

As hairpin lace consultant for the IOL, I have received many wonderful letters from many hairpin lace workers from all over the world.

One of my correspondents is a young, beautiful, Australian girl. She is married and living on a farm, and her name is June Harty. Her letters are long and very interesting. She has given many hairpin lace exhibitions of her work in Australia and has graciously consented to let me use any of her photos and information for the I.O.L.

June Harty has created many of her own patterns and stitches. I will use her own descriptions for the photos she sent me.

Top L. That's me at the front table holding the coathanger which I demonstrated. The stole was my best exhibit. Also my book of patterns and 2 articles lying flat were loaned--one an ancient beautifully done piece, the other example was dreadful but I had to accept it. I made the pink artificial flowers (I used the same method to make my bridal bouquet.) This photo was taken after 2½ hours of setting up.

Bot.L. A close up of some of the baby's wear. At the left is the bonnet for which I'm sending you the pattern. I left off the outside frill--all made in three ply wool. The jacket is made in 4 ply wool.

I invented this pattern for myself and have since made scarves, cushions, tea cosies, and am now making a bed spread in the same pattern.

Top R. Ladies wear close up. 2nd from left is a 5 ply wool stole, which was 2nd out of 103 articles, in a competition for 5 ply crochet. You will also note, 3rd from left is the cape for which I am forwarding you the pattern. The blue poncho on left has been "worn to death"--I made it for our honeymoon and it's just so handy and warm over slacks. You will notice a grey scarf on right. I am making a bedspread in emerald green and white, using this design.

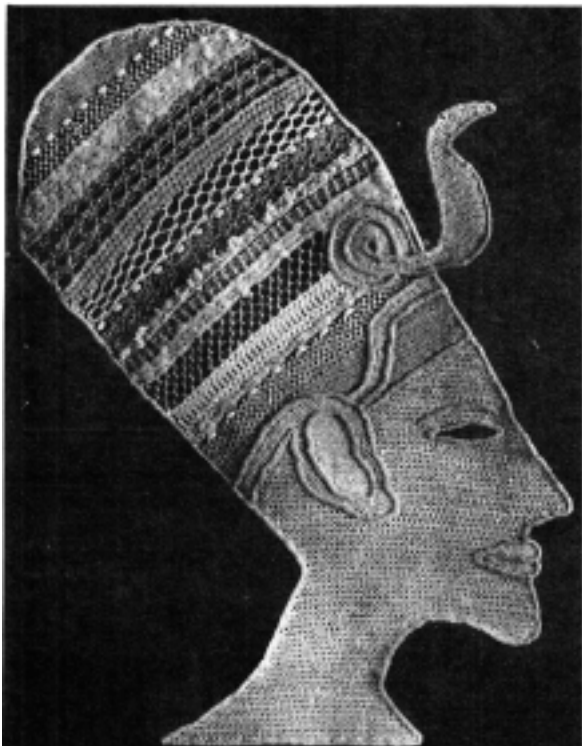
Bot.R. A display of bridal treasures covering the back entrance--later a friend brought a wig to place under the veil. There are 10 articles in this display. I was asked to make a 3 tiered veil the same as that one. The head dress is hairpin lace, encrusted with pearls. One coat hanger I made to hang up my own bridal gown.

* * * * *

June Harty is a new member of I.O.L. and we feel lucky to have her. If any lace makers interested in hairpin lace wish to write to her, I'm sure she will be happy to answer your letters. Her address: Mrs. June Harty, "Galashiels", Vite Vite, Via Derrinallvm 3325, Victoria, Australia

Fibre Artisans weave Egypt's past spell

The Record-Chronical, Kent, Wash., June 4, '78
Story, photos by Susan Landgraf



It's a sort of psychic weaving. It isn't only using threads, yarns and lace in the traditional manner. It's taking those materials plus the talents of many persons and weaving all of them together into a group called Fibre Artisans.

Purpose of the group is to offer stimulation and encouragement to each of the dozen members by sharing ideas and mind-expanding problems in regards to fibre art.

Another aim of the Fibre Artisans is to educate the community by presenting an annual fiber show "which will present our art form at a high level." This year it is a show based on the intriguing influence of Tutankhamun.

As the members work together in handicraft, they're learning more about their own particular interest, as well as all the other disciplines, including embroidery, applique, lace, plaiting, bobbin lace and weaving.

And they're learning about art in general; about history; about group dynamics; about scavenging; about music and about themselves.

"I don't resent the time I spend on projects," Lillian Bergstrom said. "I resent

grocery shopping, cleaning, the cooking, anything that interferes with creating."

LACING INTO CREATION

For each one of the members, creating something is important. For Mignonette Wright from Auburn, for instance, every minute she isn't preparing for a class or teaching, she's devoted to lacing or making other art projects.

"I can't just sit in the evening. I listen to the T.V., but I always have to be doing something with my hands."

The dozen pair of hands in this local group are always busy ---wielding orange and brown threads snaking around a ring that becomes a wall hanging of unusual shapes and vivid colors, or miles of fine thread that become bobbin lace and then the head of Akhenaten, or an old belt scrounged from some thrift store bin.

No material is worthless. Anything is worth a second glance, and, in fact, might be just the perfect piece. Like that belt Liliane Rose, from Renton used as a focal point in an elaborate neckpiece.

"It's an emotional release for beauty, something you can express yourself," said Bertha Cragun of her craft.



GRANDMOTHER HAD A HAND
Some came to their interest when grandmothers taught them to



crochet or embroider. For others, the love and imaginative use of textiles has resulted in an art that has grown over the years.

For Liliane, who was born in the lace city of Bruges, Belgium, it took coming to the United States to spark her interest. Then she met Nancy Evans, who has always been interested in the needle arts, but found it difficult to settle on one. With a music background and a class in dressmaking and design, an interest in history and art, she still hasn't really decided. And doesn't think she has to.

Interested in combining mediums, the Kent artist says, "I like the idea of being able to combine music and stitchery together, all in one moving piece."

Each of the members is working cooperatively on a major piece for the Tut exhibit--a 5 by 7-foot hanging that uses needlelace, bobbin lace, applique, netting, embroidery, patchwork, beading and just plain stitching. It depicts three dancing ladies and uses the predominant colors popular from the King Tut period: black, turquoise, carnelian, royal blue and brown. That's because the stones and colored glass, as well as the dyes, were those colors, Nancy explained.

COLORS OF THE PAST

Most of the individual pieces use at least several of these colors. Elaine Reichenbach's Golden Hawk of Hierakonpolis uses rust and deep carnelian. This sun god and lord of Lower Egypt is a combination of fabric painting, applique, couching.

Mignonette is doing a series of four ladies, two with flutes, two with reeds. She took the drawings from a tomb and is using crewel embroidery, plaiting and soft sculpture on the hands and feet.

Joan Shapland designed a needlelace with leather vest. A scarab with wings is on the back.

Liliane took a variety of off-white yarns on a velvet background to create Nebamun of Thebes, 18th Dynasty, from about 1370 B.C. She spent about 120 hours on the hanging. Liliane, Nancy and Sue Singer, Kent, are working on neckpieces as well. Other members joining in the show are Sheila Betterff and Edith Peterson.



Elaborate Collars were popular garb in Egypt of Tutankhamun's dynasty. Sue Singer displays samples. Top, Fibre Artisans cooperate in Egyptian motif of "ladies leaping".

Opposite page, Sue Singer weaves Egyptian queen's portrait.

NECKPIECES WERE POPULAR

Neckpieces are a typical Egyptian kind of finery usually made with metals, stones and colored glass. There were weights in the back in order to distribute the weight of the neckpiece evenly.

All of the members of Fibre Artisans are planning to have a half dozen or more pieces ready for the shows this summer and fall in time for the Tut Exhibit at the Seattle Art Museum.

TO SHOW IN VALLEY

Their community wall hanging, neckpieces, belts, girdles, headdresses, weavings, vests and other creations of the Head of Horus, God of Harvest, or the head of Akhenaten or of King Tut himself, will be on display at the Renton Art Show July 14-16 in the Center Clothing store at the Renton Shopping Center, the Black Diamond Old Confectionery Art Gallery; and the Carco Theatre during an Egyptian dance drama August 5.

Fibre Artisans is a modern guild devoted to preserving the old to combine with new ideas. Woven together out of their love for textures, colors, history, and beads, feathers, yarns and materials, their time is spent creating--beautifully.

A LACE COMMEMORATIVE?

By Virginia Churchill Bath

It is 4:30 on October 6, and I have just received a letter from Inez Rodefer asking for a plug for the lace stamp "no later than October 10." I am leaving for the weekend this evening and have only a few moments. What can I say?

"Commemorative" means that you are celebrating the memory of something. Having written a book about lace and another called "Needlework in America," I can hardly disclaim interest in the subject so I am casting my vote for the stamp. I imagine that needlework and lacemaking ranked, during some periods of our past, just behind child-rearing and homemaking in the number of hours of labor put in by women, although it wouldn't surprise me if the inclusion of lacemaking raises a few eyebrows. I'd suggest to doubters that they take a look at the women's magazines of the early twentieth century. As the Lacers know, these contain page after page of patterns, not only for embroidery and other needlework, but for various types of lacemaking. The quantities of Battenberg that were produced can be imagined, but it's obvious from the complexity of some of the patterns that there were women out there who were far beyond the novice stage.

I have a neighbor, here in the small town of Beecher, Illinois, who, for several years, has had a thriving business making lace pillows. The center of each is an antique handmade lace of some sort -- Battenberg, crochet, knitted, filet, needlepoint. (There are seldom any with bobbin laces. American ladies outside Ipswich didn't make many, comparatively

speaking.) She lines the laces with softly tinted silks and ribbons, surrounds them with rows of machine-made, contemporary lace, and puts a wide, five-yard lace flounce around the edge. She and her helpers make twenty of these pillows each week. They could expand the business, but she is retired and does not want to get too involved again. The fact that she can keep a production-line type of business going using old one-of-a-kind laces is an indication of the quantity of lace that our mothers and grandmothers made.

Another friend, Becky Bisoulous, has used old laces in making high-fashion gowns, and she is not the only one doing this, as any fashion-minded woman knows. We get interested in "commemorating" when something from the past pricks our fancy, and we dig into the old records and materials to find out what we can about it again. No one can deny that lace, along with other forms of fiber art, has caught the public fancy in the last few years.

I think that the Lacers would not mind if I say that lacemaking and needlework generally, were dormant for about fifty years before this last surge of interest.

Of course, there always have been the faithful. But you will agree that it has been difficult, sometimes, to find materials. Even now, every week or so someone calls or writes me to ask where lace tapes can be purchased, perfect strangers who track down my phone number or address via my books. (I always suggest International Old Lacers.)

So - I think we ought to have a lace stamp, because lacemaking, unlike needlework, hasn't had much publicity and because lots of people are interested in it right now. I hope everyone has read Inez Rodefer's "The Lore and Lure of Lace: American," which appeared in your July 1978 issue. Having scratched through the material on this subject in connection with my books, I give her high marks on her research. There is no point in going over that territory here again now.

In fact, we really should be thinking that we can do better things than ever. New things. For these we have to have a market, so we need a little--what is that current cliché? - consciousness-raising.

A stamp would be marvelous for that.

Let me end by telling about Otto Thieme, whom you may know as a lacemaker. When he was still going to school at The Art Institute of Chicago, I was acquainted with him as an adviser, while Assistant Curator of Textiles. Weekly, Otto sang with the chorus across the street at Orchestra Hall, and for these occasions he was dressed up to the teeth. Seeing a fine cravat on my desk one day, he said he wished he could wear something like that. I said, "Why don't you try making one?" And do you know what? He did.



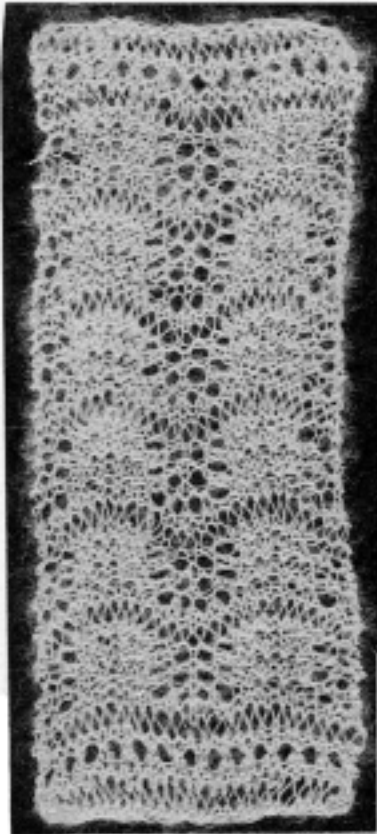
(A Whole New World!!)

I'm making knitted laces, shawls, wedding veils, negligees, pettiskirts, etc. and bed dressing (canopies, spreads, etc. 16th-19th century.) The beds are usually 6½" long and about 4½" wide and the figures are never over 6" tall!

I'm anxious to buy a supply of finest cotton and linens, etc., for making more authentic pieces. Now I'm using odds and ends from weaving and commercial knitting mills--best of what I've found is little larger than a thick hair--but it is from odd lots, yet does well for the mini garments; but for beds and chaise throws, etc., I should have good cottons and for "old" linens, curtains, best aprons and towels, table dressing, etc. (Mostly the items are sealed up under glass fronts in mini rooms.

I'm sending 2 little samplers as an idea. The ivory one is a head shawl. The blue one is a pram cover or blue shawl for a 1"-1' bebe. I use this same thread and color in the ladies negligees, etc.

Now I'm making a trousseau; antique ivory wedding veil, under garments, etc. for an imaginary character my Aunt Ceil (Cecilia May) and also doing story of her and Uncle George and their twins, her sisters, etc. Buying the dress makers matronly form and also the baby carriage -- the Beds are expensive tho!!! Good one costs at least \$150. so will borrow one to photograph. (Carriages run about \$35.-\$50. for really nice Victorian perambulators.



Ivory head shawl.

Oh yes, I do baby bonnets, ½" to 1" also, in knit lace.

Miniaturists are in dire need of fine pieces and crocheters and knitters have been using embroidery thread, but it is too large and modern, also. So I'm designing in finer thread.

Any lists of members or names of individuals who are interested in Miniatures would be greatly appreciated.

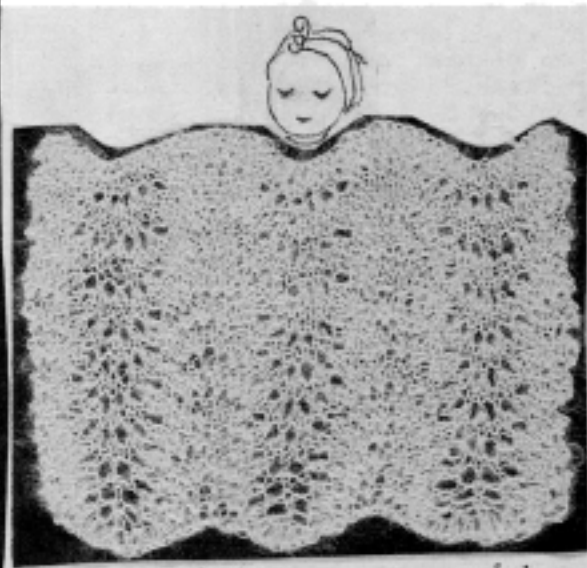
I've been housebound for most of past 3-4 years but do write for materials, etc. (I'm 70 this year).

There are many miniaturists in area and of course they have their big shows all over. Real laces are too rare and expensive and seldom in 1"-1' scale designs so I try to create the illusion of luxury and richness, aged to fit in with

the "old" rooms. I usually never (or want to) dress dolls--just to work for collectors and the makers of the fine miniature rooms -- of course, many never put a human figure into their dioramas but now there are good reproductions in bisque and porcelain, so characters are showing up more often. Have one mail friend who is a real Sherlock Holmes fan! and another who hopes to have a Mississippi River Boat mini, with the gamblers and their ladies and the travelers, southern gentlemen and their ladies, the maids and The Captain, maybe Mark Twain.

Imagine the yards of ¼"-½" mini laces and the mantels, the opera boufantes, the deshabilles negligees as well as curtains I can do! Headdresses-Fichus, etc.

Lorraine Osorio, 15457 Weeks Drive
Whittier, California 90604
.....



cover but don't smother your babes

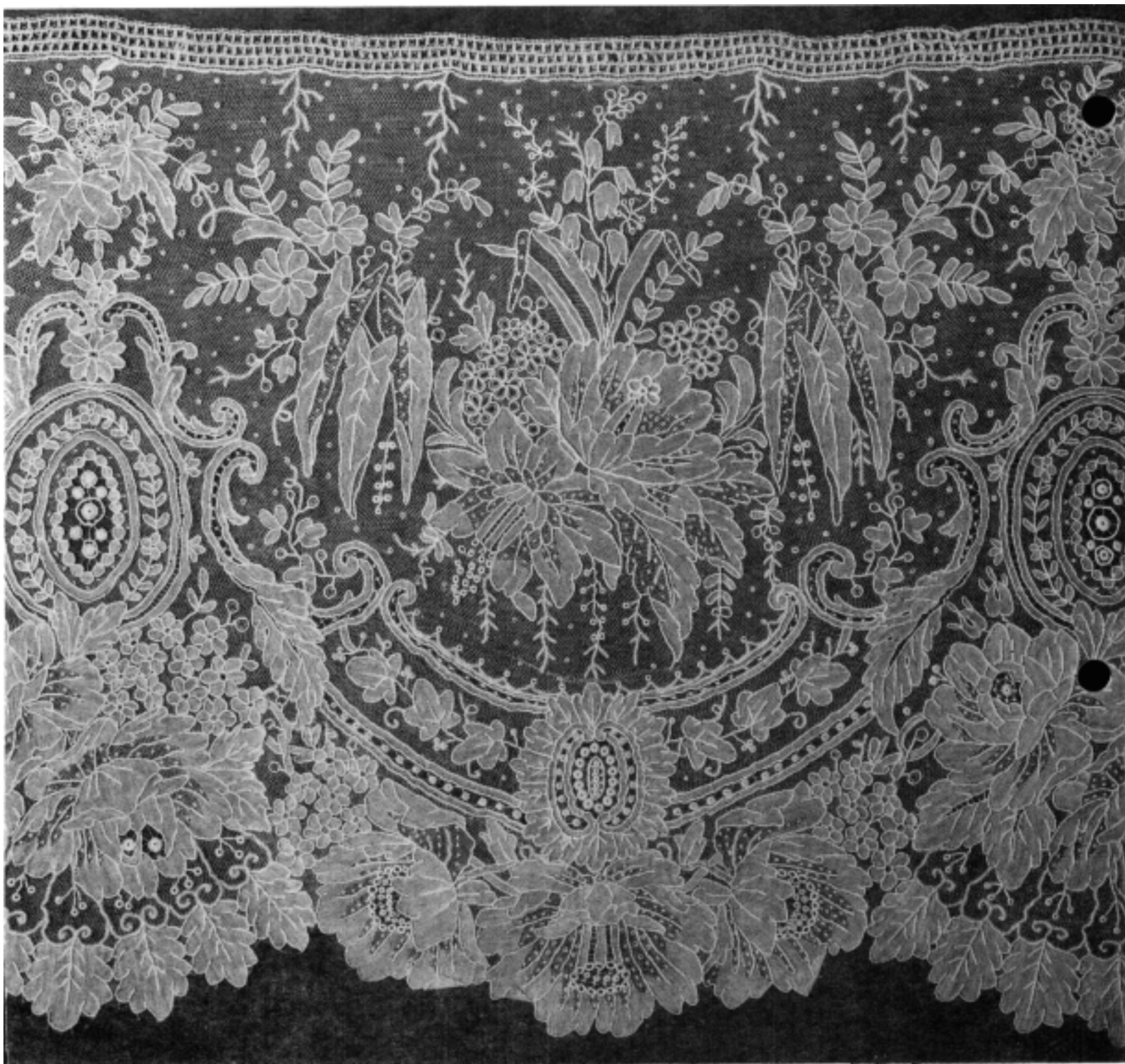
Blue pram cover or shawl.



"Many of us in the Northern Virginia, District of Columbia and Maryland areas have found the thread from Aalst, Belgium to be excellent quality. Also it appears that Mr. Baetsle, the plant manager is most eager to please American lace makers by answering requests promptly and in very good English.

Persons who have not yet bought the Belgian thread should ask for a color chart as well as prices because the thread is available in white, cream, and 2 shades of grey.

Experienced lace makers know that humidity has an effect on linen thread. Normal to high humidity will prevent breaking. Working in a sunny window, or in a dry, centrally heated home often is responsible for broken threads. Belgian friends have suggested storing linen thread in the basement where it is normally damper than the rest of the house, or in the refrigerator!" Caroline E. Pierce, Va.



Lace twelve inches wide, five yards long, perfect condition, \$100 per yard. Bought in Vienna, 1921, from nobleman who said his mother wore it on her wedding veil. I wore it on mine in 1924.

Iwersen, P.O.Box 48, North Salem, N.Y. 10560. 914-669-5453

"I wish to thank all the members who have written me letters, either with a personal bit of information or requesting information. I forward them to the proper officer and the others I enjoy. I hope that you will understand that if I do not answer letters, it is because I am so busy with the treasury job and my school work and little girls. I appreciate hearing about what you are doing in the way of lace making and I keep the lovely stamps from overseas."

Elaine Reichenbach, Wash.



1978 CONVENTION TATTING SHUTTLES

"Tatting Shuttles, as approved by the Denver Convention Committee, for sale at the convention, are still available to I.O.L. members.

They are hand-crafted mirror plastic, approximately 5" x 1 1/2" x 3/4", and are engraved especially for the silver anniversary.

The cost per shuttle is \$14.00 postpaid.

Perhaps these members who could not attend the convention would like to have an official souvenir of the occasion.

Shuttles will be available for two months following announcement in the bulletin, only."

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Two curtain panels about 40 by 77 inches each of battenberg lace. They are in mint condition, never having been hung at a window. There is a wide row of battenberg lace designs up each side and across the bottom with quite an elaborate corner of lace about 11"x 11"x 10" in the corner of each panel. They are sturdy, have no breaks and would be quite lovely in an authentic restoration of an old home.

My mother, who is 96, said they were made for her when she was 15 or 16 years old. I would be interested in selling them.

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THE BOOK SHELF




"Two books on Bobbin Lace were sent to me from the Netherlands. "Kantklossen en Frivolite" (Bobbin Lace and Tatting) by Jutta Lammer. (Published, Canteclear by, De Bilt, soft cover, 55 pages, Black and White). This was originally published in Germany (Ravensburg).

A delightful little book, excellent description and patterns of Bobbin Lace in the first part. One of the advisors is Leni Matthei from Reutlingen, Germany. We are all familiar with her work. The second part contains tatting with several patterns and techniques. All together a more traditional approach to both Bobbin Lace and Tatting."

* * * * *

"The other book is quite different: "Vry Kantklossen" (Contemporary Bobbin Lace) by Constance Niewhoff (H.J. Becht, publisher BV, Amsterdam, -- hard back, color pictures, 70 pages).

She starts at the very beginning, by spinning wool and flax, the whole dying process and how to use these yarns for Bobbin Lace. How to carve your own bobbins. Her own symbols for the lace are very explanatory, but makes it a little difficult to get used to. A good chapter on contemporary design and how to translate this with lacemaking techniques, even using knitted parts, resulting into an interesting lace picture. "Susie Frank



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"Does anyone know anything about the Colonial Lace Company? All the information we have are tags on some excellent Venetian-type, machine-made pieces of lace discovered recently in Chicago at a linen suppliers in 1978. This could make a good argument to the Postal Service that lace IS American." -- Mary McPeck, Mich.



LACE

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By Trenna Ruffner, Michigan
I'm only going to give the highlights of the "lace" trip that Ione Russell and I took to England and Belgium in April of 1978, plus some practical hints that might be helpful to others planning such a trip.

As reported by Kaethe Kliot, the lace collection at the Victoria and Albert Museum is very fine. But do be warned that viewing hours are eccentric. The whole museum is closed on Fridays, and the lace cases are locked up $\frac{1}{2}$ hour before closing on viewing days. Except for Saturdays when for some unfathomable reason they are locked up at 12:30 pm -- "But those have always been our hours."

To my delight, I found the Photographic Department in the museum a treasure trove. Two large file drawers are packed with photographs of the museums lace collection, much of it not on public display, and all may be ordered for little more than \$1. each. The department is open all museum hours and the young women on duty very helpful. Air mail delivery was very prompt.

To our disappointment the magnificent costume display was being renovated, and we were told that the lace collection is due to be remounted, so it would be helpful to check ahead of time to be sure that what you want to see is available.

Also in London we found the following:

1. The Needlewoman Shop now carries some lacemaking supplies, plastic bobbins, Honiton bobbins, pins and thread - particularly DMC in the finer sizes. They have a very complete stock of current books, and now accept Mastercharge which saves trying to figure postage costs. (146-148 Regent Street, London W1R 6BA)
2. Downs Surgical Ltd stocks linen suture thread which is a lovely smooth three cord thread that I dote on. It's only draw-back is that it comes in an off-white ("Whitey-brown"). It comes in a range of sizes from #18 to #90 and the company will sell it in any quantity, and by mail. (32 New Cavendish Street London W1M 8 BU)

3. K.R. Drummond has an interesting stock of lace and textile books, many now out-of-print. An appointment is a must. (30 Hart Grove, Ealing Common, London W5 3NB)

After spending the week in London, we were off for five days in Belgium, I expect the fondest desire of every lace maker. We found it terribly expensive, but I certainly enjoyed spending my money. We spent most of our time in Bruges, and that wasn't nearly enough. This lovely medieval city would take weeks to explore thoroughly. Perhaps because we were not there at the height of the tourist season, we found everyone relaxed and very friendly. In many of the lace shops we found young women who were also lace-makers eager to talk and exchange information. In even the junkiest of souvenir shops we were offered lovely old lace to

inspect and buy if we were inclined. The shop keepers seemed to sense we were serious and the "junk" was never pushed at us.

Among the highlights at Bruges were the lace collections at the Gruuthuse and Storie Museums. We spent a delightful afternoon at the Kant Centrum talking with Mrs. Maes-Noe, exchanging information and notebooks, and visiting classes. Because of the Easter holiday the children were not there, but we sympathized with the adult beginners struggling with the half-stitch like the rest of us. The Kant Centrum has lace supplies and a large number of patterns for sale including a number of those delightful modern "figures". They have gorgeous pillows stuffed with sea-weed which unfortunately can't be shipped. Sadly I didn't have an extra arm to carry one. We also subscribed to the new magazine "Kant" and I find it enjoyable even if I can't read it.

In Brussels we visited the Museum of Lace and Costume near the Grand Platz. It is a small Museum in a medieval house. Its collection is small but superb. I was disappointed that the van Steyvoort piece had been removed from display as I had particularly wanted to see it.

We also enjoyed a visit to the Manufacture Belge de Dentelles and feasted our eyes and shrank our checkbooks on the great wealth of patterns, threads, bobbins and laces. We found the proprietors charming and very helpful. They also have the only lace-maker doll I would have considered spending my money on. All of the rest are junk. This one is authentic and exquisite.

We missed seeing the lace collection at the Royal Museum because it is only open certain days, and our day wasn't one of them. So now I have a good excuse to go back to Belgium soon.

Back to England, we hurried off to a teacher's conference sponsored by the Lace Guild, at Pendrell Hall near Wolverhampton, and chaired by Margaret Hamer. It really was a course for advanced lace makers and we were offered courses in pattern drawing, modern lace, Honiton and netting. Ione chose pattern drawing while I began work in the intricacies of Honiton raised work.

Then it was on to the University of Exeter to the Women's Institute course in Honiton lace taught by Mrs. Elsie Luxton. Ione began a beginners motif while I continued working fillings. Even though there were moments of swimming eyes and sheer frustration, we both learned a lot. We found that much of the technique isn't in any book, and therefore we eagerly await Mrs. Luxton's book, due to be published soon.

After the courses were over we spent the remaining two weeks roaming England, making various lace pilgrimages. We spent a day each at the Cecil Higgins Museum in Bedford, and the Luton Art Gallery

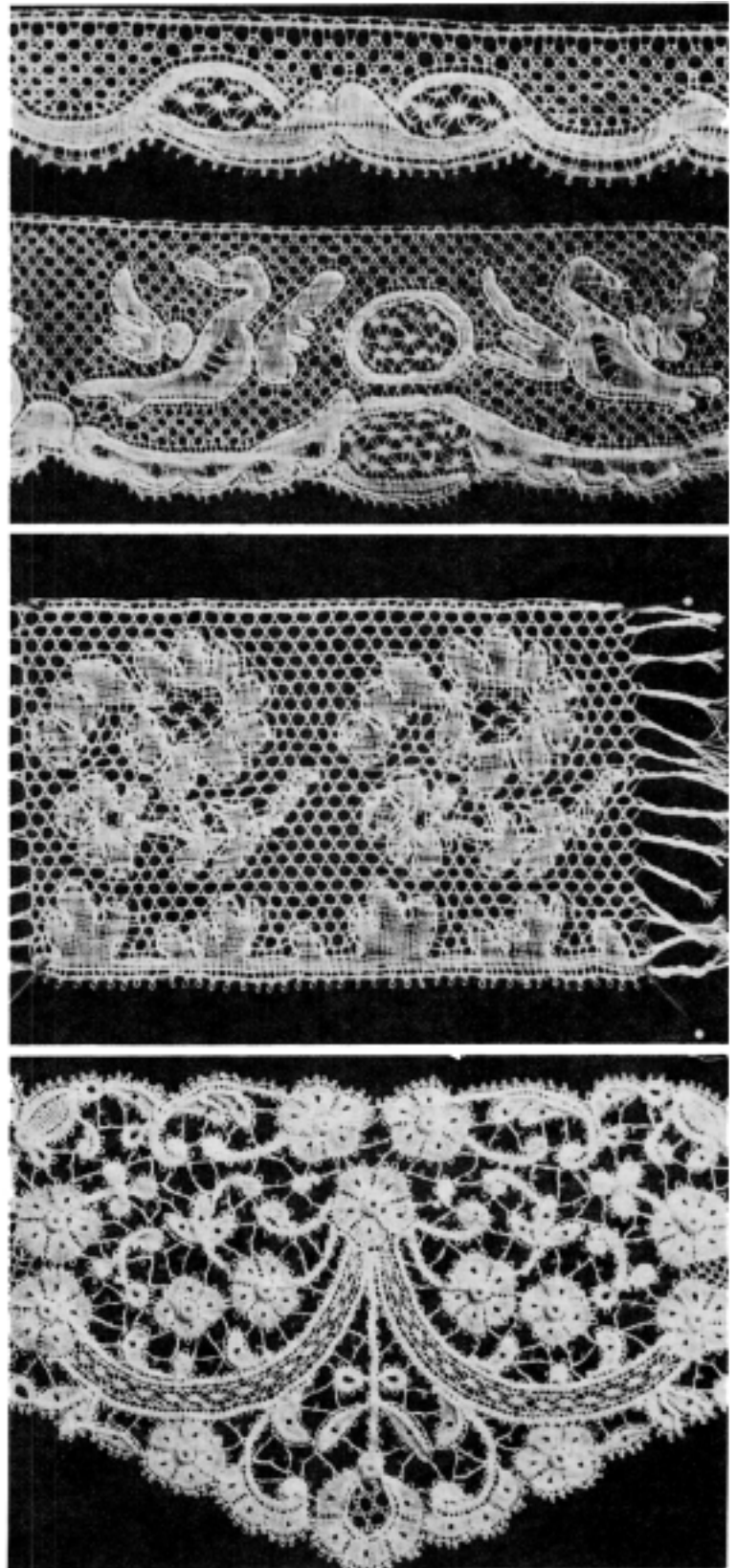
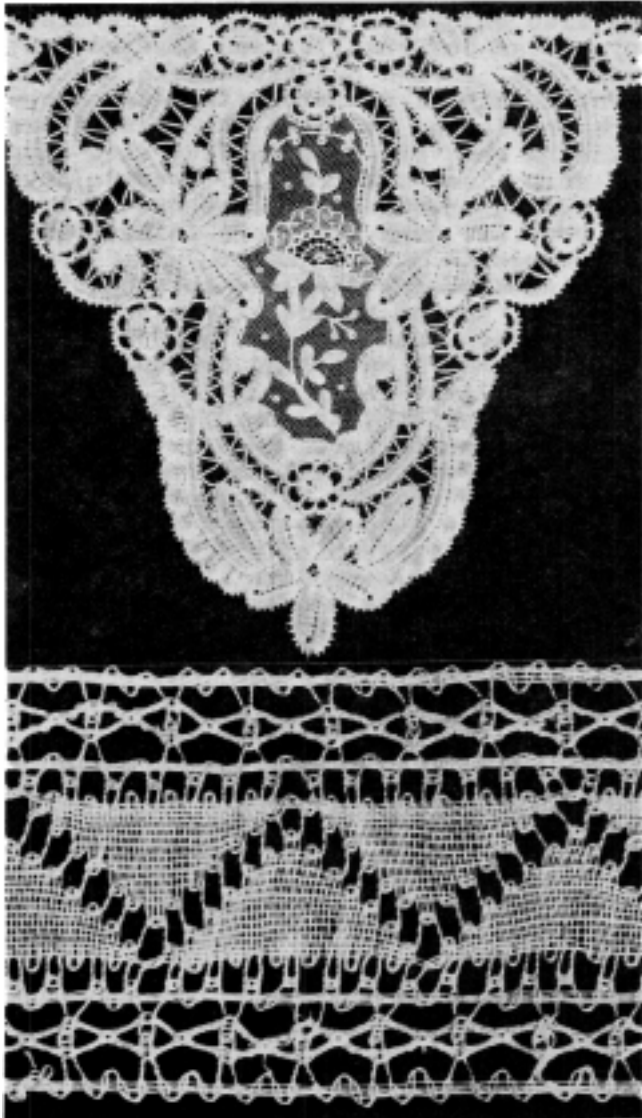
poring over the patterns and lace. At Bedford all the lace is put away, and at Luton great quantities of lace and patterns are not on public display, but available in the back rooms for perusal by serious lace makers. So in both cases, appointments are a must. Our thanks to Mrs. Fudge at Luton and Mrs. Balforn at Bedford for their gracious help.

We also spent a delightful evening as guests of the Aragon Lace Guild in Bedford, sharing lace talk and information, and assuring them that there really are lace makers in America.

Our final highlight was participating in the annual meeting of the Lace Guild of England at Leeds. What a thrill to see so many supplies for sale, to meet so many clever and talented people, to be so graciously received. We heard exciting plans for the London-Leeds exhibit and the new assessment program. It was a lively, fun day.

My thanks go to so many people who helped make the trip so very memorable -- To try to list them would surely mean that someone might get missed. But I want all to know how very much I appreciated every minute. Can't wait to go again!

Trenna Ruffner.



KANT CENTRUM PHOTOS of LACE PATTERNS

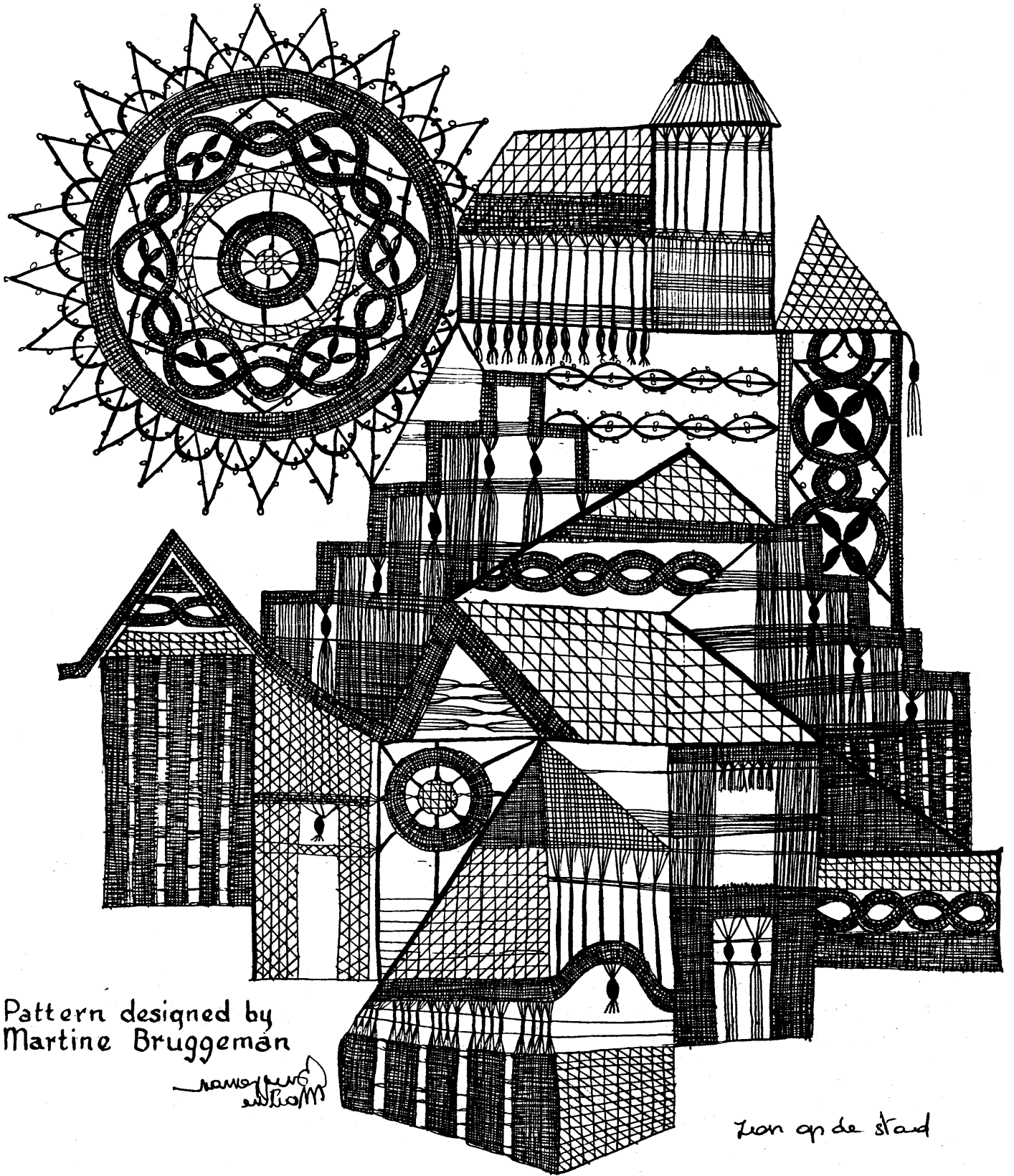
These 4 photos are part of a set of 20 sold by the Kant Centrum and loaned by Trenna Ruffner to illustrate her trip.

1st column: Duchese and Cluny

2nd column: Top - Flanders

Center - Point de Paris

Bottom - Rosaline perle



Pattern designed by
Martine Bruggeman

Martine Bruggeman

Zion op de staad

Contemporary bobbin lace pattern
contributed by Mrs. Thomas Coffield
of Belgium, mentioned in her arti-
cle in September Bulletin, page 11.

A Christmas Present

Last year a student of mine, a master embroiderer told me that he was using magnet wire in his work. He liked it because it was supple and not as springy as most wire. I had been thinking about incorporating wire into lace work to give it more body, and decided to give it a try.

Since the magnet wire came only in red and it was near Christmas, I soon found myself thinking of Christmas ornaments. I was quite pleased to find the wire worked beautifully, and produced ornaments which could stand the wear and tear of being hung on a tree, (gently).

As a present to all of my lace-making friends here are two simple patterns which can be used with the wire. They both work up quickly and are ideal for small Christmas remembrances.

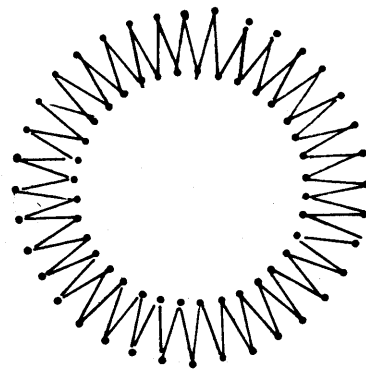
Thread: Use a pair of wire-wound bobbins as a twisted passive just inside the pin on each side. I used a silk embroidery floss (Zwicky, single strand), for my ornaments, but a cotton embroidery thread, tatting thread, silk or cotton sewing thread could also be used. Use as many pairs as you need to make the effect as thick as desired. I used two tones of the same shade to give a variegated effect.

Stitches: For the wreath, I found half stitches the most effective with a whole stitch through the wire pair. For the tree, I like the tape lace technique with all of the possible variations. (Check Brigita Fuhrman's book). A favorite effect was using a twisted gimp in the middle of the braid using a red and a green thread in the gimp pair. Going around corners, pass the workers between the gimp cords twice (out to the edge and back) before twisting the gimps. This will help keep the corner from becoming too bunched up.

Beads: I use glass rocaille beads as "berries" on the wreath and "ornaments" on the trees. Wind the first bobbin, then cut off enough thread for the second. Thread a needle on the cut end and string on several beads. Push them down to the first bobbin, then wind the second bobbin. String beads on several bobbin pairs. As the work proceeds, push beads into work randomly, alone or in clusters.

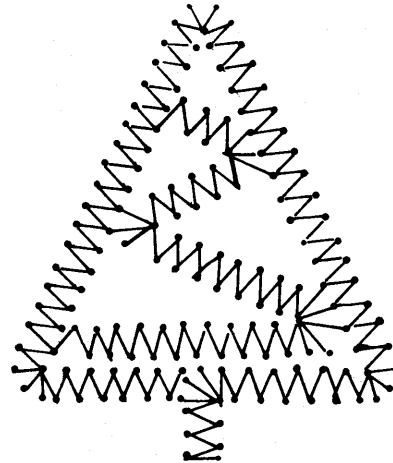
Hints on using wire: "Pull up" each stitch as it is made. Keep the wire as straight as possible, smoothing out kinks as they occur. Avoid any extra twisting. If you want to hang your ornament unwind and smooth the wires. Twist them lightly together and form into a loop.

Sources for magnet wire: I bought my magnet wire at Radio Shack - red only. I see by the latest catalog from American Handicrafts that they now offer it in green, brown, silver and copper also, in



BOBBIN LACE

by Trena Ruffner



their string-art supplies.

I hope my ideas will inspire you to experiment and try different effects.. Best Wishes and a Merry Christmas.

Trena Ruffner



Summer Bobbin Lace Classes

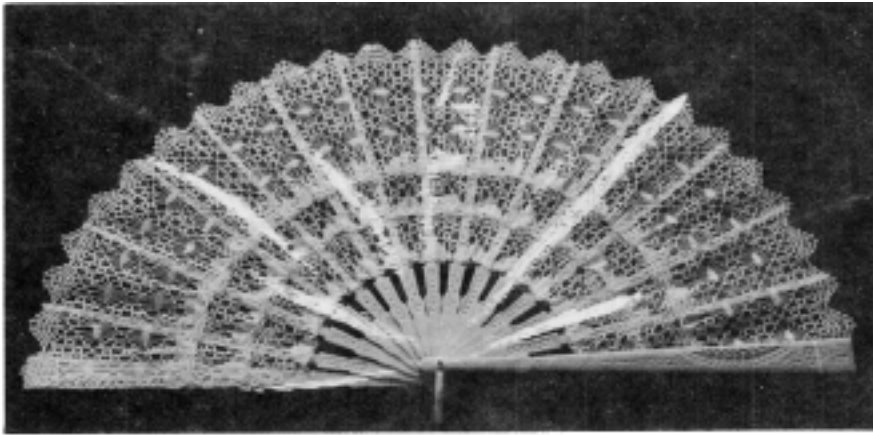
"We had a super time at Chautauqua, N.Y. Everyone in the family had a good time and wants to go back. I had eleven students the first week and eight the next (several from the first week going on). That was not bad at all considering I was in direct competition with Margaret Mead the second week.

I am planning to return next summer offering the same class, plus more work for advanced students.

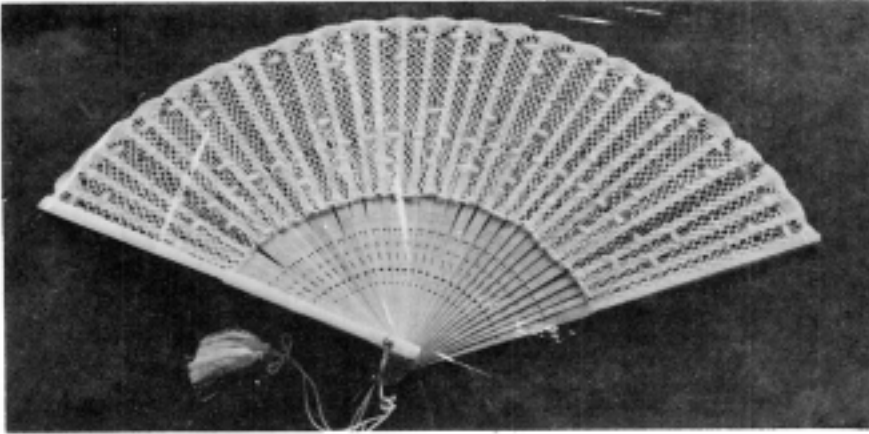
We were very happy to welcome Kaethe Kliot's mother-in-law to our classroom one morning.

I've been working on some more patterns and instructions and will be sending them in occasionally. Hope they are useful." -- Trena Ruffner, Michigan

Two of the above students have joined International Old Lacers, Eleonora C. Conrad, Minn. and Linnea Nyman, N. Y.



International Old Lacers



BULLETIN
JANUARY 1979

HANDMADE LACE FANS

Created by members of the BOBBIN BELLES, they were displayed at the first Bi-annual Lace Days in Portland, Ore., in September. (A fan laced by Mildred Evans, was published in September I.O.L., p.17)

Top to bottom:

- Torchon--by Arvilla Sweeney
- Torchon--by Honor Kunkle
- Torchon--by Pat Atkinson
- Brussels--by Alma Ward

(More pictures on page 51)

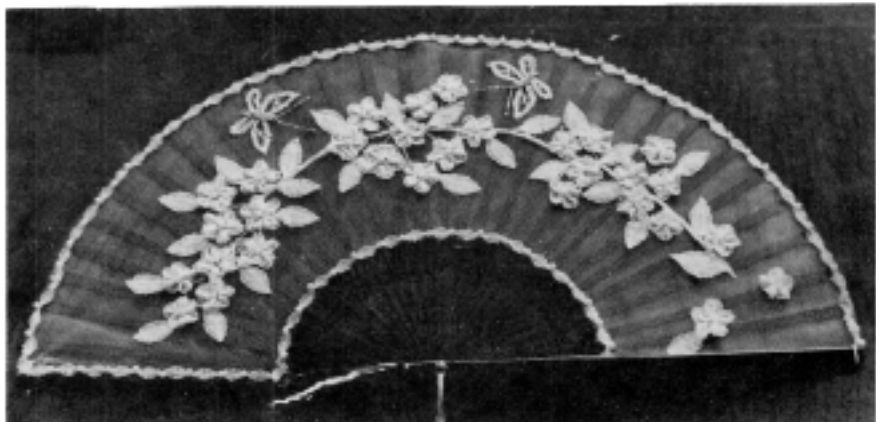
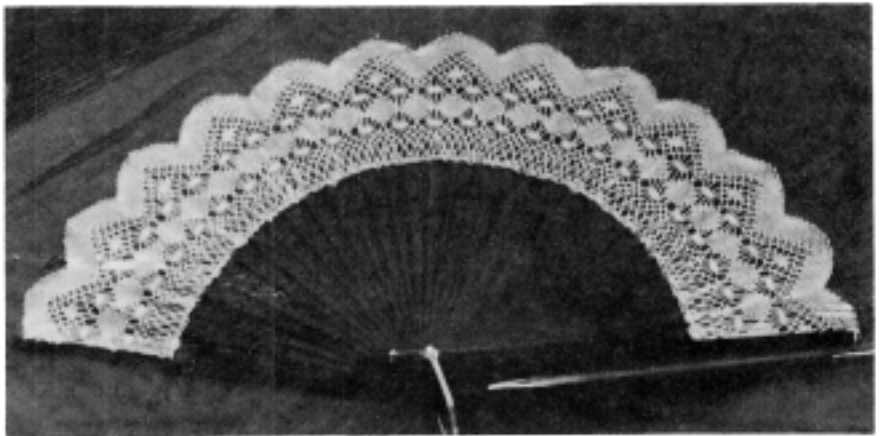


COMING EVENTS

"NEEDLE EXPRESSIONS TRAVELING SHOW" sponsored by National Standards Council of American Embroiders
 Jan. 16 - Feb. 4, 1979 at Crescent City Needlework Guild Headquarters, New Orleans, Louisiana, and
 Feb. 11 - Mar. 4, 1979 at Mississippi Museum of Art
Jackson, Mississippi

REGIONAL LACE MEETING

May 5, 1979, 10:30 - 3:00
 Dulin United Methodist Church
Falls Church, Virginia





The President's Message

Season's Greetings to All,

I hope that this New Year of 1979 will inspire some of you to start working on some lace for our "Third Annual Lace Contest." The categories shall include both single thread and multi-thread laces as we did last year.

Convention Chairman, Jo Bidner, has been working for a year and a half already to prepare what promises to be a very exciting convention. She has had to find a fund raising project as the number of people attending our conventions seems to be increasing by the year. Therefore, the Metropolitan New York Area Chapter has decided to sell canvas tote bags with the I. O. L. emblem printed on the side. They are an excellent quality durable bag and we hope you will send for one or two to support these worthwhile activities. (see page 64 for ad).

Best regards,

Paula Saddler



Looking for information regarding the Torchon Lace and Mercantile Company of St. Louis, Missouri. Would especially like to obtain a copy of their Pattern Book, circa 1907. If you have any leads, Please write! Frances E. Marsala
160 Lincoln Avenue, Apt. #2
Mineola, New York 11501

.....
PLEASE! a stamped envelope for answers to your questions to other members, in appreciation for their reply.
.....

16 DAY STUDY TOUR of 20th CENTURY LACE
in Czechoslovakia, Yugoslavia
Austria and Hungary

Created with the cooperation of: Kaethe and Jules Kliot, authors, artists and authorities on lace and tour leader and crafts artist: Edna Kuhta.
Departure from San Francisco, May 20, 1979
Departure from other U.S. cities can be arranged. Optional Tours are available before and after "Study Tour".

Visiting in each country:

- Museum of Contemporary & Traditional Lace and Textile
- Schools of Lace Making
- Workshops and Lectures
- Lace Artist and Ateliers
- Special Exhibits
- Opportunities to purchase Lace and Art Craft Objects.

Featuring:

- Round trip air from Major cities
- Hotel Accomodation in double room
- Three meals daily
- Gala Dinner with folklore performance
- Daily sightseeing
- Excursion and Workshops

Write Kliots for further details
2150 Stuart Street
Berkeley, California 94705
.....

IOL CONVENTION NEWS
SECRETARY'S REPORT

General Business Meeting

Paula Saddler, the President, called the meeting to order at 8:30 p.m. She called for the reading of the previous annual meeting minutes, which were read by Arlene Wilson and they were approved as read.

The report of Tillie Ridell, Chairman of the Convention, was read. She was pleased by the large attendance and graciously said she hoped the members were enjoying the program as much as her committee had enjoyed planning the convention.

The President then announced the resignation of the following officers: First Vice President, Second Vice President and Recording Secretary.

Treasurer, Mrs. Elaine Reichenbach reported:
Total receipts of \$17,124.50
Cash Disbursements 6,997.52
Balance 10,126.98

The Historian was not present and her report was read by Arlene Wilson.

The Supplies Chairman (Pins) Vada Bledsoe, reported on the sale of charms and pins. There are only 4 pins and 18 charms left.

The Librarian, Mary L. Kueker, reported the need for donations of books to the library and asked that anyone wishing to dispose of old IOL Bulletins contribute them to the library. She said increase in postage required 35 cents per book for mailing.

Olga Barnett reported that she had been able to present to Mr. and Mrs. Wareham on the occasion of their Golden Wedding anniversary a special gift from I.O.L. members of \$256. in appreciation of the contribution of this couple to I.O.L.

The Canadian Director, Muriel Mitchell, read her report.

The President announced the 1979 convention will be at the Waldorf-Astoria Hotel in New York, August 5, 6 and 7 with Jo Bidner as the Chairman.

The present membership of I. O. L. is 1300 members.

The President called for Mrs. Mitchell to read the nominations to fill the resigned board positions:

- First Vice President Tillie Ridell
- Second Vice President Doris Ramstadt
- Recording Secretary Arlene Wilson

The President then asked for nominations from the floor. There were none, so Beulah Besch requested that the Secretary cast a unanimous ballot for the slate as presented.

The recommendations of the Pre-Convention Board Meeting were read and then taken up in order.

1. Dues will be raised to \$6.00 per year beginning in 1979. Mrs. Kritner made the motion which was seconded, voted upon and carried.

2. The need for printing additional application blanks because the supply is exhausted. Olga Barnett made the motion

that a supply of 1500 be printed. The motion was seconded, voted and passed.

3. The money in the Lolita Eveleth fund be used for enlarging the library. Muriel Perz made the motion that the fund be used for library materials. The motion was seconded, voted and passed.

4. The convention needs to be planned four years in advance. Lucille Peterson made the motion that it be so ordered, and it was seconded, voted upon and passed.

5. The expenses of the officers be paid as submitted. Olga Barnett moved that the bills relative to this convention be paid. The motion was seconded, voted upon and passed.

6. Olga Barnett proposed in the form of a motion that we give Rachel Wareham, editor of the Bulletin for 15 years, a gift of \$250. Muriel Perz seconded the motion which was voted on and passed.

The next order of business was to name the Nominating Committee for next year.

Chairman: Mrs. Muriel Mitchell - Canada
Hazel Scott - West coast
Carol Winandy - Midwest

Olga Barnett asked that the Nominating Committee be accepted. The motion was seconded, voted and passed.

New Business:

It was suggested by Kathy Kliot in the form of a motion that the teacher's list be added to the address list each year. The motion was voted upon and passed.

Another item of business was the suggestion that identification fees be turned over to the library for adding books, etc. at a fee of \$10.00 for 100 pieces. Motion was made by Olga Barnett, voted upon and passed. Mrs. Mitchell, who lives in Canada, clarified that the easiest way to send lace to her without incurring a duty was to label it "antique lace". It was further suggested that International Reply Coupons be sent so that the Lace Consultant would not have to pay the postage.

Mrs. Mitchell has not charged for her services in the past.

Olga Barnett in her motion that we close the 25th Anniversary Meeting of I.O.L. commented that it has been an especially enjoyable occasion for all the members. The meeting adjourned at 9:15 p.m.

REPORTS

Virginia Bryant, Western Director:

The Portland, Oregon, Bobbin Lacers have elected Virginia Staben as President of their 45 member group. Mrs. Bryant attended the May meeting of the Southern California group. The Portland Lacers have contributed 18 hours of lace demonstrations to the community in the past year.

Doris Southard, Midwest Director:

The Minnesota Lace Society was organized in October 1977. Laurie Waters is President and they have had a pillow making seminar, a spring demonstration, drawn work and a loom-woven lace program in addition to a program on lace preservation in their first year.

Joyce R. Willmot of England writes that the members over there enjoy the lace

patterns in the Bulletin and reading the news of other lace groups. She sends her regrets at not being able to attend this 25th Anniversary Meeting.

Elsie Bently, Northern Director:

Reported on the 1977-1978 conference at Dearborn Inn with 80 people attending.

The Great Lakes Lace Group has six meetings per year. This group has given demonstrations at the Saginaw Michigan Museum, Waterloo Historical Museum and the Michigan State Fair. She reports a growing interest in lace and lace collecting in Michigan. There are groups meeting in Kalamazoo, Muskegon and Traverse City, and some of these people are I.O.L. members.

Kathryn S. Crampton, Chairman of the newly organized Mary Hand Chapter in Florida has 12 members. The group is interested in study and making bobbin lace. Dottie Martens of this group read a paper on the History of Bobbin Lace at the Southern Weavers Guild.

TEXTILE CLASSES Valentine Museum

The National Textile Resource and Research Center is pleased to announce the appointment of one of America's most distinguished needlewomen, Muriel Lewis Baker, as Honorary Chairman-Elect for the 1979 National Assembly for Embroiderers. Mrs. Baker will serve with authority and noted authority on American needlework, Susan Burrows Swan, Honorary Chairman for Assembly '79.

The 9th Annual Assembly will be held at the John Marshall Hotel, Richmond, Va. April 29 - May 5, 1979. Classes in color and design and in execution of various textile arts techniques will be taught in 1½ day and 3 day workshops. Museum-related textile classes such as History of Costume and the History and Art of Collecting Needlework, will be held in the new facility of the Valentine Museum. Examples for these classes will come from the collections of the Valentine Museum, the Winterthur Museum, Colonial Williamsburg and private collectors.

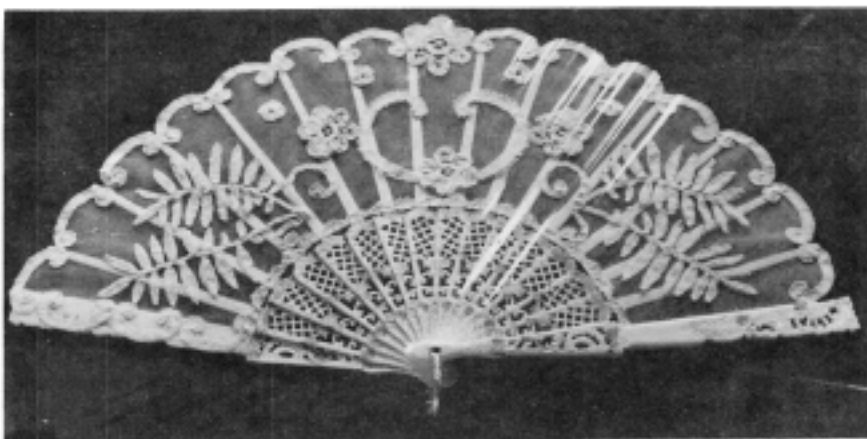
The Post-Assembly courses will be held May 3-5, 1979. These courses include the well-known Shop-Owners' Forum with Shay Pendray and Basic Care and Conservation of Textiles, conducted by Linda Baumgarten, Associate Curator of Textiles, Colonial Williamsburg. The teacher Certification Program, directed by Louise Downing, Director of Education and Jody Adams, Certification Co-ordinator, will be held during the Post-Assembly session.

For further information, contact:-
Suzanne D. Hall, Executive Director,
National Textile Resource and Research
Center, Valentine Museum, 1015 East Clay
Street, Richmond, Virginia 23219

HANDMADE HONITON LACE FANS

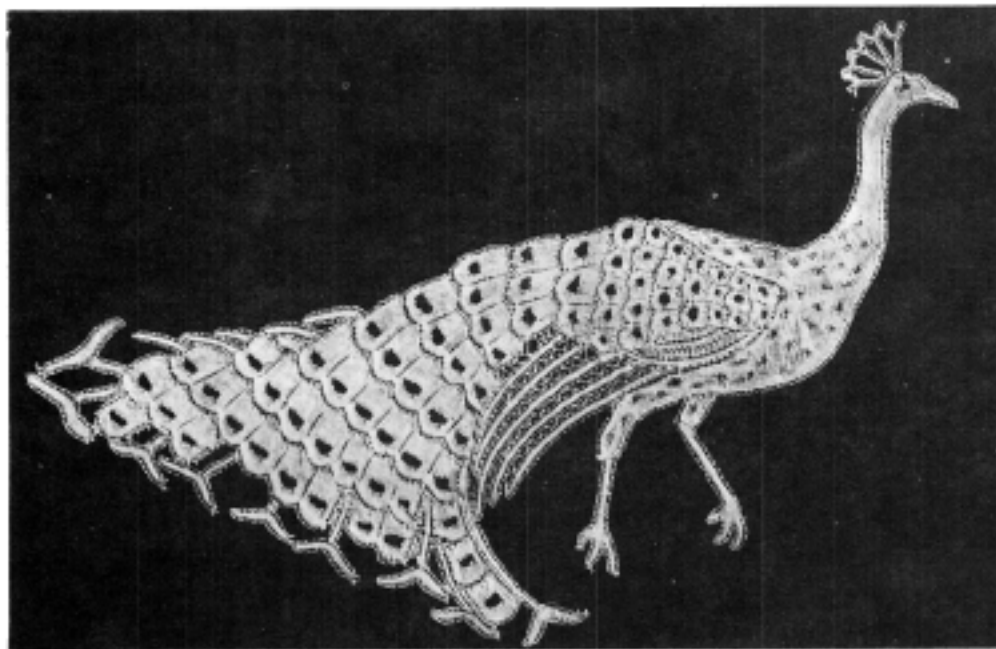
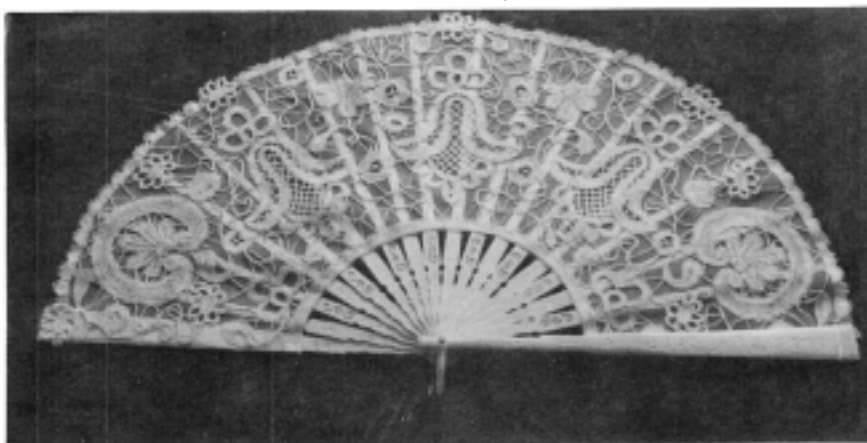


Lia Baumeister Jonker of Amsterdam created this "Bobbin Lace" peacock for display at the International Old Lacers convention planned for Aug. 6-8 at the Denver Hilton Hotel. Exhibits will be open during special hours for the public.



by Lola Fox ▲

▼ by Doris Forsman



Left: Lace "White Peacock" designed and made by one of the Lace Society, Het Katsalet, for the celebration of the Golden Jubilee in 1975. Designed and created before 1906 by member of honor, Mrs. L. W. van der Meulen-Nulle. (Photo contributed by Lia Baumeister Jonker of the Netherlands to exhibit at I.O.L. convention, 1978)



I.O.L.

PINS AND CHARMS



They are sterling silver with the design showing in silver on a blue enamel ground.

Pins.....5/8" wide.....each... \$5.50
Charms.....5/9" wide.....each... \$5.50

Order from I.O.L. Supply Chairman
Mrs. Vada Belle Bledsoe
Star Route, Box 151
Underwood, Washington 98651

BACK BULLETINS AVAILABLE

1972-1973 complete set of six . . \$6.00
1975-1976 complete set of six . . \$6.00
1977-1978 complete set of six . . \$6.00
Singles of '73-'74, '74-'75, '76-'77 1.00
Meshes of Hand Made Lace \$1.00
Book Plates 10 for. . \$1.00
Order from Editor: Rachel Wareham
P.O. Box 346, Ludlow, Mass. 01056



MICHIGAN STATE FAIR

Members of the Great Lakes Lace Group, the majority of whom are also members of the International Old Lacers, participated in the Michigan State Fair Community Arts Activities from August 25 to September 4 by entering lace in the Needle Arts Competition. A booth with a lace display was used for daily lace making demonstrating which drew a great deal of public interest. State Fair Chairman Elsie Bentley taught a class in Bobbin Lace in the craft class division. In addition, on Senior Citizens' Day a Lace-in that was held by 25 members drew a large audience of fair-goers. Caroline Coffield, an American lace maker who teaches in Waterloo, Belgium, was on "home leave" in time to join in the lace-in and renew lace acquaintances.

Photos by Mary Ellen Doyle

6. Seated: 1. to r. Nicola Wells and Yvonne Watler making Honiton lace on authentically designed pillows filled with straw.
7. Caryle Spence demonstrating with bobbins made on her own miniature lathe.
8. Standing: Elsie Bentley with 2 pupils, Natalie Miejeski and Kjirsten Johnson.
9. Great Lakes Lace Group Booth at the Michigan State Fair Community Arts Building. Lace belonging to: Mary Forster, Elsie Bentley, Sheila Wells, Mary Ellen Doyle.

Photos by Sheila Wells

1. 1. to r. Alice Jaber and Amy Sass with fair spectators.
2. 1. to r. Virginia James, Marguerite Jackson and Jessie Bush--all lace makers.
3. 1. to r. Caroline Coffield, Mildred Rigg, and Christine Douglas--all 3 lace makers with 2 spectators. Caroline on home leave found time to come to the lace-in. She resides in Waterloo, Belgium.
4. Seated: Adaline Truax and Christine Douglas with 2 spectators.
5. Seated: Leslie Saari, Natalie Miejeski and Kjirsten Johnson with spectators.

*Great Lakes
Lace Group*



the TORONTO LACE GROUP

Front row, left to right:
Ruth Barnett, Phyllis Attwell,
Sheila Wells, Ellinor
Steingaszner, Secretary
Back row, left to right:
Edith Starink, Frieda
Huibrechtse, Inga Ingram,
Alison Hughes, Dawn Muloin.

The Toronto Lace Group had its 2nd Honiton Lace Workshop of 28th and 29th of October, all day and in the evening of 30th of Oct. 1978.

Sheila Wells was our teacher who helped all of us with great patience. Picture taken by Mr. Steingaszner.



"I enjoyed the West Coast Lace-In Meeting in September and meeting the people I had corresponded with and read about in the bulletin. After a lace lesson this weekend in New Jersey, I think I'll be home for the rest of the year.

While in Norway, in August, at a weaving school we had a demonstration of lace making." - Ethel Cutler, R.I.

"I am very busy teaching. We have full classes (sit all together). It is good to see so many people wanting to make lace.

I took a party of students to see the Guild Lace. Although it was very good I was disappointed there was no beginners' work. I hope to come to next years convention. It is a possibility. I would love to visit U.S.A." - Jean Pegg, Eng.

WEST COAST BIENNIAL LACE DAYS

reported by Pat Harris

The First West-Coast Biennial Lace-Days was held in Portland, Oregon, September 14-15-16-17. Hosted by the Portland Lace Society Unit of I.O.L., Forty-five ladies enrolled in classes and Fifty-four attended the banquet and style show.

Thursday was spent in room assignments and setting up displays in the rooms. We borrowed the idea from Michigan and used even number rooms on Thursday and odd number for visiting on Friday.

Teaching was done in the large living rooms so that the Teachers did not have to carry pillows, etc. to class and back. A good report on doing classes this way.

Classes began on Friday at 9 and ran to 12. Then Lunch and again classes to 4 p. m. Saturday was a repeat.

We believe that having classes in one location, not necessarily on one floor, made for more comraderie.

It was especially a wonderful time for Doris Southard, Ethel Cutler, ArVilla Sweeney and myself as we had corresponded, traded patterns and books, for 10 to 12 years and had never met "face to face" and it was love at first sight. Ethel Cutler and I almost met in England, Hawaii and Michigan; so she came out and plans to return for the 1980 "Lace Days" in Seattle, as we feel we are one big family.

Joyce Willmot came from England and spent some time with Callie Dunsmuir in White Rock, British Columbia and then on to Portland. She enjoyed the class. She is saving her pence to return in 1980.

A salesroom was enjoyed by all. We had lovely stationery from Mrs. Woods of N.H. and Mary Ellen Doyle of Michigan. Bobbins of Eastern Oregon mountain mahogany were made by Mr. Anderson in the Portland pattern. They were sold out the first night, but we have ordered more and I will fill the orders while they last. (Beaded \$2.00)

Mrs. Ruth Gammon of Arizona had colored Post Cards from Belgium. They too sold at once. We had asked those who wanted to sell to bring articles well marked and we were so pleased at the beautiful articles for sale. The sales room was a success.

Russel Groff of Robin and Russ had books and thread and someone was always there.

The hospitality room was a gathering place, especially if you were looking for someone. The Conversations were lively and many ideas were shared while drinking a cup of coffee.

The displays of handwork were commented upon and the remark was made, "We've come a long way."

Four classes were taught:-

ArVilla Sweeney - Honiton
Doris Southard -- Buck's Point
Mildred Urie - -- Tonder - Christian
IV Corner

Virginia Staben - Rose Necklace

The classes were filled and the teachers

outstanding.

The Banquet and style show was held on Saturday night. The style show was a surprise but each lacer who modeled her work was appreciated by applause. Again the lacers were amazed at the work each unit had done for the "Lace Days". The Bobbin Belles of Greater Seattle area displayed eight fans--exquisite. The workmanship superb. Mrs. Barnes of Tennessee brought her Aztec wall hanging and several other beautiful articles. Ruth Gammon displayed lovely Belgian lace; and now we all want to learn to do the Belgian stitches. Jack Browning and Mary Rita arrived from Denver with his "Butterfly". It is so well done and the colors so well blended -- no wonder it got a prize at our I.O.L. Convention.

Kathleen Henry displayed a gorgeous black shawl.

Norma Papish of Maryland showed slides and gave a talk on the lace in the Smithsonian. Everyone thought she was wonderful.

We feel that a good start has been made for regional meetings, so more can attend.

Hopefully we will have our National President at one of the meetings. We have had several calls inquiring about classes and many who want to learn more about lace and we have invited them to our meeting. Also we have been invited to join with other groups in the Metropolitan Arts Commission, and have a representative display in the Museum.

New officers were elected for 1980. Mrs. ArVilla Sweeney was elected to the post of chairman and she issued an invitation to attend the next "Lace Days" in 1980. The Bobbin Belles of Greater Seattle will be hosting the "Lace Days". They are working hard to have everything ready. We are looking forward to attending.

We had lacers from Rhode Island, Connecticut, Florida, Maryland, Arizona, England, Washington, D.C., 5 from British Columbia, Illinois, California, New Hampshire, and Iowa as well as Washington.

Virginia Staben, Chairman
Pat Harris, Publicity



Left: Ione Russel, -N.H., with cowl collar in Tonder lace. Right: Kathleen Henry at Style Show in Portland "Lace Days".



PRIZE WINNERS

1. Helen Barry - Blue Ribbon and first Purple Ribbon \$25. and Excellent Craftsmanship award, \$25.
2. Karyl Knee -Blue Ribbon and most Creative Award, \$25.
3. Virginia Staben -Blue Ribbon and Second Purple Ribbon, \$10.
4. Iris Berger - Buck's Point Hankie Edging - Blue Ribbon.

Photo by Ron Allen, Olympia, Wash.

Portland Lace Society

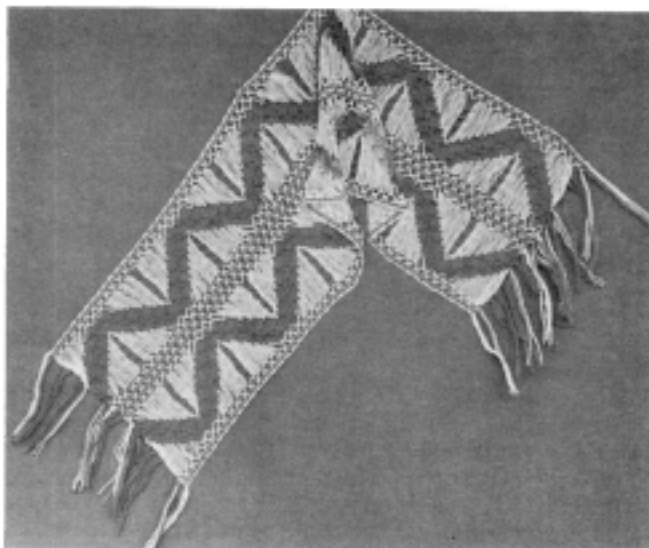
The name was changed to Lace Society as we have tatting, crocheting, needle lace, etc.

NEW OFFICERS for 1978-1979

- Evelyn Torrence - - President
- Mae Miller - - - - Advisor
- Virginia Staben - - Vice President
- Virginia Bryant - - Historian
- Marilyn Conklin - - Secretary-Treasurer
- Helen Barry - - - - Membership Chairman
- Wilma Adams - - - - Hospitality
- Pat Harris - - - - Publicity

Our meetings are held 1st Thursday of each month, except January and February, at 11:00 A. M. in the Oregon Room at the Panorama Apartments.

Phone 503-223-9531 - Pat Harris, for further information.



Detail of shawl, No. 3 above.

"Lace is going OK here. I'm still very busy. This past summer I met with 12 ladies for a special course in making Honiton Lace. The teacher was Edna Sutton from Leeds, England. We learned a lot. Mrs. J. Kooyman-Kraa, Netherlands



Lace-making art enjoys renaissance at Hockinson Elementary School

Twist and cross, twist and cross: Girls weave delicate lace by hand

Oregonian staff photos by Bob Ellis
 Story by Betty Sue Morris,
 Correspondent, The Oregonian

Though educational doors to traditionally masculine pursuits like welding and competitive sports recently have opened to women, girls at Hockinson Elementary School near Battle Ground, Washington, are opting out of physical education to learn the delicate and traditionally feminine art of making lace.

And they say they love it.

"It's a lot better than playing football," commented 11-year old Rosanne Shelton.

For the last 50 minutes of every other school day, the girls "Twist and cross, twist and cross" their wooden bobbins in a staccato "click-clack" rhythm, weaving cotton threads into intricate patterns and securing their stitches with straight pins.

Some of the girls weave their colored lace against a piece of bulletin board, while others anxiously watch the patterns take shape against a "pillow".

The girls work with 10 bobbins, short, grooved wooden dowels used to hold the thread.

"It's really just a stick with some blanket wrapped around it," said 12-year-

old Debbie Blehm of the bobbins.

"Sometimes you get mixed up about which bobbins you twist and which ones you cross," said 11-year-old Joni Sinclair.

The demanding art "really started in Italy during the Renaissance," according to the girls' sixth-grade teacher, Dorothy Person, herself a lace weaver for four years.

"It was in its prime during the periods when ruffs were fashionable," she said.

In an attempt to bolster the domestic economy, Jean Baptiste Colbert, minister of France under Louis XIV, started a lace-making school in France and banned the importation of lace from Italy.

"But the French lace couldn't compare with the Italian in quality," said Mrs. Person. "Smugglers used to starve dogs until they were very thin, wrap their bodies with up to 15 yards of Italian lace, sew a skin around them and send both the dog and the lace into France."

Lace-making machines appeared around 1800, and by 1850 lace making started to die out as a trade.

"But that wasn't all bad, either, because sometimes girls from the age of 6 had been taught to weave the lace. They became bent and had bad eyesight and missed their education."



CONCENTRATION — With four years of lace-making experience, teacher Dorothy Person helps Kim Overby, 12.

Of the six basic stitches for lace making, Mrs. Person is currently combining four, the half-stitch, double-stitch, cloth-stitch and a variation of the cloth-stitch, into a four-inch-wide piece of white linen.

Working with 168 bobbins, the accomplished lace-maker estimates she can turn out an inch of lace an hour. "I'll keep going until I run out of thread," she remarked.

Beads, pieces of jade, African trade beads, charms and the names of her grandchildren personalize Mrs. Person's bobbins, adding "tinkle" to the "click-clack" as she demonstrates for her students.

"I'm just amazed at how it has caught on," she said. When physical education classes outgrew the gym, "I offered to start a home ec course for anyone who wanted to take it instead.

"At first I thought we'd do sewing, but I couldn't get the sewing machine to run.

"Then we decided to try the lace making. At first, just one or two came, but now only four girls would rather go to P.E. That may change as the weather gets better, though," Mrs. Person said.

When complete, the lace pieces will most likely be used on clothing, doll clothes, or as bookmarks.

Asked why the girls enjoy lace making so thoroughly, Mrs. Person said, "That's a good question. It's a challenge for sure, but I think it might be a part of the renewed interest in all of the old arts, and just for the sheer joy of doing it. They get a sense of accomplishment, and perhaps that's a rebellion against our mechanized world," she said.

Joni Sinclair knows why. "I like doing something that my mom can't do," she said.

FORT VANCOUVER LACE GUILD

We have organized a new lace club in Vancouver, Washington. The first meeting was held at the home of Dorothy Person with 7 charter members. Officers elected were: Dorothy Person, President; Micheal Schaefer, Vice President, Mary Martin, Secretary-Treasurer.



.....
LACE STUDENTS IN FRANCE in 1974

This picture was made while the Horens of Tennessee were studying lace making in Le Puy, France, 1974.

From the left: Sharon Horen: Madame Allirol, their 84 year old teacher, and Risa. Madame Allirol passed away last year, 1977.

On the following two pages is Margareta's report of their experiences in France.



HEIRLOOM CRAFT REVIVED

Margareta Horen demonstrated old craft of turning out lace on a bobbin at the Unitarian Handicraft Fair. Margareta and her daughters, Risa, 12 and Sharon 14½, were the first Americans admitted to the School of Handmade Lace at Le Puy, France (in the Aubergne). They put in three busy weeks learning the craft, taught by teachers who were all in their eighties and nineties. Margareta, an Oak Ridger since 1970, grew up in Amsterdam. The Horens came to Oak Ridge from San Francisco.

LACE MAKING IS ALIVE AND WELL IN LE PUY!

By Margareta F. Horen, Tenn.

Having recently returned from a second visit to the lace center in Le Puy, France, I would like to share my excitement with you. After all, who is not fascinated with the renaissance of bobbin lace?

When I first visited Le Puy in 1974, my childhood dream of learning to make lace came to life again. However, my attempts to get information on how and where to learn this centuries-old craft came to naught. The lacemakers I met were not giving out any information, except to say how difficult it was to learn; they were only very willing to demonstrate their agility with the bobbins. Thus, I decided to write to the mayor of Le Puy, who very kindly and promptly answered my letter and put me in contact with Madame Fouriscot, directrice of the New Lace Conservatory that opened its doors in April 1974. We corresponded back and forth to make arrangements for the visit of myself and my two daughters, who were eleven and one-half and fourteen years old at the time.

We had many impressions when we arrived at the then a few months old conservatory. It was housed in a single room of the Social Services Building--a dark room which had seen its heyday in the time of Queen Victoria. We were so eager to learn lace making, that the surroundings did not depress us in the least bit. Although it had only meager equipment, this as well as its very existence was solely due to Mme. Fouriscot's fierce determination not to let this ancient art and craft die out.

The difficulty in finding materials did

not daunt my spirits either; it proved to be a challenge. Although Mme. Fouriscot had managed to get some bobbins, a few pillows and other materials together, we did a lot of this ourselves. By scouring fleamarkets, antique stores and old farmlofts, we managed to find many beautifully handcarved bobbins and one old maple pattern box, battered but still lovely after it was cleaned. There were no duplicates of the patterns at the conservatory, so we had to copy and prick them ourselves by hand. These chores proved to be as educational as the actual lacemaking.

Our teachers were old lacemakers--the youngest was eighty years of age and the oldest ninety-four--but we learned all aspects of lace making! Our lessons at the conservatory were held several times a week. On a typical day we worked from 9:00 A.M. until 12:00 noon, then we went back to our hotel for lunch. We started working again at about 1:45 P.M. and did not stop till 6:30 P.M. After dinner we worked again until about 10:30 P.M. When there were no lessons at the conservatory, we went to the private homes of the old lacemakers for lessons that Mme. Fouriscot had arranged for us. It is no wonder that we learned all aspects of lace making in those three weeks.

In addition to ourselves there was a handful of local students; women whose mothers and grandmothers had made lace. They had inherited their materials and now wanted to learn the old craft for their own enjoyment. Some traveled about 150 miles twice a week to attend lessons. Coming from another continent we made the headlines; the local and provincial papers went wild about the fact that three Americans had come to Le Puy to learn the old ancestral art of Lacemaking.

I returned to Le Puy last summer with my oldest daughter. My delight knew no bounds when Mme. Fouriscot came to pick us up at the convent "Monastere de la Visitation" where we were staying, and took us to the Centre d'Initiation a la Dentells dy Puy,--formerly the Ancient Conservatoire de la Dentelle a la Main--the room that I had visited and learned lace making in four years before. Here we found that the Centre was housed in one wing of a municipal building.

What a long way from that dark and musty room that had been modern in Queen Victoria's time! In one light and airy room young women were working on modern designs. Another was working on a special commissioned large wall hanging. Part of this room housed the new abundant supplies; bins of large and small boxwood bobbins; small plastic bobbins; large and small lace pillows, round and roller type; extra rollers; pillow kits; pattern books; sheets of patterns; instruction books; history books; linen threads--the traditional white and ecru, and all colors of the rainbow; boxes of pins--glassheaded ones that are really strong; bobbin winders; and even some

antique bobbins. All of these materials were for sale, while those items that a student might need while taking lessons were furnished, and were available for rental if the student wished to practice either evenings or weekends.

The students were located in the next room, the teaching room. It was light, bright and gay and had seven tables. Six pupils learned at a table under a teacher, who had to go through a schooling process of approximately three years, after which time a state exam had to be passed. Each table represented a different stage of lacemaking. This way different stages could be taught at the same time. All the bobbins were wound so that the students could start right in, not having to worry about the pattern and the number of bobbins she would use. With all these different stages going on, all were busily clicking their bobbins. After their lessons, they would return to the convent where they were lodged at modest prices.

Not only had the availability of materials changed since my first visit; now the students were not mainly local women. Women came from all over France, and there were schoolteachers from Holland, learning a new craft to teach their students. American students were no longer a subject for the media!

Another room housed fine samples of the different laces. In this exhibit room were mostly priceless Antique pieces. There were pillows from different countries, bobbins, lacemaker's scissors, lace boards, boxes, lamps, lacemaker's caps and special pins. The display was not only lovely but also educational.

In the next room it pleased me to see that finally Mme. Fouriscot had her own office! Her collection of lace history books from all over the world and in all different languages was amazing. In her library one could learn that lacemaking and lace designs have changed throughout the centuries and how to incorporate the old techniques in modern designs.

The remaining room of the Center was truly enormous. It housed the Atelier National (National Workshop). All the work done here would be displayed and used in the Elysee Palace and belonged to the State. Eight to ten women here daily, doing exquisite work, all traditional. A designer works from little scraps of old lace--museum pieces of which only a small piece is left. He reconstructs the design, and also designs modern pieces. Daily visitors come singly and by the bus load to admire the old laces and the work being done. However, visitors are not restricted to the National Workshop, some want information about instructions and/or supplies. They watch students busily learning this age old craft and are given guided tours by Mme. Fouriscot or her secretray. The children, who come to visit with their school class for their yearly outing, are especially fascinated, boys as well

as girls.

While I was there, I worked on a modern design that had not been worked out before. At one given moment I was working with approximately 160-180 bobbins. Visitors, adults as well as the children were fascinated and asked so many questions that I found myself stopping and explaining to them that one never worked with all these bobbins at the same time, mostly with about four bobbins at one time following a pattern, they were still awed.

How the conservatory had changed since my visit four years before! The moving spirit of this renaissance was and is Mme. Fouriscot, who for over two years donated her time and efforts in order to get the Center started and to keep it going. She still sets up demonstrations throughout the old town on weekends and during tourist seasons. Due to her spirit lacemaking lessons are now being given in Paris, Montpellier, Lyon and Marseilles, just to mention a few places. People come to take lessons either as beginners or advanced students or just to brush up on some fine points such as learning the different shapes of the point d'esprit (leaf stitch), or perfecting the mechanics of the point de venise so that it comes out evenly rather than some tangled mess. After all one judges the lacemaker by her point d'esprit, if they are perfect, she is indeed a good lacemaker! I can therefore truly say that lacemaking is alive, well and very vital in France. The innovative spirit of Mme. Fouriscot pervades the whole operation, stimulating all the people working and learning there and those who visit.

Le Puy, the lovely old city as well as the Centre d'Initiative are truly very close to my heart, as you may have gathered. It would give me great pleasure to answer any questions you may have. Please feel free to contact me if you are interested. -- Margareta F. Horen

16 Windhaven Lane, Oak Ridge, Tenn. 37830

* * * * * LACE STAMP * * * * *

If someone were to make a contemporary piece of lace depicting something American, like a city sky line, our mountains or an aerial view of our fields, mount it on a dark material, take photographs of them and send them to Mrs. Mondale, with a check of course to cover insurance and postage for the return trip, I'm sure this lady would consider us again and perhaps she will talk to someone in the postal department. Mrs. Mondale is very "with it" in the arts of America. Mention also that it would be nice to have a first day cover from Washington, D.C. when we have our convention there. The more we work on this, the more our chances are of getting a stamp on lace. Let's keep trying! It may take years, but the time to start is now.

Elaine Reichenbach, Washington
Mrs. Joan Mondale's address, page 64.

Pfälzer Easter Eggs

New collectors' pieces in an old technique, by Gisela Graff-Höfgen.

"TEXTILKUNST" March 1976

Translated by Renata C. Springsted

About six years ago I began to "dress" empty eggshells. Initiated by an egg collector, I started to "custom dress" white and brown egg shells in tating, bobbin lace, needle lace, filet and macramé. These old techniques

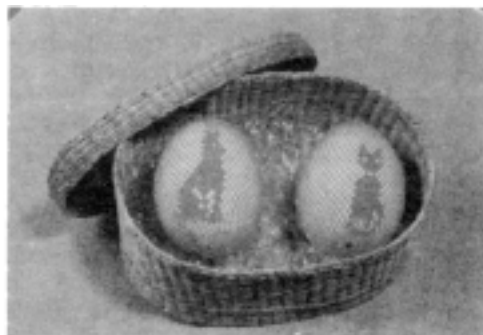
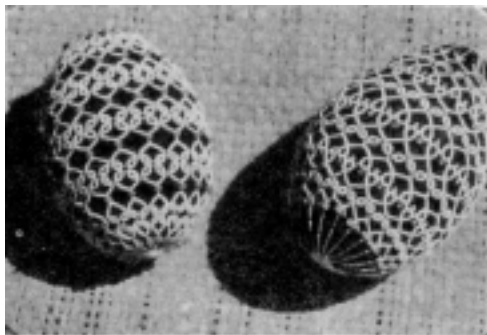
were done by our grandmothers as a matter of course. Every egg shell has to be individually custom-fitted. The best suited technique is slanting filet, because it can be pulled together on the top and bottom of the egg. A good fit can also be achieved by combining tating with slanting filet or by inserting tating, combining it with weaving.

Tating has been done in Europe for many centuries, one or more tating shuttles and a crochet hook being used. Very ornate shuttles made out of gold and precious stones were made in the Rococo Period (1720-1780). Often these priceless tools were carried to the theater. One lost and found announcement of Madame Pompadour is witness to this. Sir Charles Sedley writes at the end of the 17th Century in his poem "The Royal Knotter" that one doesn't part with these tools even while riding a coach.

It was common for French and English ladies of nobility to have their portraits made with one shuttle in their hand. Tating with two shuttles was not customary until about 100 years ago. Patterns became more varied since. One can even create three-dimensional lace with four or more shuttles.

The flowering time of tating was in the first three decades of this century, when lace experts like Tina Frauberger and Eleonore Endrucks-Leichtenstern designed lace which is still enchanting. They were successful in designing variations from the strictly geometric patterns.

Tating is technically categorized as a knotted lace, just like macramé. The simplest form consists of "rings" formed by left - and - right knots with one shuttle and loops through which a crochet hook connects one circle with another. Two shuttles can create a "scallop", which gives the lace a lighter appearance and allows for more varied patterns. Varied colors of threads and the



addition of glass beads give egg decorations a greater variety.

Grandmother's Knowledge is again highly prized. She teaches with patience many young in the art of bobbin lace, which is almost a dead art.

Bobbin lace became an almost dead art at the beginning of this century. This rare

art is today, again, very popular. An increased interest has resulted in a revival of this technique.

Real bobbin lace has become very valuable in the last few decades. It is therefore a success for a young housewife in LePuy to revive the art of bobbin lace. There is again a "Lace Academy" in Le Puy where three to four hundred women are studying bobbin lace. School girls are studying it in Study-hour in grade school and high school. About 5,000 students can already work simple patterns.

Jobs are few in this area of France, therefore many young women are contemplating a career in bobbin lace making.

Le Puy, a town in the Velay-Mountains of France was, 100 years ago, a town of 100,000 lace makers. Children learned the art and a whole family would earn a living by lace making. It was also a popular source of income in Germany at this time. Barbara Uttmann brought the art from Italy to Saxony in 1561. It has been practised in Schlesien since that time and also at Bobbinlace-Patternschool in Schneeberg. All bobbin lace makers became industrialized at the end of the last century. Since bobbin lace could now be produced by machine, handwork seemed no longer worth while.

"BILD POST" -- March, 1978

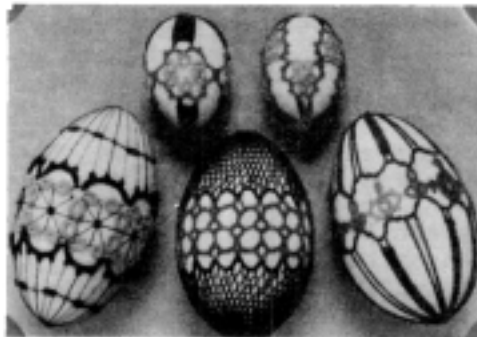
by Gisela Graff-Höfgen

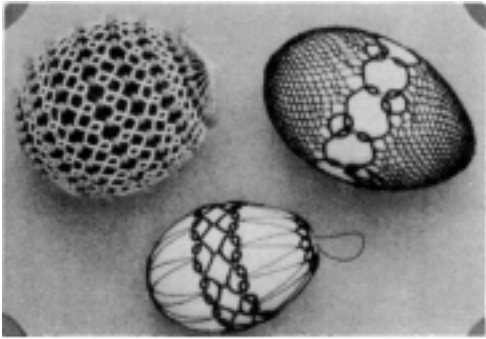
Translated by Kathe Kliot

Priceless Easter eggs show Gisela Graff-Höfgen's fine collection which are now nearing 300 in number and probably will have increased by the time this is printed.

Easter eggs in lace dress; why not extravagant eggs for Easter? They are bewitchingly old fashion, a grandmother's art with perfect fitting dresses of bobbin lace, needle lace, tating and hairpin.

If you do not know how to work these techniques, try using small embroi-





dered ribbons or rick rack and beads. Pearls make beautiful effects. Black lace is especially effective on white or brown eggs, or try white lace over black or red dyed eggs. To prepare eggs prick a small hole in either end and blow out, wipe clean with a little vinegar water and cloth before dyeing. Use acrylic or oil base paints. Putting a straw through the center of the eggs makes them easier to handle.

More and more women have the desire to learn lace making. There are several centers and high schools in Germany, Belgium, Sweden and Denmark that offer classes.

Rufaye Blackwell Contest Winner

TATTING CONTEST WINNER -- CLASS A

I am enclosing a picture of the tatted original picture of "Little Bo-Peep" and picture of the silver trophy. It was all done in DMC #150 thread. The silver, handcrafted plate was engraved "I.O.L. Lace AWARD DENVER AUG. 1978". The ribbon, "FIRST I.O.L. LACE AWARD 1978. The round disc at the top had a hand painted blue Columbine on it. VERY BEAUTIFUL!

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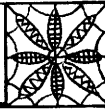
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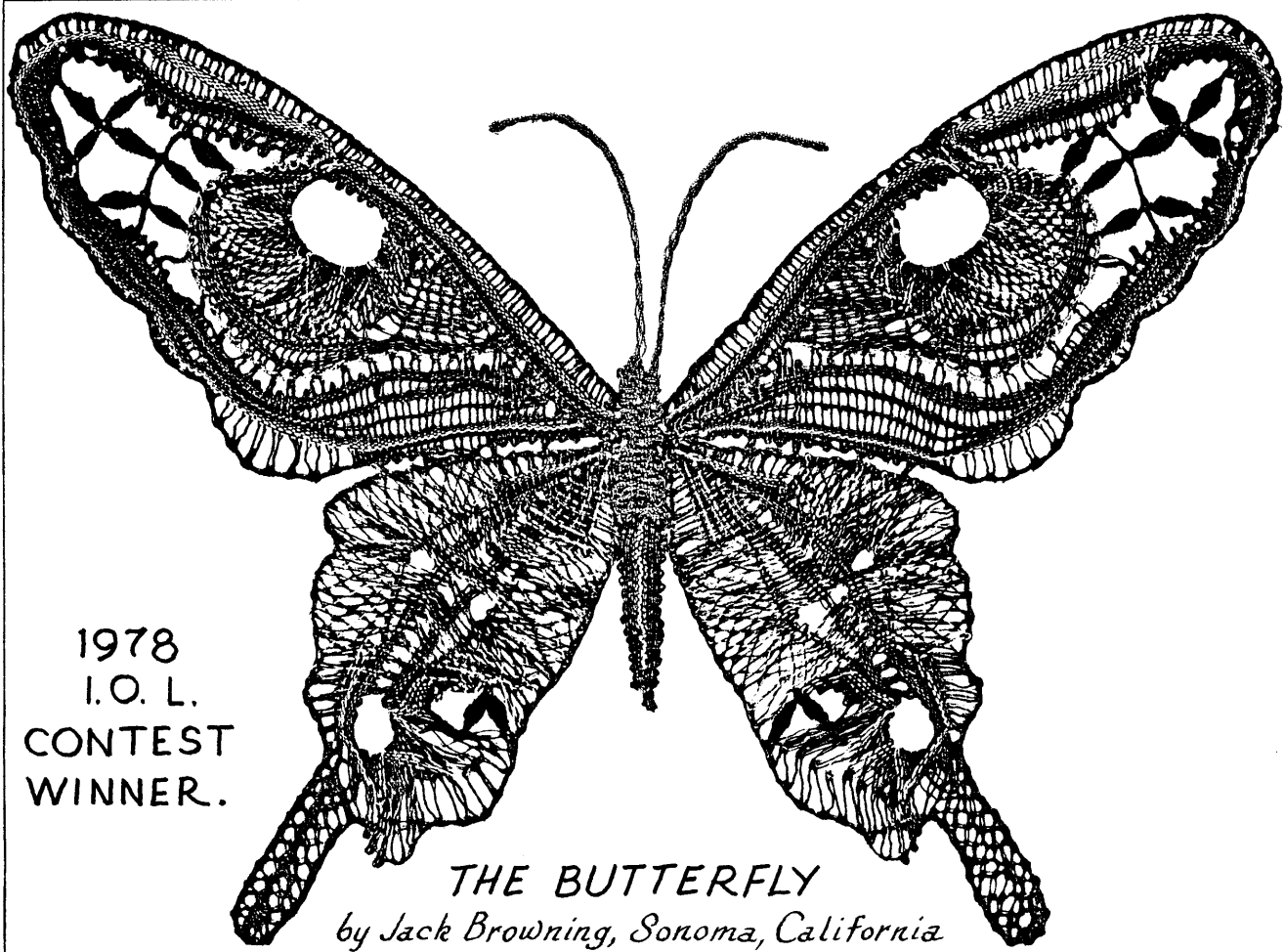
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The Butterfly is the result of various workshop participation in lace patterns, tape lace and lace sculpture. Of course, the design is my own and was developed after studying many pictures in books and magazines. Several sketches were made and much time was spent before I selected this particular shape and size.

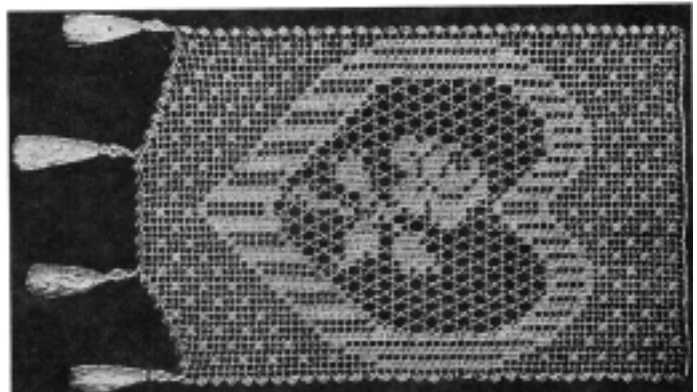
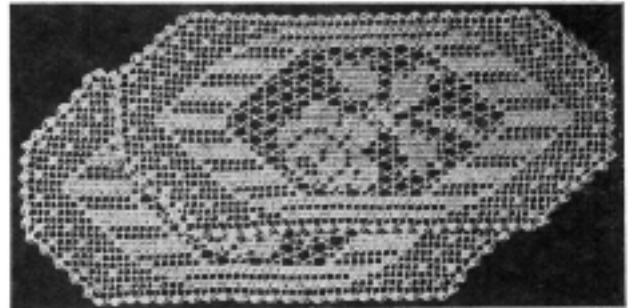
Regular cotton sewing thread, size 50, was used and the main object was to fill in all the space and control the multi-colored threads of blue, gold, green, pink, orange, yellow and purple. Seventeen pairs of bobbins were used to form the butterfly in a free style technique. It took about 62 hours of actual lacing time to complete the composition.

The basic structure of the butterfly is made up from tape lace. I learned the technique of tape lace and its variations at a workshop taught by Mary McPeck at the Southeastern Michigan Lace Group Conference in Dearborn, Mich. June 1977.

This Butterfly has been displayed at many lace demonstrations on the West coast and was on exhibit among several other butterfly creations during the month of October 1977 at the Olive Hyde Community Gallery in Fremont, California. "Wings of Lace" was the theme and the lace exhibition was a Guild project.

The Lace Guild of Northern California, of which Jack Browning is a member, displayed lace and demonstrated lace making at the Marin Art and Garden Center and

a short article reporting it was given in the December issue of "Bay Views". The magazine is a Northern California publication.





CHAN JOINS CAMPAIGN FOR COMMEMORATIVE STAMP

The Center for the History of American Needlework is joining with the International Old Lacers and other groups in the national campaign to promote a lace stamp and/or a series of stamps commemorating American Lace and Needlework.

The Center's support for the stamp campaign is based on its commitment to recognition for American needle and textile artisans, of whom there are now well over twenty-five million. In the past, lace and needlework have been primarily the creative work of women, although in recent years many men have entered the field. Needlework and lace owe much to the ethnic traditions that enrich American art and culture, as well as to the folk-art heritage. For all these reasons, the Center feels that a lace stamp or lace and needlework stamp series would be appropriate among the many other traditions commemorated in U. S. postage. Other countries have issued lace and needlework commemoratives and while the Postal Services has taken the first steps in this direction with its Colonial seamstress and American quilts commemoratives, needlework and lace in general have never been the subject of a U. S. Postal Service commemorative.

The Center urges all individual needle workers and interested groups to write to the Postal Service's Citizens' Stamp Advisory Committee at the addresses below to express their support for a lace stamp and/or a lace and needlework stamp series. We also encourage letters on this subject to legislators, to Mrs. Mondale, who is the Carter administration's arts representative, and to local newspapers to seek further public support.

The needlework and textile arts press are especially urged to join this campaign, as well as manufacturers and trade associations in the field.

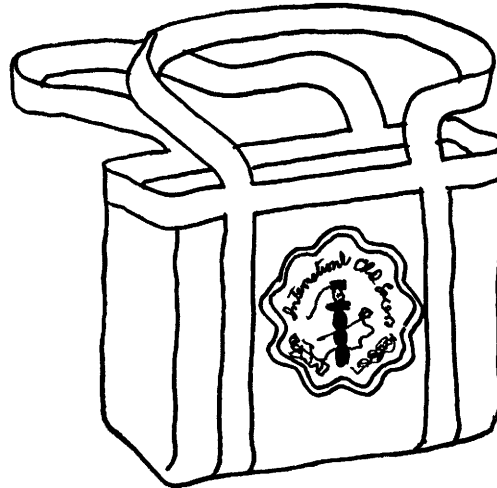
The Center has proposed an issue date for the commemorative during National Needlework Week, designated by the National Needlework Association as the first week of October, and hopes the U.S.P.S. will decide to issue the stamp as early as 1979 or 1980. -- Write to:

Mr. Jack Williams, Coordinator
Citizens' Stamp Advisory Committee
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Washington, D. C., 20260

Mrs. Joan Mondale
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Washington, D. C., 20501

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IOL insignia in blue on off-white heavy duty canvas duck. Reinforced opening. Wrap-around straps. Inner seams bound. 11½" x 14" x 5"

\$9.75 + 1.25 postage. Make check or money order payable to: New York Convention, I.O.L. Send to: Mrs. Rose Sanchez

955 Kearney Drive

North Brunswick, New Jersey 08902

-Profits will help finance 1979 Convention-

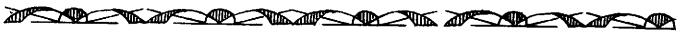


EXHIBIT at The BROOKLYN MUSEUM
188 Eastern Parkway, Brooklyn, New York
SCANDINAVIAN TEXTILES:1600-1925

Rarely exhibited decorative domestic textiles from Sweden, Norway and Finland, most of which were collected on a Museum expedition to Scandinavia in the 1920's, will be on view in the Fourth Floor Costume and Textile Galleries from November 1 through March 21, 1979.

Hand-loomed in a variety of techniques by both domestic artisans and professional weavers, geometric and figural motifs of traditional regional designs are worked on bed coverings and cushion covers, such as those associated with marriages, and wall hangings, one of which wittily depicts "The Wise and Foolish Virgins."

Rich in works from Skane, Sweden, the exhibition, which identifies the textiles by native weaving terms also includes a few embroideries. All examples are from the Museum's permanent collection.



DUES

A WORD ABOUT DUES 1978-1979

It was voted at the annual meeting in August 1977 that all new members' dues would be \$6.00 in U. S. and Canada and all foreign members would be \$8.50

Renewals to remain the same.

It was voted at the annual meeting in August 1978 that all in U.S. and Canada would pay \$6.00 and all foreign would be \$8.50 starting September 1979.

Needle Lace with Nancy

© NANCY EVANS 1979

NEEDLE LACE XMAS ORNAMENTS

Wrap thread around your finger several times. Use the basic loop stitch to cover the bundle of threads. To end your thread, sew through the ring a distance and cut.

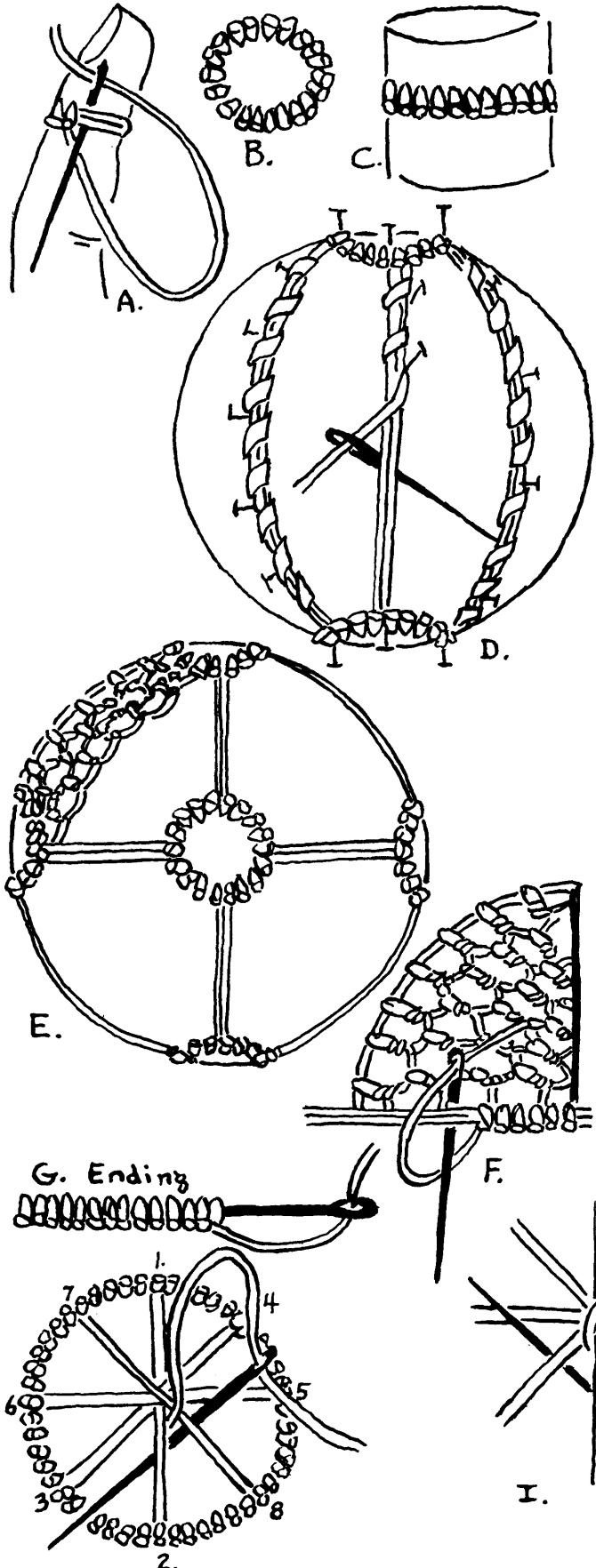
Larger rings may be made over cardboard cylinders or wooden dowels. Make two or more rings. Pin the rings onto the silk covered ball. Divide the ball into smaller areas using the whipped bar. Use your favorite needle lace fillings in the areas.

If you are using another type of Xmas ball and you cannot pin into it, tape will hold the rings in place until you have enough whipped bars to hold it together.

Beads may be attached as you go to add texture. Designs may be very symmetrical or broken up into uneven areas for an asymmetrical balance.

You may fill your areas in any direction you want; around in a circular way, up and down, back and forth, diagonally. When all the areas are filled, lay another bundle (two or more) of threads over your whipped bar. Cover the whole thing with the basic loop stitch; keep stitches close.

Although you're looking at drawings of a Needle Lace Christmas ornament, the idea is easily adaptable to Easter egg shapes. You can use the Leggs stocking containers or styrofoam eggs for your base. If you're going to use styrofoam, I would suggest covering it with fabric first. Mildred Rezabek, of Barnsville, Ohio, kindly allowed us to photograph her Leggs eggs. She used Battenburg tapes, which could either be glued down or taped and then tacked in place. She then filled all the areas with her favorite stitches. Use your imagination to create your own special Easter egg. Maybe you could use narrow ribbon, rickrack or narrow trims to divide up areas. Or, perhaps you want to get a head start on Christmas 1979.

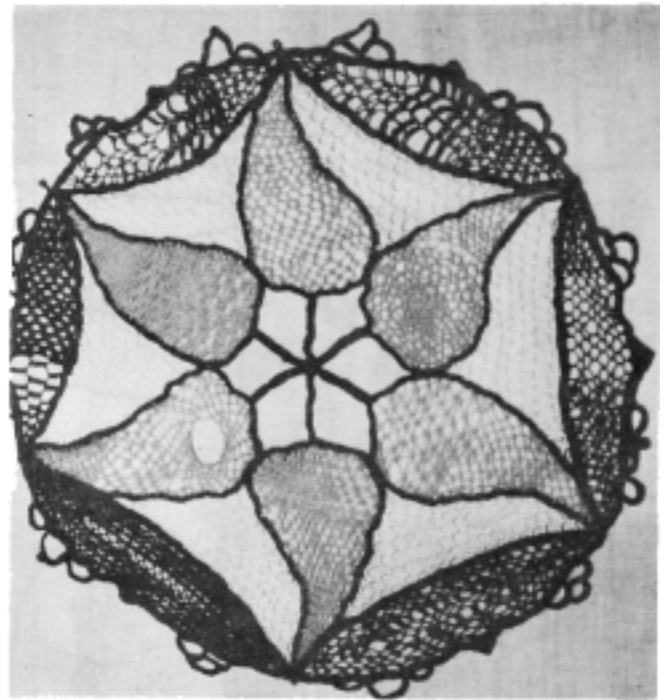
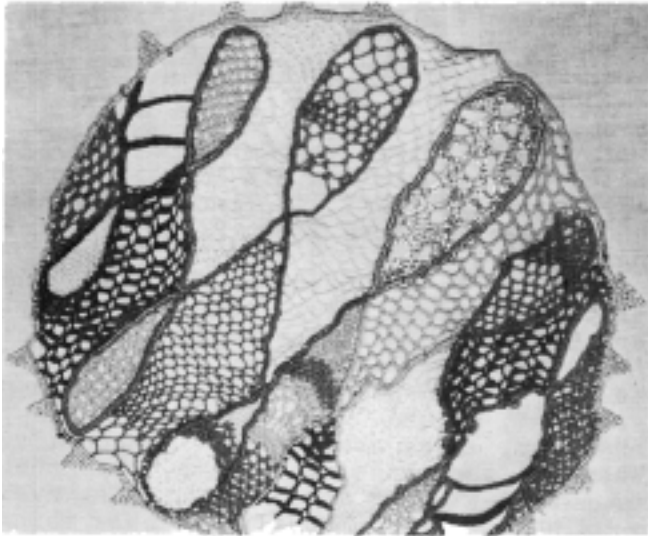


H. Spider Wheel Raised

J. Possible stitch directions

CONGRATULATIONS GO TO:

Edith Starink, Oakville, Ontario, Canada
 May Kingman, Fairfax, Virginia
 Gladys Goodwin, Ft. Worth, Texas
 Ruth Barnett, West Hill, Ontario, Canada
 ALL have received certificates for the
 Sampler Course. - Nancy Evans, Kent, Wa.



Needle Lace Sampler
 By May Kingman November
 9223 Graceland Place 1977
 Fairfax, Virginia 22030

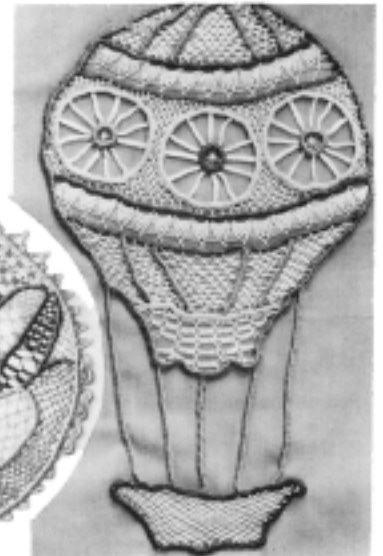
Sampler by:

Edith Starink
 1204 Lambeth Road
 Oakville, Ontario L6H 2C8, Canada



Enlargement of section of sampler.
 Photos by: Elaine Reichenbach, Wash.

Sampler
 Balloon by:
 Gladys Goodwin



Gladys Goodwin
 4112 Clayton Road, West
 Fort Worth, Texas 76116

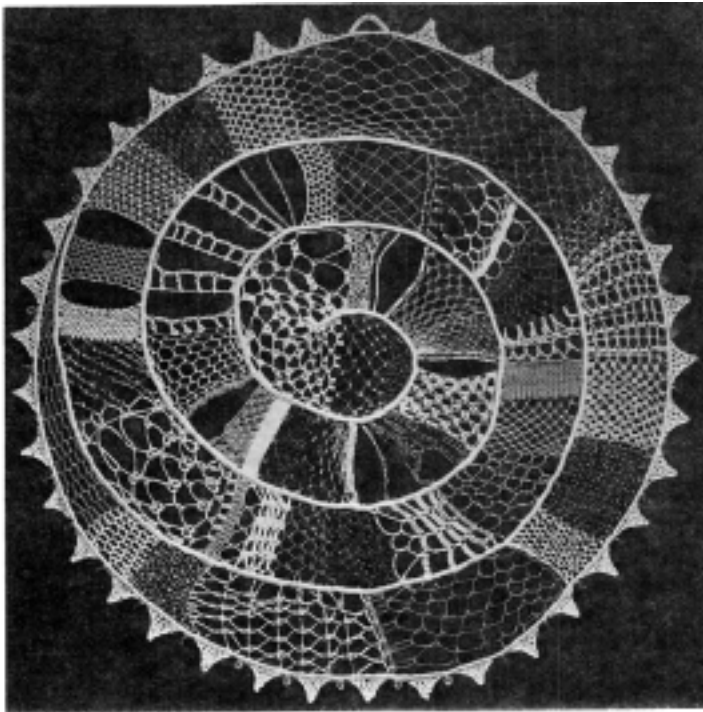


Enlargement of top section of Balloon.

By: Mrs. Ruth Barnett
 5302 Lawrence Avenue, East
 West Hill, Ontario M1C 1R4, Canada

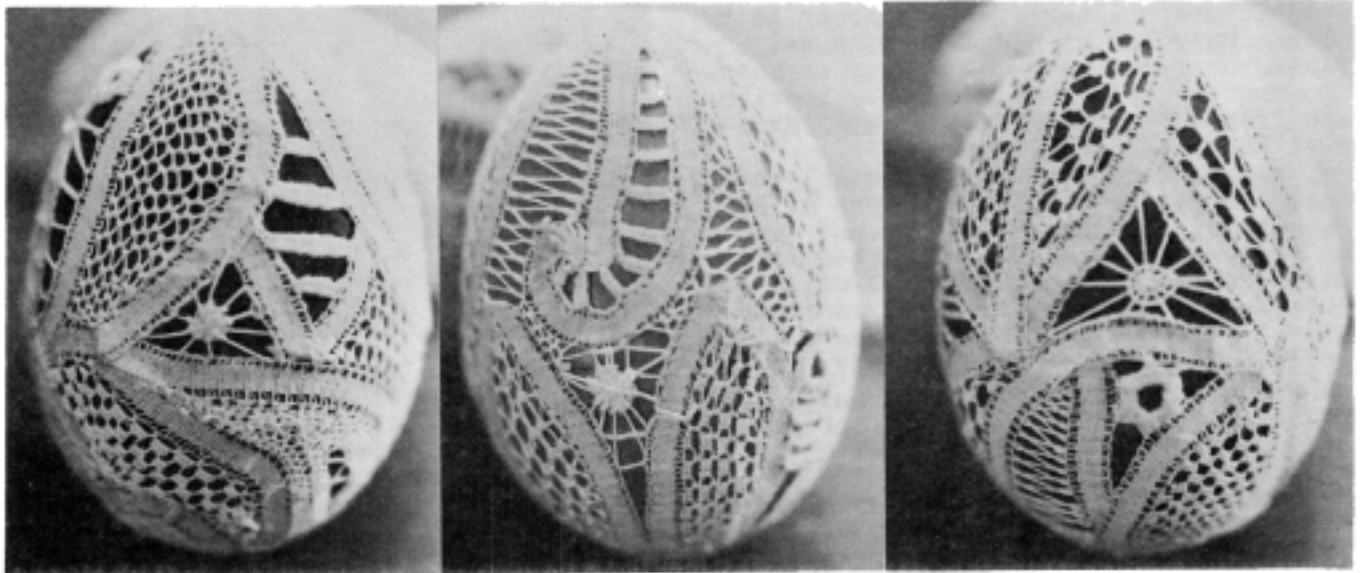
Photo by: M. Primok,
 Milton, Ontario, Canada,

November 1978



Three variations of decorated Leggs stocking containers decorated with braid and needle lace stitches by: Mildred Rezabek, Roosevelt Rd. Rt. 3, Barnesville, Ohio 43713

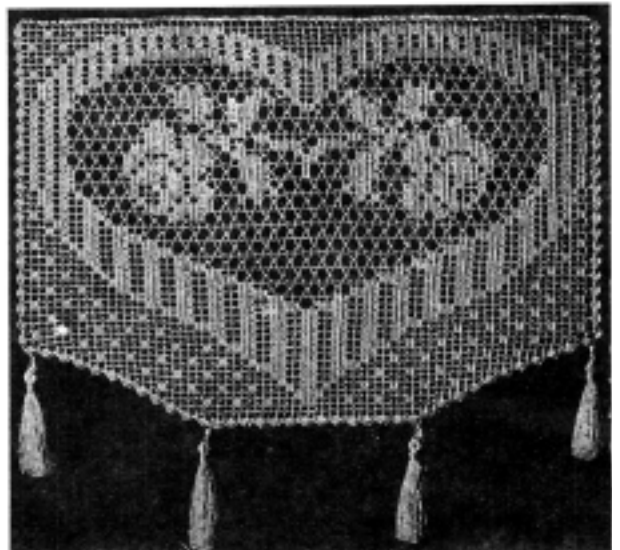
Photos by: Elaine Reichenbach
 Bellevue, Washington



Correction

"A serious error appeared in the Detroit Gazette report which was reprinted in the November IOL Bulletin, on page 22. The statement, "Caroline, a teacher and student at the Brugge Kantcentrum School ..." is untrue. While I do instruct beginner and intermediate American women students resident in Belgium, my teaching is not conducted through the Kantcentrum in Brugge. My credentials, which include 3-4 years' study with a Flemish teacher and 1-1/2 years in the Tervuren Commune Kantring (whose superb teacher does come from the Brugge Kantcentrum), are insufficient for that august body, where one could pursue a set study course over a 7-year period before qualifying for certification."

Caroline Coffield



One of the Two Larger Back Pieces



Top: In this display is seen a baby cap which Lorena Copeland made years ago and two grand nieces have used while growing up. Also the orange-red-yellow rug and/or wall hanging (center) shown with the shuttle was made by her. The rest of this display was called "Threads--- from mini to maxi---sizes.

Bottom: These framed pieces are called "Rainbow" (a sofa pillow), and "Butterflies". Not in the picture was a 6' x 9' tatted beige tablecloth -- or -- queen sized bed cover which will be auctioned off by the Guild in February, 1979.

Top Left, Page 69: Tatted items by Hilda Webber who attended the fair from Long Beach, 200 miles away. The tree decorated with snowflakes tied with red ribbons was suggested in the third book of Lorena Copeland's "Grandma Series" known as Patterns #2.

Center Left, Page 69: Baby cap (center, yellow) and 3 doilies to right, were contributed by Ada Belle. Other items contributed by Martha Jane of Lexington, Ky. Bottom Left, Page 69: pincushions, doily and picture "Butterflies are Free" is by Kaaren Chandler of Middleboro, Mass. These won first prize at a Fair in Mass.

On the right is a pair of baby booties and framed "Colonial Ladies" by Kathryn Herr, Lampeter, Pa.

Top Right, Page 69: 3 tatted bridal veils, head tiaras, made by Sandra Bone of Layetteville, Arkansas. The wig and models in front are decorated with beautiful tatted carnations. Friends all over the U.S. sent items as a "benefit contribution." Display was called "Ding-a-ling and her 7 sisters - the Belles."

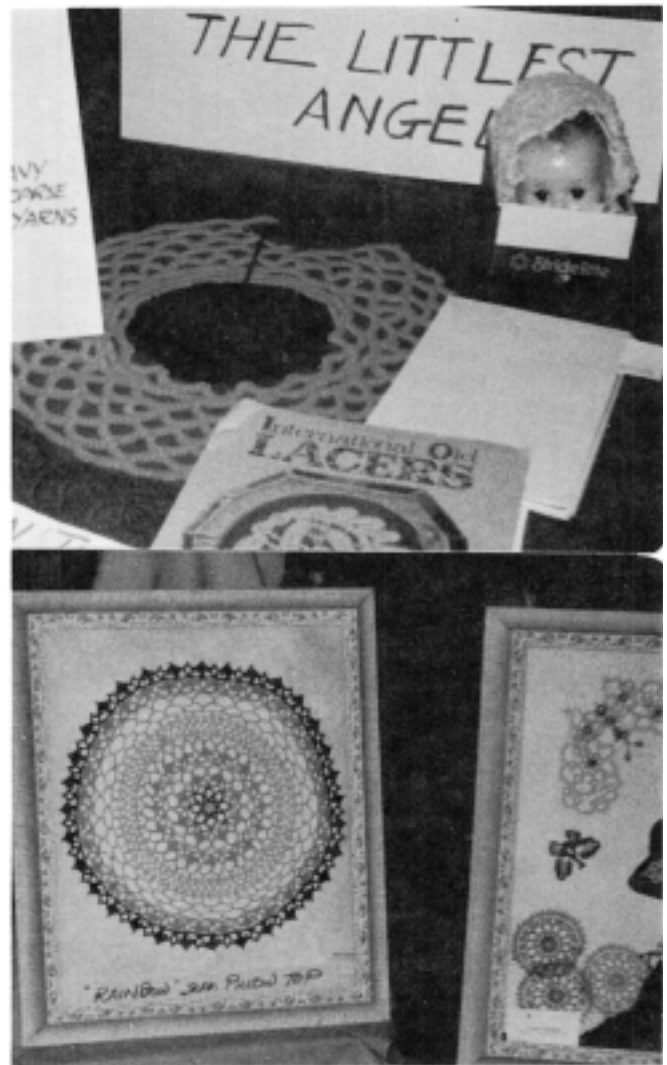
Center Right, Page 69: Bicentennial and Victorian parasols by Lorena Copeland. Bicentennial is blue parasol with white and red tatting.

Bottom Right, Page 69: Items by Mildred Clark, an I.O.L. member who traveled 400 miles to the tatting Fair. She showed slides and an old, old book on tatting.

California Tatting Fair Successful

By Lorena Copeland

"The brief announcement appearing on page 20 of the November IOL Bulletin was written by me with great hopes and a prayer, but with crossed-fingers. To my husband and me it seemed a daring challenge, with a questionable outcome. Truly, it was purely motivated. Our wish to raise money for the now half-completed building of the HiDesert Playhouse Guild Inc. was most sincere; we believe in the project. Equally sincere was our devotion and dedication to reviving and rekindling interest in the almost lost art of tatted lace-making. But could such "far out" goals be achieved so far out in the desert, where they are still shooting Western movies?



Whatever our local newspaper, the Hi-Desert Star, might have thought of our project, its editors were patient, sympathetic and cooperative; for three weeks they faithfully printed the copy we furnished them twice-weekly. Local merchants perfunctorily pasted our homemade posters in their store windows, and allowed us to put our fliers on their counters for patrons to pick up, if interested. Meanwhile our neighbors (we live 20 miles out of town) read the newspapers, the placards and the fliers, clucking their tongues and whispering behind our backs: "I think the Copelands are going to be disappointed." People who, at first, promised to help us, changed their minds. Our neighborhood dishpan-washboard band suddenly decided not to participate. They sympathized with us, and probably wished us well, but abandoned what (they thought!) would be a sinking ship.

"Of course, what they didn't know was that lace-makers are a sort of magic-glué "fraternity" -- a closely-knit, loyal, a completely different breed. They didn't know the Tatting Fair had been publicized in the IOL Bulletin. Nor did they know fliers had been sent to the hundreds of women who have shown an interest in my tatting pamphlets, adver-



ADA BELLE STONE
AND DAUGHTER MARTHA JANE STONE,
TATTERS FOR EXCELLENCE. I JUST NOTE
THEIR WIDE SELECTION OF LACE ITEMS
ALL MADE WITH UTMOST PERFECTION!



HEP 7 SISTERS



tised monthly in "Workbasket", and in each issue of "Olde Time Needlework".

"Well, when Three O'clock rolled around at the Yucca Valley Community Center, Sunday, November 12, 1978, who do you think was there? People from just all over California! People who had studied maps, called the obscure little corner of the world. But they got here, more than 150 of them. Many of them were tatters loaded with boxes of dainty creations of rings, picots and chains to proudly exhibit. One wall of the hundred-foot-long hall was filled with exhibits

from Los Angeles, Orange, San Bernardino and Ventura Counties; the latter being over 200 miles distant. The opposite wall was devoted to Absentee exhibitors from all over the U.S. who kindly loaned me their precious creations. How generous and trusting can you be! You may glean further details from the pictures.

Yes, the natives were surprised--very! Yes, it was a lot of hard work and we are still "dog-tired". Yes, we did raise



Above: Part of Frances Orsackerbush's display which included lace pieces over 100 years old.

 money for the local cultural center, quite a lot of it. Was it worth all the fuss and bother? Well, like I said, we lacers are a strange, determined breed. Thus tatting lives on. Thus culture lives on. Thus Beauty lives on, and must never die." -- Happy Tatting, Lorena Copeland
 P.O.Box 3836, Landers, Cal. 92284

In Memoriam

LORRAINE OSARIO

Lorraine Osario opened, if only briefly, the door to unimagined delights and possibilities in miniature knitting; I'm sure many of us went into a daze of imagination of the fabrication of fascinating Lilliputian knitted artifacts.

I was proudly able to introduce her to I.O.L., and in her last letter to me she expressed her enthusiasm for, and her appreciation of, the good work I.O.L. is doing for all kinds of lace.

Yes; her last letter. I recently received a letter from her daughter, Mrs. Fred C. Emerson, telling me of Lorraine's unexpected death on the 19th of August.

She was a wonderful woman and crafts-woman, and I wish I had known her longer and better. To us all, and especially to the knitters among us, she has left her legacy in the form of inspiration to try to go on where she left off, to take up the finest of wool and the thinnest of needles, and to knit miniatures.

May she knit in peace.

-- Elizabeth Zimmermann.

GIVES TATTING LESSONS

Mrs. Sanford A. Rice, 501 E. Main Street Canton, Georgia 30114 teaches tatting and has developed an original 6 week course of instruction.

MINUTES OF THE MINNESOTA LACE SOCIETY

November 13, 1978

The following set of goals and objectives was proposed to the Society by the special committee appointed at the October meeting.

I LONG RANGE GOALS OF THE MINNESOTA LACE SOCIETY

- a) To further a basic knowledge of all types of lacemaking among the members and general public.
- b) To provide a setting where intensive study into various forms of lacemaking may be made available to members
- c) To fulfill the social needs of the group when interacting in the lacemaking process.

II INTERMEDIATE GOALS

(over the next few years)

- a) To make the public aware of lacemaking through demonstrations and short introductory courses made available in the setting of craft fairs and special requests.
- b) To serve as a clearing center for information on availability of teachers, supplies and publications of interest to lacemakers
- c) To establish various study groups in separate areas of lacemaking. Such groups would provide an ongoing setting where interested members may get introductory lacemaking instruction, more intensive instruction according to their desires, and be able to interact with other members at their own pace. Meeting times and places are at the discretion of group members. History and conservation are important parts of lacemaking.

- c) To establish periodic business meetings for the entire membership, where coordination of group activities, arrangement of demonstrations and group activities, and presentation of speakers or activities of interest to the entire group may take place

III SHORT TERM OBJECTIVES - (in furtherance of the intermediate goals, taking place in the year 1978-79)

- a) Establish monthly meetings at members homes, the second Monday of each month. Every other meeting will be a lacemaking workshop format, where members will bring and work on individual projects. Alternate meetings will be a business format with a demonstration of some type of lacemaking.
- b) Continue demonstration and education activities within the community, specifically in connection with Womans-work, St. Paul Ramsey House, the Victorian Craft Festival, the Minnesota State Fair. Demonstrations and teaching only, no selling activities.
- c) Officers of the Society for the year starting January 1, 1979 proposed.



Indian Lace Makers of America

By Grace M. Wedge

Lacemaking as taught in the various reservations has proved a blessing to the Indian woman.

The story of the industry as told by one who has traveled and lived among our Native Americans.

* * * * *

Remove any people from their old environment and customary occupations and it will take years, perhaps centuries, to adjust them to their new conditions, and find for them a new occupation.

Perhaps no example in history affords a more striking illustration of this than our treatment of the North American Indian. The business of hunting, and the profession of war, were taken away. That of farmer, or tiller of the soil, which we tried to force upon him was not kindly received, because in his primitive state this was always the woman's task. In fact, in forcing upon the Indian our civilization, none of the women's tasks have been lessened. Is it then surprising that the men settled into a period of discouraged idleness, and that the women's courage failed? The work that was the woman's recreation found no lucrative market, and the poverty of many of the Indians was pitiful at the time when Miss Sybil Carter, a Deaconess of the Episcopal church, visited the far West on missionary work. As she became acquainted with them, she learned to love the Indian women, and realized that something must be done to relieve their poverty. Her missionary work later taking her to Japan, she visited a class of lacemakers and this gave her an idea of how to help the Indian women. She remembered how Lady Aberdeen provided an occupation for the poor of Ireland, and thought of the deftness with which the Indian women had wrought their finely woven baskets and bead-work, and felt sure that they could learn the art of lacemaking as well. To be sure, there were difficulties to be considered, for instance, they were not particularly neat or clean, but that same difficulty had to be overcome in all lacemaking countries.

In 1890, therefore, at the invitation of Bishop Whipple, Miss Carter began to teach lacemaking to the Ojibway Indians at the White Earth reservation, Minnesota. In a short time the success of her undertaking was assured. The women took kindly to the task, and while learning lacemaking were being trained in habits of industry, cleanliness, and perseverance.

The work is now carried on in eight centers, in which six tribes are represented. Onadagos, Oneidas, Chippewas, Sioux, Pueblos and the Mission Indians of California. These schools are located at Onondaga Castle, New York; Oneida, Wisconsin; Birch Coulee, Minnesota; Onigum, Minnesota; La Jolla Reservation, Valley Centre, California; Mesa Grande, Califor-

nia; Santa Ysabel, California; and Laguna, New Mexico.

Before her death, Miss Carter felt that the work must be put on a permanent basis, and to this end founded the Sybil Carter Lace Association. In every school there is a trained lacemaker who is supplied with all material for the work. Patterns are selected by experts, and only those of recognized value are used. The linen is given the workers, already cut and stamped, they are taught the stitches in the schools, and then the work is done in their homes, the only stipulation being that the work be returned in good condition.

In some cases an Indian woman has been employed as teacher or assistant. In fact very beautiful lace is made at Oneida where the school is in charge of an Indian woman, the daughter of the last chief of the tribe. Several of the Oneida women completed a bedspread made of bobbin lace. Mrs. Webster, was the teacher. The spread sold for six hundred dollars.

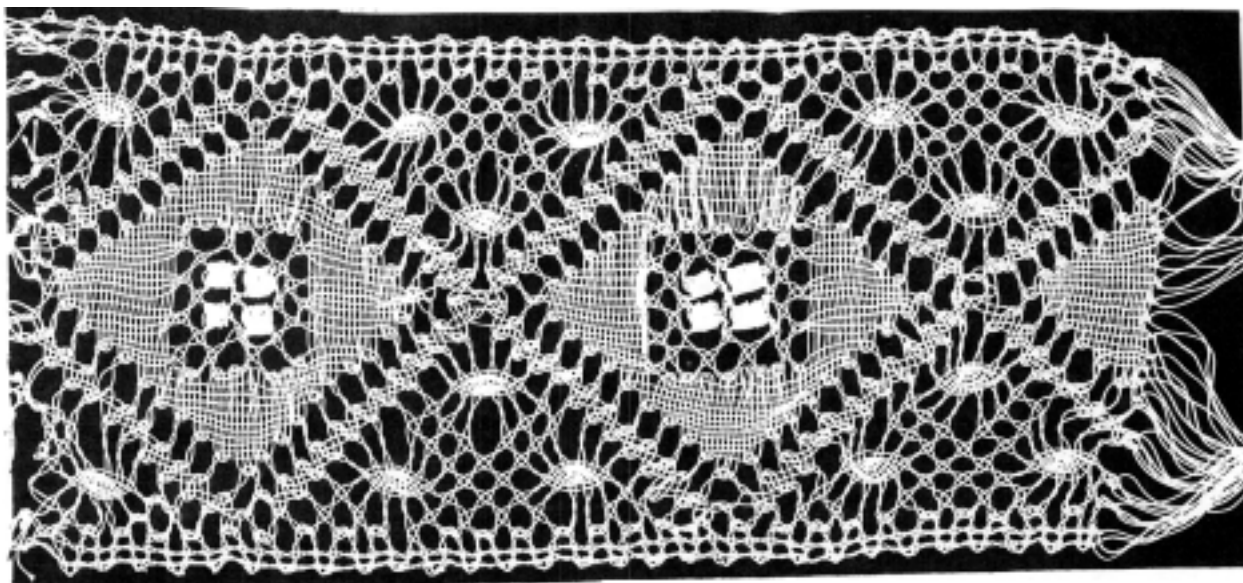
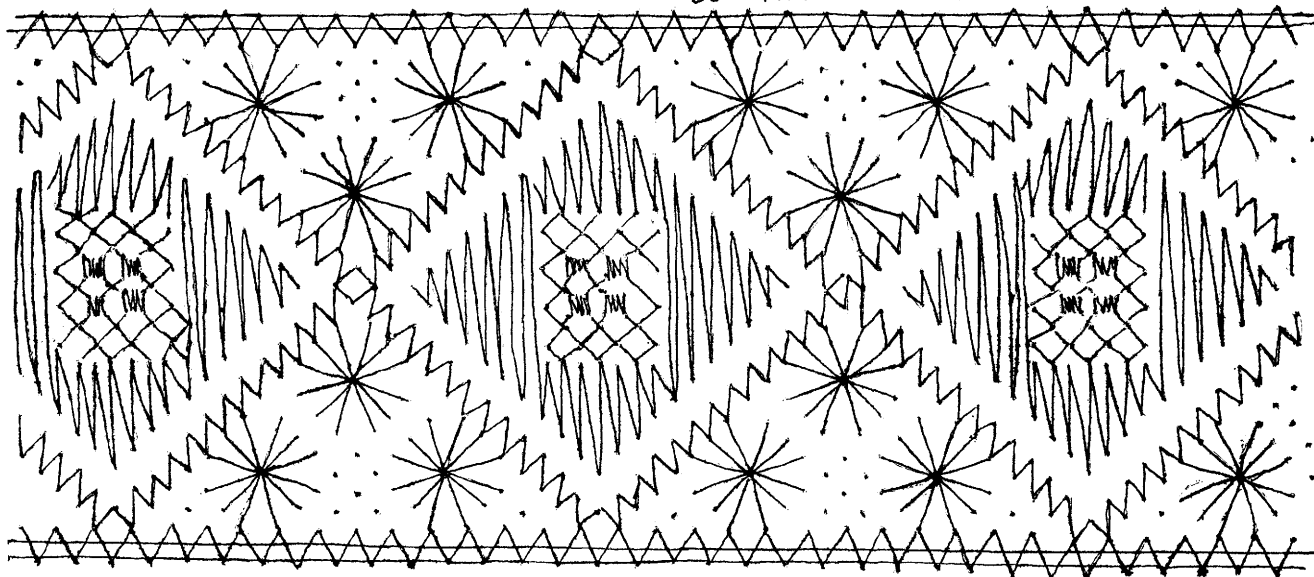
Though a great quantity of lace is now being made, there are but a few that can justly be called masterpieces. Mrs. Vanderbuilt owns a bedspread on which eight women spent a year of labor. In the Cathedral of St. John the Divine, in New York, there is a set of twenty-five pieces of altar linen which the Indian women were five years in making. At the Metropolitan Museum may be seen a lampshade, the lace of which was made by a woman of the Sioux tribe.

Bobbin lace, made by Indian women, was awarded the gold medal in open competition at the Paris Exposition, 1900; the Pan-American at Buffalo, 1901; at Liege, 1905; at Milan, 1906; at the Australian Exposition, 1908; and at the Louisiana Purchase Exposition in 1904, it was awarded the Grand Prize, which is the highest recognition possible.

The lacemaking industry has been a great blessing to the Indian women. They are well paid, and they like the work. In many cases the women support the family from the industry, and in all cases it is a great boon in supplementing the meagre income from the land. Some traders say that they would have to go out of business were it not for this lace industry; and not long ago, several of the workers, with a good deal of pride, pointed to their "lace pigs, lace cows, lace homes," all bought with the proceeds of their lace-work.

It has been proved that the Indian women can compete successfully with workers in countries where lacemaking has been an industry for generations.

With more than seventy-five percent of the lace used in this country coming, in normal times, from England, Belgium, northern France, Switzerland, and Germany, and the imports falling off so materially during the past three years, it would seem that here is a great opportunity for the Indian women of America.



Bobbin Lace Patterns - Contributed by
 Florence Sweetland, Holiday Arts. #114
 708 S. Tamiami Trail, Venice, Fla. 33595

66 bobbins - #50 thread used

