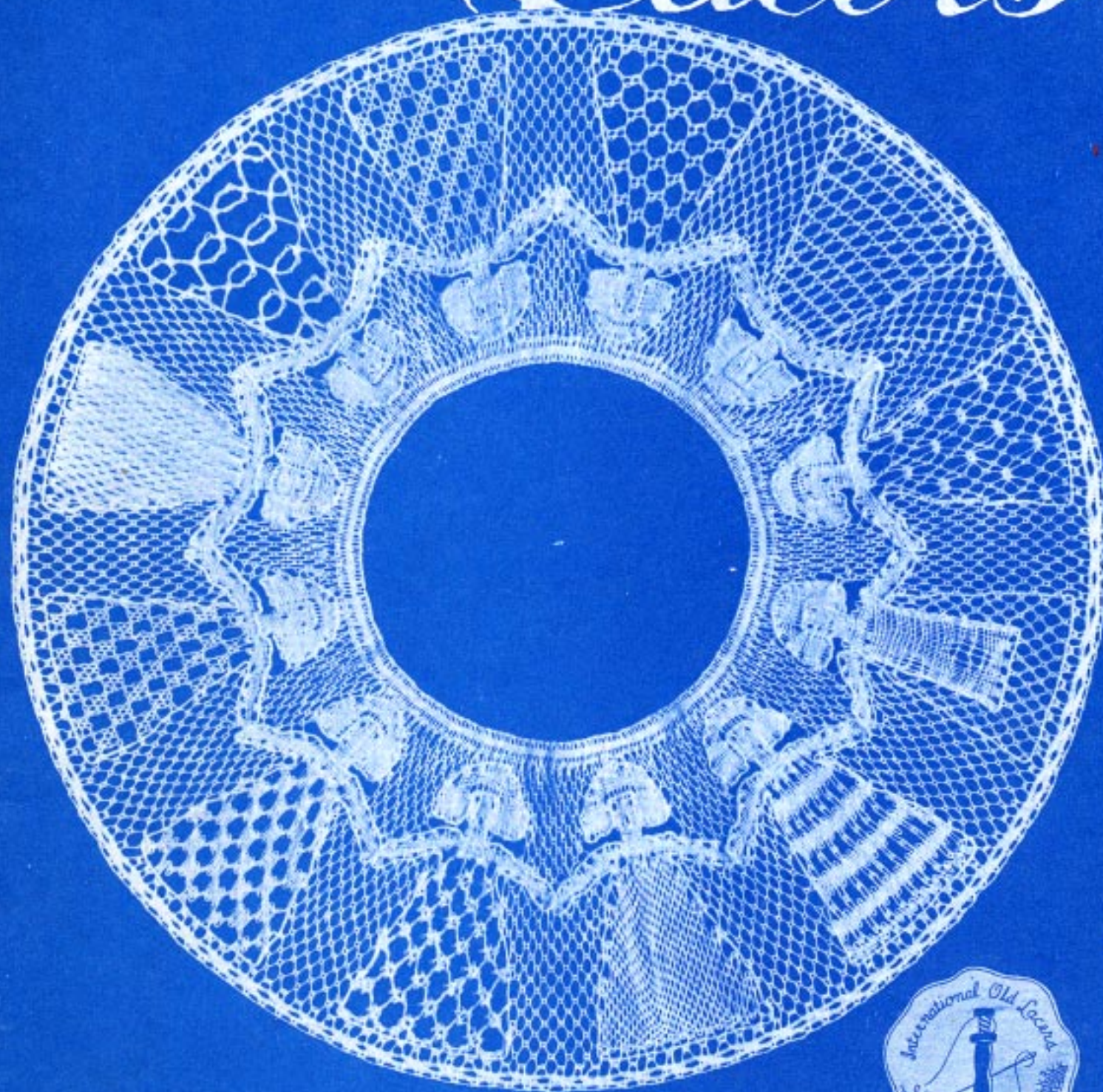


International Old Lacers



BOBBIN LACE
by Trena Ruffner
©1979

BULLETIN
1979-1980



International Old Lacers Bulletin

Official Publication for Members

LACE CONSULTANTS

Bobbin Lace - Traditional
Mrs. Gertrude Biedermann
51 Almendral Avenue
Atherton, California 94025

Mrs. Theresa Ohno
11650 McClumpha Road
Plymouth, Michigan 48170

Bobbin Lace - Contemporary and Sprang
Mrs. Kaethe Kliot
2150 Stuart Street
Berkeley, Calif. 94705

Bobbin Lace & Identification
Mrs. Muriel Mitchell
1550 Eastern, Apt. 205
North Vancouver
British Columbia V7L 3G1, Can.

Battenberg & Teneriffe
Mrs. Alicia Negron
349 Bch 46 Street
Far Rockaway, Queens
Long Island, New York 11691

Crochet & Knitting
Mrs. Olga Barnett
241 Middlesex Street
North Andover, Mass. 01845

Drawn Work - Hardanger and Pulled Thread
Mrs. Renate Springsted
3115 McKinley
Dearborn, Michigan 48124

Hairpin
Mrs. Evelyn Misner
8930 Sheridan Drive
Clarence, New York 14031

Hedebo
Mrs. Mary I. Baldwin
310 - 5th Avenue
Lewiston, Idaho 83501

Knitting
Mrs. Doris Southard
New Hartford, Iowa 50660

Macrame
Mrs. Virginia Harvey
P. O. Box 468
Freeland, Washington 98249
Mrs. Mary Lou Reichard
1694 Progress Street
Lincoln Park, Michigan 48146

Needle Lace
Mrs. Nancy Evans
26001 - 174th, S.E.
Kent, Washington 98031

Needle Lace & Bobbin Lace
Mrs. Jo A. Bidner
559 First Street
Brooklyn, New York 11215

Netting - Modano Lace
Mrs. Bertha Cragun
16611 S.E. 8th Street
Bellevue, Washington 98008

Tatting & Knitting
Mrs. Marie Kramer
1432 Ruth Drive
Kirkwood, Missouri 63122

Membership

"Any seriously interested Lace Collector or Lace Maker may become a member upon payment of the prescribed fee."

Yearly Dues \$6.00
in U.S. & Canada 3rd class mail

Abroad, 1st class mail . \$8.50
(Air Mail, Europe \$10.00)
(Air Mail, Asia \$11.50)
includes

Bi-Monthly Bulletin, 6 a year,
published September, November,
January, March, May and July.
27th Club Year
Sept. 1, 1979-August 31, 1980

Advertising

1" x 1 column.... \$2.00
Eighth Page..... \$4.50
Quarter Page..... \$8.00
Half Page..... \$15.00
Full Page..... \$30.00

Advertising copy and all articles, reports, etc. should be received by the editor by the 10th of the month previous to publication date.

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Past Presidents

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CPA selected by Treasurer

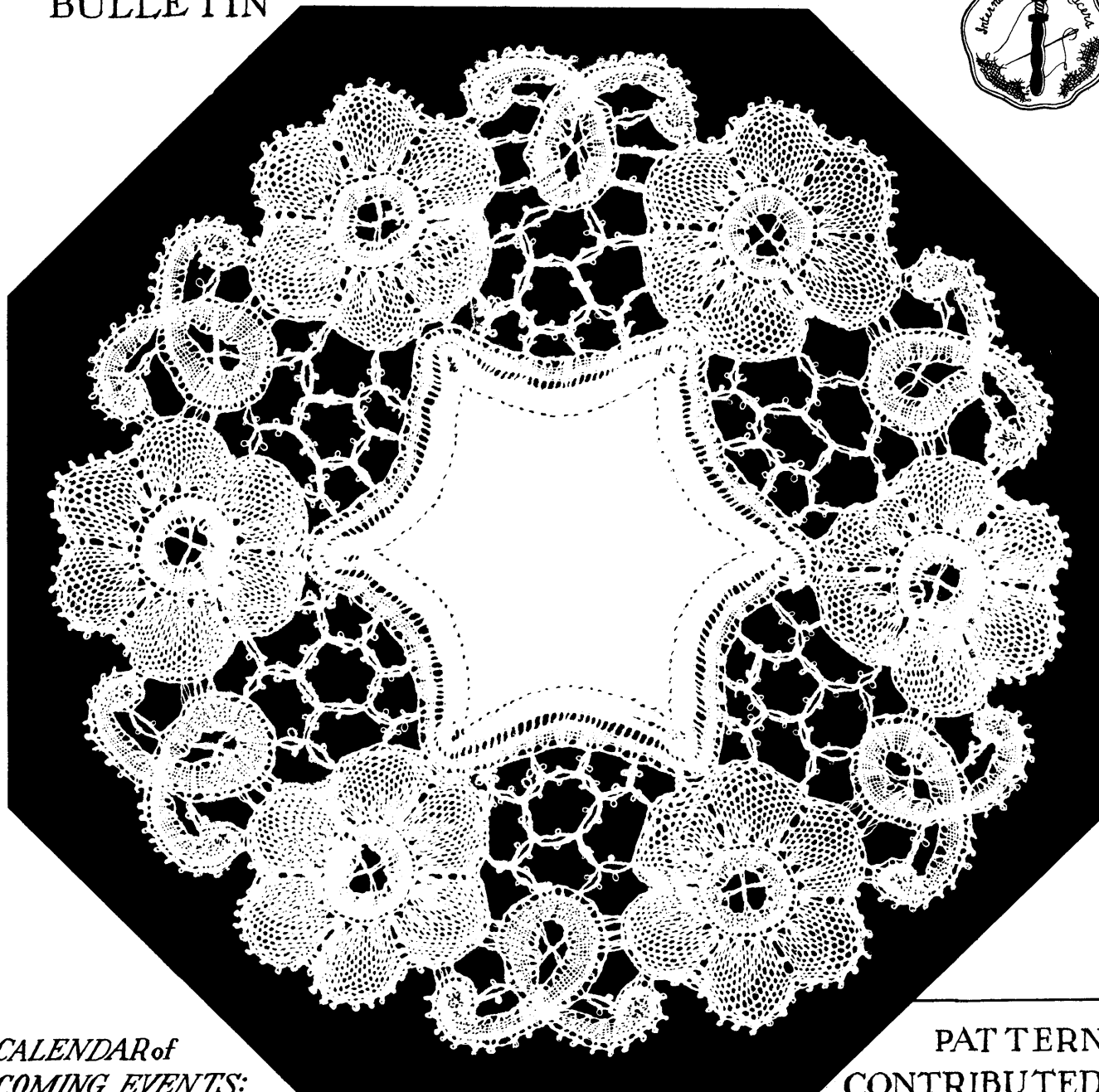
Honorary Members

1963 Marian Powys - Author of
"Lace and Lace Making"
(deceased)
1968 Beulah Besch - Founder
(deceased)
1968 Mary Kramer - Founder
(deceased)
1968 Lucille Peterson-Founder
1968 Marjorie Siebert-Founder
1969 E. Lolita Eveleth-Author
"The Meshes of Hand Made Lace"
(deceased)





Note, please insert pages in cover



Lithographed in the United States of America

CALENDAR of COMING EVENTS:

AUSTRALIAN HAIRPIN LACE EXHIBITION
by June Harty, -- Nov. 3-23, 1979
at Ararat Fibre Art Gallery

"This Exhibition will have a Gala opening on Saturday, November 3rd by invitation only. I will have on Exhibition, 50 white, wool articles of Hairpin Lace, the majority of these articles of my own design. If there are any I.O.L. members or their friends who will be in Australia that particular time of the year and would like to attend the opening, kindly forward names and addresses and I will include them on the list I will give to the Art Gallery Director."

Mrs. W. B. Harty
"Galashiels", R.S.D. Vite Vite
Via Derrinallum
Victoria 3325, Australia

PATTERN CONTRIBUTED

The pattern for the above pictured doily was given to each one who attended the annual I.O.L. meeting, August 6, 1979 with the compliments of

MANUFACTURE BELGE de DENTELLES

These were given out by I.O.L. member, Caroline Coffield of Belgium.

The condensed version of the talk she gave at Convention is on page eight.

October 1-31, 1979 -- LACE EXHIBIT
Iowa State University Memorial Union
Ames, Iowa 50011

October 13, 1979 -- CRAFTSMEN SHOW
Narragansett Regional High School
Baldwinville, Mass. 9:00 a.m.-5:00 p.m.

August 2-6, 1980 -- 27th I.O.L. MEETING
Old Town Holiday Inn, Alexandria, Va.
Hosted by Chesapeake Regional Lace Guild



In Memoriam

BEULAH LENORA BESCH

Beulah Lenora Besch, 80, of Lincoln, Nebraska died Monday, May 21, 1979. Born in Alliance, Nebraska and Lincoln resident since 1921, she was a member of St. Paul's United Methodist Church, W.W.I. Auxil-

lary, Lincoln Doll Club, Past President United Federation of Doll Clubs; Founder and Past President of International Old Lacers; Member Columbia Chapter #OES. She is the mother of Mrs. Merle (Lucile) Peterson of Livonia, Michigan. Many members have enjoyed meeting her at annual International Old Lacers meetings.

LACE - BRAZILIAN STYLE

Dear Lacers Society:

"I recently read an article in 'Southern Living' magazine and your society's name was mentioned as giving out information about lace making.

My husband and I are Missionaries to Brazil with the Presbyterian Church and have been here almost six years. I'm very much interested in crafts and recently learned to make lace 'Brazilian style'. This art is mostly found in northern Brazil and only the poor in the interior do it. They work on a very large round pillow stuffed with leaves and use small round coconuts with sticks in each -- to wind the lace on. As they work, the pillow is turned over and over, then the finished part is rolled up and they rework around the pillow. As much lace is made as they want, making rolls of it up to 30 meters. The lace varies in widths up to 25 inches wide. Some is flowered and other types is a small square pattern which is later taken off, stretched on a lap frame and filled in with thread in matching or contrasting colors. This type is usually seen on either side of their handwoven hammocks. I've seen the filling in being done in a magazine by ladies in Portugal, so assume all the lace making here came over with the early Europeans hundreds of years ago. Their style is rustic and definitely was adapted to fit their needs here. Recently I bought a newly made dress for \$30.00, the bodice of which is all handmade Battenberg lace. The hem is also worked this way and the rest of the dress is all tucked down to the hem.

"The States" has become so advanced that it frequently makes the assumption that what is antique there isn't found anywhere else either! Very much interested in your ideas and especially any lace making patterns."--Mrs. Wilmer R. Mills, Missão Presbiteriana, 65970 Porto Franco, MA., Brazil, South America

LACE CONTEST WINNERS

Best of Show - Mrs. June Stringer, Aust.

Category #1:

- 1st Place - Penny I. Feike, Calif.
- 2nd Place - Mrs. June W. Harty, Aust.
- 3rd Place - Gunnel Teitel, New York
- Honorable Mention - Jean L. Pegg, England

Category #2:

- 1st Place - Mrs. June Stringer, Aust.
- 2nd Place - Jane Russell
- 3rd Place - Mr. Jack Browning, Calif.
- Honorable Mention - Elizabeth Groszberg, Fla.

Category #3:

- 1st Place - Jean L. Pegg, England
- 2nd Place - Hazel E. Scott, Calif.
- 3rd Place - Jean L. Pegg, England
- Honorable Mention - Elizabeth Groszberg, Fla.

Kay Asahi from California and Ann Coleman, curator of the costume and textile department at the Brooklyn Museum were the judges.

ONE OF OUR EARLIER MEMBERS

Our members of many years will be interested to know that Mr. Glenn Kramer, husband of International Old Lacers' founder, Mary Kramer, is well and living with his sister in Redlands, in the Oakland, California area. His birthday is September 16th and he will be 90 years young.

Convention Reports 1979

Treasurer:

CASH RECEIPTS & DISBURSEMENTS
for the Year Ended July 31, 1979
(Unaudited)

Cash Balance, July 31, 1978	\$10,127.00
Receipts:	
Dues Prepaid	253.00
Dues/New	2,315.00
Dues/Renew	6,616.00
Back Bulletins	719.00
Ads	391.00
Pins & Charms	236.00
Miscellaneous	559.00
Total Receipts	11,089.00
Cash Disbursements:	
Bulletins, printing	3,979.00
Telephone	165.00
Editor, gift	175.00
Pins & Charms	359.00
Miscellaneous	807.00
Postage	4,845.00
Tote Bags	700.00
Total Disbursements	11,030.00
Cash Balance, July 31, 1979	\$10,186.00

ACCOUNTANT'S REPORT

International Old Lacers:

The accompanying statement of cash receipts and disbursements of International Old Lacers for the year ended July 31, 1979 was not audited by us and accordingly we do not express an opinion on it. KNUTZEN & ASSOCIATES
Aug. 1, 1979-Certified Public Accountants
Bellevue, Washington

Recording Secretary:

SEPTEMBER 1979

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MINUTES OF AUGUST 1979, 26th INTERNATIONAL OLD LACERS' ANNUAL MEETING

Following our final luncheon at the Waldorf Astoria, our president, Paula Saddler, called the meeting to order and read her report. She welcomed the 92 members and guests and stated that the present membership was 1,367 which represents 20 countries of the world.

She announced her appointment of Mrs. Bertha Holmstrand as Lace Stamp Chairman in the effort International Old Lacers is mounting to have a lace stamp issued by the Federal Government.

She also thanked the chairman of the convention, Jo Bidner, for her devotion to the task of bringing about a nice program and all of the other New York Metropolitan members for all their hard work to make the convention a success.

The report of the Treasurer was read by Arlene Wilson. The balance on July 31, 1978 was \$10,127.00. Receipts for the past year totaled \$11,089.00; expenses totaled \$11,030.00; leaving a balance of \$10,186.00

The Editor's report was read which told that 553 members had paid their dues for 1979-1980. She also reported that permission has been received to reprint the "Chart for Lace Identification and the Meshes of Handmade Lace" by E. Lolita Eveleth.

The 1980 International Old Lacers' Convention Committee have I.O.L. seals in 2 sizes, 1 inch and 1½ inch for sale. For \$1.00 you receive 40 seals; plus, please send stamped, addressed envelope.

Mrs. Wareham reported a balance in the editor's fund on July 16 of \$786.37.

The Membership Chairman, Helene Hedwall, reported we had 353 new members during 1978-1979 and 93 new members for 1979-80.

Mrs. Bryant, Regional Director in the West, reported that two Portland members turned in 23 hours of public demonstrating this year; another lace group had been formed in Clark County; that she visited San Diego in June; and has asked to resign because she has not been too well.

Katherine Crampton of the Mary Hand Chapter, Florida, reported a special display in the Lake Worth Library was presented by Elizabeth Groszberg. Dottie Martens spoke to the South Florida Weavers Guild and a local church group on "The History of Lace Making." The special project of the Chapter was making lace sachets for the annual convention.

Muriel Mitchell, the Canadian Director, reported that interest in lace making is increasing and called attention to the Copyright Act in connection with the publishing of many new books. She also reported that this past year she received 10 packages of lace for identification.

Mrs. Joyce Willmot also reported on the lace interest in England and expressed

her appreciation of the conventions she had been able to attend.

The recommendations of the Pre-convention Board Meeting were taken up and voted upon.

1. That a convention fund up to \$1,000. be made available from International Old Lacers to the sponsoring Chapter for pre-convention expenses--this fund to be repaid to I.O.L. Passed and carried.

2. That an appreciation gift be presented to Mr. and Mrs. Wareham of \$750.00. Motion passed.

3. That an amount of money, \$30.00, be given to the Librarian to purchase a book in memory of our founder, Mrs. Beulah Besch who passed away recently.

4. That the Regional Directors receive a supply of membership forms to help increase our membership. Special emphasis can be made to send new members dues to the Membership Chairman and renewal dues to the Treasurer to facilitate a good distribution of the work load.

The following new business items were presented.

Vada Belle Bledsoe formed a motion that the Treasurer's books be audited before being turned over to the new treasurer. Motion seconded and passed.

Evelyn Misner proposed that the republication of "Chart for Lace Identification and the Meshes of Handmade Lace" of about 1,500 copies be approved. Motion seconded and passed.

The reprinting of the membership blanks was voted upon and passed.

A motion was made that the new president appoint a committee to report next year at the convention on the feasibility of incorporating as a not-for-profit corporation.

The report of the Nominating Committee was read: President - Zitella Ridell
1st Vice President - Vada Belle Bledsoe
2nd Vice President - Helen Forcum
Recording Sec. - Arlene Wilson
Corresponding Sec. - Muriel Mitchell
Treasurer - Evelyn Misner

There being no further business, President Paula Saddler turned over her gavel and Robert's Rules of Order to Zitella Ridell.

ADDITIONAL REPORTS

Jo Bidner, 1979 Convention Chairman reported that they hoped to break even on convention expenses; or possibly have \$150. above expenses.

The Librarian, Mary Lou Kueker, reported that members requested fewer loans from the library this year. She asked that the Board consider reprinting the book list and that members should remember to insure the books and return books after the one-month loan period.

The 1980 Convention Chairman, announced the location of the 27th Convention will be Old Town Holiday Inn, Alexandria, Va. across from Washington, D. C., Aug. 2-6 hosted by the Chesapeake Regional Lace Guild.

Denman & District Lace Club



The Lace Club - - - 1919 to 1972

By Margery Corrigan

As most of you know, pillow-lace making is a very old art. It was first made in France and Belgium and was introduced into England in the time of Queen Elizabeth I by Huguenot refugees. The county of Buckinghamshire was the lace-making centre and the art was handed down from mother to daughter through the years. Lacemakers were also found in Germany, Scotland and Italy as well as France and Belgium. With the introduction of lacemaking machines the demand for handmade lace declined but never entirely died out, ladies of wealth preferring the finer handmade product.

The Lace Club, as we know it, originated on Denman Island and was called the "Denman Island Lace Club." It owed its existence to an English lady, Miss Elsie Spencer, who came to the Island from her Yorkshire home in 1919 to keep house for her brother who was then living on the Island. Foreseeing much leisure time she brought with her materials and patterns to pursue her hobby of lace-making. Fascinated by the craft, a number of Denman women, busy housewives though they were, took up the craft under the tutelage of Miss Spencer. The nine members of the original class were: Mabel Randall, Maggie Graham, Lizzie Piercy, Eunice Dalziel, Alma Christie, May Seip, Elsie Meadows, Rose Robertson and Muriel Thornberry. These last two, Rose Robertson and Muriel Thornberry are still with us. Later a class was started at Union Bay and several new members joined. They were: May McKay, Gertie Swan, Elsie Watson, Catherine Swan, Edith Rourke, Gladys Street and Ruby Millard.

Through the years their work had been exhibited at many Fairs. First Denman Fair, then Comox, Vancouver, Victoria, Nanaimo and Duncan. Many prizes have been won. The lace has not been commercialized to any extent but is often given as gifts to lucky brides or friends.

In the early days the pillows used were made from rounds of cardboard, covered with cloth and stuffed tightly with clean hay. Nowadays foam rubber or wood chips are used as stuffing and some are even using a slab of foam rubber which, I am told, works very well. We older members can remember the days when the women of Denman could be seen on many a sunny afternoon carrying a large bundle and perhaps leading a small child by the hand, hastening up the road to a "lace meeting". We still do it but with the luxury of a car or bus!

As the years went by many people left the Island to live in other parts, mostly on Vancouver Island. Now we can find

lacemakers in Victoria, Vancouver, Nanaimo, Courtenay, Campbell River, Duncans, Chilliwack, White Rock and a few other smaller places. The name of the club was changed to include all these, to "Denman & District Lace Club" and has so continued. All in all we count approximately two hundred lacemakers totaled in the many places.

Several gifts of bobbins and other lace making materials have been received as gifts by the Club. Mrs. Tourand of Quebec donated a lace pillow, bobbins, samples of lace and an assortment of patterns to us. This was in 1959 when she read an article on lace-making written by Mrs. D.F. Tonkin of Comox in an Eastern newspaper. Another donor, Miss N.E. Johnson of Calgary, heard of our Club through newspaper articles and, moving to Victoria about 1957, intended to contact us but was unfortunately taken ill and passed away before she could carry out her plans. She had willed all her lacemaking equipment to our club and these were duly forwarded to us by her sister. There were pillows, thread and bobbins in the bequest which were sold to members for the benefit of the Club. Other gifts have been; bobbins and materials from Mrs. M. Beaton; handmade lace bobbins, made from native woods by Mr. Ted Robertson of Fanny Bay. A handmade, velvet-covered roller lace pillow was donated by Mr. H. J. Jensen and raffled for the benefit of the Club. It was won by Mrs. Julia Burley of Victoria. This was in 1968. Two gavels have been presented to us. One, used at every meeting was made and donated by Mr. Edward Sawchuck. It is of yew and oak and was engraved by Mrs. Mabel Karlson. The other, a traveling gavel, was made by Mr. Gil. Gammie of Duncans and was presented to us at the Annual Get-to-gether in Nanaimo in 1971. This work of art was handed to Mrs. Jean Sharlow, president of the Vancouver Club to be used at next year's meeting in Vancouver. Mrs. Beth Hansen, through Mrs. C. A. McRae, gave us a number of "Apache Tears" rocks found in Arizona. These were later sold to club members.

Through the years we have celebrated many anniversaries. Our fortieth was celebrated at Royston Community Hall on February 22nd, 1959. The fiftieth was also celebrated at the same central hall on June 10, 1969 with a luncheon and entertainment to which all members through the years back to 1919 had been invited.

In the past few years we have held an annual gathering, usually at Nanaimo, where members or other lacemakers have come to meet, talk over their problems, show lace and meet with old friends. The various clubs take turns at hosting the meeting. Last year the Valley Lace Club (Duncan) were in charge and this year the Denman & District Club hosted the luncheon at the "Tally-Ho" in Nanaimo. We welcome you all and hope you are

*The
Denman and District Lace Club*

60th ANNIVERSARY - - JUNE 19, 1979

"We had a very successful 60th anniversary luncheon with 77 members in attendance. Our own members did the catering of food under Jenny Douglas, convener, so we didn't have to charge for our event. We served a smorgasbord luncheon of a variety of goodies. Our waistlines will suffer.

We had a young girl, Cheryl Campbell, give a talk and display of various laces which was enjoyed by all. Our youngest, 6 year old members, distributed lace trimmed cloth-peg dolls to each member. They were a big hit with everyone. Audrey Sawchuck sang a song about lace accompanied by Mrs. Hughes.

We had a raffle to help with the paying of costs for items that had to be bought. There were 3 lucky winners, all visitors from the other clubs. Also there was a door prize and gold seal under a cup for another prize which was a flower made of lace.

Anna Wagner displayed her lace which was very lovely. We have some very talented people in our club. Table favors were made by Helen Ulrich who also supplied diamond chips found in California for decorating purposes.

We were fortunate to still have 4 of our charter members in attendance, May McKay, Gertie Swan, Ruby Millard and Elsie Watson. Muriel Thornburg, a charter member was unable to come as she looks after invalid husband.

I was the official hostess for the day and it was wonderful to greet so many members from the B. C. clubs, seven in all." - - Lena Smith

enjoying your visit. Remember to keep up the Art of Bobbin Lace-making!

* * * * *

This report was given at the 1972 get-together in Nanaimo by Mrs. Margery Corrigall.

.....
Let us call you sweetheart
As we welcome you
All our charter members
Pillow lace you do
Our lace club you keep glowing
We're inspired by you
Let us call you sweetheart
As we think of you.

COLLECTORS' BOBBINS

"Mr. Wagner of Campbell River, B.C., Can. makes bobbins of lilac, bittercherry, Gray Oak, Maple, Yew, etc. as well as from the bones of Moose and Deer horns. They are well designed and well made. The bone ones as well as those from deer horns make for good collectors' items. They really are superb." Available from: Mrs. C. J. Wagner, 365 Westgate Road Campbell River, B.C. V9W 1R7, Canada
.....



Mrs. Berggreen at her Danish Pillow in her home. It is dressed with Danish antique bone bobbins. The Pin dividers are also bone.

NINETY YEARS
SEPT. 2, 1979

*Happy
Birthday*

MRS. MARIE BERGGREEN

The strip of laces (divided over the two pages) Mrs. Berggreen made for the Portland Unit of International Old Lacers and was truly appreciated.

Mrs. Marie Berggreen is an Honorary Member of our I.O.L. Unit.

She has visited with us several times and we love to have her come up, as we learn so much from her, and she is so generous with helping.

We send our congratulations on her 90th birthday.

"My first lesson with Mrs. Berggreen was sometime in the Fall of 1966. My Aunt lived in Ventura and wrote me that she had been to Lompas and saw Mrs. Berggreen there demonstrating lace. When she heard I wanted to learn she suggested I could not find a better teacher, so after a month in Hawaii, my husband took me to Santa Barbara for lessons of one week. Believe me it was too short a time. So I came home with pillow and bobbins and when ArVilla Sweeney would visit she would work at the pattern and in time we finished the hanky." Pat Harris, Oregon



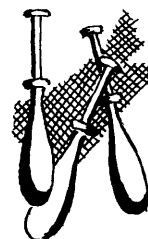
How I Met My Bobbin Lace Instructor,
Mrs. Marie Berggreen

"Since it's a long story, I've condensed it considerable.

All events occurred prior to October 2, 1965, the day I started learning bobbin lace. Misspelling a word led to researching on names of materials and laces used in clothing. I came across bobbin lace which fascinated me, and found a person who would teach me in Solvang, Calif. (Danish community) but no lace supplies there. Then I contacted Danish Consulate, whereby, he gave me Mrs. Gerda Johnsen's address in Copenhagen, where she (now deceased) sold bobbin lace supplies. Naturally I wrote the letter to her in English and Mrs. Johnsen wasn't able to read it. Mrs. Berggreen from Santa Barbara walked into her shop, translated my letter to her. I received a reply from Mrs. Johnsen in Danish, and since I couldn't read Danish I had it translated by the Danish Consulate's secretary. In the letter was mentioned Mrs. Berggreen is a bobbin lace instructor, enclosed with her address and phone number. I waited several weeks allowing her to return to San-



The skirt on the doll was made by Mrs. Berggreen and given me on our 25th Anniversary.
Pat Harris, Ore.



ta Barbara (currently residing in El Cajon, Calif). I phoned her, meanwhile she had just picked up a paper to write to me. She suggested before I purchased any supplies, to go visit her and she'll explain what is involved in bobbin lace. So, I went to Santa Barbara which is 100 miles from Los Angeles, and as the result of the interview I chose her to be my bobbin lace teacher. She is an excellent instructor and has given me so much pleasure, which I am truly grateful."

Kay Asahi, California

LACE IDENTIFICATION POST CARDS

These post cards have been prepared by Jules Kliot from laces in their collection. One set is a selection of various lace types dating from the 16th century, the other is a set of Battenberg and Point scenes, made as a commemorative set at the turn of the century. There are nine different cards in each set, the sets retail at \$2.00 each set. Order from; SOME PLACE, 2990 Adeline Street Berkeley, California 94703



Antique Lace

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

We also sell old lace bobbins, and second hand books on lace and needlework.

Send 30p for our latest catalogue.

Geoff White

Callers by appointment only please

11, Embercourt Drive,
Backwell,
Bristol,
BS19 3HU England

Telephone: Flax Bourton 2346

BOBBIN LACE: YESTERDAY, TODAY, TOMORROW

By Caroline Coffield

Legend has it that a young Belgian girl, as she sat resting under a tree pondering how to support an ailing mother, became startled by a spider that had dropped suddenly into her lap. Before she could dispose of the creature it had spun an elaborate web, the symmetry of which caught her attention and gave her an idea for remedying her financial dilemma. Taking needle and thread from her apron pocket, she proceeded to retrace the intricate lines, but finding that a single strand was insufficient to the task, she added others as the work progressed. Then, when a gusty breeze threatened to tumble the delicate creation, she wound small pieces of wood around the thread ends to hold them in place. Thus, the story goes, was bobbin lacemaking conceived!

A Hans Memling (1430?-1494) painting in the Louvre seems to support evidence that bobbin, or spindle, lacemaking started in Belgium during the latter part of the 15th century. What is certain is that within the next hundred years, this fascinating textile art had spread throughout Europe to become a recognized status as prized as crown jewels among the gentry, as well as providing a means of livelihood to the peasantry. From the 16th through 19th centuries, bobbin-made lace enjoyed its zenith, its "golden age." It was to reach a pinnacle during the reign of Louis XIV, under whose patronage lacemaking schools were established and flourished. Countries out-rivaled one another for design achievements and, through yearly competition, national championships were awarded for such originals as the Cluny of France and Rosaline Perle of Belgium. Ironically, it was also during this period when two historic events almost collided to render a devastating effect on bobbin lacemaking; namely, the French Revolution, after which lace, as a hallmark of the then dreaded nobility, was banished from sight by decree, on pain of death, and the Industrial Revolution that brought with it machine capability to reproduce, on masse, many of the lace patterns, with the result that the increasing supply of "mechanical lace" corresponded directly to decreasing general interest.

In Belgium, however, an important cloth trade, a flax agriculture second to none, and a native demand, combined with other factors to maintain bobbin lacemaking as a thriving endeavor, even when its decline had become apparent elsewhere. But two world wars, and their economic aftermaths, served to accomplish what 300 years of history failed to do. Where before World War I, 7,000 or more entered the beguinages of Belgium to learn bob-

bin lacemaking, at the close of World War II, the numbers had diminished to fewer than 700 yearly. As a commercial venture, hand-worked bobbin lace became less viable. Would-be lacers learned that they could earn more in work that required less in time, patience, or skills.

In spite of this pessimistic picture today Belgium experiences what could be termed as a dramatic revolution in bobbin lacemaking. Lace, for centuries an accepted household word, had now evolved into a pure art form, having made the transition, over the past three decades, from window frame to picture frame. Because of its flexibility of design and execution, and the modern techniques employed, contemporary bobbin lace has found an enormous appeal. Testifying to its phenomenal surge in Belgium are the ever-rising number of new Kantclubs, -schools and occupational groups--most of which concentrate on contemporary work.

Many of the world's major art museums have permanent lace collections but alas, these normally cover examples from the 16th through 19th centuries only. Within the foreseeable future, this short-sightedness should be corrected. My prediction is that the contemporary themes of today, which incorporate the flexibility of modern techniques, will prove to be the springboard for bobbin lacemaking tomorrow.



A Visit to Belgium

"IT IS ALMOST A YEAR NOW, and almost like a dream. I was fortunate to be able to visit Brussels and Brugge, Belgium, and being a bobbin lace maker, that was like walking on cloud nine!

Brussels is a beautiful city; and the lace shops are fantastic!

There really was a lot of lace on display, both machine made and hand made. I think you could get most anything you wanted, if you asked for something, they were very anxious to please. I met a man who sold bobbin lace supplies who was acquainted with Osma Todd. I bought some lace from him. I spent two wonderful days in Brussels and then went to Brugge.

Brugge was special to me, because my mother was born near there (Assebroek bij Brugge). And here I learned of the Kantcentrum, from a lady in the souvenir shop by the "chapel of the Holy Blood" and of course I had to go there! It was quite a walk, but it was worth every step of the way.

The young lady dentrum there, spoke good English and was very friendly. There were many patterns to choose from. It was such an enjoyable visit, but it went much too fast. There was so much to see.

The lace shops in Brugge are wonderful. Here also you could get almost anything you wanted. Machine made or hand made. It was all so beautiful. One must see it to believe it. I came home more dedicated to making lace than ever before. I was happy to see that bobbin lace making was

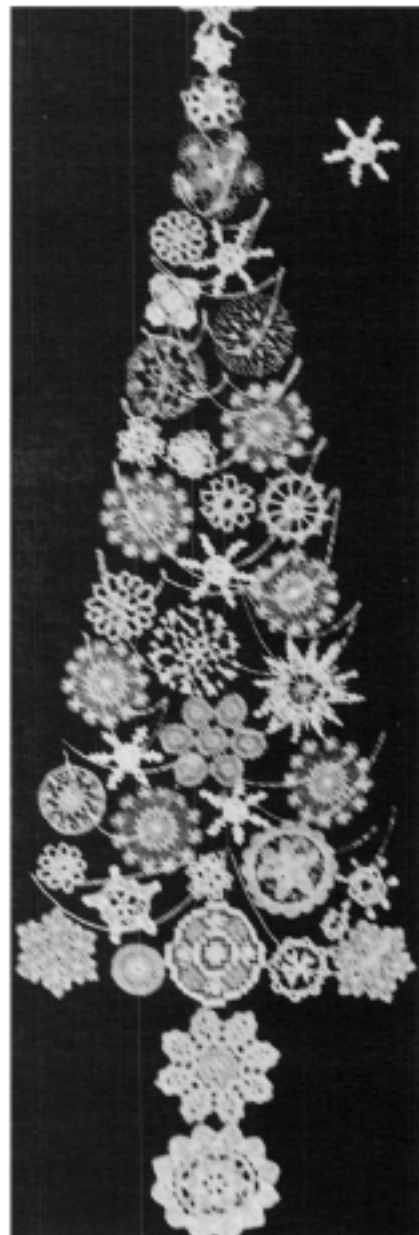
You have a choice when making Modano Lace snowflakes! They make beautiful, delicate ornaments for a Christmas tree -- whether it's a tall slender tree for the front room, dressed only in snowflakes and twinkle lights--or if it's a tiny tree with only snowflakes for a small apartment. Either single, or in groups of three, these fragile snowflakes make wonderful hostess gifts -- or exchange gifts -- at all those pre-Christmas parties we attend. You'll not find a more cheerful border for a decorated window -- or scattered all over the pane - to greet some passing neighbor. What close friend wouldn't smile to find one tucked in a Christmas card to say, "you're REALLY special"? But let me tell you how I used them last year as my -- FOYER CHRISTMAS GREETING CARD.

You'll need: 50 Modano lace snowflakes (approx.)
 1 foam pad 74 x 30 inches (can be a patio pad)
 2 1/2 yds. dark green material (velvet, satin, or whatever)
 1 box 3/4 inch sequin pins, 12 yds. white satin ribbon
 4 oz. Elmer's Glue
 12 yds. tiny silver craftbeads on string, (optional)
 2 large picture hanging hooks.

First: a really good tip on starching the snowflakes! The time consuming job is pinning them in place to block them, but done right and then stored carefully, should do it for many a Christmas! Use a solution of 1/2 Elmer's Glue and 1/2 water. Dip snowflakes in, blot with a paper towel. Using the blunt end of a crochet hook to help pull the loops out, pin directly onto a clean foam pad. (It could be the foundation pad you will use for the tree, (or even a foam pillow) but pins stick directly in them and do a good job. Let snowflakes dry THOROUGHLY.

Cover pad with dark green material. (Can just be pinned over pad). Plot a tall, slender Christmas tree on the foundation. It will be about 22 inches across the bottom and 45 inches tall--with a trunk centered under the triangle. Pin a string at all 3 sides of the triangle to form the shape of the tree, then stay within these boundaries as you pin the snowflakes on. Pin (in about 6 places) a starlike flake center top. You can go down about 4 snowflakes (in graduated sizes) single file before using two across, then fill the area with varying sizes, but keep the heaviest, larger ones near the bottom. Use 2 large snowflakes about 7 inches across to form the trunk of the tree. Pin the beads, garland fashion, from top to bottom. Remove the outline string. On back of pad make 2 loops at top to hang with and hang to wall with picture hooks. Pin a border of satin ribbon all around the 4 sides of the pad. Print the words "Greetings . . . laced . . . with . . . love" on 4 pieces of ribbon with glitter glue. Hang pad to wall and place the words artistically around the "card" with concealed pieces of masking tape.

Last year I used about 8 different lace methods to make snowflakes, spruced up with a few of my collection doilies but this year I hope to do one with Modano Lace only. It is an opportunity to improvise as many patterns as possible for the snowflakes.



"I enjoyed very much the article on Modano Lace by Bertha Cragun in the July I.O.L. I am very interested in the art of 'netting' and as a beginner in Lace Making I would appreciate more information on Modano Lace." Mrs. Kay MacArthur
 Wheeler Road, Glenmont, N.Y. 12077

indented after pin #12 and #10, the instructions should be tw instead of TC. In other words, the correct instructions should read:

12. TC 6-7 Pin 12 TC

Tw 2x 5 & 6, CTC 5-6

Tw 2x 7 & 8, CTC 7-8

16. TC 10-11 Pin 16 TC

Tw 2x prs 9 & 10, CTC 9-10

Tw 2x prs 11 & 12, CTC 11-12

Mrs. Marguerite Jackson, Michigan

BOBBIN LACE by Trenna Ruffner

Directions

1. Prepare pattern by copying the number of dolls you wish to make on to circular graph paper (polar coordinate paper). Twelve "dolls" make a full circle. To get a complete circle it will be necessary to "piece" several sheets of graph paper, matching lines exactly.

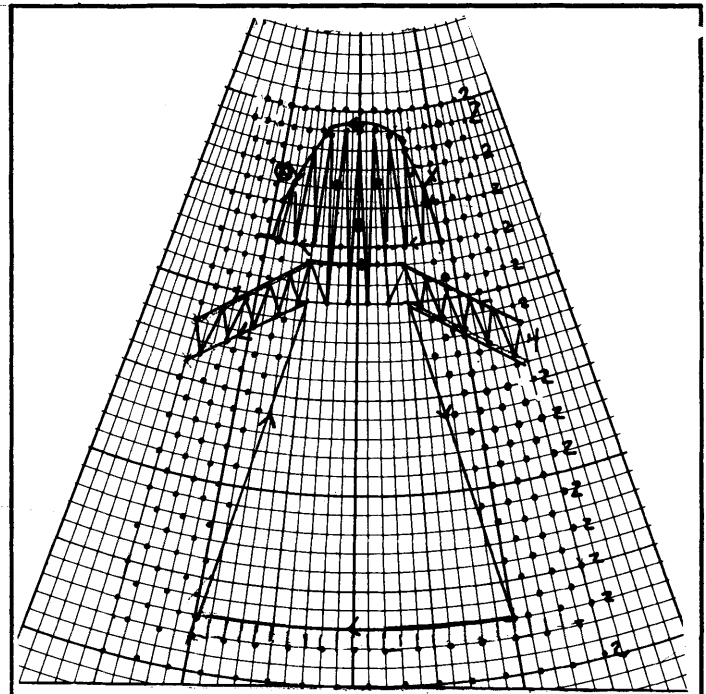
2. To make the "skirts", use graph lines to draw in a variety of fillings. Even though the lines curve, Torchon and most point ground and Honiton fillings will work. Check Maidment, Whiting and Brooke for inspiration. Also don't hesitate to try new combinations of stitches to "invent" new fillings. That will make your work very personal.

3. I used a 55/2 linen thread, but that is your personal choice. Double wind bobbin pairs with approximately two yards on each bobbin. Hang on as indicated on the pattern plus enough pairs to make the desired edging.

4. Hang on one pair of gimp at "hands" to follow around arms and dress in directions indicated by arrows. Hang on a second pair of gimps at "X" to outline hair and face. Study

photo to see outline of face (on cover for the year). Remove this pair of gimp at "Q".

5. You will probably want to hang on two or three extra pairs of thread at "X" to make a nice solid area. Remove them at "Q". Also add an extra pair or two at the neck area. Experiment with facial expressions and hair to give added interest to your work.



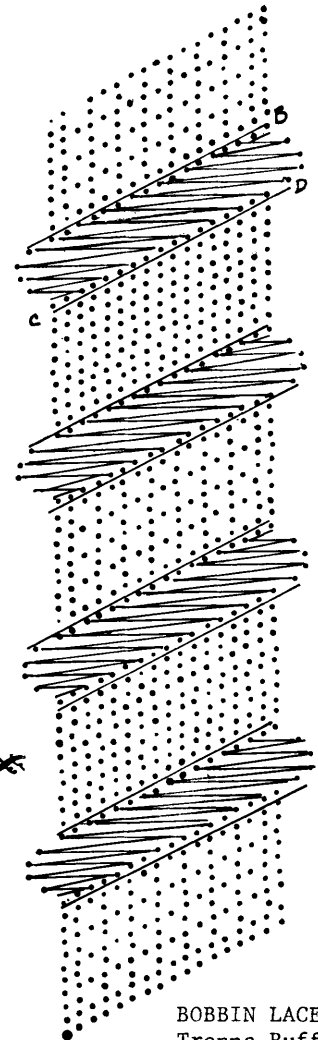
BOBBIN LACE by Trenna Ruffner
copyright 1979

POINT GROUND INSERTION

by Trenna Ruffner

DIRECTIONS:

This is a straightforward point ground and honeycomb ground alternating between diagonals of cloth stitch. There is nothing very difficult about it. A gimp pair should be laid along line AB, worked around the edges, and laid along line CD. Cross them and remove, to be added again at the next cloth section. Variations may be introduced by adding "Mayflowers" to the honeycomb or "Trolleys" to the point ground. Picots may be worked on one or both sides. You will find that the left edge will start to accumulate too many threads and the right will become depleted because the worker pair always end up on the left hand side. Remedy this by adding a new pair each time at B and removing a pair at C. The cloth stitch area may also be worked in half-stitch or with any number of whole stitches to create interesting patterns.



BOBBIN LACE by
Trenna Ruffner
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HINT

"I have just finished blowing out different size eggs to cover with tatting. Now I use a 3 ounce ear syringe. Does a perfect job and so easy!"
Gertie King, N. H.

From: *The Oregonian* Thurs. July 5, 1979

NW couple's life in tatters, but looking up

By John Guernsey of The Oregonian staff

More than four years ago Ed and Selma Morin bet their home that their tatting needle would be a winner. And recent developments are proving they were right.

"We were so convinced we were on the right track that we sold our home to help finance patenting and developing costs--lawyers, advertising, photographers, fees, travel, patent researches and all the other things that went with it," said Mrs. Morin. "We have put about \$15,000 into it and now things look pretty good."

The tatting needle for putting the lacelike trim on handkies, napkins, doilies and other cloth items will be manufactured and distributed by the Boye Needle Co., of Illinois--one of the three largest needle firms in the nation. Morin said. Boye Needle also has contracted with the Morins to travel around and demonstrate the needle. In addition to the major assist from Boye, Morin has established his own manufacturing and distributing operation in Portland.

The newly-patented needle looks simple enough but it is sufficiently different to permit tatting by the blind and by older persons with arthritis damaged fingers. It is about 6 inches long, with a hole in the end for the thread, and a grooved out area on each side of the hole so tatting knots can be slipped over the end.

Mrs. Morin points out until now most tatting has had to be done by using a hand-held shuttle, which made it very difficult for the blind and finger-handicapped persons to handle and keep their knots

Not only does the tatting needle open a new recreational avenue for the blind, it allows sighted tatters much more speed, makes mistakes easier to correct, and expands the sizes of threads and twines tatter can use, Morin explains.

Perhaps the Morins saw their project through--Morin even quit his job as a school counselor so he could devote full time to developing it -- because their incentive was much more than just getting a new product on the market and making a few dollars.

Mrs. Morin is Legally blind. She was totally blind from the time she was three until she regained partial sight in one eye when she was 20. As a child she had become an accomplished knitter, sewer and crocheter. But she had never been able to put on the finishing touches because she could not master tatting with a bobbin in her hand.

She later convinced her husband that they should try to develop something so blind persons could tat.

The needles the Morins now have on the market in Portland will handle threads from size DMC 200 to Jute, Morin said the Boye Company plans to have the needles marketed nationwide within two months, and is developing smaller models of the needle to accommodate very fine tatting.

"And tatting isn't just for fine edging anymore," said Mrs. Morin. "People now tat many things--doll clothing, cloth jewelry like necklaces and earrings, household items, pot holders, Christmas ornaments, rosettes and tatted designs to go with knit and crochet items.

Thanks to the rising sales of Jiffy Tatting



Staff photo by DON WILSON

TATTERS — Selma Morin displays tatting needle she and husband, Ed, have invented to replace tatting shuttle. Patented needle was five years in the making. Mrs. Morin wears tatted necklace and he holds Christmas ornament.

Needles, the Morins may soon move out of their apartment and buy a home to replace the one they sold to finance a project to help the blind.

* * * * *

A Knit Shop in Tacoma has ordered 2500 for the State Fair in Washington

LACE STAMP

A quotation from:
IN CELEBRATION OF LACE
by Mary Kiefer in the magazine
SONG OF SUWANNEE, Summer 1979

". . . Modern Lace artists are not constrained to traditional styles . . . They design lace for every reason and for every occasion. They 'paint pictures' and 'tell stories' and 'sing songs', in beautiful creative freedom."

"The lace stamp will not be 'commemorative'. It dignifies no war; nor does it boast a special fact or grand occasion. It's an arrow to an utterly lovely art -- big in the heritage of our country -- growing in the HERE and NOW."

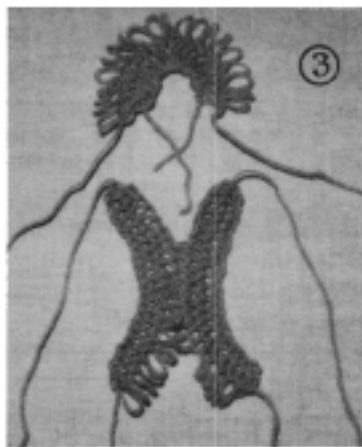
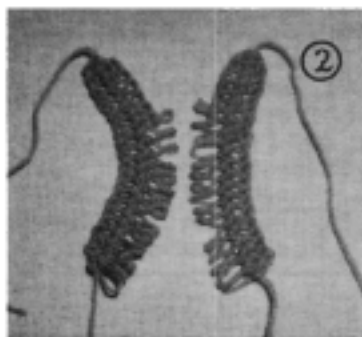
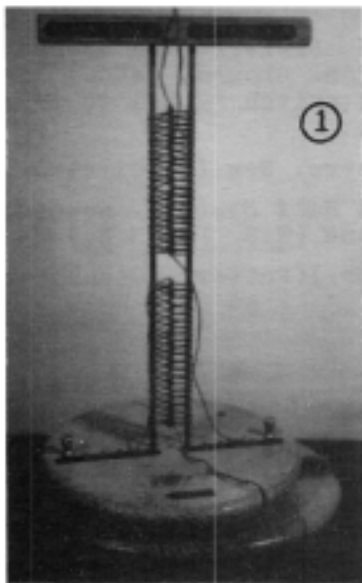
"Mrs. Rodefer describes her art this way: '. . . lace is the tale of patience, perseverance, ardor and artistry . . . and seeing is believing!'"

"Let's celebrate lace!"

Contributed by Mary McPeck, MI

© 1979

Photos by Karen Misner



This pattern for "YEAR OF THE CHILD" in Hairpin Lace was given out at the International Old Lacers Convention in New York City. I would like all my Hairpin Lace people to have it, and so, am including it in this Bulletin.

MATERIALS:

1" Hairpin Lace Loom
1 skein 3 ply fingering yarn
(I used Berella--Bernat 60% orlon
-- 40% nylon -- Rose Heather)
"00" Steel Crochet Hook
5" Wire Ring

1. Make 3 strips -- 42 loops each(21 on each side)(sc) stitch.

2. Starting at the end, braid 1 loop thru 1 loop to other end. Pass end strand thru loop on hook and continue braiding down other side for 7 more loops, to form arm. Do the same with the second strip. Face the unbraided loops toward each other and connect the body by braiding 1 loop from 1st strip thru 1 loop from second strip for 14 loops (7 from each strip). Then braid 1 loop thru the last loop. Do the same to the second strip.

3. Take the 3rd strip and draw a piece of yarn thru all loops on one side, tighten and knot forming a circle. (the head)

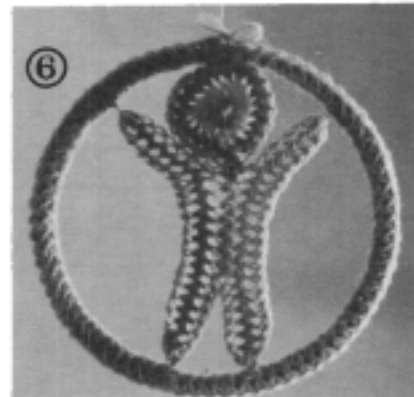
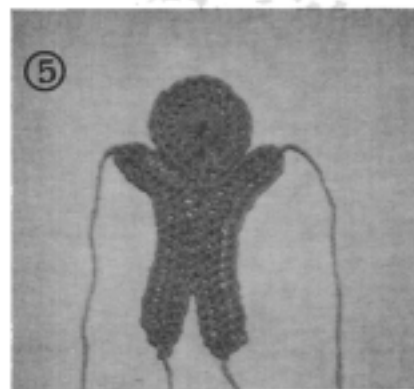
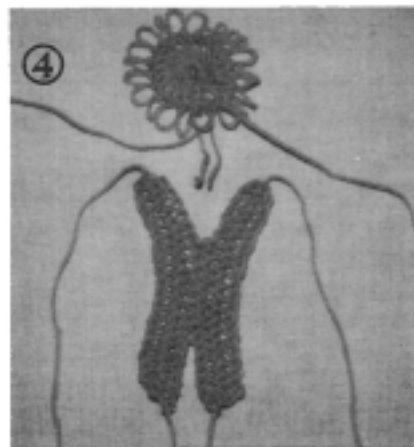
4. Tie end strands together in a knot making the circle firm.

5. With the dangling end strands, tie the head to the body.

6. Make a strip of 150 loops (75 each side) same way as other strips and attach this strip to the 5" wire ring by braiding 1 loop from 1 side of strip thru a loop from the other side of strip around the wire. Continue to end. Tie end strands together. With the dangling end strands tie the child's head to the inside of the wire. Then with remaining end strands, make a bow at the top. With dangling end strands from the hands and feet, tie to yarn on the wire ring to look like the symbol pictured.

EVELYN K. MISNER, Hairpin Lace Consultant

8930 Sheridan Drive, Clarence, New York 14031



"SHOW AND TELL"

LACE "SHOW AND TELL" in MASSACHUSETTS

"On May 21, 1979 Priscilla Gray and I gave a "Show and Tell" Lace talk for the P. E. O. members of the Melrose, Mass. Chapter M. P.E.O. is a philanthropic and educational organization that has actively promoted increased educational opportunities for the women since 1869. It is a worldwide organization.

Priscilla has a very nice collection of bobbins, patterns, and prickings, and as she showed these items to the members

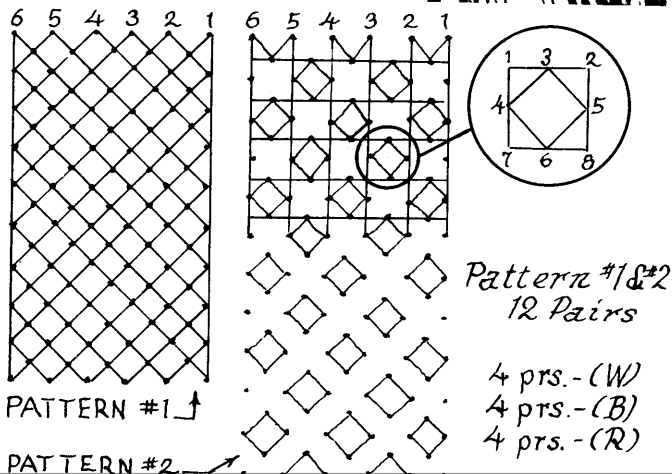
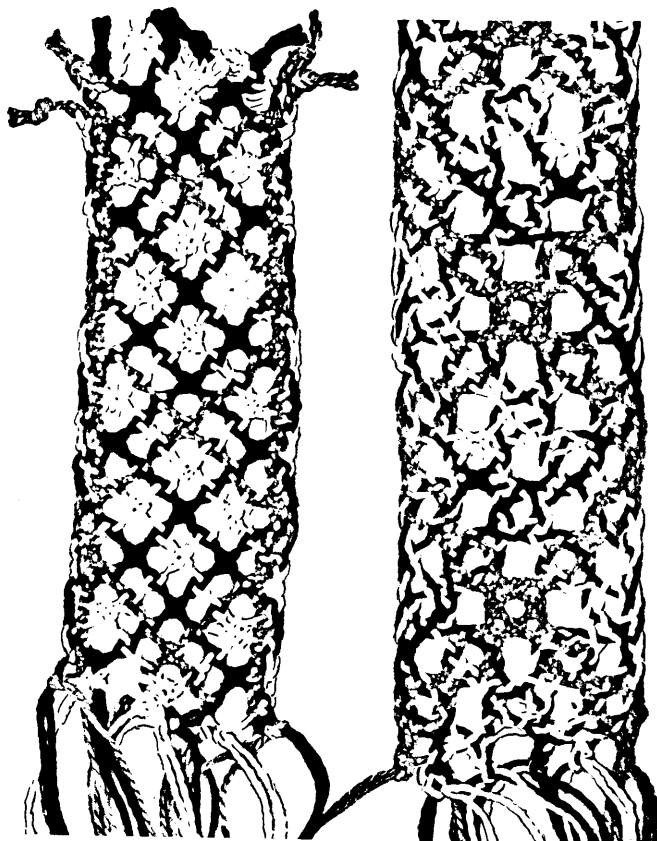
she explained how they are used in making bobbin lace. I concentrated on a bit of history of lace making and read an excerpt from Lou Thompson's article "Lace Rediscovered" which was in the May Bulletin -- just in time to help me make my part of the talk concise.

We both took some of our "best pieces" of lace to show. One of the P.E.O. members said that she thought that she had some "old lace up in her attic" -- so we are hoping!!" -- Mildred L. Baldwin
Melrose, Mass.

COLOUR in Lace
BY MARGARET HARDING

PATTERN N° 1

PATTERN N° 2



PRINCIPLE N° 3

The same pricking was used for principle #1 and #2.

Both patterns of this month use the same pricking but the way the threads are handled makes two distinct designs.

Suggest: D.M.C. Cotton, Perle #5 was used

Pattern #1 and #2 use 12 pairs each but are set up in colour pattern differently.

#1 and #2, 4 prs.(W) 4 prs.(B) 4 prs.(R)

#1 is a half st. Ground (H.S. P in H.S.) with an extra (T) twist at both sides for stronger edge to attach this insertion to material.

This pattern can also be done in (Dieppe Gr.) (T. T. C P.T.C.) half st. with an extra T. and colour trail will remain the same.

#2 Virgin Ground (referred to by many other names, as Rose Ground, etc.) is done all in half stitch (H.S.) to form the colour design.

Sequence of Pattern: See (X) circled

#1, 2, 7 and 8 are Half St.(H.S. no pin)
#3, 4, 5, 6 are done (H.S. Pin H.S.)

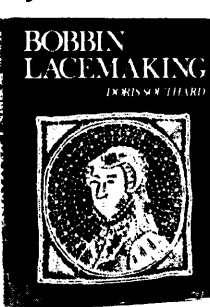
Pattern #1 (each pr.)	(Pattern #2(each pr.)
at 6 2 B	at 6 1W - 1R
5 (1R - 1W)	5 2B
4 (1W - 1R)	4 1W - 1R
3 (1R - 1W)	3 1R - 1W
2 (1W - 1R)	2 2B
1 2B	1 1R - 1W

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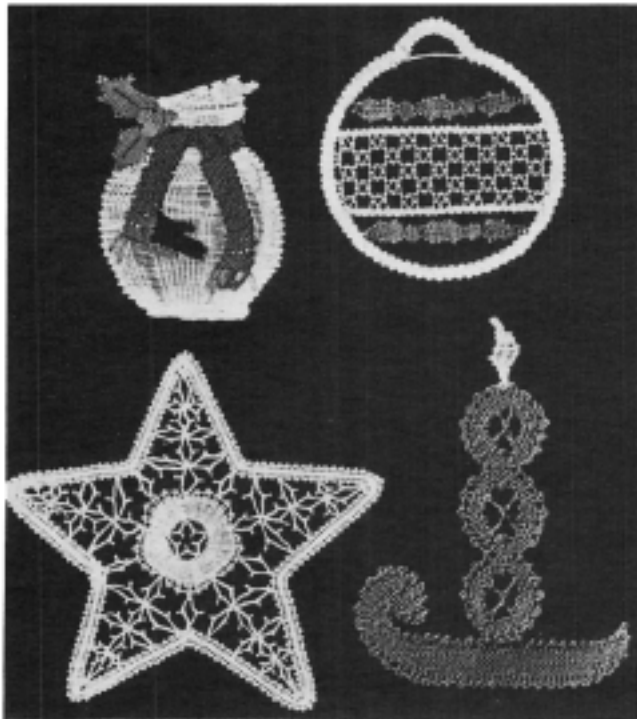
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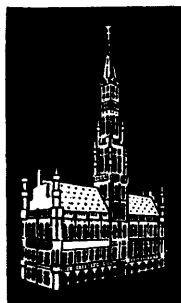
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Three of the members of the Moline Lacemakers Club, Illinois. Passing on the legacy of lacemaking, Mrs. Martha Bultinck, left, has taught her daughter, Dolores Bultinck, middle, and her granddaughter, Cathy Hunter, right, the art of bobbin lacemaking. Above they help her wind a bobbin with linen thread, the only type she would even consider using. --- Professor Dolores Bultinck was named Consul of Belgium in Moline in July, 1973, the first woman to hold the post in the United States. ---Continued on page 24.

LACE AND ME AND THEE

There's a great new thing happening
In the humble realm of lace
The people are coming together
And are joining from every place.

There's a great exchange of knowledge
In every type of design
And everyone is working hard
Making laces of every kind.

It's a happy and wonderful thing
Exciting beyond our dreams
That people should get together
All nationalities and creeds.

When the Lord gave us these talents
And a special love for our lace,
He knew it was a wondrous way
To bring peoples face to face.

No one working the threads
Can ever be foreign to me
As I love my craft, I can see
There's a bond between me and thee.

I'm glad we're coming together
And sharing this knowledge so free
Now I have friends all over this world
And they have a friend in me.

Evelyn K. Misner © 1979



President's Message

I am still a bit overwhelmed with all the activities of the New York Convention at the Waldorf - Astoria. I even feel that I got a big bite of the "Big Apple" when you elect-

ed me as President of the International Old Lacers. The enthusiasm of all who have been asked to fill appointed positions has been just great. What can I say but "thank you".

Jo Bidner and her staff provided such a great assortment of lectures, tours, and mini-workshops that I hope each one found something that fulfilled one of your needs. If I am ever re-incarnated it will be to come back as a model in the storage area of the Metropolitan Museum, how I loved those lavish garments.

Your new President was so pleased to be able to meet old friends from other Conventions, and make new friends not only from this country but from Belgium, Puerto Rico, England and Australia. Other countries not represented by personal appearance can surely contribute to I.O.L. with correspondence.

The motion to direct our attention toward a Non-Profit Tax Exempt agency will be given a deal of consideration. Also our new Parliamentarian will be giving us direction to clarify and amend our By laws. However, the growth and additional activities depend upon each one of the members to participate in some manner. One cannot share something without lifting up one's own ego. Mary Lou Kueker is already planning next year's Convention and I hope that all of you are already anticipating and making plans to go to Washington, D.C. for 1980, as I am.

Will members using the service of the I.O.L. Lace Consultant, Muriel Mitchell in Canada, please remit to her the 10 cents each piece sent to her for identification. Remember this was voted on last year, and the money collected goes toward the purchase of books for the lending library which everyone can use.

Also, if you are planning to renew your membership, please help our new chairman by remitting your dues as quickly as possible and before the November deadline so your name will appear in the I.O.L. roster. We don't want anyone left out.

Happy Lacemaking,

Silvia Riddle

I. O. L. President

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I.O.L. APPOINTED OFFICERS

APPOINTED OFFICERS - 2 Year Term

Historian:

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

Parliamentarian:

Mrs. Laurena Senter
1145 South Logan Street
Denver, Colorado 80210

Supply Chairman:

Mrs. Ruth Gammon
10317 Pine Springs Drive
Sun City, Arizona 85373

Membership:

Mrs. Caroline Pierce
5206 Olly Lane
Burke, Virginia 22015

DIRECTORS - 3 Year Term

West: September 1979 - 1982

Savetta L. Livingston
523 North Granados
Solana Beach, California 92075

Mid West: September 1977 - 1980

Mrs. Doris Southard
New Hartford, Iowa 50660

North: September 1979 - 1982

Hester Tuckey
121 West Shaw
Charlotte, Michigan 48813

South: September 1977 - 1980

Mrs. Katherine Crampton
2000 S.W. 58 Court
Miami, Florida 33155

East: September 1978 - 1981

Frances E. Marsala
425 Leonard Blvd.
New Hyde Park
Long Island, New York 11040

Canada: September 1978 - 1981

Mrs. Muriel Mitchell
1550 Eastern, Apt. 205
North Vancouver
British Columbia V7L 3G1, Canada

England: September 1979 - 1982

Jean Pegg
90 Kimberly Road, Southbourne
Bournemouth
Dorset, England



In Memoriam ETHEL A. EATON

Ethel A. Eaton, co-author with Edna L. Denton of the book "The Story of Battemberg Lace", died in her sleep on July 18, less than a month before her 85th birthday. Many members knew her through a delightful and friendly exchange of correspondence over the years.



"I have quite a collection of laces and would be interested to know of dealers or persons who might be interested in buying same. I find that I must dispose of these laces." Mrs. Helen P. Smith
15 Wagon Trail, Black Mountain, NC 28711



Lacemakers Preserving An Ancient, Delicate Art

By ANGELA TAYLOR

The bobbins clicked together, making a busy music that sounded like wind chimes. In frames and on tables were examples of the lacemaker's art: Helas Lace, a specialty of Hungary; Tønder lace, named for the Danish town where it originated; Chantilly, the French lace as fragile as cobwebs. This week the International Old Lacers were having their 26th annual convention at the Waldorf Astoria, and even in the dim lighting of the hotel suite, the lacemakers worked away at their pillows, producing intricate patterns as though they had sight in their fingers.

Some had learned lace making at their mothers' or grandmothers' knees, others, like Madelyn Post, had picked up the art

recently. "I started taking lessons six months ago and now I'm going like a bat out of hell," remarked Mrs. Post.

Lacemaking, like all crafts, is having a revival, particularly since museums and private collectors have made handmade lace a rarity on the market and even machine-made lace has become extremely expensive. The Old Lacers, 1,500 strong throughout the world, were formed to keep the ancient art alive through classes, lectures and the books they write. A few of them make lace to sell, but most do it for sheer pleasure.

'IT KEPT ME FROM GOING MAD'

"It's most soothing," said Doreen Wright, a guest lecturer from Buckinghamshire, England, who was scheduled to do seminars throughout the country. "It needs concentration, so it takes your mind off other things. It once kept me from going mad."

Mrs. Wright, a rosy-cheeked, blue-eyed woman of 72, with the brisk, good humored manner that recalls the actress Margaret Rutherford, explained. She had had a serious operation in 1947 and "my surgeon said I would have to sit quietly for three months. I needed something to do."

"I found a little old lady to teach me lacemaking," Mrs. Wright recalled. "She did it by rote and would slap my hands if I interrupted to ask a question, because then she would have to start from the beginning. But once I learned how to set up my pillow, I found I could do it by myself."

(Bobbin lace is made on a pillow, usually with a sort of wheel in the center, to which a pricked parchment pattern and pins are attached. The bobbins, made of carved wood--old ones are sometimes made of ivory--hold the thread and are used in pairs. Sometimes as many as 100 pairs are manipulated by the lacemakers' flying fingers for an intricate pattern.)

Gunvor Jorgensen, a sea captain's widow now living in Northvale, N. J. learned her skills in her native Tønder, Denmark, where lacemaking once provided a living for most of its inhabitants. Tønder lace



Michael Auclair making bobbin lace; above, a fan that he made.

is made of a very fine thread and is a descendant of the beautiful Flemish laces one sees depicted in the portraits of Flanders burghers and their wives. Mrs. Jorgensen could make lace almost before she could talk and still uses beautiful antique bobbins adorned with small beads. Clicking away with her were two of her pupils, Ethel Skelton of Lakehurst, N.J., and Olive Risch of Ridgewood, N.J. Mrs. Risch, who wore ivory bobbins as earrings, explained, "We don't sell lace, it's for our own use. We just want to perpetuate the art."

So does Michael Auclair, the only male lacemaker at the session. Mr. Auclair, who is 31, an actor, musician and playwright who works part time in stockholder relations at I.B.M. teaches lacemaking at Erica Wilson's crafts studio on Madison Avenue. He was making torchon lace (he says the word means 'washrag' in French), a narrow lace with either a fan or spider pattern. It takes 15 minutes to do an inch. "You couldn't make a living at it," he said. Mr. Auclair is most interested in copying old American laces: "I reproduce patterns that might otherwise be lost."

THE BUSY HANDS PHILOSOPHY

"My mother always said you should keep your hands busy," he continued. "I like working with fibers. I started sewing costumes, I learned embroidery, knitting and crochet and then lacemaking. I'd like to do sculptural lace, I'm fascinated with the idea of using motifs from 'Lord of the Rings.'"

Marion Leyds, below, who makes Christmas tree ornaments of lace. tats on a small shuttle.



The New York Times/Marilyn K. Yee

Marion Leyds of Croton on Hudson, N.Y., was clicking away with a shuttle, making lace Christmas ornaments. "I learned lacemaking from the nuns in my boarding school in Holland when I was a Child," she said. "I didn't do it for years and then I picked it up again recently. I found I hadn't forgotten." Making lace with small hand shuttles (tatting) is easy, Mrs. Leyds said. She does it on planes, in cars and in buses and can tat while walking.

What Betty La Casse of White Plains does isn't easy. She is a restorer of fine laces, and works for museums, insurance companies and private customers. She was repairing an Italian bobbin lace tablecloth which had been burned by a chafing dish. "It was probably made around 1920 and is worth a good deal," she explained.

Mrs. La Casse learned her skills right here in New York, where her Viennese mother and grandmother set up a shop to repair fine textiles. "I could do crochet, beading, weaving and sewing by the time I was six," she said. Her prize piece is a sampler which is actually knitted with needles as fine as sewing needles--needle-made lace is extremely valuable, she explained.

At noon, the lace-makers packed up, Mrs. Wright autographed a copy of her "Bobbin Lace Making," for a woman who almost stuttered in admiration. Then the artisans trooped off to see the Cooper-Hewitt's collection of fine lace and possibly to learn a pattern or two to duplicate on their bobbins.

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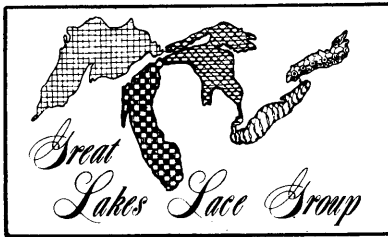
"The New York Times", August 9, 1979

The International Old Lacers, a 1,500-member organization of lacemakers and collectors from 18 countries has just ended its 26th convention in New York. Now the public is invited to inspect rare samplings from the antique lace collection of the New York chapter in a two-month display at bank branches.

The chapter holds monthly meetings and offers lacemaking-technique workshops, lectures, visits to lace collections and chances to trade ideas with fellow craftsmen and collectors. The group's prized collection can be seen through Aug. 31 at the Seamen's Bank for Savings. The collection moved to the bank's 15 Beaver Street office for exhibition from Sept. 4 to 15.

Contributed by past president, Paula Sadler and a duplicate of it in "The Virginian-Pilot, August 14 was contributed by Georgia McCallum of Chesapeake, Va.

Today, Sheila Wells and her Father, Donald Akerman, Mary Forster and I spent a couple hours putting up a lace exhibit at the Michigan State Fair and starting Friday the lace group will have demonstrators there. There will be a "Lace-In" on Monday, August 27, and a one-day workshop in Bobbin Lace on Thursday, Aug. 30. We do keep busy." -- Elsie Bentley.



LADIES LEARN LACEMAKING'S FINER POINTS

By Laura Berman

The ladies are in the library making lace. The library is in Farmington Hills --an up-to-the minute facility, brand-new. The ladies are in the basement, working on pillows stuck with pins, flipping wooden bobbins from side to side. There is a timeless quality about them, their fingers flying, the only sounds the click click of the bobbins, an occasional laugh.

"I have been dreaming of lace for weeks," announces Shiela Wells, who speaks in the distinct tones of her native England. Now she lives in Troy and belongs, like the others assembled, to the Great Lakes Lace Group.

"When you're pulling your weaver through the foot, Ladies, don't hold it down," Doreen Wright says, with authority laden in her voice. Mrs. Wright was conducting a three-day session for the group on some of the finer points of lacemaking, then she was to judge the lace entries in the Michigan State Fair and then she was back to England, where she lives.

Mrs. Wright is 72, a fiercely energetic woman with bright blue eyes and a no-nonsense manner. She's also one of the World's experts on lacemaking, which she learned in 1947, after being bedridden and told to "be quiet" for three months by her doctor.

By that time, she already was an accomplished craftswoman: She had a certificate from the Royal College of Arts in textile design, and she was proficient at pottery making, engraving glass and all kinds of needlework. Of needlework, she says, "Lacemaking is easily the most satisfying."

Until its recent revival, bobbin lacemaking was in danger of extinction as an art form. It's a demanding craft that requires painstaking attention to detail, an infinite quantity of patience and a lot of time.

Historically, it was a cottage industry, practiced by women in their homes for people who could afford such finery. "For a man to marry a lacemaker was, in the rural areas, the tops," says Mrs. Wright. Lacemaking died out in the late 1800s, when a machine that did the job credibly and much more quickly was invented. But the people in the Great Lakes Lace Group --there is one male member--are keeping the craft alive, along with the 1,500 members of the International Old Lacers Association and the 3,000 members of the English Lace Guild.

Each lace pattern derives from a different geographical area: Helas lace from Hungary; Tønder lace named for the Danish town where it was originated; Chantilly, the delicate French lace.



Free Press Photos by TARO YAMASAKI

Doreen Wright, a legendary lacemaker from across the Atlantic, instructs Caryle Spence during a workshop with the Great Lakes Lace Group.

Bobbin lace is made on a pillow, usually with a wheel in the center, to which a pricked parchment pattern and pins are attached. The bobbins, made of carved wood--old ones are sometimes ivory--hold the thread and are used in pairs.

Elsie Bentley recently finished a clock face made entirely from lace that took a year to complete. The pattern required 480 bobbins.

Mrs. Wright took a few minutes out from instructing the lace group to say that she grew up on a tea plantation in Ceylon, where she was the eldest of four girls. "My mother sewed on a machine, and she never finished the threads. So I learned to tie off the ends and make doll clothes for my sisters."

Mrs. Wright went back to England at 12 to go to school. She married, had children, and "lectured a lot." She was also a rural politician who spent hours sitting through long, frustrating meetings. "When I would come home, my mum would look at me and say, 'Don't you think a little bit of lace, dear?'"

Then Mrs. Wright bustled off to tell her American pupils to cross their gimps and not to forget that "the foot has to be caught in the net" and other useful information along those lines.

The women's fingers flew as bidden by Mrs. Wright and every face seemed to bear the same intent look of concentration. "We're all going to be very tired tonight," said Sheila Wells.

Contributed by Elsie Bentley from the "Detroit Free Press" - August 1979.

* * * * *

LACE A DYING ART? IT'S DEWIS TO HER



Denver Post Photos by Bill Peters

TILLIE RIDELL DEMONSTRATES ART OF MAKING BOBBIN LACE

By Nancy Burkhardt, Denver Post Club Ed.

The art of making bobbin lace came down through history, one step after macramé, says Tillie Ridell of Denver, who recently was elected president of the International Old Lacers at the annual convention in New York City.

"Bobbin lace-making actually began in the 15th century," she explained. "Today the patterns may differ, but the design is universal."

Mrs. Ridell taught herself to make lace. "I began a clothes collection to go with my husband's antique car," she said. "I found that I had to search for lace to make repairs on the old clothes, and discovered that there was a variety of handmade laces. And, you have to have real linen thread to make those repairs. Ordinary thread doesn't work."

She smiled as she clicked the bobbins back and forth.

"The old-time lace makers bobbins could really fly. You actually can tell some things about a person by the lace they make."

She held up a piece of antique lace. "In this piece, I can see some places where the lace-maker was frustrated. I don't know -- maybe she had a small baby who would cry when she was making the lace or something. In one place, she got

her bobbins twisted. But, on the whole, the lace is very good. In fact, I wasn't sure that it was handmade lace until I looked at it under a magnifying glass," she said.

Mrs. Ridell believes there is a new interest in lace-making in the United States.

"I've taught classes in lace-making for teen-agers and great-grandmothers," she said. "The teen-agers seem to find it a challenge, something different than what they're used to doing. They may not have heard too much about it and want to learn more.

"To me, lace-making remains a challenge because there is a large number of stitches. It isn't as limited as crocheting or knitting. And, it's very fine lace -- I have a tendency to like fine things with lots of patterns," Mrs. Ridell said.

Bobbin lace has only eight basic stitches, according to Mrs. Ridell.

"It's almost like weaving," she explained. "If you break a stitch, the work won't unravel. And, if you wish, you can use colored thread to create an additional design."

Bobbin lace is made on a pillow equipped with a cylinder to which is pinned a paper pattern. On the pattern are dots representing the placement of pins. As the bobbins are twirled and twisted, turning and intertwining the thread, pins are placed on the dots to hold the thread. As the work is completed, the pins may be removed, the threads holding each other in place.

The work is time-consuming, Mrs. Ridell admits. A lace pattern three inches wide may require an hour to make a piece one inch long. And some stitches, such as the binche stitch, may take four times as long to make as a regular stitch.

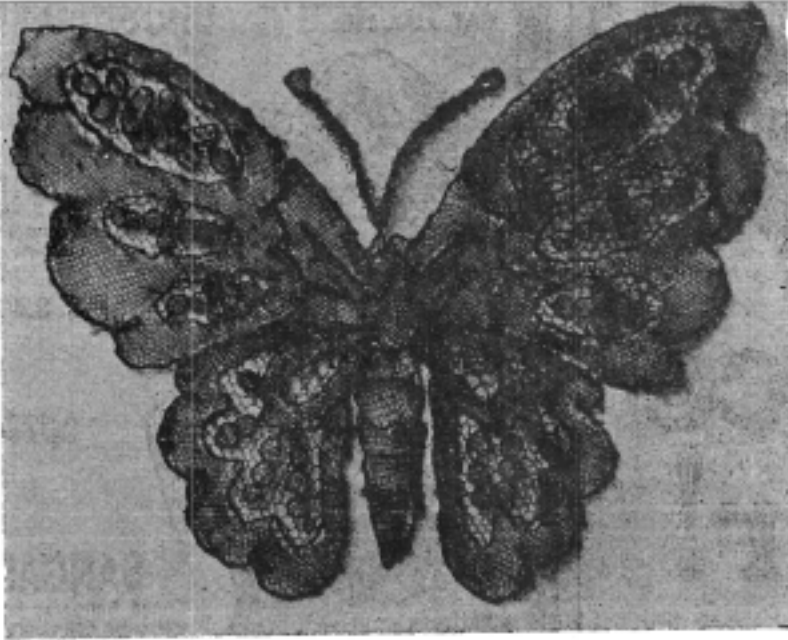
Will the art last?

"The International Old Lacers exist to make, collect and preserve all types of laces," Mrs. Ridell explained. "We hope to keep lace-making alive. People's ideas change, society changes and people with it. There is always, however, the die-hard person who likes to keep things as they were ... a person who likes to preserve things.

"We have quite a few good-sized groups on the East and West coasts," she said. "And, interest is growing. Here (Denver) the interest is mostly collecting. Lace-making hasn't really caught on yet. I'd like to get a group going with people who would really like to make laces. Most people don't realize that they can't really identify laces until they make them."

Will machines be able to completely take over lace-making?

"They already have, to a certain extent," Mrs. Ridell said. "However, machine-made bobbin lace looks like bobbin lace only on one side. The other side shows immediately that it isn't the real thing. They have to add another thread to keep



CHANTILLY LACE BUTTERFLY HAS DELICATE DESIGN

it intact.

"The half stitch can't be made by machine," she smiled. "Machines can't do the intricate maneuvering of the bobbins necessary to make the lace. That makes me feel good to know that machines can't do everything I can do."



KANT SCHOOL - BEVEREN

"As we were completing our second year of lace classes, Mevrouw Cools asked if Joan and I would write an article for I. O. L. Mevrouw Cools does have a membership. She reads some English, but does not speak it -- as does Mevrouw Willems.

We were delighted as we feel the school is excellent and the teacher wonderful. We are slowly understanding some of the chit-chat around us also."

There has been a great deal written about the lace school in Brugge, and rightfully so. But even for those of us who live in Belgium, Brugge



Left to Right: Nancy Wright, American; Mevrouw Cools (standing), Belgian; Jean Belden, American; Martine Pas, Belgian.

is a distance to travel for weekly lessons. So it was with a great deal of pleasure that we were introduced to a newer, smaller school just 20 minutes from our home in Antwerp.

In the small town of Beveren in an old Kasteel owned by the Gemente (city) there is an active group of women learning the old art of lace making. The school was started in 1974 by Mevrouw Cools and Mevrouw Willems with 60 students. By 1979 it had expanded almost to capacity with 240 ladies. Most of them are Belgian but there are now five Dutch women, six Americans and one Australian. The English speaking women are all from Antwerp. The course is a four year experience with 15 two hour lessons a year. A new pattern or stitch is taught each lesson and an additional "vrije oefening" (free exercise) is expected to be completed during the two weeks. Stropkant and rijselfkant (Beversekant) are taught the first two years in threads 40 - 80. The third and fourth years consist of working in 80 - 100 threads in Cluny, Russian, Brugge, Flanders and Paris lace.

As the first two English speaking ladies to start the course in 1977 it was done with some fear and trembling on our part and a little reluctance on the instructors' part. We had learned that they speak no English and we speak no French and very little Flemish--the language of the school. The beauty of the setting in the old Kasteel complete with moat, swans and peacocks in the spring and fall and ducks and ice skaters in the winter cheered us along. And as the first year proceeded it became almost a thing of national pride that we succeed. We also began to realize that we were experiencing learning as a deaf person might since only a little learning could be done through the ear. But the ladies warmed to us as they found we were really serious about learning and their smiles and encouraging nods kept us going. Each week Mevrouw Cools was sure we understood the lesson and what to do for the next practice before we left. Often we were grateful for our carefully colored-in patterns that told us as much as words might. We searched for lace books written in English that might confirm what we thought was the technique for turning a corner or putting in a

sierandraad (heavy decorative thread). What we missed most was understanding the chit-chat, the discussions of the old lace samples or the mutual frustrations of learning lace making.

But when the year ended and we were invited to participate in the "open door" demonstration and show our notebook with samples of 30 pieces of lace we knew we would take back to the United States more than many of our fellow Americans. In 1978 as we started our second year five more English speaking students were accepted at the school. Mevrouw Cools and her helpers are truly patient and interested in seeing that anyone who is interested in lace making might have the opportunity.

Joan Belden and Nancy Wright.

THE ARGUS, Rock Island, Ill. Sept. 18, 1979

LACEMAKING...A LEGEND BECOMES A LEGACY

—Story by Judith Norris

One day a young girl in Brugge, Flanders, was seated under a tree, intent upon her needlework, when a spider fell to her lap. As she watched it, she became enchanted by the delicate tracery of the web it was weaving and tried to copy the design into her needlework.

To her dismay, however, she found that her linen threads kept tangling. Finally her beau, a wood carver, came to her rescue with the suggestion that she tie each thread to a twig which could serve as a handle.

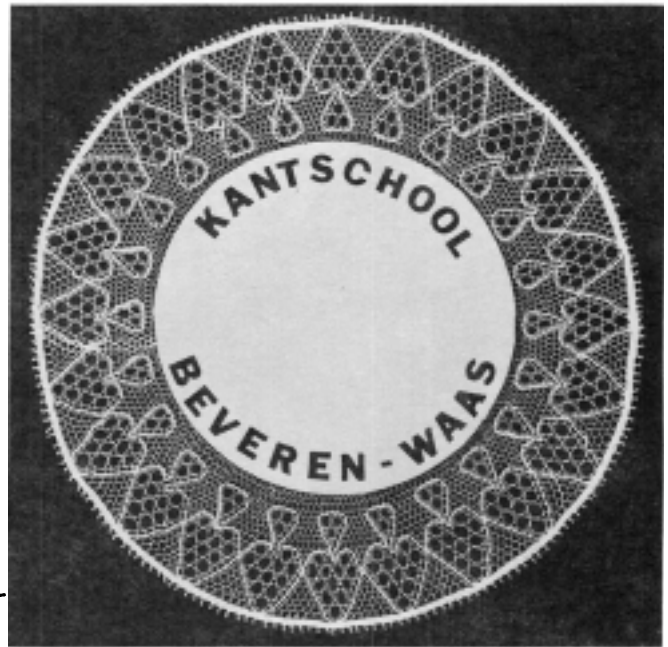
The idea worked and the boy carved her a set of wooden bobbins, which she used to reproduce the gossamer quality of the web. Excited by her discovery, she shared it with others throughout Flanders and thus the art of bobbin lace was born.

This charming legend together with pattern books, dating back to the 16th century have led most historians to conclude that bobbin lace was in all likelihood invented in Flanders sometime in the early 1500s, despite claims to the contrary by Italian lacemakers.

Although this first bobbin lace is not well documented, it is known that the handkerchiefs given by England's King Henry III to his wife, Katherine Parr, in 1546 were edged with this spidery "Flanders Lace." Then as now, the city of Brugge was considered to be the world center for the art.

Today, over four centuries later, the tools and techniques have changed little. Flemish lacemakers still pass on their skill from generation to generation. In the Quad-Cities the Moline Lacemakers Club, founded 27 years ago by a group of women from Pittem, West Flanders, Belgium, carries on the tradition.

Beginning September 19, the group which still has four of its original members, will open a four-day show about bobbin lacemaking at the Center for Belgian



—Argus photos by Pat McLaughlin

Culture, 712 - 18th Avenue, Moline. The public is invited to view the demonstrations and exhibits from 1 to 4 p. m. daily. There is no charge and refreshments will be served.

Although there are other clubs in the United States, the Moline group is unique in that it is the only one officially recognized by the Belgian government. According to Dolores Bultinck, Moline, Belgian consul for Western Illinois, the local club is the most authentic. Others throughout the country contact it for historical information.

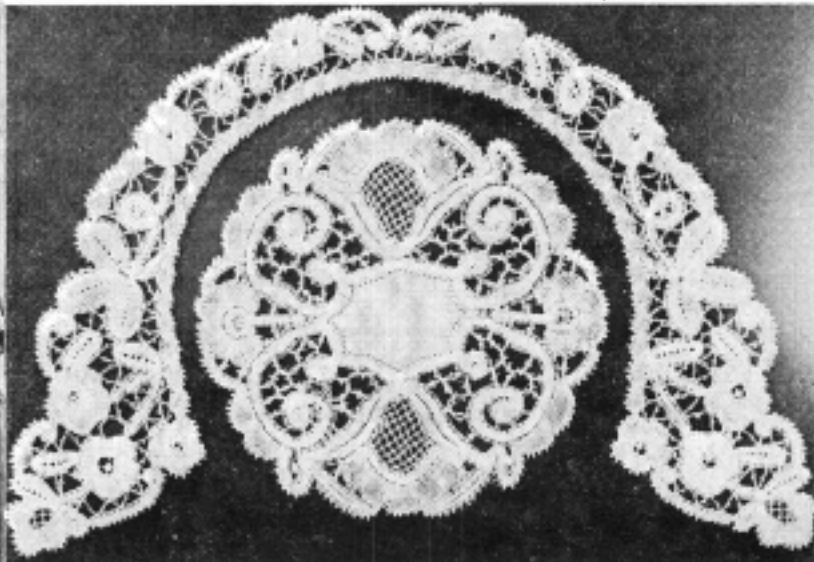
Two of the founding members, Mrs. Suzanna Ciccomoscolo, Rock Island, and Mary VanDeVoorde, Moline, were about 7 years of age when they began learning the art of bobbin lacemaking in their hometown of Pittem. "We went to school from 6 a. m. to 8 p. m.", remembers Mrs. VanDeVoorde. "We made lace all day except for one during the afternoon when we did our school work." Discipline was strict. No talking was allowed. Older students under the watchful eyes of the nuns, supervised the younger girls. The women look back on those days and laugh as they recall how the nuns had the children sing songs so that they would not fall asleep over their work.

"Even when we went home in the evening we took our cushions with us so that we could do more work," continues Mrs. VanDeVoorde. "At the end of each week a trunkful of lace that we had made was shipped to Brussels where it was used to decorate altar cloths and the vestments of the clergy."

Approximately 72 girls and young women attended the convent school. Since there were few if any jobs for young single women, many girls continued to attend school and make lace until they married, usually around the age of 22. In addition to lacemaking, the students were also

Mrs. Suzanna Ciccomoscolo, Rock Island, learned to make bobbin lace at the age of 7 in her hometown of Pittem, Belgium. Twenty-seven years ago she helped found the Moline Lacemaker Club.

"Old Flemish Lace" is the name given to the collar and doily of bobbin lace shown below. Many types such as Binche, Valenciennes, Malines and Brussels were given names of places or localities where they were first made. Others like "point de fee", meaning "fairy's stitch", are descriptive.



taught to sew, knit, cook and iron. "In those days all brides were expert housekeepers," note the women.

This pattern of education continued until World War I, when the Germans invaded Belgium and burned all the convents. "We stopped going to school when the war came," continues Mrs. VanDeVoorde. "The German soldiers moved into our home and my sisters and I were forced to do their laundry and cook for them. After the war, there were more jobs for women to do and many did not continue to make lace, but I always enjoyed it."

Coming to the United States in 1919, she lived in Chicago where she demonstrated her skill at bobbin lacemaking at the Century of Progress Exposition in 1933. In the 1950's she moved to the Quad-Cities where she helped found the Moline Lacemakers Club.

Today there are approximately 20 members in the club, however, only 10 are active. Some, like Mrs. Martha Bultinck, Moline, who was born in Waardanne, Belgium, learned to make lace when she was a school girl, but gave it up when she married. "It wasn't until 1956, when my husband and I stopped farming and moved to town, that I had time to start working at it again."

Others like Mrs. Madeline Sercu, Rock Island, who came from Lichtervelde, Belgium, in 1947, were adults when they learned. A student of Mrs. VanDeVoorde, she has become so proficient that she spent a week during the summer of 1976 at the Smithsonian Institution in Washington, D. C. demonstrating bobbin lace-

making at the Bicentennial Festival of American Folk Life.

Originally founded as a social group -- Belgian dishes were served at the monthly meetings and the men who were "honorary lacemakers" played cards while their wives made lace--the local group has become dedicated to passing on its skills to the younger generation. Mothers born in Belgium now teach their daughters and granddaughters the age-old art of bobbin lacemaking.

Over the years the techniques and equipment have changed little. Bobbin lace is made with a number of linen threads, each fastened to a spool or bobbin shaped to fit the hand. A pattern is drawn on parchment or paper, and holes are pricked to indicate where brass pins will be placed to keep the thread in position while the lace is being made. The pattern is then placed on a pillow or cushion, and the threads, with the bobbins hanging on them, are attached. The lace is worked with each hand holding a pair of bobbins, which are moved ("thrown") to form a twist, a braid or a cloth-like fabric.

There are two main types of lace. The first is a straight lace, made on a stationary cushion and worked in one direction. It is always worked as a single piece. In a very fine piece 200 or 300 bobbins may be needed for a strip two inches wide.

The second type is free lace, made on a movable cushion that is turned to follow the curves of the pattern. After the pattern is worked, the sections are fastened

together by the tie bars or "brides".

In the 16th century Flemish workers were experts in this latter technique, as evidenced by an elaborate lace bedspread now part of a rich lace collection at the Royal Museum of Art and History in Brussels. Made of unbleached linen thread, it was created by the Flemish province of Brabant and presented to its archduke and archduchess, Archduke Albert of Austria and Isabella, on the occasion of their wedding in 1599. It is designed in a series of compartments. In two of these appear the crowned monogram of Albert and Isabella, while in others are the arms of Brabant, of Spain and of England; the lily of France and the eagle of Austria. Among the personages represented are Philip II, various Roman emperors, the legendary figure of Sainte Gudule and a number of figures associated with the celebrated Cortège de l'Ommegang du Sablon.

Although the lace industries of other European countries were hard hit with the invention of the lacemaking machine late in the 18th century, handmade lace

continued to be produced by Belgium in large quantities until World War I. Although it is still made in such centers as Brugge, most is purchased by tourists as souvenirs. The Victorian attitude expressed in Florence Nightingale's remark that "no gentlewoman ever wears anything but real lace" is a thing of the past.

"People today don't know the value of handmade lace," notes Mrs. Bultinck. "Few of our club members would consider making big pieces such as curtains or tablecloths, because they just wouldn't sell. They don't realize the amount of time that goes into making such items. In addition linen thread is difficult to obtain. Working with other types of thread results in coarse sloppy-looking pieces. The bobbins, which are usually made of walnut or palmwood, have to be imported from Belgium and cost \$1 apiece for the small size and \$2 for the larger. Brass pins which are used because they do not rust are almost impossible to obtain at any price."

Despite these problems, she and the other women in the club have no intention of letting the art inspired by a spider web die out.



Mrs. Madeline Sercu, left, works on a piece of free lace, so called because it is worked on a movable cushion that is turned to follow the curves of the pattern, under the watchful eye of her original teacher, Mrs. Mary VanDeVoorde, one of the founders of the Moline Lacemakers Club

By Kathie Coffey, Times Lifestyle Writer
 THE TIMES, Shreveport-Bossier City
 September 1, 1979
 Photos by Billy Upshaw

"Lacemaking isn't a dying art. It's only been sleeping," says Barbara Engle of Minden.

Mrs. Engle, who taught herself to make lace by reading everything on the subject she could get her hands on, said it was the challenge that made the craft attractive to her.

"The first book I read on lace making said it was almost impossible to teach yourself," she said. "That was like waving a red flag at me."

Mrs. Engle first became interested in lace making in 1972, but was sidetracked with some of her numerous other projects, which include knitting, spinning, weaving, quilting and caning chairs. It wasn't until two years ago that she got back to it.

"I bought everything I could find on the subject," she said. "I tend to go overboard when I get interested in something. The more I read, the more I realize how little I know."

"There are two true laces -- needle and bobbin," she said.

Mrs. Engle said needle lace is made with a single thread and a needle. The design is a series of small buttonhole stitches. Bobbin lace is made with many threads -- from six -- to 2,500 --and is really a form of weaving.

Mrs. Engle makes bobbin lace. The lace is made on a pillow and is sometimes called pillow lace. The lace pattern is transferred onto paper by pricking the paper with a pin. The paper is then pinned to a pillow following the design pattern. Bobbins of thread are hung from the pins, and the lace is made by twisting and crossing the threads. There are no knots at all.

Two pairs of bobbins are worked at a time, and the pins are moved forward from the back as a pattern is finished.

Although she says the techniques are simple, to the untrained eye the bobbin movements appear to have no rhyme or reason.

"Some of the patterns you have to pay close attention to and others are automatic.

"If I never had to move, I'd be perfectly happy," Mrs. Engle said as she



A scrapbook holds samples of lace

worked on a piece of long lace.

"I do more long lace than piece work," she said. "I think I enjoy it more."

She did display some beautiful piece work though -- white angels and green Christmas trees to be used as Christmas ornaments.

The angels were especially fine. "It takes me about three evenings to finish one," she said. "Speed isn't my ultimate goal.

"I like the fine lace best. It's more of a challenge. I'm pretty sausage-handed and it's good exercise."

Although a lot of her time is spent experimenting with different patterns, which she places in scrap books, Mrs. Engle gives away a lot of her work to friends and relatives. She occasionally sells some of her lace. "I can sell the angels and trees as fast as I can make them. The money helps pay for materials, but it doesn't pay for itself yet."

Mrs. Engle frequently demonstrates her craft at Caspiana House on the LSUS campus and has started teaching students in her home.

"I can save them the frustration that I had when I was learning.

"One of my students is here to make lace for her daughter's wedding dress -- she's 8 years old now."

Although Mrs. Engle likes handwork of all types, she is concentrating almost exclusively on lace making now and doesn't feel she will ever lose interest



This lovely angel was designed by Gertrude Biedermann, Allerton, California, at the suggestion of Mary Forster of Detroit, Michigan.

in it.

"I'm not doing any spinning. I've got to cane some chairs. I have an afghan to finish -- and all I want to do is make lace."

It seems she would rather make lace than do just about anything.

"It sure keeps me out of the pool halls I don't have to go out to eat or to a movie. I would rather make lace," she said.

MALE LACE MAKER GRAPPLES WITH IMAGE

by Mary Sisson of "The OREGONIAN"

WASHOUGAL, Washington -- Lace maker.

If that conjures up visions of little Belgian ladies in national dress bent over their fancywork, Michael Schaefer has a stereotype to change.

The 28-year-old Washougal man about 14 months ago combined his love of beauty and history with new skills to become one of three male lace makers that he knows of in the United States.

Patiently the former Benedictine monk twists and crosses bobbins of fine cotton around carefully placed pins to turn white thread into intricately patterned fabric.

"All it is is just moving bobbins," said Schaefer, playing a carefully thought-out game of leapfrog with 15 pairs of bobbins to re-create a century-old design. "I've always liked things of great beauty," he said. His feeling for beauty led him to pick up tatting from an elderly neighbor a few years ago and to teach tatting and crocheting for the Vancouv-



DELICATE WORK -- Michael Schaefer of Washougal, Wash., carefully moves bobbins of fine cotton to make centuries-old lace designs.

er Parks and Recreation Department.

"I liked the looks of lace," he said, "but I'd never had an interest in making any because I'd never seen it made." All that changed in May 1978 when Schaefer was demonstrating Braille at a hobby and craft show in Portland. Iris Berger of Hazel Dell was demonstrating lacemaking at another booth, and Schaefer became fascinated. Next thing he knew, he was one of her students.

Now, when he's not doing the final finish on mobile homes at Fleetwood Homes of Washington, or transcribing tatting patterns into Braille for Edward A. Morin Co. of Portland, Schaefer often can be found demonstrating lace making.

Dressed in a navy blue shirt trimmed with his own handmade lace, Schaefer will be at the Multnomah County Fair on Sunday to show his art.

How do people react to a male lace maker? "Most of them are quite surprised," he said. "Then we tell them that all lace was made by men at one time."

Not only did men make all the lace hundreds of years ago, but they also designed and wore it. Women's clothing was left unadorned.

"At one time a man would give up half his kingdom for a certain piece of lace," Schaefer said.

He is a member of International Old Lacers, whose members in 19 countries are dedicated to preserving, making, restoring and identifying lace.

"We're always studying, all the time," he said of the Portland and Clark County chapters to which he belongs. His worldwide membership directory lists a Californian, a New Yorker and a handful of Europeans as Schaefer's only male colleagues in the group.

At \$10-15 a yard for handmade lace, he isn't out to make a living from his craft. "Most people do not want to pay the price," he said. Still, "A lot of lacemakers take orders from other people."

The cost of imported cotton, linen or silk thread, the time involved in pricking pinholes in the pattern before the piece is begun, and the hours of work that goes into every inch of lace make the price of \$10 a yard almost a bargain. Schaefer once put 18 hours into a cross-shaped bookmark he gave to a friend.

"When I work at home, I sit for many, many hours," he said.

Atop a graceful, old desk, a velvet bolster is almost hidden by the bobbins of his current project.

Across the room is a large bookcase filled with leather-bound volumes on the Catholic faith, collected during his days at Mount Angel Abbey.

He also has written a textbook, "Braille Simplified", an interest he picked up as a student at Battle Ground High School.

Although adept at reading Braille, Schaefer is just as likely to have his nose in a book on lace, looking for a pattern for his next project.

"Lace is not a dying art," he says.

We consider the Ramsey House Lace-In to be a great success. We had a perfect day to be outside -- sunny and warm but with enough breeze to keep cool. We began with a pot-luck lunch on the grounds. There were about twenty demonstrators which covered the netting. They came not only from the Minnesota Lace Society's members, but from West Des Moines, Iowa; Menomonie, Wisconsin; Tyler, Minnesota and other places.

Edna Reasoner, site manager at the Ramsey House estimated that 200 people saw the demonstration that afternoon. She thanked everyone for their time and efforts in making the Lace-In a success.

There were two parts of the demonstrations that seemed especially well liked. One was the chance to try making bobbin lace, and the other was an informal IOL information service. Anyone who wanted could try their hand at making bobbin lace. We had a simple pattern (12 pr) set up and someone to show how to do it. Many people, ranging from kindergarten age up tried the lace-making.

One of the members brought her IOL bulletins and address list. When someone (usually an out-of-state visitor) was interested in knowing more about lace-making, we could give a list of IOL members in the hometown area.

The day ended with many new friendships made and a greater appreciation for all the lacemaking techniques. ---Pam Streed



Laurie Waters demonstrated her bobbin lace technique to Fanny Peterson (left)



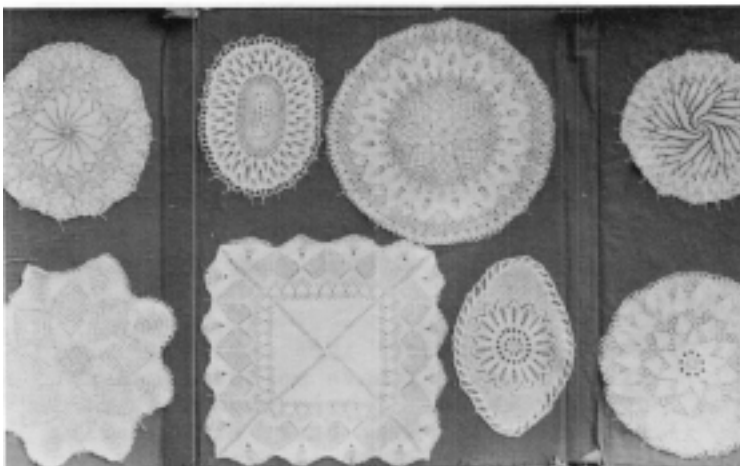
Mary Sue Kuhn, right, and Juanita Johnson, left, discussed their common love, tattering. Mary Sue showed many of the pieces she did for her new book, "The Joy of Tattering"



TATTING: 1. to r., Sue Mansfield, Carolyn Olson, Unknown

St. Paul
July 1, 1979

RAMSEY
HOUSE
LACE-IN

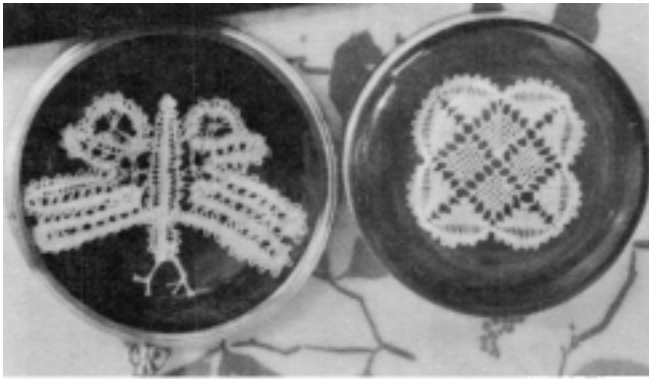


KNITTED LACE DISPLAY



Mrs. Lois Lentz, Menomonie, Wisc. demonstrated netting and displayed a wide variety of doilies she had made. In August, she taught netting to three Minnesota Lace Society members who went to visit her.

WASHINGTON STATE LACE GATHERING ~



Have you ever wanted to meet the lacemakers in your area? Know some lacemakers who don't know each other? Pick a nice day in the summer and have a potluck! Write an invitation with a map to your place and your phone number. Ask your guests to bring folding chairs, TV trays or a card table. Have people bring a dish according to the initial of their last name, for instance: A-I, casserole or meat dish; J-R, salad or bread; S-Z, dessert. You provide paper plates, plastic utensils, cups and coffee or beverage. If they couldn't come, ask them to send a letter telling what they were doing in lace and perhaps some pictures with a S.A.S.E. for return. These are posted on a fence or tree (keep the pictures in the envelope) for everyone to read. The fence serves as an information board for other things too. Next to bringing themselves the most important thing for them to bring is something to do with lace,

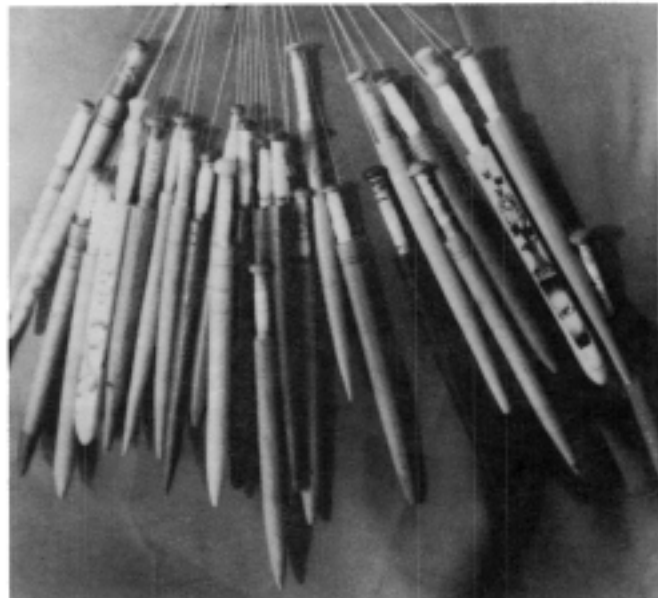


left - Bev Dillon (tatter)
right - Nylene Elliot with fan pattern

whether it is their pillow or pieces of lace they have collected. Have your invitation printed on colorful paper at your local speedy printer, fold it into thirds and staple or seal with stickers, address and mail. Invite everyone in your area from the I.O.L. membership list, and others you know. This is a time to bring people together to share a beautiful art. When all are enjoying themselves, petty jealousies are forgotten.

I had as honored guests, Muriel Mitchell and her Canadian friends and Marie-Elena Baker who came from England and was visiting her mother on Bainbridge Island. There were thirty-four people. Most drove long distances; some came over on the ferry like Laina (as Marie-Elena prefers to be called) did. The day was warm and everyone camped her chairs, tables and lace on the lawn under the trees and amidst the roses. The food was served buffet style inside. Special thanks to those who helped out in the kitchen and watched the house while Bev Dillon, Nylene Elliot and I drove into Bellevue and Seattle to pick up or drop off our Canadian friends who had taken the bus. Most of the women brought their pillows and the lace was traditional and contemporary. Their attitude was a healthy "I don't do the kind of work you do, but I appreciate your kind of lace and the way you are keeping the art and technique alive." The event was exciting, hectic, a lot of fun and a learning-sharing experience. All you wonderful people who came are just as beautiful inside as the lace you make and collect.

--Elaine Reichenbach.



HONITON BOBBINS

* * * * *

"I have some old lace which I would like to sell. I have no idea what kind of lace it is. I only know that it is very old."

Mrs. Harry B. Pickering
Route 4, Canterbury
Easton, Maryland 21601

by Jean Pegg, L.O.L. Director, England.

They called it Queen's weather. For once the sun shone and her Majesty had visited Poole and Bournemouth that day, but also for us too it was a great day for we were to travel to Brussels and Brugge for a short visit. The party (44 in number) left Christchurch at 5:30 p. m., some having travelled from as far away as Cardiff, Birmingham and Portsmouth. It really was with a sigh of relief that I boarded the coach with a complete passenger list.

During the long journey to Dover literature about Brussels and Brugge (supplied by the Belgium Tourist Board) was distributed together with literature from the Kancentrum of Brugge.

We arrived at Dover at 10:30 p. m. Identity cards had to be collected and distributed. We went through Customs and boarded the Ferry, sailing at 11:35. Most of us found a good reclining seat and the few lucky ones had berths but we all managed some sleep. 4:30 a.m. (ugh) shoes on, we collect our wits and baggage and amble down to the coach. We all scrambled aboard (with the exception of one who shall remain nameless who managed to get on to a different coach but fortunately discovered her mistake and rejoined us). We travelled straight to Brussels, the coach being very comfortable so most of us managed to get more sleep.

At the Hotel we found a breakfast waiting--lovely rolls, jam and coffee. This was very welcome. After a rest we went straight to the Lace Shop in Galerie de la Reine. The Owners had specially opened at 8:00 a. m. and gave us a very warm

welcome. Here we found lace, threads, bobbins, patterns, in fact just everything including lace books printed in English. Well, among us we managed to reduce the shop to a Jumble Sale appearance but undaunted Monsieur & Madame Mallit were still smiling. Goodbyes and thank-yous said, we boarded the coach but not before we had looked at the splendid Grand Square and Flower Market. On to the Musees Royaux D'Arts & Histoire. This lovely Museum is housed in a former Palace surrounded by lovely gardens. On our arrival we were met by the Keeper of Lace and taken to the Lace Galleries, on the way passing through galleries of silver, pottery and tapestries. The Lace Gallery housed a fine collection of rare laces dating back to 1599. The collection includes bobbin lace and needlepoint. We were taken round the collection by the Keeper who patiently explained the finer points to us. We gasped at the size of the bedspread made for the Emperor of Russia Nicholas the First with its garlands of flowers surrounding the Royal Cypher. It was truly magnificent and in a very good state of repair. We were charmed at the collection of Baby Gowns and Bonnets in the small gallery -- some of it English. Although the Museum did not sell postcards we were able to purchase slides and a very good book about the Lace collection for 150 Belgium Francs.

Goodbyes and grateful thanks and on to the coach for Brugge. We sped through Brussels passing the E.E.C. Building and the Cathedral. We all had a quick nap whilst our very able driver sped towards Brugge. Some of us saw Concorde pass over.

BRUGGE--a beautiful Medieval City with cobblestone streets and fine old buildings. We managed to park near the KAN-CENTRUM and after a short walk passing three lovely old windmills we arrived. We went into a large room to find a lace class in progress. We watched intrigued at the speed at which the experienced workers worked -- lace just formed so quickly. Most workers appeared to be making mats or wall panels. We noted their exceptionally large pillows only to be told they were stuffed with dry seaweed, or in the case of ladies who traveled a long way, they used thick poly-

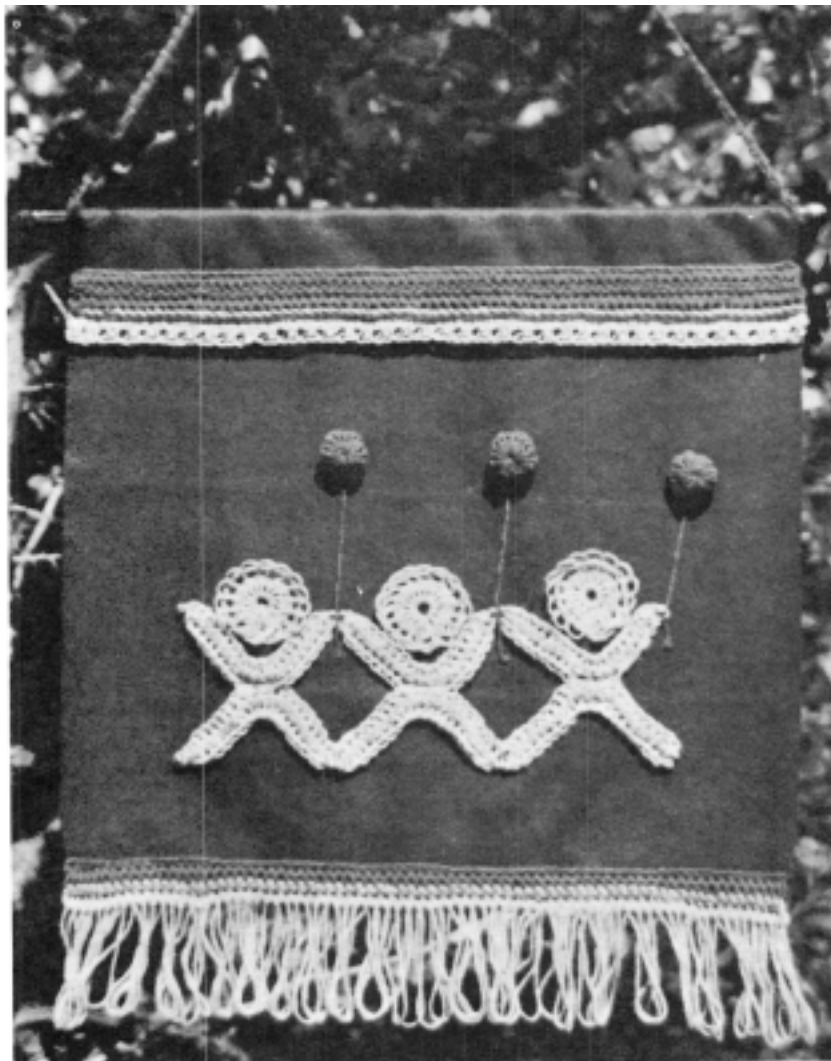


THE FLIGHT TO EGYPT Cont. by Lia Baumeister-Jonker, Neth.
Detail of Brussels lace, last part of the 10th century
Royal Museums for Art and History, Brussels.

© 1979

This "Children with Balloons" was displayed at the International Old Lacers' Convention, August 1979, in New York City. It is a good example of a contemporary use of Hairpin Lace.

Notice the simplicity of the design. It takes only two strips of hairpin lace, one for the arms, the other for the legs



CHILDREN WITH BALLOONS Photo © 1979 Karen Misner

Three hairpin lace circles are sewed on for the heads. This is all done in a beige color.

The balloons are done in orange. They are half circles stuffed with yarn ends and are in 3D.

The background is brown felt and all the pieces are sewed on to it. At the top of the banner and the bottom are contrasting strips of hairpin lace in beige and orange braided together and sewn on. The fringe at the bottom is also hairpin lace done on three rods with the longer loops on the bottom adding just the right finishing touch. The banner is on a curtain rod. The cord to hang it is also hairpin lace in a climbing roses pattern that does not pull out when stretched. It keeps the illusion of the climbing roses.

There is no end to what you can do with Hairpin Lace. It seems that the more you experiment, the more ideas you get. If anyone of you members have done anything different or unusual in Hairpin Lace, you could send a photo and description to me or to Rachel Wareham to be printed in the bulletin for everyone to see and enjoy.

I'm sorry I haven't found anyone yet to manufacture my patented Hairpin Lace Looms. They turn easily on a base and have a counter to count the loops. You may have seen it pictured in previous bulletins. That's all for now except, I'd like to hear from our Hairpin Lace people. I'd especially like to find out any bits of history of this craft found in your older family members or in old books.

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

TEXTILE CLASSES Valentine Museum

1015 E. Clay St., Richmond, Va. 23219

NATIONAL ASSEMBLY FOR EMBROIDERERS 1980

The National Textile Resource and Research Center is pleased to announce the appointment of one of America's most distinguished needlewomen, Edith Anderson Feisner, as Honorary Chairman-elect for the 1980 National Assembly for Embroiderers. Mrs. Feisner will serve with authority and noted authority on American needlework, Muriel Lewis Baker, Honorary Chairman for Assembly 1980.

The 10th Annual Assembly will be held

at the John Marshall Hotel, Richmond, Va. April 25-May 1, 1980. Classes in design and various textile arts will be taught in 2-day and 4-day workshops. A Museum-related textile class, The History of Costume, will be held in the new facility of the Valentine Museum. Examples for these classes will come from the collections of the Valentine Museums and private collectors.

For further information contact Vicki Z. Helms, Executive Director, Nat. Tex. Resource and Research Center, Valentine Museum, 1015 East Clay St., Richmond, Va. 23219, (804) 649-0710

FINANCIAL AUDIT

Accountants' Opinion

We have examined the statement of cash receipts and disbursements of International Old Lacers for the year ended July 31, 1979. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying statement presents fairly the recorded cash receipts and disbursements of International Old Lacers for the year ended July 31, 1979.

Knutzen & Associates September 14, 1979
INTERNATIONAL OLD LACERS

STATEMENT OF CASH RECEIPTS AND DISBURSEMENTS FOR THE YEAR ENDED JULY 31, 1979

BALANCE, AUGUST 1, 1978	\$ 10,127
RECEIPTS:	
Dues Prepaid	253
Dues/New	2,315
Dues/Renew	6,616
Back Bulletins	719
Ads	391
Pins and Charms	236
Miscellaneous	559
Total Receipts	<u>11,089</u>
DISBURSEMENTS:	
Bulletins	4,775
Telephone	231
Editor	1,375
Pins and Charms	359
Miscellaneous	647
Postage	3,645
Bags	700
Total Disbursements	<u>11,732</u>
Cash Balance, July 31, 1979	\$ <u>9,484</u>

NOTES TO STATEMENT, JULY 31, 1979

1. ACCOUNTING METHOD

The accompanying statement of cash receipts and disbursements was prepared strictly on a cash basis and does not reflect any accrued transactions.

LACE IDENTIFICATION CONSULTANT

Dear Members:

Mrs. Muriel Mitchell, our Lace Identification Consultant, does an excellent job of identifying laces for members who would like to know what kinds of laces they possess. Mrs. Mitchell very generously gives her time to this endeavor and does not charge us for her services. Therefore, at our annual meeting, it was decided that a fee of \$10 per 100 pieces of lace (that's 10¢ per piece) be charged for this service. The proceeds will be forwarded to the I.O.L. Library Fund, so please make your checks payable to the International Old Lacers for this qualified service. Sincerely,
Zitella A. Ridell, President I.O.L.

© 1979 International Old Lacers

Thursday, March 29, 1979
The Christian Science Monitor

LACEMAKER IN IRELAND

She is young
even when
she is old;
it is as if
she is tied
to beauty forever;
she sits
in a dark, forgotten
corner, spirits
of butterflies
visiting her fingers,
laughing because
she is a poem
of seventy years
of lace.

--Marion Schoeberlein
(Contributed by Elizabeth M. Donoghue
Everett, Massachusetts)



Portland Lace Society

The Portland Lace Group of I.O.L. have had the Morins three times for lessons on the Jiffy Tatting Needle and find the Needle a joy to use. They have patterns for sale that include sweaters, baby cap and jacket, Christmas items, such as the necklace Mrs. Morin was wearing when pictured in the September bulletin, of fine thread and beads and last but not least a wonderful sweater with tatting trim.

Some of the Guilds might write Morins for a demonstration when they are in the area. They will be happy to demonstrate for you.--Edward A. Morin, P.O. Box 25376
Portland, Oregon 97225

(Reported by Pat Harris)

COLOUR in Lace

BY MARGARET HARDING

CORRECTIONS

PRINCIPLE #2 (July, 1979, pg. 134)

Pattern--at the sides an extra twist(t) for strength.

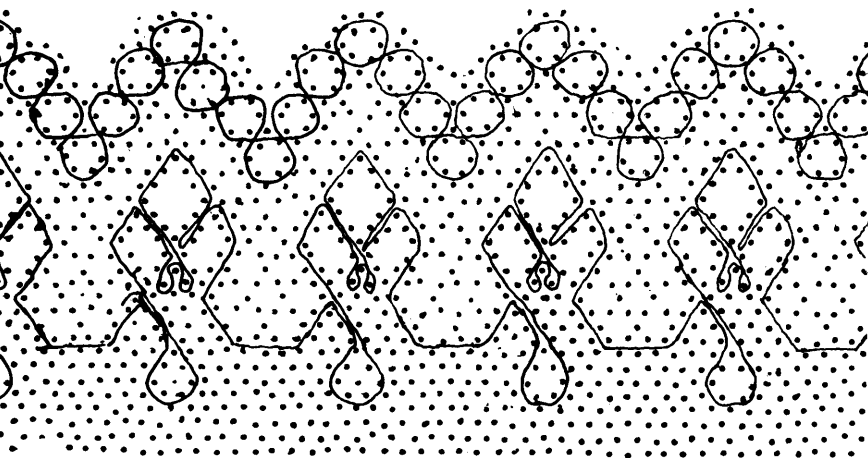
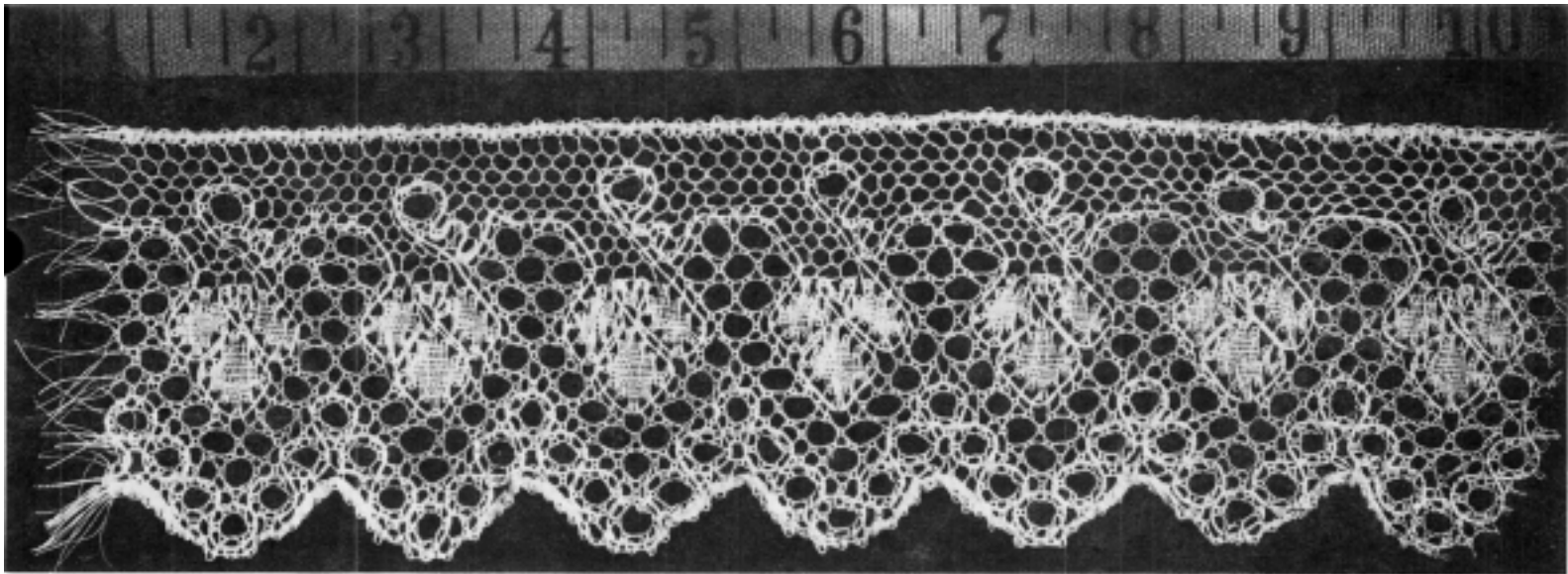
Cloth st ground with an extra twist on worker only, or: (ctc--t on worker--Pin --ctc) at the sides only.

Marie Franceschi of
Siloam Springs, Ark.

Marie is learning
bobbin lace but has
no one near who
laces or knows it.

She is a native of
Australia and very
talented in many
needle arts.





34 pr. #100 linen 3 bobbins gimp

"I found a tiny picture of this lace in a new book, "Twentieth Century Lace", my son gave me for my birthday. It is such a beautiful pattern, I drew it up and made a sample which I would like to share with others who are interested in this type of lace.

I used No. 100 linen and the draft was made on No. 8 to inch paper at a 52° angle.

I find a "copy machine" very handy to make duplicate prickings and much easier than drawing out the pattern.

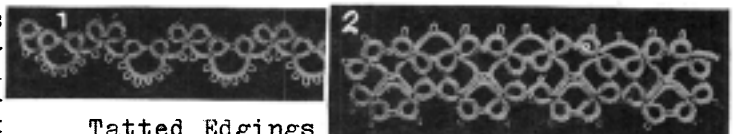
It would be beautiful on a wedding dress. I hope someone will use it."

Eva L. E. Quinn, P.O.Box 126, Orleans, MA 02653

I have just returned from three weeks in the Eastern European countries. Lovely contemporary bobbin lace pictures and articles -- necklaces, bracelets, etc.-- were very visibly on sale in the folk art stores in Czechoslovakia. I bought a bobbin lace table cloth (stole size) in Warsaw and a piece of Halas lace in Budapest. Also found a bobbin lace instruction book with patterns and colored pictures of the color lace threads and designs in Czechoslovakia (1978 date) titled "Palickujeme" by M. Trandzikova, apparently published by ALFA in Bratislava. -- Diana Lillevig, Annandale, Va.



Marguerite Bieger incorporated an old crocheted yoke into a summer style muu muu. (Lavendar, purple and pink)



Tatted Edgings

No. 1 - Make a R of 5 ds, p, twice, 5 ds, cl; a Ch of 3 ds, p, 3 ds; a R, like 1st, joining by 1st p to last p of preceding R; a Ch of 2 ds, p (6 times), 2 ds; a R, joining by 1st p to last p of preceding R; a Ch of 3 ds, p, 3 ds; a ring joining as before to preceding ring. Repeat from beginning to length required.

No. 2 - A R, of 5 ds, p, twice; 5 ds, cl; a 2nd R opposite or close to base of 1st R, forming the figure 8, a Ch of 6 ds, p, 6 ds; a ring, joining by 1st p to last p of preceding ring; a 2nd R to form an 8, as before; Ch of 6 ds, join to p of 1st Ch, 6 ds; again the pair of rings, joining 1st by 1st picot to last p of preceding R; a Ch, as before, joining to same p with preceding Ch; a pair of rings, joining 2nd by 1st p to last p of 1st ring made. This completes a sma

of 1st ring made. This completes a small medallion which will be found very useful in many ways; four of the medallions may be joined to form a larger one, of they may be used in any allover pattern. To continue the design, as shown, make a chain of 6 ds, p, 6 ds and repeat



NIAGARA PENINSULA NEEDLE ARTS GUILD SEMINAR 1980

The Niagara Peninsula Needle Arts Guild of St. Catharines, Ontario under the auspices of the Embroiderers' Association of Canada take pleasure in announcing "SEMINAR 1980". It is a 5 day intensive learning experience where over 200 women come together for needlework training, companionship, and to further the art of the needle in all its many forms.

This exciting experience will be held in the Sheraton Brock Hotel in Niagara Falls, Ontario, May 11-16, 1980.

Ten of the finest certified teachers from Canada and the United States have been chosen to conduct the workshops.

Mary Gostelow, well-known authoress and lecturer from London, England will be the speaker for the large banquet.

This is an experience that both the beginner and advanced may enjoy as there will be workshops geared to both.

Pre-registration is necessary. Please send \$25.00 -- non-member \$37.50 -- to:

Mrs. Marilyn Tipler, 8 Camelot Court, St. Catharines, Ontario, Canada L2T 3R3 and assure your reservation. More information may be had by writing the above address.

--Marjorie Hagerman, Publicity Chairman

Columbine International Old Lace Club of Denver

COLUMBINE LACE CLUB TOURS CENTRAL CITY

The Columbine Lace Club of Denver toured Central City's Showcase of Victorian homes for the September meeting, under the guidance of Nancy Conklin. The mountain community had its beginning in 1859 when gold was discovered and was soon known as the "Richest Square Mile on Earth". The gold that is left is now in the fall showing of the mountain aspen as they turn yellow.

One of the places on tour was the famous opera house where many of the noted actors and actresses played, such as Mae West and Julie Harris. The homes were decorated by notable designers and decorators such as the Scalamandre Fabrics of New York. Some of the material used for wallcoverings in the Helen Hayes Suite and Lillian Gish Suite cost from \$12.00 to as much as \$839.00 a yard, and understandably so, when you know that it was especially designed and hand woven for the occasion.

Though it was not advertised as being particularly a lace showing, too, the group seemed to devote much time to identifying laces found in the upstairs rooms of the Teller House where President Grant spent a short vacation, and the gold furnishings from the Baby Doe

era.

The costumes in the Historical Museum's "Temple of Fashion" display was elaborate with laces and one of the original gowns had many, many hand made Battenberg wheels adorning it.

Several of the group ate lunch beside the unforgettable "Face on the Barroom Floor" which has long been famous for drawing crowds to the Teller House from far away places.

--Tillie Ridell, Correspondent and Pres.

The Columbine I. O. L. Club of Denver.

CLUES TO AID THE LACE STAMP

August 28, 1979

Mrs. Inez C. Rodefer
International Old Lacers

Dear Mrs. Rodefer:

With reference to your questions about the appointment system for the Citizens' Stamp Advisory Committee, I find that they are appointed by the Postmaster General, and they serve at his pleasure, which means that they are not appointed for fixed terms.

In general, the Committee is composed of individuals who have some background in stamp collecting or in art and design or history, but the Postmaster General has wide discretion in making the choices.

I am sure you and your associates are doing your best along this line, but I should like to suggest that every effort be made to have those interested in the subject across the nation communicate from time to time with their Representatives and Senators in Congress. I am sure that it makes some impression on the Committee when letters are relayed to it by the Postmaster General which have come from all points of the compass.

In addition, it might be useful for some of the letters to emphasize the types of lacemaking popular in this country in colonial days, perhaps with examples of impressive lacework of American origin which might be suitable for depiction on the stamp.

Sincerely yours,

J. Kenneth Robinson.

(Editor's note: Congressman Robinson's reference to sending examples of lacework suitable for depiction on the stamp was meant for pictures or drawings, not original work.)

Addresses to which to write:
The Honorable (Your Representative)
House Office Building
Washington, D. C. 20515

The Honorable (Your Senator)
Senate Office Building
Washington, D. C. 20510

PRICKING PATTERNS -- CHRISTMAS DESIGNS
4 for \$1.50 postpaid. Designed by Inez Roderfer. Proceeds are for 1980 Convention expenses. Order from:

Mrs. W. Richard Pierce
5206 Olley Lane, Burke, VA 22015

Altar-Lace of Darned Net or Filet-Crochet

By M. PINTNER

TO make this altar-lace of filet-crochet, follow the directions and chart given below. The scroll design around the cross and chalice repeats from the center of the chalice to the center of the cross, working from left to right and then from right to left.

Darned Lace: Filet net, either machine- or handmade, may be used for the foundation, and the design darned in. In the original the net had ten meshes to the inch, and six-strand embroidery-floss was used for the darning, which was done back and forth from left to right. To start thread, weave in and out for two or three meshes, then turn and work in the opposite direction. To cover the number of solid meshes in the design, work back in the same meshes, reversing the stitches. There should be two rows of stitches in every mesh. When working the next row, if solid meshes begin a few meshes back, work return stitches in finished meshes till solid meshes of the new row are reached. It will be found quite easy to keep the six strands flat and untwisted, giving the work a pleasing texture. Care should be taken not to pull the threads too tight. It is not wise to pass threads behind more than four solid meshes when changing from one part of the design to another. The four-petaled flowers in the lower border have just one row of darning in each mesh, and it is worked so as to radiate from the



center where two cross-stitches are worked one over the other and finished off. Finish the scallops with crochet edging.

Filet-Crochet: First row begins at lower left corner of chart.

1. Chain 306 for 100 meshes, working first tr in 8th st from hook. Work 3 more sp. (19 tr, 24 sp) twice, 19 tr, 2 sp, 13 tr, 14 sp, 13 tr, 6 sp.

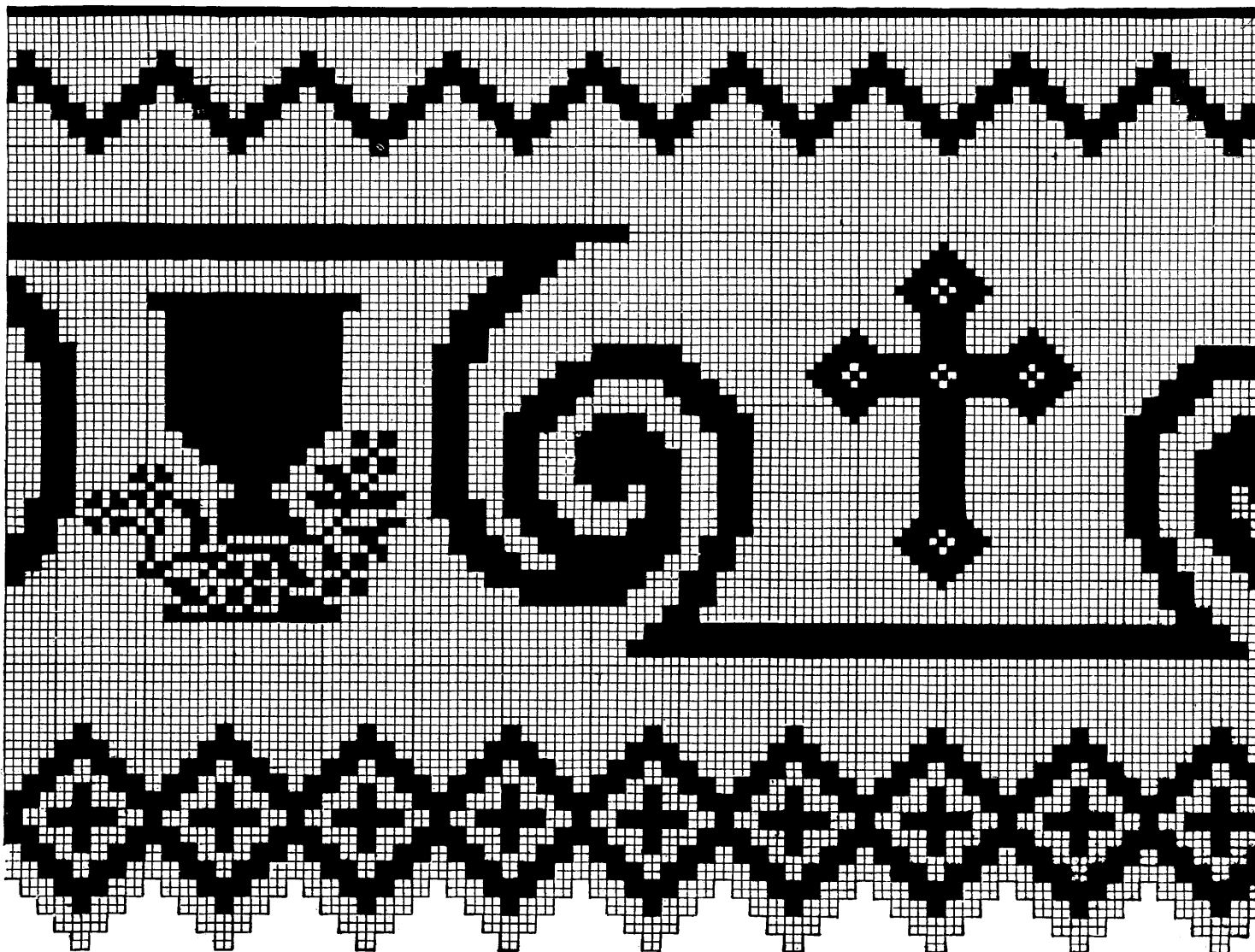
2. Four sp, 13 tr, 16 sp, 13 tr, 2 sp, 19 tr, 24 sp) twice, 19 tr, 4 sp, ch 11, turn.

3. One tr in 8th st from hook, 3 more sp, 13 tr, 2 sp, 13 tr, 24 sp, 25 tr, 16 sp, 25 tr, 4 sp, 13 tr, 16 sp, 13 tr, 4 sp. Continue working up and down according to chart.

For the Edge, fasten thread into point at beginning of 3d row.

1. Ch 3, work 2 d tr into same point, ch 4, 3 d tr into next point, ch 4, 3 d tr into next point, ch 5, and 3 d tr into extreme point, ch 5, (3 d tr into next point, ch 4) twice, 3 d tr into next point, 3 d tr into first point of next scallop, and continue to end of row.

2. Two s c, 3-ch p, 2 s c, 3-ch p, 2 s c into each of first 2 loops, 2 s c, p, 6 s c into 3d loop, 6 s c into next loop, ch 6, turn and sl st into 4th s c of previous loop, turn, and into loop just made 2 s c, p, 2 s c, p, 2 s c, p, 2 s c. Two s c into partly finished loop, p, 2 s c, complete loops of this scallop, work 2 s c into first loop of second scallop, and join last p, 2 s c, p, and continue to end of row.





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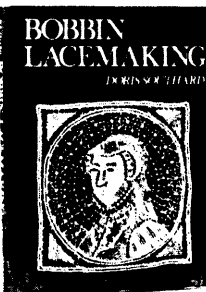
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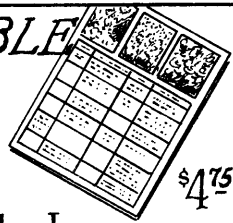
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