

International Old Lacers

JANUARY 1980

Drawn Fabric Embroidery

also known as Pulled Thread Work because groups of fabric threads of fairly loosely woven material are pulled tightly together producing patterns of tiny holes which resemble lace. Illustration above from book, "Embroideries of Many Nations" by I.O.L. member Renate Springsted.

Calendar of Coming Events

- SECOND BIENNIAL WEST COAST LACE DAYS
September 11, 12, 13 and 14, 1980 at
Seattle, Washington. (See page 47)
- I.O.L. ANNUAL MEETING
August 2-6, 1980, Alexandria, Virginia

LACE TOURS FROM ENGLAND

- Brussels and Brugge, Feb. 22, 1980,
Saturday in Belgium
- Brugge, March 21, 1980 (overnight)
- Bayeux and Alencon, May 28, 1980
Thursday in France.

I.O.L. ANNUAL LACE CONVENTION, U.S.A.

If enough are interested a Charter Flight can be arranged. I must know very soon.

Jean Pegg, 90 Kimberly Road,
Southbourne, Bournemouth,
Dorset, England

NIAGARA PENINSULA NEEDLE ARTS GUILD

May 7 to 21, 1980 --- a juried show in conjunction with Seminar '80 in Niagara Falls, Ontario, Canada. Details page 43.



President's Message

It is with pride I can state that International Old Lacers is growing like Topsy. However, like Topsy, I. O. L. does need direction to grow with any kind of uniformity as an organization. After careful study by the Executive Board a recommendation is being shown on another page as to its decision to increase the Directors in the United States by one, and to define the boundaries as to which states they are to serve. Canada has requested one more Director and to have an Eastern and Western Director. Also, Australia has requested a Director.

The Board is requesting that you as a member give your consideration to these recommendations and any helpful suggestions in order that the decision can be voted on at the up-coming Convention. We wish to make an equitable division of regions, also one that can be divided again as growth continues in any area to necessitate it at later years. A Director must know the area she is responsible for in order to do her job well, and to enable her to work with groups wishing to become branches.

Watch for material relating to the 1980 Convention to be held in Washington, D.C. August of 1980. Mary Lou Kueker has reported a fine program with two extra days of workshops. So begin planning to meet old friends and make new acquaintances with many new lace friends.

Some material has been received regarding the Non-Profit Status. This material is complicated reading but a resumé will be written at a later date. I am sure it will be advantageous to I.O.L. as an organization, especially with the spiraling cost of so much material.

As the New Year arrives it is this President's wish that it will be an enjoyable and prosperous one for each of you, and that she will be given the privilege to meet many more of the members in person during 1980. May each of you derive a bounty of happiness with your lace in making, studying or collecting.

Yours, With the Joys of Lace,

Silkie Ridell

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In Memoriam

MRS. MARIE BERGGREEN

Mrs. Marie Berggreen passed away on September 13, 1979, just eleven days after her 90th birthday. Mr. Berggreen was very pleased with the write-up in the September Bulletin. In the memorial service held for Mrs. Berggreen, her pastor spoke of the article in the Bulletin.

COMMEMORATIVE LACE STAMP

by Jack Browning, Sonoma, California.

During the past few years or so, many dedicated lacemakers all across America have been working with painstaking and steady effort to achieve a Commemorative Lace Stamp, and all the time hoping that it would be issued prior to or during the International Old Lacers' convention in 1980. The time is now for the rest of us to get on the so-called 'Band Wagon' and give our support toward a good and worthy cause. We would like to let the people of America know that we, the lacemakers of this country are really working together. It is a desire for the public to be made aware of the fact that "LACE" is here to stay and there is more to come. What better way is there to do this than to have a Commemorative Lace Stamp in every home of our land.

Before we can do this we will have to convince the Citizens' Stamp Advisory Committee and some other Washington Officials that they should recognize us for what we represent and listen to our plea. After all, new Commemorative Stamps are being issued every year and I am sure for very good reasons. Other countries of the World such as Malta, Spain, Brazil, Germany and many more have stamps depicting lace and lace making. Why not a stamp or stamps for the lacemakers of America?

One of the first things we need to do is to go back through the I.O.L. Bulletins and review the articles already written pertaining to the Stamp Campaign. You will find them interesting and informative. Some reference dates are listed here. There may be others that I overlooked: March '77 p. 66; Jan. '78 p. 72; May '78 p. 113; July '78 p. 128, 131; Nov. '78 p. 38; Jan. '79 p. 59, 64; May '79 p. 105.

All of the persuasion in the above articles should convince all lacers from far and near that individual letters need to be written by each of you, urging the Citizens' Stamp Committee to consider and act favorably on our request. This can be most effective when written in your own words and stating the reasons why a Commemorative Lace Stamp would be most appropriate. It would be an excellent and timely tribute to the many wonderful ladies who have so diligently devoted so much of their lives to perpetuate the knowledge of lace making to the younger generation throughout the United States.

I am hoping that all the lacemakers in the 'Far West Region' and along the entire West coast from North to South are in favor of a Commemorative Stamp and that we will do whatever is necessary to nudge the Officials in Washington toward a favorable decision. All we have to do is to "Pull a few strings". Know what I mean? It goes like this, just like making bobbin lace. Take up a pen or even

a pencil and start writing, expressing your concern and enthusiasm about the American Lacemaker.

We are calling on all people associated with lace, whether they be traditional or contemporary lacemakers, demonstrators, teachers, lecturers, appraisers, shop keepers and collectors of Lace, to please write to the people listed below so that we may accomplish our long sought goal, "A Commemorative Lace Stamp for the U. S. A."

Write to:

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

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

Mr. William Bolger
Postmaster General
L'Enfant Plaza, S. W.
Washington, DC 20260

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

(Recognition of American lace and needlework through a series of commemorative stamps is also being urged by The Center for the History of American Needlework, The Needlework Times, and others.)

During the Medieval Fair on the lawn of the University of Michigan School of Music, our lace booth displayed a poster about our lace stamp proposal which attracted much attention. One man, without preliminaries, announced, "I'm on that committee!" He proved to be Professor Wilbur Cohen, Dean of the University of Michigan School of Education and formerly, Secretary of Health, Education and Welfare.

Professor Cohen attended his first meeting October 19, 1979 where our lace stamp proposal continued to be "seriously considered". Our proposal is to come before the next meeting of the Committee on January 11, 1980.--Mary McPeck, Mich.

I. O. L. Scrapbook

It takes contributions from each and every member to make a complete I.O.L. Historical Scrapbook. Dated newspaper clippings announcing or telling about Branch activities, and magazine articles or brochures on laces, fans or dresses trimmed in lace all add to our history. Important also, are articles or talks by any I. O. L. members to a group and programs about any kind of Lace.

Send contributions to:

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



NIAGARA PENINSULA NEEDLE ARTS GUILD

31 Orchard Parkway
Grimsby, Ontario Canada L3M 3B1

From May 7 to 21, 1980, the Niagara Peninsula Arts Guild of St. Catharines, a chapter of the Embroiderers' Association of Canada will present a Juried Show in conjunction with Seminar '80, in Maple Leaf Village, the newest shopping and amusement centre in Niagara Falls, Ontario, Canada. This show will feature entries in blackwork, white work, soft sculpture, embellished quilting, surface stitchery, needle lace and needle weaving, dolls, pulled thread, drawn thread, accessories, applique, metal thread, and stump work.

Mrs. F. Druelle, Publicity Chairman

WORLD-WIDE FRIENDS

By Mary Lou Reichard, Lincoln Park, Mich.

The poem by Evelyn Misner (November Bulletin) is especially touching and meaningful to me on this Thanksgiving Day. It reminds me that I've intended to write, via the Bulletin, to thank publicly the friends I made in New Zealand this year--and all because of our common bond--lace.

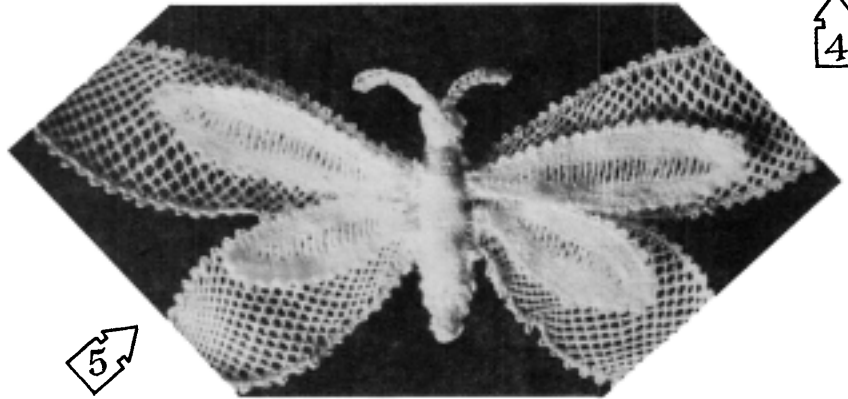
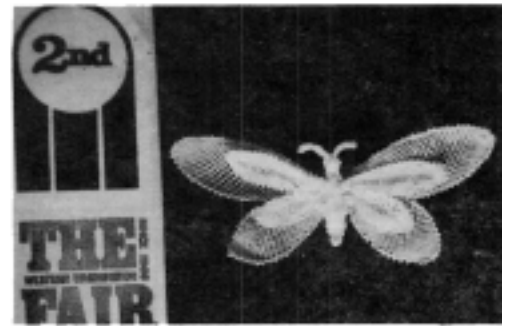
I was fortunate enough to be able to visit Hong Kong, Malaysia (and Borneo), Java and Bali, Australia and New Zealand for 10 weeks during late spring. This was a weaving study trip -- studying and visiting factories and cottage weavers in each country, including much iKat weaving, songKet (supplementary weft patterning) and batik. While we visited weavers (guilds, families, and shops) in each country, I also took my lace directory of addresses along and tried to contact a lacemaker in Kuala Lumpur. (That I could compare to trying to locate a Mary Jones in N.Y.C. directory and not knowing her husband's name!)

We did meet Audry Coutts in Australia, a lacer who is also a weaver, but it was in New Zealand when we met with a Lace Guild. Twice in fact, since we were held over because of DC-10s. We met Alwynne Crowson and saw much lovely lace and met many nice members but would like to especially thank here both Kathleen Shanks --the member that I called first and who told us about the meetings and her friend Rie Fletcher. They both, along with their families, entertained us royally for many days while we were waiting for flight home. We were shown all the lovely scenery surrounding Auckland -- coast to coast--and grand tours of Auckland too. So now I can truly say I have friends all over this world and they have a friend in me. I would now like to extend an invitation to visitors from other countries visiting Detroit area to call me and I'll try to return the favor

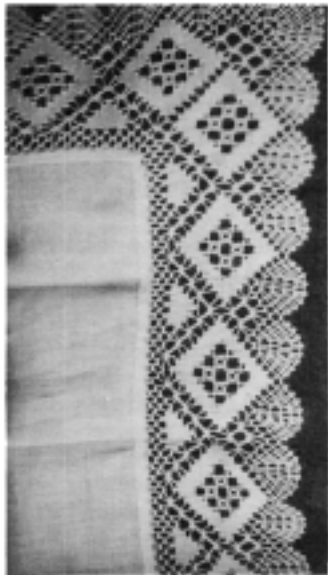
Portland Lace Society



THE FAIR
 WESTERN WASHINGTON
 PUYALLUP WASHINGTON



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1. Helen Barry won 3 ribbons --- 1st from the fair; 2nd, Best Craftsmanship (highest award); 3rd, Best in Category.

2. Enlarged picture of lace on hanky--pricked out from the picture in National Geographic.

3. 2nd Prize--Virginia Staben Honiton designs for wedding veil for granddaughter.

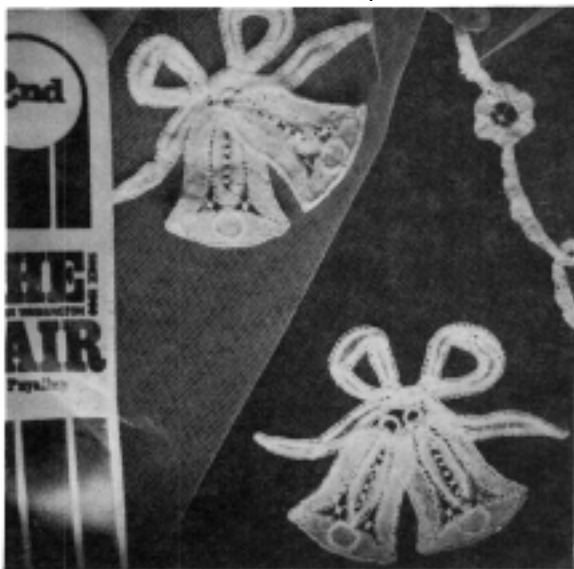
4. 2nd Prize--Virginia Staben Butterfly. White linen from an old Dutch book.

5. Enlargement of above.

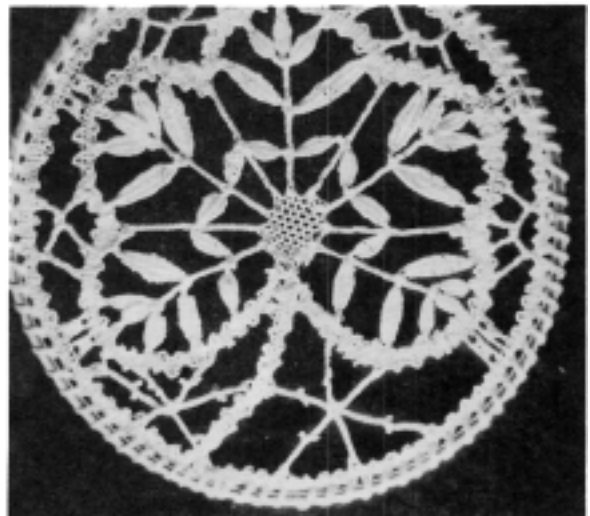
6. Honorable Mention--- Iris Berger. Necklace.

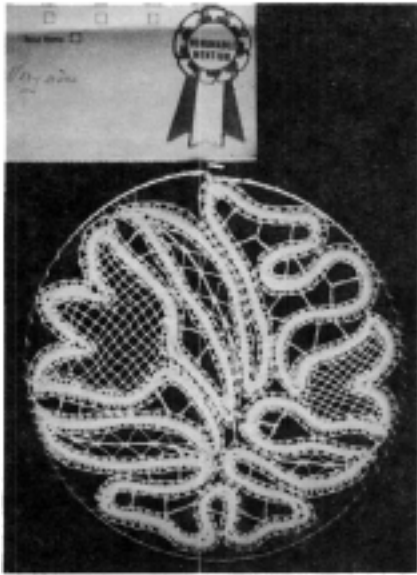
7. Close-up of Necklace above.

8. Honorable Mention--- Rita Mittelstadt. Window Hanging.



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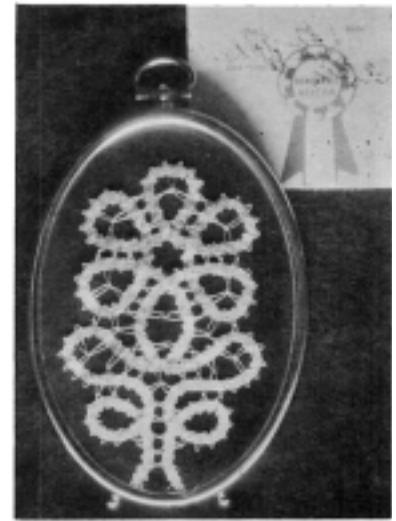




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9. 1st Prize --- Iris Berger. Handkerchief, "Emperor's Crown" from "Yankee" magazine and I.O.L.

10. 1st Prize--Original design by Karyl Knee. "Slavic Angel", Russian Embroidery and Bobbin Lace.

11. Honorable Mention--Picture. Bold design from German DMC book, sent to me in 1968 by Pauline Downs --- Red Velvet background and gold frame.

Our group is so proud of our ladies. We call them "Artists in Residence", and they truly are.

--Pat Harris, Publicity.



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International Folk Fair

In Chicago every fall, we have what is called an International Folk Fair. Cultures and crafts of many countries are featured there and finally this year I was able to go again.

I looked for laces at many of the booths, but there were not many real laces. The Irish display was perhaps the best this year, but in earlier years I have actually seen people doing bobbin lace---mostly Scandinavian countries. I stopped and talked with the lady at the Irish booth and asked her about her lace making and found that she is presently doing rather heavy crochet, but in the traditional patterns. She is planning on visiting Ireland to learn the needle lace technique this summer, and so naturally I chatted about I.O.L. with her.

---Arlene C. Wilson, Chicago, Ill.

For your Lace Collection

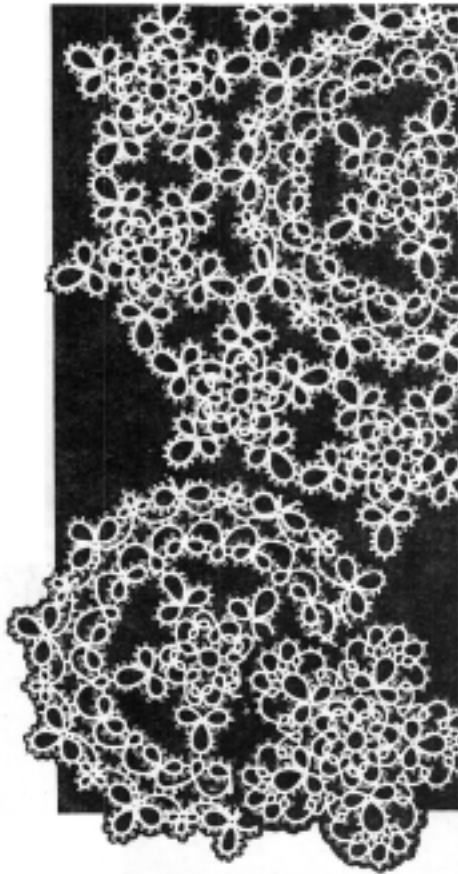
Recently our church women's group was given a box of laces by a member whose wife had died. Among the things we found in the box were the following: a real rose point collar valued at about \$250; a real rose point jabot; three pieces of Irish crochet; some duchesse lace; a Spanish mantilla with a small imperfection; a pair of black Spanish blond scarves; a 48" round table cover with wide Battenburg border; a number of beautiful handkerchiefs with varying kinds of tape lace, etc. There are also some other items. We have sold about as much of it as local people are likely to buy.

We have a museum in Denver to whom we will offer the laces, when we are sure no one else wants to buy them, but we thought to contact lace lovers first.

For more detail, send a self addressed stamped envelope to:

Mrs. Harley W. Farnham,
9340 E. Center A2, Denver, CO 80231





TATTED PLACE MAT SET

Star Motif: Center ring 10 ps x 3; Row 1, Rings 5 ps x 3; and 6-6; Chains 4, 3 ps x 3, 4.
2nd row clovers: 7, 6 ps x 3, 4: 4, 10 ps x 3, 4, and 4, 6 ps x 3, 7.

Tumbler doily pictured at bottom; make star.
Row around: ring between clovers 4-4-4, other rings 3-3-3-3. Chains 7 and 4, 3 ps x 3, 4.

Bread and butter doily: Make star. 1st row rings, 7 ps x 2, chains 5, 5 ps x 2, 5; twin rings, 7 ps x 3. 2nd row: small clover rings 5 ps x 2; large clover rings 9 ps x 3; chains 5, 5 ps x 2, 5. Join as shown.

Place Mat: Center like bread and butter doily.
Add row of 10 stars, joined as shown.

Center piece: Add five stars to place mat, joining between every other two stars. First star, join 1st point by 7th p large clover ring to 3rd free p 1st ring of clover joining stars in last rnd. At second point, join 5th p large ring to 3rd free p last ring clover joining next star in last rnd.



HAIRPIN LACE

WITH EVELYN K. MISNER

© 1980

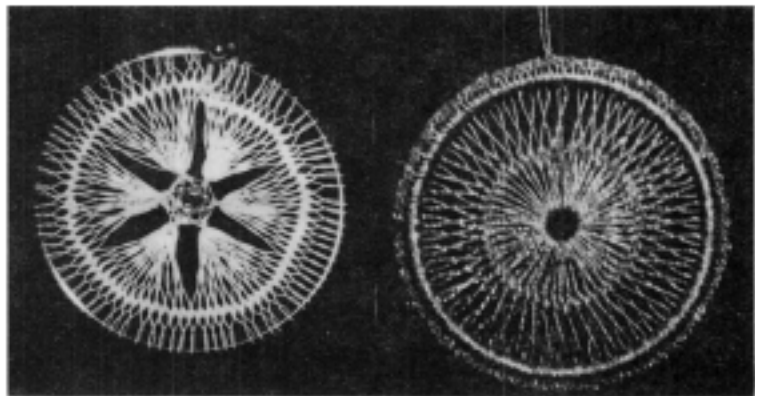
I have received two lovely Hairpin Lace ornaments from Elizabeth G. Harris of Charleston, West Virginia. As you can see from the pictures, Hairpin Lace is a very versatile needlecraft. The white ornament (left) has its outer loops slipped onto a wire, the ends of which are bent to clasp together. The center is crocheted with beads to form a star. The gold ornament (right) has a crocheted edging which catches the loops, holding them firmly in the brass ring. The metallic thread has a soft glow; so lovely wherever it is hung.

I asked Elizabeth to write a little about herself so that I could write an article about her and the ornaments. Her letter is so nice that I decided to use it just the way she wrote it.

"Dear Evelyn,

"We still buy a natural Christmas tree so I usually can find a branch sturdy enough to hold the weight of the brass ring. I've given away most of what I made, but two years ago I anchored a bare branch of pyracanthus in plaster of paris and on it hung hand made Christmas ornaments -- tatted, quilled, macramé and hairpin lace. I took it to the Woman's Club for their annual sale and the ornaments sold well.

"I'm a 'dabbler', learning nearly



everything I do from books, the exception being weaving, for which I went to classes. I knit, although as yet I haven't knitted any lace; embroider, needlepoint, sew a little, paint boxes, etc. I've always been interested in handwork but when I was teaching math in high school had too little time. After quitting, I frequently went on short auto trips with my husband. Since much of our travel was over the same roads, I started working in the car. That's where most of my tating, hairpin lace and knitting is done--all small pieces easily carried. Of course, I've lost hooks, shuttles and needles that way! After the holidays are over I hope to start bobbin and battenberg lace and try some ornaments in tenerriffe.

"When I was taking hairpin lace off the loom, I noticed its tendency to curl. I'd been making tatted 'snowflakes' and in the magazine from which I was working saw a ring enclosing various sizes of crocheted circles so I decided to try putting the hairpin lace inside a ring.

"I've made a baby's carriage robe, cap, and jacket in sport yarn, a baby's cap in baby yarn (that was really pretty)

and trimmed pillow cases in hairpin lace besides trying several different arrangements of the ornaments. However, I had not thought of your snowflakes!

"Surely, with all the new needlework tools coming on the market someone can see the advantages of your loom. I'm hoping for you. Love, Elizabeth."

SECOND BIENNIAL WEST COAST LACE DAYS

Hosted by THE BOBBIN BELLES of SEATTLE, WASHINGTON

September 11, 12, 13, and 14th of 1980
at the MAYFLOWER PARK HOTEL, 4th and Olive Way, Seattle, Washington 98101

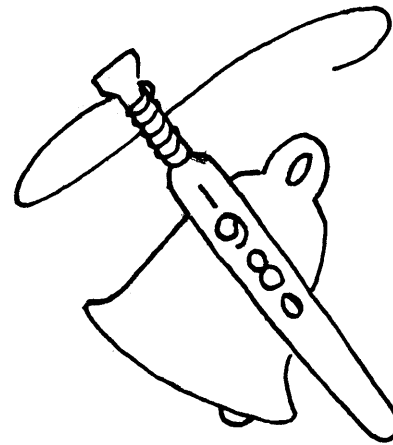
PROGRAM:

Thursday: 1 - 4p.m. Registration
Friday: 9a.m. - 12 noon
1 - 4p.m. Lace Classes
Saturday: 9a.m. - 12 noon
1 - 4p.m. Lace Classes
6p.m. Banquet
Speaker: Joyce Willmot, England
M. C. for Style Show:
Susie Frank
Sunday: Check out by noon.

Registration & Banquet \$35.00
Class Fee \$10.00
Send before July 1, 1980 to W. L. Wilson,
13125-129th Ct. N. E., Kirkland, WA 98033
(No refunds after July 1, 1980)
Your cancelled check is your receipt.

CLASSES:

Bruges Flowers	Honor Kunkle
Necklace	Helen Barry
Advanced Honiton	Virginia Staben
Needle Lace	Nancy Evans
Tønder	Doris Southard
Teneriffe	Rosilee Hammer
Fabric Covered Boxes	Susie Frank



Sales Room (20% Commission)
Open Friday and Saturday
10-1pm, 2-5pm, 7-9pm, Open to the public
\$1.00 Admission

Those sharing a room, please send your registrations in together. The Hotel is handling all Hotel registrations, separately. Pre Stamped cards will be sent later.



Mayflower Park Hotel



Seattle's newest old hotel... downtown, only steps away from the city's finest department stores, specialty shops, theatres, and business community, and the closest hotel to the Monorail Terminal which connects to the Seattle Center with year-round special events and entertainment attractions.

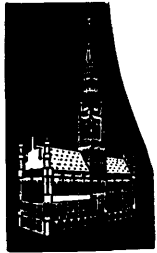
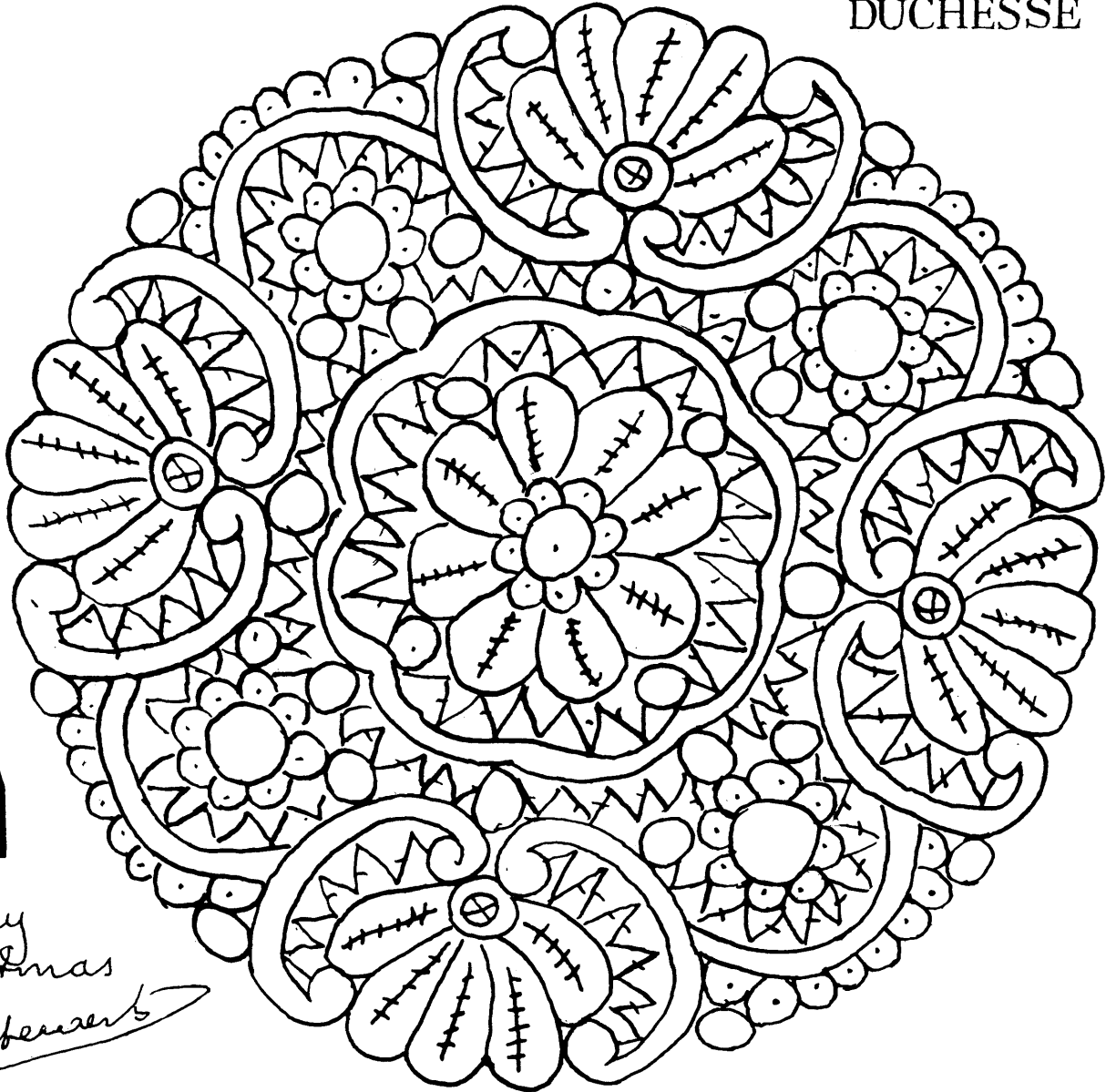
	Standard	Medium	DeLuxe
Single Room for One	\$24.50-\$25.50	\$26.50-\$27.50	\$28.50-\$29.50
Double Room for Two	\$29.50-\$30.50	\$31.50-\$32.50	\$33.50-\$34.50
Twin Room for Two	\$29.50-\$30.50	\$31.50-\$32.50	\$33.50-\$34.50
Suites (one bedroom)	\$44.50	\$49.50	\$54.50

Sleep up to six people
No charge for children 17 or under when sharing a room with parents or guardians third person at \$5.00 per day.

All rates subject to state sales tax

Address: _____
Arrival Date _____ Hour _____ A.M. Departure _____
Name _____
Address _____
State _____ Zip _____ Firm _____

P.M. All Reservations are held until 6 P.M. without deposit.



*merry
christmas*

J. Eberhart

The above pattern of Brussels Duchesse Lace arrived too late for our November Bulletin. It was sent by MANUFACTURE BELGE DE DENTELLES as a Christmas pres-

ent to the members of the I. O. L. with wishes for a Merry Christmas and a Happy New Year and much pleasure in the making of lace.

LACEMAKING AND HISTORY -- BARNESVILLE WOMAN'S SPECIALTY

by Madge Collins

The Gay Nineties Mansion Museum in Barnesville (Ohio) will be open during the annual Pumpkin Festival September 28, 29 and 30. An added attraction this year will be a display of old lace by Mrs. Mildred Rezabek, who is well known for her beautiful craftsmanship, in various areas, including hooked rugs which she has been making for many years, and has displayed all over the United States. Mrs. Rezabek has been ill during the past two years, and needing a less tiring activity, she began collecting and studying old lace.

Her collection began with the finding of four panels of Battenburg lace and several old tablecloths and doilies,

which in her words "looked like refugees from the rag bin". These she purchased and has been repairing them. During the Pumpkin Festival she will display these pieces, and will demonstrate the repairing of old lace.

She will also have on display an exhibit of early needlerun, needlepoint, bobbin lace, Battenburg and many other types of old lace. She will also have a demonstration of lace: copage, lace eggs, and will tell how to restore grandmother's old Battenburg and needlepoint lace, how to make lace pillows from small pieces of family treasured bits of lace heirlooms, and how to restore lace to its original whiteness, whether it is hand or machine made. Those interested

are invited to bring a piece of old lace, and perhaps learn the art of restoration.

The art of lace-making, according to Mrs. Rezabek's studies, is an ancient one, dating back to the year 1500, at least. Lace is an ornamental open-work fabric made by twisting or interlacing threads to form a pattern. Handmade lace falls into two categories, the oldest being needlepoint, with pillow or bobbin lace coming a little later. The art began in Italy in 1500. As years went by thread became finer and so did the lace, becoming the beautiful laces of Venice, and then as lace makers moved to other countries, and improved their methods of making lace, there came the fine laces of Belgium, England and France.

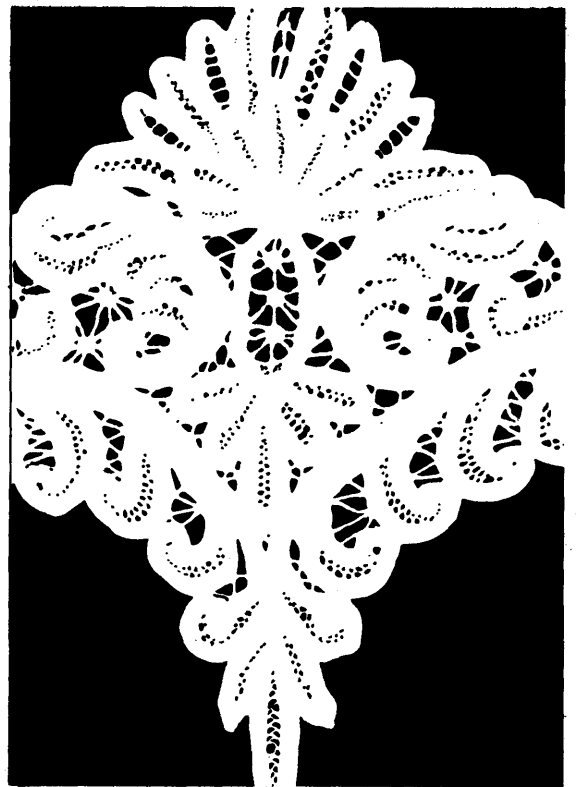
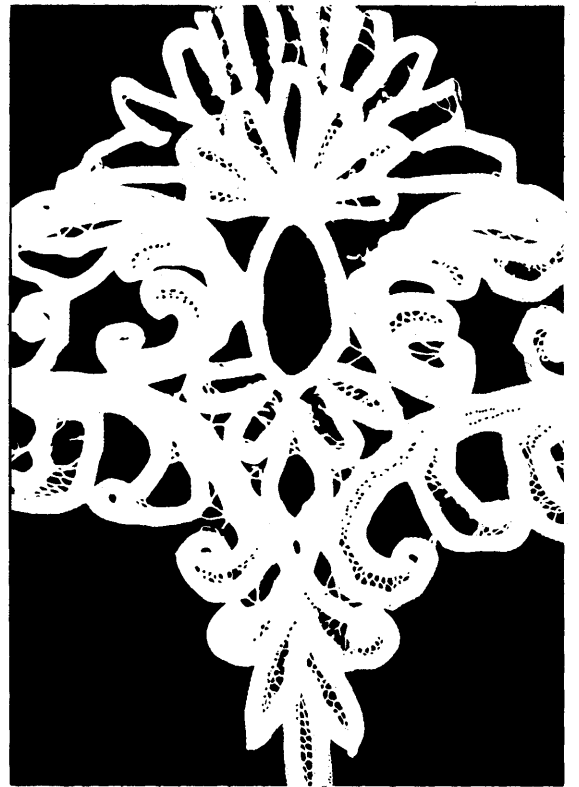
During the 17th century lace was used in profusion. An early account of Charles I, mentioned that nearly one thousand yards of lace was used in making a dozen collars and cuffs in the early Millstone collars, and that some 600 yards was needed for trimming the king's night clothes. During this period both fashionable men and women wore a great deal of lace, with even such stalwarts as the Three Musketeers wearing lace at their necks, wrists and at the top of their boots, yet! In fact, lace was so much treasured that a law was passed which said that only royalty could wear it, and it was decreed that any commoner found wearing it be put to death!

In time, lace was made of pure silver and gold threads, which were made by pulling the metal through fine holes. This lace was entrusted into the making only of nuns, and it became such a valuable possession that men sold their estates, putting the money into lace which they hoarded. The gold and silver lace was so precious because if torn or worn, it could be melted and remade into newer patterns.

Although lace was first made by nuns, they in turn taught the art to peasants so they could use their skill in adding to their meager income. Children 4 and 5 years of age were taught the art of lace-making in schools having an hour of instruction each school day. However, lace-making was not a craft which paid well, because the makers had to buy their materials and were paid so little for the finished product that their earnings were very small, and they paid another high price. Homes were very dark, having only tiny windows, which gave little light, and so mostly they did their work by candlelight. Many lacemakers were blind by the time they were 30 years of age, and many developed tuberculosis, or "consumption", from the bent-over position in which they worked.

In fact, some of the thread used in these early laces was so fine the lace had to be made in damp caves, since the dampness kept the thread from breaking. Like many of the fine handicrafts, hand-made lace became a lost art, with the invention of lace-making machines.

However, a group of women in the United States have revived the art, and the love of fine old handmade lace, and started an organization called International Old Lacers, or I.O.L. At this time there are some 1,200 women all over the world who belong, with each member having the name and address of each of the others, so they can correspond, exchange notes, information and patterns. They have the opportunity to learn lace-making from teachers in the ancient



Battenburg Curtains 2½ yds. long and 1½ yds. wide. Before and after repair. (Photos by Joan Garies)



art. Mrs. Rezabek has earned a certificate in needle-point lace, and is planning to study pillow or bobbin lace this winter so those interested in lace and lace-making or repair, can look forward to her

sharing her knowledge in this field at another time.

My lace exhibit at the museum sure excited a lot of folk. I demonstrated repairing of Battenburg. Several brought me packages of lace, one unused and one used Brugges Collar. Several said they would send something they had, wanted someone to have it who loved lace and would appreciate it. I've used lace copage for pictures and pillows and on Legg cases. It's a good way to use torn lace and scraps. -- Mildred Rezabek, Ohio

Lace at Iowa State

Sunday, October 21, I drove to Ames to attend the reception in connection with the lace show at Memorial Union at Iowa State University. It was a nice show, with good variety, showing many kinds of laces. Trenna Ruffner had sent her christening dress and cap besides other pieces. There were two fabulous collars -- one of Honiton and one in needlepoint (needle lace) -- that had come from England. A most informative display in the form of a number of large posters gave pointers on the care of lace, cleaning, repair, storing, display, etc.

Jess Beard, who is the head of the Education Department at Iowa State, was there with his lace pillow, as was Paullette Larsen, from Webster City. I first met her last winter when she came to visit me. Dr. Beard took Trenna's class at Chautauqua a year ago and is most interested in lacemaking. He and his wife have some nice old lace pieces that were part of the display in the show. I met Barbara Kuecker from Woolstock, Iowa. She is a freshman at Iowa State and learned lacemaking from an old woman in Finland when she was there as an exchange student. --Doris Southard, Iowa.

Chesapeake Regional LACE GUILD

Demonstrations Take Hours

Our small Virginia sub-group of the Chesapeake Regional Lace Guild has spent many hours in volunteer demonstrations. Lois Sewell, Diana Lilliveg and I spent a total 27 hours demonstrating at the Northern Virginia Folk Festival. Caroline Pierce, Elena Rodriguez, and Diana spent about 15 hours demonstrating at a Festival in Fredrick, Maryland; Caroline, Diana, Mae Kingman, spent about 12 hours at Ash Lawn (home of James Monroe, and a property of the U. of Va.), Charlottesville, Va.; Diana and Caroline demonstrated about 10 hours at the Waterford Festival in October; and I was at Belle Grove, together with Mrs. Coryell and her two daughters, for 5 hours for me,

and perhaps three days for the others. Actually, Mrs. Coryell and her daughters do not live in our area. Dr. Norma Cummings and Nelle Weidenhammer demonstrated about 10-15 hours at New Market Days, New Market, Md. These demonstrations were in the public interest, since none were paid.

Our group is interested in trying to make the art of lacemaking known to the various state extension services. It seems to us that this would be a worthwhile undertaking for a national endeavor. While I must admit to less than success here in Fairfax County, Virginia, it has been possible to have two or three classes (six weeks or so each in the Winchester area with Mrs. Coryell and Mrs. Gumm teaching, and with home extension participation. (Netting, Guipure d'Arte)

We have even offered to explain the different techniques of lace-making, but seemingly to no avail. Perhaps, it is an art that must be revived by someone like Elsa Williams to make people realize its importance.

-- Hazel Lowery, Falls Church, VA



1980 IOL CONVENTION and ANNUAL MEETING

The 1980 Convention will be held in the Washington, D. C. area from August 2 through 6, 1980. The convention hotel is the Old Town Holiday Inn, located in the heart of historic Alexandria, Virginia on the Potomac River waterfront. Saturday and Sunday, August 2 and 3, will be entirely devoted to workshops. More workshops will be offered Monday, Tuesday and Wednesday in conjunction with the traditional program of exhibits, lectures, commercial booths, museum tours, annual meeting and banquets.

Workshop subjects presently planned include Needle Lace, Bucks Point, beginning bobbin lace, colored folk laces, lace conservation and Irish crochet, lasting one and a half to three days depending on the topic.

The lace contest this year is open to pieces in any hand-made lace technique, used on items of apparel or accessories of dress. Entries will be judged on design, execution and creative use of lace.

We are planning plenty of free time for sightseeing and fun among the monuments, museums and historic treasures of our Nation's Capital. A full program of events and workshops will appear in the March Bulletin with registration forms. No advance reservations can be accepted, and workshop enrollment will be limited. Plan now for a rewarding lace experience and exciting summer vacation at the 1980 IOL Convention.

PRINCIPLE Nº 5

© 1980

Thread used: DMC #5 (perle) or Sw. 20/3.
 "Ear of Wheat"--and variations. There are many other names as: Leadwork, seed stitch, tally, cutwork, woven plait, leaf stitch, etc.

Since this is a series in colour, please use another source for basic techniques for "Ear of Wheat". Suggest: DMC Encyclopedia or DMC Les Dentelles Aux Fuseaux published by Gale with translation by McPeck.

There are four basic shapes:

- 1. Square
- 2. Diamond
- 3. Triangle
- 4. Lozange (leaf)

The method used in this sample is another from those used in above books. It is not the woven thread passing over three passives. It is a very effective "Spot" done by a half st with an extra twist (as Dieppe Gr). Both prs tt and then c (cross). Repeat this down the "Spot". A heavier "Spot" results.

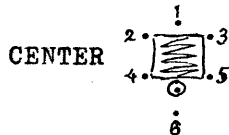
Use either method but thread or threads must be placed in position of colour desired by first twisting prs at start of Square (Spot).

Pattern 1. Square. (Spot)

3 colours -- B-blue, R-red, W-white

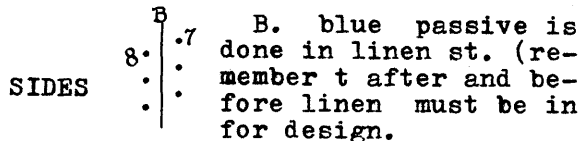
- 6. 2 pr - W
- 5. 1 pr - B
- 4. 2 pr (1 pr (1R-1B)
1 pr W.
- 3. same as 4
- 2. 1 pr - B
- 1. 2 pr - W

Stitches used:



⊙ no st. Just holds threads until more work completed.

1-6 are half st. Both SIDES of pattern are:

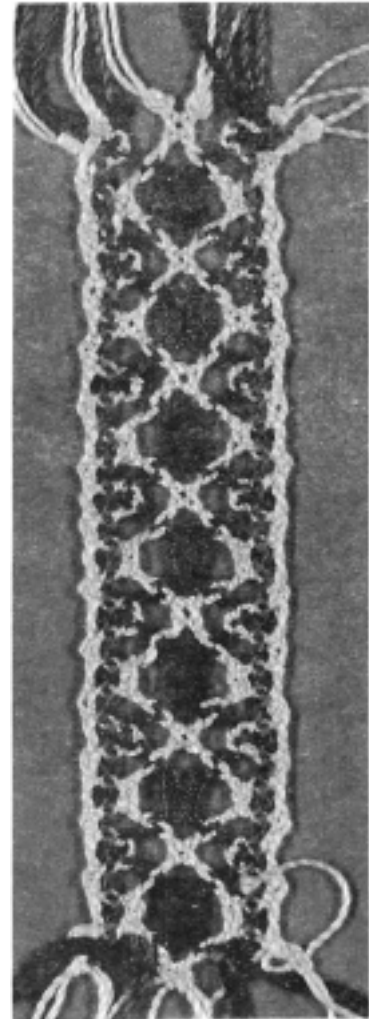
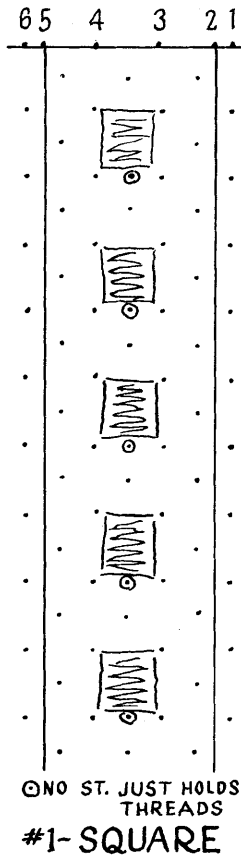


7 and 8 are whole st. (2 half sts)
 (Colour necessitates doing the pattern in these stitches to keep design element.)

In this sample, to have a blue spot both blue threads have to be in center to begin. -- Red-red threads in center. Bring to position by twist or twists before starting. There must be at least 1 twist on each pr. (An extra twist on one pr will be for design purposes only.) (The colour thread not showing in the square controls shape.)

In future issues Diamond, Triangle and Lozange (leaf) will appear.

Questions??? Please send S.A.S.E.
 Margaret Harding, 125 First Avenue,
 Hawthorne, NJ 07506



THE BOOK SHELF

BOBBIN LACE BRAID by Gillian Dye (5055-0) (7 color plates, 85 B&W photos, 112 diagrams, 76 prickings. 144 pgs. \$16.95. Charles T. Branford Company, 19 Calvin Road, Box 16, Watertown, MA 02172)

The craft of Bobbin Lace Making applied to the simpler techniques used in making braids. This book, although planned for the beginner in lace making also offers ideas to the more experienced worker. It deals with equipment, basic and more advanced work and includes instructions for straight braids and shaping methods. Demonstrates almost unlimited possibilities for creating useful and decorative items with the wealth of threads available today.

TECHNIQUE OF MACRAMÉ by Bonny Schmidt-Burleson (7034-9) (128 pages. \$9.50. Charles T. Branford Co.) The use of the basic knots and more elaborate patterns and braids of macramé as an art form.

CRAFT OF TATTING By Bessie M. Attenborough (5039-9) (Paperback. 104 pages. \$5.25. Charles T. Branford Company) The use of modern threads of cotton and silk in this ancient craft of lacemaking.

MODÀNO LACE

By Bertha Cragun, Washington

CIRCLE IT!

Today I'm suggesting many things you can do with a circle --- of Modàno Lace, or many other laces --- using as many kinds of yarn and thread as possible. I hope one idea, at least, is just what you wanted!

Bertha

GARDEN PARTY

A circle of metallic knit-crosheen with the center cut away and faced with gros-grained ribbon to tie in the back makes a charming skirt for a Shirley Temple collector doll. She is also wearing a garden hat of Modàno Lace.



Garden Party



"G'Night All" Pillow Cases

Lacy Shawl

"G'NIGHT ALL" PILLOW CASES

Make a 5" circle of Modano Lace of colored tatting thread. Cut it in half. (Never fear, it won't ravel.) Embroider the lady on to pillow tubing (or maybe satin for the framed picture) and use the lace for her skirt.

LACY SHAWL

Using a fisherman's shuttle and knitting acrylic with $1\frac{1}{2}$ to 2" wide meshes make a circle 48" in diameter. Fold in half and fringe together with 8" fringe.

GARDEN HAT

Make a circle 6" in diameter; then for 4" do not add any fullness; then continue to add fullness for 5". Put a band of ribbon around to trim and adjust size.

NEXT PAGE

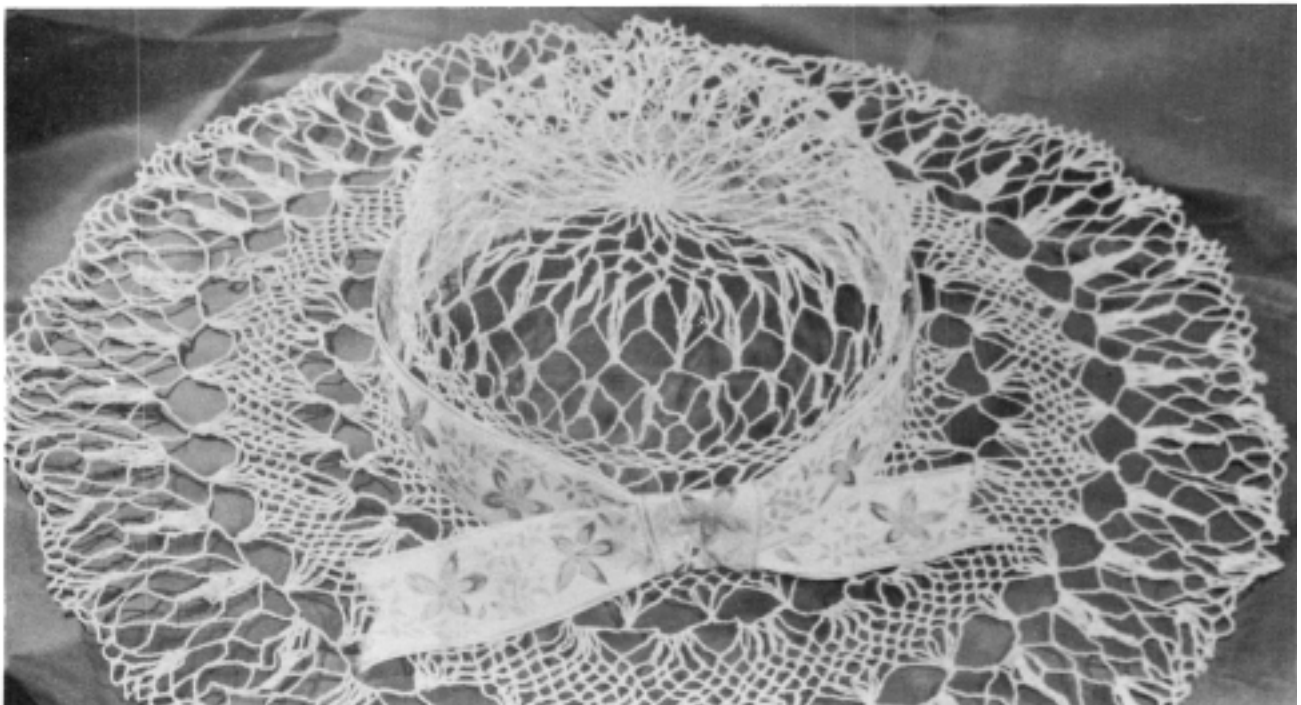
LACE ON LACE

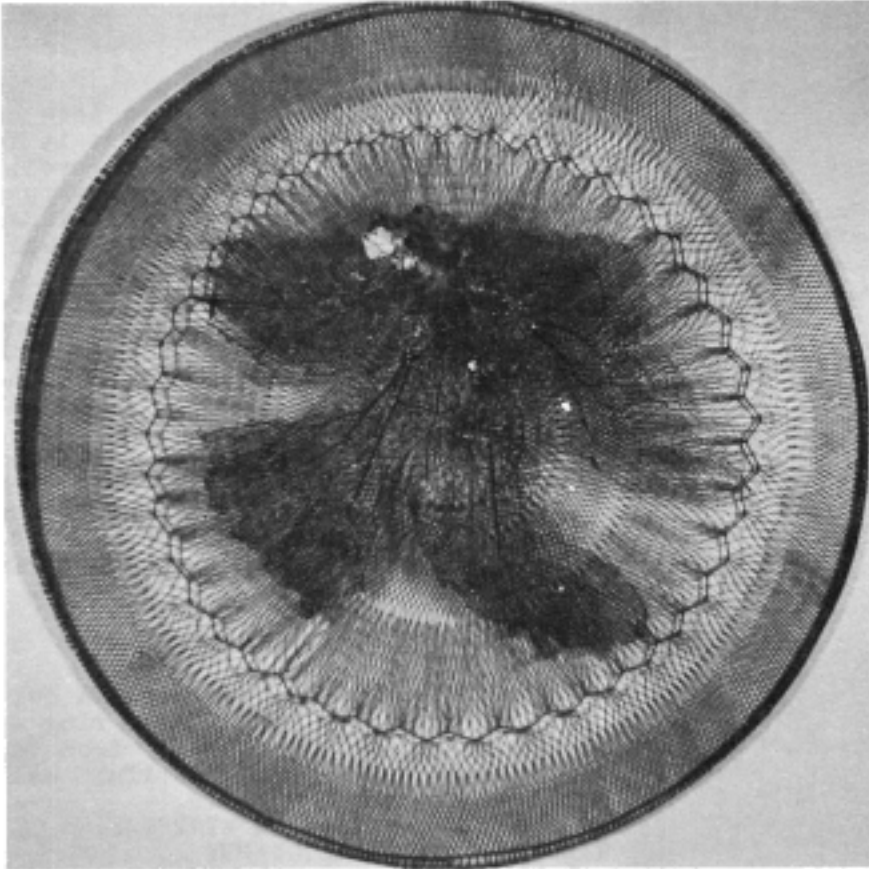
A circle 27" diameter of pearl cotton, stitched to a 27" brass ring -- with a fan of lace coral from the Caribbean makes a beautiful wall hanging.

MODANO LACE STAR FOR A BIRTHDAY CALENDAR OF CALLIGRAPHY

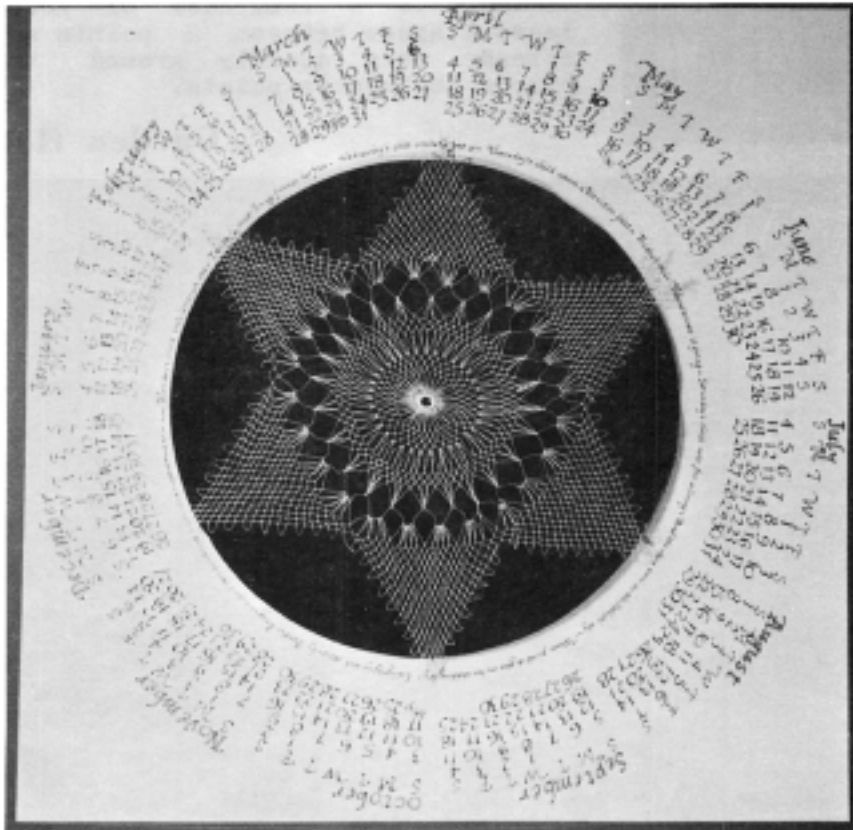
Make an 8" circle of #30 crochet thread. Count the stitches of the last row. Divide this number by 6. Use this many loops for each point. If there is a remainder of loops leave 1 space between 2 points and spread them equally around the circle to balance points.

Garden Hat





Lace on Lace



Modàno Lace Star for Birthday Calendar

Notes

Right now my own lace making has slowed down a bit because I've been busy demonstrating, giving talks on lace, and teaching tatting. I've also been restoring several old pieces of lace. One thing I enjoy is hand carving my own bobbins, English Midlands type, using an old knife, two needle files and some sandpaper. It's time-taking but fun. I confess that I have to compensate for lack of skill or experience in those areas by being very careful and patient.

Cheryl Campbell, Comox,
B. C., Canada.

* * *

October 18, 1979

"I won third prize at the State Fair of Texas for my second piece of lace! It was a three-dimensional butterfly."

Laura Buie, Garland, TX

* * *

I.O.L. member, Mary Lou Hassell (Dallas, TX) has authored an article appearing in the November issue of "Needlecraft for Today".

* * *

NEW BOOK and MAGAZINES
Added to I.O.L. Library Virginia Churchill Bath's new book "Needlework in America" was contributed by her to I.O.L. Library. Also the four 1978 "KANT" magazines and the first 3 1979 "KANT" magazines of Belgium and the latest 3 English Lace Guild magazines have been added to the I.O.L. Library via an exchange of our bulletins.

* * *

Correction

There must be a law that typographical errors which hide in the copy show very plainly in the finished, printed work. Page 31, November --- The caption for the picture should, of course, read 18th century.

(The Editor's helper and proof reader.)



Directions for making this beautiful Knitted Jacket with Tatted trim are available from JTN. (Edward A. Morin Co) See advertisement below.



Chart for Lace Identification and the Meshes of Handmade Lace by E. Lolita Eveleth

has been reprinted and is now available at \$4.75 per copy, post paid.

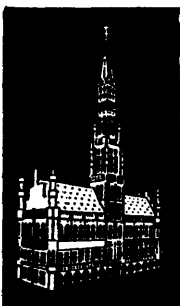
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Jean Pegg, Dorset, England.

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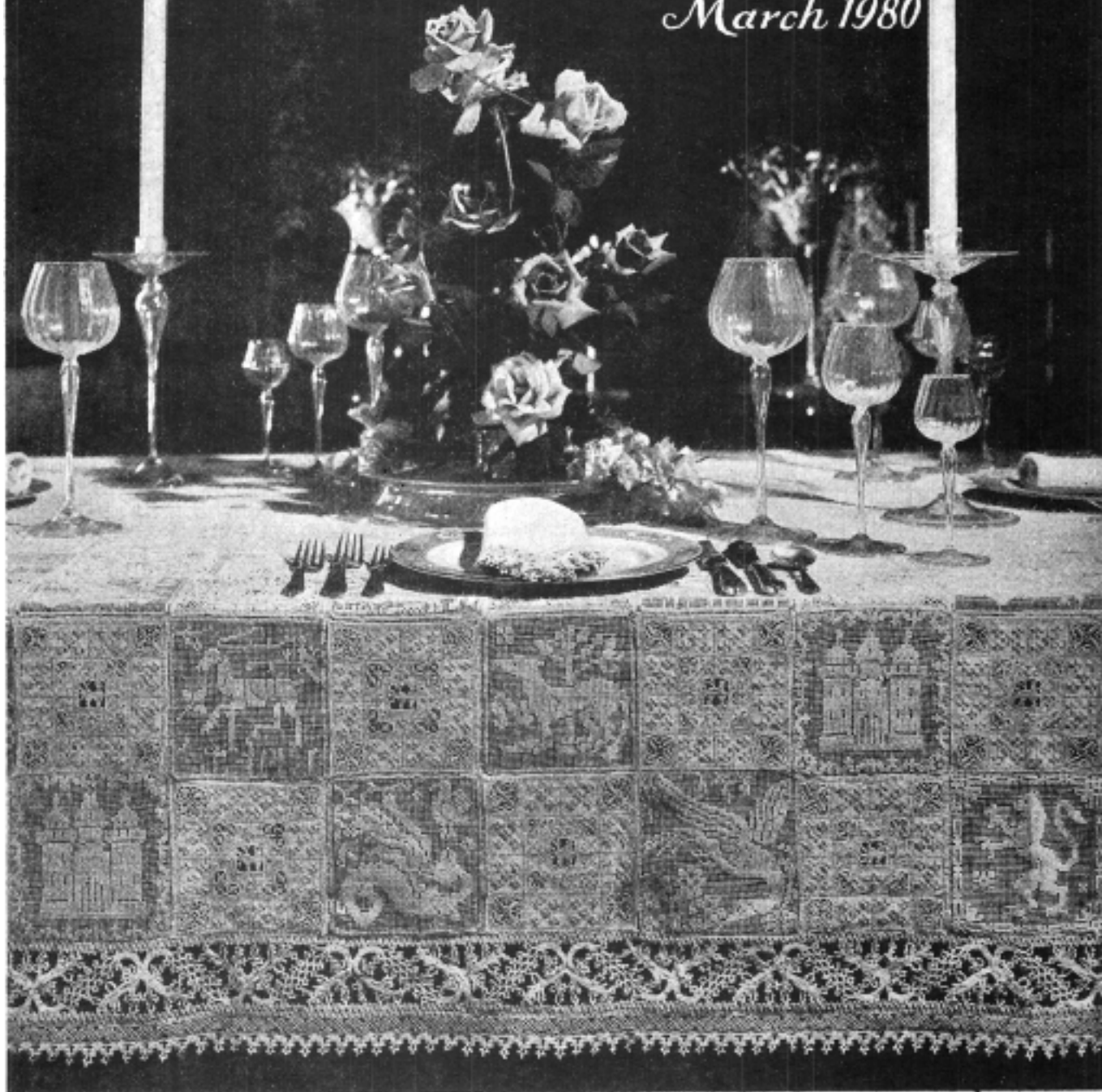
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SOME PLACE

2990 Adeline Street, Dept. IL5, Berkeley, CA 94703

International Old Laces

March 1980



Note, please insert pages in cover

Lithographed in the United States of America

This lace cloth for formal dining is a modern version of the finest antique Buratto lace. Squares of Florentine needlepoint alternate with the medieval motifs typical of Buranto. The edging is of Tombolo lace. Costly and rare as

a museum-piece this cloth is nevertheless of artistic interest to all those who make useful objects for the home beautiful by their handiwork.

(Needlecraft Magazine, June, 1928
Photo by Dana B. Merrill, Courtesy of
McCutcheon's, Fifth Avenue, New York)

Calendar of Coming Events

SECOND BIENNIAL WEST COAST LACE DAYS
September 11, 12, 13 and 14, 1980
Seattle, Washington
I.O.L. ANNUAL MEETING, August 2-6, 1980
Alexandria, Virginia.

LACE-NEEDLEWORK EXHIBIT, April 26, 1980
Sussex County, New Jersey. See pg 78
NIAGARA PENINSULA NEEDLE ARTS GUILD
May 7 to 21, 1980
Niagara Falls, Ontario, Canada
Juried show. See January Bulletin.

A Collector of Priceless Lace

From "THE MENTOR", September, 1927
 Photos by Keystone View
 (Contributed by Lou Thompson,
 Burton, Ohio.)

Empress Eugénie, wife of Napoleon III, is of particular interest to Americans, as her maternal grandfather, William Kirkpatrick, was an American citizen and consul at Malaga, Spain. From her very early youth wild flowers were her delight, and in the laces that were made for her, many of which she personally designed, gay little field flowers are the main motive.

Eugénie's wedding dress was made entirely of Point d'Alençon, which was worked under her close supervision in France. The dress, veil and two flounces are today in the possession of Miss Marion



CATCHING UP THE THREADS OF A LACE HEIRLOOM



Powys of New York. Miss Powys was one of the early members of the Needle and Bobbin Club, an association of fortunate owners of fine laces. An example of her work, some Honiton lace with a modern design of wild deer, was recently presented to the Brooklyn Museum.

Valuable treasures of old lace within recent years have been dispersed and many historic pieces are at present in the Powys collection. Among these are laces belonging to two empresses and four queens. Some lovely old Venetian lace which was presented to Queen Anne in the seventeenth century is carefully tucked away with flounces and handkerchiefs used at the wedding of Empress Elizabeth in the nineteenth century.

Belgian rose point lace is made in three sections. The general design is first worked out by a specialist; inconceivably small stitches are then worked in by another specialist and the whole is turned over to the finisher, who joins the work of the others and makes the fine net on which it appears when completed. French rose point lace is worked over long white hairs, either from the human head or from the mane or tail of the horse.

Of all the royal lace collectors Eugénie of France was the most instructed in the art, and, knowing this, the lacemakers of her period made every effort to please her and to surpass anything in lace that had ever been made before.

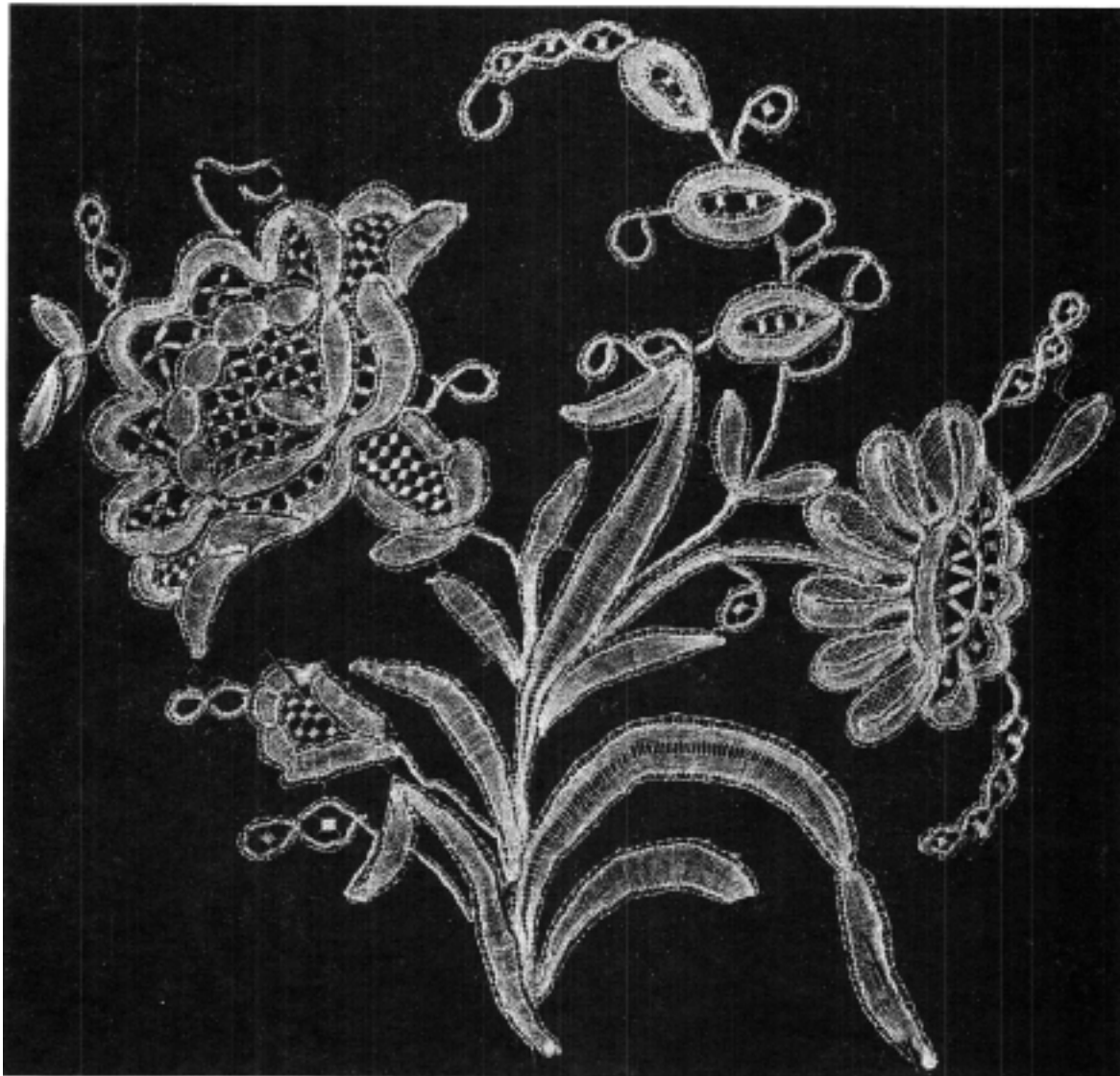
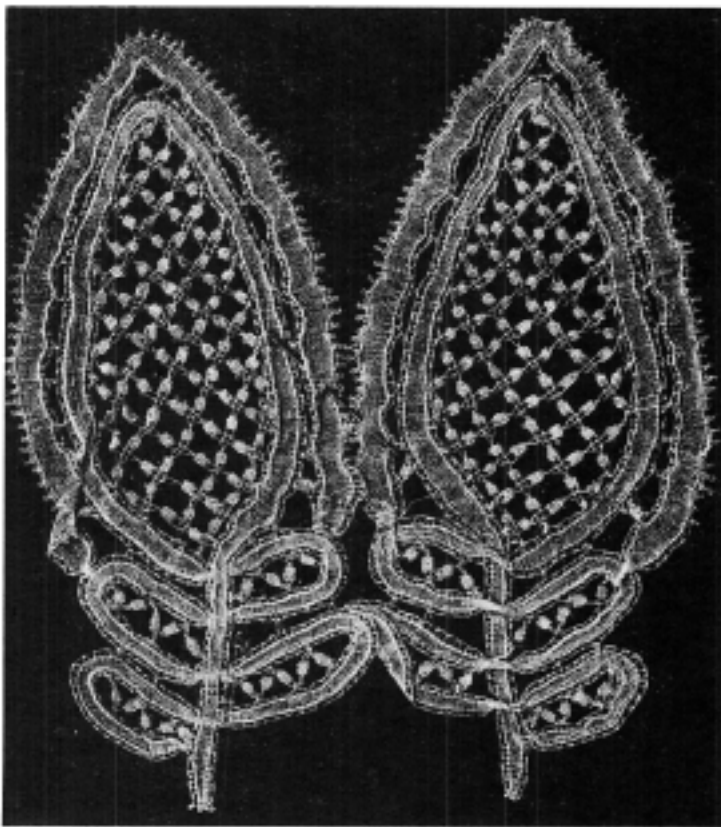
.....
 EMPRESS EUGÉNIE'S WEDDING VEIL OF POINT D'ALENÇON, exquisite and perfect as on the day it was first worn, on her marriage to Napoleon III of France, January 30, 1853.

HONITONAnnandale, Virginia
31 January 1980

Your address came to my attention in the April, 1979, issue of the magazine "Southern Living".

You will find enclosed, Xerox copies of an envelope, a brochure, (I.O. L. Bulletin, July, 1979, pg. 124) and two pieces of English Honiton lace. I send these to you as a matter for your interest. A renewed awareness of Victorian type lace is indicated by a clipping from a recent Washington Post, which is also enclosed. (See page 63.)

I acquired the lace in the spring of 1944, in the south of England, in Devon, while engaged in preparations for the Allied invasion of Hitler's Fortress Europa, through Normandy. I was a captain of Engineers with the 1st US Army at the time, and we were involved in highly classified activities in the beach resort area of Slapton Sands, on the south coast. While moving about the country, I visited the little town of Honiton, and a village called Beer. Here I encountered a tiny shop, exhibiting



bits of old lace in its window, and, nothing loth, I ventured inside, to see whether some might be had, reasonably, to send to my mother and fiancée. The shop's owner, Mrs. Allen, a delightful white haired old lady, graciously described their operation, and produced some small, but eminently suitable, pieces for me.

She explained that lace making was a traditional (but, because of the lack of new talent, declining) "cottage type" industry in that part of England, centered in Honiton, from which the laces of the whole area derived their name. But Mrs. Allen was insistent that there, at Beer, the product was unique, because of their long association with the British royalty and peerage. She gave me a little brochure describing it all, to send with my lace gifts, and inclosed them in one of her shop envelopes. The lace, she said, would be suitable for use in delicate handkerchiefs, but warned that these



should be "strictly for show, and not for blow"! The inclosures were copied from pieces that I saved to carry home to my mother, after the war, which I now have. Those for my fiancée--now my wife of some 34 years -- I mailed from England, but circumstances required that I censor out all place names, excised with a razor, because of the secrecy surrounding the area and my mission there. That lace is mislaid, but can be found. It includes a butterfly, as I recall. None has been used.

We, my wife and I, have no particular desire, or need, to sell this lace, but also, we have little appreciation of it, except as a keepsake. Recognizing that members of your society may enjoy it for its more significant values, we would find any comments or proposals of interest. With Best Wishes,

Martin J. Damgaard,
4003 Ridge Road, Annandale, VA 22003

Lace Stamp

After reading the following list of stamps announced for 1980, you may want to remind the Committee that the list sorely lacks the delicate, gentle beauty

that lace can give.

- POSTMASTER GENERAL ANNOUNCES
1980 STAMP AND STATIONERY ITEMS:
- W. C. Fields - Single stamp, January 29. (Performing Arts Series)
 - Winter Olympics -- Block of four stamps. February 1.
 - Benjamin Banneker -- Single stamp. Feb. (Black Heritage USA Series)
 - General Bernardo de Galves--Single stamp. March (American Revolution)
 - American Architecture -- Block of four (American Architecture Series)
 - Emily Bissel -- Single stamp. May 31 (Introduced Christmas Seals)
 - Veterans Administration -- Single stamp. June (50th Anniversary)
 - Northwest Indian Masks -- Block of four stamps. (American Folk Art Series)
 - Helen Keller and Anne Sullivan -- Single stamp. June
 - Dolley Madison -- Single stamp
 - Space Achievement - Set of eight stamps.
 - Coral Reefs - Block of four stamps. Aug.
 - Edith Wharton -- Single stamp. September (Literary Art Series)
 - Christmas -- Two single stamps. October
 - Battle of King's Mountain - Postal card. October
 - Landing of Rochambeau - Postal card. July
 - The Golden Hinde - 14¢ postal card. Sept.
 - Mormon Temple, Salt Lake City--Postal card April (Historic Preservations)
 - Bicycling--15¢ embossed stamped envelope
 - Honey Bee--15¢ embossed stamped envelope
 - Bobby Jones and Babe Didrikson Zaharias for 1981, unveiled in 1980

The current list of Citizens' Stamp Advisory Committee members follows:

- Belmont Faries, Chairman
- Theodoric C. Bland
- Ernest Borgnine
- Emerson Clark
- Harry Clements
- Dr. Virginia Noelke
- John Sawyer III
- John Thomas
- Mary Ann Owens
- Raul Gandara
- Wilbur J. Cohen
- Howard E. Paine
- Ms. Clair Wilbur

- Design Coordinators:
Steven Dohanos
Bradbury Thompson



SHOULD BE A SUPER SUBJECT FOR A STAMP

When writing the Citizens' Stamp Advisory Committee (address in Jan. Bulletin) ask for the free booklet, "Stamp Selection, Who and Why". It explains how stamps are chosen and can help our lobbying. ..Mary McPeck



There are a few of Margurite Brooks' padded folding pillows still available. They are composed of folding cardboard with a quilted top. While the supply lasts, they may be had for \$8.50 each (plus \$1.50 postage) from Osma Gallinger Tod Weaving Studio, 319 Mendoza Ave., Coral Gables, Florida 33134.

Lace Collars, and Other Ruffled Druthers

THE WASHINGTON POST, Tues., Jan. 23, 1980
Illustration by Martha Vaughan for the Washington Post

Few fashion themes are so easily traced to their roots as the current shift to lace collars. The credit for kicking off this fragile and feminine style goes to Ralph Lauren, whose line of clothes includes lace-collar blouses, lace-trimmed shirts and Victorian-style dresses.

The look has spun off into other lines of blouses and dresses, as well as separate collars that can be worn with

sweaters and dresses already hanging in your closet.

Pictured (left) is Ralph Lauren's current version of the Victorian look in ecru linen blouse and skirt from I. Mag-nin (blouse, \$230), and (right) the black wool blend jersey dress with lace collar by Gally Goods at Liberty (\$80).

In the center, top to bottom:
White lace collar with black bow from Paul Harris (\$6)
Wide lace ruffle Pierrot collar from Woodward & Lothrop (\$5)
Violet lace collar from Ann Taylor (\$12)
Fragile ecru lace collar from Hecht's (\$9)

--Nina S. Hyde.



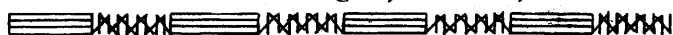
La. C. E. R. S. Shreveport, La.

We had the charter meeting of La.C.E.R.S. (Louisiana Coterie for Enlightenment, Relaxation and Study) at the Barnwell Art and Garden Center, Shreveport, La., on January 28, 1980.

This enthusiastic group of lacers have been meeting monthly since August, 1979. Of the nine active members, seven were present at today's meeting and voted to form a Branch of I.O.L. The La.C.E.R.S. will continue to meet at the Barnwell Center on the fourth (4th) Monday of each month. Any lacers visiting in the

area are cordially invited to contact us and become acquainted.

-- Barbara Engle, Minden, LA



Back Bulletins Available

1972-1973 complete set of six . . \$6.00
Singles, Nov. '73-Jan. '74 . each \$1.00
1975-1976 complete set of six . . \$6.00
Single, September 1976 . . . each \$1.00
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March '79, May '79, July '79 ea. \$1.00
Book Plates 10 for \$1.00
Order from Editor: Rachel Wareham
P.O. Box 346, Ludlow, Mass. 01056

NOTICE—By-Laws Amendment

In order to have the By-Laws in a correct and understandable pattern, the By-law change will be in a form of a Revision. The actual changes in any part of the By-Laws will be indicated and underlined in red on the original. This is the Notice of Amendment to be presented to the members, and to be acted on at the 1980 August Convention as the actual Revision.

This transcription will show only the changes of words and sentences, all other sentences and paragraphs to remain as formerly written.

ARTICLE III -- MEMBERSHIP AND DUES

(b) An organizing Branch Chapter shall submit proposed Chapter By-Laws to the National Parliamentarian for approval, and after acceptance of the By-Laws the National Executive Board shall issue a Charter to the new Branch Chapter.

HONORARY

Add: - This honorary membership shall not include the Bulletin without payment of six (6) Dollars.

ARTICLE IV -- DUES AND FISCAL YEAR

Section 1. -- The annual dues of this Organization shall be (6) six Dollars per member payable September 1.

Section 3. -- Dues shall be paid to the International Treasurer for the fiscal year September 1, thru August 31. Members whose dues are unpaid by November 1st of the current year shall be dropped from membership.

ARTICLE V -- MEETINGS

Section 5. -- A registration fee of two (2) Dollars must be paid by the Convention Chairman for each person attending the annual meeting to the International Old Lacers Treasurer.

ARTICLE VI -- OFFICERS AND DUTIES

Section 1. -- The Officers of the International Old Lacers shall be a President, 1st Vice President, 2nd Vice President, Treasurer, Corresponding Secretary, Recording Secretary, Historian, and Seven (7) Directors.

Section 2. Duties of Officers:

The President shall preside at all meetings of the International Old Lacers. The Executive Board shall appoint all committees except as otherwise provided for in these By-Laws. The President shall be a member ex-officio of all committees except the Nominating Committee. She shall sign all official documents approved by the Executive Board. She shall perform such other duties as are usually devolved upon as the President of a Non-Profit Corporation.

Section 3. -- The Vice Presidents, in their order shall preside in the absence of the President or at her request.

Section 4. -- The First Vice President shall perform such duties for the organization as are requested by the President and/or assigned by the Executive Board.

MARCH, 1980

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Section 5. -- The 2nd Vice President shall be in charge of the Slides and Museum activities.

Section 6. -- The Recording Secretary shall keep the Minutes of all meetings of the International Old Lacers, and of the Executive Board.

Section 7. -- The Corresponding Secretary will answer all official mail of the International Old Lacers, subject to the direction of the President.

Section 8. -- (a) (Second sentence) She shall collect and receive all monies due to the International Old Lacers and deposit same to the credit of the International Old Lacers in an approved Banking Institution approved by the President.

(b) -- The report given at the Annual Meeting shall be Audited following the close of the Convention, and the Treasurer elected at the Annual Meeting shall assume her duties upon completion of an approved Audit. The Auditors shall be selected by the Executive Board at the Convention.

(c) -- The Audited, Annual report shall be published in the Bulletin.

(d) -- The Treasurer shall furnish Bond in an amount ordered by the Executive Board. The cost of the Bond shall be paid from the Treasury of the organization.

Section 9. -- (was Section 7) (Historian) Delete: Also all "Round Robins" will be her charge.

Section 10. -- The Directors will foster programs in the areas, and Branches to stimulate the growth of lacemaking; provide programs of teaching to interest the novice in lacemaking; arrange programs with museums having lace to teach identification of lace and to further the aims of the International Old Lacers

Section 11. -- The Executive Board shall have the right to hire such employees as are necessary, and shall set the salary.

Section 12. -- The Directors will oversee the formation of new branches in their area.

ARTICLE VII -- ELECTIONS

TERM AND VACANCY

Section 1. -- (a) The Officers shall be elected at the Annual Meeting for a term of two (2) years and shall not succeed themselves-in-office, except the Treasurer, who may be re-elected for an additional term of two (2) years.

(b) The Nominating Committee shall present a nomination for each office. The nomination for Directors from different geographical regions and shall include one nominee from Canada, one from England, and one from Australia.

Section 2. -- Voting shall be by ballot, except when there is only one nomination for the office when voting may be viva voce (by voice).

(a) In case of an emergency voting shall be by ballot through the mail.

Section 3. -- Vacancies in office, except that of the International President,

who shall be succeeded by the Vice Presidents in their order, shall be filled by the Executive Board for the unexpired term.

ARTICLE VIII - NOMINATING COMMITTEE

(b)--Should a vacancy occur in the Nominating Committee it shall be filled by a member appointed by the President.

Section 4. -- The Convention Program Chairman shall in conjunction with the Executive Board provide a program for the Annual Meeting.

Section 5. --The Executive Board through Committees appointed by the President, will arrange the Programs, Entertainment, Transportation, Hotel Accomodations and Reservations for the same for the Convention.

ARTICLE IX

Section 1. -- The Executive Board shall consist of the elected Officers. The Past National Presidents may attend without vote.

Section 2. -- The Executive Board shall meet just prior to the Convention (rest of paragraph remains the same).

Section 3. -- The Executive Board may conduct business by mail and/or by telephone in an emergency and an affirmative vote of 8 members shall be necessary to adopt.

Section 4. -- The Executive Board shall meet at the call of the International President, provided the matter cannot be resolved by mail or telephone.

(b) --The Special Meetings shall not be expensed to or against the Treasury of the International Old Lacers.

ARTICLE X -- CHAIRMAN

ARTICLE XI -- AMENDMENTS

These By-Laws may be amended without notice by a 2/3 vote of the members of the Convention present.

ARTICLE OF DISSOLUTION

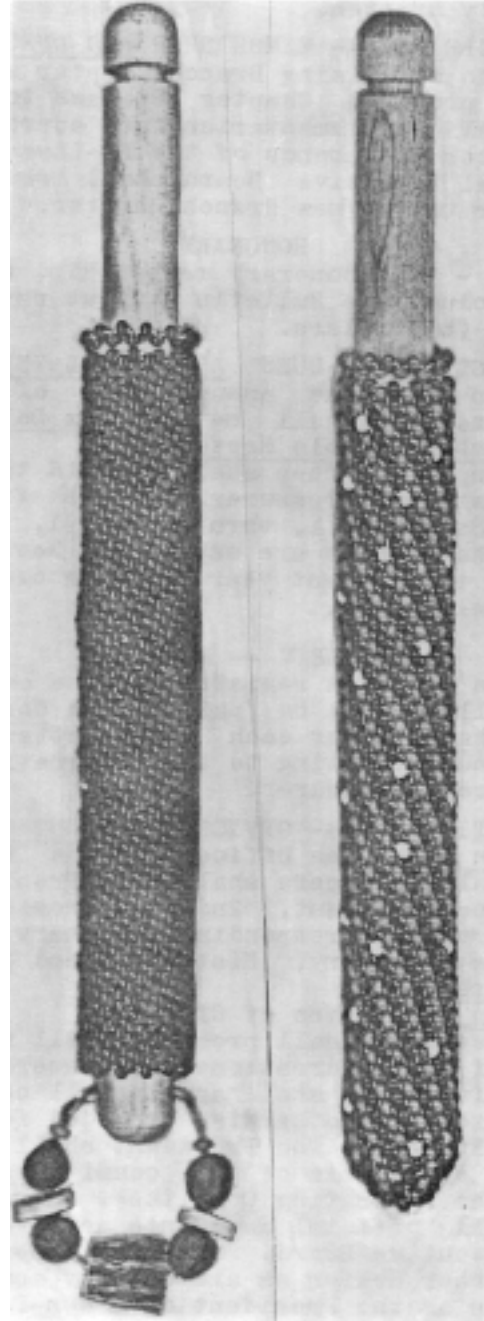
In case of Dissolution of the International Old Lacers and its termination as a going concern (Corporation) the assets remaining in the Corporation funds after all liabilities are paid, shall be distributed to some organization which is exempt from Income taxation under the provision of the Internal Revenue Code and the Statute of the State pertaining to Non-profit Corporations. The organization or organizations to which the funds may be distributed shall be determined by a majority vote at a special meeting called for the purpose of which 30 days advance notice in writing to each voting member in good standing has been given.



COLLECTOR

I have two books I read and re-read on bobbins; general lace on stamps, in fact a nice little collection set up by country and date of issue and placed in plastic pockets. I also have one pair of lace-maker scissors--not very fancy. The I. O. L. charm applied to a Mexican thimble---looks good because the thimble rim reminds me of lace. ☺☺☺

I received two glass bobbins via England but the sterling silver has not come in. Am having a mini bobbin made



Two of my bobbins. Am now working one inch shorter. The beads make it too heavy to need a spangle.

Left: Black and red beads on skin over wood. Crinoid seeds, deer horn beads on copper wire.

Right: Navy blue and orange with white beads on skin over wooden bobbins.

in gold bronze as well as a tatting shuttle and crochet hook. I am still looking for a porcelain bobbin--have the bone and horn from Canada, also several types via "Some Place".

I am working on Indian (Native American) type beaded bobbins. They are beaded on skin around wood. The spangles are natural beads made from crinoids seeds and deer horn strung on copper wire. I use copper because the Indians used copper many years ago taken from the white man's telegraph wire. I hope to trade one of these for bobbins or the lace made thimbles.

The Indians in this area make a "Seminole lace wedding collar". I'm trying to learn from an Indian lady--I have one and it is lovely.

I wish I knew more about older type lace pins. So far have found very little on this subject.

--Lahoma Goldsmith, Okmulgee, Oklahoma

* * * * *

THE ART of DRAWN-WORK

The general and popular title for this particular variety of needle-craft is "Spanish" or "Mexican Drawn-Work"; but while the native needle-women of Spain and Mexico have developed the art to a very high standard of beauty, in neither of these countries did it have its origin. Like lace and embroidery, its first traces were discovered hundreds of years ago when, according to present history, the countries known to man were yet in a primitive condition, and the times were those now referred to as the "dark ages." Even in those days needle-work of various descriptions though of rude construction, was found in the tombs of those who had lived in other centuries even then long since passed.

In the twelfth century the tomb of St. Cuthbert at the Cathedral of Durham was opened, and the monk Reginald, who took part in the ceremonials, writes that the saint's shroud had a fringe of linen threads an inch long, and that this was surmounted by a border "worked upon the threads" with representations of birds and beasts and branching trees. A translation from Lucan's Pharsalia describes a garment of "Sidonian fabric, which, pressed down with the comb (or sley) of the Seres, the needle of the Nile workmen has separated and has loosened the warp by stretching out (or with-drawing) the weft."

An alb (an ecclesiastical vestment worn by the Roman Catholic clergy when saying mass) of linen drawn-thread work, said to have been done by Anne of Bohemia (1527) is still preserved in the Cathedral at Prague; and a specimen of "drawn thread work" dating back to 1588 shows a leaf design intersected by diagonal bands in which the word Liberta is wrought out by means of drawn threads and broidery.

Charles V. owned a cap made of cut-work and embroidery which is really nothing more nor less than a species of drawn-work, now known under various titles, one of which is Danish drawn-work.

Drawn-work was a favorite occupation with Turkish women, and is still very much effected in the harems at Constantinople. It is also in this storied city of the East that thousands of women made refugees by the Russo-Turkish war are now making the beautiful Bulgarian embroideries at present so popular; and a very noticeable feature of many of the finest specimens of Bulgarian work is, that its embroideries are inseparably connected with a drawn-work foundation.

The Italians were noted for their laces and drawn-work, and the latter was often called punto a gruppo, point tire, punto reals, punto tirate and fili tirati. In fili tirati, the whole foundation is formed of the undrawn threads of the fabric which are wound with working cotton or linen while the drawn spaces are filled in by figures composed of lace stitches.

Historical records of needle-craft contain, however, very limited information concerning the first drawn-work made. We submit the result of our research more as matters likely to be of interest to our readers than as points establishing the origin of this beautiful work. The date of its introduction must ever hover in the labyrinths of antiquity in spite of the present names by which the multitude of needle-women now designate this fascinating branch of their craft. Its nomenclature, however, in no way affects its methods. They are always the same.

The various merits of the work which include and combine the useful and the ornamental, have rendered it widely popular; and from the first simple designs of remote periods have been evolved, by the cunning and genius of artistic and skilled brains and hands, most intricate and elaborate present examples of modern draw-work.

The purposes to which drawn-work is adapted are many, and the woman with a creative mind will constantly discover new uses to add to the list. All descriptions of table, buffet, bureau and bed-linen display it; tidies, handkerchiefs and underwear are beautified by it; and curtains, aprons, robes and couch covers also come within the scope given this ancient though modernly applied decoration.

From "The Butterick Publishing Co. Ltd.

London & New York, 1891

Contributed by Mr. Charlie Norton, Mo.

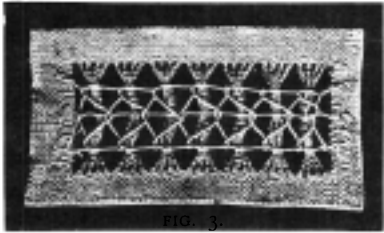


A couple pages from a book of about 1903
It is suggested that a material of even
weaving be used. There are two implements
that are much favored by drawn thread
workers, the first a tool with a special-

ly shaped blade by which threads can be
picked out, drawn and cut and the second
to hold the working threads when not in
use, preventing them from getting soiled
and tangled.

Fig. 3.—Stitch both sides of your drawn threads.

1st thread.—Start as given in illustration, with one
straight thread, and * knot four strands together near outside
of edge, * repeat to end.



2nd thread.—Start same and work same as first thread at
same distance from other outside edge of pattern.

3rd (and centre) thread.—Start same side right in centre
and knot same four strands.

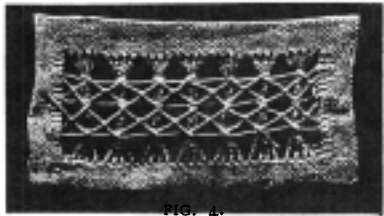
4th thread.—Start from edge close to first top thread and
herring-bone from top thread to centre thread.

5th thread.—Same as fourth, catching herring-bone stitch
round herring of fourth thread in centre.

Fig. 4.—This is somewhat similar to Fig. 3, the three
straight threads being done first, then there are two threads
worked in herring bone, but instead of catching in herring
stitch round thread **between** knotted strands, it is done round
the knotted strands, and one knotted strand skipped top and
bottom each time; these are caught in same way by threads
six and seven, and these two finishing threads are knotted in
crossing those of last rows over the open space.

Fig. 5 or Hollywood Edge.—Draw threads one inch
wide and stitch. Leave four stitched strands, cut away four
stitched strands.

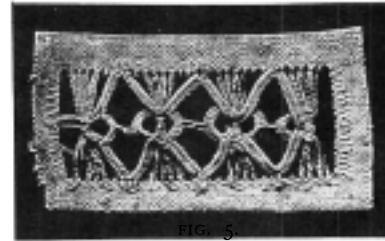
1st thread.—Knot four strands together in centre, take this
thread up to edge of linen by twisting round one of the knotted
strands; carry it across and down first of next strands so as
not to be visible, then knot three more strands to this one, con-
tinuing so to end of row; this forms foundation of pattern.



2nd thread.—Start from centre of knotted group of four,
catch into open centre of linen where strands are cut away,
bring thread back to where you started, and darn back and for-
ward on these two threads up to linen edge. Catch your thread
in centre of next knotted group and return to linen edge, and
darn these two threads down to centre. Now take your thread
in a loop and fasten on one of the strands, returning to where

you started, and button over these two threads leaving a small
loop in centre of buttoning; this forms one of the little half
loops in centre.

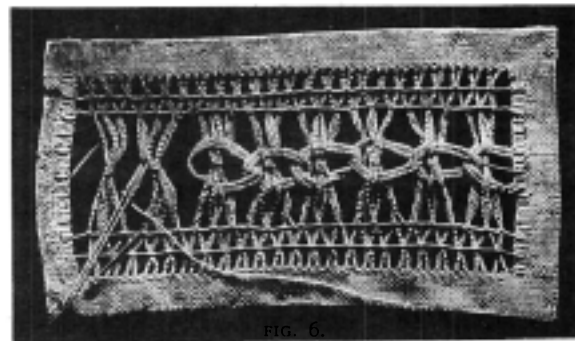
4th thread.—Start from centre of group where you have
just finished small loop of buttoning, and catch thread into edge
of linen next to you where strands are cut, take thread back to
where you started and darn on the two threads to linen edge.



5th thread.—Fasten into centre of first stitched group of
four strands and return to linen edge. Darn on these two
threads to centre of first group, then make another half ring of
two threads and when half buttoned put your thread through
loop of other buttoned half ring or loop. When this is done
your thread is back at where you started, and if sufficiently long
to work more it should be carried up to linen edge, and brought
down invisibly to start with from centre of next knotted group.

Fig. 6.—This pattern has two straight threads at either
outside edge. The first two threads at outside are knotted on
two of the stitched strands. The other two threads of each
side of pattern are knotted on two strands, but not same two of
former row, the strands of which are divided, half of each being
knotted together. This forms pattern of edge.

The centre thread of this pattern is done in same way as
that of Fig. 5, only instead of knotting four stitched strands
three are knotted, and thread carried invisibly to next group.



The finishing requires the assistance of a pin to work. Start
from centre of stitched group. Stitch the pin in edge of linen,
put thread round the head and return, darn on the double
thread down to head of pin, and with your needle draw this
over and under the strands of knotted group and through pre-
vious darned loop, carry your thread up to second row of
knotted thread round one strand of group and down to centre
of next group and start next darned loop in the same way
with pin.

Fig. 7.—There are eight straight threads in this pattern.
At each outside edge each of the stitched strands is knotted.
Next two rows on each side two strands are knotted together,

OF DRAWN THREAD WORK.

then there are four straight threads knotting these same strands at equal distance. Darning (and finishing) is worked on holes formed by the four centre threads. The darning is worked diagonally, which gives in this way three darned holes, or squares up and down.

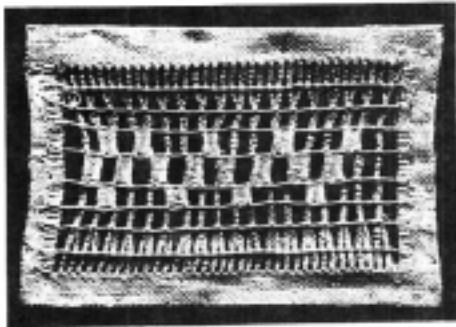


FIG. 7.

Fig 8, or "Walls of Troy" consists of eight straight threads knotting each stitched strand at equal distances.

In this pattern the strands of linen are darned on (three of them) back and forwards, beginning at edge next you in frame, and darned from inside edge of eighth row of knots to inside of seventh row. Next darn back and forward over eighteen of the stitched strands, ending your darning at opposite end from which you started to darn. Now darn over three strands (coming towards you) three times between the row of knots, well filling with darning the spaces. Next darn over eight strands towards

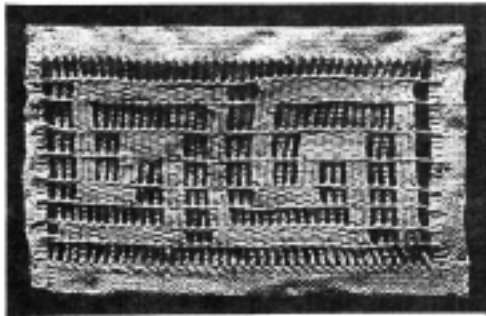


FIG. 8.

starting side, and these are filled to row of knots above, darn on three strands upwards, filling the space between the two rows of knots, then darn on eight strands back towards starting edge. Next darn on three strands towards you until you reach the inside of last row of knots next you, then darn on eighteen strands back and forwards, ending or finishing, the filling of these eighteen strands at end furthest from you, when you start pattern again by darning on three strands upwards until you reach inside edge of last two rows of knots.

Fig. 9.—Button the linen all round. Cut out a square, leave a few strands; cut a square, and so on. This is done both ways of pattern. Straight threads (two in number), cross the strands left of linen which are twisted by these threads, then they are darned on. The diagonal threads are single but twisted round with your working thread.

Fig 10.—The outer edge of this pattern is the same as Fig. 6. There is no centre thread, but two threads at equal distance apart. Knotting three strands together inside the edge,

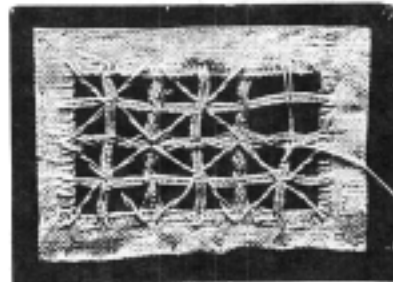


FIG. 9.

two threads cross the open squares between knotted strands (twice) and are darned on, putting a stitch through where they cross in centre for security in washing.

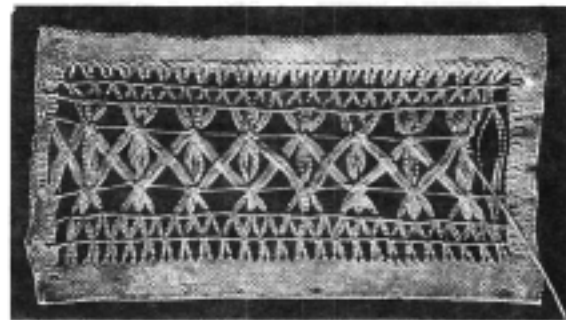


FIG. 10.

Fig. 11.—Same as Fig. 10.

1st thread (inside edge)—Knot three together with straight rows of knots.

2nd thread—Similar thread of knots catching same three strands inside edge next you.

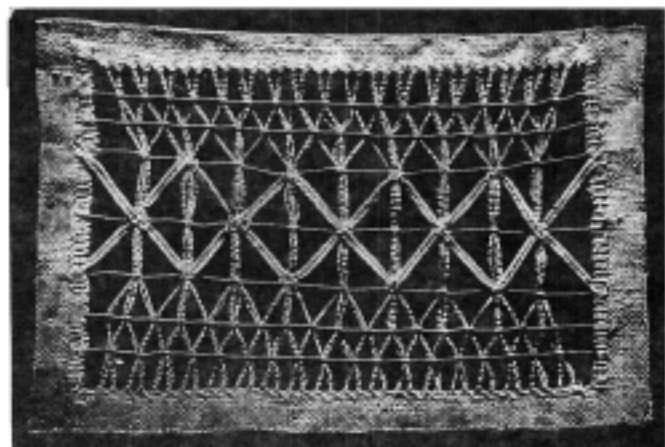


FIG. 11.

3rd (and centre) thread—Knotted straight along on each of the four already knotted strands.

Two darned diagonal threads are crossed and fastened on top of knot of centre thread.

MODÀNO LACE

By Bertha Cragun, Washington

I returned yesterday from England where I watched and searched for something special to tell you about MODÀNO lace. I found a disappointing lack of it in the museums of London, but my search ended at Bexhill-on-sea, where I met my "pen-friend" of several years -- Pauline Knight -- now truly my friend. She tells me that the book she told you of in the May 1979 issue of I.O.L. Bulletin is now at the printers and will be released this coming summer. This sweet, charming lady can do many kinds of lace, but her expertise is Filet--which, of course, is done on a net made with the modàno needle--and I know that for you who have been asking for information there, is an abundance of things of interest in her book. Would you believe.....I forgot to get the exact title of the book, but it will be published by B. T. Batsford Ltd. of London, who also published Anchor Manual of Needlework, and you will find history, instructions and examples, photographs and diagrams, so you see, it will be a most worthwhile book to add to your library.

WHAT, THEN, IS HANDMADE LACE

FIVE CENTURIES TELL US THIS:

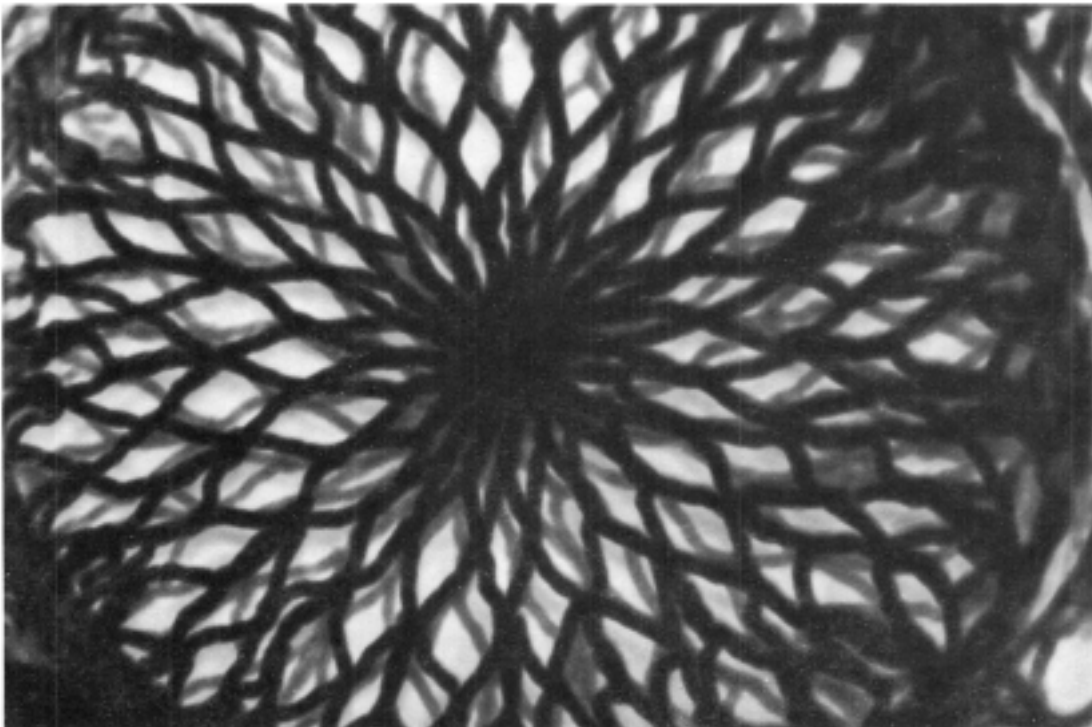
- To nobility and court it meant prestige and many sold land to own it.
- To kings it meant status and they decreed who should wear it--where--what kind--and how much.

- To artists it was beauty to be painted and even Michelangelo designed its patterns.
- To the merchant it was a commodity as valuable as gold or diamonds.
- To the peasant it was a means of support for his family and whole communities.
- To the convent nun it was an offering to God for the gift of creativity with which He had endowed her.
- To the smuggler it was a challenge and no other contraband had a more ingenious, nor horrible history.
- To the Ecclesiastic it was a means of adornment, sometimes so overdone as to be considered abused.
- To the couturière it was fashion's ultimate -- her most delectable tool.
- To the rebel it was a symbol of oppression and Royalty went to the guillotine for wearing it.
- To the starving Irish during famine it was manna from heaven and a saving industry was born.
- To the cottager it was luxury -- in linens, curtains, and other household decor.
- To the sensitive, sentimental soul it is a treasured memory of a loved one who made it.

THEN, CAN WE SAY:

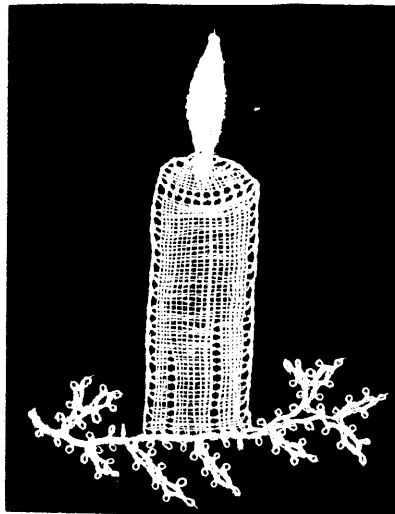
- It began as a simple art--courts decreed it and courts destroyed it!
- The machine age replaced it--the expert abandoned it -- the artist revived it, and now we appreciate it!

THIS, THEN, IS HANDMADE LACE.



SUNSHINE AND
SHADOW

Photo by
Pat Kimber

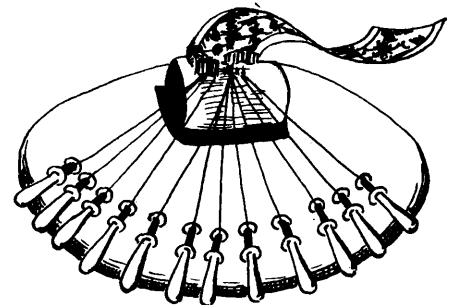


CHRISTMAS
CANDLE in
Bobbin Lace
from
Martha Anderson
and
Gertrude Biedermann



BOBBIN LACE SUPPLIES

"The Belgian Way of Making Bobbin Lace" \$2.25 History, Making a Pillow, Basic Grounds
"Bobbin Lace Step by Step" by Tod..... \$3.50 Complete Instructions: Set 1 of M. Brooks Patterns: Tulle, Virgin, Rose and Paris Grounds, Edgings, Insertions, Embellishments.
Set 2 of Six Patterns..... \$2.00 Step-by-step Diagrams
Sets 3, 4, and 5.....each set \$2.00 Each of six more advanced patterns
Set 6, Six Lace Patterns with Guimpe... \$3.00
Set 7, A booklet of lovely miniature patterns and dainty edge finishes for fine linens and cotton fabrics, or baby and doll dresses, 16 patterns... \$3.00
"The Joy of Handweaving"..... \$7.95 A weaving correspondence course in one volume, home instruction.
Waxed and Finished Danish Bobbins, doz. \$6.00
Lace Pillow with Revolving Cylinder...\$35.00 (Add \$3.00 packing and postage)
Lace Bobbin Winders, Danish..... \$20.00 (Add \$1.50 packing and postage)
Lace Prickers, Metallic, Adjustable.... \$8.50
Folio of Miscellaneous Patterns..... \$2.00 Ten patterns & pictures, for pricking



OSMA G. TOD STUDIO
319 MENDOZA AVENUE
CORAL GABLES, FLORIDA 33134

LACE LINEN THREAD of FINE QUALITY

20/2 bleached, two 15-yd. skeins	\$1.00
40/2 bleached or natural, 200 yds	\$1.75
70/2 bleached or natural, 200 yds	\$1.75
(same as 110)	
100/2 bleached, 800 yd. tubes...	\$3.50
55/2 bleached, tube (same as 90)	
1,000 yds.....	\$3.75
80/2 bleached, tube (same as 120)	
1,500 yds.....	\$4.50

(Please add postage to orders)

LACE FORUM

Kaethe Kliot
Berkeley, CA

Trees are fine subjects for projects to make in lace, especially for beginners. This one was worked with Speed Crochet Cotton, or 10/2 linen. No more than 3-5 bobbin pairs were used for each branch, and as these joined, pairs were doubled up and slowly eliminated. This is especially visible in the center. All threads are ended in the lower corners. A background can be worked into the tree or totally left out. My original project was 6' by 10', worked with Marlin and waxed linen and used as an outdoor screen. This little 8" by 10" copy hangs in our window and is nice to look at. Much of the technique of adding and eliminating bobbins is in my book, "Bobbin Lace: Form by the Twisting of Cords", (Crown, 1974) although by studying this picture you should be able to see how it was worked.

In order to determine the supplies needed, figure that generally the take-up is twice the size of each section. This project is all worked in linen stitch and so the Weaver pairs need about 3-4 times as much thread.

Give it a try, it's fun. If you prefer

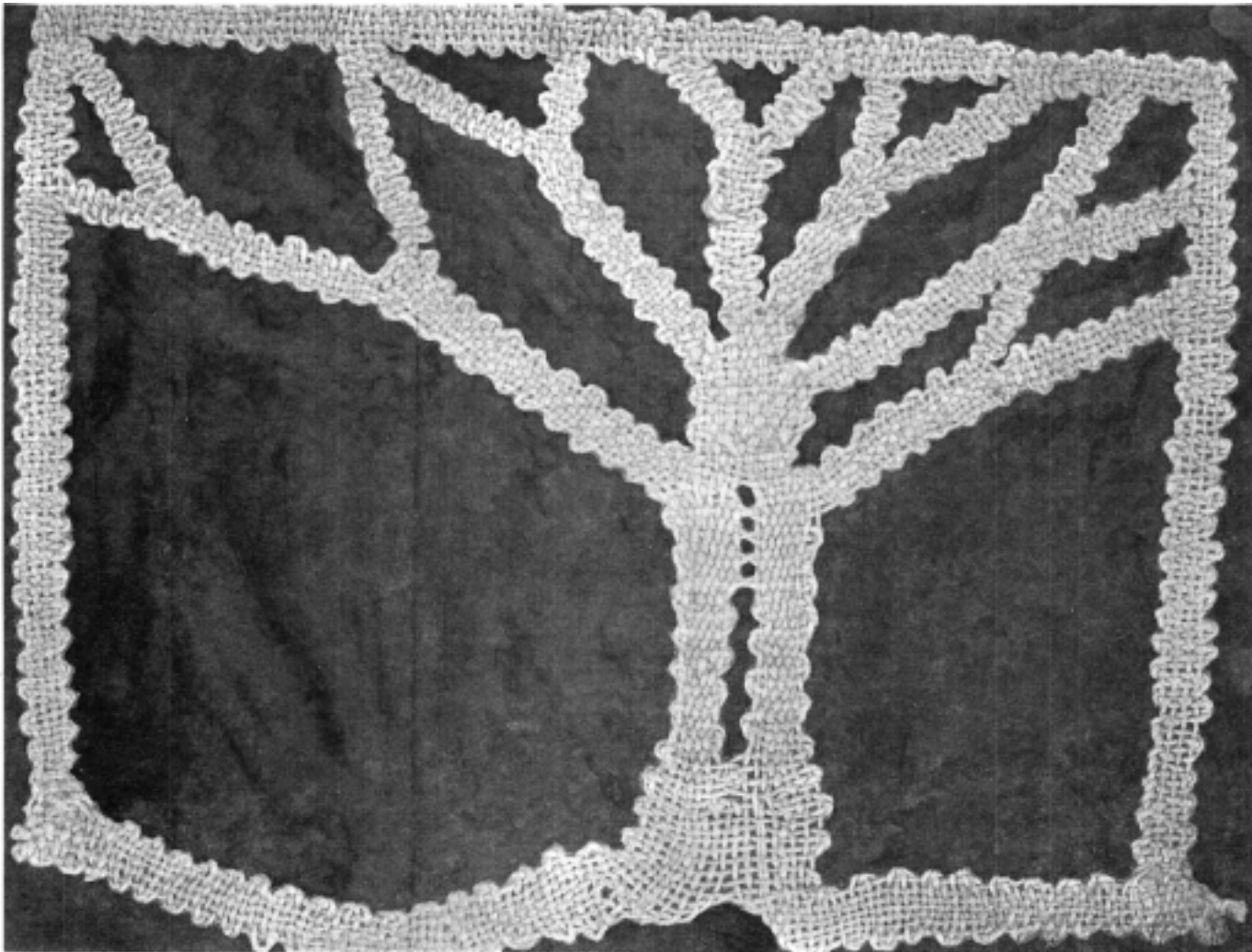
it smaller, have a local Xerox company reduce the pattern until you like it.

If we could make our days longer, our fingers faster and our brains slower, perhaps we could find time for all we dream and hope to accomplish. We can only try to do our best, not giving up and keeping hope and enjoying what we can find time to accomplish. We all complain of lack of time, energies and talents. We should instead look at ourselves and be proud of whatever we can do. If we were to make a list, we would surprise ourselves. We are all extremely clever, talented and versatile in many ways. I often dream of writing about some of you ladies who always stay in the background, quietly making your contribution to our Lace world. It is mind-boggling to see how talented, versatile, patient and sharing so many of you are. It is this part of all of us that is bringing about such a rapidly growing interest in Lace again. So keep up the good work and please, let's pat ourselves on our backs. We are all wonderful for doing so much for the sake of Lace.

Symbolcraft-New Concept In Crocheting

Confucius said, "A picture is worth a thousand words." Here is a new concept in crochet patterns. These symbols,

©1971 KATHE KLIOT

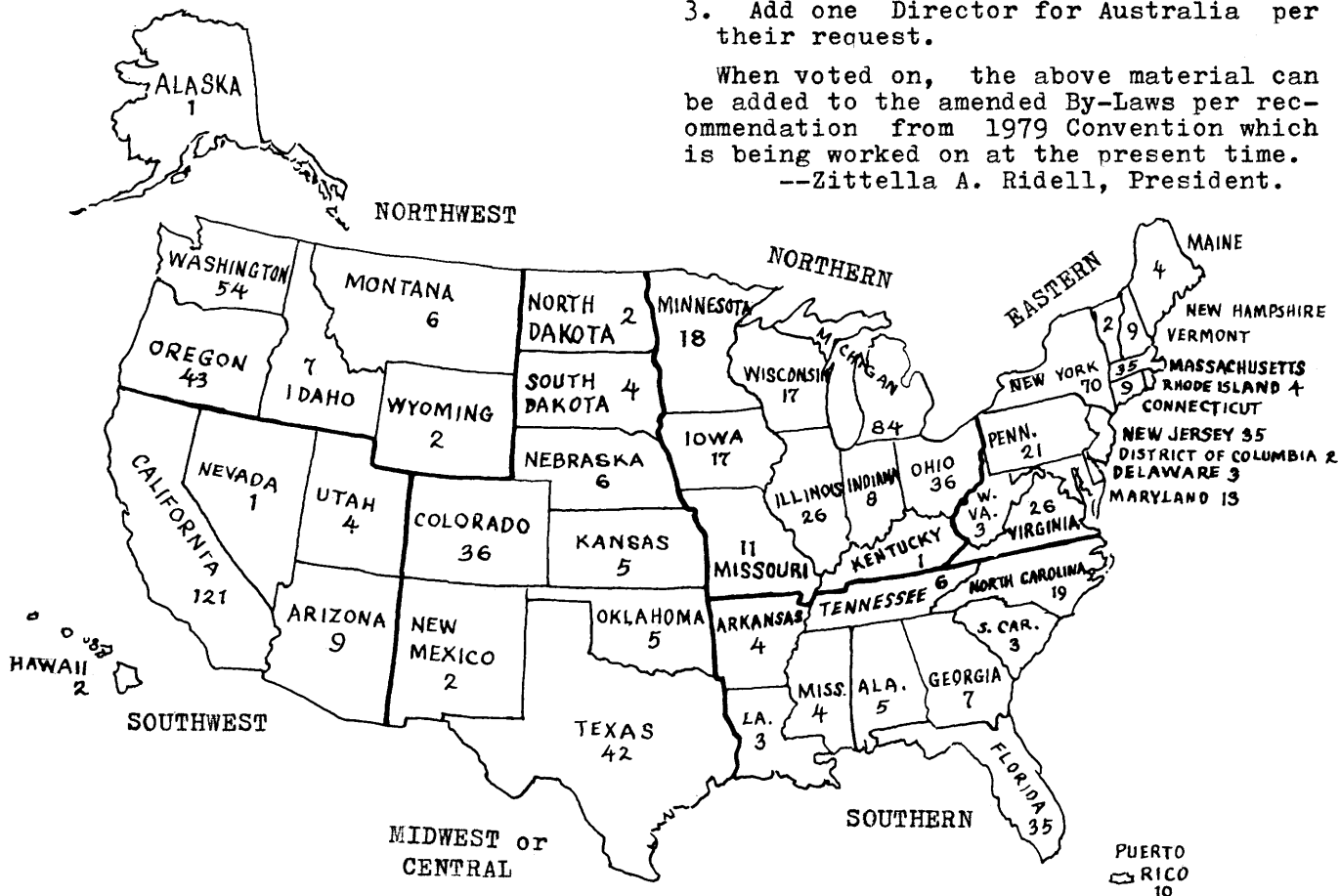


Recommendations from the Board of Directors

1. Add one more Director for the United States to make 6.
2. Add one more Director for Canada (per their request to make two). The four (4) Western Provinces to be British Columbia, Alberta, Saskatchewan and Manitoba. The remaining 6 provinces to be the Eastern group.
3. Add one Director for Australia per their request.

When voted on, the above material can be added to the amended By-Laws per recommendation from 1979 Convention which is being worked on at the present time.

--Zittella A. Ridell, President.



Membership (from January 1979 roster)

NORTHWEST
 54-Washington
 43-Oregon
 6-Montana
 7-Idaho
 2-Wyoming
 1-Alaska
113 members

**MIDWEST or
CENTRAL**
 2-N. Dakota
 4-S. Dakota
 6-Nebraska
 36-Colorado
 5-Kansas
 2-New Mexico
 5-Oklahoma
 42-Texas
102 members

NORTHERN
 18-Minnesota
 17-Wisconsin
 17-Iowa
 11-Missouri
 26-Illinois
 84-Michigan
 8-Indiana
 1-Kentucky
 36-Ohio
218 members

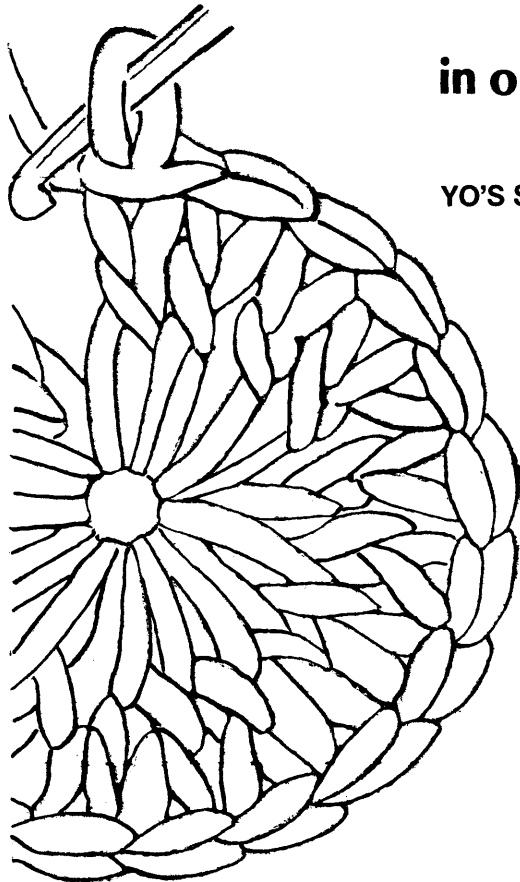
SOUTHWEST
 121-California
 1-Nevada
 4-Utah
 9-Arizona
 2-Hawaii
137 members

SOUTHERN
 4-Arkansas
 6-Tennessee
 3-Louisiana
 4-Mississippi
 5-Alabama
 19-North Carolina
 3-South Carolina
 7-Georgia
 35-Florida
 10-Puerto Rico
96 members

EASTERN
 4-Maine
 2-Vermont
 9-New Hampshire
 35-Massachusetts
 9-Connecticut
 4-Rhode Island
 60-New York
 21-Pennsylvania
 35-New Jersey
 2-District of Columbia
 13-Maryland
 3-West Virginia
 26-Virginia
 3-Delaware
236 members



1. Chain Punto de Cadeneta	2. Slip Stitch Punto Deslizado	3. Single Crochet Medio Punto	4. Half Double Media Barreta	5. Double Crochet Baretta Sencilla	6. Treble Crochet Baretta Triple	7. Picot Picot	8. Cluster Stitch Macizo



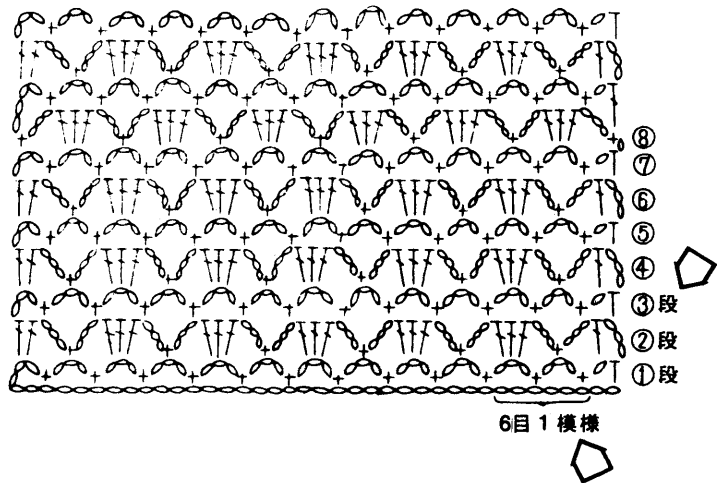
Japanese in one easy lesson

YO'S SYMBOL CRAFT

段..... Row
目..... Stitch
模様..... Pattern
6目の倍数 + 1目..... Multiple of 6 + 1
(for beginning chain)

Sample

6目の倍数 + 1目



The lace pattern used as a border for the Denman and District Lace Club's anniversary announcement on Page 5 of the September Bulletin is copyrighted by

Margaret Hamer. It may be found in her "Pillow Lace Book 2". The book is available in the United States from Treanna Ruffner, advertised in the same issue.

Extra-fine Linen Thread

NOW A FEASIBILITY!

January 9, 1980.

We are glad to announce that, because of an exceptionally good linen crop in 1979, we are told it will be possible to spin a No. 140's this year. This is 20 counts finer than what we now can offer, i. e. 16.7% !

It will be available in a nice soft beige shade and if it is technically possible we might try to bleach it. If we do this it will be ideal to make "Vlaanderens".

We have been asked to reserve our orders now for delivery in September, 1980. This means customers outside of Europe must plan on receiving the goods well near the end of 1980. We cannot quote a price yet.

Will anybody interested write to us with their requirements? Clubs might combine their orders to minimize the cost of shipping and handling.

Remember that you can buy from our extensive thread range without trouble. Just send us a Bank Draft drawn on any Belgian Bank, in Belgian Francs, to the order of Filature & Filteries Reunies, Aalst 9300.

We take this opportunity to offer to all members our best wishes for a laceful year. It is very heart warming to read again and again all those Flemish names in the different articles of the I.O.L. Bulletin.

W. Baetsle, Mill Manager,
FILATURE & FILTERIES REUNIES N. V.
Dendermondsesteenweg 75
B-9300 Aalst, Belgie

Jan. 29, 1980

Dear I.O.L.,

For the past ten months, in this area, there has been a growing interest in lace making and collecting. It was my privilege to have been invited to demonstrate my lace making (bobbin) at several regional events, consisting of many delightful lace-days. Then, too, I have the continuing demonstrations, in various crafts, at Caspiana House Pioneer Museum on the campus of Louisiana State University, Shreveport. No matter what the "craft-of-the-week" I always have my lace pillow on display. Three newspaper articles and T.V. coverage of two of the events gave us longer arms to enfold a wider area.

All this has brought together more than a dozen new lacers. With the help of Gertrude Biedermann and MANY books I have been able to teach "Bobbin Basics" to the group and now we all share the excitement of exploring, together, new worlds of lace.

I would like to thank all of them, and all of you for

The Joy of Lacing.

Affectionally, Barbara Engle, Minden, LA



Tatting Pattern

Large ring of 6 ds, p, 5 times, 6 ds.
Ch. 8ds, p, 8 ds, join 1st p; ch 3 ds p,
2ds 5 times, 3 ds, join next p, 8 ds, p,
8ds, join next p and 7 ds p, 7 ds, repeat.



SOME PLACE, a retail outlet and center catering to the needs of the textile crafts person, celebrates its 15th Anniversary this year with a change of name to LACIS, reflecting its emphasis on antique lace and textiles as well as tools and equipment for the lace arts. The name of one of the earliest of Italian laces, LACIS reflects the now spirit of this world-recognized lace center.

In addition to supplying the needs of the lace maker, LACIS offers classes and instruction in all lace techniques from bobbin lace to tatting. LACIS also offers a service for collectors and investors of quality laces and other textiles. This service includes appraising, selling and purchasing individual pieces or entire collections of old laces and offering skills for restoration and conservation.

The newest additions to LACIS are: the offering of a unique, quality line of imported contemporary lace ideal for curtains and garments in keeping with the current trend for lace expression in contemporary decor. -- the addition of Gerri Levine to the staff as associate. She adds her knowledge and expertise of fine beadwork to the textile services offered and markets and restores the beaded treasures of the past. -- the offering of free weekly demonstrations of specific lace techniques.

Jules and Kaethe Kliot will continue to maintain ownership and management of this operation and continue their dedication to service as they did with "Some Place". Jules and Kaethe are lace advisors to the M. H. DeYoung Museum, Advisory Board Members of the Museum of Vintage Fashions and are co-authors of several books on lace and lace techniques. Kaethe is currently a member of the International Old Lacers, the Lace Guild of Northern California, the Bead Society, the Costume Society of America, the Bay Area Art Conservation Guild, the Embroiderers Guild of America, the National Standards Council of American Embroiderers, the Lace Guild of England and on the Advisory board of the Center for the History of American Needlework. Jules is a designer and inventor of many lace and textile tools, lace appraiser and craft artist, recently being awarded the California Design acceptance certificate.

Minnesota Lace Society

The BROOKLYN MUSEUM, Eastern Parkway
Brooklyn, New York 11238
An exhibit of Block-printed Textiles.
Peasant Prints: Textiles from Czechoslovakia and Russia will open January 30 and will be on view through the summer. The museum is open Wednesday through Saturday 10 AM to 5 PM, Sunday noon to 5 PM, and holidays 1 to 5 PM.

.....
PATTI McCLAINS MUSEUM OF VINTAGE FASHION
2960 Peralta Oaks Court, Oakland, CA 94605
Opening Sunday, March 2, 1980 (extended hours 12 Noon through 5 P. M.) OLD LACE and LOVERS and VICE-VERSA --- a Bridal Show featuring vintage gowns and trousseaus, (1855 -- 1975) plus a special Lace-Making demonstration by students of Kaethe Kliot, Adriane Webb and Trina Simorele, and lecture by Kaethe Kliot.

For this "Champagne" Opening, Adults \$3.50; Youth (10-17) \$2; Children Free. Bridal Show runs through end of summer, Sundays 1 - 4 Adults \$3, Children \$1.50; with group tours weekdays by appointment. Catered Box lunches available.

Museum of Vintage Fashion specializes in fashions of the 1800's. From the pelisse to the reticule, from pantaloons to petticoat, the contents of great-grandmother's trunk come alive with delightful glimpses into her world. The works of the haute couture and of the neighborhood dressmaker are fully documented and exhibited in an open setting.

A rotating program spotlights special interest areas, including Hollywood gowns, lingerie, millinery, lace and miniatures.



On December 6th Laurie Waters lectured at the Minneapolis Institute of Arts in conjunction with the exhibition there-- "Five Centuries of Lace" -- on view from November 30, 1979 through January 20, 1980. Teams of members demonstrated lacemaking on four Sundays during the exhibition. Members also demonstrated at various other functions during the past fall months.

A series of ten bobbin lace lessons, taught by Laurie Waters, are beginning on January 10.

The January meeting of the group will feature a demonstration on netting by Darlene Mohrland.



French Laces

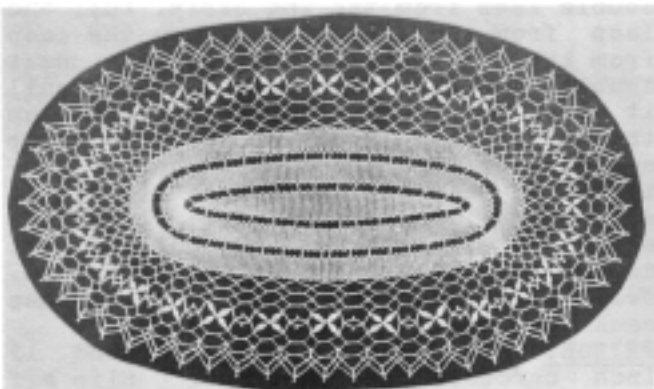
from ART & ANTIQUES WEEKLY, Aug. 25, 1979
Contributed by Elizabeth Donoghue, Mass.

France's chief rival in tapestry production was traditionally Flanders, and a similar situation existed in the lace industry. During the 16th century the greatest strides in lacemaking techniques were made in the Flemish centers -- Antwerp, Bruges, Brussels and others -- but the French soon developed their own industry to keep pace with the enormous home demand for such luxurious embellishments to their dress.

Large numbers of Venetian lacemakers were enticed to France during the 17th century to set up workshops, and by the early 18th century a large proportion of the indigenous population, as well as immigrant craftsmen from all over Europe, were engaged in lacemaking. A great deal of their work was exported.

The main centres were Alencon, Argentan, Chantilly, Lille and Valenciennes, and the quality of the lace produced was rarely surpassed. Throughout the 18th century, the wealthy from other countries in Europe spent vast fortunes on imported French laces. Even the English, with their traditional enmity towards France, favoured French imports (often smuggled) at the expense of home production.

Below: Flounce in French needle lace from Argentan, c.1720



Designed by Annelie V. Olfen
Worked by Lia Baumeister



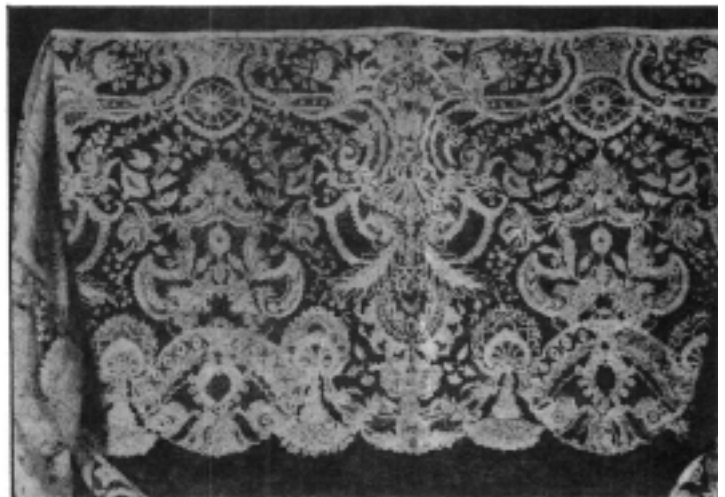
I.O.L. PINS AND CHARMS

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

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

Order from I.O.L. Supply Chairman

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





HAIRPIN LACE

WITH
EVELYN K. MISNER

© 1980

Quite a few years ago in "Woman's Day" magazine, I was intrigued by an article about mohair afghans. The pictures showed the afghans soft and fluffy and in deep, beautiful colors. I wondered how they would look done in hairpin lace.

So, I bought the thickest most beautiful mohair and tried it out on my hairpin loom. After about three or four loops, I decided it just wouldn't work. The hook got caught in the fluffiness of the yarn. I'm so glad it stayed on my mind because I tried it again and this time did ten and more loops. With a certain twist of the crochet hook, it suddenly went very easily.

Since the yarn itself is so fancy and fluffy, just the very simplest stitch is necessary for a fabulous effect in an afghan. I used the slip stitch which had the added advantage of being very quick.

The black and variegated mohair afghan is done with a single strand and gives a lightweight warmth. The pink one is heavier because two strands are used at one time.

Since they are done up so quickly, it is a wonderful idea to make one to give someone special. Use your own favorite colors in any combination you wish.

MATERIALS: For Pink 2 stranded Afghan
(Approximately 42 x 70)

F or G Crochet hook

3" Hairpin Lace Loom

19 Balls (40 grams each) Mohair

DIRECTIONS: Make 23 strips of 250 loops each (125 loops each side of loom) using 2 strands of yarn. To braid the strips together; with crochet hook, pick up one double loop from the 1st strip and one double loop from the 2nd strip. Pull the loop from the 2nd strip thru the loop from the 1st strip. Pick up the next double loop from the 1st strip and pull it thru the loop on the hook. Pick up the next double loop on the 2nd strip and pull it thru the loop on hook. Continue in this way to end of strip. Do all strips in the same way. Finish the edges of the afghan by pulling one double loop thru one double loop to end. Weave all loose ends about 5 or 6 inches back thru center of strip and cut.

FRINGE: Wind yarn 7 times around 12 inch cardboard. Don't cut. Slip off cardboard, double in half and pull the loop thru center of the strip. Pull ends thru loop and tighten so ends are even. Do this to all strips on both ends.

MATERIALS: For Black and Variegated Afghan (Approx. 50 x 82)

F Crochet Hook

3" Hairpin Lace Loom

6 Balls Variegated Mohair (40 grams each)

8 Balls Black (40 grams each)

DIRECTIONS: Make 13 Black strips of 250 loops each strip (125 loops each side of loom) Make 12 Multi strips of 250 loops each strip (125 loops each side of loom)

To braid the strips together; with crochet hook, pick up the first loop on the black row, then pick up the first loop of the multi. Pull multi thru black. Pick up next black and pull it thru the multi. Continue in this way to end of strip. Do all strips in this way using the black and multi alternately. Finish the edges of the afghan by pulling one loop thru one loop to end. Weave all loose ends about 5 or 6 inches back thru center of strip and cut.

MARCH, 1980

75

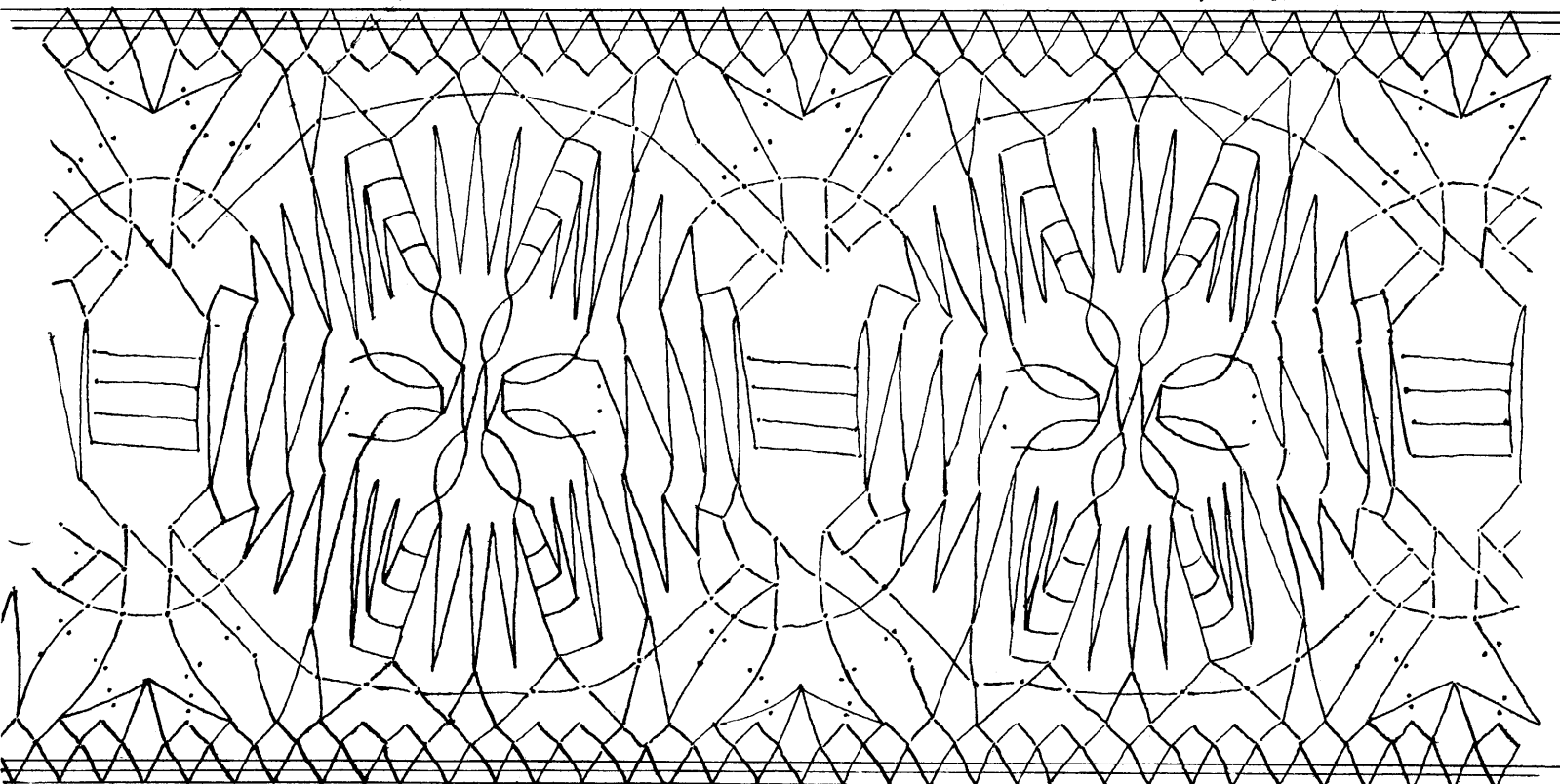
FRINGE: Wind yarn over a 12 inch card-board. Cut one end. Using 12 strands, double in half and loop thru center of each strip. Draw ends thru loop so knot is firm. It is easier to do with an H Crochet Hook. Trim fringe evenly.

If any of you members try these afghans, I would appreciate a snap shot of your work and any remarks you might have. Good luck!

--Evelyn K. Misner, 8930 Sheridan Drive, Clarence, NY 14031

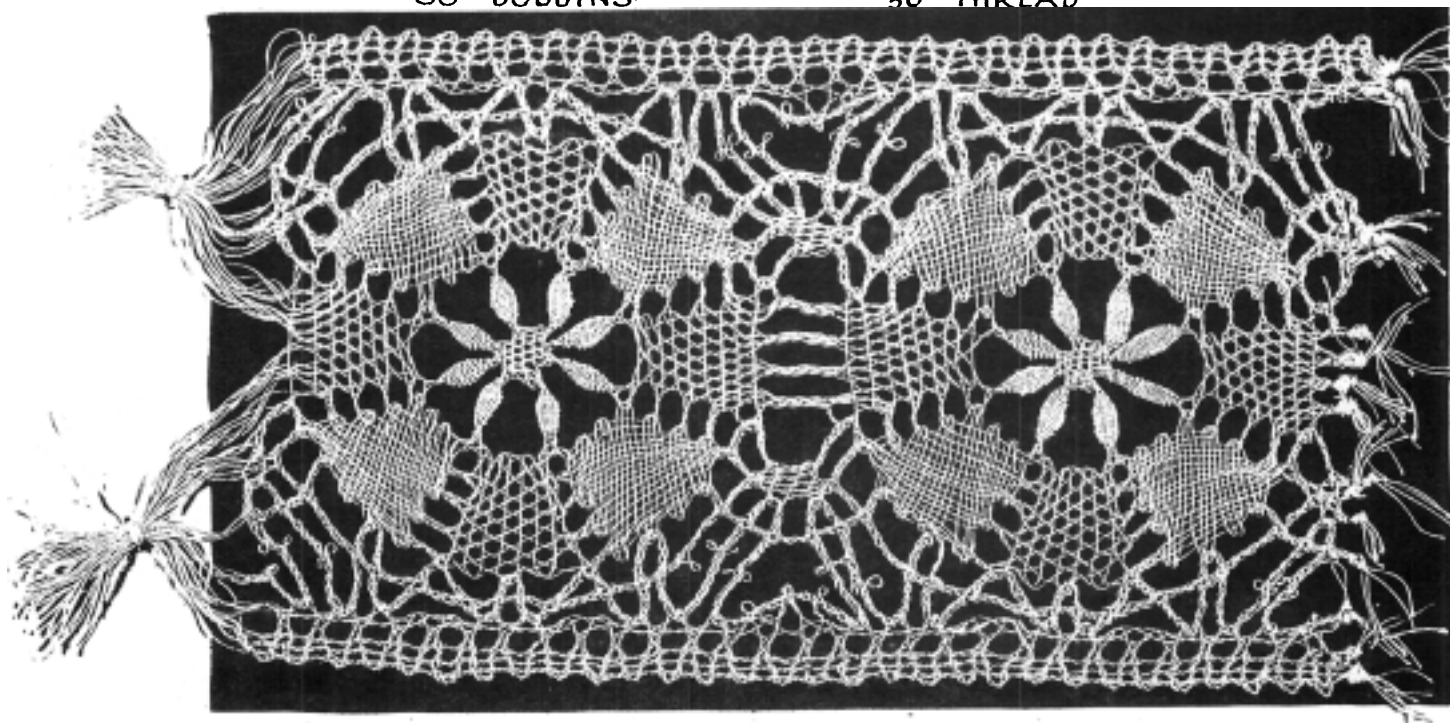


BOBBIN LACE - CONTRIBUTED BY FLORENCE SWEETLAND



88 BOBBINS

50 THREAD



COLOUR in Lace

BY MARGARET HARDING ©1980

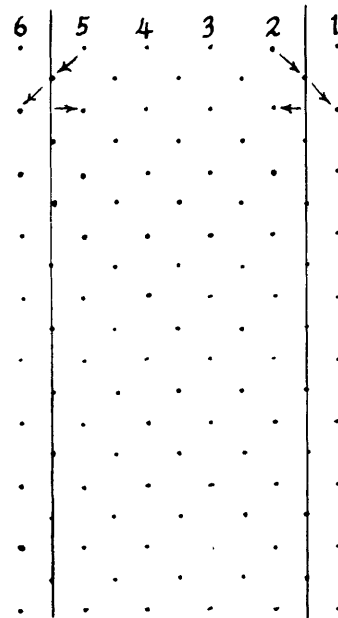
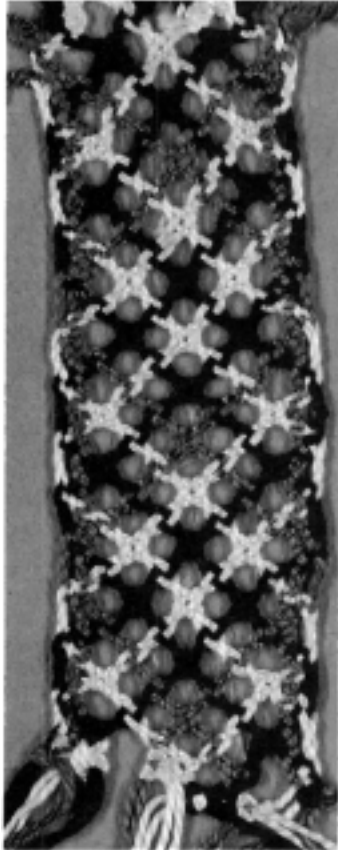
PRINCIPLE #3 (revised)

Patterns #1 and #2 use 12 prs of bobbins

- 4 prs. White (W)
- 4 prs. Blue (B)
- 4 prs. Red (R)

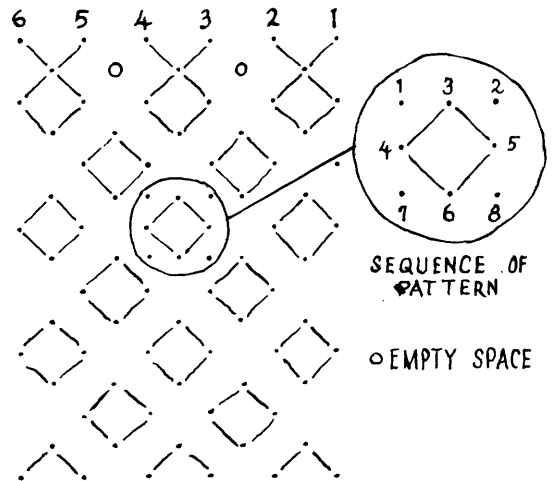
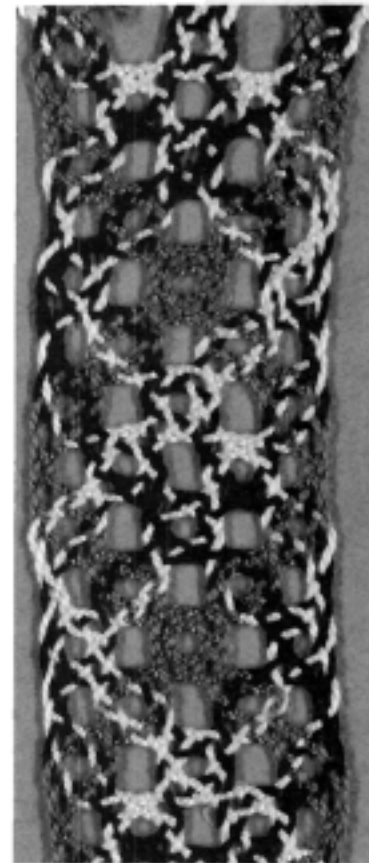
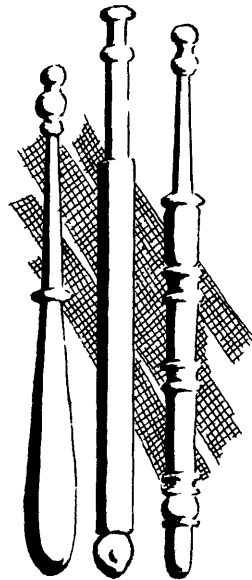
PATTERN # 2

- 6 1 pr.W - 1 pr.R
- 5 2 prs. B
- 4 1 pr.W - 1 pr.R
- 3 1 pr.R - 1 pr.W
- 2 2 prs. B
- 1 1 pr.R - 1 pr.W



PATTERN # 1

- 6 2 prs.B
- 5 1 pr.R - 1 pr.W
- 4 1 pr.W - 1 pr.R
- 3 1 pr.R - 1 pr.W
- 2 1 pr.W - 1 pr.R
- 1 2 prs. B



#1 is done in half st. ground (H.S Pin H.S.) (tc Pin tc) except for line down each side. This is a blue pr crossed in linen st. (Remember to include twist where necessary on worker each side of linen (c.t.c.)).

Sides: Start with white pr at #5 on left and white pr at # 2 on right. (Go through two outside blue prs) 1 pr linen st and outside pr H.S Pin H. S. (Remember twist where necessary on either side of linen st)

Virgin Ground (referred to by many other names, as Rose ground, etc.) is done ALL in half st. (H.S.) to form colour design.

- Sequence of Pattern (circled)
- ... 1, 2, 7, 8 are half st. (only
- ... H.S. -- no pin or closing)
- ... 3, 4, 5, 6 half st pin half st (H.S. Pin H.S.)

Any questions? Please send S.A.S.E. to Margaret Harding, 125 First Ave. Hawthorne, NJ 07506

Preserving an old craft

Clipping from Australian magazine, contributed by Peg Harding, Hawthorne, NJ.

Lace-making, one of the glories of Malta's old cultural life, was rapidly disappearing from the Australian scene until recently. But when a class was started at La Valette Social Centre, in

Blacktown, NSW, response was immediate. To date this is the only place to learn the craft of making Maltese lace, but there are plans afoot to start one in Melbourne as soon as possible.

In classes held from seven to nine on Monday and Wednesday evenings, up to 26 women of all ages gather to learn this age-old craft.

Their teacher, Mrs. Josephine Caruana,



Evening classes in the age-old art of lace-making have proved popular.

was born on Gozo, Malta's second island and traditionally the home of the finest lace-making. Her teaching is funded by an adult education scheme, run by the technical colleges of NSW, which promotes ethnic handicrafts, and so the classes are free. All pupils pay for are the wooden bobbins, a straw pillow (wrapped with fabric, on which the lace pattern is pinned) and their cottons.

Hours of work go into producing the delicate cobwebby lace, and everyone in the classes says they are keeping their finished efforts for themselves!

Mrs. Caruana's exquisite work brings gasps of admiration: doilies, a Maltese cross in lace, tablecloth borders and insets, and, most impressive of all, the beautiful white vestments she made for her son's ordination as a priest.

She spends a couple of hours each day making lace for her own pleasure, and uses century-old bobbins from Malta, 124 of them at a time, which she twists and turns as deftly as a Chinese scholar flicking an abacus.

During the classes, when the murmur of Maltese chat dies down momentarily, all you can hear is the soft flicking of bobbins, like wood chimes in the wind.

It's concentrated work and slow for beginners. They laugh when asked how long it takes to learn. "You're supposed to get the hang of it in six or seven lessons," explains Carmen Baiada, assistant secretary at the La Valette Centre, and a keen lace-making student, "but some of us need 10 or 12!"

There is one man interested in taking lessons they say, but so far he hasn't appeared for enrolment. However, two of the new members chime in to add that their husbands are thinking of joining.

They travel for up to three-quarters of an hour to classes, and one enthusiastic student used to travel from Paddington to Blacktown to attend. From time to time Australians have taken lessons; certainly they are welcome, although the present students are all of Maltese origin.



I. O. L. BOOK PLATES
10 for \$1.00

Order from Editor: Rachel Wareham
P. O. Box 346, Ludlow, MA 01056

THE BOOK SHELF



BOBBIN LACE, CONTEMPORARY APPROACH by Brigita Fuhrmann will not be reprinted in the near future. There are several autographed copies available (\$17.00) for those who cannot find it on the market from Brigita Fuhrmann, 31 Front St., Williamstown, MA 01267.

Vancouver Lace Club

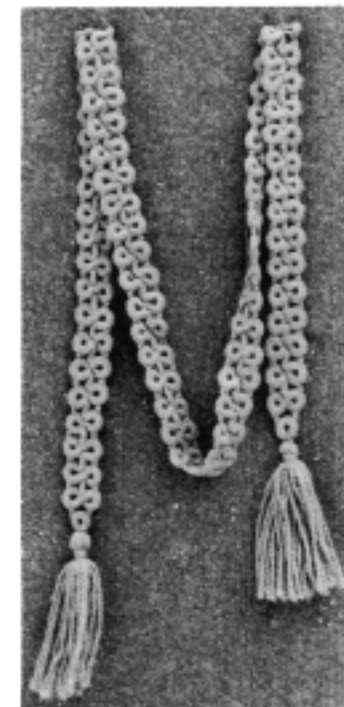
The Vancouver Lace Club is holding its 25th Anniversary Luncheon on May 29, 1980 at the Hastings Community Centre, 3096 East Hastings Street, Vancouver, commencing at 10 a.m. The price of \$4 per person includes lunch. Would persons interested in attending please advise the Vancouver Lace Club, c/o Mrs. J. Olson, 11149 North Fuller Cr., Delta, B. C., V4C 2C9 before May 1. Cheques should be made payable to the Vancouver Lace Club.

-- Shirley Wieseahn

From former bulletins I have taken patterns and made some to use and some as samples. I combine the sample and the pattern and make a note in the margin of the pattern re: where the pattern can be found, size of thread used, number of bobbins and the time it takes to make an inch.

Our Guild (Lace Guild of Northern California) just finished a doily that Kaethe Kliot brought back from Europe last summer. Our new project will be a butterfly with 3 colors and gold thread as weaver. They are beautiful.

--Adrienne G. Webb, Berkeley, Cal.



TATTED
TIE BELT

Instructions for making available from Edward A. Morin Portland, Ore.



EMBROIDERED GARDENS by Thomasina Beck has a color print on page 37 from the "Album of Gervasius Frabricius of Salzbürg, c. 1613". It shows ladies in a garden embroidering and making bobbin lace. The next page is "Portrait of Margaret Laton, c. 1610". She has lace cuffs, ruff and cap in such clear detail one could almost copy the pattern!

I have been taking Needle Point Lace lessons by mail from Mrs. Evans, but I had to put it away for a while, and hope to get back to it before long.

For the wedding of our grand-daughter, I tatted her crown, and I presented her with the family wedding handkerchief which had been given into my care 44 years ago when my Mother-in-law decided it was time someone else took it over. Many, many brides have cried into that Handkerchief! The family tradition is that a wedding handkerchief is never owned, it is always borrowed. It is Royal Battenberg, made in 1870 by my husband's great-grandmother.

--Lynda Voris, Costa Mesa, Cal.

LOST ART LACERS of NORTH JERSEY

During the past year our group has done much to promote the use and history of lace. Besides demonstrating lace techniques at various craft exhibits, we have received a state grant through the County Arts Council to put on a lace ex-

hibit. Plans are well under way to do just this. The date of the show will be April 26, 1980. We will use the hall in our local church. We have expanded the format to include all types of other needlework, such as quilting, crewel embroidery, rug hooking, and needlepoint. We plan many demonstrations of lace and needlework techniques. All residents of Sussex Co. have been asked to participate by either demonstrating their art or exhibiting their private collections of lace. We have received nothing but enthusiastic response to this appeal for help.

The 1980's promise to be years of growth and realization of dreams for our group. It seems we may possibly have found a permanent home for our antique lace. A nearby restored village may consider putting aside space for a lace museum, which we would organize and maintain. That surely would be a dream come true, and think of the mind boggling areas that would open up to us.

At this time we would like to extend an invitation to any IOL member who would like to attend our exhibit. For more information please call or write to Mrs. Norma King, 78 West End Ave., Newton, NJ 07860. Hopefully our show will be so successful that we will be asked to put it on again next year, and next year, and next year, etc.

Nancy Carnegie, Secretary,
Lost Art Lacers of North Jersey.

Continuously for four generations - over 100 years -
FAWCETT has been supplying America with
LINEN - stocked in America.



100% LINEN YARN (Thread) FOR LACEMAKERS
in convenient small-yardage put-ups

20/2 Bleached, Natural & Colors	15-yard skeins	\$.50	each
40/2 Bleached & Natural	100-yard skeins	.80	"
55/2 Bleached	1000-yard tubes	4.53	"
70/2 Bleached & Natural	100-yard skeins	.80	"
80/2 Bleached	1500-yard tubes	6.73	"
100/2 Bleached	800-yard tubes	3.33	"

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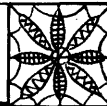
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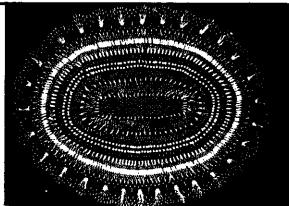
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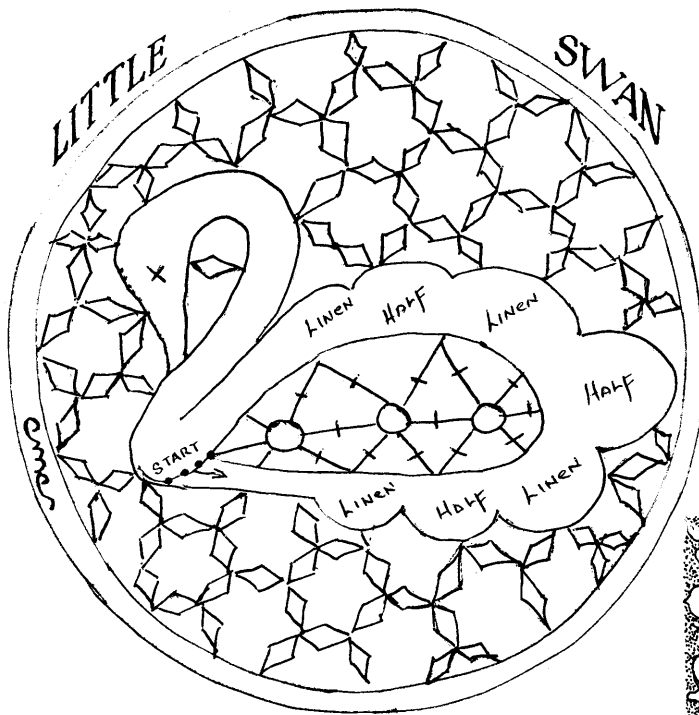
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SOME PLACE

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This little swan I discovered "lurking" in the wings of the butterfly that appeared in the I.O.L. bulletin of November, 1977, on page 46, and would like to share it with all I.O.L. members. I put "her" into a circle and surrounded "her" with a "lake" of Brugge plaiting and picots. To work the swan, begin at the 4...., with 7 pair of bobbins wrapped with #50 or #60 linen thread. Work in linen stitch; the "scallops" look great worked in alternating linen and half stitches. The inside circles (called "cookies" in Belgian bobbin lacemaking) are worked with 6 pair, in half stitch.

--Caroline Coffield, Waterloo, Belgium

Calendar of Coming Events

BOBBIN LACE WORKSHOPS, Chautauqua Institution, Chautauqua, New York, 14722. July 21-25 and July 28-August 1, 1980. Taught by Trenna Ruffner. For details write to the Institution or to the teacher.

BOBBIN LACEMAKING classes July 14 - 18, Augusta Heritage Arts Workshop, Elkins W. Va. 26241. Carl Newman, an accomplished spinner, weaver, and lacemaker has conducted fiber workshops throughout the east for the past 8 years. Write to Augusta Heritage for details.

CROCHET LACEMAKING classes July 21 - 25, Augusta Heritage Arts Workshop, Elkins W. Va. 26241. Linda Silva has been collecting very old patterns and lace pieces for some time. Old patterns and lace available for copying. Write to Augusta Heritage for details.

I.O.L. ANNUAL MEETING, August 2-6, 1980. Alexandria, Virginia.

SECOND BIENNIAL WEST COAST DAYS
September 11, 12, 13 and 14, 1980.
Seattle, Washington.

International Old Lacers

BULLETIN



MAY, 1980

A PIECE OF LACE

By Evelyn K. Misner

See this piece of lace
So lovely and so fine?
Whose were the hands that formed
it
In what space of time?

I marvel at the pattern
So beautiful to see.
Was it worked in calm or strife?
Or was it therapy?

The detail so carefully done
Is such a joy to me.
Were the hands that formed the
threads
Young or old; and fancy free?

Oh what a story you could tell
I wonder what you'd say.
Were you sold or given free?
Who used you? In what way?

I made a piece of lace today.
It's pretty to my eye.
I wonder if in years to come
Someone will question -- Why?

Copyright 1980

KANTCENTRUM OPEN HOUSE

1980 has been proclaimed the "Year of Handcraft" in Belgium. In honor of this special year, the Kantcentrum in Bruges will welcome visitors on Open Days on these dates: June 14, 15; July 19, 20; August 16, 17; September 20, 21; and October 18, 19. The hours on Saturdays will be 9 to 12 and 2 to 7; Sundays 10 to 1 and 2 to 7.



SHEFFIELD LACE MAKERS, England, will exhibit and demonstrate lacemaking at the Abbeydale Craftsmen's Fair in June.





President's Message

It is with much regret that this President must inform the members of I. O. L. that the 80 rooms held for August 1 and 2, of 1981, at the Stouffer's Riverfront Hotel in St. Louis, Missouri, have been cancelled. A chairman from the St. Louis vicinity to work with the Hotel was their number one requirement, and no one has been able to accept this position. The information received gave a great potential for a convention of places to tour and to see laces. However, one or two interested persons cannot develop a convention. It was also stated that the hotel accommodations were superb. Perhaps with the growth of I. O. L. there will be also a growth in membership and club affiliation in that area and a dream can be realized.

What will happen to the 1981 Convention is for you the members to decide. There are enough lace exhibitions going on around the country in small scales that it is the hope of the Executive Board that some group would like to use their expertise and skill and develop the event for 1981 as a convention. The conventions of the past have proven that members are willing to share, to learn and enjoy the fellowship of other lace groups, and with this assurance this event will not die.

Yes, much is involved plus hard work but the rewards are so great. If your group is ready and willing and always hoped to someday hold a convention, please let the Executive Board and your President hear from you.

The reports from the Non-Profit Tax Exemption status committee has been received and will be stated with main points as concise as possible with all important information.

Vada Belle Bledsoe of Washington reports that the cost in that state is \$25.00 to register and a fee of \$2 or \$3 per year after that time to keep in force. The County Attorney could set it up but would not represent I.O.L. from that point.

Arlene Wilson reports from Chicago, Illinois, that the filing fee is \$50.00 and presented necessary forms for a Corporation and the requirements for that state. She states that Illinois "is careful about administering the provisions of the statutes, but in general they do not impose demands on a non-profit organization provided all requirements are followed with reasonable care"

Zitella Ridell has received information for the State of Colorado, the cost of incorporation is \$10.00 with a fee of

\$5 per year paid every two years to keep in effect. The I. O. L. Parliamentarian would be pleased to give her expertise to this and has been most helpful in incorporating several organizations.

In all cases the organization would need to present the following information:

1. Copy of Charter and Articles of Incorporation.
2. Copy of the By-Laws.
3. Copy of I. R. S. letter, Questionnaire and Answers.
4. A letter explaining why the organization should qualify for exemption
5. Material outlining the activities.
6. Information to help decide the eligibility for exemption.

The application for the I.R.S. Federal Exemptions would be the same in all cases, after meeting the requirements from the chosen state as the registered office.

The organization must have a registered office where all reports may be mailed for filing, and the list of the Executive Board and Directors and they can be nation wide. The person most likely to file the I.R.S. reports would be the Treasurer who would have access to all the finances, or her CPA. Even though no amount of money need be paid to I. R. S. both the Corporate filing and I. R. S. forms must be filed to perpetuate the Non-Profit existence.

Our Editor for the past seventeen years, Rachel Wareham, has requested that her resignation be placed for August of 1980. Rachel has served the organization long and well and she will be missed immensely. However, I. O. L. is trying to find a capable and willing person to take her job as Editor. This position is one which has helped in many ways to expand the membership and give all members such good information, and it would be our wish to continue on in the same way.

The Librarian, Mary Lou Kueker has requested as many Bulletins from the past 27 years as possible. She will bind them into volumes and members will be able to check them out as a book. There are many new members who would like to see material published in the past, and it is not possible for each one to find the Bulletins readily or to be able to purchase them. This will be a fine way to see how the membership has grown and to read invaluable articles on the lost art of lace.

Mrs. Golda Clarkin of the Columbine I. O.L. Club of Denver has already presented Mary Lou with several years of Bulletins for the Library. If any one has extra copies or wishes to dispose of Bulletins they no longer have use for, or wish to make a series as a memorial this is a great way to do it and also help each and every member better know I. O. L. Contact your President or Mary Lou Kueker if you need more information about this endeavor. We thank each of

you for your continued cooperation.
With the Best Wishes in Lace,

*Jillie Ridell
President*

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Laurie Waters Goes to Alençon

by Lou Thompson

What does the famous Colbert and our own Laurie Waters of Minnesota have in common? Much. The manufacture of Alençon Lace! Laurie has been accepted as a lace student at the convent in Alençon, France, where that precious lace is made. She will leave for Europe this summer.

As I.O.L.ers, most of us are lace students, makers, or collectors (sometimes all 3) with ranging measures of effort. Laurie is all three, but with intensity and determination. As a lace student, her pursuits have put her on the scholar level. She works part time at both the Minneapolis Museum of Art and the Minnesota Museum, earning the title of Lace Curator in both museums. Laurie even learned French, so that she could research the many important books not translated into English.

Since her favorite laces are Alençon and Argentan, her schooling at the famous Alençon center holds special pride and excitement for her. But of course! Right now, Laurie Waters is working every spare minute on fine embroidery stitches as a preparation to the needle lace class. She doesn't profess to be a top lacemaker, but the work on both her pillows is neat and delightful. Laurie has twice been to Europe to study at the various museums abroad. She is vitally active in I.O.L.'s Minnesota Lace Society.



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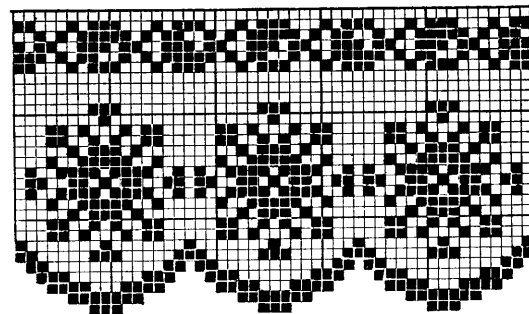
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