from each other. The right bobbin can then be picked out of the number that might be used in the lace making.

The women are also learning to hem-stitch linen. An auxiliary skill to lace making since lace often is used as a border or decoration on linen.

With so many different types of lace

and so many different techniques for making it, and with such an extensive history, a library is really needed by people who take their lace seriously. The club is in the process of collecting such a library, which will be available for use by members.

Mrs. King started tatting as a child, taught by her mother.

When she was about 16 years old she made herself a collar, which was fashionable then, Mrs. King recalls. She said she tatted every spare moment she had; on the bus, under the desk at school, and so on. When she was finished, she had a six-inch wide collar, but it was extremely dirty from all the rough handling it had had. She bleached it to get it clean and laid it out flat to dry. When she picked it up, it came up in little pieces.

That, she said, was her first lesson in how to take care of lace.

Lace properly cared for often will outlast the fabric it is placed on and sometimes will outlast two fabrics, Mrs. King said.

But the popularity of lace collars died out, and for many years Mrs. King did not tat at all. Her interest was revived about five years ago with the current interest in hand-crafts of all sorts.

She took on the revival of tatting as a personal crusade, giving lessons free for the first year just to get people interested and started.

"This was a little legacy I could leave behind me," Mrs. King said.

She began demonstrating at schools, craft fairs, and shows in order to introduce people to the art.

But a whole new world opened up for her, she said, when she discovered the International Old Lacers (IOL). That came about when she sent for some bobbin lace lessons by mail. Enclosed with the lessons came an application for the IOL, which she promptly joined.

IOL is a worldwide organization for people interested in lace. Its membership is 1,219 people as of August 1977, with 11 branch clubs in the United States, eight in Canada, and one in England. Lost Art Lacers of North Jersey is one of those branch clubs.

The IOL magazine opened up an avenue for her to the people around the world who love lace. She discovered that they not only make it, but they also collect and identify it, talk about its history, exchange patterns and information, collect bobbins and shuttles, tour antique shops looking for lace and related items, have conventions and form clubs.

For a while, Mrs. King was a member of the Metropolitan New York Area Chapter of the IOL, but as the interest in lace grew among her students, the idea of a club of their own evolved and the Lost Art Lacers of North Jersey was organized in October of 1976.

In June, Mrs. King went to a lacers' convention in Michigan and learned that

when lacers get together there is so much lace about that even the rugs and the wallpaper patterns start looking like lace, she said.

She visited the Ford Museum, which has a lace division as well as cars, looked at lace tablecloths in the Dodge Wilson estate, heard speeches, saw slides, and saw lace exhibit after lace exhibit.

In addition, she learned a new skill--needle lace---in workshops there and now is practicing this new technique, hoping to perfect it so she can make lace in that form.

It was at this convention that Mrs. King found some of her treasures, Honiton lace flowers made with No. 1000 thread in a delicate pattern. They were made in England and were mounted into brooches.

On the way home, the women who drove together traveled through New York State stopping at every antique shop on the way looking for old bobbins, shuttles and lace.

Mrs. King has made a display that she uses when she demonstrates. The display has examples of tatting and bobbin lace, and variety of shuttles and bobbins are used in the working.

Shuttles in Mrs. King's display are made of silver, hand-carved bone, ebony, mother-of-pearl, ivory, tortoise shell, celluloid, hand-carved wood, and one made from a matchstick.

People who wanted to tat didn't even have to spend the 10 cents to get a shuttle, Mrs. King pointed out. Shuttles could be carved from a piece of wood, or improvised by laying the thread in a figure eight on a matchstick. However, the matchstick method does not protect the thread from handling during the working as other shuttles do, Mrs. King pointed out.

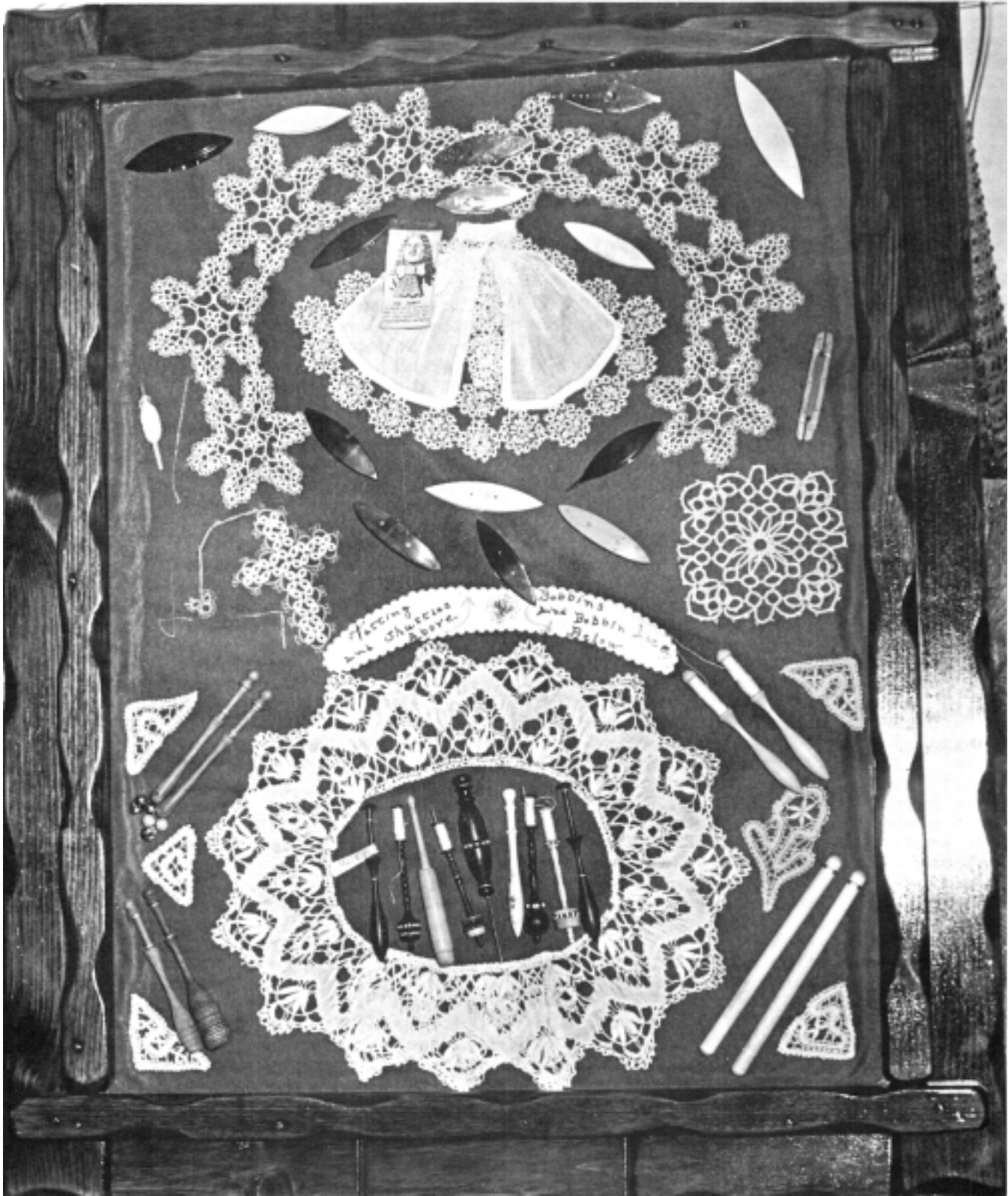
Mrs. King strives for authenticity when she demonstrates her lacemaking. She even dresses in an old-fashioned outfit and wears special eyeglasses for demonstrations.

Mrs. King said she bought a box of eyeglasses at an auction because she was interested in the three pairs that were antiques. When she tried them on just for fun, she discovered that she could see with one pair and she later learned that they were her prescription and had been made about 1860.

Yet there are some things Mrs. King cannot do to give total authenticity. One item is the thread she uses. Whenever a beginner comes to her frustrated because the work isn't going the way it ought to, Mrs. King asks first about the thread the lacer is using.

"The quality of thread today is not up to the quality of thread in the old days," said Mrs. King, who added that she wished some farmer would grow flax so this country could make its own linen thread.

The women of the Lost Art Lacers issued an invitation for other people--both men and women -- interested in lace to come



and join them. Members can learn to make lace if they wish or merely be collectors or appreciators of lace without ever tying a knot themselves.

The Lost Art Lacers meet at Mrs. King's home. The club will hold informal lace-in sessions from 1 to 4 p.m. every Monday, except the week of monthly meetings. People attending will share lace experiences and can learn to make lace.

Mrs. King will teach crocheting and tatting at the lace-ins free to members of

the Lost Art Lacers of North Jersey and the I.O.L. People interested can become members at one of these lace-ins.

For the people involved, there is a lot of personal satisfaction in creating a beautiful item, and there is a lot of fun in collecting beautiful examples of the lace-makers' art.

And for those people who wear the lace, the message is still the same; this is a cherished person who wears the product of a labor of love.

LACE FORUM by KAETHE KLIOTTHE ARGUS
Friday, January 20, 1978Fremont-Newark, Calif.
Page 13

Dear Fellow Members:

Some of you have no doubt been sad and disappointed over my slowness to tell you of our lace trip to Europe. I hate to explain or complain over the lack of time, yet it has been busy since my return on August 1st and only now shows room for clear thought.

Some delays are good ones and this one may prove to be so. Kay Asahi's lovely articles on her trip eliminated some of what I was going to write and so I can concentrate on other things.

Our trip was both vacation and business and entailed renting a car in Amsterdam for 2½ weeks and camping out a lot with our 4 teenagers. They were sheer delight and most cooperative when it came to visiting one more lace shop, school or museum. (They are not as much in love with lace yet as we are.) Since this was our first trip to Europe and my first return in 25 years, it was mostly trial and error on what we did. We had strong plans on where to go and what to see, only to find out that it was impossible. If one plans to see lots of lace it would be far better to spend 1 year of letter writing to each place in order to make sure that you can see what you desire when you get there. We did not, and found many museums had little to show us. We also found that the people we did correspond with and did not want to impose upon, had the most information and so if I do it all over again, I would go contact each and everyone I know and make plans from there.

ENGLAND

Our first stop was 8 days in and around London, visiting members of the "Lace Guild" who so willingly shared with us what they are doing. We were most impressed with the output and beautiful craftsmanship. The "Lace Guild", although only a bit over 2 years old and with about 1,000 members, is well organized and showing every potential of becoming a strong (if not the only) lace guild in Europe. Large plans are being made for a major lace show either this year or early '79.

Being guests of Doreen Wright, who is a dynamic and charming English woman, turned out to be the best of our whole trip. She organized for us to meet her guild members, visit the Luton and, with Mrs. Hamer, planned to see the Cecil Higgins Museum, where we saw the beautiful laces from the Tomas Lester Collection. To view the laces in both Museums, special arrangements must be made ahead of time as very few Museums have permanent displays of their collections.



Photo by Dino Veurnes

Fiber workshop

Kaethe Kliot, internationally known Bay Area fiber artist and author, gives student Patti Henry some pointers on how to make bobbin lace during the

first session of a two-day workshop in the subject at the Olive Hyde Art Center.

The Victoria & Albert Museum in London was overwhelming. I have never looked at so many pieces in such a short time. This means straining the eyes and mind for that bit of rare detail we so seldom have a chance to view first hand and the desperate need to catch it all.

Leaving for Europe, I felt well equipped with my knowledge of lace and history. Coming back I felt ever so humble and in desperate need to learn more.

Seeing 16 through 18th Century works of art, one cannot help but be overwhelmed by its beautiful perfection of craftsmanship and design. It makes one feel humble and question could we in this day and age achieve such heights. One cannot help but wonder under what conditions were these pieces of art worked, who was the lacemaker and what became of him or her. We read so many history books on lace and its laws but hardly ever about the lacemaker.

BELGIUM

Visiting the Kantcentrum (Lace Center)

in Brugge was both exciting and disappointing. With all the publicity this school gets, I found it not very inviting to visitors. A young woman who spoke good English and was very delightful to communicate with, had often no answers to our questions. But she tried her best and we were grateful.

The school does offer classes to children and adults at all levels, sells very few simple patterns and guards everything else against the tourists (invaders). One does get the feeling from most lacemakers and shopowners that each question asked is too much or too private to share. This is a very sad and disappointing thing to happen when English, Dutch, Americans and Danes share more than asked for. Also, one gets a strong feeling everywhere you go, may it be Belgium, France, Italy or England, that we Americans are just not to be taken too seriously if we call ourselves lacemakers. After all, it's not our heritage, which, of course could make you angry since most of us somehow related to one of the countries by ancestors.

Of course, it is always a great delight to find someone like Madam Storrie and for us this charming lady made our trip to Brugge worthwhile. She is extremely knowledgeable and so sharing of her knowledge. We wished we had more time planned to visit with her. Again, I felt my letter writing should have been more planned as to dates and times of when we would be in an area. Madam Storrie had at her museum a great display of pictures showing the history of lace from the 15th Century on and it was a great way to study not only the lace but how they were worn.

In Brussels as well as in Brugge, shops were overflowing with laces. We found that most of them were made in China; few were domestic. We questioned one of the dealers we visited with and were told that the demand is higher than the local output and, of course, prices would be higher.

Brussels Museum of Art and History was, at the time of our visit, working on a permanent lace exhibit which looked very promising. We were fortunate to have the Curator there show us what was set up so far. I could have stayed there for days. Anyone having a chance to visit Brussels should not miss this fantastic collection. I feel it will be the best in western Europe.

FRANCE

Although few have ever heard of it, Le Puy, in southern France, is spoken of as a lace center. Lace has been made there for 300 years. The countryside is beautiful, the people charming and one realizes this is the country and not the cold, busy city. Le Puy is so picturesque with its pinnacles. The City Museum holds a permanent display of Johann Chaleves' work, who designed for the lace school there until his death in 1965.

Centre de Initiation La Dentelle, under the direction of Madam Mick Fouriscat, offers perhaps, one of the faster growing lace centers in Europe. The school has only been re-established in the past 4 years and now offers classes for beginners and advanced children and adults. Here it is a must that you speak French. There is a special group of about 12 ladies that work daily on the private collection for the President of France. Madame President held their first show of this very exciting contemporary work this winter. It will be very important to watch this centers' growth. Le Puy itself had several delightful elderly ladies out trying to sell their craft. Most were charming and willing to talk with us and with our lack of language, we still managed well.

In our search we found very few old patterns and the ones available were either of standard Cluny style or Torchon. I was fortunate to find 3 unusual ones and many lovely bobbins. We were, however, able to establish a contact with the school and now sell all their beautiful patterns and books. Le Puy, was for me, the highlight of our trip since I have owned for years a portfolio of Chaleves' work and I really was hoping he would have still been alive.

HOLLAND

In Holland, although we did not have a chance to visit with many lacemakers, we found that after 2 days you know when you're in Holland as everyone has a bit of lace in the window. Even if it was only a small doily stretched in a round frame. Haarlem had many little weaving shops but little on bobbin lace. In Amsterdam, we found some nice old books on lace.

Again, it would have been so much better had we been able to set dates with people to visit. Everyone was extremely friendly and sharing and what a clean country.

Like Kay, we visited the Thread Factory in Aolst and found that getting finer thread than 120/2 seems out of the question. 150 cotton seems to be available, yet even with our personal appearance and promises of prompt services, we have been greatly disappointed. Shipments are few and far between and very unreliable. It had been our strongest hope to establish good reliable contacts for threads, patterns and battenberg tapes while we were there and we are just now, after 6 months, beginning to see some results. We are happy, at long last, to have a good line of battenberg tapes, patterns and a book. I shall share some of this in future articles with you.

A trip, such as this, only leaves one with the great desire to do it all again. We are now fantasizing on organizing a well planned guided tour and it will be hard to set a limit on how many places to see. I would like to hear from you



Falls Church, Virginia "Globe" Mar. 1978

George Borisy — The GLOBE

OLD LACERS BOB ALONG. Northern Virginia International Lacers Caroline Pierce of Burke, Elena Rodriguez of Annandale, Lois Sewell of Arlington and Hazel Lowery of Falls Church will be joined by their fellow members from around the nation when the organization stages a show

March 4 from 10 a.m. to 3 p.m. at Dulin United Methodist Church in Falls Church. Falls Church will also be the site of an antiques show benefit highlighting lacemaking March 31 through April 2 in the city's community center.

Lace Regains Status for Needlers

Old Lacers Set Demonstration
By Jean Geddes

Falls Church will be the site of two shows this month featuring lacemaking, an artful craft whose product was once regarded as a status symbol of kings.

Staging the demonstrations in hopes of rekindling an interest in the craft are the Northern Virginia International Old Lacer's and the Falls Church Woman's Club.

The Old Lacers Club, an international organization with 1,200 members devoted to studying, making, collecting and using lace, will demonstrate and exhibit its members handmade techniques March 4 from 10 a.m. to 3 p.m. at Dulin United Methodist Church on East Broad Street.

The Falls Church Woman's Club will be highlighting a collection of old lace textiles and demonstrating bobbin lacemaking during its 24th annual antiques show and sale March 31 through April 2 in the Falls Church Community Center.

While lacemaking will be a featured attraction at the woman's club benefit which will also include displays and items for sale ranging from dolls to furnishings, it will be the main event at the Old Lacers Show.

Local members such as Caroline Pierce, Hazel Lowery, Elena Rodriguez and Lois Sewell will join with Diana Lilliveg to demonstrate their hobby using needles and bobbins.

Research documents that lacemaking traces its roots from Biblical mention in the Book of Isaiah while earliest pieces are called "mummy laces" because of their discovery in ancient Egyptian tombs.

The craft was raised to an art form during the 15th century in Europe when hand lacemakers thrived from Italy to Flanders. History records that wearing lace was reserved for the clergy and nobility until King Henry VIII lowered the restriction to include no individuals with a rank lower than a knight to wear it.

In London during 1787, handmade lace had a higher value than gold promoting it to become a leading status symbol and trade item. When the potato crop failed in Ireland during the 1840's and the nation experienced a famine volunteers came from England to open a crochet school to raise the country's economic standard from trade of hand made lace.

Lace designs became more intricate as needle and bobbin techniques were employed by hand artisans to create netted threads depicting flowers, nymphs, Biblical themes and musical instruments. Clothing styles also evolved requiring yards of the handmade ornament to adorn garments ranging from formal attire to a king's nightgown.

The invention of machine made lace in the 19th century led to the decline of the handmade variety now produced by artisans such as Old Lacers members, Caroline Pierce and Hazel Lowery.

Mrs. Lowery explains that contemporary hand lacemakers employ bobbin and needle

techniques to create their textile pieces. The needle technique uses a needle, thread and a pattern while the bobbin method involves a form of weaving.

Caroline Pierce has perfected her bobbin method to the point where she creates pictures from lace. For example, she uses 200 bobbins and a number 50 linen thread to design a picture depicting a cat watching a bird perched on a tree branch from a pattern by Gertrude Biedermann.

* * * * *
REPORT OF "LACE-IN", MARCH 4, VIRGINIA

Despite the snowfall and ice, we had 28 in attendance. Registration for the day was 42, but the weather prevented many from venturing out. Newspaper publicity resulted in two visitors in addition to the registered participants.

There was a very informal morning program: welcome; talk on the library of I.O.L. by Mary Lou Kueker; selections from the I.O.L. lace slides were shown. There was informal discussion on uses of laces, such as lamp shades and trims, decorations for desk sets, book covers, purses, etc.

At our meeting, we did have four ladies interested in guipure d'arte (netting), and Mrs. Coryell of White Post, Virginia, who together with her daughters, did attend our meeting, has given several classes and taught a number of persons during the past several years. Diana, Lois, Elena Rodrigues and I attended the six weeks' course Mrs. Coryell gave two years ago.

We made packets for presentation to those registering; these contained some prickings, an I.O.L. Bookplate, leaflets from Osma Tod Studio, Book Barn, the Laced Spider, Robin & Russ: on items available from them; as well as copies of some articles. And for those interested in netting, some items from Barbour's old Needlework series on Netting. There were exhibits of different laces, pillows, etc.

As a result of the "Lace-In", the Fairfax County, Virginia Home Extension Service has invited two of our members to demonstrate bobbin-lace making at a Crafts Day planned for April 4, 1978.

Our group has twice invited lace makers to attend different functions. As a result of this last "Lace-In", it seems that an informal group of lace-makers residing in Maryland may have been formed. Lois Sewall and Diana Lilliveg, members of Potomac Craftsmen, and I.O.L. invited all lace makers in the area to be their guests when Brigitta Fuhrmann was speaker for Potomac Craftsmen, December 1977. Several residents of the Richmond, Virginia attended and have formed there a small informal group. All three of these groups concentrate on bobbin lace. It is to be hoped that an informal regional group will result with all areas of lace represented; i.e. collecting, tatting, crocheting, needle lace, etc.

We hope that these Regional Meetings can be held at least three times each year, and will stimulate more interest in the craft of lace-making in the area.

Edna Hazel Lowery.



Concerted Effort for LACE STAMP

Our largest hurdle is going to be to convince The Citizens Stamp Advisory Committee that lace has enough wide-spread national appeal and significance for stamp approval. We shall need myriad and logical supportable reasons cited by myriad and diversified organizations who should be met with eye to eye persuasion. That eye to eye contact is much harder to say no to. It is more personally convincing. It is so easy to get a letter or 'phone call and then forget even though intentions may be sincere.

Enlist all citizens and groups such as University Women's Associations, Kiwanis, American Artist Association, Lions, Business and Professional Women's Clubs, Veterans Organizations, 4 H Clubs, Boy and Girl Scouts, Retired Persons Associations, Arts and Crafts Guilds, Extension Homemakers, etc. -- involve a wide spectrum to write the Stamp Committee to present their reasons why a lace stamp or stamps should be approved.

The early settlers in America through dire need grew their wool and flax, spun their yarns and threads, and wove their fabrics. Entire families worked at this from youngest to the eldest. No scrap was too small to save after the plain clothing was cut. These pieces were utilized by quilt making. The dire needs were eventually covered. Then there surfaced that yearning for some adornment, beauty and luxury so many had known and enjoyed in their homelands but must forgo in the new world. This luxury was LACE! Thus began the cottage lace industry of America. A lace stamp or stamps will serve to remind us and future generations of the depth of appreciation for beauty innate in the heart of America.

Lace making then, even as now, contributed to health and physical fitness. It stimulated awareness and developed touch and manual dexterity. Many found companionship and part-time income from their pillow looms. Today, particularly, many broaden their club life by actively making lace. It has been stated, professionally, that lacemaking refreshes both mind and body. Let's boost this revitalization process!

Work for a lace stamp or stamps.
* * * * *

NOTE: The New Postmaster General is
Mr. William Bolger
L'Enfant Plaza West, S.W.
Washington, D. C., 20260





Old hand at lace learned art at 5

By JOANNE HUEBNER



TWISTING and CROSSING fine threads from wooden bobbins she calls Kloepfels, Mrs. Meta Mehnert makes delicate lace. According to legend, people in her village in Germany learned the art in the 16th Century after a traveler made a gift of Cluny lace to the woman who had sheltered her. -- Photo by Dale Guldán

.....
after a town in east-central France. Frau Ulttmann was delighted and began a lacemaking school that years later was moved to Bernsgruen. Mrs. Mehnert's niece teaches there today.

In 1926, when Mrs. Mehnert and her two young daughters came to Milwaukee to join her first husband, she brought her lacemaking bobbins and, to hold the stuffed cylindrical "pillow" over which she works, a wooden stand made by a brother when she was 7.

Milwaukee women loved her lace, she said and for a while she sold it, working for weeks on sets of one large doily and six small ones for under sherbet glasses. She charges \$3.50 a set.

"Then my husband came home and said "They don't want any more. They can buy it cheaper at Boston Store."

This was imitation, machine work made in Japan. They thought it was the same thing," she said, and she packed her Kloepfels away.

Twice widowed, with two children to raise and a job cooking and cleaning at a Milwaukee tavern, she also had little time for an art that progresses as slowly as a yard in three days work.

But in the past few years, in a Northwest Side apartment filled with African violets, knit and hairpin lace afghans, crocheted slippers and countless other projects made for her friends and family, she returned to lacemaking.

Like the lacemakers in modern Bernsgruen she discovered that linen thread, the traditional material of Cluny lace, was almost impossible to find and she now uses fine crochet cotton. She also uses silk, baby wool and even common cotton sewing thread. Each lends its own character to a design.

She has demonstrated her art at women's clubs and church groups and was a highlight of a Bicentennial program at Mount Mary College.

* * * * *

(Article contributed by:

James Gille, Wisconsin, and
Trenna Ruffner, Michigan)

She says the native German art is the secret of her slim and agile fingers at the age of 84: "I'm a Kloepplerin," says Meta Mehnert.

She is a lacemaker, an art as rare today as hankie dropping.

Crossing and twisting fine white threads from hand held wooden bobbins--Mrs. Mehnert calls them Kloepfels -- her fingers move with the precision of a computer.

The resulting flights of butterflies, leaf strewn lattice work and delicate edelweiss bear a little resemblance to machine made lace as do her Dresden butter kuchen to packaged cupcakes.

Whether she is maneuvering 40 bobbins for a 2½ inch strip of border lace or 280 for a pillow cover, the hundreds of steps involved come as easily to her mind as those of a newspaper route more than 70 years ago in Bernsgruen, Germany. To her, lacemaking is child's play.

"I was a little over 5 years old and my father taught me," Mrs. Mehnert said, recalling her childhood in the village in what is now East Germany.

"There was no work; it was up in the mountain in winter. Mother said, "Oh, Father, you know what you could do? You could learn Meta the Kloepfel."

Her village, she explained, once rich in silver and iron ore, had grown poor and even the men made lace, knit stockings and carved wooden toys to supplement their incomes.

The village industry began, according to legend, in the 16th Century when a woman, traveling from Belgium, took refuge in Annaberg, Germany.

In gratitude for the hospitality shown her, she made her hostess, Barbara Ulttmann, a gift--a type of lace named Cluny

.....
"Milwaukee Sentinel" Thurs. Mar. 2, 1978

SOUTHERN CALIFORNIA BRANCH

The group's first lace-making demonstration of the year was a warmly received experience on March 16, at the Town & Country Convention Center, Mission Valley, San Diego.

The occasion was an afternoon reception for the wives of Poultry & Egg Producers convened from 11 states. The guests were as surprised to find lace-makers among crafts persons demonstrating, as we were at the large proportion of guests who told us of watching lace-makers in Belgium.

Maurine Pugmire was doing double-duty as she coached the bobbin-lace beginners making a first public appearance and at the same time worked steadily on the last third of ten yards of lace destined for her daughter's wedding dress in July. This Heirloom-to-be and the knitted lace altar-front made by Mirretta Peterson for her daughter's wedding, and displayed, were such favorites with some visitors that they left the reception to find husbands and bring them back to see the pieces. -- Dorothy Long, Secretary

BOBBIN BELLES of Greater Seattle

Officers: President - Arvilla Sweeney
Sec.-Treas.- Lola Fox
Publicity - Doris Forsman

Since January our members have been busy working to make lace fans. We had a workshop about them and were privileged to study a few antique fans and examine pictures of many. Each member then designed her own, choosing the types of lace she wished to use. They will be on display when Arvilla and her associate, Mildred Evans demonstrate the Art of Bobbin Lace for various groups and fairs: In April - for the ENCORE program, a Senior Art Achievement Activity at the Seattle Center; In May - for the Folk Art Life Festival at the Flag Pavillion, Seattle Center; in July - at the King County Park, Marymoor, Redmond, Wash; also in July - at the KING County Fair, Enumclaw, Wash.; and in September at the West Coast Bi-Annual Lace Days being held in Portland, Oregon.

We recently had the privilege of seeing our president, Arvilla, interviewed on KING - T V by Hal Calbom and Bea Donovan on the program IT'S ABOUT TIME. Arvilla demonstrated lacing on one of her beautiful pillows for the TV audience and they displayed a few pieces of lace made by Arvilla and Mildred. - Doris Forsman



Left to Right: Bobbin-lace demonstrators, Marilyn Kuckuck and Maurine Pugmire.--Showing a guest her hand-knitted lace, Mirretta Peterson.

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## The Minnesota Lace Society

Met February 13: the program included a demonstration of Sprang by Darlene Morland. She started a piece on a wooden loom and showed several finished pieces.

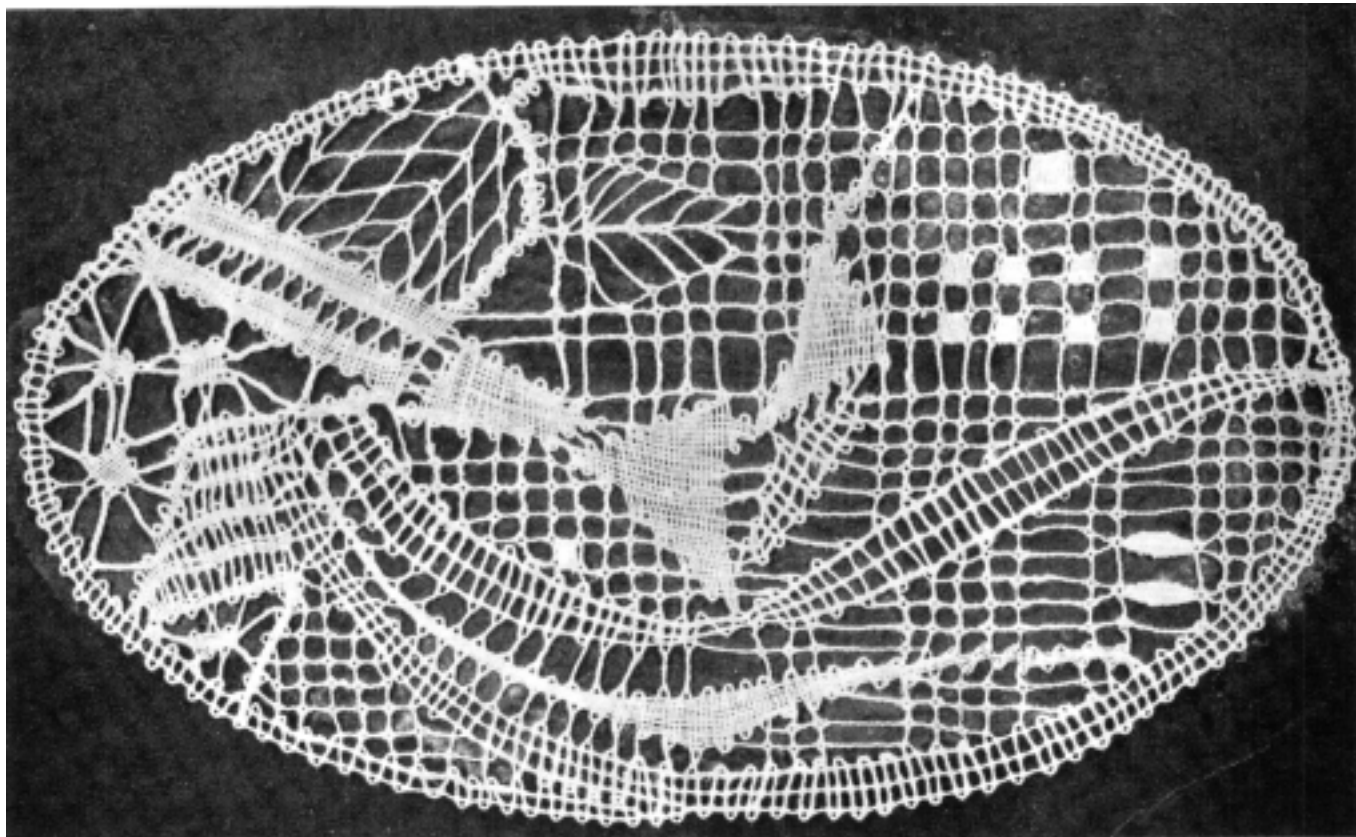
At their March meeting Lotus Stack presented a program on lace preservation, showing some slides on mounting laces for a show. She also showed a program prepared by the Smithsonian on the care of museum textiles. Later in March they held a pillow-making seminar at the home of a member. They were expecting 15 people to attend.

The program for the April meeting included a presentation by Margaret Pidde and Susan Mansfield of woven lace.

### Item from "THE DELINEATOR-1884"

"When I attended the National Annual meeting of the National Standards Council of American Embroiderers last October, we were taken to a fine exhibition of old costumes belonging to the Atlanta, Georgia, Historical Society, and which had been refurbished by members of the Atlanta Embroiderers' Guild. I was struck by the enclosed quotation which was part of the exhibit, and copied it with the thought that our readers might enjoy its Victorian delicacy, which again appears a rather up-to-date sentiment.

"Modern lace-making for the time rules supreme, and its specimens are eagerly sought and adapted, while the rarer and more costly laces of decades ago are laid away in temporary retirement until they shall again become the favorites of the hour .... Idleness is not rest, and the reasoning woman knows it, and simply changes her occupation, if she has any. And, what prettier substitute can she find than the making of dainty lace, whether it be for her personal adornment or for the decoration of her home."  
(Cont. by Mrs. Bradley S. Weyman, Calif.)



Design by Leni Metthaei, German Lace Artist

The Directors of the Museum Boymans-van Beuningen of Rotterdam, Netherlands, presented in Honor of Leni Metthaei's 70 years devotion of designing and executing Bobbin Lace, a small Exhibition of her work. This took place April 23 through May 29, 1977.

Information and picture contributed by Lia Baumeister-Jonker.

## THREAD FROM BELGIUM

By Barbara Engle, Louisiana

After reading Kay Asahi's account of her trip to the Linen factory in Belgium (Nov. 1977) I decided to act on her suggestion and contact Mr. Baetsle. My inquiry was a simple, handwritten request for information. Mr. Baetsle's reply was prompt and gracious, and included a color card, retail price list, shipping costs and he informed me that I could indeed, order as little as one cone (approx. 100 gr. or 3.5 oz.). He also sent four lovely little sample cones of thread, one in each of the colors and each a different size thread, 2 were "Mat" finish and 2 were "Brilliant" (mercerized).

I am a lacer of very small experience and I am not touting this product, but here is a man who is trying to please and is obviously proud of what he has to offer.

Mr. Baetsle told me that Robin and Russ Handweavers in Oregon carry his "white line". But as I am interested in the cream and off white, I will deal directly with him. Oh, yes, the color card had samples of cotton threads, lovely in sizes 100, 120 and 150. His address:-

Mr. W. Baetsle, Mill Manager  
F.F.R. Dendermonde stwg 75  
B-9300 Aalst, Belgium

## United Kingdom

LETTER from R. Elizabeth Lane, England  
"My bobbins, that I use, were mostly the ones used by my proud mother who died in 1940, aged 86, so some of them are very old. She came from Branfield in Bedfordshire which was one of the great centers of lacemaking in the 18th-19th centuries. In 1871, according to the census returns, here in Tingewick, there were 62 lacemakers and a lace merchant. Had on Saturday, 24th of February 1978, a letter from a lady in Johannesburg, South Africa, which contained a length of lace made in Tingewick many years ago. She left here 1936 and the lace was given her by her mother and was made by an old lady.

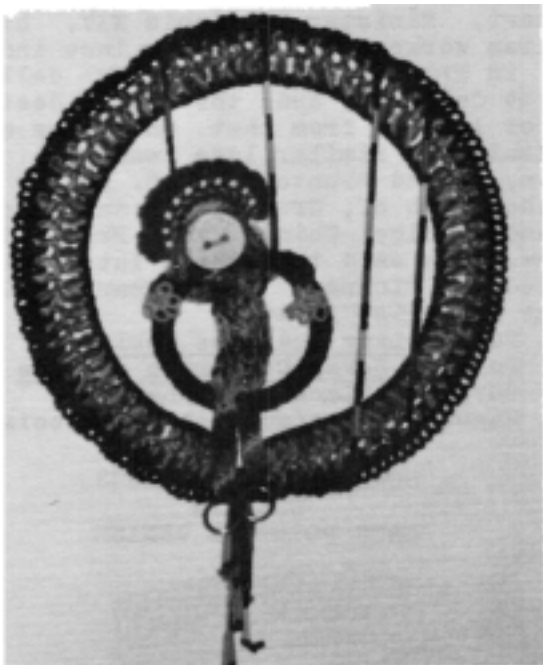
We have a group of lacers who meet each week in the house of one or another of us. We make lace, share experiences, help the newcomers, swap prickings, and have coffee, etc. Lovely!!

There are four young people who are wives of American Servicemen stationed not far from here. It's all very rewarding. They are anxious to learn all they can before leaving us.

If any member comes to England, I should be delighted for them to visit me."

Mrs. R. Elizabeth Lane, The Old Bakery  
Tingewick, Buckingham MK18 4NN, England  
.....

**HAIRPIN LACE** WITH EVELYN K. MISNER



"MOON.BABY" IN Hairpin Lace  
 This figure is done on a special hairpin loom in order that the legs, body, and arms are a continuous piece of yarn. The hat is hairpin lace and the large circle is done with two strips of hairpin lace, the loops of which are braided on to the metal circle, one to the inside and one to the outside.

This hanging mainly shows that hairpin lace, as are all of the traditional laces, is becoming contemporary. It is the

beginning of the imaginative use of a fine old lace art.

I wish to encourage the hairpin lace I.O.Lers to watch the trends of the laces done today in the periodicals and follow the creative trends--but do them in hairpin lace. Be sure when you create your own ideas to keep records of how you do them. What kind of yarn, the width and type of stitches, and the number of loops, etc. Photographs of your work can be sent to me or the editor of I.O.L. -- with directions for publication.

"It is appalling to me that all the needlework magazines I have seen on the stands today haven't one article or mention of "Hairpin Lace". They are digging back in history and finding many forgotten crafts; and it is refreshing to see the country learning more about its history and at the same time discovering new and wonderful things to do.

I have even noticed that a new tatting device was invented for doing larger work with yarns and other fibers. It will be interesting to watch that lovely lace growing into clothing, afghans, and every thing the imagination can conceive.

The same thing happened to hairpin lace. It was first done on a hairpin with fine threads. Now it is done with yarns and many other fibers on larger looms. I hope that through I.O.L. we can bring new life to this exciting craft with my large wall hanging and many new items done in new ways on the simple hairpin loom. Let me hear from all you hairpin lace people. Anything you can find out, old or new, about hairpin lace (also known as fork work) will be added to our files for future reference."

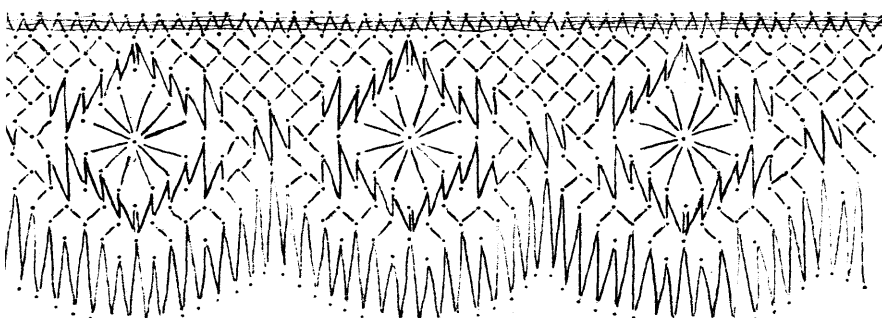
**A BIT OF HISTORY**

"My ancestors were from Tønder (Jutland) Denmark - World Famous Lace Makers 15th, 16th, 17th centuries

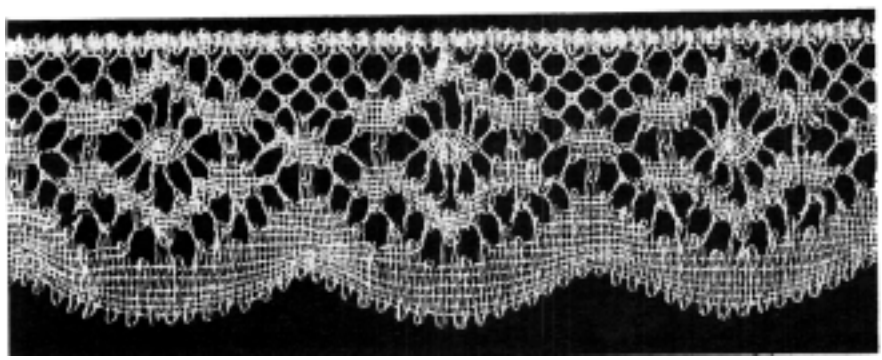
The city Tønder comes from my ancestor, Peter Tønder - Name - they went to Trondheim, Norway from Holsveig, 1500s and back to now, Tønder.

I have seen the lace maker's crafts in the old Tønder Castle, Denmark.

Mrs. Margarethe Buxton, 1009 Noyes, Evanston, Illinois 60201



ORIGINAL BOBBIN PATTERN BY INEZ RODIFER using 40/2 linen thread and 20 pr. bobbins called "Peasants' Path" or "Open Arms".



**HAND MADE BLACK CHANTILLY LACE SHAWL**

(French, made by nuns, New Orleans, around 1880 - Family heirloom.)

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4 small tears along seams. Repairable

\$250.00

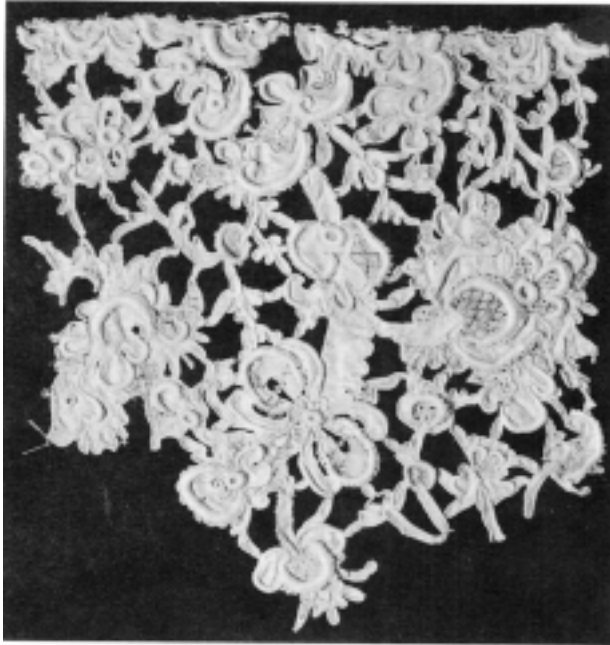
HELEN SHERRY

330 Paloma Ave., San Rafael, CA 94901  
 415-456-0941



# Needle Lace with Nancy

Photo by Mike Kelly, Kent, Wash.



In this column, I'd like to share a bit of identification with my readers. The piece of lace is from my own collection.

I wish that you could all touch it and see it under a magnifying glass. But, since a photo will have to do, let's look at it and learn.

It is a piece of mid 17th c. Italian needle lace called, "Gros Point de Venise". It has a beautiful sculptural effect which many writers have compared to carved ivory. It is distinguished easily from other laces because of its heavily padded areas (Cordonnets). You will notice that there are different amounts of padding on this piece. The outside petals of the design motif are not padded much at all. The next petals inward are padded a little more. The inside parts of the motif are heavily padded. The padding is put on after the design areas are filled and consists of a bundle of threads. It is then worked over very tightly with what is commonly called "buttonhole stitch". However, technically it is really "blanket stitch" worked very close together (I will show the difference in another column). The padded cordonnet is also decorated with fancy rings and picots.

This piece has very few of the background brides left. They were so fragile that they were the first parts to wear out in the laundering and since they were not crucial to the solidity of the lace, broken ones were often trimmed away.

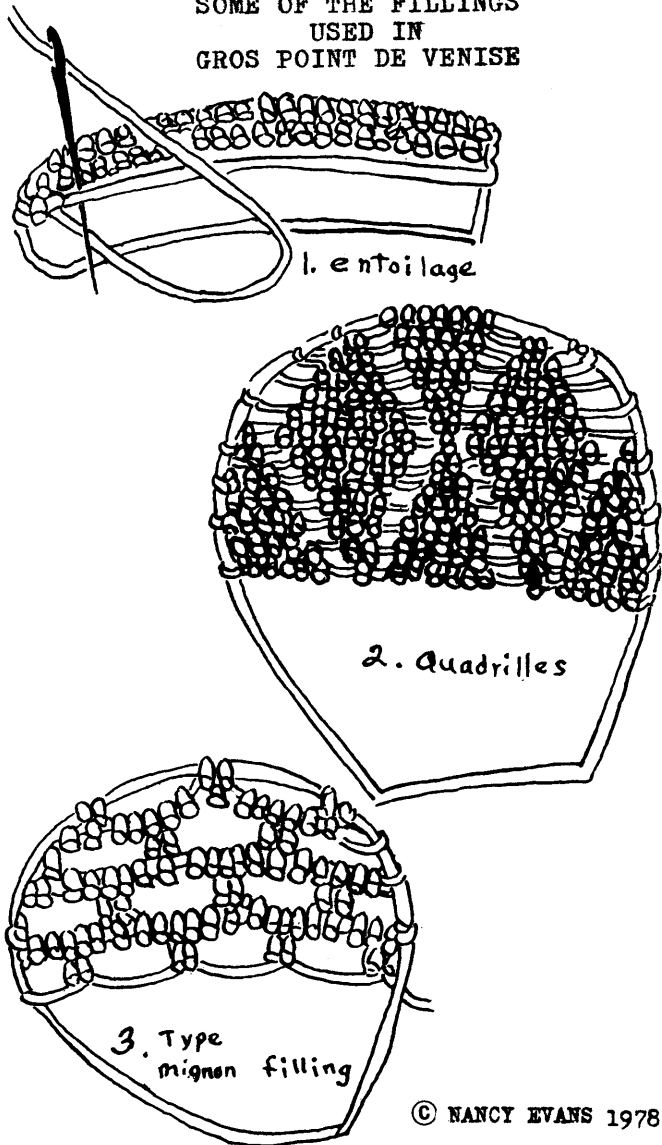
Scrolling designs, like this one, were very fashionable from 1615 to 1680. They were very suited to flat bands and fall-

ing collars of the period. Men wore this lace as well as women. A good deal was made for church use as well.

Some Gros Point was made in France when Colbert, Minister to Louis XIV, hired Italian workers to promote a lace industry in France. Some of it was called "Point Colbert", and the early designs differ little from that which was made in Italy. A similar lace was made in Spain, called "Punto Espana". At the end of the 19th c., Gros Point was made in Burano, Venice, China, and French Indo China. It is said that these later pieces lacked the richness of the earlier Gros Point de Venise laces.

Ref: Powys, Lace and Lace Making  
Pollen, Seven Centuries of Lace  
Barnett, "Lace Dictionary"  
Hague, "Comparisons in Lace Design"

## SOME OF THE FILLINGS USED IN GROS POINT DE VENISE



© NANCY EVANS 1978

In March "DECORATING AND CRAFT IDEAS" an article about Trenna Ruffner's bobbin lace making resulted in 44 inquiries or requests for a sample I. O. L. bulletin. Several have joined.



# LINENS

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| 30/2  | 1000 M | 235 F | 225 F       | 225 F |
| 40/2  | 1000 M | 200 F | 185 F       | 185 F |
| 50/2  | 1500 M | 255 F | 235 F       | 235 F |
| 60/2  | 1500 M | 225 F | 210 F       | 210 F |
| 70/2  | 2000 M | 275 F | 260 F       | ----- |
| 80/2  | 2500 M | 345 F | 300 F       | 300 F |
| 90/2  | 2500 M | 355 F | 345 F       | 345 F |
| 100/2 | 3000 M | 460 F | 450 F       | 450 F |
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Mention particular lace interest and a bulletin with item on that lace will be sent.

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TATTING PATTERNS. Sanders. \$1.50

HISPANIC LACE AND LACE MAKING. May. \$8.00

LACE AND BOBBINS. Huetson. \$7.95

DURCHBRUCH (Drawn Work). \$3.60

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

**SOME PLACE**

2990 Adeline Street, Dept. IL2, Berkeley, CA 94703

## Lace Maker Note Paper.

Charming Victorian woman  
with her lace pillow  
in an ivy-covered cottage.



For your special stationery needs.  
Black & white, 4x5 inches, 10 notes with envelopes.  
\$3.00 (postage paid).

## TREASURES

Send check with name and address to:  
Mary Ellen Doyle  
1987 Hunters Ridge Dr.  
Bloomfield Hills, Michigan U.S.A. 48013

## Pillow Lace

Books 1 and 2  
now  
available

BOOK 1 Directions and four patterns  
of English Maltese lace.

BOOK 2 Patterns and directions for  
six edgings of English Maltese  
lace including corners and a  
separate pattern sheet.

BOOK 1..\$2.25 pp. BOOK 2..\$2.50 pp.  
BOTH for \$4.50 pp.

**Trenna Ruffner**

1347 Bedford Road  
Grosse Pointe Park, Mich. 48230

## WOODEN BOBBINS

English Midlands Type  
Drilled to take "Jingles" \*

Simple Design - - - - - \$4.75 Dz.  
Assorted Fancy Designs - - \$6.75 Dz.  
\* Ring of Beads for the Above \$2.00 Dz.  
Honiton Bobbins - - - - - \$5.00 Dz.

Reproductions of some Unique Antique  
Styles available 25¢ or S.A.S.E. for  
Price List

**LORNA CROSBY**

1834 South San Antonio Avenue  
Ontario, California 91761

## BOBBIN LACE SUPPLIES

"The Belgian Way of Making Bobbin Lace". \$2.25  
History, Making a Pillow, Basic Grounds

"Bobbin Lace Step by Step" by Tod.....\$3.50  
Complete Instructions  
Set 1 of M. Brooks Patterns  
Tulle, Virgin, Rose and Paris Grounds  
Edgings, Insertions, Embellishments

Set 2 of Six Patterns.....\$2.00  
Step-by-step Diagrams

Sets 3, 4, and 5.....each set \$2.00  
Each of six more advanced patterns

Set 6, Six Lace Patterns with Guimpe....\$3.00

"Wool Stitchery".....\$1.25  
A splendid 110 page manual of joinings  
for narrow strips, finishes, crewel stitch-  
ery, embroideries, cross-stitch, etc.

"The Joy of Handweaving".....\$4.50  
A weaving correspondence course in  
one volume, home instruction.

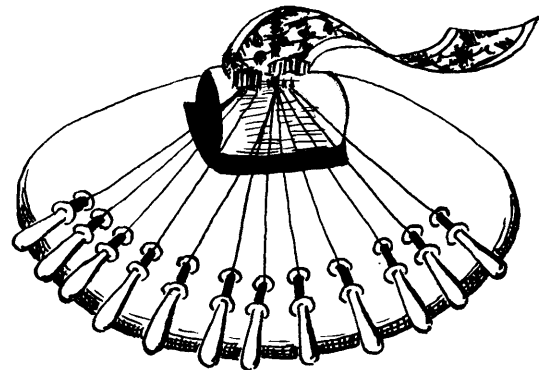
Waxed and Finished Danish Bobbins..doz. \$3.75

Lace Pillow with Revolving Cylinder....\$27.50  
(Add \$3.00 packing and postage)

Lace Bobbin Winders, Danish .....\$14.50  
(Add \$1.00 packing and postage)

Lace Prickers, Metallic.....\$6.50

Folio of Miscellaneous Patterns.....\$2.00  
Ten patterns & pictures, for pricking



**OSMA G. TOD STUDIO**

319 MENDOZA AVENUE  
CORAL GABLES, FLORIDA 33134

## LACE LINEN THREAD of FINE QUALITY

2 oz. tubes, No. 20 white or linen color \$1.20  
No. 40 linen color..... \$1.40  
No. 90 white.....1000 yds. \$3.00  
No. 100 white, 1 oz. tube..... \$3.50  
No. 110 white, in 1/2 lb. spool.....\$14.50  
No. 120 white, 2 oz.....1500 yds. \$4.50  
(Please add postage to all orders)

# DIRECTORY of TEACHERS of LACEMAKING

MAY, 1978

The teacher list is compiled from information sent to me over the past 6 months. I know there are many more teachers and lecturers out there who have not responded to my request, I feel this is only a small portion of them.

The reason for such a listing should be so that new comers to the I.O.L. wishing to learn or learn more, can seek those in their area who offer instruction. Inquiries are constantly coming in, in this regard. With the up-swing in interest it should be most important to have a good resource file.

I would still like to hear from all of those who have not responded. This list should be kept up and reprinted every year.

As to this listing, all teachers either offer private sessions or groups. Few only teach through local Adult Education schools or shops. For any details you should write to the teachers in your area. General charges range from \$5. to \$15. per hour for private sessions; \$2. to \$2.75 per hour for groups and through shops. Some teachers are able to travel and can be hired by interested groups for 3-6 hours per day.

In order to keep our listing simple, we only give addresses and the special services offered. Those listed as a source are the ladies who are most familiar with all lace makers in their area and since I did not hear from everyone, I felt it best to include them.

## LIST OF LACE TEACHERS - Compiled by Kaethe Kliot UNITED STATES

| Name                   | Address                                                                                              | Type of lace                       |
|------------------------|------------------------------------------------------------------------------------------------------|------------------------------------|
| Asahi, Kay,            | 2504 W. 232nd St., Torrance, Ca. 90505                                                               | Bobbin Lace                        |
| Buchele, Marybeth,     | 1201 Dayton Ave., St. Paul, Mn. 55104                                                                | Tatting                            |
| Clark, Mildred,        | 840 Wileman St., Fillmore, Ca. 93015                                                                 | Tatting, Bobbin & Needle Lace      |
| Cola, Elena,           | 12215 Coit Road, Dallas, Texas 75251                                                                 | Bobbin Lace                        |
| Damsch, Sonia,         | 603 N. 7th St., Atwood, Kansas 67730                                                                 | Bobbin Lace                        |
| Evans, Nancy,          | 26001-174th, S.E., Kent Wash. 98031                                                                  | Needle Lace consultant & Historian |
| Freimanis, Mary,       | 417-16th St., New Orleans, La. 70124                                                                 | Bobbin Lace                        |
| Fuhrmann, Brigita,     | 43 N. Hoosac Rd., Williamstown, Ma. 01267                                                            | Bobbin Lace Author                 |
| Funk, Mrs. Alfred,     | 370 Ammons St., Lakewood, Col. 80226<br>(source of teachers in local area)                           | Bobbin Lace                        |
| Gammon, Ruth,          | 10317 Pine Spring Drive, Sun City, Az. 85351                                                         | Bobbin Lace                        |
| Harding, Margaret,     | 125 First Ave., Hawthorne, N.J. 07506                                                                | Bobbin Lace                        |
| Harris, Pat,           | 735 S.W. St. Clair, Ave., #802, Portland, Ore. 97205<br>(source of teachers in local area)           |                                    |
| Horen, Margareta,      | 16 Windhaven Lane, Oak Ridge, Tenn. 37830                                                            | Bobbin Lace                        |
| Horne, Dorothy,        | 166 Nova Drive, Piedmont, Ca. 94610                                                                  | Tatting                            |
| James, Virginia,       | 26091 Barrington, Madison Hgts. Mich. 48071                                                          | Bobbin Lace                        |
| Jones, Sam,            | 990 Bellmont Road, Athens, Ga. 30605                                                                 | Hairpin,                           |
| Kaiser, Eunice,        | 604 Placer, Odessa, Texas 79763                                                                      | Knitted, Point Ground              |
| Kerkstra, Meike,       | 19518 Donna Ave., Cerritos, Ca. 90701                                                                | Teneriffe                          |
| Kliot, Jules & Kaethe, | 2150 Stuart St., Berkeley, Ca. 94705<br>(Consultant, Lace Historian, Appraiser, All Lace techniques) | Bobbin Lace                        |
| Larson, Grace,         | 1424 Brookdale, Mountain View, Ca. 94040                                                             | Needle Lace, Tatting               |
| McPeck, Mrs. G. S.,    | 1257 Island Dr. #201, Ann Arbor, Mi. 48105                                                           | Author                             |
| Negron, Alicia,        | 349 Bch 46 St., Far Rockaway, N.Y. 11691                                                             | Hardanger Specialist               |
| Nelson, Mrs. Bobby,    | 114 Cypress Rd., Sterling Pk, Va. 22170                                                              | Bobbin Lace                        |
| Papish, Norma,         | 6405 Whittier Ct., Bethesda, Md. 20034                                                               | Battenberg                         |
| Reichard, Mary Lou,    | 1694 Progress, Lincoln Pk. Mi. 48146<br>(source of teachers in local area)                           | Filet                              |
| Ridell, Mrs. Robert,   | 2509 Skyline Dr., Westminster, Co. 80030<br>(source of teachers in local area)                       | Lectures on Lace                   |
| Ruffner, Mrs. James,   | 1347 Bedford Rd. Grosse Pte. Pk. Mi. 48230<br>(source of teachers in local area)                     |                                    |
| Scott, Hazel,          | 4611 Coronado Ave., San Diego, Ca. 92107                                                             | Bobbin Lace                        |
| Siodmak, Henrietta,    | P.O. Box 275, Three Rivers, Ca. 93271                                                                | Bobbin Lace                        |
| Sweeney, ARVilla,      | 12636 N.E. 157th St., Woodinville, Wn. 98072                                                         | Bobbin Lace                        |
| Van Gelder, Lydia,     | 758 Sucher Lane, Santa Rosa, Ca. 95401                                                               | Bobbin, Tatting                    |
| Winandy, Carol,        | 1295 Des Plaines Ave., Des Plaines, Ill. 60018                                                       | Tatting                            |
| Zuman, Radmila,        | 9 Castle Drive, Potsdam, New York 13676                                                              | Bobbin Lace                        |

All listings from foreign sources need to be contacted well in advance as it will take some time, 4-6 weeks, to receive a reply. All German sources were generously forwarded to us by Gisela Graff-Hoefgen.

If chapters and guilds wish to hire a teacher it helps with traveling costs if 2 or 3 groups in one area can sponsor the same teacher or suggest to her what else is available in the area. It would be especially helpful for foreign teachers.

As for traveling to other countries, most offer some programs in lace making and if you wish to study in any particular area it is best to contact the business bureaus or city centrums, also the travel agencies that deal with the country of your choice. You may also check your I.O.L. Directory list on members in the country you wish to explore.

.....  
LACE MAKING TEACHERS ABROAD

BELGIUM:

Brugge Kantcentrum Offers programs  
Balstraat 14, for beginners and  
8000 Brugge, Belgium advanced students.

Simone Pay She teaches  
Breughelstraat, 10 Bobbin Lace  
1800 Vilvoorde, Belgium

Mrs. Collete Van Steyvoort  
President of Belgium Specialized  
Lace Commission, Brussels, - Contemp-  
orary and Traditional Bobbin Lace

DENMARK:

Tove Ulriksen  
12 Agade 12  
4600 Koge, Denmark

She teaches bobbin lace as well  
as having the largest collection  
of lace patterns, also a good  
source for local listing.

ENGLAND:

Lace Guild of England  
Magazine subscription costs \$10. for  
U.S. members, due Jan., good through  
Dec. - 4 issues per year. This bulle-  
tin lists all teachers in England as  
well as all special programs offered.  
To subscribe, write to: Vache Lane,  
Chalfont-St. Giles, Bucks HP8 4SB, Eng.

Doreen Wright, English Lace Guild  
A teacher who will be available for  
groups in the U.S. if several chap-  
ters can offer her a program to make  
her trip worthwhile. Inquiries can be  
directed to Kaethe Kliot or Doreen.

HOLLAND:

Mrs. Lia Baumeister-Jonker of Amsterdam  
writes me often of programs she attends.  
It may be nice for her to share a small  
article with us on what is going on in  
her area.

WEST GERMANY: Bobbin lace lessons are  
being offered in West Germany by:  
Pension Hedwig Dreimueller  
Haupt str. 52  
D-5531 Nohn Vulkaneifel, West Germany  
Phone: 02696/345

Mrs. Dreimueller offers for seven days  
lodging, breakfast and one meal, plus  
lessons in bobbin lace, weaving, spin-  
ning, knitting or embroidery. Anyone  
of these costs 140 D Marks. This may  
have gone up a bit so write her first.  
Of course it is important that you know  
the language a bit and do not expect  
everyone to know English.

Kloppelschule, Nordhalben  
Frankenwald, West Germany

Has been teaching since 1903. Was  
reopened after '46 for beginners and  
advanced students. Visitors can sug-  
gest their own time schedule. The  
school teaches pattern making and feels  
that in two weeks you should learn  
quite a bit. The school is open every  
Thursday for tourists or by appoint-  
ment for tours. I have written to the  
school in order to find out what the  
cost would be for learning and living  
in Nordhalben. As I am reading an older  
news release about this, it states that  
the town is over 800 years old and that  
short excursions to health spas in  
Koedeltalsperre, Bavaria, can be ar-  
ranged by the tourist bureau of Nord-  
halben.

Volkshochschule

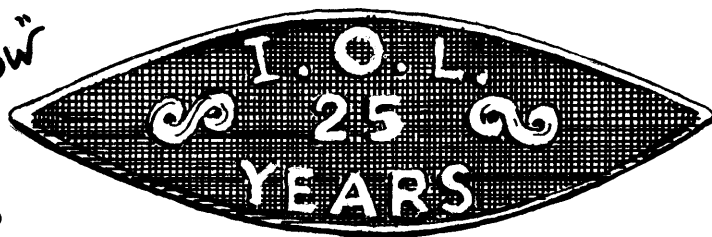
Schifferstadt RS  
Landkreis Ludwigshaven, West Germany  
Has evening programs. I think these  
would be good only for those living  
in Germany as this program is set up  
similar to our Adult Education and  
available mostly in the evenings.  
Gisela Graft-Hoefgen is giving this  
10 week course which covers history,  
identifying, tatting, filet and hair-  
pin lace. I thank Gisela for the fly-  
ers on schools and hope I was good  
in my translations.

Kloppel Kurse Frau Mojsej  
Stadtverwaltung  
8476 Schoensee, West Germany  
Learn bobbin lace while vacationing  
at Schoensee, West Germany. A 2 week  
program is offered from January 2nd  
through October. The cost is 80 DM.  
For details write to the above address.

MALTA:

In Malta, lessons in bobbin lace are  
offered. I hope this will encourage  
more people to write us about what's  
going on and if they are fearful of  
writing an article they can pass the  
information on to me.

"Where The Columbine Grow"



# Convention News

In addition to the other workshops, we have made arrangements for the following Tatting workshop which will include the following: Learning the basics of tatting and new ways to use it.

How to read a pattern.  
Learn how to make lace accessories such as scarves, tablecloths, pillows, afghans and trim for clothing.  
Demonstration, samples and individual attention will be provided.

Three - two hour lessons (one each day of convention).  
Cost will be \$18.00 which includes: One Tatsy shuttle with basic instructions, 6 lace patterns and necessary thread.  
Send your remittance to: TATSY

P.O. Box 1401  
Des Plaines, Illinois 60018

The instructor, Carol M. Winandy, has been teaching the Tatsy tatting in colleges and a class of 4th graders in department stores and other demonstrations and workshops.

\* \* \* \* \*

Chairman's Note: The time for this workshop will not conflict with other workshops or special activities. Exact time in the next issue of the Bulletin.

\* \* \* \* \*

The Columbine International Old Lace Club of Denver, wishes to report that Convention Registrations are arriving almost daily since the last Bulletin was received in Colorado. As of April 1st, there are 13 reservations from the states of Washington, Utah, Massachusetts, Canada, California, Ohio, Pennsylvania and New York. Do not forget to include your registration soon. Plan to meet your friends, and make new ones, at the I. O. L. Silver Anniversary Celebration in Denver, August 6, 7, 8.

The spacious Denver Hilton is waiting for your arrival!!

The workshops are fast filling up.  
To date they list as follows:

|                  |   |                |            |   |
|------------------|---|----------------|------------|---|
| BOBBIN WORKSHOP  | 5 | Lace Contest   | Category A | 2 |
| NETTING WORKSHOP | 5 | Lace Contest   | Category B | 1 |
|                  |   | Exhibit Tables |            | 4 |
|                  |   | Sales Tables   |            | 3 |

The SPECIAL SHARING REQUEST HAS BEEN ANSWERED BY ONE MEMBER from New York, which will be printed in the May bulletin. Also received was a letter of Miss Kay Brown, England. We are hoping to have many items to display and share from all of our International Old Lacers.

TIME IS FAST SLIPPING BY

- SEND YOUR SPECIALY FOR OTHERS TO ENJOY -

Watch for special 25th Anniversary Souvenirs at the Convention.  
Remember there will be a Silver Award!

CORRECTION: Exhibits to be removed from  
8:30 P.M. to 10:00 P.M. August 8, 1978





# REGISTRATION BLANK

International  
Old  
Lacers  
Annual  
Convention



303-893-3333

**THE  
DENVER  
HILTON**

**INTERNATIONAL OLD LACERS  
AUGUST 6-7-8, 1978**

Arrival Date \_\_\_\_\_ Type Room \_\_\_\_\_ Arrival Time \_\_\_\_\_  
 Departure Date \_\_\_\_\_  
 Last Name \_\_\_\_\_ First Name \_\_\_\_\_  
 Last Name \_\_\_\_\_ First Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**IMPORTANT**

Arrangements have been made with your organization for rooms to be held until three weeks prior to the opening date of the meeting. We urge you to make your reservations promptly.

If rate requested is not available, next available rate will be confirmed.

**12 Noon Check Out Time.**

Reservations will be held until 6 p.m., unless a later hour is specified.

**PLEASE CHECK RATE DESIRED:**

- |                           |                                                 |                                                  |                                      |
|---------------------------|-------------------------------------------------|--------------------------------------------------|--------------------------------------|
| SINGLE (One Person)       | <input type="checkbox"/> 31.00                  | <input type="checkbox"/> 35.00                   | <input type="checkbox"/> 40.00       |
| DOUBLE/TWIN (Two Persons) | <input type="checkbox"/> 39.00                  | <input type="checkbox"/> 43.00                   | <input type="checkbox"/> 48.00       |
| TRIPLES (Three Persons)   | <input type="checkbox"/> 47.00                  | <input type="checkbox"/> 51.00                   | <input type="checkbox"/> 56.00       |
| SUITES                    | <input type="checkbox"/> Parlor and One Bedroom | <input type="checkbox"/> Parlor and Two Bedrooms | 120.00 to 240.00<br>160.00 to 280.00 |

The Denver Hilton, 1550 Court Place, Denver-Colorado 80202 has a group of rooms reserved for the International Old Lacers, and will be held until July 24, 1978.

All room reservations will be handled directly with the Hotel. Other Hotels located near the Convention location are:

- Holiday Inn, 15th & Glenarm Place
- The Brown Palace Hotel, 17th & Tremont Place

Date: \_\_\_\_\_

Enclosed is my Registration fee.

\$29.75 if prior to July 1, 1978

\$34.75 if made later than this date

Registration fee includes, Banquet, Luncheon, All Activities, Lectures and tours. It does not include the workshops.

Bobbin Lace Clinic - Kaethe Kliot, Fee \$10.00

Netting Workshop - Clotilde Barrett, Fee \$10.00

Make checks payable to: The Columbine I.O.L. Club of Denver Convention Fund Total

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

I wish one table for Exhibiting. Tables are available on a first come basis.

I am entering the Lace Contest. \_\_\_\_\_ Category  
(See the January Bulletin for Rules and information.)  
(Please only one entry per person for each category.)

I understand all entries and exhibits are at my risk, that I.O.L. and its members are not responsible for any material in the contest or on display.

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_  
City State Zip

Phone # \_\_\_\_\_



### PARASOLS

Two parasols recently acquired by Eva L. E. Quinn, Mass. for her lace collection; top a black bobbin lace, and below a black Chantilly lace. "As near as I can find out they date between 1850-1900."

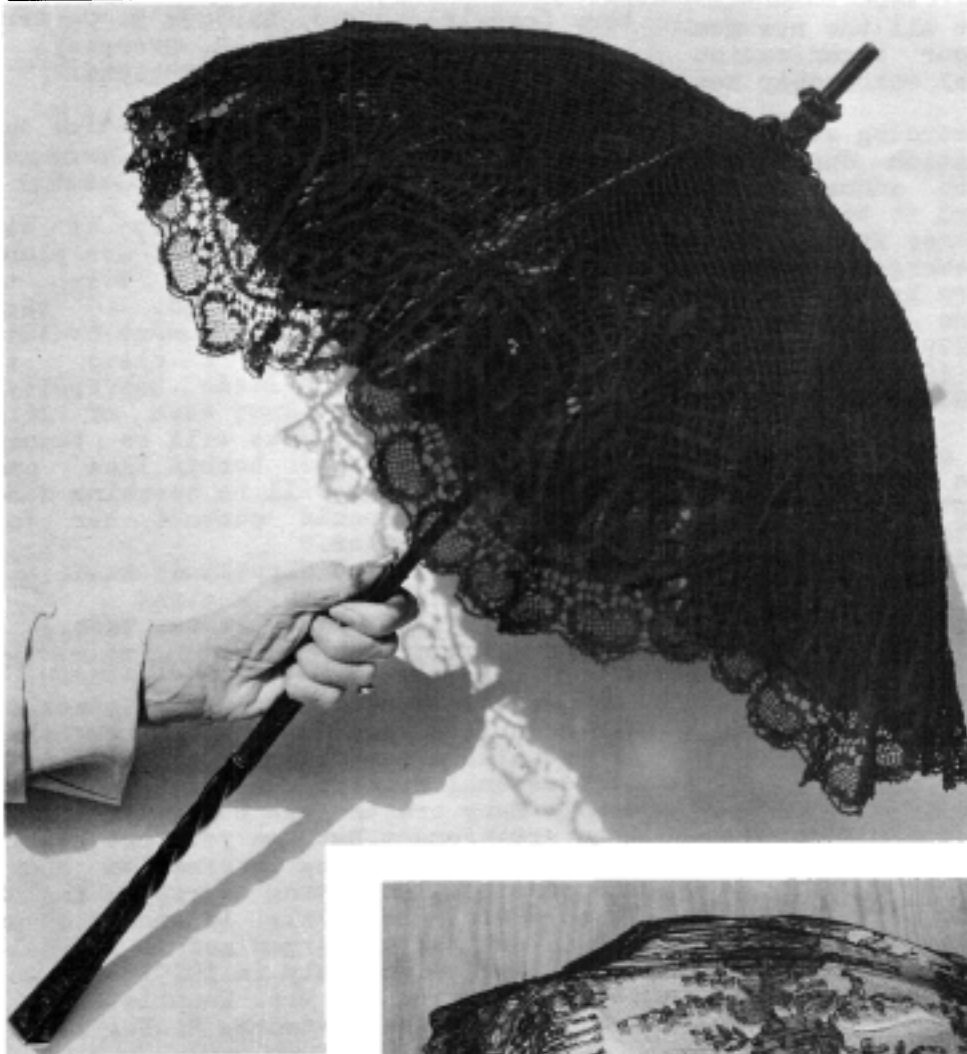
\* \* \* \* \*

### COMING MEETINGS

ANNUAL I.O.L. MEETING  
(Twenty-fifth)  
August 6-7-8, 1978  
Denver Hilton  
1550 Court Place  
Denver, Colorado 80202  
Columbine members,  
hostesses.

\* \* \* \* \*

WEST COAST LACE DAYS  
Sept. 14-15-16-17, '78  
Corsun Arms Motor Hotel  
809 S. E. King,  
Portland, Oregon  
Portland Bobbinettes,  
hostesses.



### CURRENT EXHIBITS

CORCORON GALLERY of ART  
17th & New York Avenue  
Washington, D.C. 20006  
The William Andrews  
Clark Collection.  
April 26-July 16, 1978  
Laces, tapestries, rugs  
paintings, sculpture  
stained glass, ceramics

\* \* \* \* \*

National Museum of  
History & Technology  
SMITHSONIAN INSTITUTION  
Washington, D. C.  
NEEDLEPOINT RUGS  
continues indefinitely

### COMING LACE EXHIBIT

Teneriffe Lace by  
Eunice Gifford Kaiser  
Sept. 2-Oct. 14, 1978  
CENTER FOR THE HISTORY  
of AMERICAN NEEDLEWORK  
2216 Murray Avenue  
Pittsburg, Pa. 15217

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

Greetings to All,

I would like to welcome all the new members who have joined our organization this past year. Our total membership has now reached 1,250.

Laura Spurrier, our recording secretary, has sent in her resignation due to ill health so if you have an annual report to send in please forward it to our corresponding secretary, Nancy Evans.

I have conducted an emergency meeting of the Board of Directors by mail in accordance with our by-laws regarding the Annual Convention for 1979. As a result we will be holding our 1979 convention at the Waldorf-Astoria Hotel in New York City.

Mrs. Tillie Ridell, our convention chairman for Denver, has been busy planning a wonderful convention for us. I hope you will all plan to attend. If you have any lace you've made this year, why not enter it in our lace competition?

You will find a registration blank at the end of the May bulletin which will give you the details.

See you at the Denver Hilton,

*Paula Gaddler*

## In Memoriam Mary Moody Selden

On the 25th of April, Mary Moody Selden died at the University Hospital in Ann Arbor. She had long been a member of the I.O.L. and a very interested collector and exhibitor of her collection of laces.

It is difficult to measure the loss of such an active member but thru the help of Mary McPeck and Eva Jensen, two of the members of the I.O.L., Mrs. Selden's lace collection is to be donated to the Henry Ford Museum in Dearborn where it will be on exhibit for many lacers to see. There will also be a group of 30 lace books which belonged to Mrs. Selden donated to the Library of the Museum for the use of any lacers interested.

In this way we hope to perpetuate the memory of one whose life meant so much to all lacers and who quietly gave her time and talents to those whose lives touched hers." - her sister,

Alice Moody Chapin, Box 116  
Riverton, Connecticut, 06065

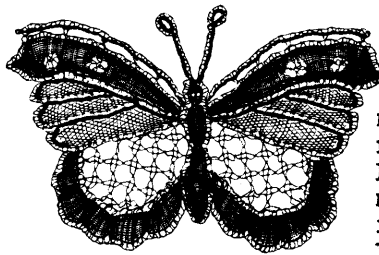
## The LACE SOCIETY • New Secretary

(Formerly The Lace Society of Wales)

"I understand from a correspondent in U.S.A. that Mrs. Doris Southard's book 'Bobbin Lacemaking' contains a reference to The Lace Society and gives the name of Mrs. Penny Kemp Jones as its secretary. As a result several letters from inter-

ested people in the States have been written to her since the publication of the book. She is no longer in this society so please write to the present secretary (myself). - Mrs. Marjory E. Carter  
Lynwood, Stratford Road, Oversley,  
Alcester, Warwickshire, England.

BOBBIN LACE LESSONS IN ENGLAND by  
Ann Woodward,  
Lacemaker



"If any of our members are planning a trip to England, they might want to take in a class at Leeds University-

Summer Craft School- last week of July 1st week of August. She will be teaching several types of bobbin lace and one of her friends will be teaching Honiton. Members should contact her for further information."

Ann Woodward, 9 Shrublands Road  
Berkhamsted, Herts, England

(Contributed by Nancy Evans, Wash.)

## CRAFT VACATION WEEK IN GREAT BRITAIN?

The Association of British Craftsmen offer a unique vacation experience; that of spending a week learning a craft with professional British Craftsmen, in their home. Many crafts are being taught, in this arrangement, but, as yet, not bobbin lace. "I am lasoing information about the possible lacemaking course in England. It sure would be lovely if enough of us got interested and organized so it could be realized - possibly in 1979?" If interested, write me; Mrs. Radmila Zuman

9 Castle Drive, Potsdam, N. Y., 13676

## BOBBIN LACE ARTICLE IN "ELLE"

April 10, 1978, Issue #1683

A four-page (one of basic diagrams) article appeared in the French-language magazine 'Elle' of April 10, 1978. "Even if one does not speak or read French, the designs are easy to follow. The first part of the article is about lacemaking. The second part is a 'First Lesson' in bobbin lace. There is also an address to write to for additional patterns:

Elle, Schemas-Ouvrages

6 rue Ancelle

92521 Neuilly-s/Seine Cedex, France

They ask for a stamped, self-addressed envelope, but remember, our stamps are not valid overseas. You'll need an international mailing coupon in lieu of the stamp, available at the post office."

Frances E. Marsala, 425 Leonard Blvd.

New Hyde Park, Long Island, N.Y. 11040

**NOTE:** This issue finishes another lace club year. Applications for renewal are included, for next year. Thank you, members for the many contributions this past year. Several items are waiting for next issue, and for the tatting enthusiast, more patterns coming. Editor

# DEMONSTRATING ARTS & CRAFTS FESTIVAL AT BISHOP MUSEUM ANNUAL

Aloha from Hawaii:

The past six month's effort to locate possible former Hawaiian International Old Lacers has been fruitless to date. Attempts to locate future lacers have been much more rewarding. An ad placed in an outlying area newspaper did bring immediate responses. The Honolulu Handweavers generously inserted a note in their organization's newsletter.

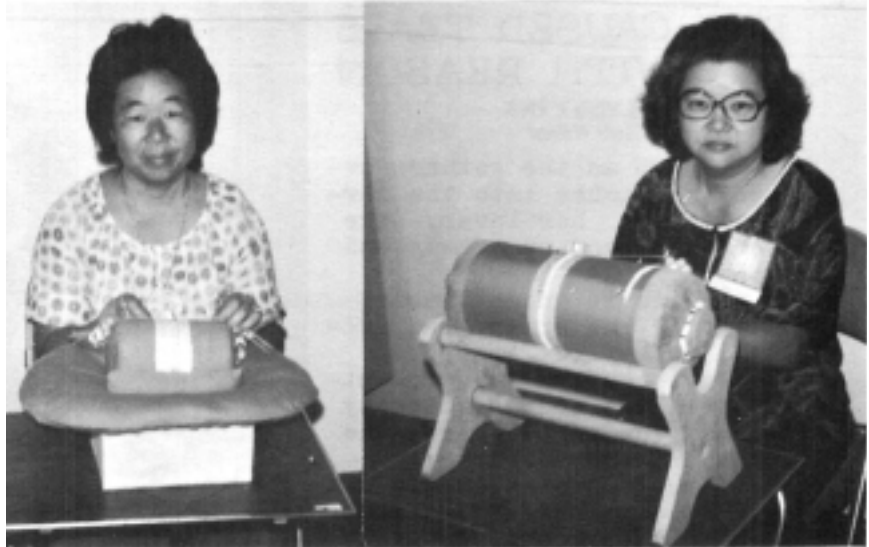
Three of us, plus my nine year old granddaughter, demonstrated bobbin lace working at the Bishop Museum Annual Festival in April. A curious, enthusiastic audience surrounded us most of the time. It was strange that only men - three of them - "remembered that grandmother used to do that when I was a kid". Many women asked about tatting instructions.

The Hawaiian ladies, especially in the outlying towns and country, have revived crocheting yokes with the short raglan sleeve. These are used for tops of summer muu muus, and short muu muu-type tops to be worn with short or long pants. Every day I observe more intricate crochet designs in these very feminine garments. Again, the Hawaiians are taking some old craft and developing a unique purpose or design to blend into their culture.

The Bishop Museum, which many of you visitors have explored, also has an Arts and Crafts School and Yarn Shop in a former building of the old Kamehameha School on the grounds. A few lace books and supplies are available in the Yarn Shop.

The staff of Bishop Museum of the Arts and Crafts School is considering a lace working workshop at some future time, possibly when an instructor-lecturer "visits" our Islands, and would consider a stipend within the limits of our expansive museum's limited budget. One beginner is interested in Battenberg lace.

In October of 1977, the Honolulu Academy of Arts presented a Festival of Fibers. The exhibit was viewed and received much enthusiasm and praise. Personally, I was extremely gratified by the beautiful garments and articles, but overwhelmed to discover beautiful bobbin laces of antiquity. Recently, when I phoned the Academy of Arts to ask more about the old bobbin laces, I was graciously invited to come examine them and look through more stored in their Lending Library. I am only a bobbin lace student but have had a lifelong association with many laces. I do not have the expertise to identify



Yasue Young, Waipahu, Oahu, Hawaii

Stella Shirashi, Waipahu, Oahu, Hawaii

and adequately describe some of these laces for cataloging.

A few of us are joining in weekly lace-ins until summer and are pleased with our bit of progress at this time. Since our demonstrations at Bishop Museum, we have a waiting list, including very young girls, for 1979. When this item goes into our Bulletin, I will be on a business and visiting trip across the Midwest of the Mainland, and plan to bring back more instructions and patterns for these avid students.

Many I.O.L. members are repeat visitors here. We would be very happy and rewarded if you could allot an hour or so with us and share your knowledge. Is anyone interested in conducting a workshop after the first of the year?

Your voluntary, warm hearted letters of interest and encouragement are deeply appreciated. It would seem obvious that a silent qualification of an I.O.L. member is being a true friend. You are a treasure, indeed.

Marguerite V. Bieger, 2347 Ahakapu St.  
Pearl City, Oahu, Hawaii 96782

.....

"Does anyone have available close-up pictures or preferably directions for some of the lady's lace caps which we see occasionally worn by a lace-worker? -- Marguerite Bieger

-----  
BOBBIN LACE "PORTRAITS" - Mary McPeck  
Remember the set of bobbin lace "portraits" that Carol Winandy showed us at the Milwaukee I.O.L. convention in 1975?

With much searching, I gathered enough documented information about them for an article which appeared in the June issue of Spinning Wheel, an antiques and early crafts magazine. We are hoping the article will bring forth from readers additional information about the set.

Sun City, Arizona

NEWS-SUN Friday, February 3, 1978

## RIPS CAUSED TEARS .....WITH REASON

By LYNN PYNE  
Staff Writer

Invariably, as the gothic novel heroine dashes into the garden to meet her lover, she catches her lace on a twig and rriipp....

The heroine is inconsolable.

"My lace!" she cries, tearfully. "It is beyond repair!"

Twentieth-century readers mutter, "So what!" and heartlessly flip past the pages where the heroine bemoans her loss.

Now if she'd lost a bundle of money, or if her house had burned to the ground, we might have sympathized.

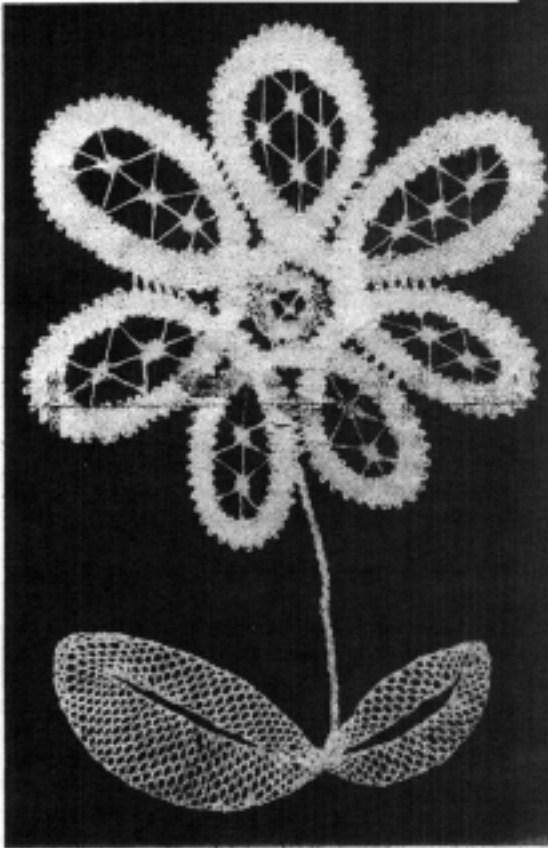
But lace? Really!

"Nay," cries Sun Citian, Ruth Gammon, as she staunchly defends the heroine. "It was no small thing then to tear your lace in the garden!"

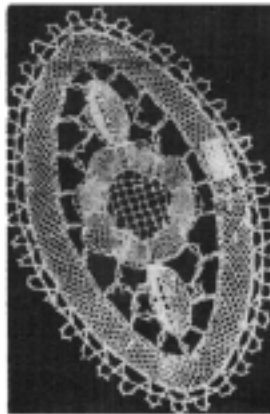
Lace was handed down from generation to generation in the 16th and 17th centuries and was as valuable as money, she says.

"They used it to buy land and property and even specified in their wills who got the lace."

Mrs. Gammon studied lace-making for four years in Belgium

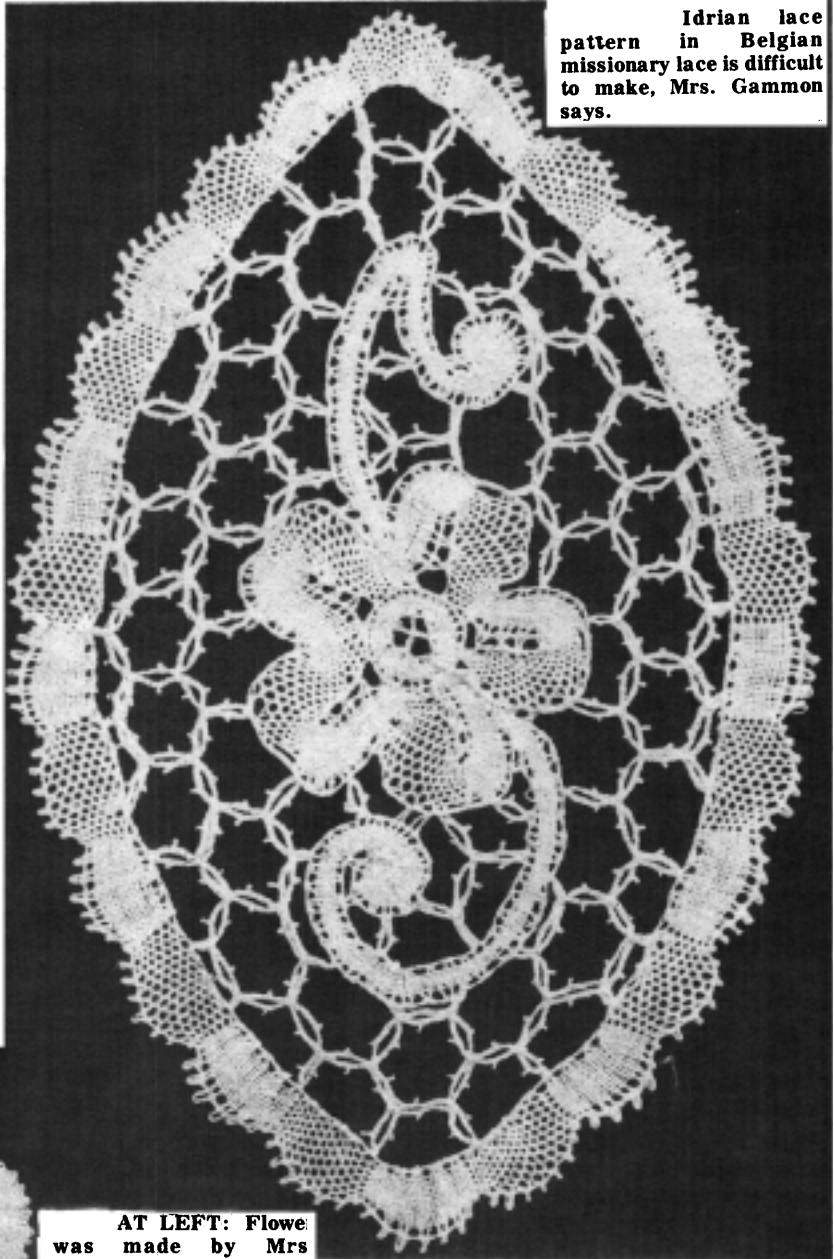


AT LEFT: Flower was made by Mrs. Gammon. It is made by curving one long lace tape around and around to make petals, then adding lace in between.



ABOVE: Missionary lace was called by that name because it was taught by Belgian missionaries in Africa and Orient.

Idrian lace pattern in Belgian missionary lace is difficult to make, Mrs. Gammon says.



under the tutelage of a Flemish instructor. She learned to make delicate bobbin lace, which looks so complicated (and is), by twisting and crossing threads.

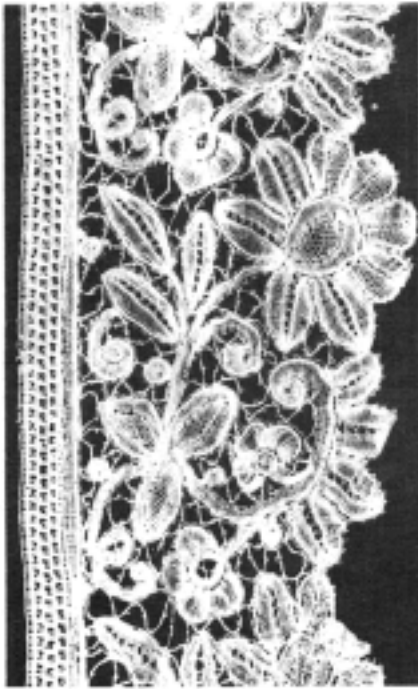
Designs can require anywhere from 18 to 400 bobbins. In the 16th century, it would take a woman from 4 a.m. to 8 p.m. to make 1½ inches of lace, two inches wide, by working with 300 bobbins, she says.

When the Gammons moved from Belgium to Los Angeles, she took up the study of lace history. She says with a chuckle that such study wasn't possible in Belgium because her French was so bad.

Material that looks like lace has been found with the Egyptian mummies, and the hems on carved Roman statues appear



News-Sun photos by Jim Painter and Lynn Pyne



Honitonlace has flowers, scrolls and leaves.



Anna Jones gets help from Mrs. Gammon in first of six weekly bobbin-lace weaving classes for Sun City Handweavers Guild.



Ruth Gammon makes her own lace, which she almost always gives away. She has made doilies, coasters and lace for her granddaughters' slips.



ABOVE: Camille Helseth concentrates as Mrs. Gammon shows her how to start pattern.

lace-like, but there is no proof that either really was lace, she says.

Since a book has been found with lace patterns made in Genoa in the late 1400s, this area is given credit for the birth of lace.

Genoa lace, made with gold and silver threads, decorated clergymen's robes and the altar linens, Mrs. Gammon says. The art spread across Europe, and soon nimble fingers in Flanders and France were working with the linen threads. Spanish lace-makers used silk.



**Bobbin:**  
hold heavier threads now  
than they did centuries  
ago.



**RIGHT: Display includes antique bobbins collected by Mrs. Gammon.**



**Ruth Frazer of Handweavers Guild works on class project.**

For underslips, stiff horsehair was twisted to make rigid lace ruffles that would make big skirted dresses float. Even human hair and tree pith were used as raw material for lace-making.

Men adorned themselves with lace at their cuffs, neck, knees....Huge, round, lacy Elizabethan ruffs, held to shirt fronts with long pins, adorned both men's and women's necks, although women snidely said the noble lady who started the trend for women had done so to disguise her own scrawny neck.

In France, it was ordered that everyone above a certain rank had to wear lace. Then, a king ordered that those below that rank, couldn't.

To encourage French lace-making, tariff was imposed on foreign lace, Mrs. Gammon says. This prompted Belgians to copy the French patterns, so they couldn't be identified when sold in France.

The Belgians smuggled their lace across the border with dogs that had been raised in France.. The dogs were taken into Belgium and starved, then fitted with lace covered with a false dog skin.

They were turned loose and immediately headed for places on the French side of the border where they'd had happier memories.

At first, lace was made by the idle ladies in the castles. But as the demand increased, lace-making gradually was relegated to the poor peasants.

At the beginning, fish bones and thorns were used as pins. Then pins without heads were invented and would be sold

with thread by traveling men. Women would press berries onto the top of pins, and let them harden to form makeshift pin heads.

Women used to save money in a jar to pay the salesman -- this was called "pin money."

Wooden or bone bobbins were carved and often sported messages and dates. Mrs. Gammon has one that says "Dear Hannah." Fishermen often spent time on long trips carving bobbins for their women at home. Beads and buttons were attached to the bobbins to weight them.

Mrs. Gammon is a member of the International Old Lacers and was asked at a California conference in August to display her own lace and demonstrate bobbin lace making. (There are several other techniques for lace-making.)

Actually, most of her lace is lace that she's collected, since most of her own work has been given away. Lace collecting is a hobby and devotees trade it like stamps, she says.

It doesn't really bother her that she has few of her own samples to show. She tells the story of the little lace snail that leaves a trail of lace wherever he travels.

"Of course, it's given away.. He never has any for himself," she says. "It's a great story for lacemakers, because it's typical. You give it away and move on."





Anna Marie Lutz, vice president of the "Lost Art Lacers of North Jersey" working at her tatting at one of the branch meetings, demonstrating to her husband the technique, while he sits and waits for her.

by car and bus in order to arrive on time.

Workshop is usually the first order of the group, helping the new learners and sharing ideas. After lunch at noon, we had a short business meeting.

Jan has a beautiful collection of dolls, and of course, we must take time out for them. Hand-made lace on the dolls' garments make them extra special.

Our May 6 meeting will be in Lake Worth with Elsie Anderson as hostess. Invitations have been sent out to those interested, who live in the area, to join us. The theme of that meeting will be "Show and Tell". Please come.

Katherine S. Crampton, Chairman



**ARTS & CRAFTS FAIR**

Kaären Chandler of Middleboro, Mass. exhibited samples of her tatting at the Arts and Crafts' Fair, April 27-28, 1978 at Lakeville, Massachusetts.



*The Minnesota Lace Society*

Woven lace making was demonstrated at the April meeting by Sue Mansfield and Margaret Piddle. They had several looms set up and many samples of their work, and that of others, to show the two techniques of leno and Swedish weave and explained the uses of woven lace.

At the May meeting, held in the home of Laurie Waters, drawnwork was studied.

A children's class in lace was held June 10th at the Minneapolis Society of Fine Arts.

They have been invited to demonstrate bobbin lace making at the Victorian Fair the last weekend in July at the Ramsey House.



**NEW OFFICERS for GREAT LAKES LACE GROUP**

- President: Shiela Wells
- Vice-Pres: Mary Ellen Doyle
- Secretary: Mary Thode
- Treasurer: Kathey Campbell

**MARY HAND CHAPTER**  
SOUTHERN FLORIDA LACE GROUP

March 4, 1978, the meeting of the Mary Hand Chapter of I.O.L. was held at the home of Mrs. William Tilden in the Redlands. The trip to her lovely home in the early spring morning, through the southern farm-lands, was a joy. Dottie Martens, Katherine Crampton and myself were so taken with the fresh vegetable stands along the way, that we took the long way home after the meeting to find a strawberry patch. You have never seen such huge berries as are grown in south Florida. And now is the time of year for them.

Our interesting meeting, though small in number, with only four present, tried to make up for the absence of the others who were unable to travel so far, had to be re-lived again at the April meeting for all to enjoy. We loved the huge screened-in porch at Josephine's. Two long tables accommodated the workers. We stopped long enough for lunch, then back to the discussion of lace-making and related topics.

Four o'clock came much too soon and we left the lovely white-cedar home in the pines and palmettoes. We hope to return again soon. -- Respectively submitted  
Jan Ferreri, Corresponding Secretary.

April 1, 1978, the meeting of the Mary Hand Chapter was held at the home of Mrs. Jan Ferreri in North Miami, with seven present. Three of our members get up very early in the morning and travel

## The Lore and Lure of Lace: American

By Inez C. Rodefer, Virginia

The old cliché "a picture is worth more than a thousand words" is never more true than when referring to lace. A picture, or better yet, a specimen of the lace made by the skillful fingers of many American women must provide a visual concept before one can completely recognize that in lace is the tale of patience, perserverance, ardor and artistry --distinguishing qualities--which we are less inclined to attribute to these same women who did the drudgery of household labor with the often heavy and awkward implements of early years. Yes, both Point and Pillow Lace was and is still made in America. But, lets begin at the beginning.

Lace making was not unknown to the real native Americans. The Indians of the West, North, and South made laces, the Papagas of lower California, the Hopi, and the BAlientis. Vegetable fibers were generally used to create their original and ornamented laces. The early technique used by the Indians is not known, but it must belong to the pillow and bobbin type even though a frame was used instead of a pillow. Some of their laces resemble knotted lace, like that made in Italy and revived thirty years ago in what is called macramé. The Hopi made this; netted or knotted lace headdresses and ornamented them with eagle and partridge feathers.

It is interesting to learn that Indians are apt pupils in lace-making. Nurturing a true missionary spirit, Miss Sybil Carter of New York went to Italy to study and return to establish the Sybil Carter Indian Lace Association, with eight centers representing six tribes. Onondagas, Oneidas, Chippawas, Sioux, Pablon, and Mission Indians of Southern California.

Symbols of Indian life are introduced within their designs, such as Indians hunting ducks, squaw with papoose on her back and the Indian tepee. They also used designs from nature such as trees and flowers, also animals.

The Oneida Indian lace was awarded gold medals at the Paris Exposition in 1900, --at the Pan Ameican in Buffalo, New York in 1901,--at Liege, Belgium in 1905, --at Milan, Italy in 1906, -- and at the Australian Exposition in 1908. At the Louisiana Purchase Exposition in 1907 it was awarded the Grand Prize, which was the highest recognition possible. A sales outlet was established in New York City which helped the Indians gain a better way of life.

Meanwhile in far off Jamaica, the lace bark tree grew at its "own sweet will" while the American Indians, when the spirit moved them, made their lace for use or adornment.

We know from pertraits and remains of garments worn at the time, that some of

the first white settlers in America brought with them not only good but sumptuous clothing marked by 'fastidious discrimination!' Sumptuary laws that were enacted to regulate and control excessive ornamentation worn by either sex further documents the fact. The most lavish clothing was used for such special events as to be worn by the governor when he went as ambassador to the Court of Spain, etc.

Early letters and diaries tell of the use of lace. It can then be assumed that women who had learned in England to make lace would be in demand in the New World, both to practice and to teach the art. Records show that much lace was made in the town of Ipswich, Massachusetts. The earliest record we have, a history of the town written by Felt, tells us that girls and women made lace of thread and silk in large quantities and for a long period of time. It was worked over a parchment pattern attached to a lap pillow. Black as well as white lace was made in a variety of widths, qualities, and pieces. The feminine members of most every family spent their leisure hours making lace. The Ipswich lace workers are credited with 42,000 yards of silk lace yearly by Tench Coexe in an address he made before the Pennsylvania Society in 1786.

Lace makers came to this area from the Midland counties of England. We know this from the lace they made--originally peculiar to these counties. We are told they were the only lace makers in the world to use bobbins made of bamboo that came across the ocean with the many oriental treasures to be found along the Massachusetts coast. Colonists made strict laws obliging a certain number to spin, to take care of sheep, and to save the seed of flax and hemp--result-- do it from scratch lace.

Children were taught and by twelve years of age some could earn a living by this means. Bishop Alexander Griswold, one of the first Episcopal Bishops in the country, made "bone" lace at the age of five years. The bobbins were made from the bone of fowl -- hence "bone" lace.

Some of the early lace is extant. Enough remains to certify that in New England lace and lace-making came from Old England. As Spaniards were early lace-makers, it can be presumed the art may have come into North America through Spanish settlers in Mexico, and possibly by the French and Spanish through New Orleans and the Southern States, but it is not so easy to trace as that by way of Massachusetts. Bobbins, pillows and lace are still preserved in the town of Ipswich and much of the New England states.

The net machine appeared and pillow lace in Ipswich became dormant. A workman in a stocking factory in Nottingham, England about 1760 pondered the pillow lace on his wife's cap and visualized a plan whereby he could copy its foundation net on a stocking frame. The machine was im-



proved upon until a good net could be produced. On this net, women worked with darning and tambour stitches, thus quite another type of cottage industry began in America.

This kind of lace acquired the name Limerick, for to quote from 'Point and Pillow Lace', "the manufacture was transferred to Ireland in the year 1829 by Mr. Chas. Walker, who while studying for Holy Orders, married the daughter of a lace manufacturer, and either moved by philanthropy, or as a speculation, took over to Ireland twenty-four girls to teach the work and settled them in Limerick. It is in reality of French origin, being the same as the 'Broderies de Luneville' which have been produced in France since 1800". It is also found in Spain and Italy. Fifty years ago the art still flourished in Limerick. Plate 36 in "American Lace and Lace-makers" shows samples then being imported and sold by Arnold, Constable and Company of New York City. That this same kind of lace was made in America before it went to Limerick is established by the dates of the making of some of the samples.

In Ireland disputes, trouble, even rioting occurred between the pillow lace-makers and machine lace-makers; those who wanted to come to America and bring their machines and those who wanted to stay home. But, the manufacture of net and that of stockings became established at Ipswich and continued simultaneously until that of the net succumbed.

The family history of Miss Sophia A. Walker established the existence of another location for the manufacturing of American lace. She tells us of the boom and bust of the lace industry at Medway, Massachusetts on the upper Charles River. Dean Walker, a man of great vitality, made machinery at Medway. He was associated with his father, Comfort Walker, in cotton and grist mills founded in 1818 (the year the Stars and Stripes became the National flag) and also other enterprises, one of which was the making of "coach lace" a fine gimp three to five inches wide, used to trim hacks and coaches. The Bestrick brothers from England, one a machinist, the other a weaver, worked there for Walkers. The brothers were so enthusiastic about the lace machines of the old country that Dean Walker offered to support their families while they built such a machine, after which the three men were to manufacture in partnership. They assembled a machine of one thousand, two hundred and sixty shuttles. People came from miles around to see this modern promise of progress. Dean Walker received from the Franklin Institute of the State of Pennsylvania, the award of a silver medal (preserved by his family) for his lace.

This net was manufactured and the decoration of it was taught in a stone building which Walker erected and which yet stood fifty years ago in Hillside Court.

It was known as The Lace Shop, though occupied as a dwelling-house by a Polish family. The net was carried to neighboring farms and villages to be embroidered. The women would hurry with the morning household routine so that they might sit down to the fascinating embroidery frames to produce this lovely Limerick lace.

"We know James Bestrick came to Medway in 1823. He moved away in 1830. When the tariff was removed the infant industry died an untimely death."

Limerick lace had a great vogue in parts of the United States from about 1810 to 1840. The wearing of the poke bonnet so chic about that time must have firmly fostered the making of the large veils which every woman wished to have hanging from her hat and down her side. They were made it seems, all over, city, country, and even in remote farm houses.

In early schools for young ladies, more attention seems to have been focused on instruction in needlework, lace-making and art than to anything else except manners and deportment. A careful scrutiny of the laces and embroideries done by our forebears prove them to have been not only artists--many drew their own designs--but also most careful and conscientious craftswomen. Do we wonder when we consider the way in which they were reared? These schools operated under formulated rules, such as, rise early, (before sunrise), exercise before breakfast, exercise at night, promptness always, read the scriptures morning and evening. Sabbath must be kept holy, a grave and decent deportment while in the house of God, useful employment or rational amusement when not in school, truth must be spoken at all times; must suppress emotion of anger and discontent, remember God's blessings for which he requires not only contentment but a cheerful temper. Under such influence and guided by such principles our American lace-makers grew up. As an example of the results of such training -- Emily Noyes Vanderpoel tells us, --"Delia I. Beals of Pairlion, Genesee County, New York, from her seventh to her tenth year (1834-1837) worked her wedding veil. The design was drawn by her mother. The lace ground of the veil is too fine to photograph well." Details of the veil are flowers and butterflies.

A settlement of Huguenots in the Hudson valley introduced bobbin lace in that district, but it never developed into an industry (See Mabel F. Bainbridge "Early Lace Making in America", in "House and Garden", April, 1916.

If one suffers amazement at the quantity and beauty of the lace of nearly two hundred years ago, one must remember how little amusement there was for young (or old) people. There were few books and newspapers, no afternoon teas, no bridge, no movies, little theater, No matinees, no radio or television, so that a quiet afternoon with time to design and carry



to completion an embroidered lace collar for ones' best gown or a lace veil with which to decorate ones' Sunday bonnet was a great pleasure and recreation.

A further example of the principles in which the American lace-makers of many years ago were trained is to be found in a set of six little manuals for all kinds of handwork. They were published in New York in 1843, titled, "Ladies' Handbooks". They were marketed both wholesale and retail, by J. S. Redfield, Clinton Hall, Corner of Nassau and Beckman Streets. Volume V contained directions for the Limerick and bobbin or pillow lace.

Vanderpoel gives us some excerpts from early diaries: "I have chosen some to reflect the fact that lacemaking did carry on in other areas of the United States even though it is difficult to find recorded history...." Sarah Elizabeth Johnson married her second cousin in 1827, George Pollock Devereux of Raleigh, North Carolina. Ten years of her married life was spent with him on a lonely plantation in Bertie County, North Carolina. During this time she made lace, probably from 1830-40."

A quotation reflecting the spirit of an early lace-maker -- "Trimmed my borders and cut my grass this morning, trimmed myself in my royal robes (lace) this afternoon and made calls."

Plate 56 in Vanderpoels book shows a lace pillow and bobbins with black trimming lace begun by Miss Nina Hall Brisbane, Charleston, South Carolina. She learned to make bobbin lace from nuns in a convent at St. Augustine, Florida about 1870. She gave her pillow to the Litchfield, Connecticut, Historical Society, while temporarily living in Litchfield. She died in Brooklyn, New York, February 13, 1921.

"Martha Harness made a silk net wedding-veil which she wore when she married Isaac Dorst on the plantation of her family, Moorefield, Virginia, June 17, 1817, (now West Virginia). Though the Mulberry trees speculation failed grievously about 1830 in the United States, the little bride made a success in growing her silkworms, reeling the silk from the cocoons and spinning it into a fine thread which she netted with a fine mesh into a veil of tubular form. It enveloped her from head to foot except her face. When worn it stretched to envelope her figure, when pulled off, it was seven feet long, edged at the bottom with a soft narrow fringe of the silk. In 1924 her great-granddaughter owned the veil, Mrs. G. Glen Gould."

"A Miss Sarah McCoon Vail of Troy, New York learned to make lace at the school of Madame O'Kiel in New York City."

An interesting fact about American lace is that it has been so little commercialized. At Ipswich "Aunt Mollie Caldwell called once a week at the houses where lace was made, took it to Boston by stage-

coach and brought back tea, coffee, sugar, French calico, etc. needed by the makers"

The Indians made their lace, for use of adornment, when the spirit moved them and in the intervals of hard household duties our young women relieved the pressures by making for their own or a friends costume, or for decoration, some fine piece of lace that could not be bought in shops.

Writings of the period give something of the traits and environment of the young women who made the laces of the colonies and of the early 19th century. The surroundings were unusual and the results in lace compare favorably with those in the silver and furniture of the period.

That lace-making in America attained artistic excellence realized by few is proven conclusively by heirlooms down the years.

Much knitted lace was made and used on undergarments and bed linens. About the turn of the century, Battenberg or tape lace was indeed in vogue. It was made into whole garments, accessories and for home decoration. Battenberg curtains were a must. Irish crochet, darned net or filet and tatted laces were all modish at this time. With the advent of the first World War the American female turned to coarser knitting -- socks, knee warmers, wristlets, and sweaters for the doughboys. Concerning lace, the American effort was then mostly directed toward saving the European lace industry.

In the one room "Green Hill School" at the wee village of Arden, West Virginia, three girls did their bit for their country. Sisters, Eleanor and Leona Thatcher, nine and ten years old, made tatted lace. Inez Ramsburg, ten years old, crocheted, mostly spider web pattern, yokes for infant dresses, sacques, caps, booties, and doilies. With money netted from their sales the girls bought thrift stamps, 25¢ each, which they stuck into their "Thrift Stamp Books" which in turn were carried six, then, long miles to the bank in the city of Martinsburg where they converted them into war bonds.

In 1917 a three year size crocheted dress yoke sold for \$3.50. The girls took individual orders mostly, but always tried to have some lace articles on hand to be sold at auction at the schools annual boxed supper socials. The bidding was always lively and exciting.

Now after a second World War and a span of years, the pendulum swings. A lace renaissance is sweeping the country. Honor early lace-makers! Emulate our lace-maker forebears! Help to perpetuate their pursuit by striving to gain approval for a lace stamp! Write on!

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"Point and Pillow Lace"  
by Mary Sharp Dutton  
"Encyclopedia Britannica"

## Great Lakes Lace Group

Last Fall the Great Lakes Lace Group inherited many old lace books from the family of a Detroit lace maker who died in 1959. Recently they presented the 24 history and lace identification books to the Tannahill Research Library of the Greenfield Village and Henry Ford Museum in Dearborn, Michigan. Along with their previous collection of 30 books about lace, plus many catalogues and magazines with lace articles, it makes a good research source.

"All of the 'how-to' books have their original patterns intact and unpricked. Anyone may do research at the Library, but must make an appointment in advance because the Library area is not open to the general public and the guards must be alerted. Copying facilities are available. No books can be taken from the Library by anyone. Because of the ideal conditions for these rare books, others in this area will be added to those already there. My own collection of about fifty, of which the Library already has about one-third, will go there."

Eleanor Safford, Sec.

### The First Comprehensive Study on JUDGING BY MERIT

by Mary Sheppard Burton

A book giving the Rules and Principals to be used by judges in State, County and local Fairs and Exhibitions of All Kinds. (Price \$4.95, postage included). - Order from: Mary Sheppard Burton, 21,600 Davis Mill Road, Germantown, Maryland 20767 (U.S. funds only)

### OLD NEEDLEPOINT PATTERNS

"While doing research in the library, I came in contact with a book titled 'Old Point Lace and How to Copy it' by Daisy Waterhouse Hawkins (1878). I have copied six patterns from this book;

1. Italian rose point.
1. Italian lace with Braid, cord, brides and stitches.
1. Imitating a narrow Lace Plate
3. Flemish lace with Braid, brides and stitches.

If anyone would like copies, I will send them to you for \$2.50."

Nancy C. Danish, Box 22, Route 2  
Cropseville, New York 12052

### A COMMENT ABOUT THREAD

"I have just received a reply to my letter to Kaethe Kliot; she has advised me to write and let you know that the Belgium linen thread from Aalst, is terrible. I ordered natural, it is really dirty looking; after winding 70 bobbins to do a yoke for a dress I had designed, I was

very dissatisfied; it untwists and breaks very easily, so I am out time and money, and I would never use the piece. There is no way that I would ever buy the thread again. She also advised by writing the mill manager in Aalst which I am planning to do today." Gladys Goodwin  
Texas

### LACE EXHIBIT AT DANBURY, CT.

"Romance of Lace", an exhibit showing the use of lace in fashion and the various techniques of lace-making was held at the Danbury, Conn., Scott-Fanton Museum from April 22 to June 4.

Included in the show were beautiful old hand-made laces, both bobbin and needle types. "Since machines were invented to produce fine lace nearly two hundred years ago it is often hard to distinguish some of the better early machine made lace from that made by hand. It is a mistake to think that all of great-grandmother's lace you have stashed away is 'real', meaning hand-made, just because it is a hundred years or more old," said the museum curator Dorothy T. Schling.

Fine laces were made throughout Europe, with Belgium usually being given credit for having the best lace-makers. However, both Italy and Spain turned out exceptional laces as did France. England and Ireland produced charming types and all were represented in the Scott-Fanton exhibit.

America had a lace-making center in Ipswich, Mass., but it was not long-lived. However, much fine lace using not only the fine traditional bobbin-pillow technique but also the needle was made by home lace-makers.

"In fact," said Mrs. Schling, "we had several talented lace-makers right in our area. The lace made by Mabel Rogers Osborne compares favorably with the lace from Europe." Mrs. Osborne also made the so-called "Modern Lace", Battenberg, and was deft at tatting and crochet.

Collections of laces of all types of many of the area's old families are now in the Scott-Fanton's collections.

(Contributed by Mary Lou Reichard, Mich.)

### ABOUT A LACE STAMP

(Mary McPeck)

Encouraging news from the United States Postal Service. Mr. Jack Williams, Coordinator of the Citizens' Advisory Committee, in his last communication, said, "...the committee is seriously considering the subject of lace." He also said that he would welcome "additional supporting material."

So NOW is the time to flood the committee with letters before they have a chance to change their minds. The address again:

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

# NOW Battenberg Patterns

MODERN version from Old Patterns  
Set of SIX Patterns \$4.20  
with Instructions... 4 postpaid



## "The Story of BATTENBERG LACE"

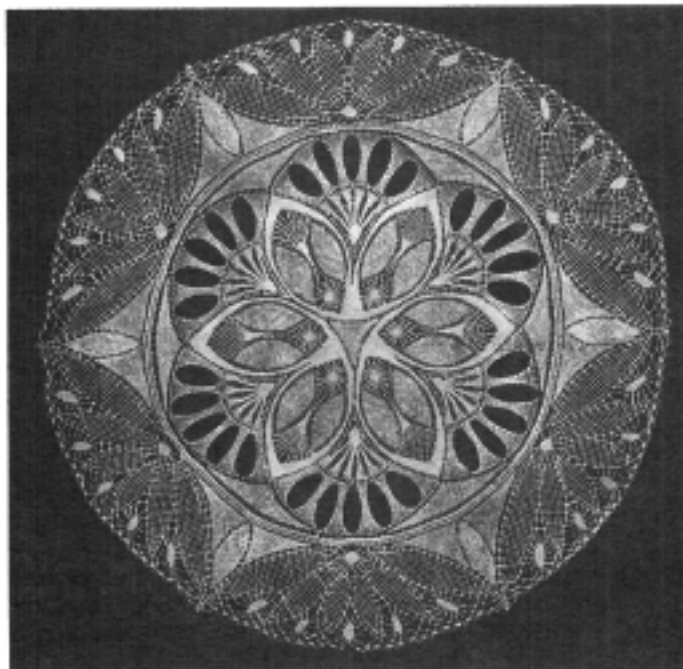
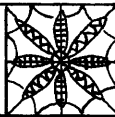
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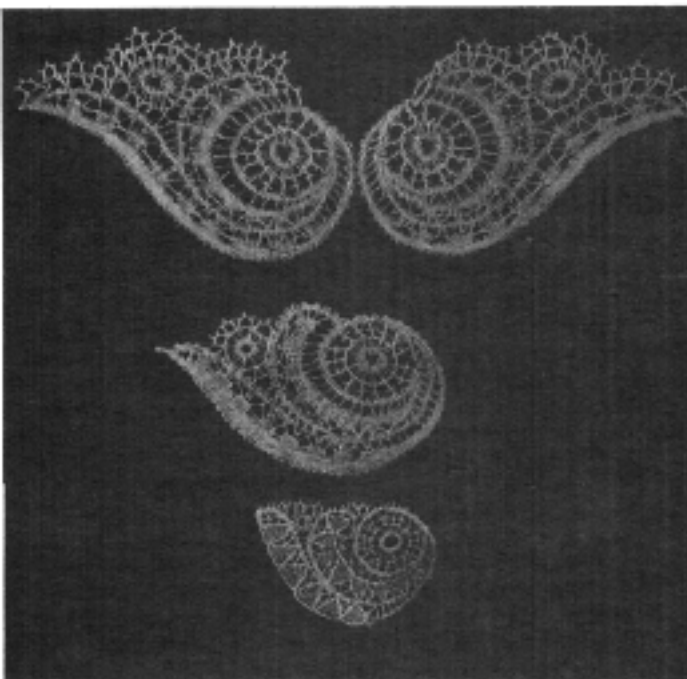
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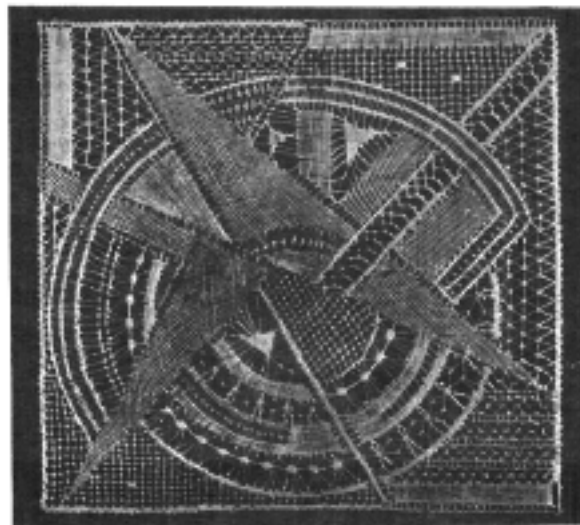


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ontwerp 1924

SUMMER TRAVELS -- By Mary McPeck  
"I hesitate to announce our summer plans to be in Rome because I have no idea how much lace information will be available in the area. Professor McPeck will lecture for a seminar in the Vatican in connection with an exhibition of American crafts co-sponsored by the Smithsonian Institution. Perhaps the out-of-the-way abbey in Spain which we will visit on our way home will prove productive. Wish us luck."

Lace designs of Leni Matthaedi



LENI MATTHAEI, on her 100th birthday reprinted from I.O.L., March 1974 issue.

The following article, contributed by lace club member Mrs. Gisela Graff-Hoefgen of West Germany, was translated by Renate Springsted of Dearborn, Michigan.

## *SIMPLE LACE*

By Peter Kustermann

Vigorous in her 105th year, a Master Bobbin Lace designer, Leni Matthaei.

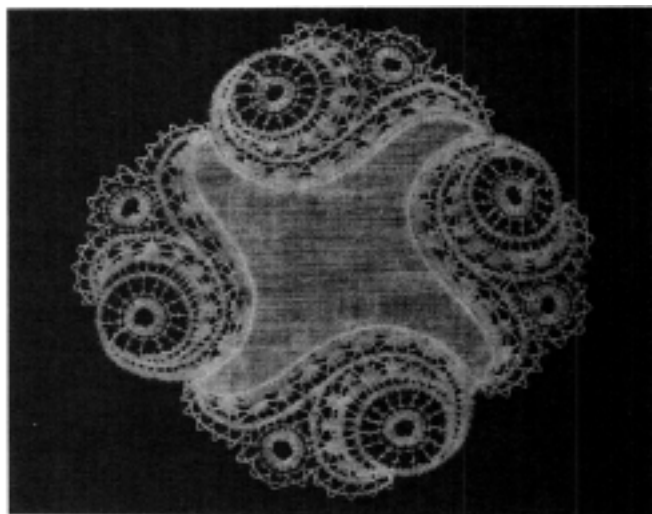
Reutlingen Karlstrasse 34, up a small flight of stairs leading to the second floor, is the dwelling place of Mrs. Leni Matthaei, the oldest resident of the town. Her apartment has a balcony to the back, where one constantly hears the noise of various kinds of transportation which set our modern world in motion and so completely changed it. Mrs. Matthaei is one of a few people alive who are eyewitnesses to the history of the automobile, an epoch of four political changes and two World Wars.

Mrs. Matthaei represented Bobbin Lace, that made her famous around the world. She is the founder of the new German lace art, a truly extraordinary lady, especially in view of her age and remarkable mental and physical condition. Her advise in the field of Bobbin Lace is highly appreciated. One could see Mrs. Matthaei recently at an opening ceremony of an exhibit of textile art in Stuttgart. At the moment two exhibits in Holland are showing her work. Private collectors appreciate her work and are fortunate to own it. Notable museums have exhibited her work, one of them the Museum of Modern Art in New York.

"It is beautiful to listen to her stories when she tells of snowflakes and corals or a foggy landscape which she later performs into a drawing and creates it into lace", wrote an expert thirty years ago when he praised the work of this great artist who still is the only one of her kind in Germany.

Mrs. Matthaei received her education in lacemaking shortly after the turn of the century at the Art Academy in Paris.

Girls were not permitted at Art Academies in Germany during the rule of The Kaiser. The art world quickly became aware of her talent. She did not copy, but worked from the understanding of her



A lace design by Leni Matthaei from a folder contributed by Mrs. Kooyman-Kraa of the Netherlands.

times. She found lacemakers in the Erzgebirge, especially from the Schneeberger lace school who were able to make lace from her designs. Already in 1911 there was an exhibit of her work arranged in Hamburg. She received at the World Exhibit in Genf in 1914 many honors which made her world famous. Connections with lacemakers in the Erzgebirge are now non-existing, her designs are being worked by a lacemaker in Bayern.

(Schneeberger Spitzenschule in the Erzgebirge is in East Germany -- translator's note.)

The 104-year old Leni Marrhaei is a talented narrator. She formulates without trouble and her memory is remarkable. She was born in Stade, near Harburg and grew up in the Harz Mountains and in Hannover. Her father died when she was in her youth, which presented a traumatic experience. It was then that she discovered that hard work helps to cope with the loss of a loved one. Retrospective, she sees in her hard work the joy of her life and the key to life itself, the determined element of her culture. Travels to Nicaragua, England and France as a young girl broadened her horizon.

Where the secret of her remarkable health lies, she does not know. She played tennis and liked to hike when she was a young girl. Her eating habits were moderate. She loved music and the theater. All of it was evidently well proportioned.

Her life work did not make her wealthy. She lives now on a small pension. Rather ambitious in her work, she lived an unpretentious life. She speaks about her life in serenity, work and profession meant everything to her. She takes great interest in what is going on in her field today. It might be said that because of her, the art of Bobbin Lace has reached a place in the fine arts.

From: "Stuttgarter Zeitung" No. 5.  
Saturday, January 7, 1978





# Pillow Lace

by MARGARET HAMER

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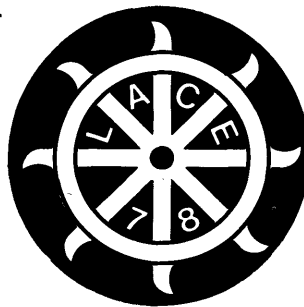
## Exhibition of Hand Made Lace

by The L ce Guild

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Sat: 10.00 am-2.00 pm

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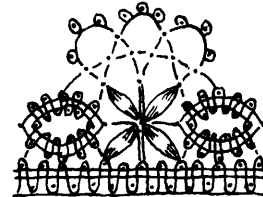
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International Old Lace  
August 6-7-8 Annual Convention Hilton Hotel  
25th News

"Where The Columbine Grow"

The Columbine International Old Lace Club of Denver is very gratified with the response of those members wishing to attend the International Old Lace "Silver Anniversary" Celebration August 6, 7, 8, 1978. If you have not made your reservation as yet please do so. REMEMBER the cut off date is July 1, 1978 for \$29.75 late registration fee is \$34.75 after that date. The cut off date for the Hilton Hotel Registration is July 24th, 1978. You will not want to miss this gala occasion or a chance to win a "Silver" trophy. We have also received some very interesting material from our foreign members. We would like to be represented by every state and every country in I. O. L. membership.

**WORKSHOP**

*Bobbin Lace*

"Solving Lace Problems"  
Kaethe Kliot - Sunday Aug. 6  
10:00 A.M. to 3:30 P.M.

**SCHEDULES**

*Netting*

Netted Bag Making  
Clotilde Barrett - Monday Aug. 7  
9:00 A.M. - 12:00 Noon

*Tatting*

TATSY - Basic Instruction  
Carol M. Winandy  
Aug. 6, 7, 8, Sunday, Monday and Tuesday  
3:00 P.M. to 5:00 P.M.

The registration deadline for the Tatting class is July 14th.

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Patricia Troutman will have a very interesting lecture during the Convention. Patricia is the Curator of the Colorado State University's Historic Costumes and Textile Collection, she was a Bridal Wear Designer in New York and studied Fashion Design at Michigan State University. Patricia has also done some illustrating in Paris, France.

Lavonne Kirkpatrick, also of Fort Collins, will present a very informative discussion on the Conservation of laces.

Everyone is urged to bring their pillows, shuttles, hairpin looms, knitting needles or whatever equipment you have for lace making during the exhibit hours. Our display tables have been arranged with you in mind, giving each one sufficient room to entertain with her skills.

This being the last News Bulletin we wish to commend our Editor, Rachel Wareham, for preparing all the Convention material so it can be kept together with the Bulletins or in a notebook for easy reference while making preparations to attend the 25th Anniversary Celebration.

LOOKING FORWARD TO SEEING ALL OF YOU AND HAVING A GREAT TIME IN AUGUST!!!