

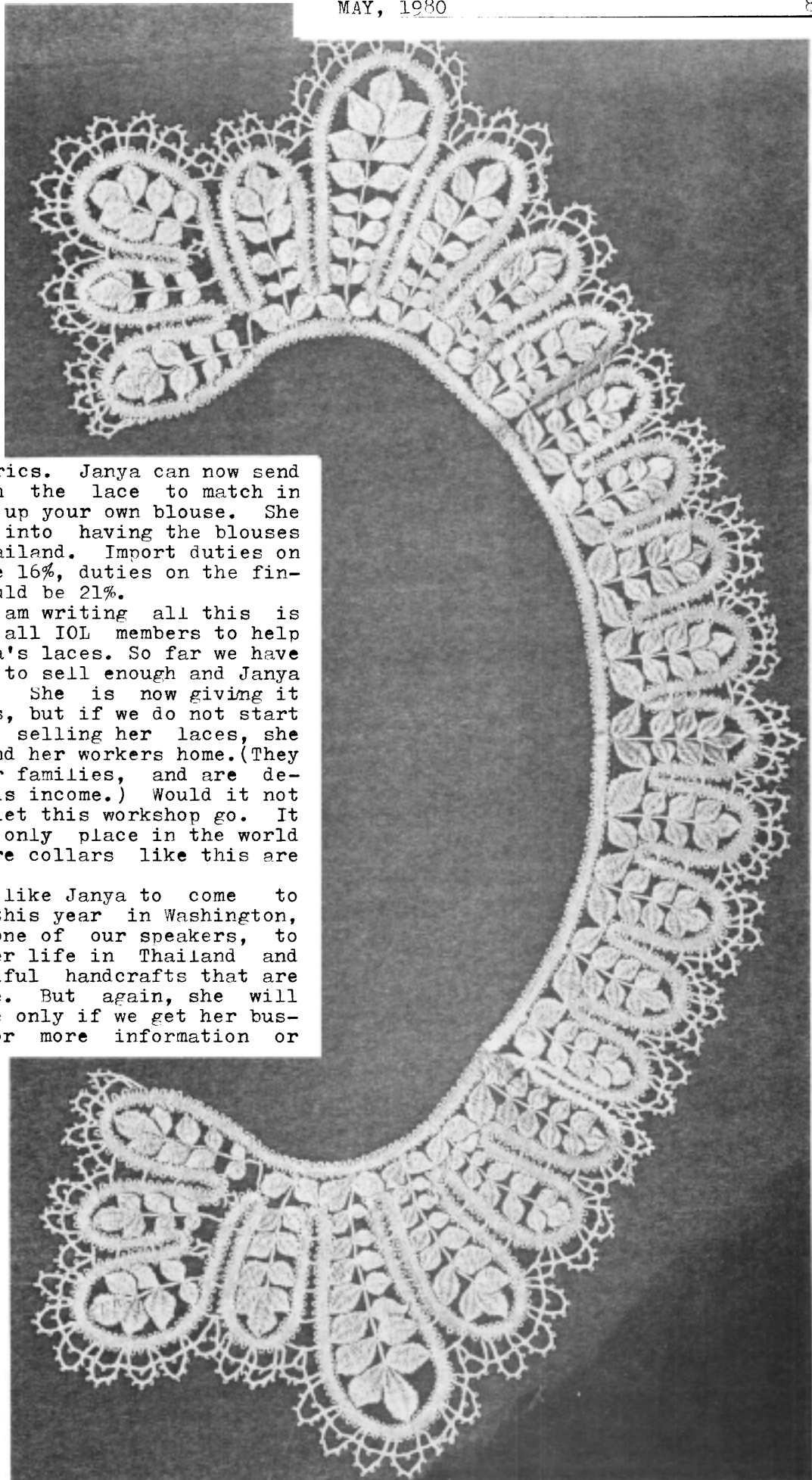


Lace

To all IOL members:

By now we all have heard about Janya Sugunnasil from Thailand, who, after learning how to make bobbin lace, set up a workshop in her home. For one year and a half now, eleven girls and boys, ages 13 - 15, have been turning out beautiful laces for six days a week. We all know how long it takes to make a collar, whether it is in torchon or duchesse lace. Even at the low daily salaries in Thailand, the price adds up. I was there last summer when Janya received a large order of linen thread from Mr. Baetsle in Belgium. Not only did Janya have to come 275 miles to Bangkok to pass it through customs, but pay an additional 50% duties on the shipment as well. For the last year I have been trying to get designers interested in the laces, but they now all design for the ready-made market and are not interested in 20 pieces a month. The lace collars and inserts that Janya's workers make are of the highest workmanship. You will not believe the petals these children can make. Janya sends out only the best -- anything she is not pleased with she gives away. The prices for the lace inserts and collars range from \$7 to \$65, depending on the difficulty of the pattern and the time it takes to produce the article. The laces are made up in linen thread in white, off-white and ecru, and in silk thread in the natural white or in colors to

from
Thailand



match silk fabrics. Janya can now send silk fabric with the lace to match in color to make up your own blouse. She is also looking into having the blouses made up in Thailand. Import duties on silk fabrics are 16%, duties on the finished blouse would be 21%.

The reason I am writing all this is because I want all IOL members to help in selling Janya's laces. So far we have not been able to sell enough and Janya is losing money. She is now giving it another 4 months, but if we do not start helping her in selling her laces, she will have to send her workers home. (They are of very poor families, and are depending on this income.) Would it not be a shame to let this workshop go. It is possibly the only place in the world right now, where collars like this are made.

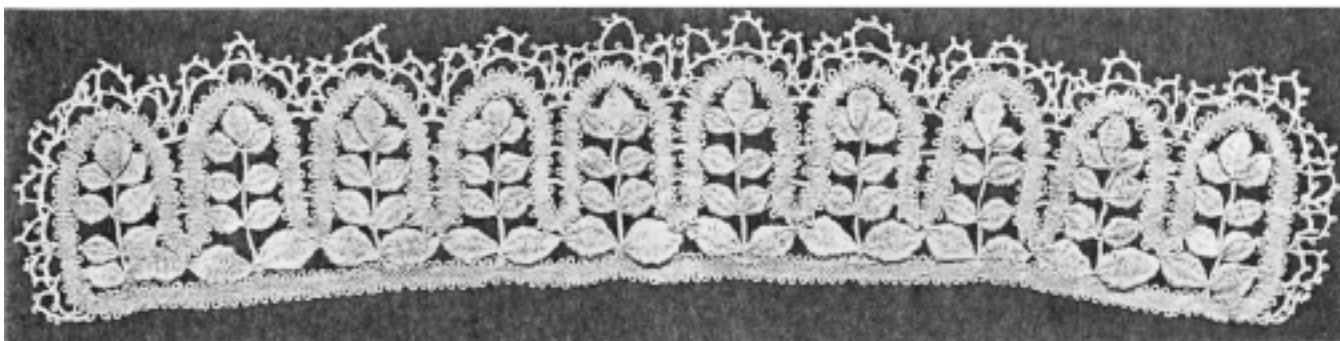
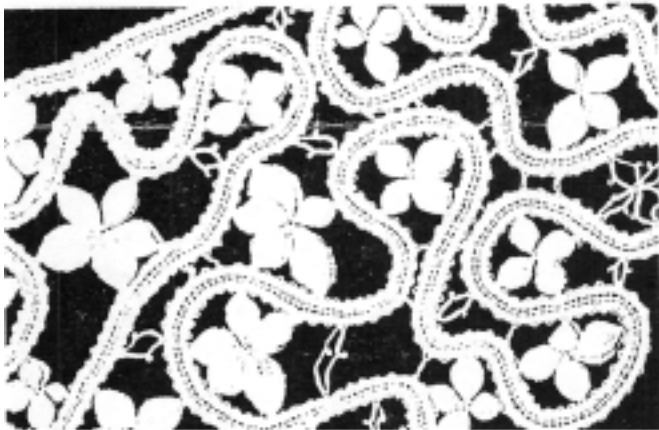
We would also like Janya to come to the Convention this year in Washington, D. C. and be one of our speakers, to share with us her life in Thailand and all the beautiful handcrafts that are still being made. But again, she will be able to come only if we get her business going. For more information or

any ideas you have, please write me or Janya directly. I can send zerox copies to show the variety of laces they can make. Address: Janya Sugunnasil,

2 Rajavity Road, Chiangmai, Thailand

For the Love of Lace, let's all help to keep Janya's workshop going!

Nettie Graulich, 5533 Sherrier Place,
NW Washington, DC 20016.



THE ENGLISH LACE SCHOOL

42 St. Peter's Street, Tiverton, Devon

About eighteen months ago I had a fascinating hobby --- Honiton Lacemaking; a most enjoyable business life, my own textile design/colour consultancy and a reasonably peaceful social life. The last clause is qualified by the word "reasonably" because Roger, my husband, and I have not led peaceful existances for many years. We seem to thrive on dreams and are usually not content to leave them until we have made them a reality. Our precious big project, the restoration of a six-bedroom Devon Long farm was not really finished when, whilst driving to Birmingham for my weekly visit to clients I dreamed of a Lace School. Most of our fantasies are based on hard facts. The farmhouse happened because we knew it was lying derelict, with the thatch fallen in. The Lace School happened because I had been to short residential courses myself and found them booked from one year to another and because my own teacher for some months had been concerned that one of our local English Laces, Branscombe

Point, may die if someone didn't "do something". After several weeks of reiterating "why doesn't someone do something" the day dawned that I realised no one might, and therefore it may just be that I could be that someone to "do something".

These two facts were the starting point for the Lace School. Another factor was that there was no centre for lacemaking in the country where it was practiced continuously and no centre for lacemakers in the South West where Honiton Lace, one of the best known English laces comes from.

So every penny we could raise and all our savings went into backing the project in its first year. Roger still works in engineering in the day and I still do one day per week in Textiles.

Our aims are: to encourage a higher standard of workmanship and design wherever possible **to assist local lacemakers by providing a centre for the exchange of ideas and information and to help establish standards for the craft. **to publicise the qualities of hand made lace and encourage patronage and commissioning of the art.**to make known

world-wide the various types of lace made in England.

After our first year, we are looking at these aims and assessing how far we have lived up to them and how much more we have to do towards achieving them. We are pleased that so many people have enjoyed the courses of the first year and shall continue to hold most of the traditional subjects again. An additional one will be Flemish Lace which has come about because of our good relations with Mrs. Pauwels from the Bruges Kantcentrum who we invited to come to demonstrate in the school last year and who has now agreed to come for a week to teach her local lace.

We consider this exchange between our countries of great significance and are also promoting exchanges through the governments of the two countries who are considering the possibilities at this moment. Whilst they deliberate, we are getting on and doing things on our own. We are organising a visit from the school to study the lace centres of Belgium and Holland this May 6 - 16th and will probably be doing the same again next year from May 5 - 15th, i. e. May, 1981. The itinerary includes special invitations to make lace with local groups and to visit lace schools with our own pillows and lace. It is organised to stay in luxury hotels and in the home of a lacemaker for one night. I have enjoyed doing two visits for research for this study tour and hope some of you will be able to join us on next year's trip.

Our other new course is Design in Honiton Lace and this may provide something to help lacemakers be creative and individual in a traditional skill. It is my aim that it may help to bridge the gap between the traditional and experimental lacemaking proper. This area is almost unexploited in the U. K. with the exception of the work being done by Ann Collier and one or two others. We are far behind the Eastern European countries and also lagging behind Belgium and U.S. A. in this area. It may be because our Art Colleges do not give lace house room and therefore there are few design trained lacemakers wanting to experiment. We at the Lace School at the moment are trying to find a way of offering the longer courses required but have not been able to do so as yet. Maybe in another year we will be able to organise some bursaries for this very purpose.

During our first year we have been able to welcome students from U.S.A. and Canada, Australia, Switzerland, Belgium, Greece, Holland and so on, and we hope this situation will continue. Our most popular courses have been the Introduction to Bobbin Lace which is for absolute beginners, the Identification of Lace which helps collectors and dealers and, of course, our local Honiton lace which is the finest but perhaps not the most difficult of the English laces as

is often thought. One of the courses we are most proud of is the Conservation of Lace. This is to top museum standards and has produced remarkable results.

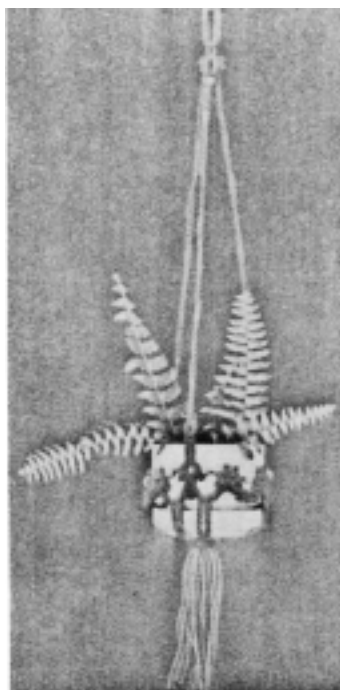
The permanent loan of Dr. Spriggs' Lace Collection is proving to be a major event for the school this year and we are having an exhibition from April 7 - May 5, 1980, in a National Trust property in Tiverton. Catalogues will be available by mail.

Our own tutor in Identification has written a book based on her courses at the school and this is now available from the school. Our first summer exhibition will be held July 25 - August 25 and will feature photography connected with lace, lace engraved on glass and lace by invited lacemakers including Elsie Luxton, author of "The Technique of Honiton Lace" published last year by Batsford.

I have already started a correspondence with the Great Lakes Lace Group and would be happy to send copies of our newsletter, which is normally sent out to ex-students, to any other groups who would like to hear of our activities. At the moment I have two young Americans staying in the school whilst we are closed to students. They have been cycling 'round Britain and are "wintering" here as Holly, the wife, is a lacemaker. After 5,000 miles 'round U. K. they are off to the rest of Europe for Spring and Summer.

I do hope this will be of interest to you all as I enjoy reading about your activities in I.O.L. The School is open to visitors any time except Mondays, so I hope some of you when in Europe will visit us in Devon.

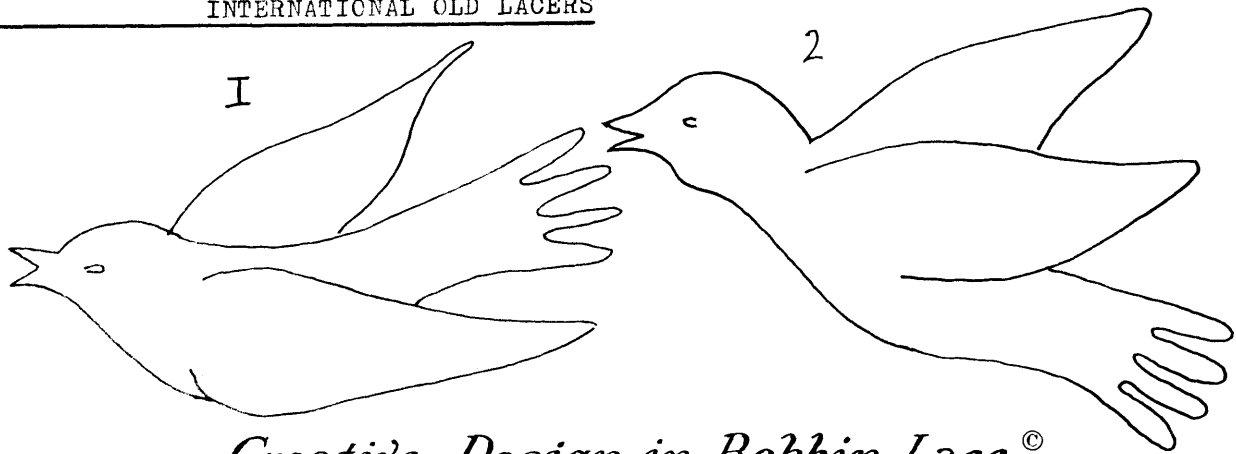
-- Susan Cox, Principal.



POT HANGER
made with
Royal Blue Beads,
White Plastic
Plant Pot,
Synthetic Red Yarn

Edward A. Morin
Portland, Oregon





Creative Design in Bobbin Lace ©

by Ann Collier, Berkshire, England

I have been designing in bobbin lace for several years and each of the pieces that I have worked have really been experiments, because as you all know, designing in lace techniques is quite difficult because of its mathematical nature. I have had failures along the way especially in the beginning, mainly through lack of knowledge and it is essential to understand lacemaking, the whys and wherefores of each technique, before designing.

Most of the lace patterns of the Victorian era and before, some of which we still use, were designed by artists. There was an extensive lace industry until the first World War and designers were employed. There is alas no one left who does this although the machine lace industry must employ textile designers.

To be able to design for bobbin lace, it is necessary to understand the workings of it to know what is possible and what is not. The most expressive laces of the 20th century have been produced by artists who are also good technicians, but they are few.

To be contemporary, lace needs to be of new design within traditional techniques or new design with modern development of technique, i. e. quicker to work. In all fields of modern life, we no longer take traditional ideas for granted, we question them. The best contemporary laces have been made by adapting known techniques to create the desired effect, but it must be stressed that a good working knowledge is essential. One cannot adapt or break a rule if one does not know it.

Design in lace is affected by the two different ways of making it, all in one piece or in motif form.

One piece laces are the most difficult because they are governed by their geometric form, the solid areas and their background are worked simultaneously so that all the bobbins are introduced at the beginning of the work and the same number remain throughout the piece. The design has to be worked out with this in mind and plotted in lace form mathematically, before work can begin, plotting

pin holes at the intersection of threads to support them. There is a relationship between mesh background and solid pattern which must be organized in making the design and selecting threads to work it. An open mesh produces a light cloth stitch, possibly needing a gimp to define it, and a close mesh will produce a dense cloth area.

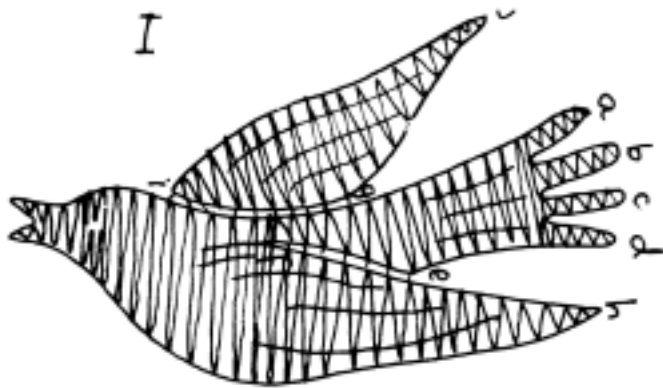
Ground laces such as Torchon and Bucks Point have a mesh worked diagonally and cloth stitch worked horizontally which creates further difficulties.

The Bedfordshire/Maltese technique poses less problems as the plaited ground can be placed at any angle to suit the design, its only drawback is in the mathematics. One must have enough threads in the solid areas to allow for the passing in and out of the plaited bars.

Honiton or Flemish motif form is very much easier to design. The main cloth stitch areas are worked first, adding or subtracting threads as they are needed to shape the design, increasing or decreasing the width. When the body is completed, the bobbins are again attached and background and fillings are worked in sections. Russian tape lace is an even simpler form of this. Most of the contemporary lace is made in this way and it is the only way to control color.

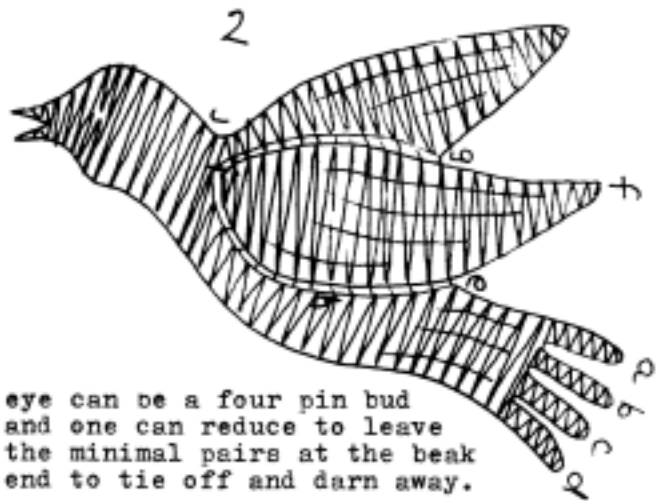
It is most important that the design exploits the particular structure of lace and in addition it must be considered in relation to its final use. Ideas for design can be helped by building up a collection of source references, but illustrations, photographs, drawings and perhaps a sketch book of shapes, etc., can prove invaluable. A designer in any field needs to cultivate an enquiring mind and an alert eye, design is everywhere if only you are aware of it. Design for lace needs to be simple, often childrens' drawings can be interpreted, one does not need a lot of detail but to be aware of light and shade and shape.

Take for example the simple bird shapes that I have sketched. They could be worked by Honiton methods by breaking the shape into workable sections. If one uses the very fine thread, they need to be



smaller or they would take too long to work. If one uses a thicker thread then the numerous knots of the tied off threads show too much. Consider now their purpose. If one is going to mount them in a frame then perhaps the knots will be hidden at the back but perhaps they could be used as motifs on a dress, then possible washability must be considered, too many tied off ends make the piece very weak. Could it be made in one piece? What effects do we want? Consider ways of creating these effects.

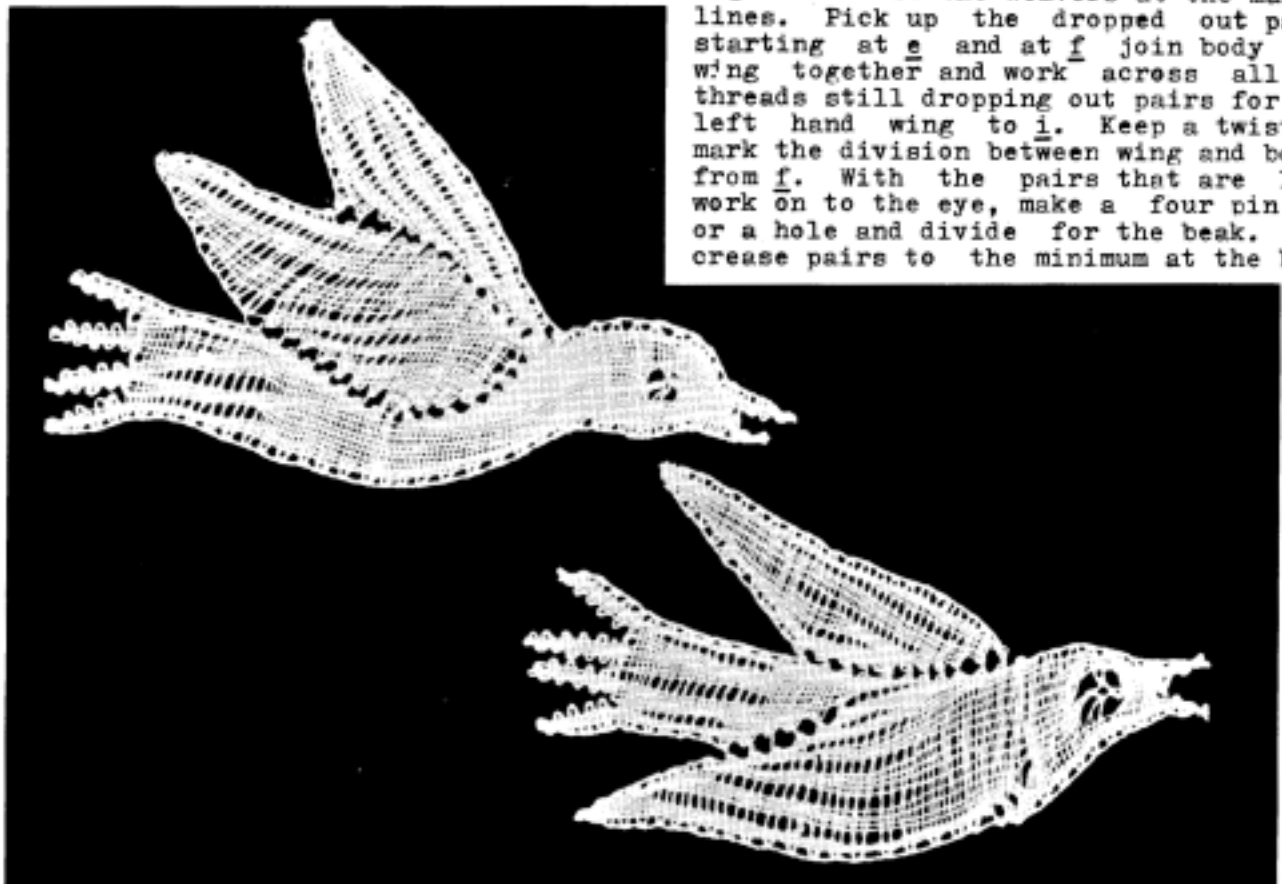
The tail can be formed by making several little braids joining together at the body. This should give enough pairs so that as the body narrows they can be left out to make the wing. This will form a dividing line. The markings for feathers can be achieved by using twists and as wing and body meet again there should be sufficient threads to leave out for the other wing. By starting at the tail, these will be neat and the tied off ends will come at the beak and wing end. The



eye can be a four pin bud and one can reduce to leave the minimal pairs at the beak end to tie off and darn away.

TO WORK THE BIRDS

I. Begin at a with four pairs and make a small braid down to the body with a foot on the outside only. Make a similar braid from d with a foot on the outside. The braids from b and c are made with four pairs each but do not have a foot at all. They join at the body, first a to b, then b to c and finally d. Work across all the threads for the body, putting in twists in the weavers either one or two were marked. Leave a pair out at e and on each pinhole to f, at the same time leave out a pair on the opposite side at g and every pinhole to f. Now begin the wing at h with five pairs increasing to eleven and having a foot on both sides. Increase on either side of the wing and begin to twist the weavers at the marked lines. Pick up the dropped out pairs starting at e and at f join body and wing together and work across all the threads still dropping out pairs for the left hand wing to i. Keep a twist to mark the division between wing and body, from f. With the pairs that are left work on to the eye, make a four pin bud or a hole and divide for the beak. Decrease pairs to the minimum at the beak



and tie off the thread at the tip and darn back. Begin the other wing at i and it will be necessary to add two more pairs. Work the wing, picking up the dropped out threads, making twists and gradually reducing pairs to three at the tip j. Tie off and weave back.

2. This bird is worked in the same way to e. At this point begin the wing at f increasing the five pairs to eleven and begin to pick up pairs at e but drop out on the left at g for the other wing. Continue the body down to h leaving a pair out on each pin hole for the wing. Stop the body and resume the wing, shape this completely leaving pairs out on either side to be used for the other wing and for the continuance of the body. When the wing is complete, finish the body to i leave two pairs out here and at j for the other wing. Finish the head as for bird I.

Start the other wing at i and j and pick up the dropped out threads as you reach them. Decrease as becomes necessary to the three pairs at the tip. Do not forget the twists for the feathers.

These can be worked in Fil à Dentelle 70, any 50 thread, D.M.C. 20 or 30.

Lace Identified by Expert

Reported by THE LANGLEY ADVANCE,
Langley, B.C., Canada

The public was invited to bring articles of lace to the Langley Centennial Museum where an expert in the identification of old lace identified the pieces. Muriel Mitchell's visit to the Museum coincided with the current Lower Mainland Needlework and Fabric Arts exhibition.

Mrs. Mitchell is Canadian director of the International Old Lacers. Some of

her own work was featured at the exhibition during the first twenty-four days of February. Apart from her own handiwork, she showed pieces from her collection of antique lace including examples from 17th Century France and Victorian England, all showing detailed and delicate work.

A large collection of antique lace-making bobbins was also displayed. In the past these bobbins were often carved by romantic young men as gifts for their sweethearts.

President of the Vancouver Lace Club, which celebrates its 25th anniversary this year, Mrs. Mitchell is a resident of North Vancouver. Several generations of her family have lived in British Columbia and her great grandfather, Henry Simpson, sailed around Cape Horn from England to settle in Victoria in 1853.

Another member of the Vancouver Lace Club, Trudine Olsen, also demonstrated on the art of lace making for three hours on Saturday, February 9th.

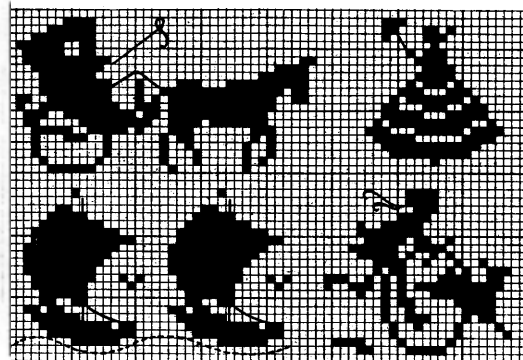
The fabric arts of Rosanna Hille, Louise Kulachkosky and Beryl Rogers were on display along with the work of Mrs. Mitchell.

Few Bobbin Lacers in Transvaal

Having started Bobbin Lace last year I made the lace for my baby's christening robe. There are probably no more than five people doing lace in the country. The only other one I can name lives in Johannesburg and I bought some bobbins from her. The shops have never heard of bobbin lace and try to sell tatting shuttles, as they seem to think I have got the wrong name for a shuttle.

Can some of the I.O.L. members help me out with prickings or pictures of lace from which I can make prickings? I am also interested in pictures, fans, doilies, etc. I can repay the members by sending South African stamps and its independent states--also stamps from Z/Rhodesia as my parents live there. Books on bobbin lace are unobtainable here, so I rely very much on patterns, pictures, etc., given in the Bulletin.

Sue Badenhorst, P.O.Box 1258
Secunda, Transvaal,
2302 Republic of South Africa





One of my students most generously gave me some patterns that had belonged to her Mother-in-Law. Some of the patterns are from England, and some are from Europe. They all are from the 1940's back to 1900 (approx.). I have been spending some time on sorting them into categories and copying them. I plan on sharing them with my students and with the members of I.O.L.

As we are not sure if these patterns have been copyrighted, I have a signed release from the owner of the patterns. If anyone uses the patterns, please give credit to Joyce Roffey, England. I thank Dr. and Mrs. Peter Roffey (Anne) for the patterns.

--Mignonette Wright, Auburn, Washington

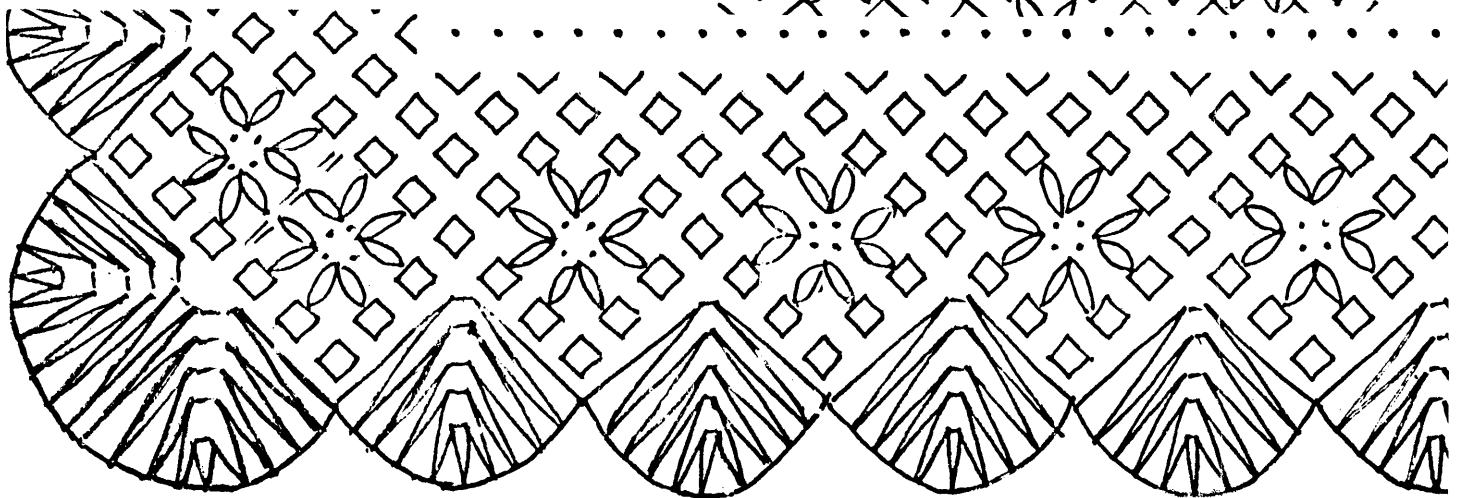
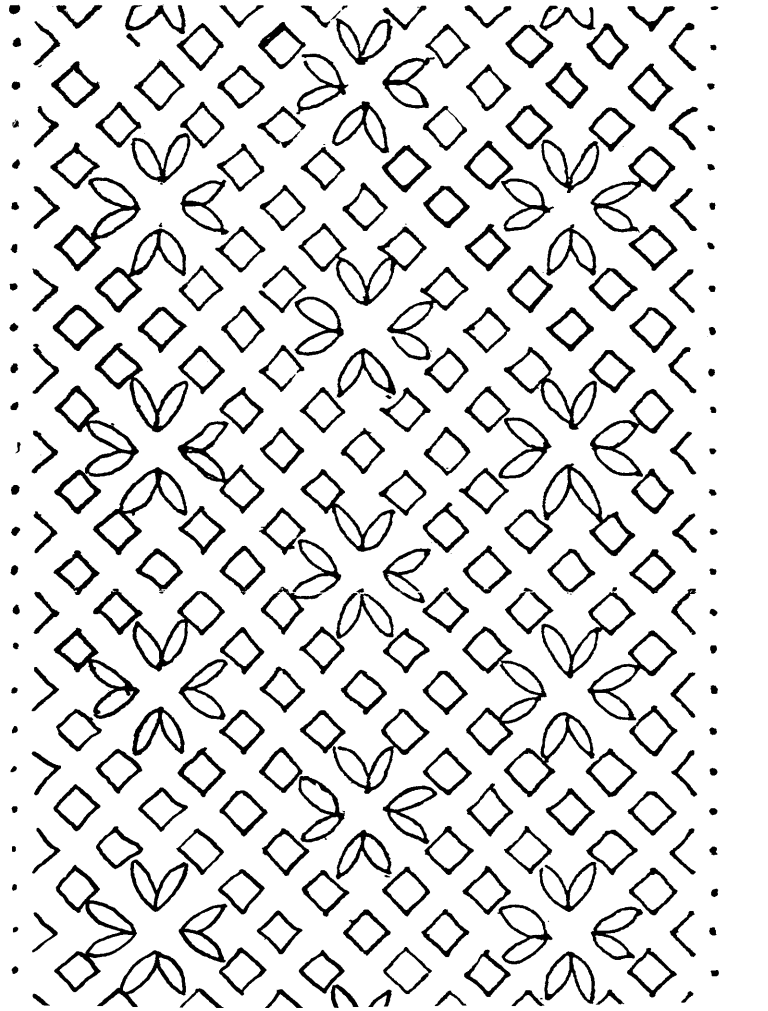


Chart for Lace Identification and the

Meshes of Handmade Lace

by E. Lolita Eveleth

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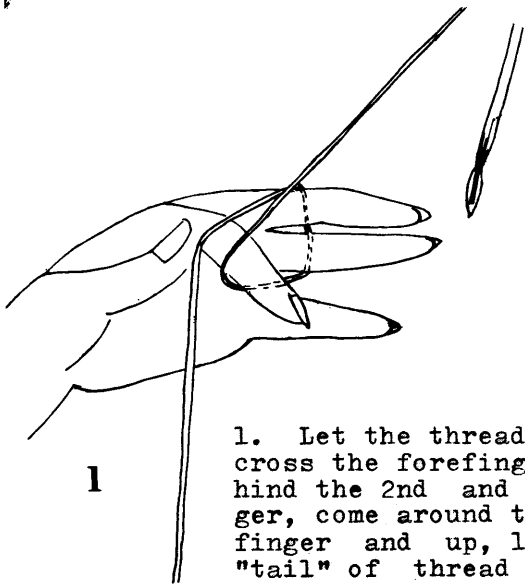
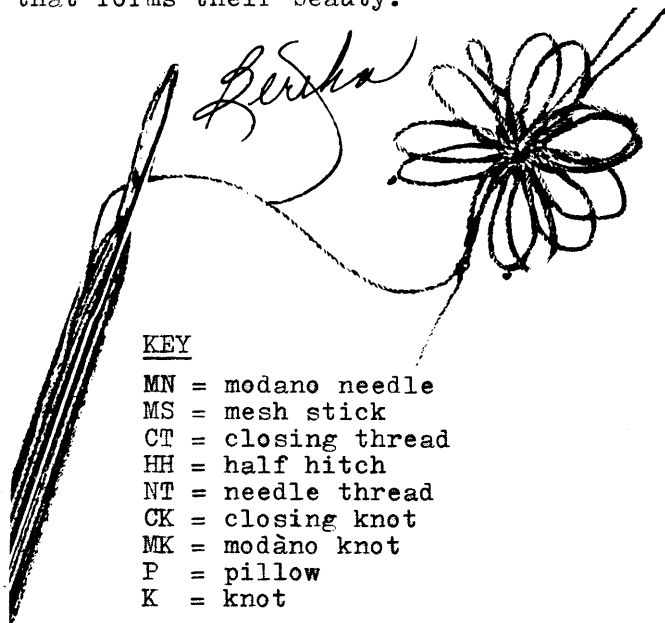
Proceeds will be used toward expenses
of 1980 Convention. Nice for stationery,
name tags, place cards or envelopes.

MODANO LACE

By Bertha Cragun, Washington

I have a true "hand-me-down" method of making a center for Modano lace medallions to show you today. The lady who taught me to do the lace did her centers this way. I have never seen it explained in any written instructions. It will replace what is always referred to as "the foundation loop" in circular Modano lace and it will get you from one row to another in the most invisible way I have ever seen.

I encourage you to strive for evenness of stitch and neatness where you have to join on a new thread. It is not the weaving of numerous stitches into one piece of lace that enhances its value, but the manner in which they are wrought; it is their exquisite evenness in weave that forms their beauty.

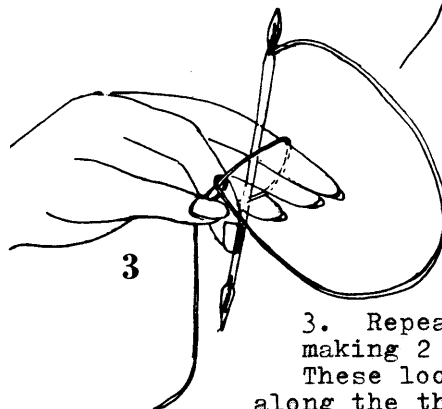


1

1. Let the thread fall across the forefinger, behind the 2nd and 3rd finger, come around the forefinger and up, leaving a "tail" of thread $1\frac{1}{2}$ times as long as the radius of the medallion you intend to make. This "tail" is called the "closing thread"

2. Close the thumb and forefinger over these threads; bring the MN behind the left hand and insert the needle down through the loop that is wound around the fingers. Draw the thread up close to the thumb and forefinger as shown in diagram #3 making a "half hitch".

2



3

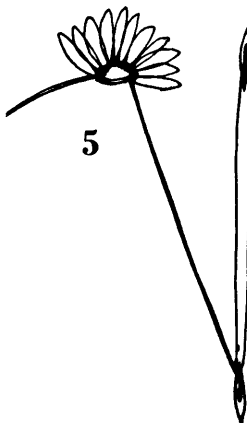
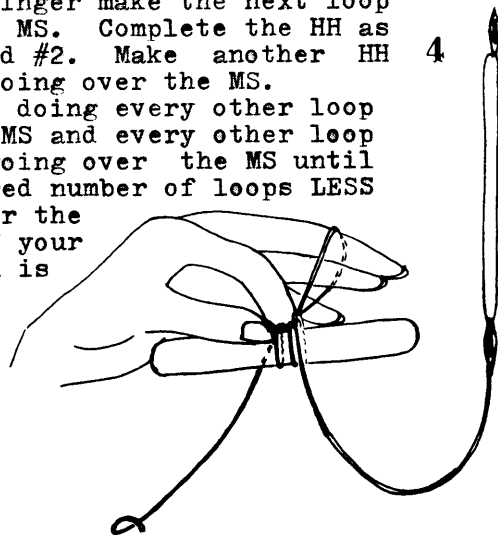
3. Repeat #1 and #2 making 2 half hitches.

These loops will slide along the thread when the CT is pulled and if you do the loops correctly when you are done adding center loops they will all slide along the CT.

4. Holding the MS with the thumb and forefinger make the next loop over the MS. Complete the HH as in #1 and #2. Make another HH without going over the MS.

4

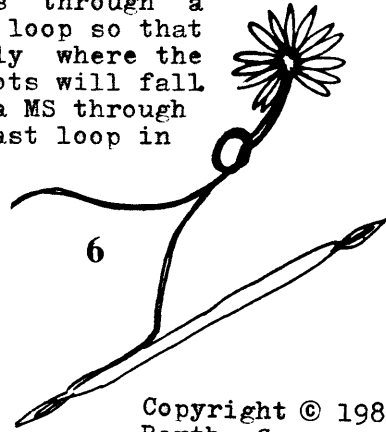
Continue doing every other loop over the MS and every other loop without going over the MS until the desired number of loops LESS 1 LOOP for the center of your medallion is complete.



5

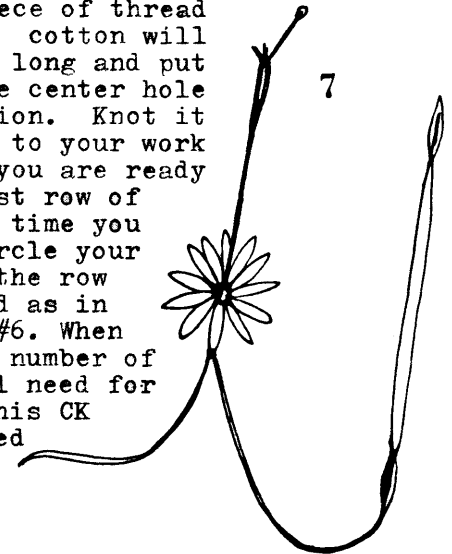
5. Now remove the MS and gently pull the CT keeping the loops from tangling as you tighten the center until it is completely closed. Tie a knot with the CT and the NT. Snug it up against the other knots to make it as invisible as possible.

6. With KT and CT together bring both ends through a loop. Draw this loop so that it comes exactly where the first row of knots will fall. You can insert a MS through the first and last loop in the center and draw this CK in line by putting a pin through the loop as you draw it up.



Copyright © 1980
Bertha Cragun

7. Cut a piece of thread (#30 crochet cotton will do) about 8" long and put it through the center hole of the medallion. Knot it and pin it to your work pillow. Now you are ready to do your 1st row of knots. Each time you complete a circle your last knot on the row will be closed as in steps #5 and #6. When you count the number of loops you will need for each center this CK will be counted as one of the center loops.

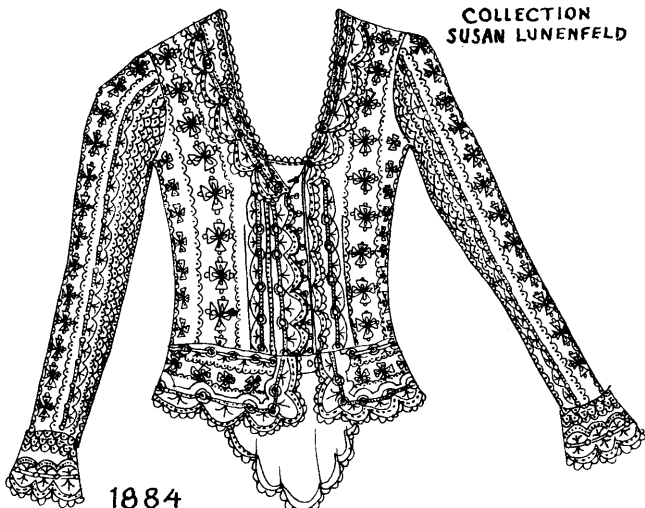
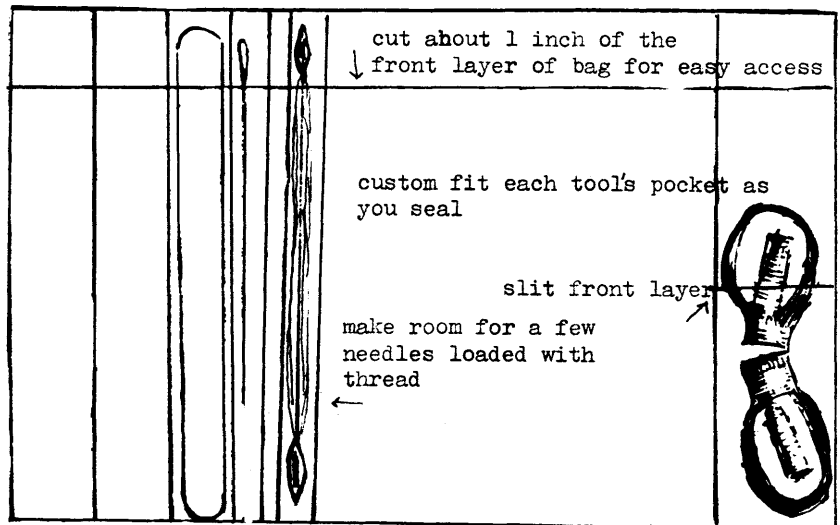


TOOL KEEPER TIP

It isn't always possible to find a holder to keep your lace tools in that will always be handy, as well as safe from slipping down between sofa pillows or other impossible to find places. I have solved the problem beautifully by using my SEAL-A-MEAL iron and one of the bags that are used with it.

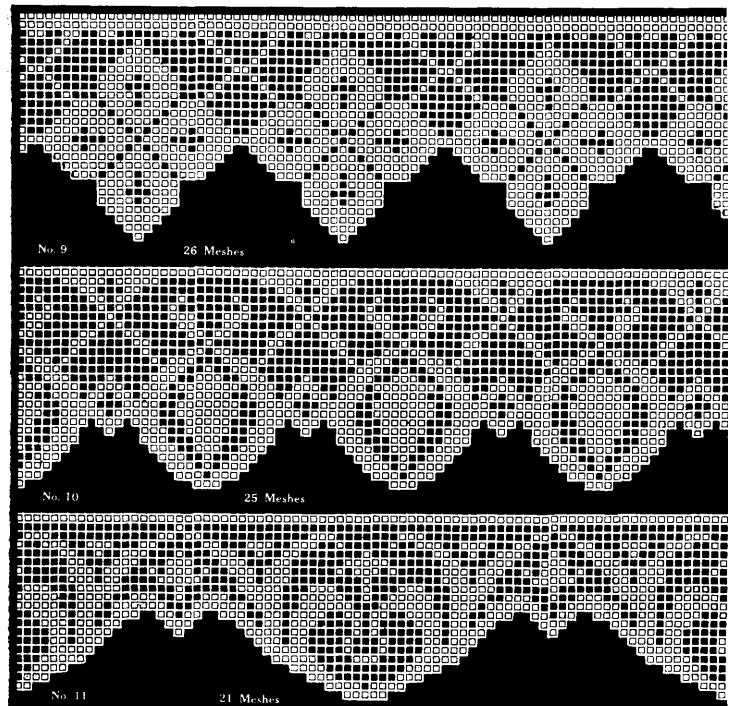
I cut a bag a little more than the length of my longest mesh, needle, or whatever you like to keep handy. Cut away one side of the bag about one inch. Then seal a pocket, one by one, measuring each tool as I go, to the right width for each tool. Sometimes I make the pocket wide enough to hold a needle loaded with yarn.

Then find a little zipper bag that this insert will fit neatly into and then all you have to do is get in the habit of NEVER laying anything down, but slip it in its very own pocket each time you use it. No more hunting a lost mesh stick!!!



COLLECTION
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TATTED TRIMS

Kitty: Body, cen. r, at bottom 7 ps by 2; 1st rnd ch 3-3 & rs 3-3. Con't with 2nd rnd. Ch 3-3 join, ch 8-3; r 3-3, join to 2nd ch on 1st rnd; ch 3-8, ring 3-3-3 join by 1st p; ch 3-7-4; ring 3-3-3-3, joined by 1st p to previous r and 2nd p to 1st rnd; ch. 4-5-5-4; r 3-3-3-3, joining to previous ring and 1st rnd; chain 4-7-3, r 3-3-3, joining to previous r and 1st rnd; ch 8-3, r 3-3, joined to 1st rnd; ch 3-8, join to 1st rnd. Continuing on to 3rd rnd, chain 5-5, join to p on 2nd rnd ch 10, join, 3, join over ring on 2nd rnd, chain 3, join, ch 10, r 3-3, joined to p on 2nd rnd; ch 10, r 6, join over joining of chains on 2nd rnd, 4-3, chain 5-5, r 4 join to side r, 4 join p on 2nd rnd, 4-4; ch 5-5, r 3, join previous r, 4 join over joining of chs on 2nd rnd, 6; ch 10, r 3-3, joining to p on 2nd rnd. ch 10 join to p on 2nd rnd, 3 join over ring on 1st round; chain 3, join, 10, join to 1st p on 3rd rnd; tail chain 25.

* * * * *

Dolly medallion: 1st rnd, all rs 5-5, chs 9, 99 and 4. 2nd row all rs 6-6 and chs 8-8, join as shown. To make larger, add a medallion by one point to a point (6) and fill with 1st round.

* * * * *

Dogwood flower: center 4 rings of 2-2-2-2 joining side ps.

Petals: join thread to p joining rings, ch 4-10-5 (join to p* 10-4, join to p between next 2 rings. repeat 3 times.

* * * * *

Edging: Bottom small r 2-2-2-2 ch 6-1, lg r 1-7-3-3-7-1. Top ring 6 ps by 1, joining first and last to chains.

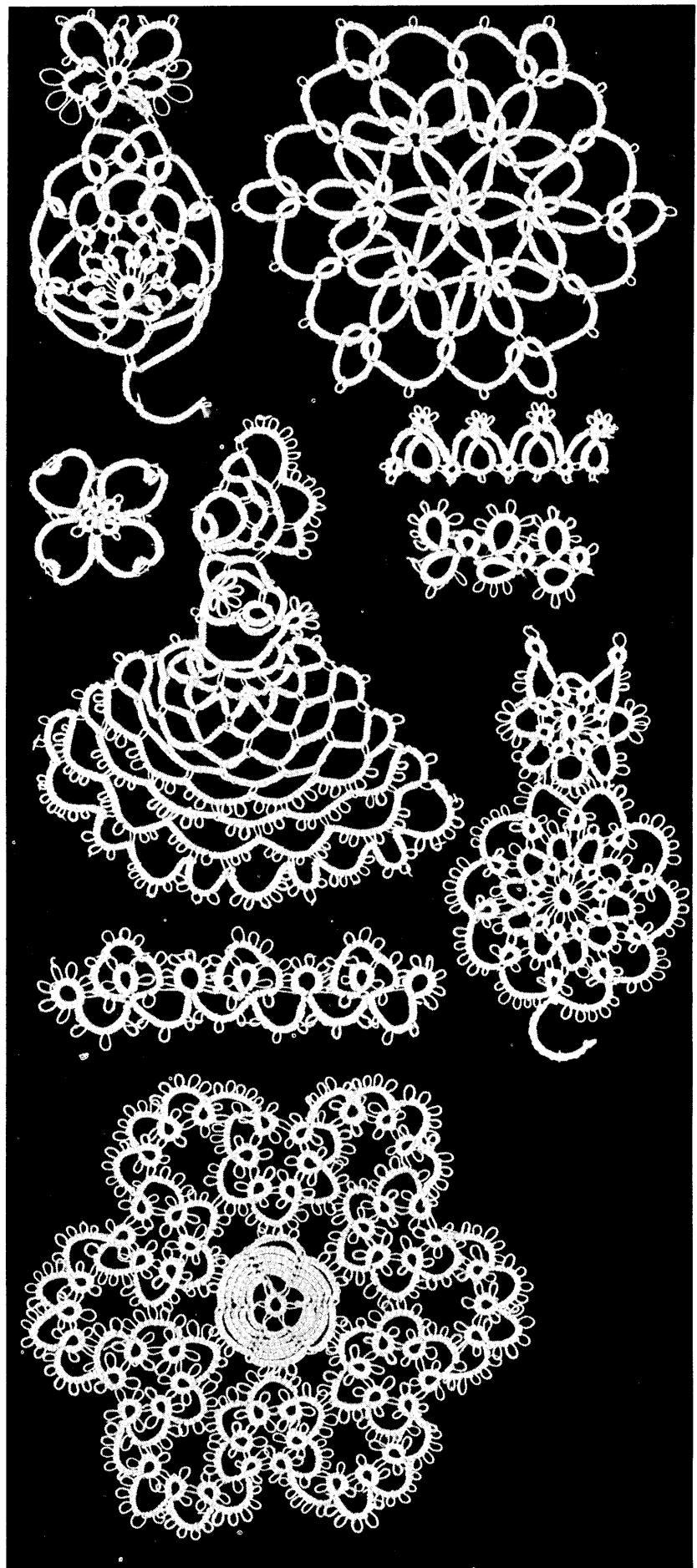
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Braid: Small r 4-4-4, bottom r 4-3-3-4-5-5, top 4, leave 1/4" thread r 7 ps x 3, join thread to end of bottom ring & cont.

* * * * *

Side Kitty: Body center r 10 p x 2. 1st rnd rs 2-2-2-2, chs 3-2-2-3. 2nd rnd rs. 2-2-2-2-2 chains 3, 5 ps x 2, 3; tail 25
Head, center r 8 ps x 2; outside rs 2-2-2-2, 3 bottom chs 3-2-2-3, side rs 3, 5 ps x 1, 3 ear outside ch 3-2-3, r 5-5, inside ch 5, top head 6.

* * * * *



Colonial Lady

Skirt-Row 1: small p, ch 4ds, 5 p sep by 4 ds, rw. Row 2: Ch 4 ds, join in last p of previous row, (4ds, join in next p) 4 times, ch 4 ds, join in small p. Row 3: Ch 4 ds, 2 p sep by 4 ds, 4ds, join over ch into next p joining, (ch 4ds, p, 4ds, join in next p joining) 5 times. Row 4: Ch 4ds, 2 p sep by 4ds, 4 ds, join in last p of previous row, (ch 4ds, p, 4ds, join in next p of previous row) 5 times. Rows 5, 6: Repeat row 4.

Row 7: Ch 4 ds, 2 p sep by 4 ds, 4 ds, join in last p of previous row, (ch 2 ds, 5 p sep by 2 ds, 2 ds, join in next p of previous row) 5 times. Row 8: Ch 4 ds, 2 p sep by 4 ds, 4ds, join in middle (3rd) p of last ch in previous row, (ch 2ds, 5 p sep by 2 ds, 2 ds, join in middle p of next ch in previous row) 4 times, ch 2ds, 5 p sep by 2 ds, 2 ds, join in first p of next (last)ch. Row 9: Ch 4ds, 2 p sep by 4ds, 4ds, join in middle (3rd) p of last ch in previous row, (ch 2 ds, 7 p sep by 2 ds, 2 ds, join in middle p of next ch) 4 times, ch 2 ds, 7 p sep by 2 ds, 2 ds, join in first p of last ch.

Row 10: Ch 4 ds, 2 p sep by 4 ds, 4 ds, join in middle (4th) p of last ch in previous row, ch 4 ds, 7 p sep by 2ds, 4ds, join in third p of next ch, ch 4 ds, 3 p sep by 2 ds, 4 ds, sk 1 p, join in next p of same ch. (ch 2 ds, 6 p sep by 2 ds, 2 ds, join in third p of next ch, ch 4ds 3 p sep by 2 ds, 4 ds, sk 1 p, join in next p of same ch) twice. Ch 2ds, 5 p sep by 2 ds, 2 ds, join in third p of next ch, ch 4 ds, 3 p sep by 2 ds, 4 ds, sk 1 p, join in next p of same ch, ch 2 ds, 5 p sep by 2 ds, 2 ds, join in first p of last ch.

Blouse: R of 4ds, 2 p sep by 4ds, 8 ds, cl r. Ch 8 ds, join in first p of r, 6ds, p, 4ds. R of 1 ds, 5 p sep by 1 ds, 1 ds, cl r. Ch 4 ds, p, 8 ds, join to free p of first r, 8 ds, join at base of same (first) r. R of 4 ds, 4 p sep by 1 ds, 2 ds, p, 2 ds, cl r, this forms hand. Ch 4 ds, join over ch into first p of skirt, (6 ds, sk 1 p, join over ch into next p of skirt) twice, 4 ds, join over ch into last p of skirt, ch 6ds, p, 4 ds, join in base of small 5 p-r. Ch 6 ds, p, 4 ds, join in p of next ch, ch 4 ds, p, 4 ds, join between ch over p joining.

Bonnet: R of 8ds, p, 8ds, cl r. Ch 6ds, 4 p sep by 4 ds, 4 ds, join in p of r and in p of next to last ch for blouse. Ch 4 ds, join in next p of preceding ch, ch 2 ds, p, 2 ds, join in next p of same ch, (ch 3 ds, p, 3 ds, join in next p of same ch) twice. Ch 5 ds, p, 4 ds, join in p of last ch (ch 3 ds, p, 3 ds, join in p of next ch) twice, join in last free p of blouse. Ch 4 ds, 2 p sep by 2 ds, 2 ds, join in p of last ch, ch 2 ds, 5 p sep by 2 ds, 2 ds, join in p of next ch, ch 2 ds, 7 p sep by 2 ds, 2 ds, join in p of next ch.

* * * * *

Lower Edge: Separate rs 7 ps x 2, bottom chs 4-4-4-4. Center r 3-3-3-3, side

ch 4 ps x 2, joined to separate ring by 2 p. top ch 2-2-2-2.

* * * * *

Small doily: cen. r 6 ps x 2. chs joined over p of ring; 1st row 5, 2nd row 6, 3rd row 7, 4th row 8, 5th row 3-2-2-3 around. Outer row all rs 5 ps x 2, all chs 5 ps x 2, join as shown.

* * * * *

Pillow Lace

BY MARGARET HAMER

BOOK 1

Beginner's directions and four simple patterns for English Maltese lace.

BOOK 2

Patterns and directions for six English Maltese laces including corners. Separate pattern sheet

BOOK 3

Patterns and directions for Torchon lace including five edgings with corners, and one doily. Separate pattern sheet.

BOOK 4

Patterns and directions for Torchon lace including four edgings with corners, three book marks, and one rectangular doily. Separate pattern sheet

BOOK 5

Patterns and directions for Point Ground ("Bucks") laces including four insertion variations, another insertion, three edgings and one book mark. Separate pattern sheet.

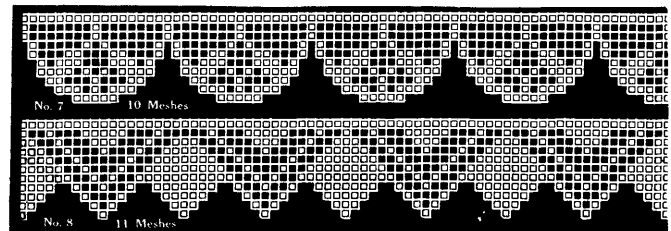
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I.O.L. member, Susan Lunenfeld has a shop at 148 N. Third Street in Philadelphia, Pennsylvania 19196. She deals in old laces and makes a specialty of pretty

lace blouses. Stop in to visit with her when you are in Philadelphia --- and add her name to your Directory.

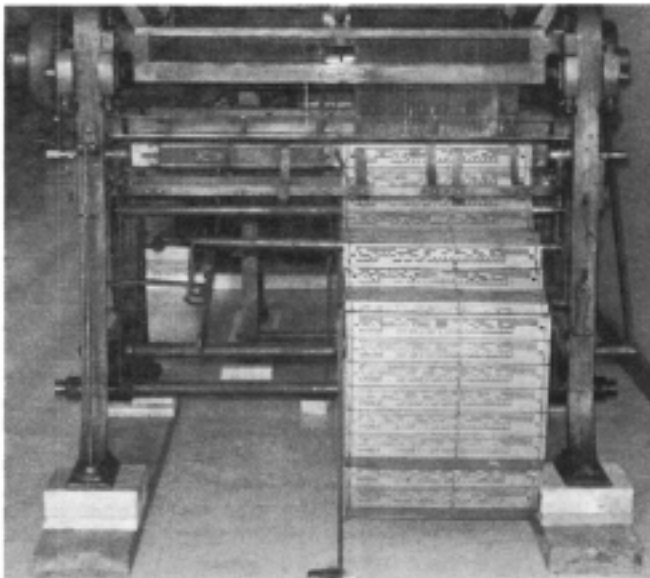


BELGIUM TOUR

Jean Pegg has just returned from Belgium with another party which included I.O.L. members. She writes, "We had a good visit. This time some of us managed to pay a short visit to the Costume Museum in Brussels. Their collection includes shawls, fans, parasols, made in Brussels lace, Chantilly, and Needlepoint Laces. But the most beautiful piece is the crinoline which is completely hand-made Belgium lace comprising of flowers and ferns in cream colored linen thread. It must have been 12 yards around the bottom. It was quite breathtaking. Unfortunately the museum does not keep post cards and we were not allowed to take photos.

"I was able to take some photos in the Calis Museum, one of an original lace-making machine of about mid 19th century. Calis was very famous for its machine-made lace and it is still being made today, but not as nice as the old lace. The other photo shows how lace was made by using a punch card. I suppose it was the fore runner of the computer.

"July 4th to 13th I am taking a group to Belgium on a 10-day Lace Study visit to include Brussels, Antwerp, Ghent, Amsterdam and two afternoons of lace tuition at the Brugge Kantcentrum. Convent accommodations have been arranged and travel throughout by private coach. I'd love to see some of you join us."



The Jacquard loom was invented by Joseph Marie Jacquard, a French inventor. He was installed in the Conservatoire of Arts and Industries by Napoleon I and here he developed the loom for weaving designed textiles about 1800. Using a system of punched cards to translate the pattern, the Jacquard loom is a forerunner of our modern computers.

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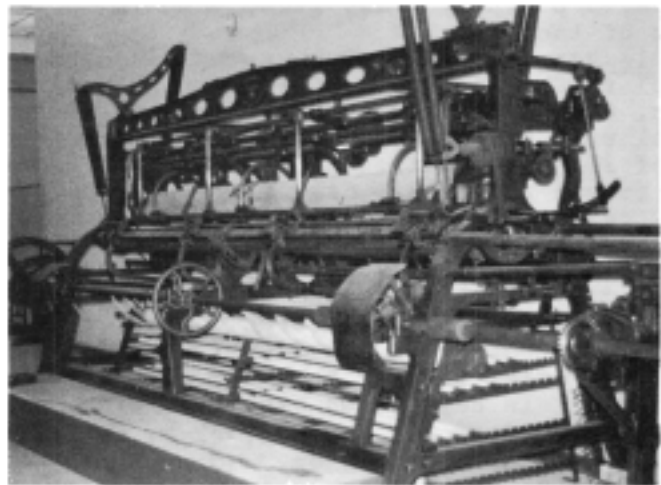
TREASURES

Send check with name and address to:

Mary Ellen Doyle

1987 Hunters Ridge Dr.

Bloomfield Hills, Michigan U.S.A. 48013



An early lace-making machine.



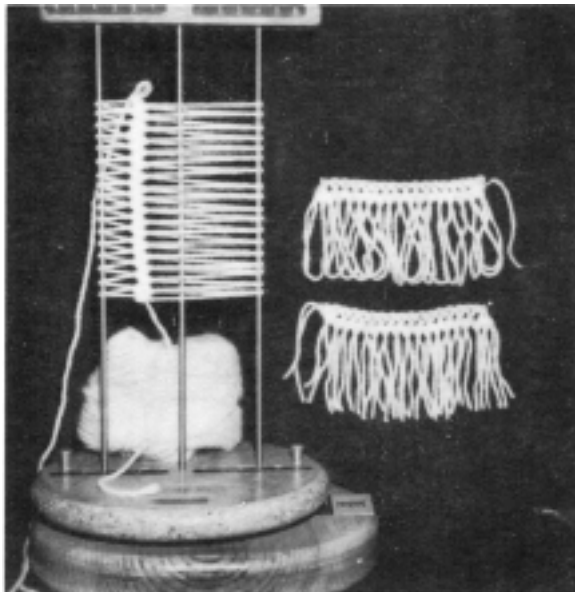
I have been a member of the International Old Lacers for the past 7 years and look forward to reading the articles and making some of the lace. I have many lace prickings of collars, cuffs, etc. and would be willing to send photo copies in exchange for other photo copies of lace prickings.

-Margaret Greenway, 7 Corringham Court,
Corringham Road, London NW11, England.

FRINGE BENEFITS © 1980

"Fringe" is defined as a border or trimming made of threads, cords, etc., either loose or tied together in small bunches. It is a lovely and natural finish to any edge and adds inches and elegance to your work. It can be as simple or elaborate as you wish to make it.

With Hairpin Lace, you can make yards of beautiful fringe that is of a professional quality. Hairpin Lace also has the advantage of being quick and easy to do.



For this basic fringe, as pictured, use an adjustable loom with three rods. You can go up to 4" on your loom so that is what I'll set this fringe at. My patented loom will go up to 6 inches, so that is quite an advantage when you are making fringe.

Set your rods 4" apart with one rod in the center making each rod 2" apart. Use 4-ply yarn and the "F" crochet hook.

Working in the left 2" space, work a single crochet - turn loom - work a single crochet and continue this way to end.

I made 35 loops in all and the fringe measures 5 inches. Since some laces work looser than others I advise you to make a sample strip, measure it, and then figure out how many loops you'll need for the length of your work. It is always safe to make more than you need and then pull out any not needed when you attach it.

When you begin a row of Hairpin Lace, always knot the end of the yarn so that your work always starts with the knotted end. Then, as in the case of fringe, if you have too many loops, they are easily pulled out.

The picture shows one strip of fringe with the bottom cut and the other strip with the loop ends. Either way is nice.

When you remove your work from the

loom, use your crochet hook and starting at the knotted end draw one loop thru one loop of the short loops to end. As you do this, I find, it is tighter and nicer looking if you twist each loop before you draw it through the next one. This finishes the top of the fringe.

You can make many different fringes with different threads and yarns of a metallic or silky nature or heavy yarns depending on the nature of your special project. You can make shorter or longer fringe and you can also use different crochet stitches in the center strip. Always make a short sample (about 30 loops) to check that it will work out. You may have to change the settings of the rods for different yarns.



THE BOOK SHELF



CREATIVE KNITTING, by Mary Walker Phillips (Paperback \$9.95) will be off the press in May with some revision. Wall hangings, curtains, room dividers, all in inimitable airy lacelike stitch patterns. A fine chapter on the history of knitting. Beautiful illustrations, many in color. Available from: Elizabeth Zimmermann, Ltd., Box 57, Babcock, Wisc. 54413. Include postage.

DMC LES DENTELLES AUX FUSEAUX is again available from Gale Research Company, Book Tower, Detroit, Michigan 48226. (\$27.50. 5% discount for payment with order.)

PILLOW LACE by Margaret Hamer (\$2.50 from Trena Ruffner, Grosse Pointe Park, Michigan 48230) Mrs. Hamer has added a fifth book to her series on Bobbin Lace. Any who have acquired the other four books in this series will be interested in the Point Ground lace described in this new work. Patterns and directions are included.

THE IDENTIFICATION OF LACE by Pat Earnshaw. (160 pages, over 150 black and white photos of lace. Page size approx. 6"x8½". Paper backed. ISBN 0 85263 484 6 £3.95 from the English Lace School)

The aim of this book is to guide the reader through the intricacies of identification, listing and illustrating the points to look for in each lace. It covers the whole range of lace from all parts of the world, selecting for examination those major types which the collector or dealer is most likely to come across or hear about. The numerous photographs are arranged to assist comparison of diagnostic features and to put together laces which might be confused with each other so that their differences, sometimes subtle, can be appreciated.

This book discusses Embroidered laces,

Needlepoint laces, Bobbin laces, Machine laces and other imitation laces. Each division is subdivided into the numerous types of lace of each category.

Included are a glossary of terms and a bibliography. The volume is indexed.

The author, Pat Earnshaw, is a member of the Lace Guild, the International Old Lacers and the Costume Society. She worked as a consultant in the lace department at Phillips Auction Rooms, Bond Street, when their textile sales were started in 1972. Currently she is in charge of the textile department at Harrods Auction Galleries, Barnes, and a lecturer on the identification of lace at the English Lace School at Tiverton. She valued the impressive collection of Dr. Arthur Spriggs, which is on loan to the English Lace School, and also catalogued the lace for the Honiton and Allhallows Museums.

LACE FORUM

Kaethe Kliot
Berkeley, CA

© 1980

A while back I wrote about reducing patterns to fit needs without the long process of redrawing. To me, photocopy machines are a labor saver and a joy to be near.

We have used this pattern of a simple fan technique in our Lace Kit; it's a good one for beginners. I'd like to share how this pattern can be used by those of you who prefer to work smaller and smaller.

Pattern I was designed for Knit Crochet Cotton or 20/2; it can also be worked in two-ply wool, Speed Crochet Cotton or 10/5. (I saw a wonderful necklace made from this pattern simply by working it 30 inches long, bringing both ends to create three braids from all strands and adding a few beads for weight.) The large numbered section provides an easy to follow, step-by-step sequence for working the pattern.

Pattern II is a 74% reduction and can be worked with 60/2 or 50/2 Linen, 50 Crochet Cotton or Embroidery Floss; a 60 Silk is beautiful.

Pattern III is a 65% reduction of Pattern II and is ideal for 100/2 Linen. The reduction process can be continued, but the clarity of the lines is lost with each reduction.

I prefer to lay the pattern on a heavy stock paper or a press or rail board (available in art supply stores) and to work the lace and pricking all at the same time. Afterwards a new pattern can be drawn on to the pricked under sheet for a new pattern. I often baste the photocopied pattern onto the press board and give it a quick wash with blueing as it is too difficult to work on white.

For a color contrast try working in ecru and yellow or a soft color --- this combination will result in a very subtle coloring. To retain the definition of

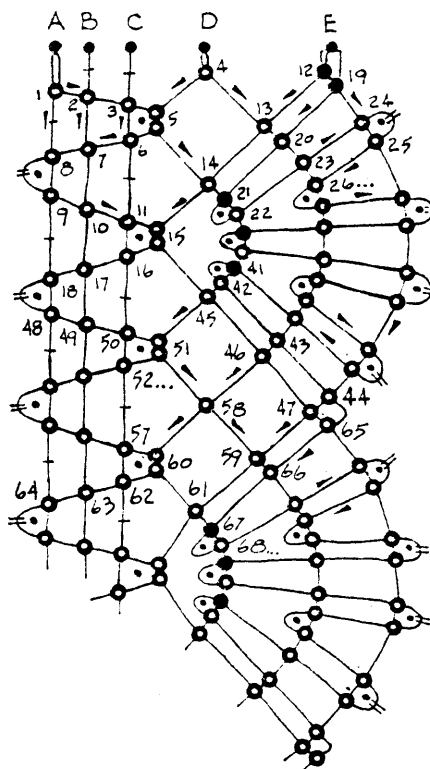
color the weaver pairs (in the contrasting color) on A and E must remain in position. That is, the pair on A will stay in the edge; the pair on E will remain in the fan. By using a double stitch at Numbers 15, 51 and 60 you keep these pairs from traveling into your work. (See working diagram.)

When you want to experiment with color I suggest tying six inches of thread (enough to work two fans) onto the bobbins. This will give you enough play to see what the contrast looks like and whether it will work without wasting thread.

Try using five different colors on D and E. Although the result is too busy for our taste, it is an excellent learning tool. It provides the opportunity to see the path each thread follows and the interplay of the threads.

Good luck and have fun experimenting!

WORKING DIAGRAM



- WHOLE STITCH (Cr-Tw-Cr-Tw)
- LINEN STITCH (Cr-Tw-Cr)
- ⊥ Extra TWIST
- A Starting Pins
- Pin (shown on Pattern) where weaver pair changes direction
- Direction of thread travel
- ₃ Numerical sequence of working stitches

PATTERN

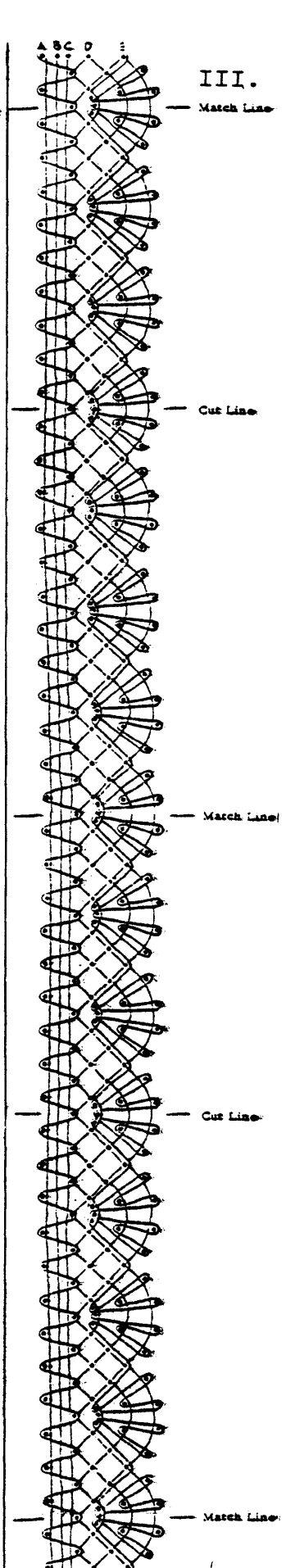
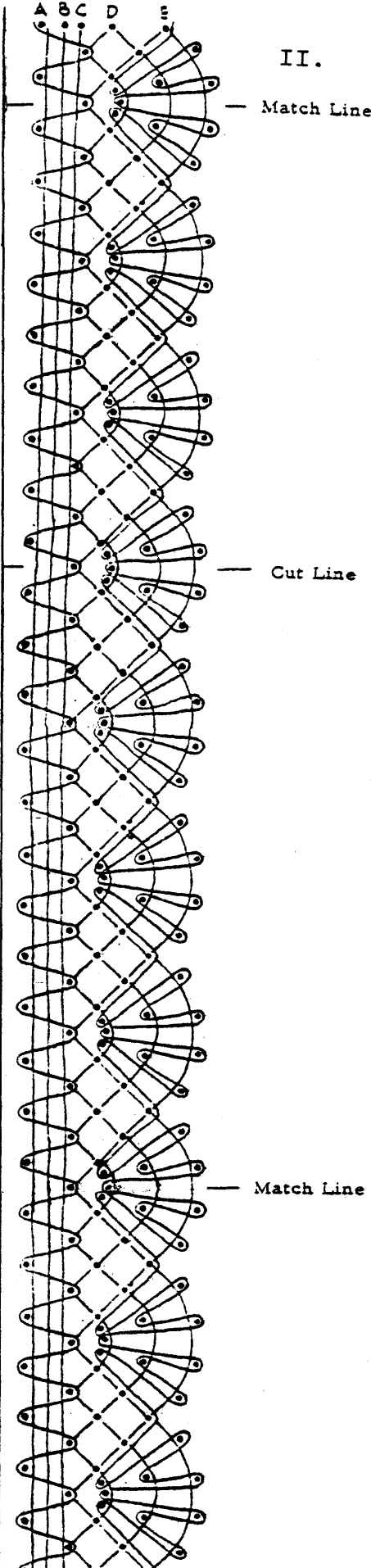
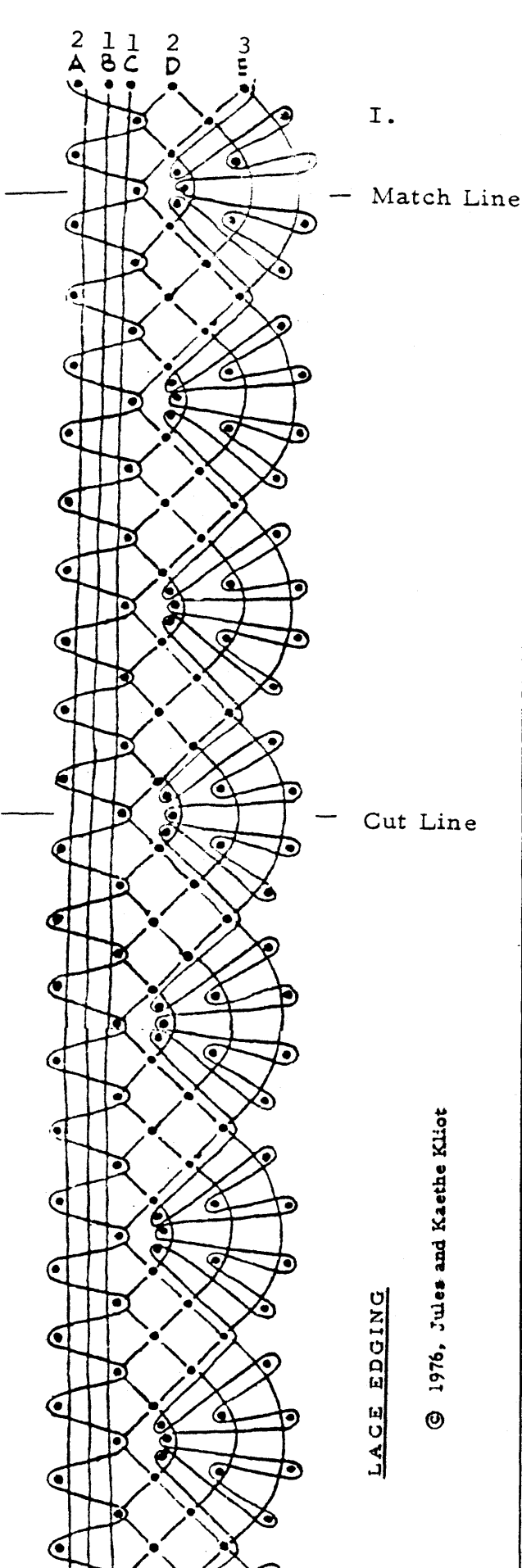
Required: 9 bobbin pairs
Material: Knit-Cro Sheen

LACE EDGING

© 1976, Jules and Kaethe Kliot

Number of Pairs:

2 1 1 2 3
A B C D E



LACE EDGING

© 1976, Jules and Kaethe Kliot

HOW TO MAKE YOUR OWN WOODEN BOBBINS

by Peggy Corrie, Barneqat, NJ

I make my bobbins using dowel rod (available at most hardware or building supply stores).

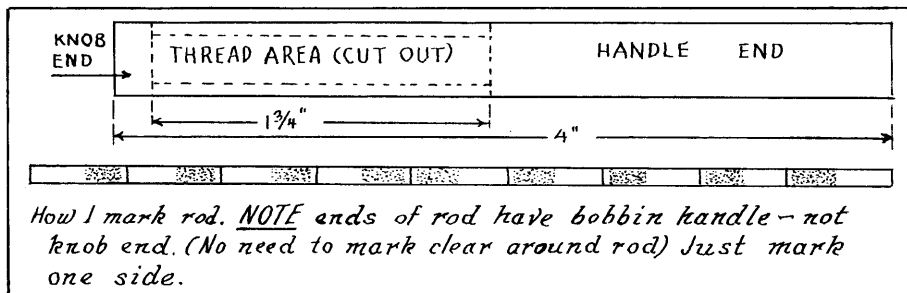
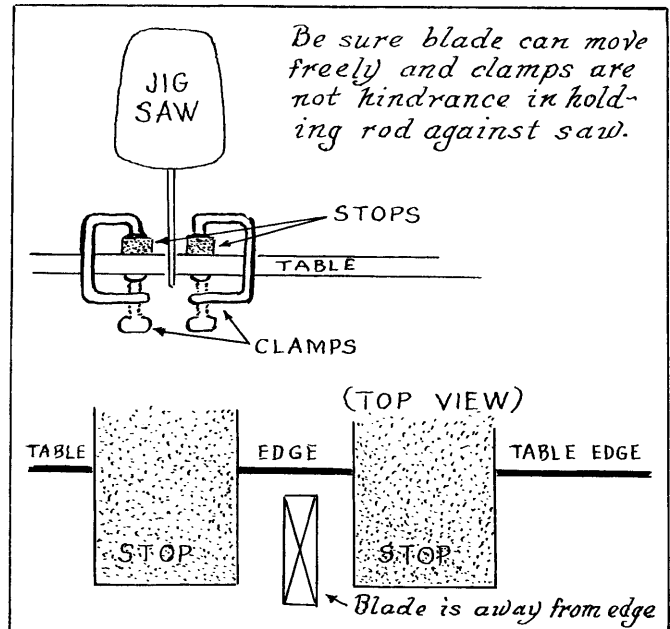
I use a jigsaw, rasp, files, and sandpaper, and get nine 4"-long bobbins from one dowel (36" long) rod. At current price, I have nine 1/2" diameter bobbins for 39¢, or nine 3/8" bobbins for 20¢.

If you decide to make bobbins in this way, do observe safety rules:

DO WEAR SAFETY GOGGLES

KEEP YOUR HANDS WELL AWAY FROM SAW
UNPLUG SAW WHEN NOT IN USE (cannot start accidentally if bumped)

OPTIONAL.....WEAR A MASK TO PROTECT YOUR LUNGS FROM SAWDUST



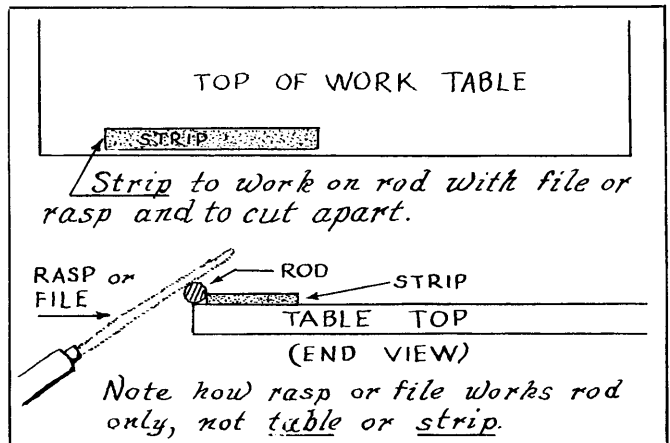
DIRECTIONS:

Mark the rods using a ruler or yardstick. (It is a good idea to mark length with one color, and thread area with a different color.) First mark the length for each bobbin, then mark area to be cut out for thread area. (Check your file or rasp, and mark bobbin same width as rasp or file) When you get to the hand filing it is so easy if your rasp or file sits down in area to be worked on. Mark so you have a (bobbin) handle on each end of rod for more secure holding when using the jigsaw. (I change about middle of rod for easier, safer handling.)

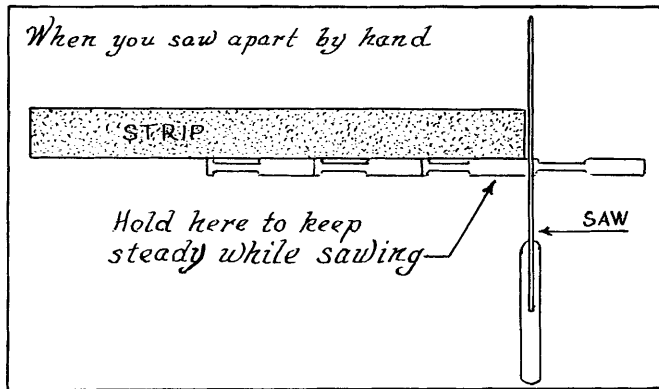
SECURE JIGSAW TO WORK TABLE with sturdy clamps, with 2 flat pieces of wood or metal (same thickness) one under each side of saw, to act as a stop for dowel rod, letting saw blade cut into rod the depth you need. (1/32 of an inch is enough as the filing by hand will deepen a little.) Be sure the clamps are out of way, when holding rod in position WEARING GOGGLES AND BEING EXTREMELY CAREFUL TO KEEP FINGERS WELL AWAY.... Gently twirl rod against stops, first marking with a single cut around the separate bobbins. Next, steadily and gently twirl rod and let the saw cut out the area for the thread. Do not go too fast or you may break the blade. As you do a few, you will find the pace that will work well with your equipment. It will not come out smooth enough for thread holding, using only the saw, but it is much easier than whittling, and much faster, when you get the hang of it.

When rod has been cut as needed by jigsaw, securely nail a strip (at least 12" long) along work table edge, not quite as deep from edge as diameter of rod. This gives you resting spot for rod while you do the hand work. It will stop the rod from rolling or breaking, and

free both hands for filing or rasping. I find it easier to work on the whole rod here instead of separate bobbins. The wood in dowel rod is soft and easy to work with.



When filing is completed, I then use a hand saw, and bracing rod against the strip, and sawing very close to end of strip for a solid feel and to keep from breaking end off bobbins. (The mark around, that was first done by jigsaw, gives a starting place for teeth of handsaw.) I have tried to cut them apart by jigsaw but when they start to come apart, they flip around, and it has your hands too close to the blade for safety. Now use sandpaper to smooth and polish. (I cut some sandpaper into strips, same width as thread area, easier to hold in that area to sand.) I keep an old piece of nylon fabric near as I sand them, and



rub over bobbin to check for snags, and also to dust off before storing with my other bobbins.

I have never timed myself on making them. I buy several rods at a time and I may cut one or more at a time. Never work near jigsaw if tired. I stop and go back to it hours or days later. It may be days or weeks between working on them for me. Don't try to do a large quantity completely the first time, it can be tiring and boring. Start out with perhaps one dowel rod to get the feel of your equipment and how to use.

The first few take the longest time. Now I'm getting into a system and a sort of rythm, and each set of nine seems to take less time.

If you like $3/8$ " diameter bobbins, and you have a $3/8$ " drill, you could put each bobbin into the drill instead of the bit and secure the drill to a work-

table, and as the drill rotated the bobbin, you could work on it.

I personally prefer the other way, as the bobbins stay still for filing and my hands move. It's hard for me to file or rasp on a moving object.

You may want to wear gloves when using file, rasp, or sandpaper to protect your hands from the grit, etc.

To really give the bobbins a finished look, dip them in mini-wax to oil and stain them.

I would estimate I've spent about nine hours of my time to make 100 bobbins. Each set of nine I do goes faster.



Honolulu Academy of Arts

900 South Beretania Street
Honolulu, Hawaii 96814



We enjoy the bulletin and find it very informative. With the help of Lacer Marguerite Bieger, a volunteer in our Educational Lending Collection, we have identified and mounted for exhibition many of our lace pieces. These circulate in our state and armed forces libraries and community colleges - and have evoked much interest.

-- Mrs. Albert L. Hoogs,
Keeper, Lending Collection.

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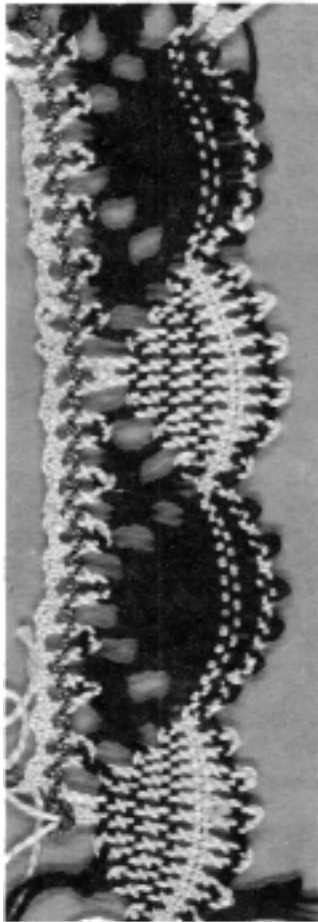
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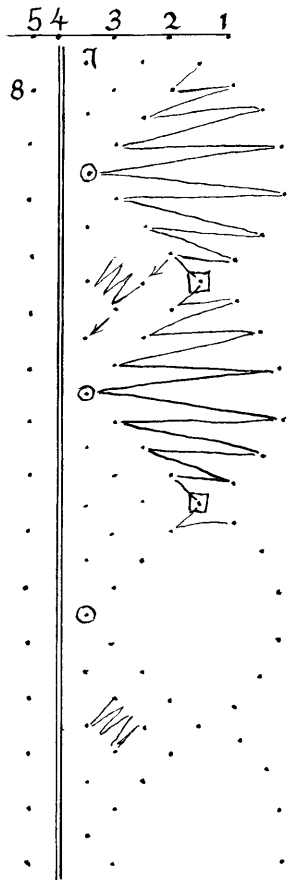
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COLOUR in Lace
BY MARGARET HARDING ©1980

PRINCIPLE No 5 (Continued)



PATTERN #2
DIAMOND in Fan Edging



⊙ done in linen st. (etc)
□ a half st.

(5. 2 White 2. 2 Red
9 prs. (4. 1 Blue 1. 2 White
 (3. 2 Red

8. | .7 Blue passive done in linen st.
 | .7 & 8 are whole st. (Worker t.
 | .7 before and after linen st.
 | .7 ⊙ (Except where base of fan joins
 | .7 edge) This is done in a linen st.

Fan is done in a twist on the worker before it crosses over the passive. (t. on worker only.)

Sewing edge (8) whole st. (2 half st.)
Fan edge whole st. with extra t. around pin.

Doing diamond turn bottom of pillow to left and proceed as for square.

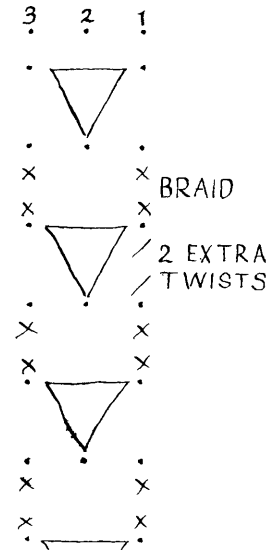
At base of diamond direction of work is from fan to sewing edge, so prs. will be in position to start next fan.

□ the half st. at this point controls colour. Fans change from Red to White predominant colour.



PATTERN #3
TRIANGLE

2 colours
W. white
R. red



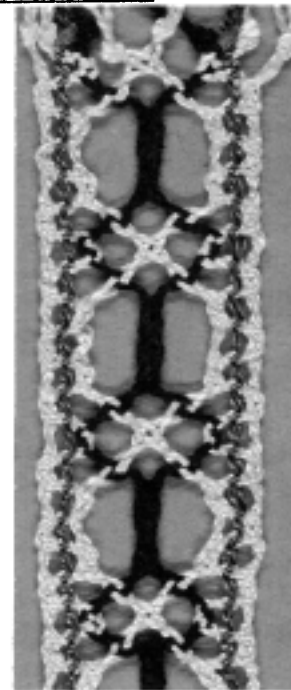
3. 1 pr. W
2. 2 pr. R
1. 1 pr. W

x = Braid
// = 2 extra twists
all ⊙'s are half st.

At top of triangle put 2 twists in each pr. and cross. Then start the triangle in weave (woven thread over 3 passives). (2 pr. used)

End is cross pin, half st. Pull up to make shape.

Watch position of colour to start each triangle (White to working position) inside pr.



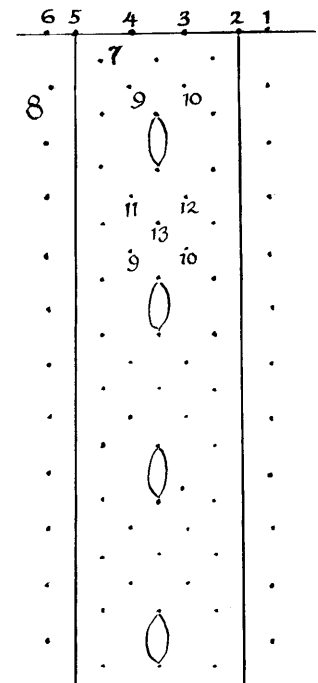
PATTERN #4

LOZENGE (Leaf)

3 colours B. blue R. red W. white

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

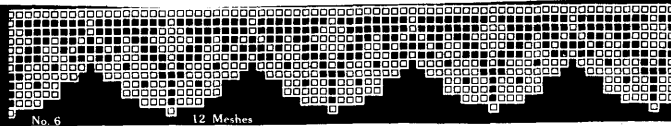
8. | .7 B Blue passive is done in linen
 | .7 st. (cloth). Remember t. (twist
 | .7 before and after the linen st.)
 | .7 (also extra t. on worker at
 | .7 sides)



9, 10, 11, 12, 13 are half st. (Stitches done in above manner to control colour design.)

Lozenge -- both pr. 2 twists and then cross. Start weave (woven thread over 3 passives (2 pr. used)). End cross pin. (do not close) Join to ground in half st.

Questions??? Please send S.A.S.E.
Margaret Harding
125 First Ave.
Hawthorne, NY 07506



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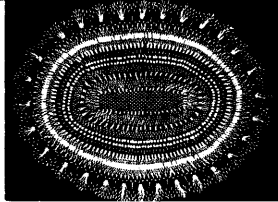
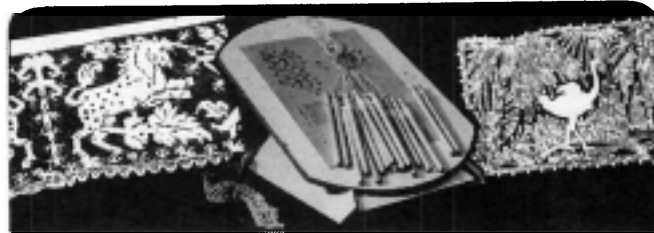
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International Old Lacers

JULY, 1980



Sprang

Photos by Jules Kliot

Story on page 107

TOP: Transallusion Show '75
San Luis Abispo, California

RIGHT: Fiber Allusion Show 1974
San Francisco, California

Calendar of Coming Events

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.

SECOND ANNUAL MINNESOTA LACE-IN
July 13, 1980. 1:00 p.m. to 4:30 p.m.
Ramsey House, St. Paul, Minnesota

at the MUSEUMS

Smithsonian -- Renwick Gallery
Belgian Lace through November 11, 1980
Skirts, parasols, collars and other
samples.





President's Message

Many members have written, asking "how they might start a club?". I shall try to give a bit of help in the matter. First the group needs two or three persons who will accept the responsibility of the main offices: President, Treasurer, and Secretary. If you have a very small group, two members is all that would be necessary, a President and Secretary-Treasurer combined.

After the group has been formed select a committee to write the By-Laws. You may follow the International Old Lacers By-Laws, using only the statements which would apply as an example. However, they should contain the following explanatory material as:

NAME OF ORGANIZATION
PURPOSE
OFFICERS
DUTIES OF OFFICERS
ELECTION OF OFFICERS (When and how they will be elected)
MEMBERSHIP
DUES
MEETINGS (Where and when)
PARLIAMENTARY AUTHORITY
AMENDMENTS (How the By-Laws can be changed)

The By-Laws are only a guideline aimed to alleviate problems in any group. After this is done, have them approved by the group, then submit them to the I. O. L. Parliamentarian, Mrs. Laurena Senter, whose name is listed in the directory. She will help you make necessary recommendations, and perhaps a more acceptable wording, and o. k. the acceptance for Chapter membership. Then the complete By-Laws and changes are to be voted on at a regular meeting of the group. The Executive Board will issue an authorized statement for the Chapter of each official group, and is wishing to give Charters. We really need Lace Clubs in every area possible. It will show a healthy growth, and you as an individual will grow with your lacemaking activity, and hopefully develop your knowledge plus making lasting friendships. Most of all, our lives are enhanced when we share with others.

I am pleased to announce at this time that a group is forming now in Phoenix, Arizona, with Ruth Gammon as President. They have chosen the name of "Lacey Ladies", and are working on their By-Laws now. Congratulations to all the lace ladies in Phoenix.

As a word of warning, International Old Lacers is not at this time planning any Museum for the display of laces. If you have been solicited for your lace, be sure you know the person requesting

your donations and their intentions. If you place laces or gifts to any Museum (or on loan) make sure you get a certified statement of these facts for your protection.

An "Amendment of Discipline" was inadvertently left out of the proposed By-Law Revision for I. O. L. and will be written to be included by our Parliamentarian.

Congratulations to the Vancouver Lace Club for 25 years of lacemaking. To celebrate the occasion they made 250 lacemaker dolls that are just darling. They have announced that they would like the Convention in 1982. Isn't that great?! This would surely be an event as it will be the first real meeting Internationally. Come on group, let's hear from someone who would like to host a meeting in 1981. I am already concentrating on 1980. -- Hope to see you in Alexandria!!

Laced with friendship,

Silvia Ridell

President.

I O L T O I O L T O I O L T O I O L T O I O L I O L T O I O L T O I T C

TRIBUTE TO AN Angel

There's an angel in our midst
And everybody knows her
She's done so many kindnesses
To count them all--would take forever.

She's sweet and kind, and gracious too
A country girl at heart
Her tatting is the loveliest
Her love of lace a thing apart.

By now, you must have guessed
That Rachel Wareham is the one
Our very dearest editor
We'll never know the work she's done.

Each fine bulletin she sends
So full of news of lace
Is eagerly awaited
By us members every place.

Her dedication through the years
Has set the style of I.O.L.
Her helpmate is her husband
Together they work so well.

I speak for all of us, I'm sure
When I ask the Lord above
"Bless Rachel and her husband
Shower them with gifts of love."

There's going to be some changes soon
She's going to retire we know
We'll all miss her radiant warmth
But no one can erase her glow.

She'll still be with us, of course
Enjoying a well deserved rest
She'll do her tatting and other things
She put aside to give us her best.

We love you Rachel
All of us do
You are an angel
Sincere and true.



You may wonder what it means. The name implies a stretchy or jumpy fabric and is Scandinavian in origin. The method is also referred to as suspended warp or Egyptian Plaiting.

The technique is very simple and widely used. Hammocks and shopping bags are made all over Mexico and neighboring countries. Pajama and pants belts have been made in Pakistan and India since the 20th Dynasty.

Denmark has used it since the Bronze Age in very many ways, both utilitarian and ornamental, especially for fringes. Egypt used it for mummy lace, also dating to the 21st Dynasty.

Now seems to be the time to give it a strong rebirth. Some people have played with the technique, but due to very little written instruction it has remained somewhat dormant.

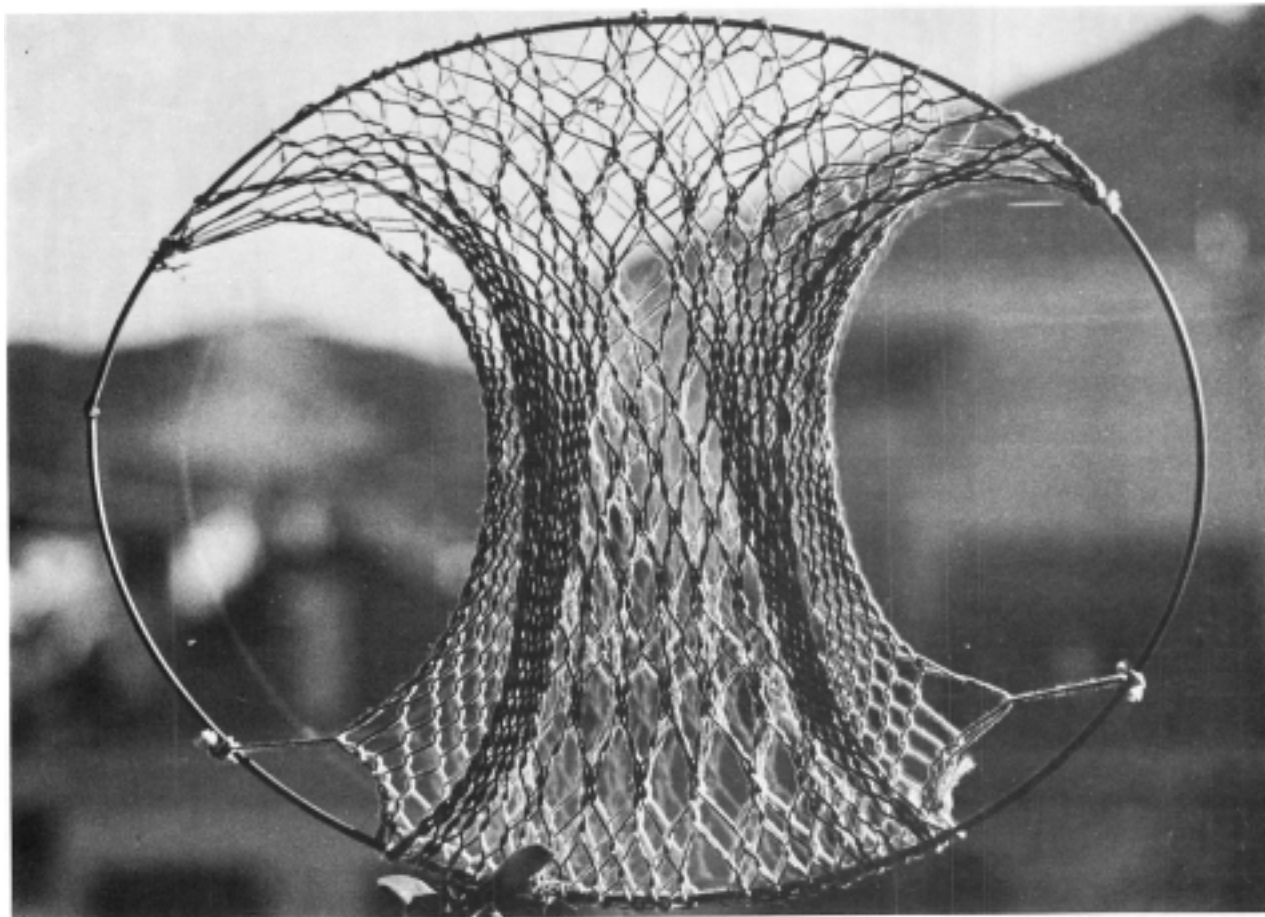
1974 brought three books on the subject. The first published was "SPRANG, LANGUAGE AND TECHNIQUES" by Jules Kliot, author and publisher. (Lacis \$2.50) The second was "SPRANG, THREAD TWISTING, A CREATIVE TEXTILE TECHNIQUE" by Hella Skowranski and Mary Reddy. (Reinhold Publishers \$8.95) The third is "THE TECHNIQUES OF SPRANG" by Peter Collingwood. (Watson-Guptill Publishers \$25.) All three should prove to be highly interesting and very different from each other, illustrating three interpreta-



Sprang Jacket made of fine wool, rayon and silk by Laurie Smith.

tions of the technique. The first has instruction only, the other two include a large collection of photos and projects.

If one looks into Maidment's Lace book, as well as many others dealing with lace, there is always included an example of Sprang.



Sprang folded in half and laced to the frame.

Upon closer study of the stitches one will discover the close kinship to Bobbin Lace and why it is so often referred to in lace history as the fore runner of this technique. Since my greatest pleasure is Bobbin Lace and much of my time spent learning and exploring its potential, I found myself very naturally drawn back to Sprang, which I had played with many years before I learned to make lace.

For those of you who do Bobbin Lace or weaving, Sprang should prove very exciting. No one should be afraid to try it. Its cost is little, any materials can be used from fine threads to 1/4" rope or wires. Little or no tools are needed. Simple frames can be made or the work hung suspended from the ceiling or from a wall. A few sticks or dowels are needed for keeping your sheds uniform. I hope many of you will give this lovely technique a try or at least a second look when you see it.



Sheffield Lacemakers

SHEFFIELD

ENGLAND

New face of an old craft

From TELEGRAPH
PEOPLE
Sheffield, England
March 25, 1980.
Pictures by
Frank Travers
(Contributed by Peg
Harding, New Jersey)

Making lace for love, that's what members of the Sheffield Lace Makers are doing.

The women were caught in full swing on Saturday making laced linen at the Rowlinson Adult Education Centre.

They are evidence of a revival in the craft, which nearly died with the First World War.

Mrs. Doris Bird, who is 80, and honorary secretary of Sheffield Lace Makers, says the revival began about 15 years ago and the National Lace Guild was formed in 1976. It has about 3,000 members. Mrs. Bird took it up in 1967.

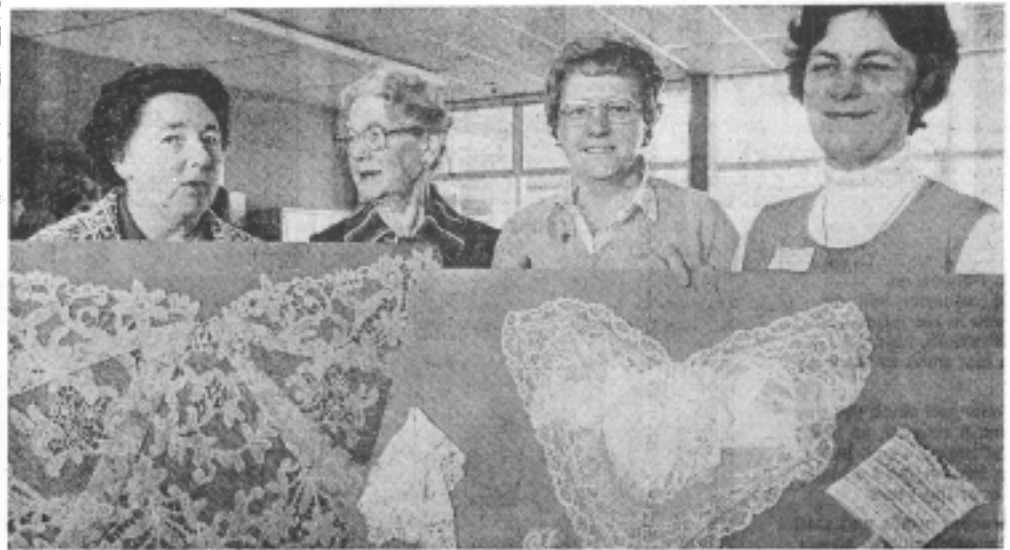
She believes individuality is coming back because people are fed up with looking like everyone else.

The Sheffield group was formed in 1973, and the subscription of £1 a year has not changed.

The 130 members meet quarterly for a day-long practical session, and go on outings, exhibit and hold lace-ins, which are open to a wider public. Some go to evening classes at the centre.



YOUNG CRAFT: Four-year-old Rebecca, from Norton, works under the watchful eye of her mother, Mrs. Isobel Watson.



PRIDE OF LACE: Mrs. Betty Harrison, vice-chairman; Mrs. Doris Bird, hon. secretary; Mrs. Doris Parkin, hon. treasurer; and Mrs. Margaret Jerman, chairman; display work of the Sheffield Lace Makers.



HARD at work are: Mrs. Rowena Bradwell, Mrs. Jean Robinson and Mrs. Olive Wolstenholme, all of Sheffield.



ELEMENTARY: Using a magnifier to help her with some fine work is Mrs. Eileen Sanderson, of Chesterfield.

"There's very little lace made for sale. We make our lace for love, for ourselves and our families and friends." The group will be exhibiting and demonstrating at the Abbeydale Craftsmen's Fair in June.

There is a display of some of their items in the window of the Nottingham Building Society, in Bellhouse Road, Sheffield.

Lace Guild Annual Meeting

I attended the Annual General Meeting of the Lace Guild last Saturday (April 19). The meeting was well attended and we were very fortunate to have suppliers to meet our endless demands for supplies. I sometimes think they must wonder what we do with it!

There were exhibitions of Bobbin Lace, Tambour Lace, Tatting and Knitted Lace by members of the Guild. We were also given the rare opportunity to see the work of Elenor Holeczyova of Czechoslovakia. The exhibition included large wall hangings worked in what appeared to be heavy linen thread or a fine Hessian. There were also very beautiful birds and butterflies in fine linen threads, all

together very impressive. The exhibition was shown at Foyles Art Gallery, London, from April 30 to May 7.

I was also very lucky in meeting up with members from I. O. L., including Caroline Coffield. We usually meet in Brussels, so it was great to see her in England.

-- Jean Pegg

ENGLISH MEMBERS of I.O.L.

Please send your membership dues in to me by 1st September.

Jean Pegg, 90, Kimberley Road, Southbourne, Bournemouth, Dorset.

Christchurch Lace Society

A new society was formed on April 21, 1980. The society will cover Bobbin Lace Needlepoint, Tatting, Crochet, Hairpin Crochet, Netting, Macramé, Knitted Lace, Collecting, Identification. It will hold workshops, lace days and exhibitions.

Membership fee is £1.50 for the United Kingdom and \$4.50 for the U.S.A. A quarterly magazine will be distributed.

Mrs. Bertha Kemp has been elected President of the society. We are very fortunate to have her. As many will know, she is an expert and teacher of Downton Lace, this being the lace of this area.

Application for membership may be made to Mrs. Brenda Tabor, 5, Avon Road East, Christchurch, Dorset BH23 2 DE. Please send a stamped addressed envelope or an international reply coupon with all correspondence.

★ LONE STAR LACERS

Mrs. Joann Greer had for some time "in the back of my mind" to form a lace group in Houston. She began calling the Houston area members listed in the IOL Directory and our lace group of eight members was formed. We decided on Lone Star Lacers for our name and meet the 2nd and 4th Mondays of the month. There are two lace teachers in our group. Mrs. Bornhouser and Margo Winstead, just back from England, studied under Nottingham. (Edna Calhoun and Joann Greer plan to take lessons under her in June) We would like to give particular thanks to Barbara Engle from Shreveport, La., who has been a tremendous help to Edna and Joann by mail and came to Houston for a day with "goodies" and just plain "lace talk". We really pounced on the dear woman. She is just a jewel! Every month we get a package.

--Mrs. Joann Greer, 5934 Lattimer, Houston, TX 77035



Vancouver Lace Club

25th Anniversary

We made 250 lacemaker dolls and have sold all but a very few. The fans were designed by Elsie Fleming as one of our anniversary favors. Muriel Mitchell painted more than 200 bobbins with a dogwood motif.

25th ANNIVERSARY LUNCHEON FAVOURS

designed by Elsie Fleming

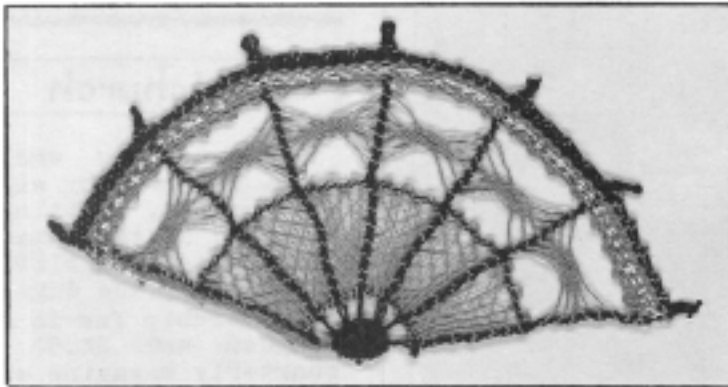
Half stitch, spider, and tape fan - 22 pair. Select two shades of sewing thread, dark and light.

Clothes pegs are useful for marking center of folded threads and for holding short thread ends instead of bobbins.

Cut 2 yd. dark, fold in half then fold again, peg center, wind on to a pair of bobbins. Set on center pin, twist 4 times. This pair will work up the outside rib and right across the top of the fan.

Cut 3 yd. dark, fold double, peg center and wind on bobbins.

Set on center pin. Twist 4 times and set to the left to wait.



This pair will work up and down the ribs. They are at times carried across the top as extra passives. On reaching the base pin for the last time, one folded thread is put on a tapestry needle and woven over and under the ribs for 10 rows.

To set on and to work ribs, mainly use C T pin C T.

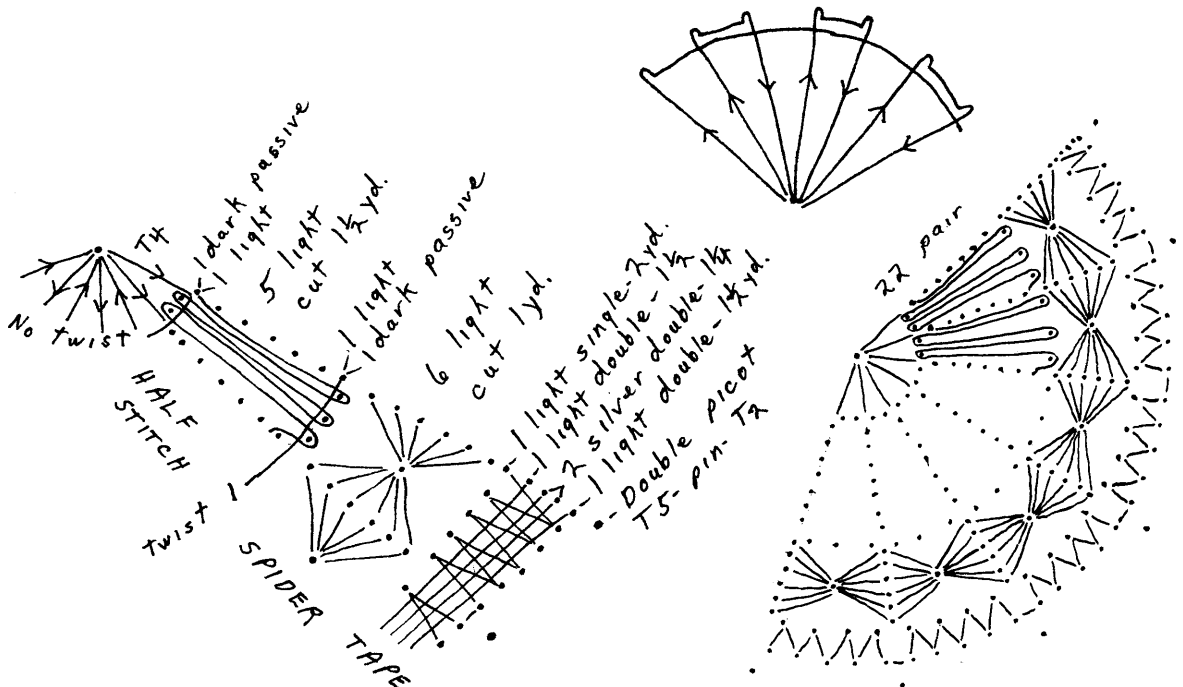
The tape is mainly whole stitch using the light single pair for workers. The silver chain is worked in D.M.C. FIL D' ARGENT A BRODER. The thread is folded double and clothes pins are used for bobbins.

CHAIN -- Pick up the 2 center bobbins and lift each one over its outside bobbin. Pick up the new 2 center bobbins, pass the 2 workers under these. Return silver pair to the center position. Repeat this each row. The Complete Encyclopedia of Needlework figures 1084 + 1085.

When lace is completed tie off in

pairs. Put one thread of tape workers on a fine needle and overcast the last edge. Cut the pairs off after 1/2 inch of sewing.

These fans are lightly sewn to cardboard and supported in place by tooth picks set in half of a 1" styrofoam ball.



Hints on the care of IRISH LINEN

The Irish Linen Guild, New York, N. Y.

GENUINE IRISH LINEN is not only the most beautiful, aristocratic and luxurious of fabrics, it is the sturdiest and longest-lasting.

Irish Linen is frequently handed down

as an heirloom from one generation to the next. It becomes more and more beautiful with each washing.

Irish Linen does not have to be "babied". It requires no extraordinary care. It is really very easy to launder.

HINTS ON WASHING

Wash your Irish Linens before, and separately from, other fabrics; if possible, reserve an ironing board cover for use only when ironing Irish Linens. Many fabrics, such as cotton, shed lint which dulls the handsome lustre of Irish Linens.

Make sure all stains are removed before laundering (see hints on stain removal, below).

Use water as hot as you wish. You can boil white Irish Linens if you prefer, but, of course, you should never boil colored linens.

Use heavy suds of pure mild soap. If the water is hard and does not form suds readily, use a water softener.

Flush suds through the fabric repeatedly.

If any pieces are badly soiled, rub gently with soap.

Rinse in at least two clear waters, with an added bluing rinse for white pieces.

If white linens require bleaching you can use a mild bleaching solution instead of the bluing rinse, but there is nothing better than spreading Irish Linens in the sun to renew their snow-white beauty. If a bleach is used, follow by a rinse in clear water.

Irish Linens have a dainty crispness of their own and are seldom starched. If you do desire starch, use it sparingly.

Never, even during laundering, place your Irish Linens on a concrete or cement floor.

HINTS ON DRYING

If possible, hang your white Irish Linens in the sun to dry.

Each piece should be folded over the line and pinned on the fold. Do not hang napkins or table cloths from the corners.

If linens should happen to freeze while drying, handle with care until they thaw.

HINTS ON IRONING

Iron Irish Linens while damp with a moderately hot iron, taking due care to avoid scorching.

To preserve the beautiful Irish Linen luster, iron the wrong side until partly dry, turn and finish on the right side.

Iron your Irish Linen tablecloths and napkins flat from selvage to selvage and fold with the fingers.

If you should inadvertently scorch a piece of Irish Linen, place it immediately in sunlight, without wetting it.

Irish Linen table cloths are best folded only once and then rolled on a mailing tube or other cylindrical object. From time to time, vary the folding of pieces in regular use for longer service.

When you put your Irish Linens away after ironing, avoid cedar-lined drawers, chests and closets. The oil fumes may cause your beautiful white linens to take on a yellow tinge. Pieces not frequently used should be covered with blue paper and stored in a dry, cool place... never near a radiator, steam pipe or chimney flue.

STAIN REMOVAL

Butter, olive oil, gravy and lipstick are usually easily removed from Irish Linens with warm, soapy water, giving a little extra attention to the stained areas. If lipstick is stubborn, use a half-and-half mixture of peroxide and ammonia on white linens or, in the case of colored linens, sponge with carbon tetrachloride.

Fruit juice, tea and coffee are best removed by stretching the linen taut and pouring boiling water from a height sufficient to strike the fabric with force. If spot is stubborn, cover with glycerine, then pour boiling water through.

Candle wax should be carefully scraped off first; then, with a clean blotter both under and over spot, press with a hot iron. If any wax still remains, dissolve with carbon tetrachloride.

Fresh bloodstains are generally removable by soaking in several changes of cold, clear water. If, however, they have set, use peroxide and ammonia on white linens. With colored linens, soak a half hour in a solution of two teaspoonfuls of peroxide in a gallon of soapy water.

Grass stains usually respond to the same treatment as bloodstains. Rust stains, however, require special treatment. On white linens use acetic acid or vinegar, salt and lemon or commercial salts of lemon.

For peach stains, cover stain with wet salt. Let stand 24 hours, then wash in lukewarm water.

Ink stains on white linens can be removed with eradicator or salt and lemon juice or by soaking in milk. Alcohol will remove most medicine stains.

Bleaching powder or javelle water are usually best for removing stains of unknown origin from white linens, but should never be used on colors.



COSTUMES AND TEXTILES

(Harris County Heritage Society, Houston, Texas)

Joann Greer (Mrs. Charles Greer), whose lacemaking enchanted visitors to the Candlelight Tour in December, has been helping the Costume Committee as an advisor on lace. Her identification of lace trims on old and recent accessions has speeded the committee in its curatorial work of providing proper identification and storage for costume and textiles.

Designing FOR TORCHON

by Ann Collier © 1980

Design for lace should always exploit the particular qualities of lace that is its transparency, its ability to hold its shape, as in a piece of material and its numerous stitches that can create the texture, shade and depth.

Working ground laces gives one the opportunity to do this as the finished piece can stand alone and does not need a backing. Edges, insets, collars and mats do this, whereas lamp shades make use of the transparency. We shall look first at design within Torchon grounds and then compare with Point ground and see how they differ and affect design.

Torchon is a simple ground lace that is worked out on graph paper at 45° and, as it is angular, it does not lend itself to curves but to more geometric shapes. If one thinks of the designs used for counted thread embroidery and cross stitch, these will work in Torchon. There is a certain amount of freedom in

that one can incorporate leaf formations, tallies and plaits into the design or use gimp threads as the Swedish designs do. There are a few points to observe which are important:

1. When working cloth stitch areas and ground, each pinhole of the solid area should have a ground stitch coming in or out of it, if possible, to avoid a distorted hole in the ground. This can sometimes be overcome by working the cloth stitch closer (see girl's legs).

2. There must always be enough threads in the cloth stitch to make it dense -- otherwise the design does not stand out. It can be helped by using a gimp thread or adding more pairs to the cloth stitch area and removing them when the area is complete. It should not be necessary, however, if the design has been worked out carefully.

3. There is an optimum size of cloth stitch area that is both workable and neat. Better to break up the areas into smaller ones by using different stitches, plaits or spaces.

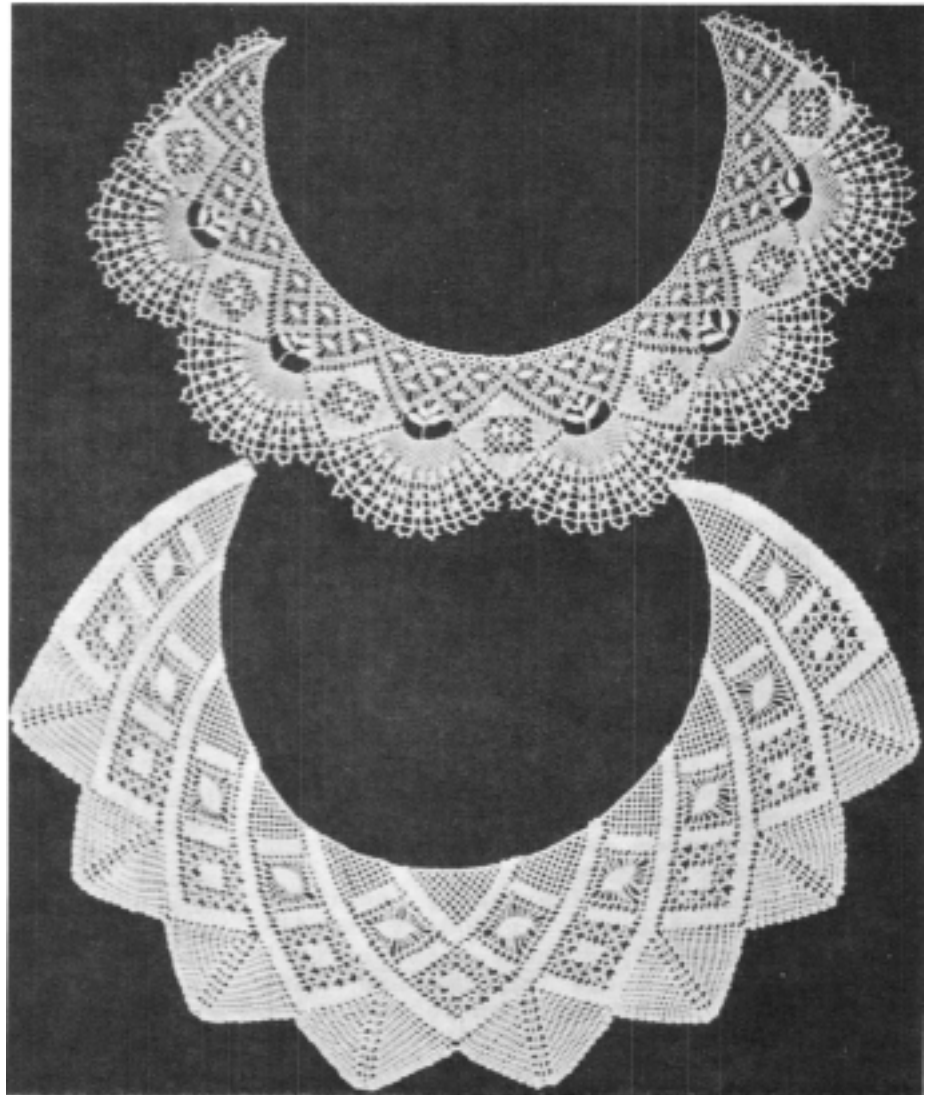
4. Using a gimp thread sometimes gives an angular shape the illusion of

curve, as in a flower.

Most of you will probably have worked out Torchon patterns using triangles, diamonds, zigzag trails and different ground stitches. These simple geometric shapes take on a different look when pricked out on circular graph paper and can be used as circular edges and half circle collars. Chartwell graph pad D 4002 is the most useful.

Angular figures work very well, particularly the cut out paper frieze type such as children make. One can make use of the stitch combinations on the skirts and they can dance hand in hand around a lamp shade. Buildings make excellent shapes if broken down into workable parts and various stitches used for windows, roofs and doors.

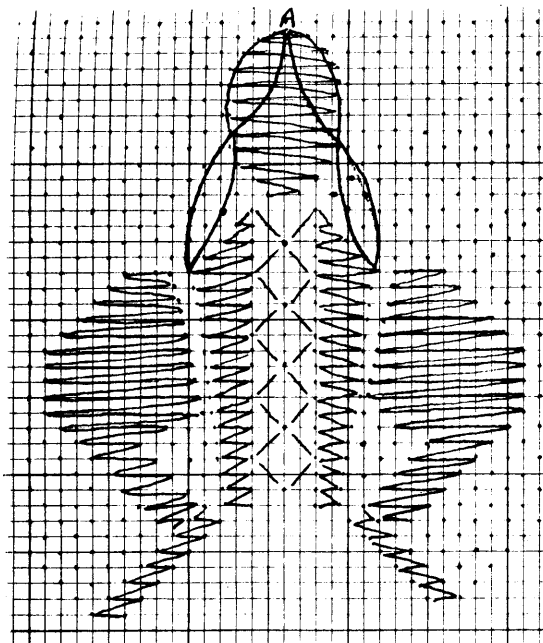
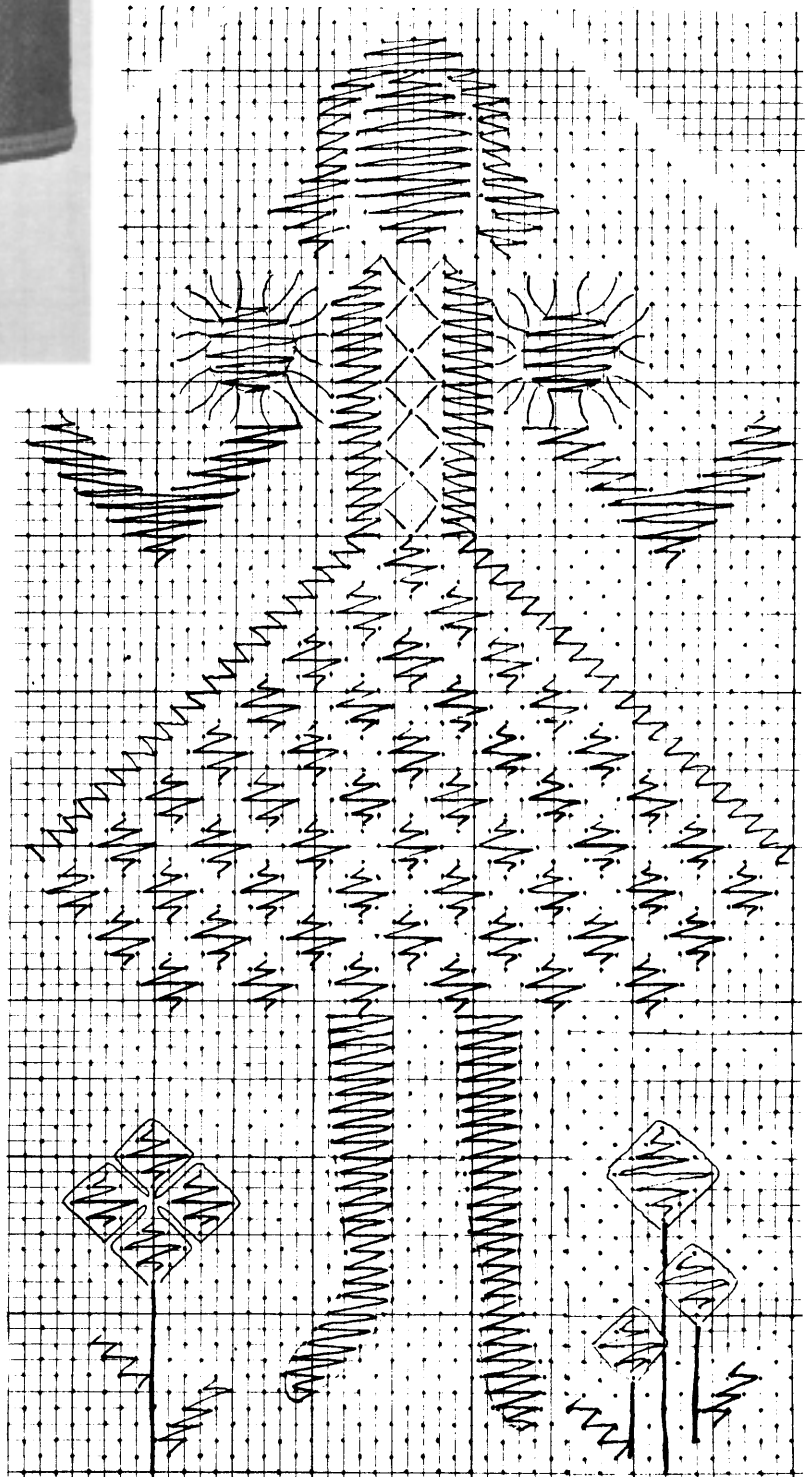
The following pricking of a girl has been worked out as a panel to use with others to make a lamp shade or as insets in a cloth and if enlarged and worked in a thicker thread can make a wall hanging. The puff sleeves are maltese leaves worked to a halfstitch centre, twisted threads are left out to make the waistcoat fastenings and the waistcoat can be worked in halfstitch or twisted cloth. The skirt can be worked in any stitch combination.





I have included an alternative body top. The head has superimposed leaves as hair and the sleeves are worked in half stitch changing to cloth for the arms. The face is worked down to the ears. 4 extra pairs added at the start (A) are left out to make the leaves, taken into the head at ear level and out again, to be taken in at the shoulder, across the ground stitches and out again, to be worked into the sleeve to make this denser. The arms can be worked in either of the given positions.

When planning any design in Torchon, first work out the shape, i. e., lampshade panel, collar, mat, etc. Photo-



stat if possible, you can then plan the design within this shape and try as many different ones as you like. As all the directional dots are present, it makes the planning of shapes and filling areas that much easier.

Next time--Designing for Point Ground.

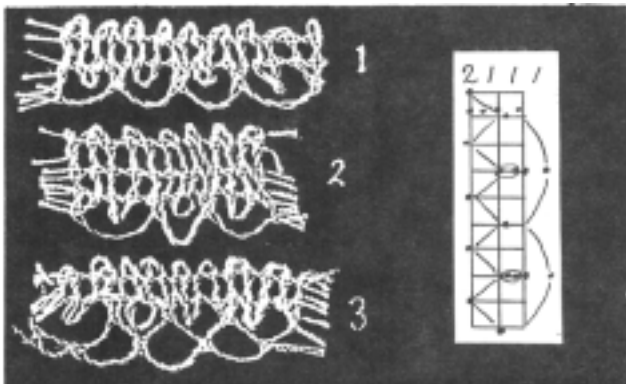


LACING at KANKAKEE

These original lace patterns were designed by Mrs. Mary M. Graveline, 569 S. 4th Ave., Kankakee, Ill. 60901, for use in her bobbin lace classes. She made pairs of the butterflies for framed pictures for Christmas presents in 1978 and 1979. Now she is finishing her second bobbin lace handkerchief.

A bobbin lacer for three years, Mrs. Graveline is self-taught, picking up bits and pieces of information from here and there and taking notes. She printed the notes from her various experiences in little booklets and hand bound them for gifts for friends and children and for class use. Although her fingers are partially frozen with arthritis, she compensates for the loss in many ways. The bobbin lace making has been a great help and after several years she is again able to do tatting. "I have just completed lockets of gold thread for my girls," she wrote, "and you may be assured the thread was a challenge."

Mrs. Graveline has donated her time for almost sixty years to give talks on lace making, teach classes and conduct workshops. Several magazines have printed her craft articles and she has a new manuscript under consideration by a magazine at the present time. On Sunday, April 27, 1980, from noon to 5 p.m. she demonstrated her Book Binding and Bobbin Lace craftsmanship for the Junior Service League of Kankakee, Inc. The program was entitled American Arts Revisited. In March of this year she conducted for the Salvation Army at Kankakee a program entitled "Lace" about Bobbin and other types of lace. In September she will give lessons in making Bobbin Lace.



Below: -- Quilt pattern adapted to filet crochet in brickwork pattern. Make blocks of thirty-one squares, two "flies" full view and two side view. #30 crochet thread. #14 crochet hook. 12" x 12" pillow form with cover. Scrap thread for four corner tassels. 33 squares for 14" pillow. Must be odd number of squares to join with crochet.



Bottom left:

#1 (4 prs. bobbins) Pin up bobbins 2-1-1.

Row 1 (Left to right) No initial twist at beginning of lace. CTC pairs 1 & 2, 2 & 3, 3 & 4, Pin. Pin #4 aside.

*Row 2 - Right to left: TCTC pairs 3 & 2, pin, 2 & 1, pin.

Row 3 - Left to right. TCTC pairs 1 & 2, 2 & 3, pin. Twist pair #3 two times and pin for picot.

Row 4 - Right to left: TCTC pairs 3 & 2, 2 & 1, pin.

Row 5 - Left to right: TCTC pairs 1 & 2, 2 & 3, pin. Twist 4 four times and pin for loop. TCTC 3 & 4, pin. Pin #4 aside.*

Repeat *-----* for length of lace.

#2 (5 prs. bobbins) Add one pair bobbins at sewing edge of lace.

#3 (5 prs. bobbins) Add one pair bobbins at scallop edge of lace.

Twist #4 pr. two times. Twist #5 pr. five times and pin loop. TCTC prs. #4 & 5 and pin. Pin #5 aside. Twist #4 pr. two times to finish inside scallop. TCTC #4 & 3 and complete row across as Row 2 in lace #1.

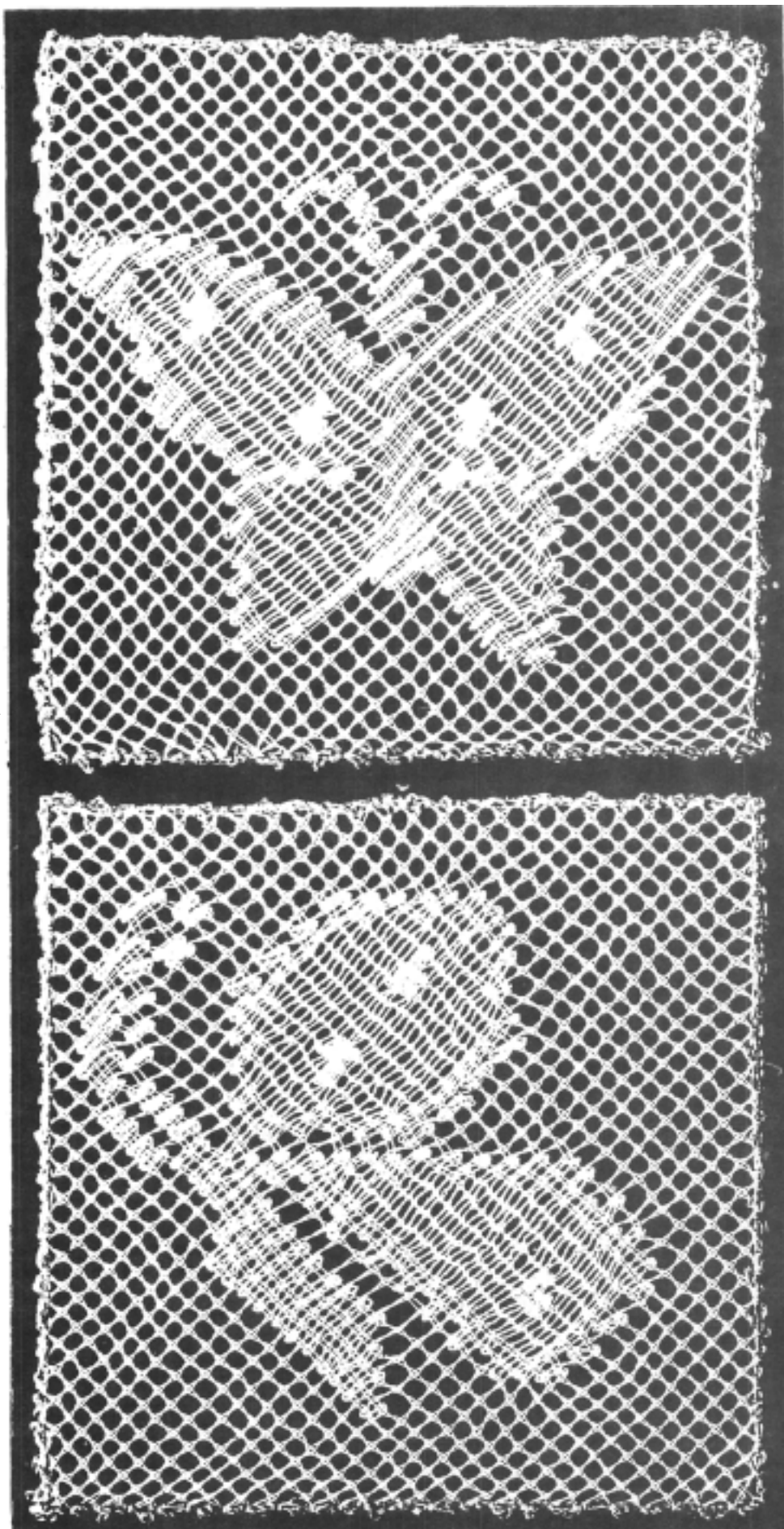
BRUSSELS LACE

From "Arthur's Home Magazine" -- 1869.

A story is told in connection with the introduction of the manufacture of fine lace into Brussels, which is pleasant in itself, and carries with it a lesson worth learning. A poor girl named Gertrude was deeply attached to a young man whose wealth precluded all hopes of marriage. One night, as she sat weeping, a lady entered her cottage, and without saying a word, placed in her lap a cushion, with its bobbins filled with thread. The lady then, with perfect silence, showed her how to work the bobbins and how to make all sorts of delicate patterns and complicated stitches. As the daylight approached, the maiden had learned the art, and the mysterious visitor disappeared. The maiden grew rich by her work, and married the object of her love.

Years afterwards, while living in luxury, she was startled by the mysterious lady entering her house--this time not silent, but looking stern. She said: "Here you enjoy peace and comfort, while without are famine and trouble. I helped you; you have not helped your neighbors. The angels weep for you, and turn away their faces." So the next day Gertrude went forth with her cushion and her bobbin in hand, and going from cottage to cottage, she taught the art she had so mysteriously learned, and comfort and plenty came to all.

(Contributed by Trenna Rufner, Michigan)

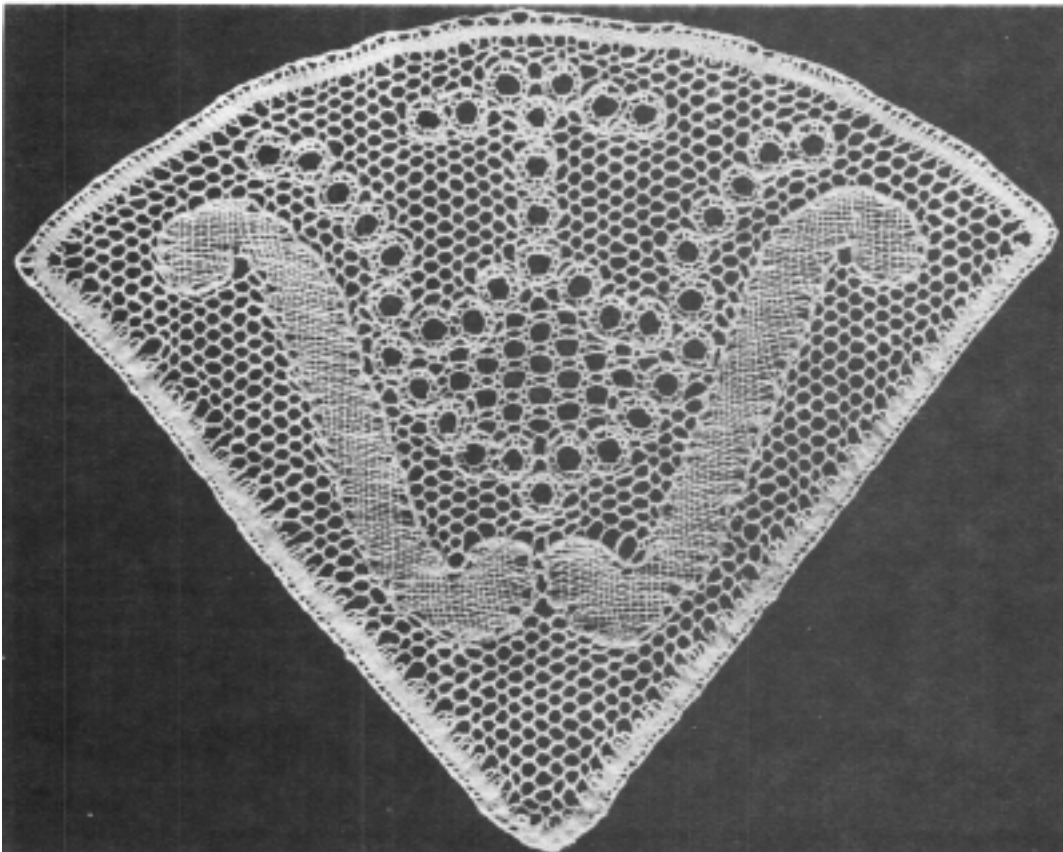
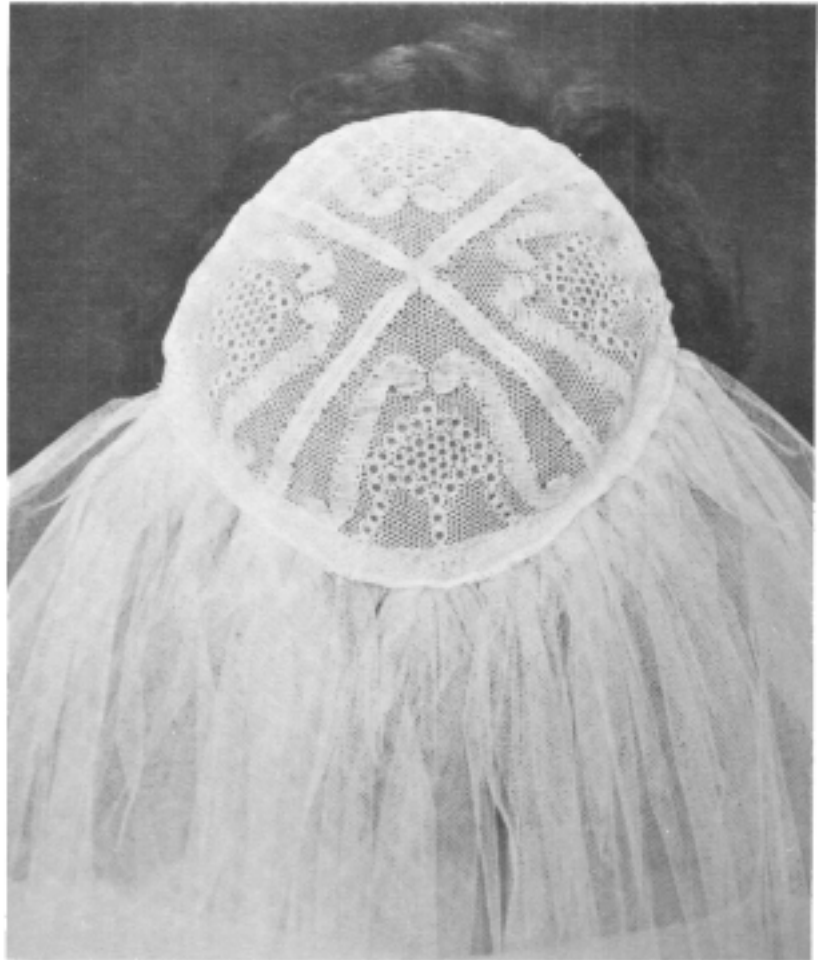


Lace for a Bride

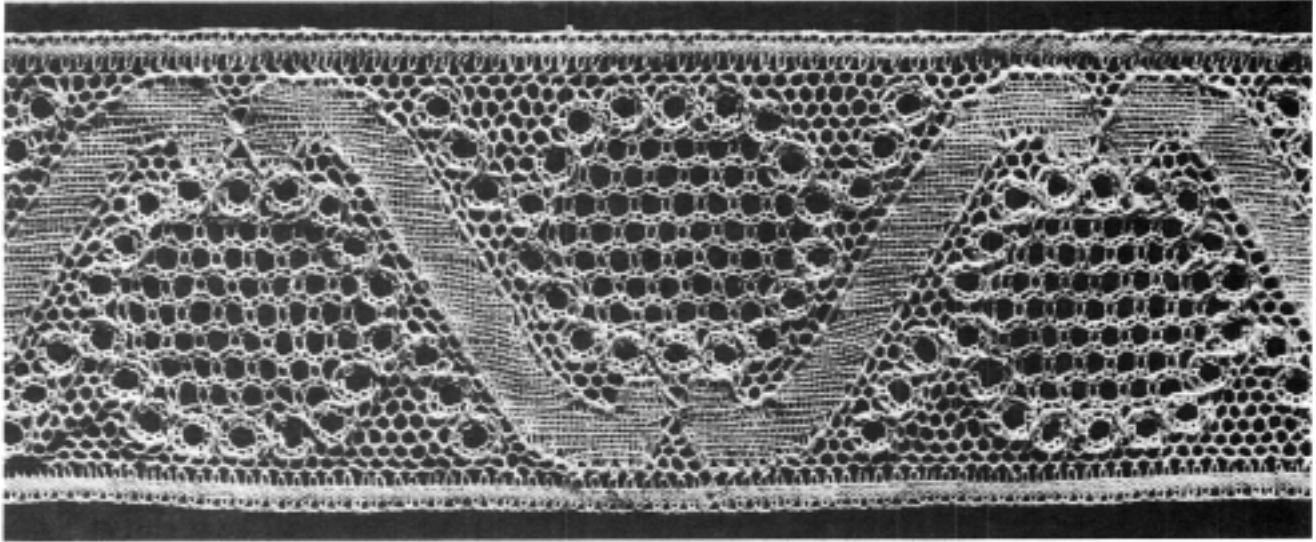
My sister was married last May (1979) and I designed the cap and lace for her dress. Several people knew I was working on it and have asked to see the finished result.

--Trenna Ruffner, Michigan.

The cap itself on the back of the bride's head.



Detail of the cap's construction. I made it in four sections and sewed them together. I then took it to a professional milliner who shaped, lined and attached the veil.



Detail of the lace for the dress, about 2½" wide -- several yards.
Both cap and lace worked in FFR linen #100.



At last, the bride on the day of the wedding. Note lace on sleeves and the front of the bodice. That's me on the left as her only adult attendant. I wore a dress she had made for me several years before, trimmed with a lace from "Knypplerskan". To dress it up a bit I designed a simple insertion with a large opening through which I threaded a satin ribbon around the waist.



TAMBOUR LACE

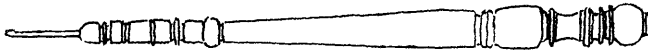
"Needlecraft", Manchester School of Embroidery -- ca. 1912

Tambour lace is made on a machine made bobbin net, as is needle run lace, but it is much more difficult to learn how to make it well. It takes a good deal of practice to be able to work with a tambour needle (similar to a crochet hook) so as to make the stitches of even tightness, and when proficiency in this part is accomplished, there is a still more difficult process to learn; it is that

of working a design to some extent by memory. Owing to the nature of Tambour stitch, a chain stitch with the thread in back of the net, between the net and pattern, the design cannot be tacked securely under the net as in needle run lace, but must be fastened only along the edge of it to keep it in place. The worker must therefore hold it against the stretched net with her left hand, study a leaf or petal, and let the design drop again before she begins to work. At first it seems as if memory never would guide one for more than two or

three stitches at a time, but after a great deal of practice a much larger piece can be remembered accurately, and such very frequent raising of the design becomes unnecessary. When once the skill is attained the work becomes quite easy, and gets on so rapidly that the design appears to grow under the worker's hand. The net should be stretched in the frame just as for run lace and as both hands must be free to work tambour stitch, the lace must be kept in the frame until it is finished.

Tambour stitch is really a chain stitch, and it is worked with a small hook much resembling a crochet needle. The hooks



are fixed into the handle by means of a screw top which can be removed very easily and adjusted to hold either a fine or coarse needle quite firmly. In the best tambour handles there is always a neat little case to hold a few extra hooks.

To work tambour stitch draw the thread through to the top of the net by means of the hook whilst you hold it at the back with the left hand. When the needle is passed downwards with the right hand, the left hand places the thread around the hook of it. It takes some practice to get the hands obediently into working order, but the clearness of the net allows one to see through it, so that the work is more quickly learnt upon it than upon a thicker material. The outlines of tambour lace like those of run lace are done with the coarser thread while the filling and fancy stitches are done with the finer. When a heavy effect is desired a leaflet or scroll is often entirely done with the coarser cotton, and when a light filling is required tambour stitch very loosely worked with the finer cotton gives a very delicate appearance.

There are not so many fancy stitches used in tambour lace as in run lace, though it is surprising how much variety can be produced by slight differences in the manner of working one stitch.

TAMBOUR NET PATTERN #1

The pattern illustrated in Fig. 1 is worked diagonally upon the net. The tambour stitch is taken across the top of the first square, slantwise down the second, across the bottom of the third, and slantwise up the fourth. Repeat this all along the row, and take a return journey in reverse order. A single straight line of tambour alternating with a curved one makes a very pretty pattern.

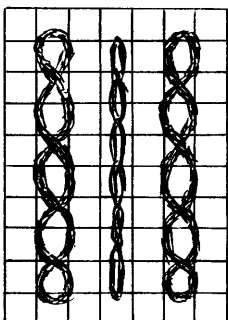


FIG. 1

TAMBOUR NET PATTERN #2

This effective pattern is also worked diagonally in rows backwards and forwards. First stitch, across two bars and one mesh. Second stitch, slantwise, going one bar back and two bars and one mesh down. Third stitch, across two bars and one mesh. Fourth stitch, one bar back and two bars and one mesh up. Repeat these four stitches. In every following row let the upper stitches lie along the lower stitches of each preceding row.

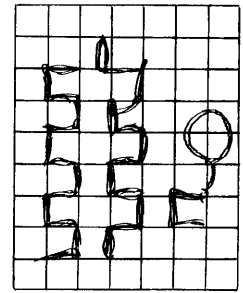


FIG. 2

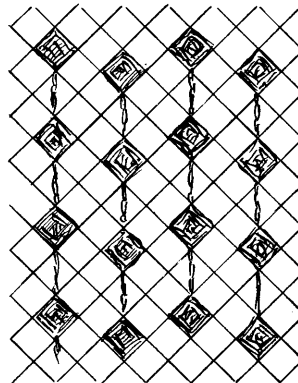


FIG. 3

TAMBOUR PATTERN #3

This pattern is worked in vertical lines up and down. The spots are made around every alternate diamond by working tambour stitch across the left, lower, right and top corners in order, and then into the center; work straight across the next diamond, and repeat this to the end of the row.

TAMBOUR PATTERN #4

This pattern is worked across a diagonal row of meshes. The stitches are taken side about into every mesh, making a close zigzag. It has something the effect of cross-stitch to a casual observer, and may be used exactly as the latter is used in run lace. It makes, for example, cross-bar patterns of various kinds, sometimes with tambour stitch spots in the center of the spaces.

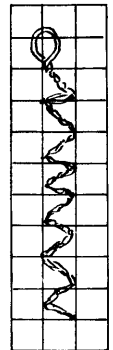


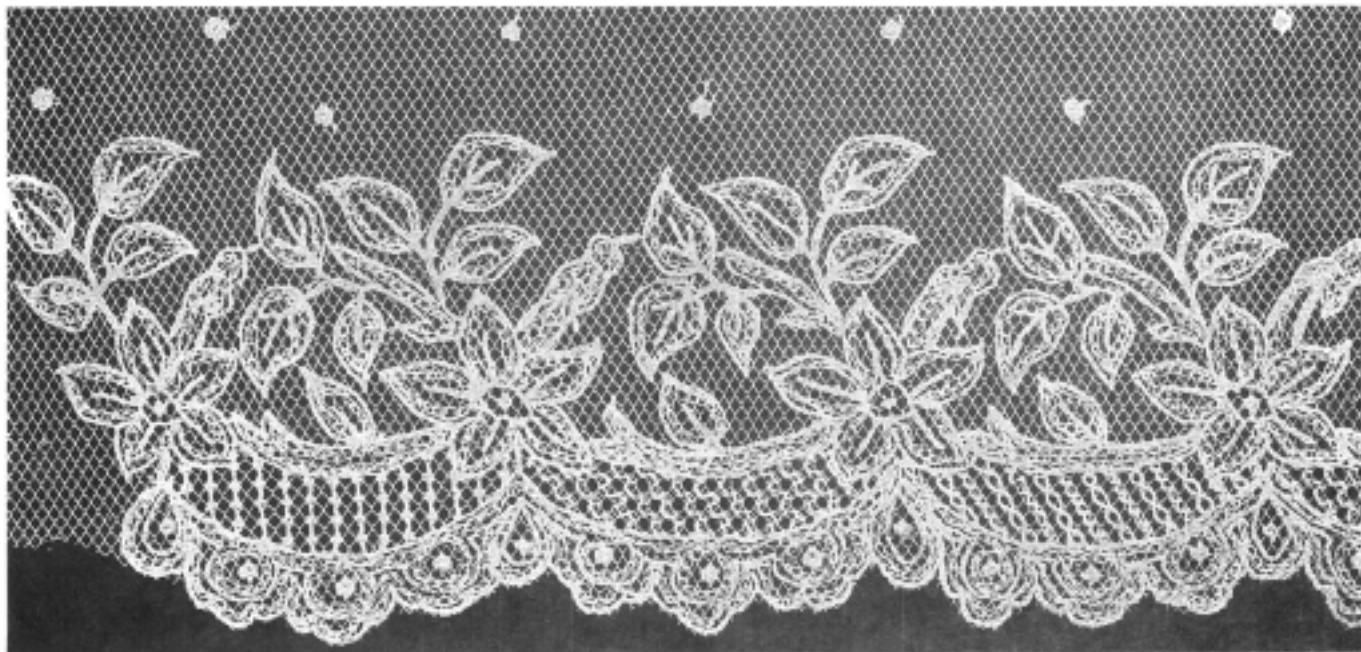
FIG. 4

TAMBOUR LACE SCARF (Page 119)

This handsome tambour lace scarf is outlined with No. 120 cotton and filled with loosely worked tambour stitch with the 250 cotton. The caskets are filled with the three net patterns given at #1-2-3. No. 3 is used for the center of the three large daisies, but in these it is worked closely with no rows of net meshes between. A solid spot of tambour stitch is worked in each center of the daisy chain border as well as in many of the berries and trefoils. Two solid spots form the centers of the roses. The scarf is finished with pearl edging.

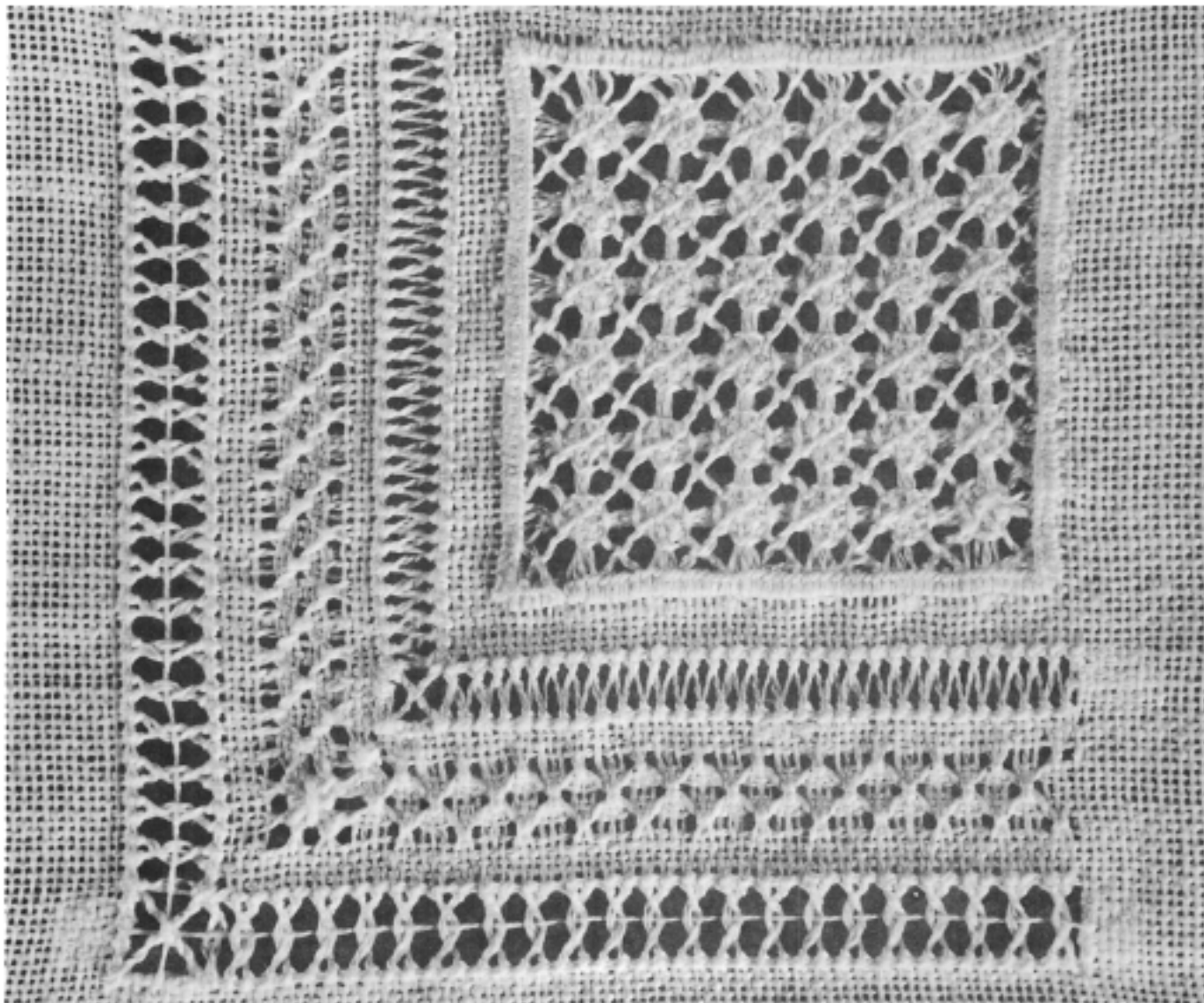
Price list of tambour hooks may be obtained from: Colorcraft, 1 Emson Close, Saffron Walden, Essex, England or from: Messrs. Ells and Farrier, 5 Princess St. Hanover Square, London W1R 8PH, England

Hooks come in three sizes--fine, medium, heavy--the heaviest being about the size of a size 11 metal crochet hook.



DRAWN THREAD EMBROIDERY

from EMBROIDERIES OF MANY NATIONS
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IN MEMORIAM
Mrs. Clara S. Gillespie
Alameda, California
January 27, 1980

Minnesota Lace Society

The Minnesota Lace Society continues its wide range of lace activities. Some members teach bobbin lace classes and demonstrations of lacemaking at various events help to publicize the art. Subjects of programs for recent monthly meetings have included knitted lace, Tenneriffe, and crocheted laces. Plans are now going forward for the second annual Minnesota Lace-In to be held at the Ramsey House, St. Paul, on July 13, 1980 from 1:00 p.m. to 4:30 p.m.

METROPOLITAN NEW YORK CHAPTER

Marguerite Morgan, President
 Garberdina Nywening, Vice President
 Jo Bidner, Secretary-Treasurer

The Metropolitan New York Chapter began this lace year with a slow recuperation from the rigors of Convention 79. We are ending it with many of our members now happily infected with the convention bug and planning to be in Alexandria this August.

As of this January, our chapter meets not once, but twice a month, so if you are in the New York area on the first Saturday or fourth Tuesday of a month (summers excepted), please join us.

Programs, in more or less chronological order, have included: Bucks Point---a lesson in identification (Jo Bidner); lace in handmade gifts (Jerry Nywening); a public program sponsored by the Bergenfield Museum Society (Director, Betty Schmelz) to view their lace exhibit at the Bergenfield (NJ) Library and hear four slide lectures---"Lace as Contemporary Craft" and "Techniques of Needlepoint Lace" by Gunnel Teitel (who taught needlepoint lacemaking at the New York Convention and will teach again in Alexandria) and "Lace in Historic Costume" and "Techniques of Bobbin Lacemaking" by Jo Bidner; lacemaking demonstrators at a Bergenfield Museum open house included (alphabetically) members Miriam Forbes, Dolores Gonzales, Gunvor Jorgensen, Olive Risch, Ethel Skelton, and Daryl Lancaster, daughter-in-law and student or former New York member Margo Lancaster; a bibliography program with the chance to thumb through current and out-of-print titles (Jo Bidner); a tour of the Fashion Institute of Technology Design Lab's costume museum storage area and an eyeball-to-lace close-up inspection of laces

from their collection; "Knitting: Historic and Contemporary", a slide lecture and discussion by knitting-artist Mary Walker Phillips (author of just republished Creative Knitting, Step-by-Step Knitting and Step-by-Step Macramé); Miriam Forbes "History of Lace" lecture with examples of various techniques passed among the audience (originally given for a Bergenfield Museum evening program); tating workshop (Fran Marsala); a surprising fashion show of lace coordinated by Marguerite Morgan; a spectacular show-and-tell information swap and an annual pot luck luncheon at Pauline Van Beekum's home.

If you would like to join us when you are in town, call or write Ethel Skelton (Lakehurst, NJ) or Jo Bidner (Brooklyn, NY) for time and place of meetings.

Lace Stamp

The fact that many other nations have "Lace" stamps will not in itself influence our Citizens' Stamp Committee, since lace is not a native American art form, as is Quilting, for example.

I'd like to say something at this point concerning the choice of the subject of "Quilting" as a choice for a stamp. In 1978 we had in the American Folk Art Series the "American Quilts, Basket Design" (Scott #1745-1748). When the entire pane of 48 stamps was seen, the effect was that of a beautiful quilt. When individual stamps were detached from the pane, the stamp was not so attractive after all. In early 1979 when a national stamp derby was conducted to vote on the popularity of the 1978 stamps, the American Quilt block came in second in two categories--Least Popular, and Least Necessary. There is a precedent here which could be damaging to our idea of having an American "Lace" stamp.

There is only one way, in my opinion, that we can get around this difficult problem, and I would like to submit this idea to the membership of the I.O.L. to be voted on, if possible, at the coming convention in August in Alexandria, Va.

Let us run a "Lace Stamp Contest" restricted to the American membership of I.O.L., offering a prize of, say, \$1,000. I believe we have enough money in our Treasury to offer such a prize. The design would have to show a famous American monument designed in hand-made lace, such as bobbin, tating, crochet, or knitting, or even needle lace. Monuments or landmarks suggested would be: The Statue of Liberty, The Liberty Bell, The White House, The Capitol, The Golden Gate Bridge, The New York City Skyline, The Mayflower, The Grand Canyon, The Great Seal of the United States, etc., etc. There are dozens of American topics which could be pictured in lace. Many of our I.O.L. members are lace designers, and many more could be inspired to try their hand at designing a lace

pattern if there were a contest, a prize, and the possibility of the winning design being made into an American stamp.

I think this is the only way we can get the Citizen's Advisory Committee to consider a "Lace" stamp. They would be more prone to select a subject in a historical category, and they might be more enthusiastic about the idea if they are dealing with an American contest winner. I will be happy to assist in any way possible in this contest, if the idea is accepted by the membership.

Following is a complete list of every stamp that has ever been issued in the world so far with the subject of "Lace", or showing the use of lace. All of these stamps are available to collectors.

Dr. Bertha S. Holmstrand,
I.O.L. Stamp Committee Chairman,
120 E. 34th St., New York, NY 10016

LACE STAMPS (Scott Numbers)

LACE MAKERS

- Andorra-1976-#247 of Europa set 246-247. "The Lacemaker".
- Belgium-1948-#359 of set 357-368. "The Lacemaker".
- Brazil-1976-8-#1459 of set 1441-1459. "The Lacemaker".
- Burundi-1968-#235 of set 233-235. "The Lacemaker" by Vermeer.
- East Germany (German Democratic Republic)-1959-#440 of set 439-443. "The Lady Lace Maker" by Gabriel Metsu.
- Maldiv Islands-1977-#714 of set 710-714. "The Lacemaker".
- Malta-1976 Europa Issue-#512 of set 512-513. "Lacemaking".
- Spain-1976 Europa Issue-#1942 of set 1941-1942. "Lacemaking".
- Sweden-1976-#1154 of set 1153-1154. "Bobbin-Lacemaker from Vadstena". This stamp also was issued in a booklet pane of 10 stamps, #1156a.
- Russia-1957-58-#1925 of set 1924-1929. "The Lacemaker, Vologda". 1967-#3422 of set 3420-3428. "The Lacemaker" by V. A. Tropinin.
- Tunisia-1975-#652 of set 647-652. "Woman Making Lace".

LACE DESIGNS

- Brazil-1974-#1363 of set 1362-1365. "Bilro Lace".
- East Germany (German Democratic Republic)-1956-#305 of set 305-306. "Lace". 1966-#837-840. "Various Plauen Lace Patterns". 1974-#1563-1566. "Various Plauen Lace Patterns".
- Hungary-1960-#1292-1299. "Eight Halas Lace Patterns". 1964-#1570-1577. "Eight Halas Lace Patterns".
- Poland-1974-Souvenir Sheets #2032 a and b. "White Lace Pattern from Koniakow"
- Russia-1979-#4757 from Folk Art Series 4753-4757. "Lace from Vologda".
- St. Helena-1961-#159-172. Whole set of stamps has a background of Bobbin

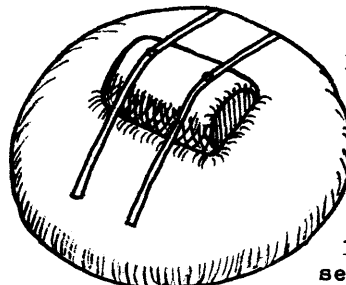
Lace. #172 has a wide Bobbin Lace border.

Tristan da Cunha-1963-#55-67. This is the same set as the St. Helena set minus the last stamp in the set. These stamps are overprinted with "Tristan da Cunha Resettlement". Lace pattern can be seen clearly.

THE USES OF LACE

- Austria-1968-#811. Bride with a lace veil. 1971-#888. Erica Handel Mazzetti with a lace veil.
- Belgium-1975-#935. "Cornelia Vekemans" by Cornelis de Vos. Lady with Lace collar and cuffs.
- Dahomey-1971-#C151 of set C151-C152. "Infante Balthazar" by Velasquez. Lace Collar.
- France-1939-#394 of set 394-395. Maid of Languedoc with Lace Cap.
- East Germany (German Democratic Republic)-1959-#443 of set 439-443. "Young Man in Black Coat" by Frans Hals. Wearing wide lace collar. This is the same set of stamps as the set listed in LACEMAKERS.
- Great Britain-1973-British Explorers set 689-693. #691-Sir Francis Drake-Lace Collar. #692-Sir Walter Raleigh-Lace Collar.
- Luxembourg-1977-#601 of set 601-602. Margerite de Busbach. Lace cap and collar.
- Mexico-1972-#1043 of set 1043-1044. Margarita Maza de Juarez (Mrs. Benito Juarez). Lace Collar.
- New Caledonia-1962-#C29 of set C29-C32. Fisherman with a Throw-net. (Netting).
- Panama-1954-#395-Farm Girl with Lace Collar.
- United States-This is the ONLY American stamp which shows lace-1974-#1549-"Retarded Children Can Be Helped" Lace cuff on woman's sleeve.
- Upper Volta-1970-#227 of set 227-230. "Nurse with Child" by Frans Hals. Lace cap, collar, and cuffs.

There are some other stamps showing paintings of persons wearing lace collars. However, the figures are so tiny that the lace cannot be seen clearly.



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J. A. HEINRITZ

559 First Street, Brooklyn, New York 11215

19th CENTURY LACE

I have a collection of fifty pieces of 19th century laces, many hand-woven, which I want to donate to a museum or sell to a collector. I offered it to the Smithsonian Institution but they were so well represented in 18th and 19th century laces they did not want to accept any more.

The collection is all European, many are Brussels laces, others French and German. There are various types of bobbin laces, needlepoints, combinations of the two, applied laces and other kinds.

Major pieces consist of an evening cape of Alençon lace in the style of 1840 with a long point in the back which comes well below the knees, a parasol cover, a bonnet, Berthas, collars, six butterflies in Brussels lace, each with four wings, each different from the others. One piece is partially completed on its leather base with the needle and thread attached.

I shall be pleased to submit the collection to a qualified expert for appraisal for tax deduction should a museum want them, or for sale to a collector. I hope there is an expert in this area.

Lace is a good thing to collect. It takes little space, a minimum of care. It is beautiful and elegant and very interesting. My age makes it necessary for me to dispose of mine. I want them to go to someone who will cherish and enjoy them.

--Mrs. Esther R. Shaw
4000 Cathedral Ave., N.W.
Washington, D. C. 20016



LUTON MUSEUM

May, 1980

A full coach including members of I.O. L. left Christchurch at 9 a. m. to visit what is probably one of the finest lace collections in England.

We arrived at the museum to be greeted by Mrs. Doreen Fudge, Keeper of Lace. We divided into three separate groups, each group to be taken to the reserve collection by Doreen. Here she gave us a most interesting talk on the history and development of English Lace. We were shown examples of Bedfordshire and Bucks Point. This included an exquisite black shawl in Beds Lace. It was so fine and had been made in strips and joined up so neatly one could not detect it with the naked eye. Two charming baby bonnets were to be seen. One had a band of "Hollie Point" (this word dates back to the Middle Ages and means Holy Point, a form of needlepoint) with the wording "Bless This Sweet Babe". It was most likely made for a christening about 1840.

A Brussels wedding veil in perfect condition, made about 1830, filled us with admiration for its sheer beauty and

design. During the visit we had the opportunity to see what is probably one of the finest collections of bobbins on display. They include bobbins made in amber set with silver, glass, silver, gold, bobbins set with rare and precious stones, bone. Many are inscribed with names, family and national events. There are some of carved ivory, probably made by sailors whilst on long sea voyages.

Perhaps the most rare and interesting were the execution bobbins that were struck by the families of the condemned man and given as a memento. There are the following ones:

Joseph Castle Hung 1860
(for the murder of his wife)
William Worsley Hung 1868
(for the murder of William Bradbury)
William Bull Hung 1871
(for the murder of Sarah Marshall)

We also saw the original kitchen of the house which is equipped with goffering irons, lace ruff irons, and ruff presses. This gave us a good indication of how lace was cared for. Many of us felt it was a hard life for a laundry maid in the 19th century.

For the children of the party, the collection of old dolls and toys raised sighs of envy and Mums sighed over the beautiful parasols, ball dresses, chemises and blouses which were all on view in the costume gallery.

The children were fascinated with the real sweet shop which is on display along with other Victorian shops. My young son, Richard, really could not believe you could buy a quater of "gob stoppers" for one old penny.

We left the museum at four o'clock and made our way home via Bedford, where we stopped briefly at Braggins's to do some "supply shopping". They have a well-stocked lace supply department and also do mail order. You will find them at:

Braggins & Sons, Silver Street,
Bedford, England.

We arrived back in Christchurch, all very tired, after what had been an interesting and informative day.

--Jean Pegg, Dorset, England.

* * * * *

MORE TOUR DATES

Brugge/Brussels overnight Aug. 29,30,31
Brugge/Brussels overnight Oct. 3,4,5
Bayeux/Alencon overnight Oct. 29,30,31
Paris overnight March 20,21,22, 1981



The Brandywine (Pennsylvania) Branch is holding on. There is only Gertrude Bergner and myself at this point. We occasionally hear from one or another member -- everyone seems to be going different directions. We will get back together sometime.

-- Nellie E. Copson, Media, Pa.



I have started a very successful correspondence course in bobbin lace with students from all over -- Hawaii, Puerto Rico, Canada and the U. S. A.

--Susie Frank, Tacoma, Washington.

A LACE STAMP FOR THE USA?

WHAT OTHERS HAVE DONE ABOUT IT:

DID YOU KNOW?

There have been 38 separate countries who recognize the need to place lace on their postage stamps. You may want to call this 39 if you consider the United States' Retarded Children's stamp issued in 1974, Scott #1549, because there is lace on the woman's dress sleeve. This is a poor substitute for lace on a stamp.

DID YOU KNOW?

Americans cannot boast of a native artist who captures modern lacers at work. We have no great paintings to depict in miniature or to share on notepaper or to add American lacers on postcards for our collections. Some subjects suggested have been to use Native American lace bead work and tools, lace sampler, or to borrow lace patterns or paintings as other countries have done. Have you sent your suggestion for lace on a stamp to our I.O.L. Committee?

The following list is of countries who have used lace on stamps. These 38 countries have a combined total of 90 individual stamps. These stamps have been issued for their aesthetic value as well as for a reliable source of income.

- | | | |
|----------------|----------------------|-------------|
| Ajman | Germany DDR | Paraguay |
| Andorra | Hong Kong | Philippines |
| Austria | Hungary | Poland |
| Belgium | Italy | Romania |
| Brazil | Jugoslavia | Russia |
| Burundi | Lebanon | St. Helena |
| Canada | Luxembourg | St. Lucia |
| Cuba | Maldiva | Spain |
| Czechoslovakia | Malta | Sweden |
| Dubai UAF | Netherlands | Switzerland |
| England | Netherlands Antilles | Venezuela |
| France | Netherlands Indies | Yemen |
| Germany | Panama | |

DID YOU KNOW?

As lacers, collectors of lace, lace tools and lace related items, we have a cultural responsibility to future I.O.L. members, to our country and to peoples of other cultures, to unify our efforts to have at least one U. S. stamp depicting lace. "It's time to rattle them bones!"

WHAT ARE YOU GOING TO DO ABOUT IT?

Lahoma Goldsmith
Okmulgee, Oklahoma



MARY HAND CHAPTER
SOUTHERN FLORIDA LACE GROUP

The meeting date of the Mary Hand Chapter has been changed from the first Saturday of the month to the third Saturday. We welcome visitors who are interested in lace to any of our meetings.

--Katherine S. Crampton, Miami, Fla.

LACE FORUM Kaethe Kliot
Berkeley, CA

TEACHERS! © 1980

The time has come again to urge you to respond to me. We are preparing our September printing of the teacher list and would like to include you.

Send your name, address, information on fee, private groups, schools. Are you able to travel? What do you teach right now? How long have you been doing this? A short Biography for our file would be best, an outline of your program.

All information will be part of the I. O. L. Library and must be up-dated yearly. Do not send your information to the Editor or Librarian; this would cause delay and extra work.

--Kaethe Kliot, 2150 Stuart St.
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THE BOOK SHELF



The following books have not been reviewed. They are culled from publishers' lists and are listed only that our members may be cognizant of new titles available.

CROCHET FOR THE CONNOISSEUR, Rosemarie Anderson. (120 pp. 7½ x 10 - 4 color and 81 b/w photos. \$21.00 Batsford, North

Pomfret, VT 05053) The attraction of these haute couture patterns is their extreme simplicity. They include instructions for making a day suit; a beach outfit; a sun suit; a jacket; an evening dress; a day coat; an evening outfit; an evening coat; a winter skirt; a granny square skirt; a poncho; a waistcoat; a Mexican type skirt; and a wedding dress. A section on techniques and hints for both using the crochet hook and making up the garments add to the usefulness of this thoroughly professional approach to crocheting. Rosemarie Anderson is a professional crochet designer and teacher, her designs being featured regularly in top women's magazines.

THE COATS BOOK OF LACECRAFTS, Crochet, Tatting, Knitting. Jean Kinmond (112 pp. 7½ x 10 - 16 color plates, 62 b/w photos and 75 drawings. \$16.95 Batsford, North Pomfret, VT 05053) The delicate stitches of these crafts are clearly explained in step-by-step instructions and illustrations including pineapple, Irish, filet and hairpin lace crochet. There are row-by-row patterns for a variety of projects from the edging on a handkerchief to glass holders, lampshade covers and a full size bedspread.

THE COATS BOOK OF MODERN EUROPEAN EMBROIDERY, Jean Kinmond (104 pp. 7½ x 10 8 color plates, 40 b/w photos and 50 drawings. \$16.95 Batsford, North Pomfret, VT 05053) Here are detailed instructions and diagrams for making a fascinating collection of modern European embroidery including place mats, table cloths and runners, pillows, wall hangings, and lampshades. Some of the designs are based on traditional work while others have been influenced by modern trends. Among the traditional are counted thread work from Sweden, Assisi and cut work from Italy, and blackwork from Spain. There are free-style designs from Norway, Switzerland, Finland and Germany.

DRAWN FABRIC EMBROIDERY, Edna Wark. (144 pp. 7½ x 10 - 4 color and 73 b/w photos and 30 line drawings. \$22.00 Batsford, North Pomfret VT 05053)

Sometimes called pulled thread embroidery - fabric threads are not removed but separated by embroidery stitches creating open spaces of varying size and shape. This book includes a history of embroidery with special reference to drawn fabric work, examples of British, eastern Mediterranean, Persian and Chikankari design. There is detailed information on construction of stitches, planning embroidery on clothes and other projects, and the finishing and presentation of panels.

CREATIVE CASH, How to sell your crafts. by Barbara Brabec. (216 pps. 62 drawings, charts and forms. \$8.95 Countryside Books) Available at bookstores, Singer Sewing Centers, and Minnesota Fabrics stores.

LACE WORKSHOP

Mrs. Doreen Wright is a popular lace teacher on both sides of the Atlantic. She conducts lace workshops in several locations in the United States as well as in her native England. These photos were taken at one of her classes in Baltimore, Maryland, last summer.



STUDY IN CONCENTRATION: Addie Busch, Diana C. Schramm, Doreen Wright.



HARD AT WORK: Lois Sewell
Elena Rodriguez, Diana Lillevig.

LACE & LAUGHTER OF NORTHERN VIRGINIA

We had our annual May Lace Day on May 3rd at Dulin Methodist Church, Falls Church, Virginia, from 10:00 a. m. until 3:00 p. m.

Caroline Pierce was instructress for a workshop in beginning a Belgian-type scroll, bobbin lace. There were also a workshop in Mounting Lace to Fabric with Elena Rodriguez and a workshop on Lace Identification with Mary Lou Kueker. Karen Tuck gave instructions to a group on Tatting and Mrs. Edna Coryell gave a demonstration on Netting and Guipure d'Arte.

45 people registered for the meeting and workshops of which "Collars and Cuffs" was the theme.

Our group gave a series of demonstrations at the Renwick Gallery (part of Smithsonian) on Sundays. Diana Lillevig and Hazel Lowery demonstrated on May 18, and Lois Sewell and Caroline Pierce on May 25.

--Mrs. Hazel Lowery, Falls Church, Va.

HOUSTON LACEMAKER

I've been a member (of I.O.L.) since 1977, taking lessons from an elderly Swiss Lady, teaching me the basics of making tape for my Battenberg work. I've taken lessons a total of 6 days from Elena Cola in Dallas (Italian type lace) and contribute much of what I've learned so far to Doris Southard's book. One of my teachers, Mrs. Max Bornhouser, had another student, Edna Calhoun, a retired R. N. and widow. She and I have been lacing together for two years.

Last November I entered my lace work in the fair(1st in 100 years in Houston) and won all the prizes and sweepstakes. I still can't believe it! This year I'll really have a run for the money with all the talent now.

The French Legation in Austin, Texas, has asked me to bring some of my collection and demonstrate Bobbin Lacing June 6th in conjunction with the convention of the Children of the Daughters of the Republic of Texas. I'm very excited about this and pleased as I am a French descendant.

Three nights last December I demonstrated lace making at the Candlelight Tours for Harris County Heritage Society in Houston. --Joann Greer

NOTE TO MEMBERS

"The folding pillows advertised of Marguerite Brooks consist of a cardboard cuff covered with a quilted pad, these made into a cylinder to be placed over the revolving center cushion. Mrs. Brooks planned them for trying out new patterns. The cost of \$8.50 barely covered the quilting and cardboard top. If lacemakers who ordered them expected more than this they may return the pillow to The Tod Studio, 319 Mendoza Ave., Coral Gables, Fla. 33134, for a refund of what they paid or credit on other items.

I am sorry that in my own knowledge of what to do with handling things for the bases of pillows, I did not realize that others might be confused. I knew Mrs. Brooks and she was very clever at contriving parts of lacemaking equipment."

Sincerely, Osma Tod.

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by Pamela Nottingham.....\$16.95
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by Elena Holeczyova of Czechoslovakia.
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3. 12 LEKTIONER i KNYPPING
Kristina Malmberg..... \$9.95
4. KNUPPEN KLOPPEN--German Bobbin Lace.. \$3.95
5. ENCAJE DE BOLILLOS
(Spanish, with patterns)..... \$4.50
6. NYPLAYKSEN OPAS
(Finnish, with translation)..... \$8.95
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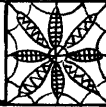
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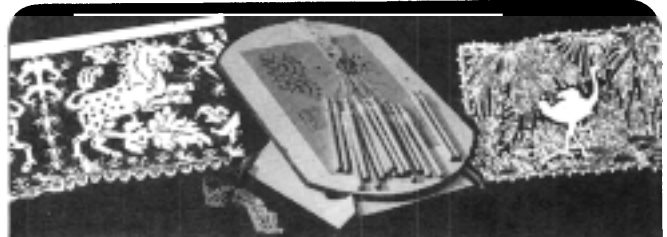
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