

Each year this listing will be updated prior to reprinting. If you are a teacher and you wish to be listed, you will have to send me information on where you teach, what type of lace you make, how many hours per session and fee.

Without this information I cannot include you in this listing. It shall prove beneficial to new members as well as old to know where teachers are located.

If I misquoted any of you please write me, so I can make corrections for the next listing. -- Kaethe Kliot.

DIRECTORY of TEACHERS

By Kaethe Kliot

As to this listing, all teachers either offer private sessions or groups. Few only teach through local Adult Education schools or shops. For any details you should write to the teachers in your area. General charges range from \$.50 to \$15. per hour for private sessions; \$2. to \$2.75 per hour for groups and through shops. Some teachers are able to travel and can be hired by interested groups for 3-6 hours per day.

UNITED STATES

Asahi, Kay	2504 West 232nd Street Torrance, California 90505	Bobbin Lace
Bidner, Jo	559 First Street Brooklyn, New York 11215	Bobbin Lace
Biedermann, Gertrude	51 Almedral Atherton, California 94025	Bobbin Lace
Buchele, Marybeth	1201 Dayton Avenue St. Paul, Minnesota 55104	Tatting
Chandler, Kaaren	499 Plymouth Street Middleboro, Mass. 02346	Crochet, Tatting Knitting
Clark, Mildred	840 Wileman Street Fillmore, California 93015	Tatting, Bobbin Lace Needle Lace
Cola, Elena	12215 Coit Road Dallas, Texas 75251	Bobbin Lace
Damsch, Sonia	603 North 7th Street Atwood, Kansas 67730	Bobbin Lace
Evans, Nancy	26001 - 174th, S. E. Kent, Washington 98031	Needle Lace, Consul- tant, Historian
Freimanis, Mary	417 - 16th Street New Orleans, La. 70124	Bobbin Lace
Fuhrmann, Brigita	43 North Hoosac Road Williamstown, Mass. 01267	Bobbin Lace, Author
Funk, Mrs. Alfred	370 Ammons Street Lakewood, Colorado 80226	Bobbin Lace, Source in local area
Gammon, Ruth	10317 Pine Spring Drive Sun City, Arizona 85351	Bobbin Lace
Garcia, Catalina	6010 Easton Street Los Angeles, California 90022	Bobbin, Needle Lace, Embroidery
Harding, Margaret	125 First Avenue Hawthorne, New Jersey 07506	Bobbin Lace
Harris, Pat	735 S.W. St. Clair Avenue, #802 Portland, Oregon 97205	Source in local area
Hooper, Dorothy	23086 S.E. Naomi Court Boring, Oregon 97009	Needle Lace
Horen, Margareta	16 Windhaven Lane Oak Ridge, Tenn. 37830	Bobbin Lace
Horne, Dorothy	166 Nova Drive Piedmont, California 94610	Tatting
James, Virginia	26091 Barrington Madison Hghts., Michigan 48071	Bobbin Lace
Jones, Sam	990 Bellmont Road Athens, Georgia 30605	Knitted, Hairpin, Point Ground Lace
Kaiser, Eunice	604 Placer Odessa, Texas 79763	Teneriffe, Battenberg
Kerkstra, Meike	19518 Donna Avenue Cerritos, California 90701	Bobbin Lace, Needle Lace, Tatting
Kliot, Jules & Kaethe	2150 Stuart Street Berkeley, California 94705	Author, Lace Histor- ian, Consultant, Appraiser, All Lace Techniques
Larson, Grace	1424 Brookdale Mountain View, California 94040	Bobbin Lace, Hardanger Specialist
McPeck, Mrs. G. S.	1257 Island Drive, Apt. 201 Ann Arbor, Michigan 48105	Bobbin Lace
Misner, Evelyn	8930 Sheridan Drive Clarence, New York 14031	Hairpin Lace
Negron, Alicia	349 Bch 46 Street Far Rockaway, New York 11691	Battenberg

Nelson, Mrs. Bobby	114 Cypress Road Sterling Park, Virginia 22170	Filet
Papish, Norma	6405 Whittier Court Bethesda, Maryland 20034	Lectures on Lace
Reichard, Mary Lou	1694 Progress Lincoln Park, Michigan 48146	Source in local area
Ridell, Mrs. Tilly	2509 Skyline Drive Westminster, Colorado 80030	Bobbin Lace
Ruffner, Mrs. James	1347 Bedford Road Grosse Point, Michigan 48230	Bobbin Lace
Saari, Leslie	477 Everette Milan, Michigan 48160	Bobbin Lace
Scott, Hazel	4611 Coronado Avenue San Diego, California 92107	Bobbin Lace
Siodmak, Henrietta	P.O. Box 275 Three Rivers, California 93271	Bobbin Lace
Sweeney, ArVilla	12636 N.E. 157th Street Woodinville, Washington 98072	Bobbin Lace
Van Gelder, Lydia	758 Sucher Lane Santa Rosa, California 95401	Bobbin Lace, Tatting
Winandy, Carol	1295 Des Plaines Avenue Des Plaines, Illinois 60018	Tatting
Warrich, Gudrun	1808 Mark Twain Palo Alto, California 94303	Beginners Bobbin Lace
Wright, Mignonette	1100 M Street, S.E. Auburn, Washington 98002	Bobbin & Needle Lace Battenberg, Sprang Crochet, Knitting
Zuman, Radmilla	9 Castle Drive Potsdam, New York 13676	Bobbin Lace

TEACHERS IN FOREIGN COUNTRIES

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

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

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

ENGLAND

Ann Wilson "Green Gates", Vache Lane Chalfont St. Giles Bucks HP8 4SB	Lace Guild Membership Chairperson
Pat Perryman "Ventura", Exeter Road Honiton, Devon EX14 8AX	Honiton Lace
Ann Woodward 9 Shrublands Road Berkamsted, Herts HP6 3HY	Bobbin Lace (has a long waiting list)
<u>WEST GERMANY</u>	
Pension Hedwig Dreimueller Haupt str. 52 D- 5531 Nohn Vulkaneifel, West Germany, Phone: 02696/345	Bobbin Lace, Weaving, Spinning
Kloepfel Kurse Frau Mojsej Stadtversaltung 8476 Schoensee, West Germany	Bobbin Lace

WEST GERMAN continued

Kloppelschule, Nordhalben Frankenwald, West Germany	Bobbin Lace
Volkshochschule Schifferstadt RS Landkreis Ludwigshaven	Adult Education

HOLLAND

These are names of teachers in Holland given to us by Lia Baumeister-Jonker.

Miss Pleging Jan Van Zutphen Str. 278 Haarlem - Schalkwyk	Duchess Lace
Dorothea Boelaars Jasmynstraat 16 Nijmegen 654 3TW	May 1 is special Lace Day and is set aside for the public to view laces and to see dem- onstrations.
Jeanette Oord v. Speyklaan 1 Doomr, 2770	She teaches and is also one of the founders of the Lace Circle.

Amelie van Olfen-Spikermann
Klaverstraat 15, 1121 AX1, Landsmeer.
A versatile lace teacher, she studied in Schneeberg, Saxony, the same school that Barbara Uttmann founded and Gertrude Biedermann studied in.

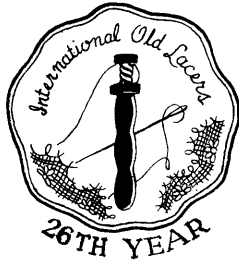
BELGIUM

Brugge Kantcentrum Balstraat 14, 8000 Brugge, Belgium	Lace making begin- ners and advanced.
Simone Pay Breughelstraat, 10 1800 Vilvoorde, Belgium	Bobbin Lace
Mrs. Collete Van Steyvoort, Brussels	Lace Commis- sion President

DENMARK

Tove Ulrikson Aagade 12 DK 4600 Koge, Denmark	Bobbin Lace Patterns
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International Old Lacers



BULLETIN
MARCH 1979



Very fine antique black lace mounted on tafetta and designed as a 'Thirties style teagown with flounced sleeves.

From a magazine from Cork, Ireland, contributed by Margaret Harding, NJ.

RENEWED LACE INTEREST IN IRELAND

"New member, Mrs. Eileen O'Dubhghaell, 33 Croag Patrick Road, Dublin 7, Ireland is intensely interested in a new association of lacemakers in Dublin."

"I enjoyed showing Wenham Museum dolls on channel 4 "Weman '78" and "Evening Magazine". It was fun and good publicity for our charming Museum."

Elizabeth Donoghue, Massachusetts.....

CALENDAR of COMING EVENTS:

May 5, 1979 - Regional Lace Meeting
Dulin United Methodist Church, 10 to 3
Falls Church, Virginia 22046

May 20, 1979 - 20th Century Lace Tour
Czechoslovakia, Yugoslavia, Hungary

August 5, 6, 7, 1979 - I.O.L. Convention
Waldorf-Astoria Hotel, New York City

Note, please insert pages in cover

Lithographed in the United States of America

ADDITIONAL LACE TEACHERS

Bobbin Lace

Mrs. Elsie Fleming, 106 Harvey Street
 New Westminster, B.C. V3L 4G6, Canada
 Mrs. Margaret Oddstad, 6822 Oak Street
 Vancouver, B.C. V6P 3Z6, Canada
 Mrs. Janie LeGrand, 1860 East 6th Ave.
 Vancouver, B.C. V5N 1P5, Canada
 Mrs. Trudeau Olson, 11149 N.Fuller Cres.
 Delta, B.C. V4C 209, Canada
 (Mrs. Oddstad is going to Calgary, Alber-
 ta, to conduct a class--so we are proud.)
 Mrs. Muriel Mitchell

Tatting:

Mrs. Lorena Copeland, P.O. Box 3836
 Landers (Yucca Valley), Calif. 92284
 Tatting: Lessons by Mail
 Mrs. Norma King, 78 West End Avenue
 Newton, New Jersey 07860

CONNECTICUT LACE EXHIBIT

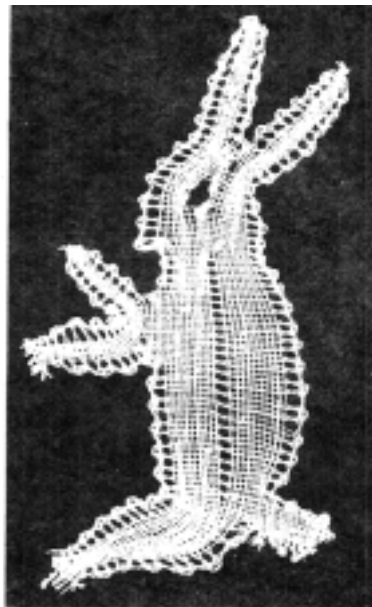
The Litchfield Historical Society Mu-
 seum of Litchfield, Conn. will hold an
 exhibition titled "Fashionable Laces
 and Embroideries of 19th Century" - - -
 April 17 through November 17, 1979
 11:00 A.M. to 5:00 P.M. Tues. - Sat.
 Will have American darned net and ear-
 ly machine laces modeled on 16th and
 17th century lace for 19th century use.
 They are in the process of making up
 notebooks of lace samples, identified by
 Michael Auclair of New York, for study
 purposes in the museum.

2ND BIENNIAL

WEST COAST LACE DAYS

The date has been set for the 2nd Bien-
 nial West Coast Lace Days. They are to
 be held September 11, 12, 13, 14, 1980
 in Seattle, Washington at the Mayflower
 Park Hotel. The Bobbin Belles of Greater
 Seattle will be Hostesses. There will be
 workshops, guest speakers and other
 things of interest. As the time goes on
 more information will be announced in
 the I.O.L. bulletin. Keep watching!
 Ar Villa Sweeney, Washington.

My
 little
 Easter Bunny
 wishing
 all the
 members a
 Very Happy
 EASTER
 Mary Foster
 Michigan



"Thank YOU, Virginia Bath,
 For your highly refreshing and much
 needed quote on Lace literature in your
 delightful book. It leads the reader into
 your "Lace" with eagerness for what oth-
 er marvelous creativity you offer -- and
 it is there. Ruskin may have been fresh
 in the 19th century, but becomes a bit
 trite after a dozen or more lace books.
 Your selection of Rainer Maria Rilke
 will still be beautiful in another hun-
 dred years." -- Lou Thompson, Ohio

LACE TOUR

This is my last chance to tell you
 about our exciting plans for the 20th
 Century Lace tour to Czechoslovakia,
 Yugoslavia, Austria and Hungary.
 Since it is difficult to correspond
 and get detailed information from
 these countries, we have to trust the
 Travel Agents with the planning. Know-
 ing how successful all their other
 tours have been, we can only anxiously
 await the surprises in store.
 The plans are to start from Copenha-
 gen to Yugoslavia: our major points;
 Dubrovnik, 2 days--museum and church;
 Banja Luka, overnight - needle lace;
 Zagreb, overnight--museum; Opatija, 2
 nights--The Famous Island of Pag Sch.
 Ljubljana, overnight, - Idrija Lace.

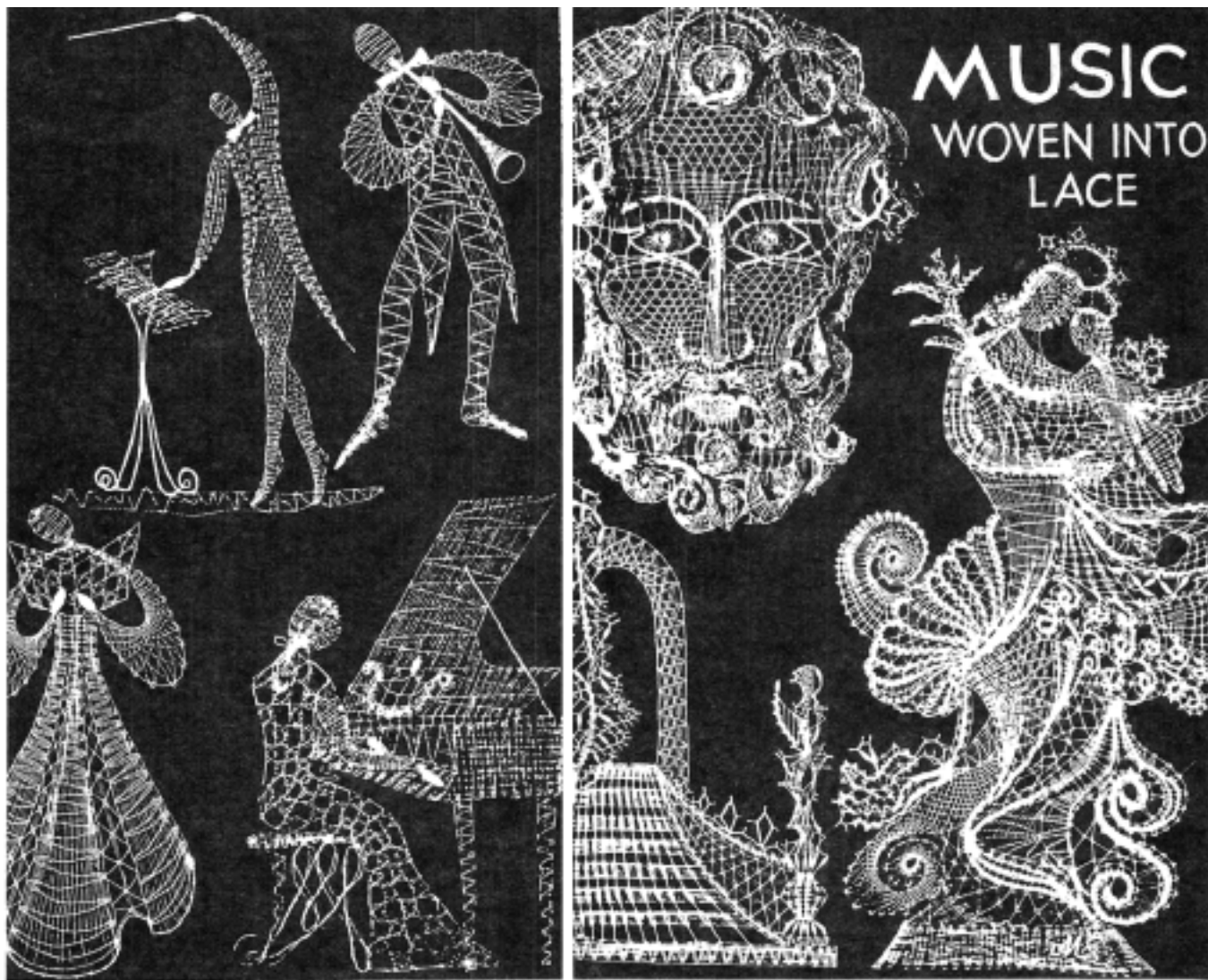
We will visit museums, lace studios
 and schools. If you can join us,
 hurry your deposit of \$250.00 to:
 Edna Kuhta or Isabel Porter
 One World Travel Services
 445 Sutter Street,
 San Francisco, California 94108
 Phone: 415-398-7830
 Home Phone: 415-355-3134 (Edna)

The deadline is March 20th. Either
 Edna or Isabel will be glad to an-
 swer any questions and to tell you
 where and when to join us so you do
 not need to start from San Francisco.
 Edna, Jules and myself will be your
 hosts and we shall keep you very busy!
 For the rest of you who cannot join
 us, we promise you a detailed report
 in the I. O. L. and a slide program
 that can be rented for a small fee
 from us for your Chapters and Guilds.
 -- Kaethe Klot

MUSIC woven into lace

By Josef Voparil

The work of Milča Eremiášová occupies a
 very individual and, we can say, unique
 place in the wealth of manifestations of
 Czech creative art. She graduated from
 the studio of hand lacemaking at the
 Academy of Applied Arts in Prague, 1971,
 having commenced her studies there in
 1967, and for fifteen years now she has
 been employed as a professor at the Edu-
 cational Institute of Art Production in
 Prague where she lectures on the history
 of art and partially on technology. After
 her lectures and often also after a vis-



BOBBIN LACE creations by Milča Eremlášová, of Czechoslovakia

it to a concert or theatre, when peace and quiet reign over the streets of Prague, the fairhaired artist sits down at her cylinder and pegs and realizes her visions in a cobweblike network of threads. And thus pictures of unusual charm originate. Apart from many exhibitions in Vienna, Frankfurt, Munich, London, Stockholm, Lund, Varberg, Linköping, Umeå, Norway and other places. Professor Eremlášová has received numerous official expressions of recognition of her art. She was awarded first prize in a competition organized by the Folk Art Production Centre for the most beautiful lace and from the Expo 67 World Exhibition in Montreal she brought home a Diploma of Honour.

Last year Milča Eremlášová concentrated on the realization of a monothematic cycle of lace motifs inspired by the music of her beloved Mozart who stayed in Prague on several occasions and, 190 years ago, composed within its walls his opera Don Giovanni for his "beloved people of Prague."

Milča Eremlášová's Mozartian cycle is once again a sensitive expression of the impressions aroused in the impassioned listener to Mozart's music—whether in the form of his opera or chamber works, string quartet or quintet. In her most recent group of lace pictures, the artist takes us on an excursion to the places and things connected with Mozart's sojourns in Prague. Before our eyes there appear the now widely visited rooms of the Villa Bertramka, Prague's fountains, musical instruments, and a white harpsichord on which Mozart is said to have played in Nostic Palace. We stand in quiet meditation on forgotten flights of steps in parks, below trees in gardens where time has come to a halt in its timeless beauty...All this - and perhaps still something more betrays the strength of the art of this extraordinary Czech artist's hands which weave music into lace pictures made of linen threads.

(Contributed by Kaethe Kliot)

From a magazine in Cork, Ireland, contributed by Margaret Harding, N.J.

OLD LACE SO NOSTALGIC

Oval: Cream silk Edwardian influenced blouse with hand embroidered lace collar and pearl button fastening.

Right: Antique lace twopiece with cream silk camisole top and shawl like jacket.



The sheer delicate beauty of hand-made lace is unrivalled by anything mass-produced or imitative, no matter how professionally done. Irish lace flourished as a craft over a hundred years ago and varied considerably from one locality to another. The intricate stitching and designs were worked with a great skill which was handed down from one generation to another. Sadly only a few Irish lacemakers now remain but here and there exquisite pieces of antique Irish lace are to be found in old houses, buried in trunks in attics or carefully preserved and cherished as family heirlooms.

Dee Ryan is a woman with enormous appreciation of these nostalgic remnants of bygone days. Recognising the intrinsic beauty and value of such pieces and the fact that really elegant women are reappraising much of the fashion of another era. Dee is constantly collecting old lace which, with the help of her four very gifted designers she restores and uses in her designs of beautiful fragile blouses and camisoles.

The old-fashioned look is high fashion and the dainty blouses which sell at approximately £37.50 in Deirdre's 'Design on You' boutique can themselves become heirlooms to be handed on with love.

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Right: Gossamer fine lace tabard with magnificent hand embroidery worn over an opera topped silk slip.

'Nostalgie', also in Monkstown village is Deirdre's newest boutique and it stocks only garments over 150 years oldmany made of lace or beautifully embroidered, all expertly restored and carefully hand-washed by a dedicated staff. In these contemporary times many are quite breathtakingly elegant as well as highly unusual. The wearing of beautifully hand-sewn fabrics and fine hand-worked lace makes any woman feel completely feminine and special.

Quite Unique is the 'Nostalgia' boutique, an antique shop with a difference because unlike other antique shops it deals only in clothes and all are objets d'Art. Prices range from £75 to £250.





Cover in Filet and Bobbin Lace. Arms of Sickinghe and Yonghena. Initials O.V.S. and the year A 1623. Measurement 110 x 110 cm.

From the exhibit catalog of The Vestingmuseum (Fortress Museum) in Naarden, Netherlands, on the occasion of the 25th anniversary of the foundation, from "Friends of the Fortress Naarden" contributed to I.O.L. by Lia Baumeister.

"The director of the foundation thanks everybody who helped to organize the exhibition, especially Mrs. A.M.L.E. Mulder Erkelens, custodian Textiles of the Rijksmuseum in Amsterdam. (She is a wonderful lady and knows very much about old laces. I know her quite well.)"
Lia Baumeister.

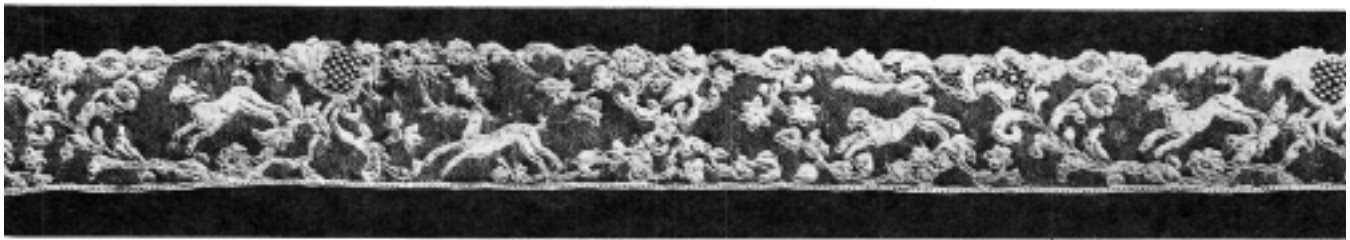
25th Anniversary Exhibit Friends of the Fortress Naarden

May 13 to September 17, 1978
VESTINGMUSEUM
NAARDEN, NETHERLANDS



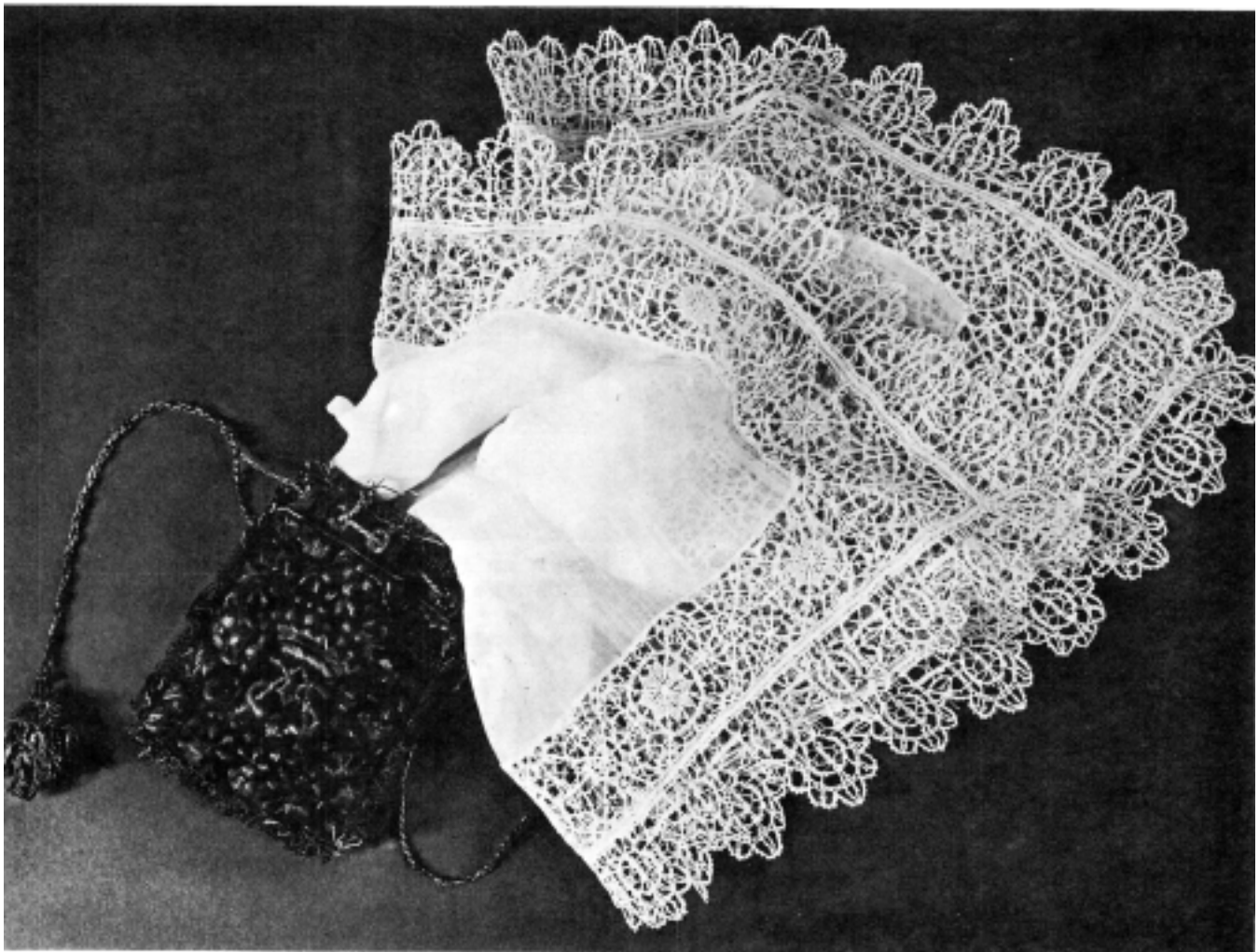
▲ Edging of Bobbin Lace, so called Dutch lace; South Netherlands, Antwerp. Middle 17th century. Measurement 92 x 7 cm.

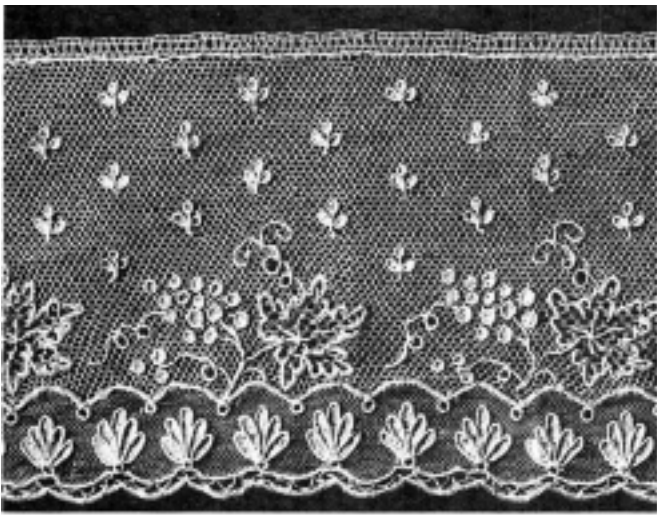
Edging, needlepoint with Stag Hunting. French Alençon, probably 1250-1275. Measurement 6.5 x 94 cm. ▼



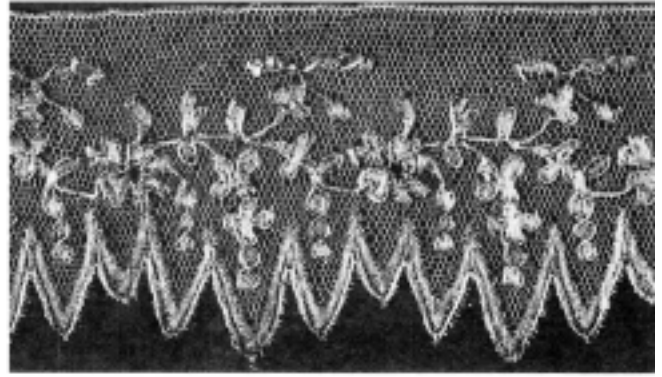
Handkerchief. The inner part of the lace is Reticella, needlepoint lace. The outside edge is bobbin lace, first quarter

of the 17th century, Italy. Measurement 50 x 50 cm. Property of the Rijks Museum.





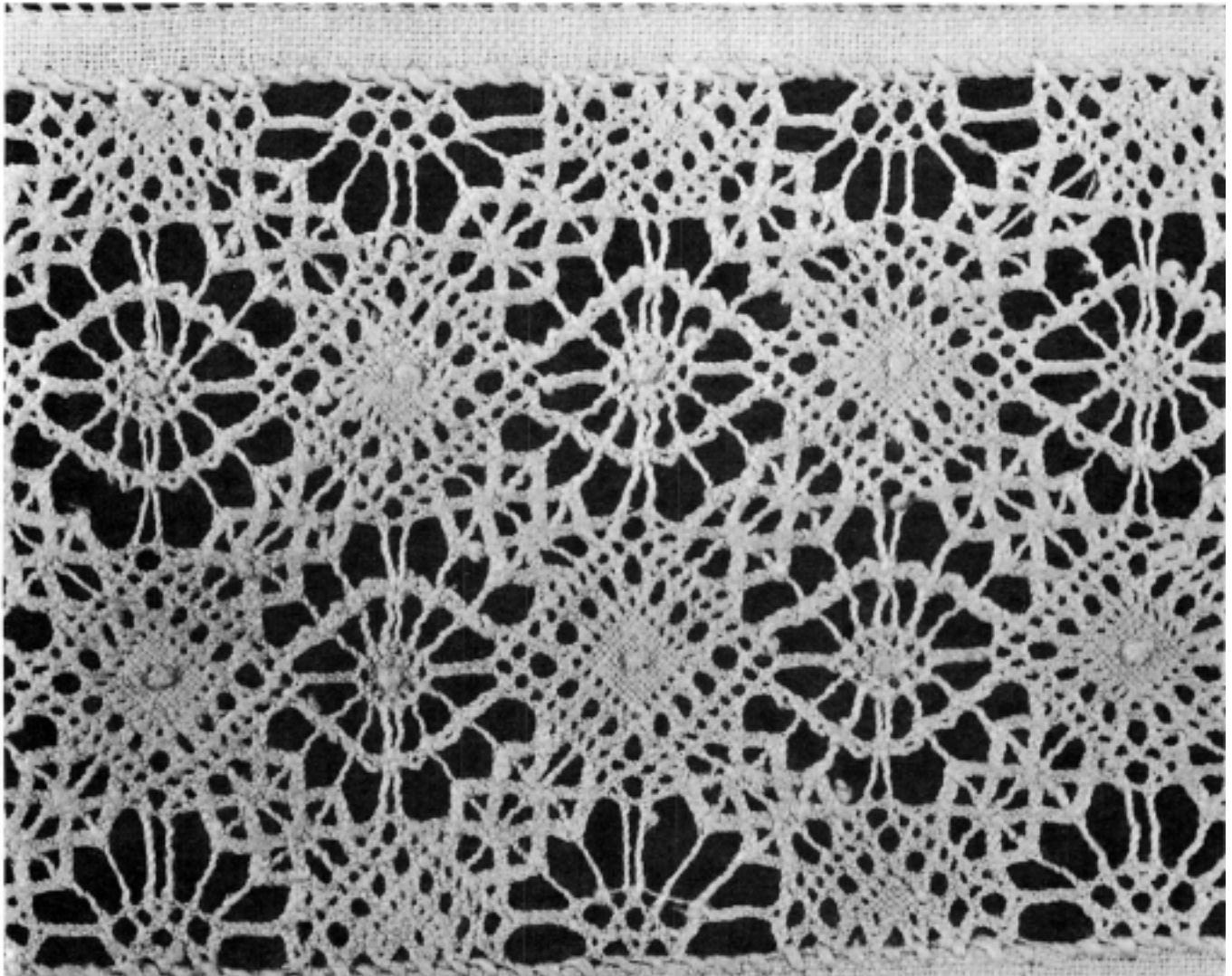
Edging, needlepoint. Gentlemen's Alençon with grapes and leaves, France 1800-1820. The technique of wrapped mesh is characteristic for Heren Alençon (Gentlemen's Alençon)



Edging of Blonde Silk with silver thread bobbin lace, France 1805-1815
Measurement 9.5 x 145 cm.

Part of pillow case by tradition of the estate of Michiel Aariaanss. Al Ruyber (a Dutch sea hero). The pillow case of

linen has edgings of embroidery (point coupe) and an insertion of bobbin lace; late 16th or early 17th century.

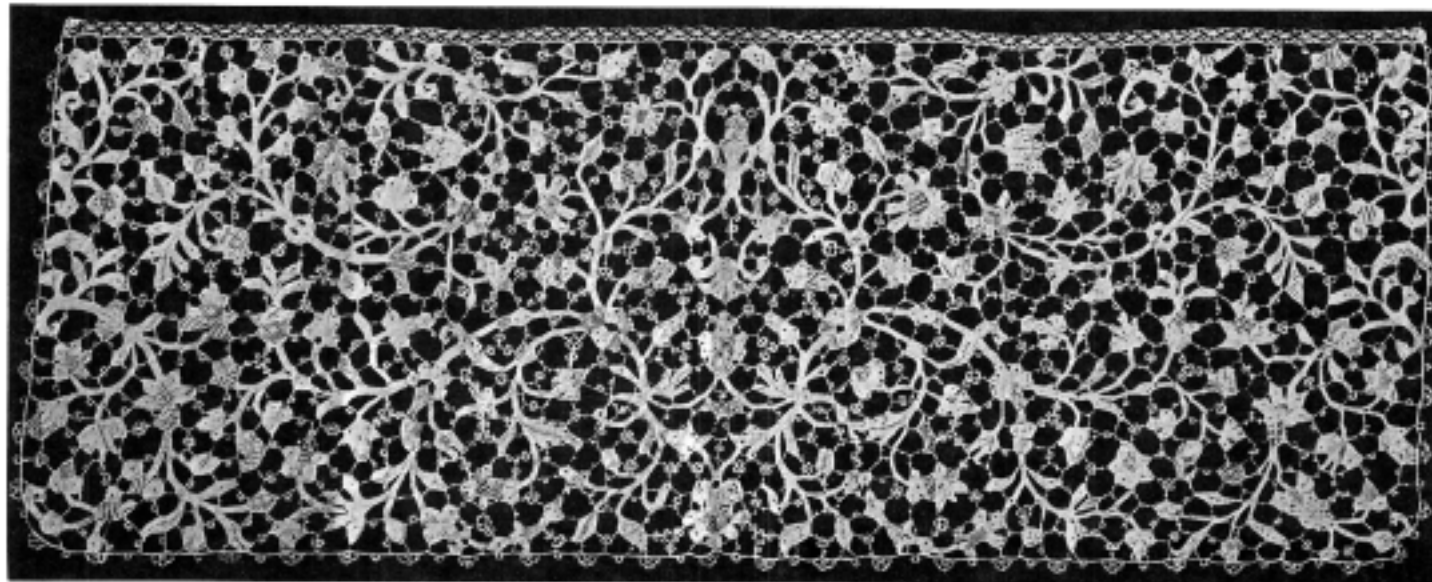




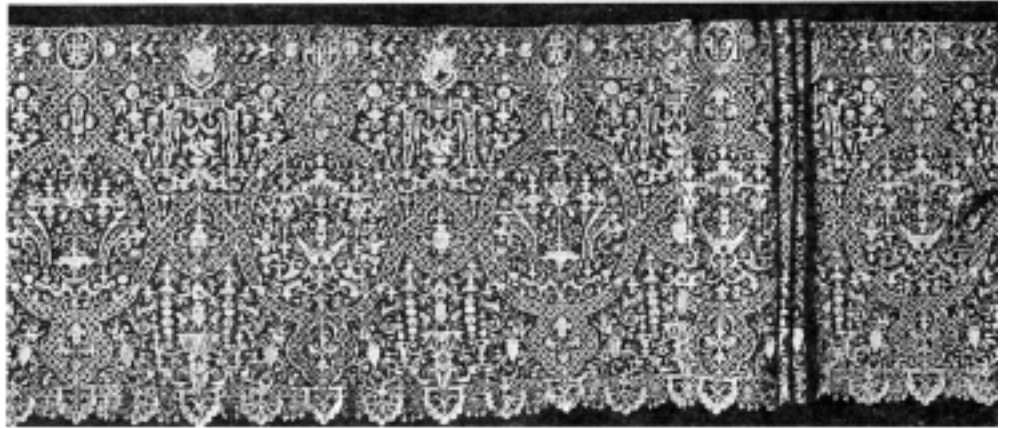
Man's collar in Needlepoint Venise
a la Rose, Italy 1660-1680.

A flap of a Steinkirk cravat, needle
point, Venise plait. (Probably 1650-
1690.) Measurement 17 x 44 cm.

Gift from the Dutch Lace Guild "Het
Kantsalet" to the Rijks Museum,
Amsterdam.

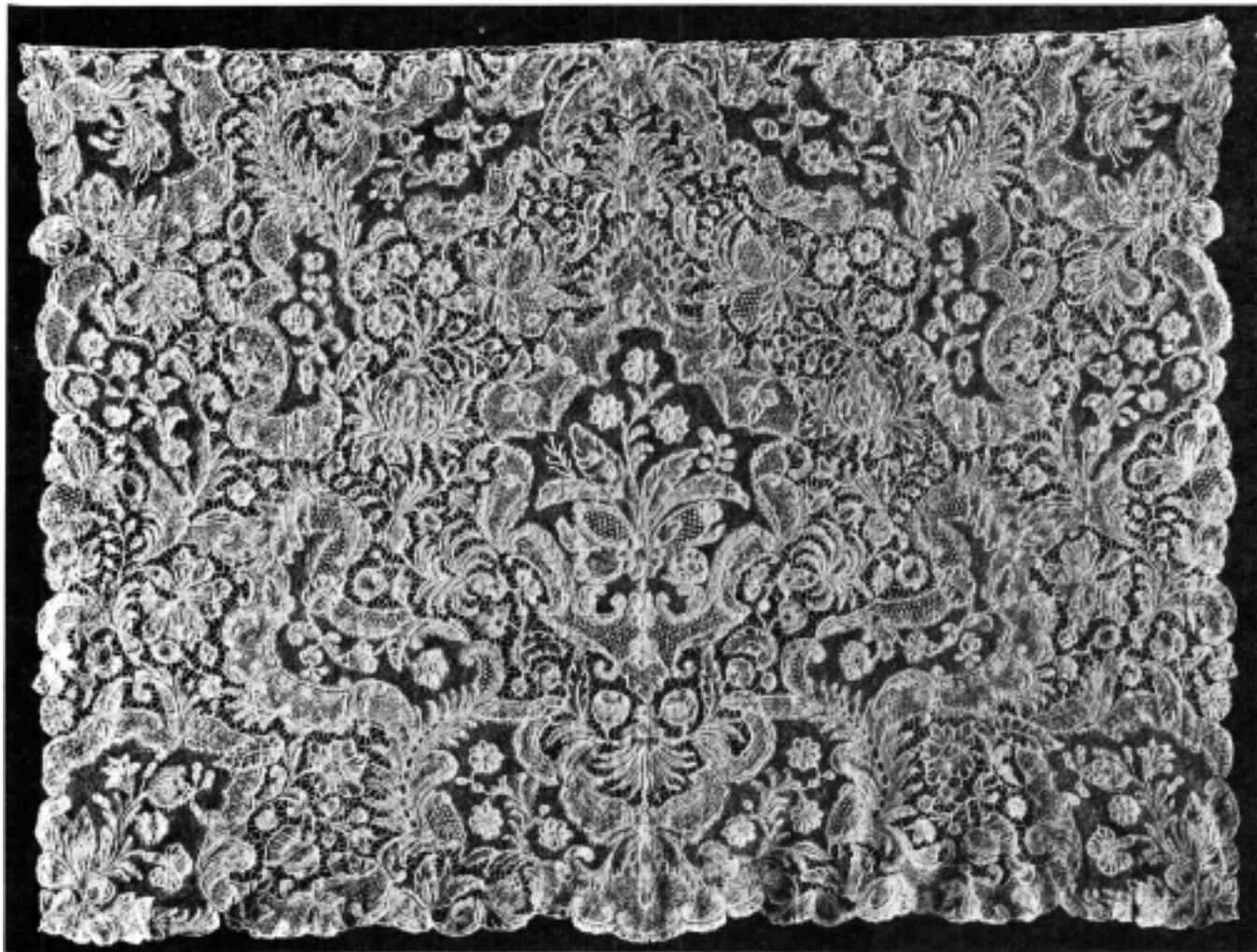


Alb Edging with Arms
trophy and Sun mo-
tives. Needlepoint
lace (Point de
France) French
Alençon, 1690-1710.
Measurement 59 x 340
cm.



Detail enlargement
of above.





Jabot (cravat) of old Brussels, bobbin lace with drochel ground.
Brussels second quarter 16th century. Measurement 32 x 42 cm.

Clark County Lace Group

Our newly formed chapter of I.O.L. had its second meeting Dec. 19th. The item of 'old business' brought up for discussion was the matter of a name. The name used in last issue was to announce our organization, and the choice of "Clark County Lace Group", we feel, is a more truly representation of the area from which our members come. An additional charter member is Ellyn Papenfuse, who gives us eight charter members.

After the meeting we plying our needles busily to make a patchwork petholder with a star motif and though not lacey certainly representative of the season.

It was demonstrated by our publicity chairman, Iris Berger, who hopes, along with the rest of us, that the passing of the holidays will give us more time to prepare lace related demonstrations."

Mary Martin, Secretary-Treasurer

* * * * Correction, for page 47, January bulletin; names transposed, 2nd fan by Pat Atkinson; 3rd fan by Honor Kunkle.

Looking for KNITTED TABLECLOTH PATTERNS

"I am presently becoming more and more interested in the German lace knit tablecloths of the 40's, 50's, and early 60's. Have written Mrs. Gisela Graff-Hoffgen about them and she says they are "out of fashion" right now. However, in the two or three books I managed to get from Boris Veren, Craft & Hobby Book Service, back in the early days there are quite a few lovely patterns. There are also many other patterns listed in the back of these books which had to be sent for separately because they were so large, or for some other reason. I am wondering if anyone would have any of these Beyer Kunststricken lace knitting patterns for the large knit tablecloths. A copy would be suitable but the original would be best. They are all in German, but the symbols used on the charts are internationally understood." -- Eugen K. Beugler
1255 E. 29th Place, Eugene, Ore. 97403



An in-museum close-up look at lace:

An in-museum close-up look at lace:

METROPOLITAN MUSEUM OF ART

AND

COOPER-HEWITT MUSEUM

A show-and-tell program of lacemaking equipment

Lacemakers known for expertise in a particular species of lace will demonstrate simultaneously. You may move among them or observe one lacemaker the entire time.

Additional speakers and other program details to be announced in the May Bulletin.

THE THIRD ANNUAL IOL CONTEST

- For Lacemakers: **1.** Lace of a single thread construction (as needlepoint Lace, teneriffe, netting, crochet, knit lace . . .
- For Lacemakers: **2.** Lace of Multiple thread construction (as bobbin lace,
- For Lace Collectors: **3.** Lace from your collection (Judged for presentation, uniqueness and quality of lace

1st, 2nd and 3rd Prize Ribbons will be awarded in each category. Lace in categories (1) and (2) must be the handwork of the person submitting the entry. Entries will be judged on workmanship and overall quality of design. In case of tie, original designs will be given preference. Lace in category (3) must be owned by person submitting that entry. Entries are limited to 3 per entrant (no more than 2 of those 3 being in the same category). All entrants must be current members of the IOL. All entries must be sent to Mrs. Maureen Blafos, 24-12 Crescent Street, Floor one, Astoria, New York 11102, in packaging which may be easily reused to return your entry by mail. Return postage and insurance must be provided by entrant. Entries postmarked after July 6 and/or received by Mrs. Blafos after July 13 will not be considered for contest. Look in the May Bulletin for entry blank which must accompany all entries. !!!!!!!!!!!!!!!!!!!!!

PLEASE NOTE ALTERED REGISTRATION PROCEDURE AND REVISED ROOM RATES

The Waldorf-Astoria Hotel has apologized for an error of omission which led to the January publication of inaccurate but seemingly confirmed rates and for any inconvenience this may have caused. ONLY NEW RATES LISTED BELOW WILL BE HONORED. To reserve rooms, please clip hotel form and correspond directly with hotel. To participate in Convention program, send form below to Mrs. Skelton of the IOL.

YES, I am coming to IOL CONVENTION '79

NEW YORK CITY

(Name: Please print legibly)

AUGUST 5, 6, 7

(Address, including zip code)

I enclose: \$ _____ \$42 Members' Convention Fee (includes one luncheon)
 (After July 5, \$47)
 \$ _____ \$6 (\$7 foreign) IOL Membership Fee if not already an IOL member.

Total: \$ _____

Please make check or money order payable to: New York Convention, I.O.L.

Send to: Mrs. Ethel M. Skelton, 19 Westgate Place, Lakehurst, New Jersey 08733

TO RESERVE ROOMS
 in the Waldorf-Astoria,
 Please clip this form
 and return it to:

The WALDORF-ASTORIA
 301 Park Avenue
 New York, N.Y. 10022

Confirmation will come from the Hotel.

Only these rates (not
 previously published
 rates) will be honored.
 Questions should be
 addressed to the Hotel.



International Old Lacers
 August 5-7, 1979

NEW YORK

Arrival Date	Time of Arrival	Departure Date	Nights

ACCOMMODATIONS

(Indicate Room & Rate Selection)

Singles: \$52-58-64
 Doubles: \$64-70-76
 Triples: \$78-84-90

8% CITY SALES TAX PLUS \$1.00 PER ROOM PER NIGHT OCCUPANCY TAX NOT INCLUDED.

These special accommodations and rates will be available up to three weeks prior to your gathering after which time these rooms will return to the hotel for their normal sale.

If rate desired is not available, a room will be assigned at the next available rate. Reserve early to insure best selection of rooms and rates.

Reservations will be held until 6:00 P.M. unless guaranteed. If guest does not arrive, first night will be billed and reservation for the following day cancelled.

Check-out time-1:00 P.M.

GUEST NAME - Last Name

First Name

ADDRESS -

CITY, STATE, ZIP

From:
"Portsmouth
Herald"
New
Hampshire,
Sept. '78



Making lace

(Staff Photo)

Mrs. Ione Russell of Portsmouth demonstrated the art of making Bobbin Lace at Shapley-Gookin House this week. The demonstration was sponsored by the Guild of Strawberry Banke. Mrs. Russell will be teaching a class in this craft for the Guild --- starting Oct. 2 (1978) and continuing for six Mondays through Nov. 6 (1978).

From: Melrose Free Press, Mass., November 9, 1978

"A beautiful display of antique handmade lace is now at the Melrose Public Library.

The lace has been borrowed from the collections of Mildred Baldwin, Priscilla Gray and Barbara Rogers, all of Melrose

Lace is a tissue composed of mesh and flowers -- (patterns) produced with a needle and single thread or with several threads manipulated by means of bobbins. There are several bobbins included in the display and they are quite colorful and intricately detailed. English bobbins which are the ones most commonly found in North America, are made of wood, ivory and bone. Genuine ivory bobbins are rare. Sheep shank provided a plentiful source of bone for bobbins. Bobbin makers took great pride in making their bobbins elaborate.

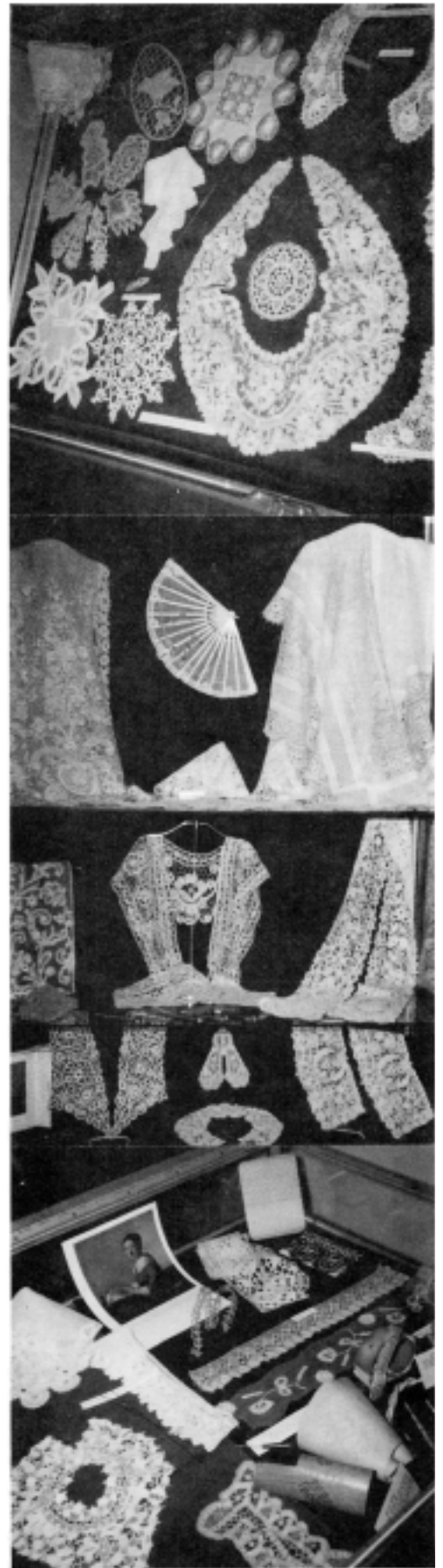
The history of handmade lace in America begins with the landing of the Mayflower. The machine made lace industry had its inception about 1820. None of the lace in the exhibit is machine made.

"As two of the newer members of the I.O.L. Society, and just beginners to learn to identify a few of the old lace patterns, and to get a collection of pieces and bobbins, we had the audacity to put an exhibit in the Art Dept. of our local public library, in Melrose, Mass. last Fall, for a month.

We only labeled the varieties which we were sure of, and left the others to be pondered over by the viewers. Priscilla and I thought at first that we would only have our few pieces of needle lace and bobbin lace on display but then decided that there should be some things that the general public could relate to so we included tatted, battenberg, Irish crochet, etc. The library staff told us that they could not ever remember of having anything similar displayed. We had many favorable comments about it from our fellow Melrosians who saw it."

Mildred L. Baldwin.

HANDMADE LACE DISPLAYED AT MELROSE PUBLIC LIBRARY





A private group visit to the vaults of the San Diego Fine Arts Museum was the climax of the 1978 year for the Southern California Branch of I. O. L. Assistant Director and Textile Curator, Mr. William Chandler, overwhelmed members with the size of the lace collection and with his expertise in its care and history. He prefers that old laces be repaired only enough for stabilization and when he cannot match original threads, splits machine-made fibers of the same shade to the thickness of the original linen thread and uses a milliners needle to accomplish repairs all but invisible.

Pictured, inspecting the Museum's Technique for storing fragile lace shawls and mantillas, are members Thelma Hampton (left) and (right) Marilyn Kuckuck with her busy camera. Center is Mr. Chandler, who had also arranged a surprise showing of the Museum's oil paintings in which the subjects of the portraits were wearing laces.

The Lace Collection proved to be too large for viewing in one session and a second visit is on this year's schedule. Backbone of the year's activities, however, will be the meetings on the first Saturday of each month, held at the home of Group Chairman Savetta Livingston, in Solana Beach. Meetings are open to all interested guests or would-be students.

A new series of bobbin-lace lessons will begin in March, under the expert eye of teacher, Kay Asahi, who is working on a new book of color-coded lessons. Kay will be assisted by the able and patient Bernice Terry, who aids the ever-present struggling beginner.

Dorothy Long, Secretary.



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NEW BOOK—"The Technique of HONITON LACE"

By Elsie Luxton, England

"After a brief introduction covering the history of lacemaking in Devon, the book discusses the equipment and preparation required, and gives step-by-step instructions for elementary patterns suitable for complete beginners. Detailed explanations are then given for making 17 flat Honiton patterns, 20 patterns in the more advanced raised and rolled work, 26 different fillings, and 7 leaf designs. The final section gives a list of general notes and instructions which can easily be referred to whilst working through the book, and experienced lacemakers

will welcome this handy method of reference to stitches and techniques. Prickings -- to be traced straight from the page--are provided for all the patterns, as well as explanatory diagrams and close-up photographs showing the finished results.

The book includes many new filling stitches and methods of working devised by the author as well as the more traditional patterns and techniques, and will provide a rich source of inspiration for those lacemakers who wish to adapt the designs for their own individual projects. - Size 7¼" x 9½". 168 pages, 64 photographs, 70 diagrams, 52 pattern prickings, hard cover £6.50 Order from Publicity Dept.

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REPRINT - "LACE" book by Virginia BATH
The members might be interested to know that the "LACE" book by Virginia BATH, will be re-issued in paperback in Feb. of '79 and the price as of now, will be \$8.95. I will stock it, and there is an additional handling - insurance fee of \$1.50. - As the original edition was not too long in print, many missed out on it --have had many inquiries about it.

Also a new book for March '79

"The Technique of HONITON LACE"

By Elsie Luxton, England \$11.50

Barbara Bannister, Alanson, Mich. 49706

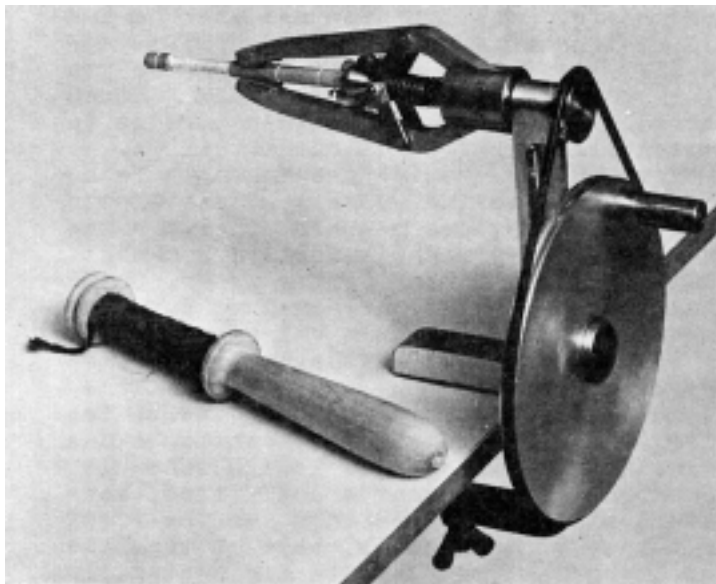
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60/2	1500 M	225 F	210 F	210 F
70/2	2000 M	275 F	260 F	-----
80/2	2500 M	345 F	300 F	300 F
90/2	2500 M	355 F	345 F	345 F
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Note, please insert pages in cover

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I do needlework
In my spare time,
It busies my hands
and rests my mind.

I like to think
That what I do
Sets good example
For young ones too!

My work is neat
With loving care,
And when I finish
There's beauty there.

You young must learn
These crafts of old,
Because this knowledge
Is more than gold.

I thank Thee, Lord.
You must have known
Each handmade item
Would enhance my home.

There's an afghan here
Embroidery there
All sorts of clothes
And lace everywhere.

I love my needlework
I give some away
And love comes back
To bless my day!

Evelyn K. Misner © 1979

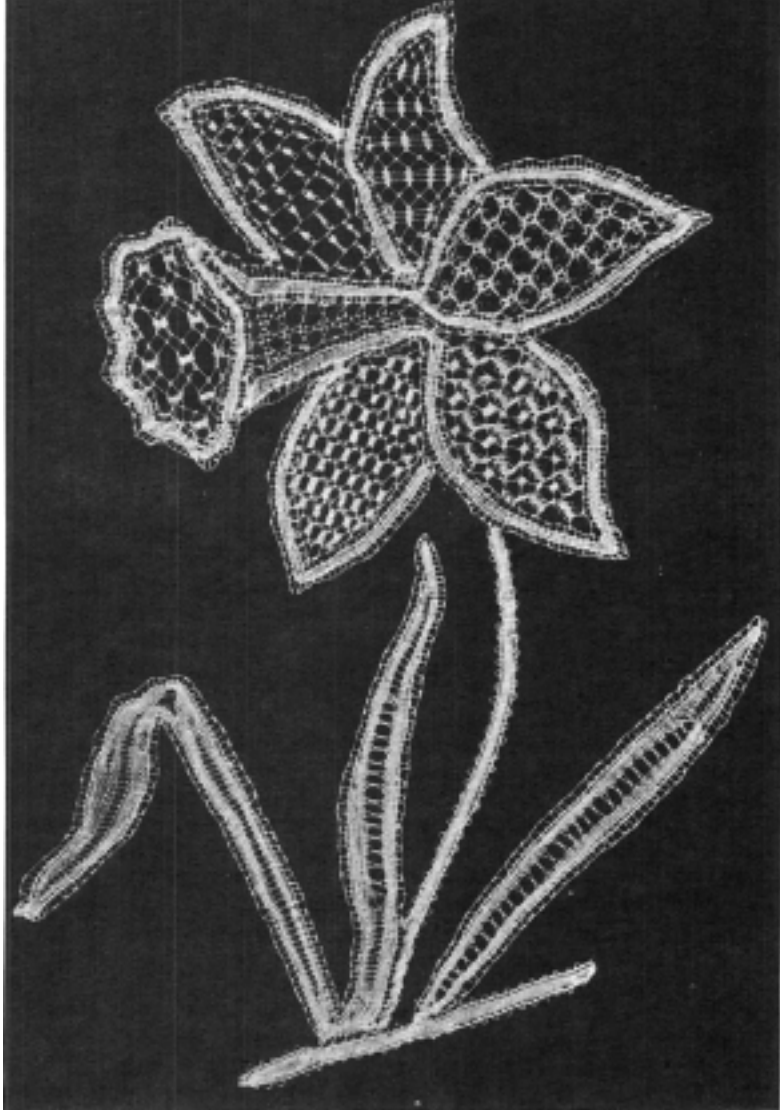
International

MAY 1979



Old Lacers

Photo by Mr. M. Primok, Milton, Ontario



DAFFODIL

Bobbin Lace Daffodil worked by
Mrs. Ruth Barnett, West Hill,
Ontario, Canada

is a result of the second workshop
given to the Toronto Lace Group by
Sheila Wells, in October 1978.

It was worked in No. 100 cotton
with No. 40 cotton for the gimp.
"I'm uncertain as to the origin of
the design as the pricking was
given to me."

Ruth Barnett, Secretary
.....

CALENDAR of COMING EVENTS:

August 6-10, 1979 SHELL LACE KNITTING
WORKSHOP - write to Indianhead Center,
U. of Wisconsin Extension Arts
Shell Lake, Wisconsin 54871

August 5,6,7, 1979 - I.O.L. Convention
Waldorf-Astoria Hotel, New York City
.....
CHATAUQUA DAYS, NEW YORK

Bobbin lace lessons for beginners and
intermediates to be given by I.O.L. mem-
ber, Trena Ruffner, mornings during the
weeks of July 30-Aug. 3 and Aug. 13-17.
For further information about classes
write to: Mrs. Trena Ruffner,
1347 Bedford Road
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write to: Chautauqua Institute
Chautauqua, New York 14722

VICTORIAN CARPETING EXHIBIT at
SMITHSONIAN NATIONAL MUSEUM OF HISTORY
AND TECHNOLOGY, Washington, D.C. 20560
opened April 2 and continues for one
year in the Hall of Textiles. An infor-
mation sheet prepared by the Division
of Textiles is available to those who
want to know more about the different
kinds of woven carpets. If you would
like a copy of this free leaflet, write
to: Division of Textiles
National Museum of History and Tech.
14th and Constitution Ave., NW
Washington, D. C. 20560
.....

REMINDER: 3rd ANNUAL LACE CONTEST to be
held at Annual meeting, August 6, 1979
.....
Sept. 11, 12, 13, 14, 1980: WEST COAST
LACE DAYS, Mayflower Park Hotel, Seattle

Lithographed in the United States of America



IOL Member, Klara Rohlf, West Germany
Aunt of Renate Springsted, Mich.

Klara Rohlf went to school in Hadersleben, Denmark until 1914, where she learned needlework. Bobbin lace instructions were given in her last year of school.

She was born of a Danish mother and a German father and practically grew up between the two nations, Denmark and Germany, in the part of Denmark now known as Sonder-Jutland, and is therefore fluent in both languages. The International Old Lacers Bulletin brought her together with one of her schooltime friends. She was recently visited by a lady from Kiel, Germany, who received her address through Marie Boek, Tonder, Denmark and was determined to learn bobbin lace making. They are meeting every Monday at my aunt's house for a lesson in Bobbin lace and enjoying themselves.

BRUSSELS and BRUGGE TOUR

A tour leaving London October 26, 1979, overnight travel by ferry from Dover. Morning in Brussels, the party will visit Musees Royaux D'Arts and Histoire and Manufacture Belge De Dentelles. It is a well stocked shop selling thread, bobbins, patterns, lace, etc. Afternoon to be spent in Brugge, a visit to the Lace Kantrum and time for shopping or sight-seeing in Brugge. Return on 7 P.M. ferry. The party will travel throughout by private coach (with reclining seats) cost £27 (\$55 dollars) to include breakfast, admission fees to Museum and Lace Kantrum. I feel perhaps some other members could be in England at that time. If there was a lot of support I would organize a trip earlier.

Booking forms from:

Jean Pegg, 90 Kimberley Road
Bournemouth, Dorset, England

SILVER TATTING SHUTTLES ? ?

"I would appreciate it if you can advise me as to where I may obtain a sterling silver tatting shuttle." Ruby Bogan
Route 3, Box 467, Ringgold, La. 71068



MARY COLEMAN

Miss Coleman recently lectured in Holyoke, Mass. on "Women and Art in 20th Century Ireland". She founded the Guild of Irish Lacemakers in 1977 and is regarded as the only contemporary expert on the history, manufacture, and restoration of lace in Ireland. She has been interested in Ireland's crafts since childhood when her mother and grandmother instructed her in traditional Aran-knitting and Irish crochet lace.

Two copies of January 1979 English Lace Guild Magazine

LACE

have been contributed by them to I.O.L. It includes a 20 page "Exhibition Supplement" of LACE '78, with many pictures of lace entered, some of the lace makers and the prize winners.

The planning of the

EXHIBITION OF HAND MADE LACE

by the English Lace Guild -- Joan Buckle
As Exhibition Secretary I was very much involved with the compiling of the Schedule as were the other members of the Sub Committee, and though there were classes to enter work, it was no way a competitive exhibition, but a selective one. The selectors had no way of knowing if the work entered was a members first piece of work - a beginners piece - or a piece they had been working on for years, and had just brought to perfection. Original design was catered for with the Sponsored Class, and one of the other classes on the Schedule. The whole thinking behind the exhibition was to give as wide a range as possible of all the forms of lace that can be made, and showing members work to best advantage to the public. The visitors book with comments, gave nothing but praise for the hard work that went into the exhibition and for the beauty of the work on display.

* * * * *

New Membership Secretary

of the English Lace Guild is
Joan Buckle, (Mrs. J. P. Buckle)
1 Wychwood, Little Kingshill

Great Missenden, Bucks HP16 OEU, England

* * * * *

Trenna Ruffner of Grosse Point Park, Michigan and Ione Russell of Portsmouth, N.H. contributed to the English lace exhibit. It is planned to use Trenna's entry on cover of I.O.L. bulletin 1979-80.





The art of making bobbin lace is demonstrated by Mrs. Margaret Harding of Hawthorne, at the Glen Rock Library. Bobbin lace is made by open warp weaving and requires infinite patience. Mrs. Harding's work will be on display at the library for the remainder of the month. (Photo by Rich McBride)

From: "The Ridgewood News" N.J.
February 22, 1979

"During the month of February, 1979, the two cases of the Glen Rock Library, New Jersey, showed an exhibit of books, bobbins and laces of other countries, a sample of original design in graph to pattern, to finished lace.

In another case was a display of finished laces made from traditional patterns. Wall hangings, squares, bookmarks, etc. Had also bobbins from different countries near the books of that same country.

I would like very much to add bobbins from many more countries to my pillow, I call "International". Any help from other members around the world would be so appreciated. I use only 2 bobbins to represent each country, but one would be used also.

The pillow pictured shows all Danish style. The pattern is Swedish and called "Vattersnipan" (Sailboat), seen better if picture is turned to side view.

At present I'm working on a series of lace designs for laces to be placed on file at Nova Scotia Museum, Halifax, Canada. It is done in a kind "Thank you" to the Curator who permitted me to conduct a "Study session" in the archives of this museum on subject of Bobbin Lace, while visiting the Province in 1977. The uses of my lace work will be to show items once made throughout Nova Scotia and to enrich their exhibit on the subject -- Bobbin Lace.

The material to do this project is supplied from the Books of the collection."

Margaret Harding.

Visiting Lace Members
on Mainland

by Marguerite V. Bieger, Hawaii

In mid-January I returned to Pearl City, (Island of Oahu). It was a long trip and series of enjoyable visits across the Mainland! I took many lacemaking lessons from the talented Kay Asahi in Torrance, California.

I visited with I.O.L. member, Kitty Coverston in Sulphur Springs; Anita Beasley of Atkins and laced with Marie Franceschi of Summers--all in Arkansas. I stopped and visited many museums across the country, always with lace and antique dolls in mind. My visit with relatives in Saint Louis also bent to the two interests. Unfortunately, I failed to take some names

and addresses with me to St. Louis so missed talking with Mr. and Mrs. Charles Norton. We have had correspondence since then.

The kind gentleman in the Eugene Field Home gave us a personal tour through and added to the information on dolls, and we noted the laces on those. Then he suggested that we visit the portion of Jefferson Memorial displaying dolls. Much to my delight, beyond the small dolls exhibit, I spotted an entire window with manikins making, wearing and displaying old bobbin laces. I hope all of it is available when the I.O.L. convention meets in St. Louis.

* * * * *

My ladies here in Hawaii, who are interested in lacemaking, have been scattered

and hindered by the unusually heavy rainy season. We are still having difficulties meeting at this time, but are still working toward lace-ins. Virginia Fine of Kailua, Oahu is meeting with me now. Virginia lived in Amsterdam in 1977-1978 for a year and studied bobbin lace making. It is great to have someone with that experience living here. She is a resident of Oahu, Hawaii of many years.

* * * * *

We are enjoying the company of Marguerite Jackson of Ferndale, Michigan for three months. We have been having lace-ins in the home of Marguerite's friend, Mildred Pemberton up on Diamond Head Drive. Mildred is learning much under Marguerite's direction. Elsie Bentley of Berkeley, Michigan was here during January. Mornings with her were welcome and interesting. We were unable to take advantage of her teaching abilities this trip but will certainly be prepared for classes when she returns. I hope she "threw her lei into the ocean so she will return" -- a Hawaiian custom.

* * * * *

I am volunteering a day a week at the Academy of Arts, --- Lending Collection, working with the laces with keeper, Mrs. Barbara Hoogs. We were pleased to find one piece incorporating Hawaiian flora. It is a lace collar of fine crochet over heavy threads, giving the third dimension appearance to passion flowers and orchids. All white. This was designed and executed by a lady, now deceased, who lived on the Island of Maui. It is a lovely piece and has been lying hidden among many linens and lace items donated from estates.

The Lending Collection is a library of many antiques, artifacts, arts and crafts, products from many countries around the world. These are available for teachers to take to their classrooms, and for exhibits in libraries and other educational institutions. We are working, at present, on 'traveling lace and lace-making exhibits of specimens' to fit into the standard glassed table top show cases used in the libraries across the Islands.

We hope to come up with some miniature lacemakers' pillows to place among the many types of laces.

Thank you, Pat Harris and other Bobbinettes of Portland, Oregon for your notes, interest and invitations. We'll be seeing you.

Aloha (All of Our Love to You)
Marguerite Vizzier Bieger

~~~~~  
A LACE CALENDAR ? ?

"Year in and year out, I am given at Christmas, and use, the Quilt Engagement Calendar (book) compiled by Cyril I. Nelson. A Sunrise Book published by E.P. Dutton. I would be so happy to have one on laces. I go back thru those beautiful patterns of museum-class quilts, over and over. Why not one of Laces?"

Marguerite Vizzier Bieger, Hawaii



VISITING IN HAWAII

Top: Marguerite Bieger, Hawaii, in her old bobbin lace yoke Muu Muu (front and back alike) over velvet; with Dr. Virginia Fine, psychologist of Kailua, Hawaii.  
Middle: Elsie Bentley of Berkeley, Michigan, working with Dr. Virginia Fine on a bride's crown.  
Bottom: Margaret Jackson of Ferndale, Mich. assisting Mildred Pemberton of Honolulu with lacemaking. They have been weaving friends for a few years.







Janya Sugunasil at the Oriental last week with some of her lace-making equipment.

From: BANGKOK WORLD Nov. 22, 1978

## KAI SHOW AT THE ORIENTAL HOTEL

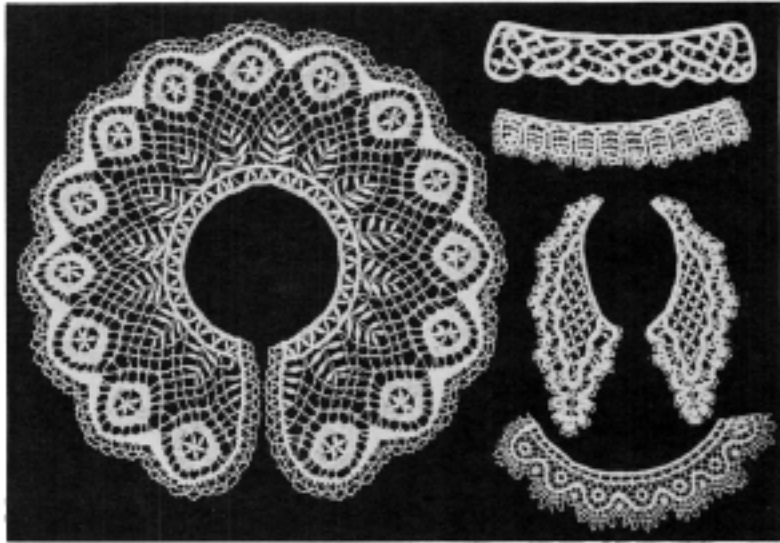
By Prapin

KAI Boutque's Somchai Kaewthong---the man who popularised silk screen printing---has outdone himself again. This time he was given some beautiful lace to work with and the result was the smashing collection of day and evening dresses put on show at the Oriental Hotel last week.

Last time it was Vorachun he presented with her exquisite silk screen prints at his charming orchid collection. This time it was petite Janya Sugunasil, a graduate of Columbus Business University, and I.O.L. member, whose hobby is lace making.

Janya studied the art of lace making from a Dutch teacher in Kuala Lumpur. (Anthometta Graulich, D.C.) Janya is now back home in Chiang Mai, running a gas station. But during her spare time she makes lace, using a half-moon shaped board and a couple of dozen rolls of yarn.

Tiny pins are used once a pattern is decided. Then the intricate job of tying and knotting begins. It is a slow process taking one whole day to complete one inch of lace, and two to three weeks to make a lace collar for a blouse.



Lace made by Janya Sugunasil, Thailand

Janya calls her lace "Sarapee", after the Thai flower by that name.

She has a few young girls employed in her lace making business in her home in Chiang Mai, but now that the demand is far more than she can cope with, she supplies all the lace she makes to Kai Boutique exclusively.

Kai's lace collection was first revealed at a charity show late last month in Chiang Mai and it proved so successful, it was followed by a repeat show in Bangkok. Sixty outfits were put on show---day wear, cocktail dresses and evening gowns. Beautiful laces were used for collars, sleeves, bodices and hems.

Kai had his mannequins dressed in gloves and hats, something altogether new to the Bangkok fashion scene. The predominant colours were black and white, but included were some pastel shades of beige, mint green and salmon pink, the fabrics used being crepe, Georgette and silk.



## LACE OF THE LAND

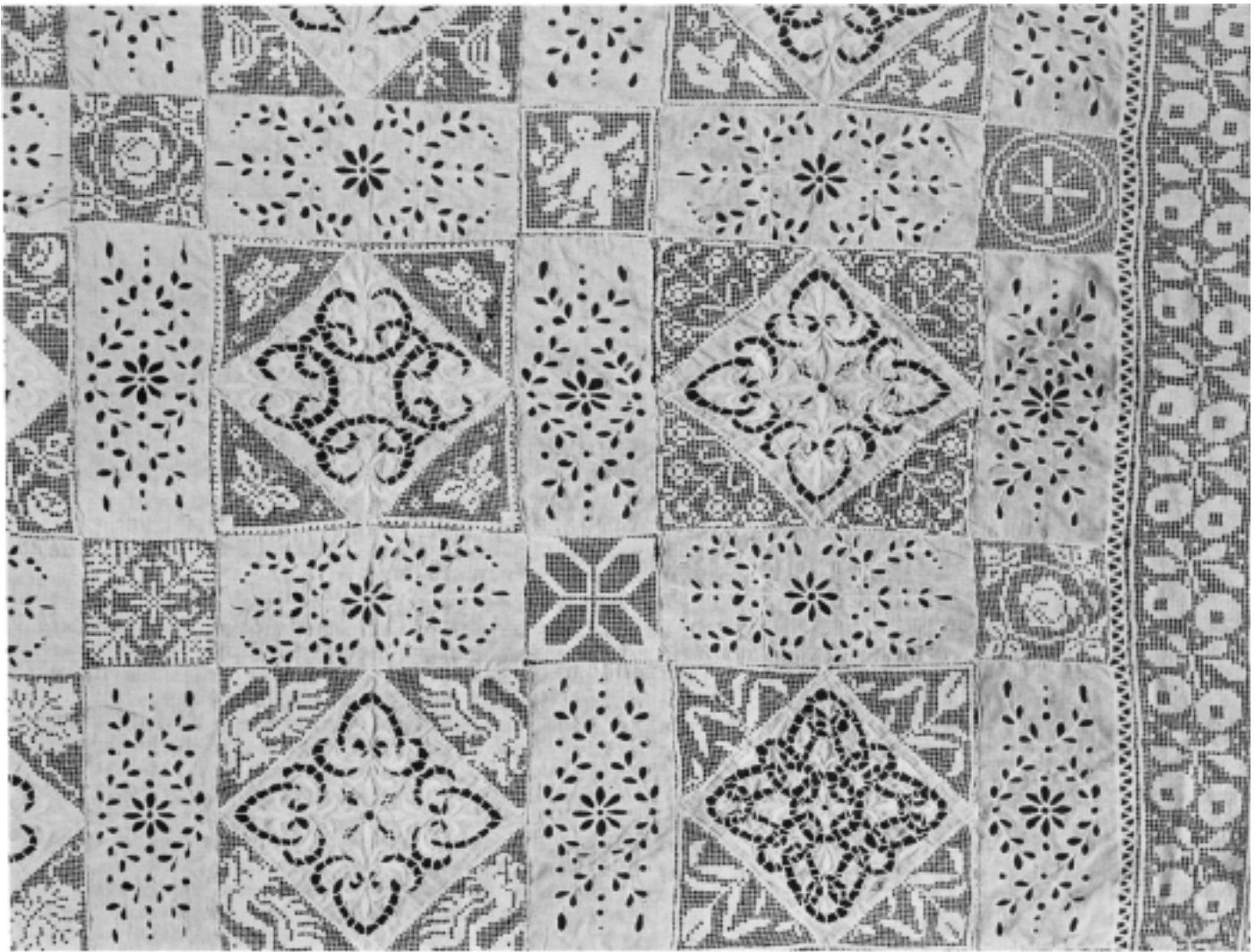
Brazil, South America

by "Awake" correspondent in Brazil, 1979

'Renda de almofada', or pillow lace, known as "Lace of the Land" because it is made in Brazil's northeastern state of Ceara. Similar lace is produced in the Brazilian state of Santa Catarina, and in other countries. This lace and the lacemaker are so typical of Ceara State that there is a larger-than-life statue of a lace-maker by the side of the new Bank of Brazil building in Fortaleza City.

It is believed that the wives of early Portuguese colonists introduced it in the country and they may have learned the craft from the French. Since then, it has been handed down through the generations. For centuries, this method has been so successful that the craft can be termed a home industry.---More recently, however, many girls no longer want to learn lace-making, as they prefer to pursue more lucrative occupations away from home.

Contributed by Doris Southard, Iowa.



By Pauline Knight, England

"I am preparing a book which Batsford plans to publish later this year. One chapter will be about a Victorian Filet Lace Bedspread. I enclose a copy of this with photos of some of the designs to share in the bulletin."

In France and Switzerland Filet Lace or Lacis continued to be made and taught in Convents and "Finishing Schools" until quite recently. Curtains of darned netting can now be seen in Poland.

A fine specimen of work by two French ladies has kindly been lent to me to help others now to take joy in producing household articles which could be of use for many years and become, perhaps, in their turn, precious heirlooms of the future.

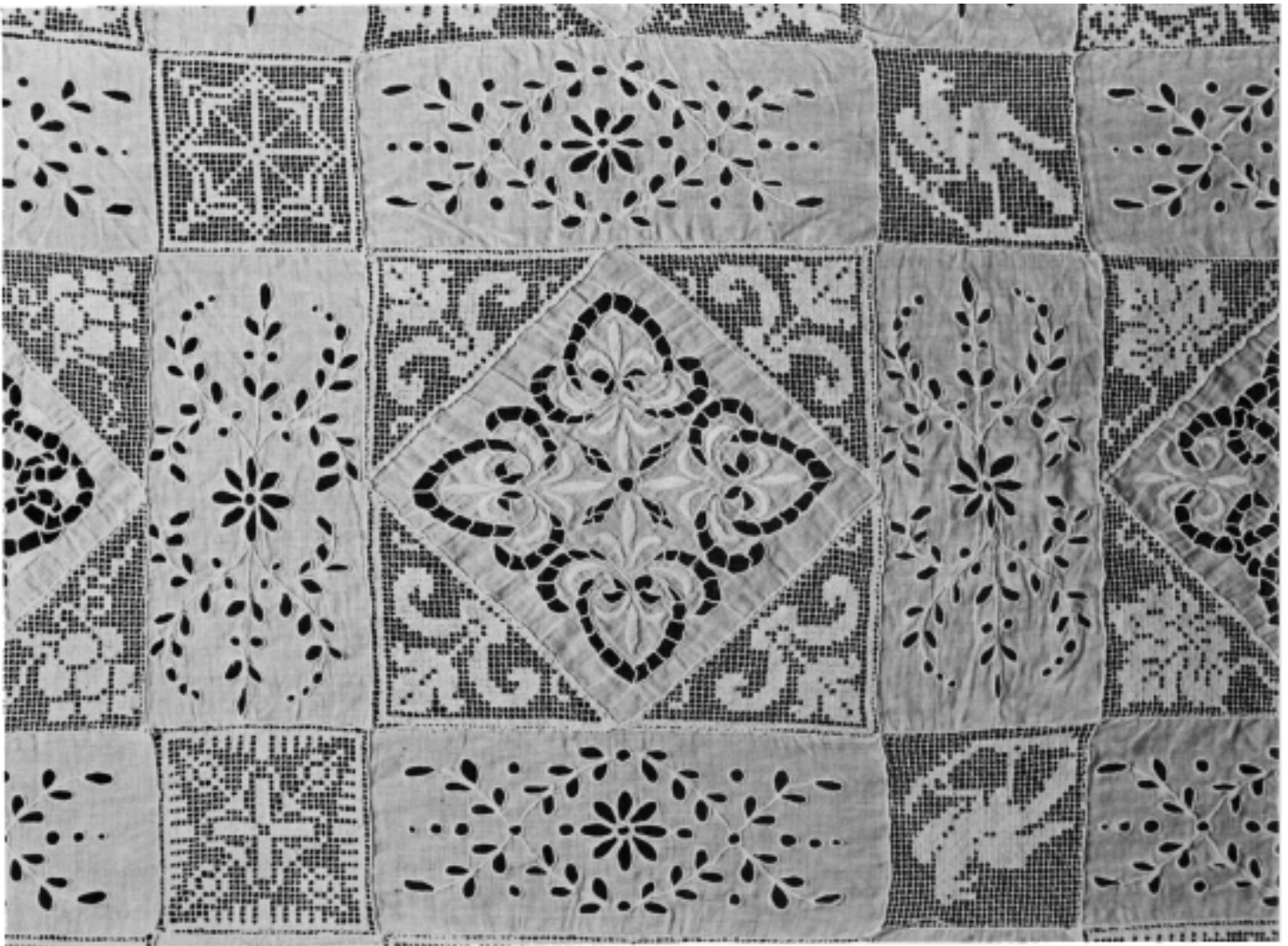
The bedspread, three small parts of which have been photographed was prepared as part of her trousseau by my friend's aunt, who worked the exquisite Embroidery Anglaise and Cut-work, while her mother made the Filet squares and the triangles. This was about seventy years ago and the bedspread has been in use in several tropical parts of the world, yet is still in good condition and a delight to examine in detail. In Filet there are ac-

## A Victorian Filet

© Copyright 1979 Pauline Knight

tually 144 triangles and 35 squares with a border 2 yards long at the top and bottom, finished off with a fringe. A narrow Bobbin lace ("Ninepin") edges the  $2\frac{1}{4}$  yards of its length. A few of the designs have been chosen to give as examples, sometimes with slight alternations. For not all show the continuity which is typical of good Filet nor does the worker always use the old method (which has been explained) of working the designs.

We do not know whether one particular book of designs was used, or whether they were gradually collected and adapted for this purpose. The frequent appearance of a cross at the centre of a geometric shape suggest an ecclesiastical origin for some parts. In the best tradition these pieces of lace were varied by the use of others depicting birds and "beasts"; flowers and leaves. It is interesting to see in some of the designs in Vincio's book, on pp 57, 71, 75 and 78), a small central cruciform shape almost surrounded by two or four arches; though the complete designs are much fuller and more complicated than these simpler ones on



## Lace Bedspread

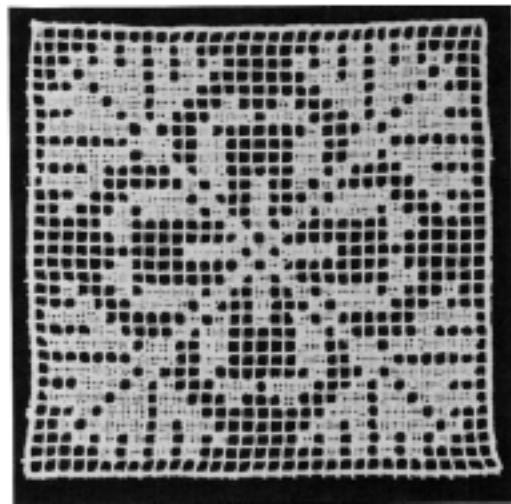
the bedspread. May the inspiration for them have some traditional development from the old book?

Those on pages D,C,B,E, have been chosen as examples of these designs, though only one of them, E, is seen on the plates.

Each design should be planned with at least one empty row all around. If a square of the exact size has been netted that row could be left with its natural double edge. Or, for strengthening it could be buttonholed. If several designs were worked on a large piece of net then the edges to be cut, should first have a thread run through them before being buttonholed.

Probably the completion of a whole bedspread seems too daunting a task? Yet such designs as these, with others from old books, or for many published for so-called "filet-crochet" (which were originally based on the lace) or from cross-stitch designs, where these with a continuous line would be preferable. Through the centuries the lace has been used in all household linens, edging or cornering the linen, or as a centre.

So they lend themselves well to co-operative work. -- Pauline Knight, Flat 4,  
24 Park Road, Bexhill-on-Sea  
East Sussex TN39 3H", England

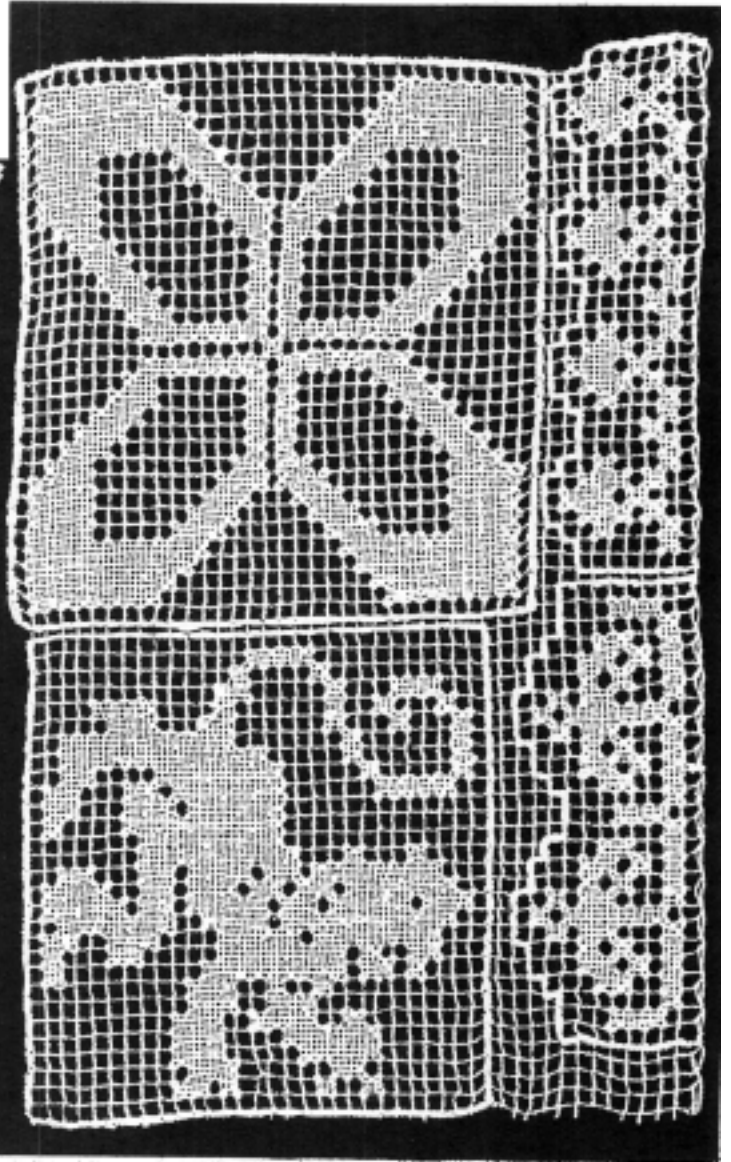
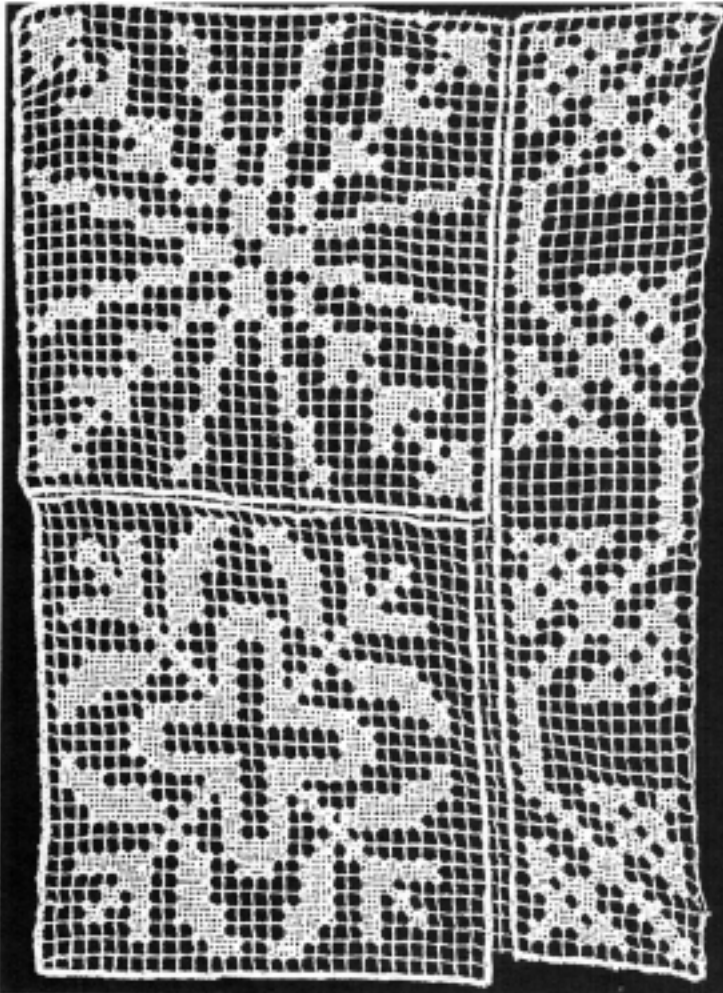


"The illustration on page 32 of the Nov. bulletin, of the darned netting is an example of the "toile" or linen stitch I use for most of the Filet Lace.

As it is described as "Buratto" I conclude that it is not worked on a netted



(Knotted) mesh but on the special cloth from which the name Buratto was derived? One cannot be sure in a photograph.  
Pauline Knight, England.



### NEED NEW PATTERNS?

Use a mirror!

"Purchase a few of the 12" x 12" decorative mirror tiles and cut them in half. A 12"x6" mirror is easy to handle and a piece of emery cloth (or fine sandpaper) will smooth the edges and corners.

Stand the mirror upright (on its 12" side) along the edge of any of your laces or patterns and then move the mirror around so you can see different variations of the pattern. You can see how to widen a pattern, make it narrower, how to form corners or angles for many-sided designs, etc.

Along the inner edge of Bucks Point patterns you will find a variety of beautiful insertions - as well as patterns for bookmarks.

And don't forget the tape laces. These, especially, lend themselves to new patterns of unlimited potential. Be sure to try more than one mirror at different angles on these patterns." Robert Sanchez

\* \* \* \* \*



### Needle Lace with Nancy

© NANCY EVANS 1979

The 6th graders at Hockinson Elementary School are most fortunate to have a teacher like Dorothy Person, who is willing to share her lace making knowledge. (See page 56, 57 of Jan. 1979 I.O.L. Bulletin)

I would like to encourage other I.O.L. members to share their lace knowledge with local schools. Most American elementary and secondary schools have given little consideration to textile skills. Of the textile related classes that are offered, little mention is made of lace. Lace history and lace making is often left out of our college and university curriculums as well. I cannot speak for other countries, but perhaps there is a similar situation.

One way to help change all this is to share lace collections and talents. Let our young people know what it is and how much joy it brings.

May 11, 1978

Dear Mrs. Evans  
 Thank you very much for coming to our classroom and telling us about laces around the world and then when you showed us how to make it. I think your samples were really neat. I didn't get to see all of them but I new they would of been as neat as the other ones. I'm am really interested in you career. You have really taught me a lot.

Thank you



Sincerely  
 Susannah Everett



May 11, 1978

Dear Mrs. Evans,  
 Thank you very much for coming to our class room and telling us about lace making. I really enjoyed looking at the lace samplings I learned that the men wore lace and the kids made it. I liked looking at the book with all the mens fancy lace wigs and cloths. I am glad you came.

Sincerely,  
 Anne Ford



lace

May 11, 1978

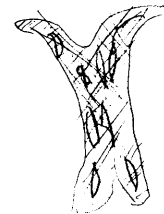
Dear Mrs. Evans,  
 Thank you very much for coming to our classroom and telling us about lace making. I really enjoyed it. I really liked the part where you told us all about the past and how the little kids made lace. You they were 10 years old. And when the older people would order the lace there the kids were men. And how the people would make the lace with all of the little stringamajigs.

May 11, 1978

Dear Mrs. Evans

Thank you very much for coming to our classroom and telling us about lace making. I really enjoyed the black lace the most, but I really liked all of them. I think lace is neat but if you were to much like the rich people did a long time ago it looks ugly. I like the Scandinavian like because it was geometrical.

Sincerely,  
 Bill Rydberg



P.S.  
 Brian Boyle

Things majes are  
 bobbin - 119!

I've often gone to schools to give little informal talks. I let the students touch the lace and I tell them what the people who made it might be like and how they lived. I'm sharing with you a few of the thank you letters that I received from Mrs. Hiltons 4th grade class. Meridian Elementary School, Kent, Washington.  
 Nancy Evans.

"BOBBIN LACE MAKING for Beginners" book by Amy Dawson, England has been donated to the International Old Lacers in memory of "My very dear Friend and Teacher, Amy Dawson, 1901-1977" by Jean L. Pegg, Dorset '79, England "Lace is like Love and Music, A joyful thing." -- Ruskin

## BRUGES LACE SCHOOL and LACE CENTER

A Short History by  
P. Maes-Noë  
Bruges, Belgium

In 1917 when poverty at Bruges was at its most desperate, Mgr. Van Susteren, the Bishop of Bruges, decided that lace-making would ensure a certain income to the poverty-stricken families. He therefore called on the Congregation of the Apostoline Sisters, founded to educate girls and especially to teach them lace-making. His idea met with success; the number of pupils increased swiftly, to such an extent that the Sisters had to move to larger and larger schoolrooms.

In 1783, Joseph II shut down thirteen Convents in Bruges but the Apostoline Sisters were allowed to continue their teaching. In 1860 the school had 400 pupils. The lace they produced was sold on the market, and the pupils were paid for it on a monthly basis. By then, the school was famous for its specialty: "Binche" or "Point de Fée" (Fairy Queen Stitch).

During the 1914-1918 war the school was closed. But in 1922 both parents and pupils called for it to be reopened. In 1923, there was a considerable increase in the number of pupils attending day and evening classes, so much so that the Sisters were obliged to build a new school at their own expense. In 1924, the school was subsidized for the very first time, both by the Province of West-Flanders and the town of Bruges.

From 1930 onwards, there was a general decline in lace as an industry for several reasons. Lace had gradually gone out of fashion and cheaper mechanical laces, often imported, flooded the market. Last but not least, the lace-makers were underpaid. Generous attempts were made by the Sisters to continue paying the pupils for their work. One Bruges family undertook to buy a certain amount of lace every month to help save the school.

In 1933, the day-school cut its classes to one day a week. However, evening classes, spread over a four year course, provided the opportunity to learn lace-making. In 1935, the Lace-Making Workshop was founded.

In 1958, the training College for lace-making teachers (founded in 1911) had to close its doors through lack of interest. Indeed, there were other means of earning a living and in a more profitable way than by sitting bent over a pillow for endless hours. The day-school was finally closed altogether in 1961, and only evening courses remained.

During an exhibition of "Contemporary lace in West-Flanders", all the heads of lace-making schools met. They concluded that, since the Government intended ending subsidization of this type of educa-

tion, all the schools would have to close down.

We did not give up so easily in Bruges. In fact we just could not afford to take such a drastic step. Lace-making in Bruges was an age old tradition; we did not want to see a handicraft that had been the pride of Flanders for centuries disappear.

So a survey was made of the situation in West-Flanders and particularly in Bruges and sent to the Provincial Authorities and the Bruges Municipality. In addition to this a meeting was organized between the Bruges lace schools and the two other remaining schools in West-Flanders who intended keeping up lace-making.

Out of all this grew the idea of founding a "LACE-CENTER" (10.6.72). It is thanks to the co-operation of the Mayor and the Municipality of Bruges that the buildings in the Balstraat were made habitable. But since the religious community could no longer cope with the financial burden, the board of the Lace-Center took over.

They left no stone unturned and took the necessary steps to convince the Ministry that subsidies were a necessity if they did not want to see this art die. They were rewarded for all their efforts. Subsidies from two Ministries, from the Province and the Municipality have solved the financial problem. Another problem soon arose, however: a shortage of teachers. There was no other solution than to organize a FURTHER TRAINING COURSE FOR TEACHERS. The conditions for admission for this two-year course were that the candidates should have a very good practical knowledge of lace-making and a teaching degree in one branch or another. Two of these courses have now been completed and another started this year. The course is a shortened version of the original one given at the training college for lace-making teachers. The ladies do not delude themselves that at the end of the two years their knowledge of lace-making is complete. In fact they devote a great deal of time to personal work and consider their training a continuous and never-ending activity.

Besides the one remaining Sister, we now have several ladies who take care of teaching 250 children at our LACE-MAKING SCHOOL FOR YOUNGSTERS. The girls (and occasionally boys) are admitted from the age of eight on. The complete course is spread over a period of seven years. This enables the pupils to master one of the finest laces; the "Fairy Queen Stitch". Obviously the children are not trained to become professional lace-makers. It is merely a hobby, quite apart from their ordinary schooling. Some of the children interested in lace-making either have too little time to spare during the school term or live quite a distance away from Bruges and are therefore unable to come to our school. We thought these children should have their chance too. So we have organized VACATION TRAINING COURSES, in

When lace died out commercially and lace-making was no longer a way of making a living, a lot of pillows were relegated to the attic. Over the past few years, people seem to have become more and more attracted to ancient handicrafts.

So in Bruges, where bobbin-lace was "the" handicraft, women picked up their pillows again. The number of ladies who wanted to make lace for pure personal enjoyment kept increasing so much that the Lace-Center took the initiative of starting a daily OCCUPATIONAL GROUP FOR LADIES Members who are already familiar with the craft can, whenever they feel like it, come to the Center for advice or, if they want, try their hand at a new pattern. We have a membership of 300, including a number of non-Belgians.

Requests from people who wanted to start lace-making were so numerous that we had to organize monthly BEGINNERS COURSES. These are not restricted to Belgians. For so far we have had ladies from the Netherlands, France, Germany, England, Switzerland, Italy, Canada, the USA and even the Philippines. They often combine a holiday in Bruges or at the Belgian coast with a course at our school.

Our ladies are rather ambitious. They are not content just to sit at their pillows and make traditional or modern lace. Their aim is to be able to make their own patterns. So, later on, we organized a PATTERN DRAWING COURSE. There is no doubt that a great deal of satisfaction comes from being able to create your own design.

Today some tourists visit the Continent and make their way to Bruges not only to enjoy the beauty of our medieval City but also to see "how lace is made". If they are lucky they might still meet an old lady sitting at her doorstep, bent over her pillow. But if they really want to make sure that they don't miss this attraction of Bruges, they come to our Lace-Center.

Situated in one of the most picturesque parts of Bruges, in front of the Folklore Museum, in the shadow of the old Jerusalem Church and in the neighbourhood of the splendid Saint-Ann's Church, the Lace Center is a marvellous climax to a walk through our ancient city.

Not only thousands of tourists visit our school every year, but reporters, journalists and cinema and T.V. teams have found their way there and told their countrymen with admiration of "the beauty of Bruges", of which lace-making is an essential part like the famous swans and the harmonious sound of our bells.



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P.O. Box 346, Ludlow, Mass. 01056

# with an EYE on LACE

By Inez Rodefer

Brass rubbings are bustin' out all over. The London Brass Rubbing Centre has exported this traditional English craft of tracing medieval plaques onto paper to America where it is creating new enthusiasm according to a recent news report by Elaine Q. Barrow.

The British group has tendered reproductions of 4,000 original plaques---exact replicas from which paper copies can be rubbed. Copies of knights, ladies, merchants, lords, priests and other medieval personages were brought recently to the Washington Cathedral, Washington, D.C. the Old North Church in Boston; Christ's Church in Philadelphia, and in New York City's 112 year-old Church of the Resurrection, Episcopal.

British-born Ruth Willshire, secretary to the Church of the Resurrection where 40 replicas are exhibited, states, "We've had people from Colorado, Texas, and all over the United States. They're here on holiday (vacation) and some get so fascinated they spend two or three days a week just sitting here and rubbing."

One of the earliest in the collection is Sir William Fitzralph of Pebmarsh, Essex, Circa 1327, but the most popular likeness is called the Lace Lady: Lady Margaret Peyton of Isleham, Cambridgeshire, 1484, depicted in an intricate lace gown and flowing headdress. The panel is 2 feet long and 15 inches wide.

The process is simple and takes less than an hour to produce a portrait that can be framed or used as a wall hanging, or even reproduced as a Christmas card.

For people who don't have time for rubbing, they have finished products for sale at a nominal charge.

There is no admission charge to see the exhibit and only a small fee is asked for the beeswax and paper and instructions for the do-it-yourselfer.

Ruth Wiltshire said, "This church has little endowment and the exhibit has enabled us to remain open seven days a week. Many Churches in New York are open only one day a week.

This is an excellent opportunity for the lace collector, the student of lace history, the lace designer, and particularly the lace makers to enlarge and enrich their knowledge of their particular field.

(Elaine Q. Barrow tells us for further information, contact:

The Church of the Resurrection  
115 East 74th St., New York, New York)



NOTICE - MEMBERSHIP RENEWAL BLANKS for club year 1979-1980 are being sent with this May bulletin, hoping all dues will be sent in and can be entered before the treasurer turns the books over to the new treasurer at annual meeting in Aug.

## Lace Re-discovered

The newest Collector Rage...  
and one of the Oldest  
By Lou Thompson

After 65 years of oblivion LACE has awakened. It is once again the fad, the fancy, the passion. Indeed, it is rapidly becoming the leading lady of the textile arts field. And while the royal beauty slept these many years, reference sources disappeared from the market. Valuable books and periodicals of primary source were shuffled onto obscure, dusty shelves. They are long out of print. Re-publication and new publishing began barely four years ago to offer vital knowledge to this difficult field.

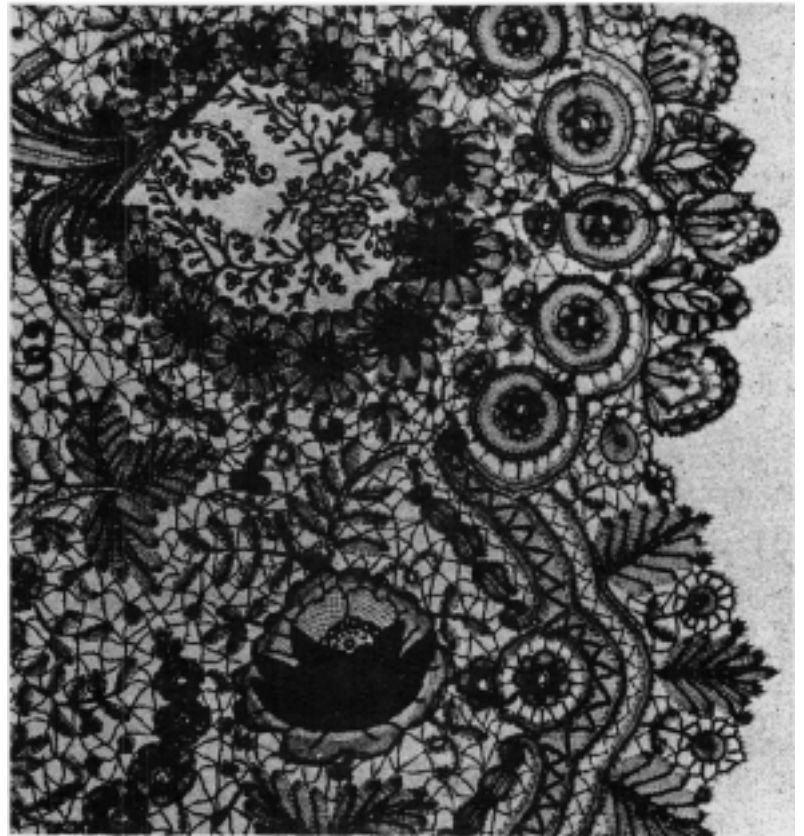
While lace and fine lacy linens appeared occasionally in shows and shops over the last eight years, it is only in the last year that they have been offered in abundance --- and with a market ready and eager to appreciate it. Current periodicals credit the lace interest to the drastic switch in fashions two years ago when the popular pant suit shifted to the soft look with much lace. But antiquers were far ahead of that. Credit can well go to the 19th century nostalgia that swept the entire antique field from 1970. More credit goes to the emergence of the textile art field as a form of American antique decorative arts, with the sharp rise



410 yards of lace made into ruff called the "Millstone Collar". Rembrandt Van Rijn - 1633 portrait of "A Lady & Gentleman in Black" at the Isabella Stewart Gardner Museum in Boston, showing the millstone, as well as the deep cuffs of the Italian Needlepoint Reticella.

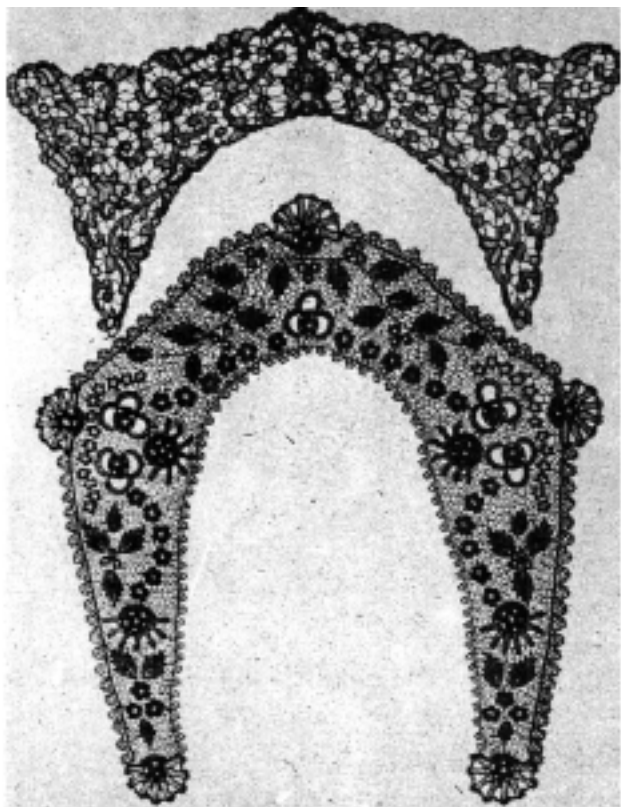


Cannons — Breeches flounces - 1660, Italian Needlepoint lace — Fashion decreed men and women of nobility fairly drip with lace. (Cannons cost about 7,000 livres a Pair!)

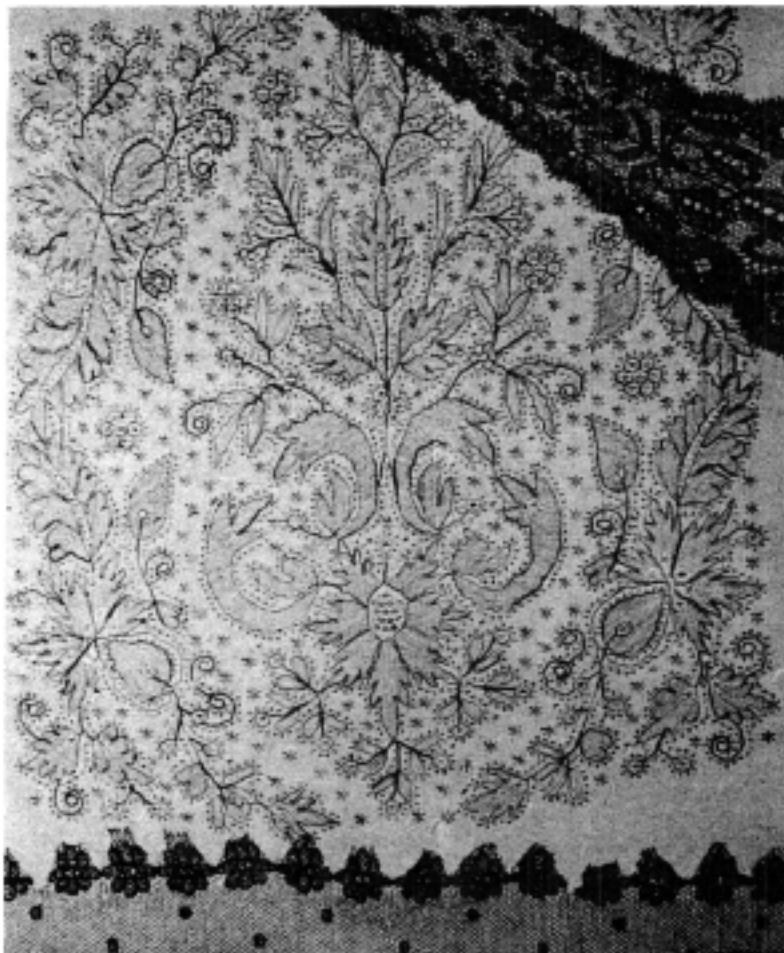


Dutchess, Brussels lace with point de Gaze (or Rose Point). Dutchess is considered the queen of Bobbin laces of the 18th and 19th century. The rosepoint (within the flower wreath - upper center, and rose - lower center) is of needlepoint work with the finest of thread. Ca. 1850.





Upper: Italian Needlepoint collar - about 1870. Lower: Irish Youghal Needlepoint lace with Irish crochet, about the same period.



Top rt.: Part of hand made English Bobbin Lace Lappet. A cap decoration of the Victorian period, the lappet was pinned to the top of the cap and the lacy ends were allowed to hang loose down the blouse front. Center: Needlerun lace cap — hand worked threads creating lace designs on machine set. American, about 1820-30. Bottom: Edging of machine Chantilly.

of the quilt, woven textile, and embroidery markets.

Lace and lacy linen are on the move....for house use, to wear, to collect, and to create! Handworked lacy linens were first in demand as discerning buyers searched the antique field for quality and beauty not made today. Antique fashions popular since 1970 gained momentum last year when the New York Times devoted 4 pages to the in-thing of antique clothes and house decor. Since then women's magazines constantly feature creative use ideas for lace. Lace wall hangings, create and build a picture, quilt and applique, throw pillows, decor, etc.

The renaissance of today's American Needle Art is seen in the many bobbin and needle lace units springing up over the nation. Not just a do-it-yourself by the numbers routine, but demanding, exacting art from themselves. Are these quietly mushrooming groups more than a ripple? Indeed yes...a wave! A Belgian manufacturer announces he is once again making fine linen thread to fill the new demands. It is exciting. It is here.

From the art institutes and Universities a whole new art form of lace is bursting forth. New forms and materials from old ideas are creating new concepts and breathtaking beauty. Go to the museums. It is already there!

For 65 years lace was the most undercollected art in the antique field. It is rapidly becoming the newest collector rage. It was one of the oldest.

In past centuries it was the passion of nobles, kings and popes. It was worn at court, in church, on the battleground, and in bed....not necessarily in that order. It was a powerful and expensive status symbol, and they wallowed in it. The millstone collars one sees in pictures of Elizabethan times frequently consumed 40 yards of Reticella (early Italian Needlepoint Lace). Deep flounces were worn around boot tops, boot laces ended in rich flourishing lace tassels. Collectors of the period were so fanatic, they even mortgaged acres of their estates to buy lace.

Queen Elizabeth was an avid collector, letting it be known amongst her subjects that she would look favorably upon gifts of lace. She likewise bestowed lace as gifts on favorites. Mary Queen of Scots was more proficient, however, having more time for lace making and embroidery during her years of imprisonment by the Virgin Queen.

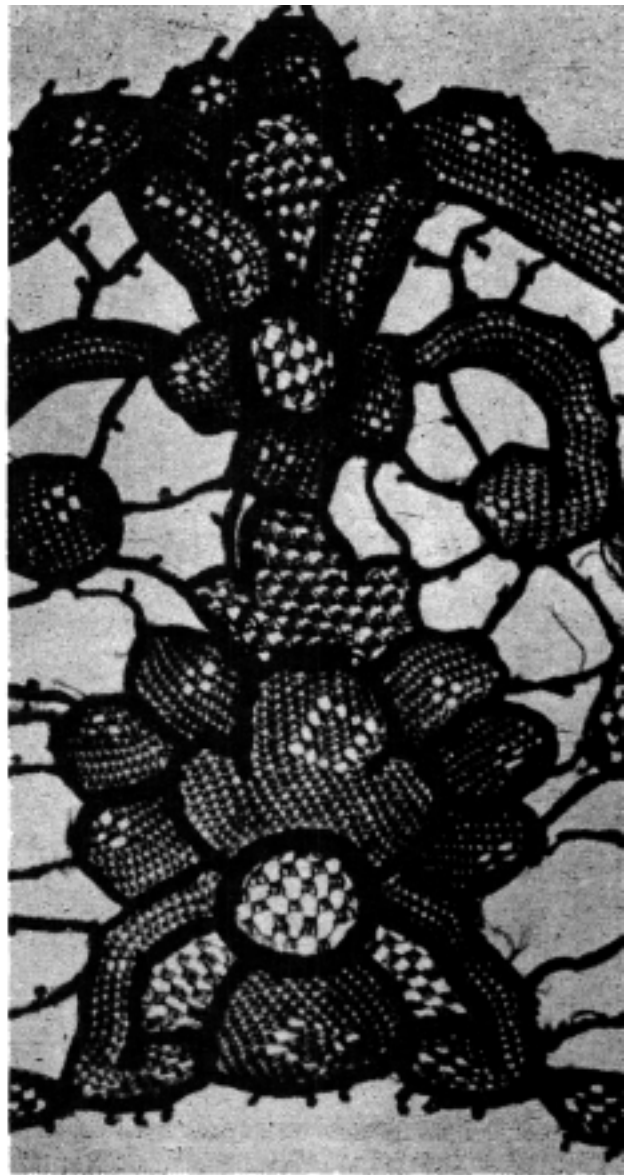
Catharine DeMedici, with her highly developed talents of poison potions and celebrated lace making, brought more than 500 pieces of Lacis (early form of lace resembling Filet) when she came to France to be its Queen. King Henry II of France was so

particular about his lace that he refused to let any but himself handle it....patiently washing, starching and ironing his own ruffs!

Lace as we know it today has shrouded beginnings somewhere in the 15th century. Scarce pictorial records first appear between 1485 and 1500. Born of embroidery, Needlepoint Lace is made from one continuous thread, using only the buttonhole stitch in varied ways. Bobbin lace, on the other hand, was born of Macramé, made of many continuous threads, plaiting and twisting - the threads hung on long bobbins for manipulation and tension Mrs. Bury (Fanny) Palisser in her History of Lace cites the major part of the 15th century as the early development of lace as a labor of love in both convent and castle. (One doesn't paint portraits of linen). Italy has the undisputed honor for the birthplace of Needlepoint Lace. Flanders is considered (with some dispute) the birthplace of Bobbin Lace.

Palisser's History of Lace (1875) is the major reference source of lace history, incidentally, and is in bibliographies of most lace books published since. Mary Sharp's Point and Pillow Lace of 1899 is also a Tower reprint. Dover Press reprinted Caufeild's 1885 two volume Dictionary of Needlework. These books are the minimum core of a lace learning library.

Just as the very essence of exquisite lace intricacies enthralled the collector of today, so it held the connoisseur of the 17th and 18th century. Lacemaking became a major art industry with thousands of peasants employed. Business was brisk. As popularity swung from one nation's lace to another, governments imposed bans and edicts to prevent



Greatly enlarged section of Italian Needlepoint Collar shows the variety accomplished with the one buttonhole stitch. The heavier outline seen is the cordonnet (thick thread) which is thoroughly covered with buttonhole stitches to emphasize the design.



American hand embroidered on machine net, about 1830. A hat or face veil.

their moneys from flowing into other countries. Bootlegging became very brisk.

The 18th century was the zenith for lace... and then came the Revolution. Two of them, in fact. Luxury loving Marie Antoinette had her pretty head lopped off along with many lacemakers and thousands of others as France cleaned house and reached for the simpler life. Lace was temporarily shelved.

In the meantime, the English, God bless 'em, who had been fighting a losing battle in the lace market against the masterful French designs, began to attack with her best British ingenuity -- that of building machinery. Imperfect machines were working while the French revolution raged, but the bobbinet machine was perfected by 1809, and wide yardage of net began to roll off the machines that had previously taken months to make by hand. The lace Industrial Revolution was born. More bans imposed. France would have none of that! So again smuggling was brisk. American ingenuity was also great. She sent men to her former parent country to



bribe master lacers into coming to America and to smuggle just a few (but very integral parts), returning with mental blueprints to re-create the rest. And so the American lace industry was born (feeble but alive) in Ipswich, Mass.

Fashion reversed and lace was again the rage...now within the realm of the average and above average income, not just for nobility, princes, kings, and popes. It also explains why lace can be 150 years old and be machine, and conversely made entirely by hand and made yesterday!

As manufacturers created more sophisticated machinery to wrought more beautifully and perfectly copied lace for a much less expensive market, the lace maker turned to quicker designs in a futile effort to compete. Fortunately there continued to be much fine hand made lace during the 19th century. The final death knell of lace as an art industry was sounded at the end of World War I, when fashion again decreed simple line with but little lace. At the same time cheaply priced chinese lace flooded the market, the techniques having been taught those natives by European missionaries.

#### WHAT ARE YOU LIKELY TO FIND?

Ninety five percent of what you are likely to find will be 19th and early 20th century lace. This is a conservative estimate. (It could be 98%). Expect to find 70 percent of this to be machine made; 10 percent hand made Filet and Irish Crochet; another 10 percent in the Cluny or Torchon lace (usually a rough, easily made Bobbin Lace principally designed for house use -- but great for today's Ethnic apparel look); with the final 10 percent falling into the finer, more intricate and more expensive hand made lace.

Now for the good news: Americans purchased 80 percent of ALL the hand and machine made lace produced in Britain and France from 1870 through 1925. And that leaves a LOT of lace for you to discover! These figures are based on early U. S. Trade Commission and British Lace Makers and British Manufacturers reports. There are no specifics for other nations or other periods. Add to this the lace imported during Colonial and early Federal periods. The figures do not include the prodigious amount from European antique collections purchased by wealthy Americans during this same (turn of the century) period. Large quantities - but not all - of this collector lace are in museums or removed from today's market.

The market? Not yet established. It is too early--too erratic--ranging from too low to ridiculously high. This stems from lack of knowledge far more than regional differences familiar to antiquers. Best buys will go to antiquers who have criteria of quality, craftsmanship, and design in their current collector field. With no knowledge of lace, these criteria alone will aid them in snapping up the better pieces. Like anything else in the antique Textile Art Field, condition is of prime consideration.

Yes, lace is on the move. After 65 years of oblivion, LACE is HERE!

So

MAY 1979

105

## YOU Want a Lace Stamp? Hak!

by Otto Charles Thieme, Assistant Professor, Environment, Textiles and Designs, University of Wisconsin, Madison 53706

Well, well, well, so some International Old Lacers are agitating to have the government produce a postal stamp with a lace design. How nice, how sweet, how stupid!

Yesterday, Mary McPeck asked me to write an encouragement to you to make this a reality. Frankly, I don't want to waste my time. Why? Because I don't think that you, the International Old Lacers, really care enough to do anything more than talk about the stamp. I don't think that you care enough to write your letters and tell the appropriate people that you are one of the few women's groups in the country not involved with politics, religion or business, but passionately devoted to your highly skilled craft. I don't think you care enough to tell an unresponsive Washington bureaucrat about your own very personal experiences with lacemaking. I don't think some of you want to tell the government that you are old and that this stamp would mean a lot to you because you have been making lace for many years. I don't think that some of you want to admit that you are liberated men active in a traditional woman's field. I don't think that you are very proud of your participation in community activities and events. Most of all, I don't think that you care enough to take the time to write separate long letters to each of the people involved in making this decision, and then two months later writing again inquiring as to the progress of the idea and then two months later writing once more, and telling them how much this stamp would mean to you. I don't think you care enough to send your letters via registered mail so someone will have to sign for each and every one. I don't think that each and every Lacer cares enough to barrage the government with letter after letter.

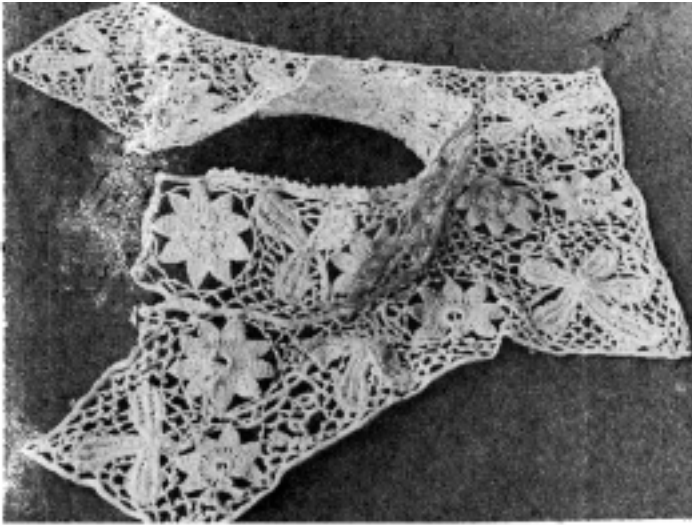
I don't think you give a damn! Oh? You do? Well, then don't tell me, tell each of the people listed below. I have.

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

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Fancy dressing required elaborate collars and cuffs and other goodies. This handmade lace collar is one of the lace work examples on display.

## Lace designs of yesteryear

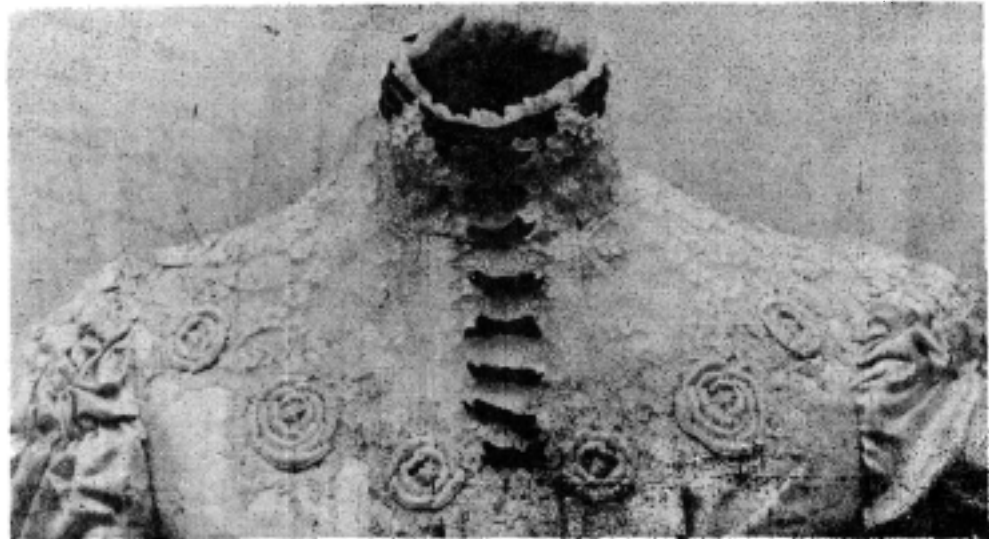
BY GAY ELLIOTT McFARLAND  
Chronicle Staff

Lace making and lace collecting are very much in vogue these days.

To celebrate these timely stitches, the Harris County Heritage Society is not only holding classes in the fine art of making fine lace, but also held an exhibition featuring handwork executed by three generations of the Hutton family.

The exhibition, "A Stitch in Time", ran from March 15 through April 12. The exquisitely detailed lace pieces included dresses, blouses, collars, bedspreads, and tablecloths.

Imagine a lady of yesteryear wearing this detailed, hand crafted garment. Note the embroidered rosettes, the hand-made lace, the tiny little tucks in the sleeves.



Mrs. Ross N. Sterling, president of the Harris County Heritage Society, admires two of the intricately made lace dresses on display in the Members' Meeting Room, 1020 Bagby.

Contributed by Margaret Harding

"Has it been suggested that the I.O.L. have a yearly contest for original lace design? The Butterfly that was designed and made by Jack Browning is such a beautiful and inspiring piece of work. One of the contest prizes could be to have the winning design on the cover of the binder for the year's bulletins.

Just a thought, but maybe it would encourage a little more interest as well as originality in lace and its design."  
Robert Sanchez, California

### BOOK REVIEW: A Finnish Bobbinlace book: "UDET NYPLAYSMALLIT"

By Eva-Liisa Kortelahti

This is a hardback book, 107 pages filled with 80 clear pictures accompanied by 80 excellent patterns, very little written text, so you don't have to ask your Finnish friends for a translation. Good book for the lacemaker who is not a beginner, anymore. -- Susie Frank, Wash.



This labor of love, a handmade lace bedspread, has several different patterns. This bedspread is in the exhibition *A Stitch in Time*.

Photos by Tom Colburn,  
Chronicle Staff

this is acceptable for personal use only. Xeroxing has become a life saver in many ways. You can copy a pattern then have it reduced and reduced again. You can take this reduced copy and do the same thing again. In other words, your lace pattern can be reduced from a size 10/2 linen to be used with a 120/2 size. It depends on your tastes. You can also have your pattern or lace photo enlarged by a printer or photostat, which will increase its size from 6" to 12" or 18". I prefer to only get the negative print which will be black background and white. This process will cost you about \$2.50. A word of warning: Xerox ink smudges so spray the pattern with hair spray or a fixative or anything that could give it a coating. I often save some rice water from some partially cooked rice for this. Also, white paper is hard to work with so it serves well to use something to wash or tint the paper. You can use wash blueing, food coloring, ink or onion skins. Make a mild solution then take a cloth, sponge or paper towel dipped into this and quickly but gently rub all over your pattern. If you make your pricking on press or rail board, you will not need to do this. Since I am often too lazy, I glue my paper pattern onto a harder paper or old cloth for support. Remember Grandma made do with whatever she could lay her hands on and so can we.

Although Xeroxing has been such a boost to us it has its bad side. People take great liberties in copying books like crazy, often for all their friends. This is often not moneywise worth it if for \$2.00 or \$3.00 more you can buy the book bound. This practice is highly unfair; books are by law protected from this, so check carefully all copyrights in front of the book you plan to use. By all means consider the writer who spent many long hard hours on producing this lace book. They deserve the small 5% they earn per book sold. One should try and obtain permission for any copied materials that will be used for teaching purposes. Speaking of teaching, lets hear from those of you who wish to be on the next listing. - Kaethe Kliot.

### *Bobbin Lace Design and Instruction*

Priscilla 1911 publication is being reprinted by Some Place. This should be a great joy to you. Although there are no pricking patterns, each piece of lace can be worked from either tracing paper or translated into a pattern and then make a pricking. There is architectural tracing graph paper available and easier to work with. I should point out, though,

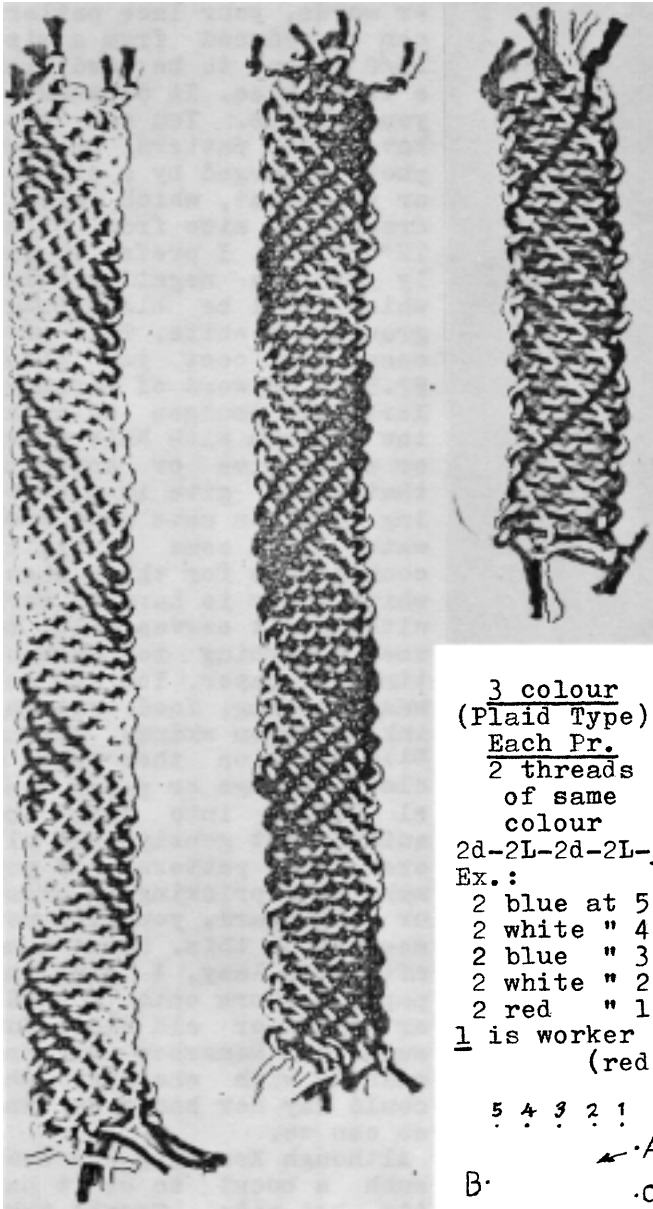
*COLOUR in Lace*  
BY MARGARET HARDING

PRINCIPLE #1

No. 1

No. 2

No. 3



3 colour  
(Plaid Type)  
Each Pr.  
2 threads  
of same  
colour  
2d-2L-2d-2L-2X  
Ex.:  
2 blue at 5  
2 white " 4  
2 blue " 3  
2 white " 2  
2 red " 1  
1 is worker  
(red)

5 4 3 2 1

A  
B C

Light (L)  
Each Pr.  
1 d - 1 L  
Use L as  
worker.

Dark (d)  
Same set  
as 1  
Use d as  
worker.

By the knowledge of a few principles, the control of the thread is established and, as if by magic, the threads take their allotted course and a design and the colour unfold as one.

The countries of Eastern Europe have been applying this basic principle for centuries and laces of gold and silver threads in one

design were found in 1853 in a 16th century crypt of a church in Hungary. This lace is now in a museum.

The peasants, not having the above material at their disposal, created designs in colour and some patterns used white linen and just the luxury of a coloured silk pair of threads to add a special character to the design.

This first pattern uses the principle of: 1. TWIST -- a twist will exchange threads of a pair. When 2 prs worked-- the inner pr and outer pr will exchange.

Pattern: Half-stitch ground with an extra L\*at both sides for extra strength (L\* worker) L also necessary (at sides) keeps colour in position for design. (In Half st. only one thread moves all across the pattern)

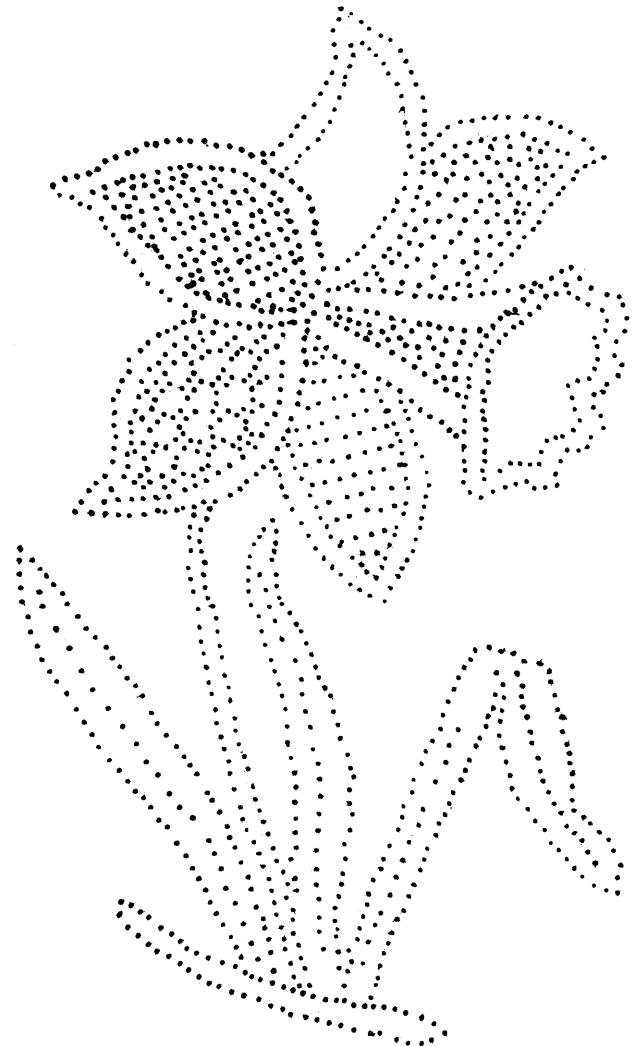
Suggested thread: DMC #5 or Sw 20/3 type. (Graph 10 to inch used here. For finer lace, make on finer graph)

A suggested colour set-up for #1 and #2 d=blue L=white

Lace 1 and 2 shown on under side or right side. Lace 3 shown as worked.

Next issue will be Principle #2

If any questions, please send SASE to: Margaret Harding, 125 First Avenue, Hawthorne, NJ 07506



DAFODIL PATTERN (Photo pg. 91)