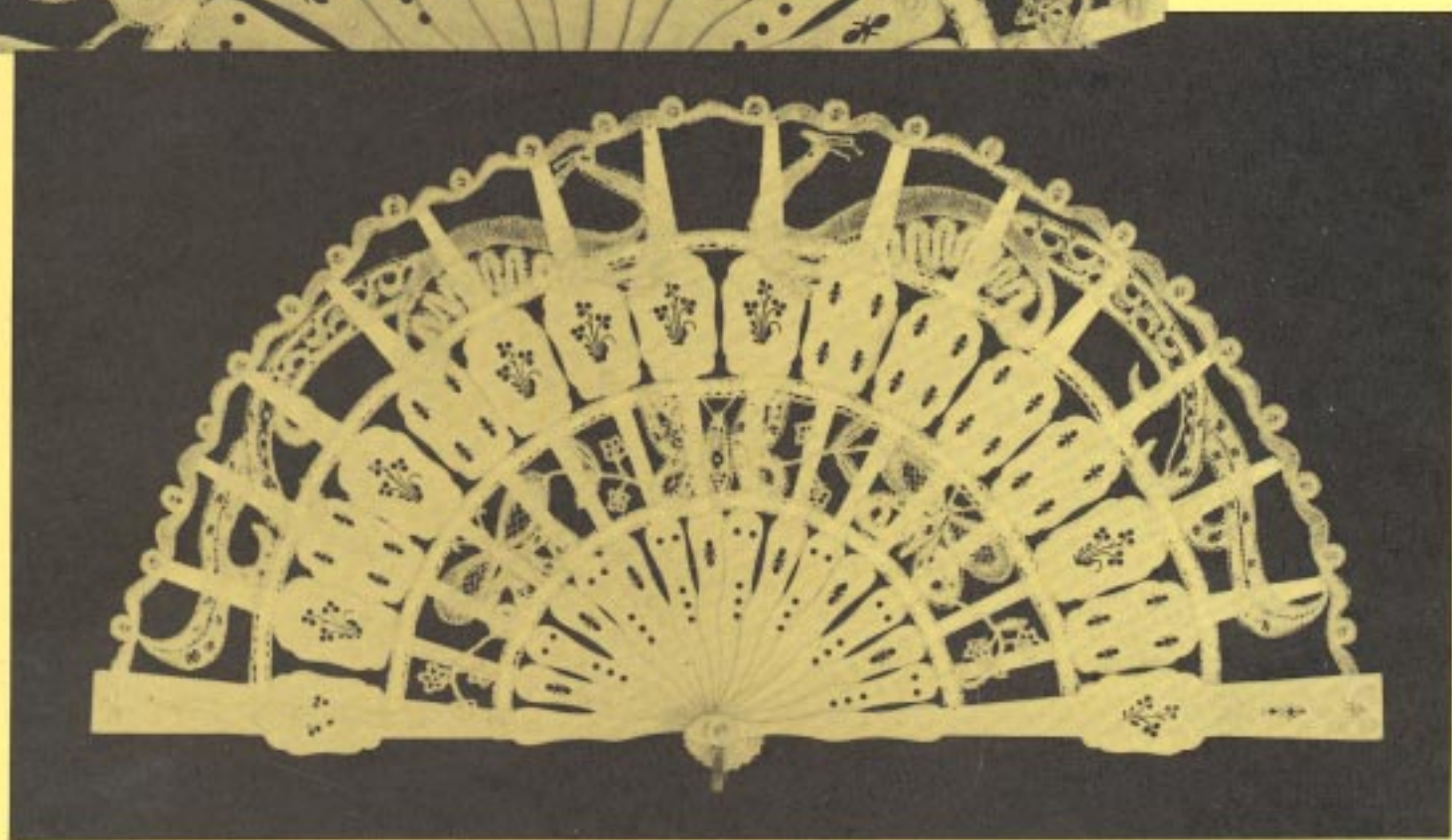


*International Old  
Lacers Inc.  
Twenty-eighth Year*



# International Old Lacers Bulletin

## Official Publication for Members

### LACE CONSULTANTS

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

Mrs. Theresa Ohno  
11650 McClumpha Road  
Plymouth, Michigan 48170

Bobbin Lace - Contemporary and Sprang

Mrs. Kaethe Kliot  
2150 Stuart Street  
Berkeley, Calif. 94705

Bobbin Lace & Identification

Mrs. Muriel Mitchell  
318 - 281 Holdon Avenue  
Burnaby  
British Columbia V5B 3T9, Can

(Fee: \$10.00 per 100 pieces  
Proceeds to go to I. O. L.  
Library Fund. Make checks  
payable to I. O. L.)

Crochet & Knitting

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

Drawn Work - Hardanger and Pulled Thread

Mrs. Renate Springsted  
3115 McKinley  
Dearborn, Michigan 48124

Hairpin

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

Hedebo

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

Knitting

Mrs. Doris Southard  
New Hartford, Iowa 50660

Macrame

Mrs. Virginia Harvey  
P. O. Box 468  
Freeland, Washington 98249

Mrs. Mary Lou Reichard  
1694 Progress Street  
Lincoln Park, Michigan 48146

Needle Lace

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

Needle Lace & Bobbin Lace

Mrs. Jo A. Bidner  
559 First Street  
Brooklyn, New York 11215

Netting - Modano Lace

Mrs. Bertha Cragun  
16611 S.E. 8th Street  
Bellevue, Washington 98008

Tatting & Knitting

Mrs. Marie Kramer  
1432 Ruth Drive  
Kirkwood, Missouri 63122

## Membership

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

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

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

Bi-Monthly Bulletin, 6 a year,  
published September, November,  
January, March, May and July.

28th Club Year

Sept. 1, 1980 - Aug. 31, 1981

## Advertising

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

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

## Officers

President:

Mrs. Zitella Ridell  
2509 Skyline Drive  
Westminster, Colorado 80030

1st Vice President:

Mrs. Vada Belle Bledsoe  
Star Route, Box 151  
Underwood, Washington 98651

2nd Vice President:

Mrs. Helen M. Forcum  
5712 San Jose Avenue  
Richmond, California 94804

Recording Secretary:

Miss Arlene C. Wilson  
401 West Fullerton, Apt. 807E  
Chicago, Illinois 60614

Corresponding Secretary:

Mrs. Muriel Mitchell  
318 - 281 Holdon Avenue  
Burnaby  
British Columbia V5B 3T9, Can.

Treasurer:

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

Librarian:

Mrs. Mary Lou Kueker  
15658 Millbrook Lane  
Laurel, Maryland 20810

Editor--Advertising Manager:

Mrs. Robert C. Ridell  
P. O. Box  
Westminster, Colorado 80030

Membership Chairman:

Mrs. Caroline E. Pierce  
5206 Olley Lane  
Burke, Virginia 22015

Slides and Museum Activities

Chairman:

Mrs. Helen M. Forcum  
5712 San Jose Avenue  
Richmond, California 94804

Board of Directors:

Elected Officers,  
Area Directors, and  
Past Presidents

Auditor:

CPA selected by Treasurer

## Honorary Members

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







Lithographed in the United States of America

Very large Brussels Rosepoint lace handkerchief with handkerchief ring dated 1866. Two rare handkerchiefs from the collection of Queen Mary, and a round Val lace-trimmed handkerchief from the collection of Queen Mary which belonged to Queen Alexandra (with Royal crown). A rare fan of toile, pierced to look like lace. A rare Mechlin lace with hunting scene. (From exhibit at Boston,

Mass., Museum of Fine Arts, Oct. 1966)  
Photo by Robert W. Chalue

### at the MUSEUMS

Henry Ford Museum, Dearborn, Michigan.  
Mary Selden Lace Collection. Tentative  
date November or December. For study  
only. See page 10 for details.





## President's Message

The 1980 Convention has just closed, and on behalf of all the Executive Board, Congratulations are offered to Mary Lou Kueker as Chairman and to each member of the Chesapeake Regional Lace Guild for

making it "not only the largest in attendance" but a superb meeting in Alexandria. The numerous workshops with qualified teachers were completely filled. The exhibits were very fine, and everyone enjoyed the continuous surprises found in the goodie bags and at each meal. The commemorative Bobbins and the Lace Flowers from Thailand were special treats that kept members lined up for several hours, and worth the time spent.

All the Executive Board Meetings were well attended, which gave proof that your officers not only care about the organization, but are also willing to put forth a great deal of their time and effort to make it even better. The large attendance at the Annual Meeting signifies that the members do wish to participate in the growth of lace making and the study of lace, and are willing to help with their ideas in order to make the organization's continuance successful. The members adopted the following pieces of business: the Incorporation in Colorado as a Non-Profit organization; the Federal Tax Exemption; the Regional Division and the By-laws Revision, all of which will aid in the fulfillment of International Old Lacers, Inc. goals. The adoption of the above will also enable each Officer and Director to efficiently maintain and handle the growth in a dignified manner. With the continued cooperation of each officer and member the organization can become larger and better known and obtain goals that will make a successful future for this organization.

It was again a time when people could meet old friends, and make new friends while doing a little study on the city of Washington, D.C. that has had so much to do with making our country so great.

*Silkie Ridell*  
President.

## EXECUTIVE BOARD NAMES BULLETIN EDITOR

The Executive Board of I.O.L. has appointed Mrs. Robert C. Ridell as Editor of the Bulletin beginning with the November, 1980, issue. We are delighted that Mrs. Ridell has agreed to do the Bulletin. Please send all articles for

the Bulletin to the following address:  
Mrs. Robert C. Ridell  
P.O. Box  
Westminster, Colorado 80030

We are pleased that Mrs. Wareham will continue to mail back issues of the Bulletin and the lace identification booklets, "Chart for Lace Identification and the Meshes of Handmade Lace". We are deeply grateful to Mrs. Wareham for her editorship of the Bulletin for the past 17 years.

--Arlene Wilson, Recording Secretary.

## THE COVER

The sticks of this old Ivory fan were found in an antique shop so I was able to buy it for a song. Knowing nothing of repairing fans, I had a problem and read up on all I could find and found a few answers but not all.

The sticks were in three sections, two of ivory, and the tips of wood mostly broken. These I replaced with plastic, which would be a "no-no" by fan collectors. Two old pearl shoe buttons and a nail were used in place of a rivet and the loop made from a piece of old brass.

I then designed the peacocks to fit the top piece and the butterflies and sprays for the bottom. All when completed were sewn on silk net which was purchased through an ad in the I.O.L. The edging is from a pattern in "The Technique of Honiton Lace" by Elsie Luxton shaped to fit the curve. Beading for the ribbon was used to finish off and strengthen the net. Thread used was D'Alsace 60, and 40 for the coarse.

I have started designing a center piece for a silver tray that will be my next big project.

--Virginia Staben, Portland, Oregon.



Contemporary Honiton from "The Technique of Honiton Lace" by Elsie Luxton. Made by Virginia Staben.



I have been delighted, almost overwhelmed, at the widespread enthusiasm shown in lace at this time. The number of makers and collectors seems to grow day by day. This has been evidenced by the sales of my book--2,600 in the first two and one-half months and still selling rapidly.

We Europeans are much indebted to America for keeping interest in lace alive at a time when it seemed that no one would ever care about it again. The International Old Lacers, for example, is in its 28th year, while our Lace Guild is in its 5th. Our Lace Society is a bit older, but it has a very limited membership.

I wish I could have come to your 1980 Convention at Alexandria, Virginia, but it clashed with my Sale of costumes and textiles at Harrods' Auction Galleries on August 7th. Maybe next year! I would, incidentally, be very happy to give a slide-illustrated talk to any group that might be interested, and to sign copies of my book, and also to discuss/identify individual pieces of antique lace belonging to members.

I will supply small numbers of Autographed copies of my book, "The Identification of Lace", (see The Book Shelf, page 12) for a cost of £3.95 plus 55 pence postage and packing for surface mail. This makes a total of £4.50. Please submit in British pounds sterling

--Mrs. Pat Earnshaw,  
Willinghurst Cottage, Shamley Green,  
Guildford GU5 OSU, United Kingdom.

*Visit to L'Enfant Plaza*

by Mary McPeck

Please let me tell you about my unexpected, exciting adventure in Washington, D. C. during the I.O.L. convention. My Falls Church, Virginia, nephew was giving me a whirl-wind tour of Washington because he knew that I hadn't been there since he was a young man.

Like a tour guide, he was pointing out places and changes as he drove and mentioned L'Enfant Plaza. I almost caused an accident in my excited request to turn into the Plaza. Luckily we discovered the United States Postal Service building. None of the many guards there had ever heard of the Citizens' Stamp Advisory Committee. Happily, the last guard asked for the names of the persons I wanted to see. The committee is in Consumer Service! I signed my life away and showed every identification I had and was directed to the fifth floor and through a maze of offices to Mr. Dickey Rustin who proved to be very personable and pleasant and encouraging. He wanted to see the pieces I had brought (some things I had brought to show my family).

In answer to my questions: Our pro-

cedure is fine. They do read our letters. Ideas and suggestions and reasons why lace should be on a stamp are welcomed. Lace is as American as other crafts and art. He picked up the bi-centennial set of craftsmen stamps to illustrate that hardly any craft of ours is native. Our lace stamp proposal comes before the committee at its August 15 meeting. (I'm writing this at the convention.) It will take a long time. He said to keep the letters coming to show our unflagging support from every section of the United States and from all professions and occupations.

The address again:

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



STERLING SILVER

I.O.L. PINS and CHARMS



The I. O. L. logotype shows in silver on a blue enamel ground

Pins -- 5/8" wide....each \$7.50

Charms -- 5/8" wide..each \$7.50

Order from: I.O.L. Supply Chairman,  
Mrs. Ruth Gammon,  
10317 Pine Springs Drive,  
Sun City, Arizona 85373.

Truly elegant hand turned

**BOBBINS**

Fifty regional styles in a wide variety of Australian and exotic woods

Send for details to:

MIKE DARLOW, 60 Gibbes Street,  
Chatswood, N.S.W. 2067, Australia

**Back Bulletins Available**

- 1972-1973 - Sept. 1972, Jan. 1973, \$1.00
- March 1973, May 1973, July 1973 each
- 1975-1976 Complete, 6 issues . . . \$6.00
- 1977-1978 - 5 issues . . . . . \$5.00
- (Nov. - Jan. - Mar. - May - July)
- 1978-1979 - 4 issues . . . . . \$4.00
- (Sept. - Jan. - May - July)
- 1979-1980 Complete, 6 issues . . . \$6.00

Book Plates.....10 for . . . \$1.00

Order from: Rachel Wareham

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

(Checks made out to: Inter. Old Lacers)



*Scalloped Edge*



## ROMANTIC BOBBIN LACE MAKING

by Lorraine Klopman

Reprint from "WOMAN'S WORLD" (Australia)  
January 16, 1980

A CENTURIES-OLD CRAFT IS ENJOYING A DESERVED REVIVAL AS MORE PEOPLE DISCOVER THE DELICATE, INTRICATE BEAUTY OF HAND-MADE LACE.

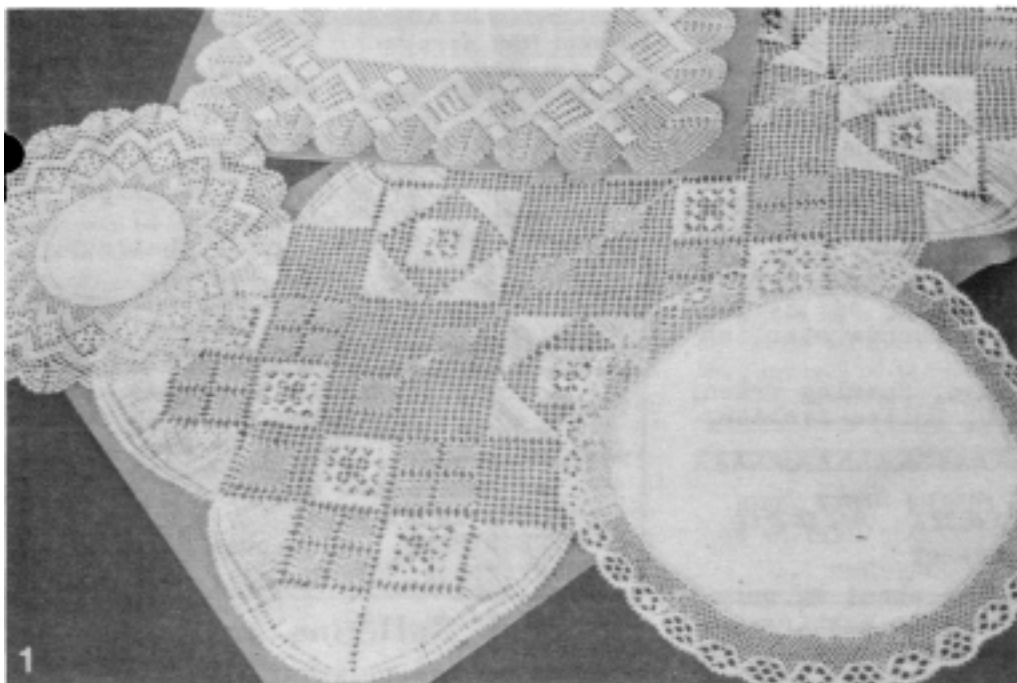
Many beautiful laces take their names either from the method of making or from the place where they were originally made. The best known are pillow or bobbin lace, and needlepoint lace. Some of the most famous are "Brussels" -- a fine and delicate thread lace, "Cluny" -- a net lace, "Honiton" -- a delicate lace, and "Valenciennes" or bobbin lace where the pattern and ground are made at the same time.

Today many laces are made by machine but hand-made lace is still a favourite using traditional patterns worked with bobbins of a "lace pillow".

Jenny Fisher of Randwick, NSW, is Australia's leading exponent of bobbin lace making. "I once lived near Honiton, the home of English lace," says Jenny, "so after completing a course in textiles at a school near there, it was a natural step to take up bobbin lace making and to study Honiton lace."

For 25 years Jenny has been making bobbin lace using linen threads she imports from Sweden and Belgium. It takes her about one hour to do 2.5cm of Torchon lace, a coarse lace, but for a very fine lace it could take an hour to do a tiny piece of a few millimeters.

Lace making is a combination of twisting and crossing threads to produce a design that has been previously punched out in cardboard. The lace is worked on

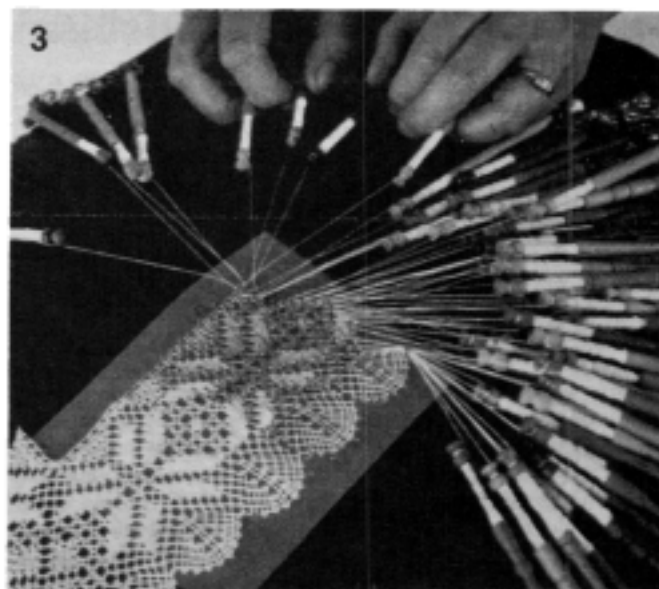


1. Torchon lace makes the lace runner and trims the napkin (top). The large round doyley with Buckinghamshire lace edging in the traditional "Church Window" or "Plum Pudding" design. The small doyley (left) is edged with Torchon lace.

2. A lace pillow with pricked pattern outlined with brass pins and dozens of bobbins weighted with beads is used to make the delicate piece of lace.

3. Wood bobbins wound with thread are used in a combination of twisting and crossing threads to make a strip of Torchon lace, adapted from a Swedish design.

Photographs by Wal Easton



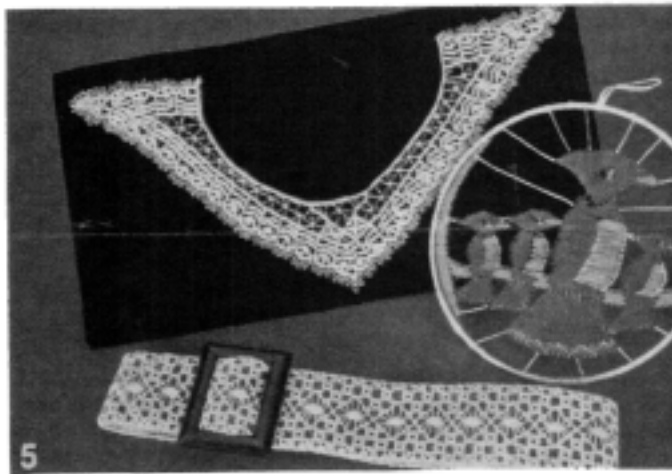
a pillow or cushion. This is made of a substance soft enough to pierce with a pin yet is firm enough to hold the pin steady. Good lace cannot be made on a soft pillow. The pillow is covered with a piece of plain dark fabric to help prevent eyestrain. Apart from the pins used in the pricking, spare pins are not stuck in the pillow. A tradition among lace workers is to have a pincushion attached to the top of the pillow by a small loop.

Lace patterns are called prickings and consist of dots on a stiff card showing the positions of pinholes with a few lines indicating directions of threads.

Bobbins are worked in pairs and are pieces of wood about 9 - 12cm long on which the thread is wound for easy hand-

ling. Old bobbins are made of ivory, brass, pewter, bone. Some types of bobbins have a hole pierced through the base and a wire ring is passed through it. Beads are threaded on it and these weight the bobbin to hold the tension needed to keep the twist in the thread and so prevent it from snapping.

Bobbin winding is done by hand and a metre of thread is wound on each one around the neck of the bobbin. Jenny Fisher works in basically white and off-white threads but is experimenting with modern lace using colour. She works out her own designs getting inspiration from art exhibitions and museums; from North American Indian blankets to Aboriginal paintings.



4. Jenny Fisher, lace maker with Mike Darlow who makes the wood bobbins from Australian timbers.

5. Lace made by Jenny Fisher: collar is a traditional pattern of Bedfordshire; belt is Torchon; and the coloured lace is a modern design featuring birds.

6. Mike Dartow bobbins made from Australian woods. Large bobbins, left to right: gold thread bobbins in bottlebrush; Spanish bobbins, Tasmanian myrtle; Italian bobbins, live oak; Dozyales, red mahogany; English bobbins, Buddha wood; Portuguese, Australian tulip wood. Small bobbins:



left: Belgium bobbins, swamp mahogany; right: Portuguese, Queenstand walnut; bottom: Honiton gimp bobbins, privet.

Dozjenny, pinoak. Top right: Antique Tasmanian style, Huon pine; French, brush box; Maltese, Cairns wattle; French, swamp sheoak; Bedfordshire, strawberry bee. Bottom right: French, firewheel tree; Dozbed, Australian rosewood; sheathed from France and Austria, paperbark; Ceylonese, banksia.

7. Top left: Russian, dead finish; Dozjenny, Cairns wattle; Cow-in-calf, black bean; Old maids, Queensland silver wattle; Bedfordshire, scrub beefwood. Lower left: Possum, blackbean heart and sapwood; Swedish, western beefwood; Belgian, mulga;



Her aim is to keep alive the best design and the design characteristics of the different forms of traditional lace. She is also president of the NSW Bobbin Lacemakers' Association.

Jenny gives lectures on lacemaking and holds classes for the Crafts Council of NSW in city and country areas. One regular weekly class is at the Waverley Art Centre, Bondi, Sydney. In a recent article in a suburban newspaper on lacemaking, Jenny mentioned that she had difficulty in obtaining a supply of lace bobbins and appealed for someone interested in wood turning to make wood bobbins. The appeal did not fall on deaf ears. Mike Darlow, a wood turner, read the article and decided to contact Jenny through the Art centre. So a new industry was started.

Mike Darlow was born in England and trained as a civil engineer, but a few years ago started wood turning as a hobby. He then trained at Sydney Technical College and became a fulltime wood turner in 1979.

"I got into bobbin turning," says Mike, "after reading an article in the local paper about lacemaking classes at the Art centre and Jenny's appeal for someone to turn bobbins. The Art centre put me in touch with her with the result that about half my time now is spent on turning lace bobbins".

On a recent visit to England, Mike did research into the history of bobbins and the various regional styles. He makes 50 different regional styled bobbins and uses more than 100 different woods. Mike says, "I am concentrating on using the more unusual Australian timbers and my special interest is in developing new styles with, if possible, an Australian character such as the 'Possum' bobbin and 'Dozbobbin' range.

Mike's interest in special woods is well known among tree lovers and it is not unusual for someone who is felling a special tree to offer it to Mike for his woodturning; and it is nothing for Mike to wake up one morning to find the log of some unusual tree has been dropped over his front fence during the night!

Already Mike Darlow's lace bobbins are in the collections of the Museum of Applied Arts and Sciences, Sydney and the Luton, Birmingham and Northampton museums in England. Each bobbin is signed and labelled with the wood species used.

Mike is building up an interesting export trade in bobbins and has already sent bobbins to the USA, the United Kingdom, New Zealand and South Africa. Such is the demand for beautifully made bobbins in attractive woods.

--Contributed by Mike Darlow,  
60 Gibbes St., Chatswood, N.S.W.,  
Australia 2067

"Fine Woodworking", July/August, 1980

published by the Taunton Press, Newtown, CT 06470, has included an article written by Mike Darlow. Mike has just moved into a new workshop where he hopes to establish a mail order business with his bobbins.

~~~~~

## LACE TOUR OF BELGIUM AND HOLLAND

By Mrs. Betty M. E. Robinson  
1 Mansvid Avenue, East Cosham,  
Portsmouth, Hants. PO6 2LX

I've just had a holiday with a difference, a Lace Tour.

When I first saw the itinerary of the proposed trip organized by the English Lace School, I wondered if I could stand the pace. But, when the trip was offered to me as a present, I decided to try it first and wonder about it when I got back. How glad I am that I did; it was a most stimulating experience, a balanced mixture of lace, sightseeing and free time.

With a tour leader "in the know" and with many friends throughout the Continental lace world, we were able to see lace otherwise unavailable to general public view.

After joining the class at the Bruges lace school and enjoying a delightful tea, we were privileged to see the very fine Binche lace. It is still being made with fine British thread which has not been manufactured for years. Visitors are normally forbidden. All lacemakers know how easy it is for a pillow to be knocked and the dozens of bobbins muddled irretrievably.

On the way from Bruges to Brussels we visited the Coat's thread factory. After a welcoming cup of coffee, we were shown how the linen and cotton threads so many lacemakers use are prepared and wound. Have you ever wondered? Gassed thread really does pass through a flame, so fast that only the unwanted hairy whiskers are burned off and the main twist is not harmed. Synthetic threads pass a red hot electric element.

After the mind-blowing sight of pieces of bobbin lace looking the size of the side of a house in the Cinquintenaire Museum, Brussels, we cleared our heads next day with the breezes blowing across the plains of Waterloo. Did you know the British took no part in the battle? Flags everywhere but not a Union Flag amongst them and Boney wearing his hat like that, all over the place. If you go next May, do take a British flag and leave it at the top of Lion Mount. Don't be like one of our party and ask a local "Who won?"

One evening in Brussels, teachers we had met at the museum and American lacemakers came to our hotel. It was a happy evening swapping prickings and information.

When we reached Beveren the reception

was bubbly in all senses. The lace made in the beautiful, moated chateau is of one type only, similar to our Buckinghamshire Point lace.

It was at Beveren that some of our party spent the night in the homes of local lacemakers. Here hundreds, yes really hundreds, came from all over the area to this little town to meet the British lacemakers.

The interest shown in our modest demonstration in the evening was amazing. Even the menfolk asked about pillow stuffings, designs and showed interest in every aspect of British lacemaking. Bobbins were offered, addresses exchanged, help flowed back and forth. Since returning home I've even received a diagram to assist me working the Rococo lace I am trying.

Contrary to a much-propagated myth, Belgian lace pillows are not stuffed with seaweed, but with the tough sea grass from the dunes.

Honiton lace seems to be the great attraction on the Continent. They cannot believe a worker can start lacemaking with such fine thread; they think one should learn with coarse thread and progress to finer.

It seems impossible that any of their students could fail to make lace with the coloured diagrammatic teaching system and teachers trained for seven years. The whole system is far more rigid than ours; no trying a bit of Honiton this week and a bit of Beds. the next. It's one lace at a time, step by step.

In Amsterdam after a jolly evening well supplied with cheese and wine, gliding down floodlit canals, we were given a guided tour of lace in the Rijksmuseum by Lia Baumeister-Jonker. The lace was on a smaller scale than that at Brussels and not always so old, but to me more comprehensible.

Local lacemakers, some dressed in folk costume with lovely hand-made lace, organized a tea-party for us, and once again the pillow chatter was as loud as ever. Here, too, some of our group spent the night with hostesses.

To sum up the trip briefly, I gained new prickings, new lace books, new inspiration, new information about lace and, above all, communication with new lace friends.

## Lace in the books of Ann Bridge

by Katharine E. Dopp, 15 Elsom Parkway  
South Burlington, Vermont 05401.

Inspired by a quotation on the cover of "Lace", the magazine of the British Lace Guild, Spring 1980 issue, I went on a search for it in Ann Bridge's "Singing Waters". Sure enough, this novelist whose books enchanted us in the thirties, forties and fifties, showed a true appreciation and love for lace, and the "virtue

and power" that working with the hands gives the lacemaker. I kept right on re-reading her intriguing books and found other fleeting references to lace, but in her "Family of Two Worlds", a portrait of her mother, she has much more to say.

Ann Bridge (Mary Dolling Sanders O'Malley) had an interesting mother, born Marie Day, of wealthy New Orleans parents, whose financial and family interests took them often to New England, and there they were stranded at the outbreak of the Civil War. One of the great-great grandmothers of the author was Abigail Hinman, who shot at Benedict Arnold from the window of her home, during the siege of New London. The Days had come from Cambridge, England in 1634 and settled in Connecticut. The author's great grandmother, Hannah Day, is shown in a charming portrait, wearing a little lace-edged cap. The Quaker branch of the family wore Point d'Alencon and Point de Venise, lace being the only decoration allowed on their black, white or gray dresses.

After the Civil War was over, the author's mother returned to New Orleans, where she lived with an older sister in a luxurious house, with one whole room devoted to a collection of fans, silver spoons and lace. There she met and married, after a whirlwind courtship, a dashing young British dealer in metals. Her trousseau was made at Worth's, and her wedding dress of white peau-de-soie was trimmed with scores of tiny bows and Duchesse lace.

The author was brought up in England with German governesses. When she practised the required hours on the Steinway grand, she admits to propping up Mrs. Palliser's "Great Book of Lace" and reading while keeping a faint tinkling going with one hand and turning pages with the other. How many of us can remember doing this, but probably not with a lace book?

All the American relatives visited regularly at the Hertfordshire and Surrey homes, and joined the British family on European tours, buying embroideries and laces in the little Swiss towns. One of the New Orleans cousins married into the Brazza family of Italy. This cousin Cora took her responsibilities to the peasants on her husband's estate very seriously. She founded lace schools as part of the humanitarian effort started by Signor Fambri of Venice and carried on by the beautiful Countess Andriana Marcello, with the sanction of Queen Margherita of Italy. In 1891 the first such school near Brazza, about 90 miles north of Venice, was founded by Ann Bridge's cousin Cora. She first learned to make lace herself, then taught six local girls, who in turn taught many others. Within two years the original school at Fagagna had a hundred workers, with others following its lead. Cora hurried off to Paris with samples of their work,

and discovered the most saleable patterns and the going prices, soon developing a demand for Brazza lace in the French capital.

She then proceeded to organize an exhibit for the World's Fair of Chicago in 1893 and wrote a catalogue, including a history of lacemaking, going back to the Egyptian tombs and ancient Roman archaeological discoveries. Her brother-in-law found African weavings with elements of the Venetian Punto in Aria patterns. She dashed all over Europe to collect items for the exhibit, and the Queen loaned the Royal collection. The Exhibition was a great success and resulted in a flood of orders, assuring occupation for hundreds of women for a long time to come.

That the Contessa di Brazza was regarded as an authority is evidenced by the fact that she was a consultant when the Palliser book was revised in 1902 by M. Jourdain and Alice Dryden. My copy of the 1976 re-publication has many footnotes and some illustrations contributed by her. Her World's Fair catalogue, dedicated to Queen Margherita, was entitled "Old and New Laces in Italy".

\*\*\*

I am a Bobbin Lace Instructor in the Government Trade School in Malta. At this time I am doing a project about other countries' Bobbin Lace to encourage the pupils to become interested in other laces. I would like to correspond with someone in America who is also interested in Bobbin Lace making.

I am collecting everything connected with Bobbin Lace such as postcards, old and new bobbins, stamps, books, patterns and samples of lace from all over the world.

-- Miss Emma Borg  
12, Aeneas Street  
Lija, Malta Rep.

## HAIRPIN LACE

WITH  
EVELYN K. MISNER

© 1980

### *Liz*

Liz, you've lived thru  
So many things with me  
You've become a fantasy!

I found you at an auction --  
A mannequin -- my dream  
To try my hairpin lace upon!  
I knew you'd show it like a queen.

You wait in quiet dignity,  
Standing in a model's pose  
I hear the music! Cameras flash!  
A commentator's voice arose...

"This creation, reminiscent of the 20's  
Executed in wool and mohair,  
Is complimented with a head band  
And mohair stole so gossamer.



Trimmed with buttons of pearl,  
Entirely made of hairpin lace,  
It can be worn anywhere  
Always in --- perfect taste."

All is quiet now; it was just a dream  
And there you stand, my Liz so fair,  
In the clothes I made for you  
With loom and wool and mohair.

\* \* \*

Here are the general directions for making a stole similar to the one Liz is wearing but a little shorter.

I used a cone of mohair from a weaving supply shop. Use a 3½ inch loom, F crochet hook, and the slip stitch. Make seven rows with 180 loops each (90 loops each side). Join by braiding one loop thru one loop to end. Fringe takes 36 inch long strands. Use three (3) strands in center of each strip. Trim ends evenly.

These are quick and easy to do and give a light and airy look. You can accomplish a heavier and warmer stole by using 2 strands at the same time. Using 2 strands would make it slightly shorter.

Make several in assorted colors. They make lovely gifts. If you make one, I'd love to see a snap shot of the results.

Photo by Karen Misner

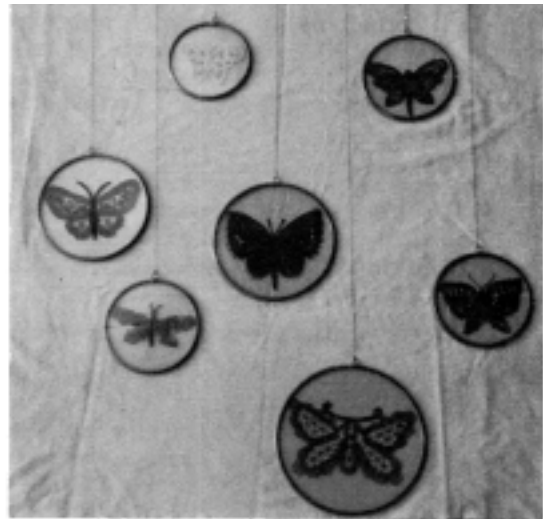




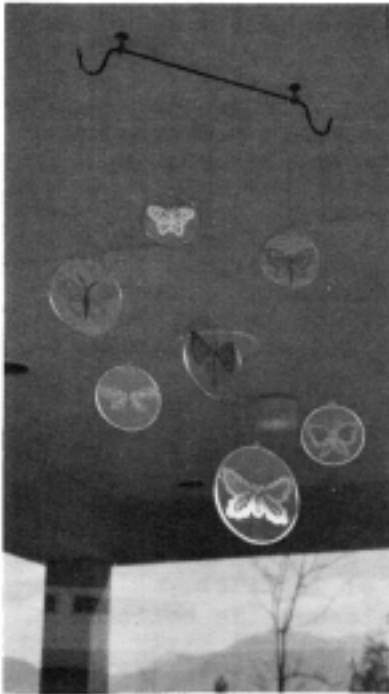
Chilliwack Bobbin Lace Club spent a busy year with lace lessons under the guidance of Caroline Kirby which kept many of our members busy all fall.

We took a break for all of us to participate in the decorating of Parkholme Lodge, a new extended care facility in our area. This took the form of a wall hanging, a picture and a butterfly mobile.

We are looking forward to taking our pillows -- visiting and demonstrating in the Lodge and also in our newest park, Minter Gardens.--Joy Penty, secretary, 101 Henderson Ave., Chilliwack, British Columbia V2P 2X8, Canada.



Detail of Mobile



Finished Mobile  
in the Dining  
Room at  
Parkholme Lodge



At entrance to  
Parkholme Lodge

In Activity  
Room of  
Parkholme  
Lodge



May Cranch has taught me to make Honiton lace, a craft -- or should I say art form--at which she really excels. I must say at the moment I find crochet grows more quickly. I am making a baby's shawl, the pattern for which I have adapted from a small table mat or doily from one of the Dolfus Milg. 8 hrs. books. I am finding that I have almost a steady supply of orders for this particular shawl. The first one was a labour of love for a very dear friend's baby, but two of my friends have since asked me to make others for their grand-children.

I recently spent a most enjoyable and positively hilarious week at Susan Cox's English Lace School in Tiverton, England, learning about a new form of hairpin crochet. It didn't even have a name when the class started, but the three guinea-pig pupils and the teacher, Susan Thomp-

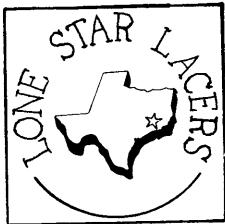
son, decided on progressive hairpin crochet. The results were very beautiful lace mats. Mine was more or less oval and was about six inches long. We used 80 and 100, Coats cotton thread, so it was very fine.

Miss Jenny Croucher,  
14, St. Anne's Road, Glenhort,  
Plymouth, England.

Mrs. June Stringer, 5 Richards Ave., Glen Iris, Melbourne, Victoria 2146, Australia, has been working hard on needle lace pieces for exhibitions. Last year she and others started an Australian Lace Guild and June is now the Victorian representative. She hopes she'll not be too busy to make any more lace herself. June says they are very lucky as "Mrs. Gabrielle Pond, authoress of the book, 'An Introduction to Lace', has

moved here from England. She is a charming lady and after collecting, studying and restoring lace for years is very knowledgeable about it and such a valuable addition to our small lacemaking community."

To save on individual bank costs and postage, Gwen Perkins, another Melbourne lacemaker, is acting as Financial Secretary to collect the dues of the Guild. The dues will then be sent to the I.O.L. treasurer as one sum.



Dear I.O.L.,  
We are continuing to meet in my home for the summer on the 2nd and 4th Mondays of the month and invite all visiting lacers to join us for our lace-ins. My address is 5934 Lattimer, Houston, Texas

77035 and telephone 713-723-1858.

Since the initial letter in the bulletin, we have added 3 new members to our group. Our members are: Edna Calhoun, Hanny Bornhauser, Margo Winstead, Estelle Love, Margaret Sheppard, Lari Ehni, Elaine Joers, Gail Kinhead, Dawsie Crain, Joy Nicholas and myself.

Recently Edna Calhoun was invited to demonstrate bobbin lacemaking to a church group in a neighboring town. Also, Margo Winstead was given excellent coverage in one of our Houston newspapers and also appeared on television, previewing her lacemaking demonstration for the July 4th picnic planned by the Harris County Heritage Society in the Long Row. Margo was part of a craft exhibition designed to acquaint Houstonians with their multi-faceted Historical Society.

I just returned from San Antonio where I had the pleasure of visiting with Mrs. Arthur Fabra, an I.O.L. member, and with Sue Daeschner who has been lacing for a year with Amy and plans to join I.O.L.



Some of our members at a lace-in. 1. to r.: Margo Winstead, Hanny Bornhauser, Joann Greer, Edna Calhoun. Unfortunately, due to heavy rains, all the members couldn't be present.

It was such fun exchanging patterns and ideas and Mrs. Fabra gave me a crocheted length that holds the bobbins perfectly when not in use, or for traveling.

As my husband and I travel this summer, I never leave my roster at home, knowing that when I have it, I always have a ready list of friendly people who share a common love of lace.

Sincerely, Joann Greer.

## Greenfield Village & Henry Ford Museum

The Edison Institute • Dearborn, Michigan 48121

### MARY SELDEN LACE COLLECTION

In November of 1978, the Henry Ford Museum received as a bequest a collection of lace from the late Mary M. Selden. The collection consisted of three parts: a primary collection, a study collection and a third section which was considered by Mrs. Selden and her colleagues to be somewhat less than worthy of a Museum collection. The bequest requested that this third portion of the collection be sold, and the moneys derived from it utilized by the Museum to prepare and present the second, or study section, for use of local and other lacemakers, or lace collectors.

Subsequently, the third portion of this lace collection was sold, and somewhat over \$3,000.00 resulted from its sale. During 1979, Preservation Technicians, under the supervision of the Assistant Chief Conservator, Mary Frederickson, examined, cleaned and, with the then Assistant Curator of Textiles, Miss Patricia Tice, catalogued the collection. More than one hundred and sixty hours were devoted to this project. Portions of the collection, after being cleaned, were also photographed.

Because of the resignation of both Mrs. Frederickson and Miss Tice, this work temporarily ceased until May of this year. Since then, Preservation Technicians have resumed work, and photographed all of the study collection of lace. In the coming months this lace will be mounted in doubleface Mylar protective envelopes. This will permit the lace to be studied in detail by anyone having an interest in the subject, without detriment or deterioration to the lace.

It is difficult to say precisely when this collection will be available for study; but, if all goes well, it is estimated that it should be available by November or December of this year. Since the collection is a study collection, and will not be on exhibit to the general public, but housed in our textile storage and workroom area, anyone interested in seeing the collection should write to the Director of Collections and Preser-

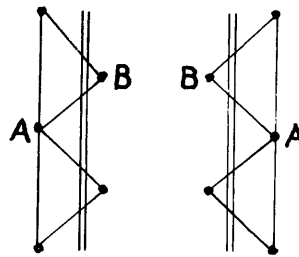
vation to make an appointment to see it. Since a number of books devoted to lace and lacemaking were also a part of Mrs. Selden's bequest, anyone interested in seeing the collection of lace may also wish to take advantage of the facilities of the Robert Hudson Tannahill Research Library, where these books are housed, to see and study them.

The Henry Ford Museum is grateful to Mrs. Selden for making this bequest and in the interest it expresses in the development of Greenfield Village and Henry Ford Museum. Although this collection is not extremely large, it is a significant addition to our collections, especially in this particular field, which was not heretofore too well represented. The Museum is also grateful for the assistance of lacemakers in the Dearborn and Ann Arbor areas for their help in effecting the sale of the third portion of this collection, through which funds were provided to make the second portion of this collection available as a study collection. We are particularly indebted to Mrs. Mary McPeck for her part in this project.

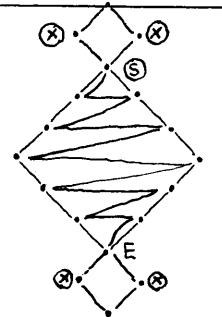
Kenneth M. Wilson, Director  
Collections and Preservation

E = the close of diamond (after last linen st.) is P. TC (st. closed with half st. for design)

SIDES OF INSERTION:



B = half st.  
A = t on both prs.  
ctcp. ctc,  
return to B.



(X) = linen st. = ctc  
(S) = start of diamond  
ttcptc  
(E) = end of diamond  
ctcptc  
(prs. will again  
be split until  
start of next  
diamond)



*COLOUR in Lace*  
BY MARGARET HARDING ©1980

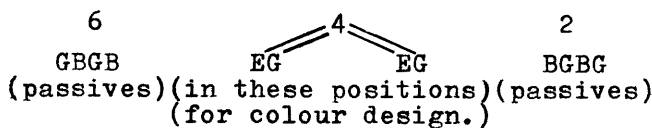
PRINCIPLE #6

PATTERN #2 - INSERTION 14 pairs  
3 colours: B-Blue, G-Gold, E-Ecru.

- 7. 2 prs. E.
- 6. 2 prs. (1 pr. G, 1 pr. B)
- 5. 2 prs. E.
- 4. 2 prs. (1 pr. E, 1 pr. G)
- 3. 2 prs. E.
- 2. 2 prs. (1 pr. G, 1 pr. B)
- 1. 2 prs. E.

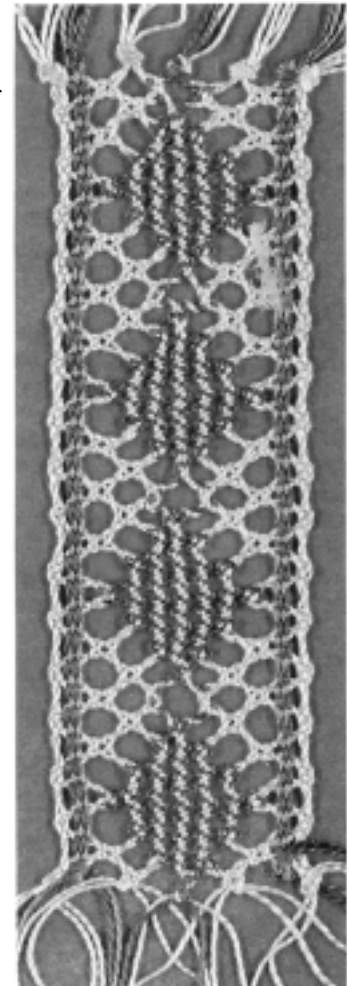
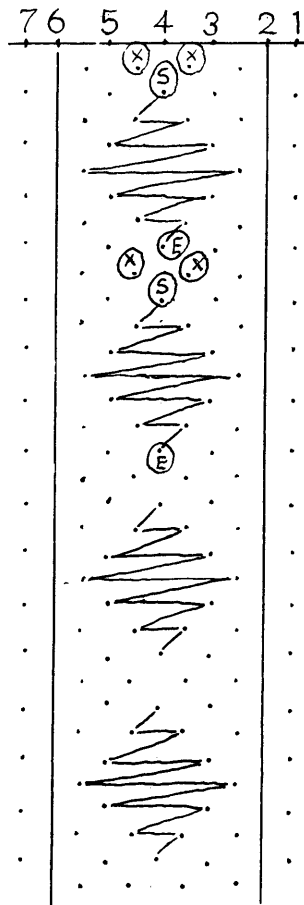
Place threads of prs. 6, 4 and 2 in positions given to start. Nos. 6 and 2 will stay in these places for design. No. 4 will change at beginning of diamond to 1 pr. G, 1 pr. E (instead of split prs.) G will be worker pr. E will become a passive pr.

Ground st. is half st. tcptc



(X) = linen st.  
(S) = start of diamond ttcpc--close in linen st. (ctc) 1 pr. of gold threads should now be on left side to become worker in diamond. 1 pr. Ecru will be a passive pr. in diamond.

Diamond is done with a twist on worker and passive before each linen (whole st) (Done as in fan No. 1 of principle #6, I. O. L. Bulletin, July, 1980)



Questions??? Please send S.A.S.E.  
Peg Harding, 125 1st Avenue  
Hawthorne, NJ 07506



## VICTORIAN LACE

Recently I was given several yards of lovely, fine lace purportedly made by the lady who made the lace which trimmed the wedding trousseau of Queen Victoria. In the box from which the lace was taken were two carved ivory bobbins and much fine lace. Can someone give me information about the lacemaker and the probable value of the lace?

I also have two handkerchiefs trimmed with old lace, several pieces which appear to have been used as collars and cuffs, and one wide collar.

I would welcome any suggestions as to using this fine work. I would like not to cut such beautiful lace. How can it be cleaned and preserved to keep the work looking its best? Should I use it to trim a fine dress, or should it not be worn?

Gale A. Sinclair, 408 N. Adventure Trail, Virginia Beach, VA 23454



## HOPE CHEST of a BRIDE

I have a white spread, hand crocheted with cotton, over 75 years old (a wedding certificate dated May 5, 1905 backs up its age) snowflake design, 117"x117", and still in perfect condition.

It was the custom in those days for a young engaged girl to spend hundreds of hours crocheting for her Hope Chest (rather than going to the disco). Every single pattern is so perfect, I can almost see the dreams and hopes woven into each fine crochet stitch. One day I started to count the designs, but gave up. I wonder how the lighting was in those days, and why they weren't half blind before the spread was finished!

I also have a garnet red tapestry with fringe (61" x 81" not including fringe). The hand-tied fringe is five inches all around. This tapestry is 75-100 years old and looks like fine cotton.

Both of these items are in perfect condition. I don't want to leave them on consignment at auction. They are clean now, wrapped in tissue paper and boxed, but would never look the same after being handled many times, maybe carelessly. The items have sentimental value, but more importantly attest to a period in our history. I would like to see them go to the collection of someone who will understand and appreciate the beautiful, fine craftsmanship and the historical value.

I also have a white, hand-crocheted, cotton panel about 75 years old. It is 37" wide and 35" long with a scalloped edge and a few other embellishments. The figure of a dog crocheted in the piece is lying down with head looking up

and his mouth slightly open. (Could be a collie) This panel may have been used years ago to cover the glass on a door in the vestibule of a home. It is still in excellent condition. Beats me how a design engineered so intricately could be crocheted so perfectly.

E. Warhol, 91-40 Lamont Avenue, Elmhurst, NY 11373

## THE BOOK SHELF



IRISH CROCHET LACE, edited by Jules and Kaethe Kliot. ("Some Place" Publications -- Lacis, Berkeley, Cal.) \$5.95 + .75 postage and handling. 67 pages, paper bound. 213 b&w illustrations. A reprint from three manuals ca. 1910. Explains the making of principal stitches and motifs, the grounds, and how to combine for larger designs. Detailed instructions for making collars, edgings, doilies, insertions illustrated.

THE IDENTIFICATION OF LACE, by Pat Earnshaw (Shire Publications) Pat Earnshaw is teacher of lace identification at the English Lace School. Her book, which is profusely illustrated, is based on her courses at the school.

You are first introduced to lace by an explanation of what it is and the beginning of various techniques in its making and its growth as dictated by fashion, availability of thread and government restrictions. The first laces were the embroidered laces of drawn and pulled thread and embroidered hand knotted net and Burato, a woven net.

Chapter two explains true needle laces made of buttonhole stitches--some continuous pieces, but many in separate motifs and joined with bars and a variety of grounds and parts emphasized with cordonette or padding.

Bobbin laces, described in the third chapter are a woven lace, in which the thread is twisted, plaited or knotted; made in continuous or straight pieces or separate patterns joined with a variety of grounds. A description of bobbin laces of different countries is explained with samples pictured.

Chapter four gives the history of machine made lace, showing how various nets are decorated with needle run stitches, tambour or chain stitch and applique of fine handmade motifs or fine material. Lace machines, including the curtain machine are described, followed by an explanation of chemically made lace and the so-called imitation laces of crochet, knitting, hand knotted, macrame, tatting and teneriff (a woven needle lace).

It seems to have all the answers.

THE TECHNIQUE OF NEEDLEPOINT LACE, by Nenia Lovesey. (Batsford Books, 4 Baker's News, London W1M 1DD) 55 photographs, 82 diagrams.--The four centuries of needlepoint lace, described in this book, re-

rer to any lace made entirely with needle and thread. Following an introduction and glossary of terms, the characteristics of the different types of needlepoint lace are given with a brief history of each as well as practical and technical details for making the laces. THE BOOK OF BOBBIN LACE STITCHES, by Bridget M. Cook and Geraldine Stott. (Batsford Books) 526 photographs, 305 diagrams.---This comprehensive work contains an exhaustive collection of stitches and is designed to aid all lace makers in the recognition and working of each individual feature. Over 260 stitches and variations are described, ranging from the simplest to the most complex. This is the first reference book of its kind, and will be welcomed as the standard work on the subject.

THE TECHNIQUE OF TENERIPPE LACE, by Alexandra Stillwell. (Batsford Books) 120 black and white and 4 color photos,

115 diagrams.---Teneriffe is one of the most versatile of the needlemade laces. This guide shows you how to make the basic wheel or loom from readily available materials, then gives instructions for making round, square, oval, shield, pear and leaf shaped medallions. Thirty different stitches and fillings are described, and a wealth of patterns are provided.

THE TECHNIQUE OF FILET LACE, by Pauline Knight. (Batsford Books) 131 photos, 43 diagrams.---The necessary materials and equipment are few and the technique is not difficult to learn. Clear instructions are given with the aid of diagrams and photographs so that the techniques can easily be mastered. Step-by-step instructions are given for making the background netting which many people prefer to do themselves.

COLLECTOR SAMPLES

Needle and bobbin lace samples in finished medallions, late 19th cent. Prime condition, ranging from 5" to 11" round, oval, or square. Ideal for sample books, framing, study. Add 2.00 for shipping.

NEEDLE POINT

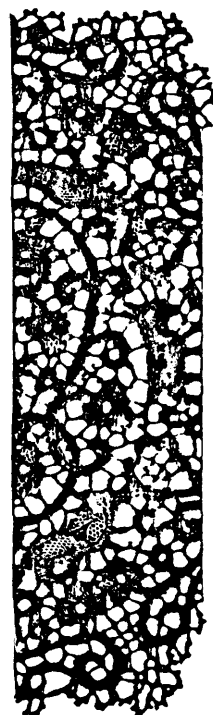
|                           |       |
|---------------------------|-------|
| Good                      | 9.50  |
| Better                    | 12.50 |
| Best                      | 15.00 |
| Superb                    | 16.50 |
| Reticella                 | 20.00 |
|                           |       |
| Teneriffe - 10 - 14" oval | 16.00 |
| sm. round                 | 9.00  |
| Nandutti 12" dia          | 16.00 |
| sm. round                 | 3.00  |
| Irish Crochet - Fancy     | 9.00  |
| Drawn Work                | 7.00  |

COMBINATION MACHINE WITH HAND

|                    |       |
|--------------------|-------|
| Carrickmacross     | 7.50  |
| Battenberg (royal) | 10.00 |
| Belgian Princess   | 8.50  |
| Limerick Cap       | 22.50 |

BOBBIN LACE

|                                  |       |
|----------------------------------|-------|
| Binche (snowball ground)         | 9.00  |
| Cinq Trou                        | 7.50  |
| Brabant                          | 15.00 |
| Cluny                            | 5.00  |
|                                  |       |
| Dutchess 10" dia                 | 18.50 |
| Flemish, foliated                | 15.00 |
| Genoese tape lace (all hand)     | 14.00 |
| Italian Renaissance Bobbin - sq. | 8.00  |
| " " Fine Reticella design        | 20.00 |
|                                  |       |
| Milano - 6 1/2" dia w/ animals!  | 25.00 |
| " 10" dia                        | 22.50 |
| Point de Paris                   | 7.50  |
| " w/ animals!                    | 9.00  |
| Rosaline - very nice             | 22.50 |



Lace

Gable Galleries

13915 Main Market Road  
(Corner Routes 422 and 700)  
BURTON, OHIO 44021

ABOVE PRICES DO NOT include 2.00 shipping nor does it include tax for Ohio residents. Please add to check. We guarantee refund if not satisfied, and returned in 10 days of receipt.

LACE COLLECTOR'S QUICK GUIDE, postpaid 2.00  
with above purchase 1.25

### Chart for Lace Identification and the Meshes of Handmade Lace

by E. Lolita Eveleth

\$4.75 per copy, post paid.

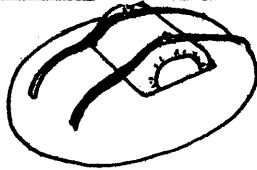
32 pages...profusely illustrated

Make checks payable to:

INTERNATIONAL OLD LACERS

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

#### BOBBIN LACEMAKING PILLOW



LIGHTWEIGHT (2 1/4 lb)

LARGE WORKING AREA

Green fabric covers

skirt & drum (over 11 1/2" circum, 5 1/2" long)

Felt covered 14 1/2" wood base. Pins control

drum rotation. \$60 + 3.50 post-handl.

Additional drums, \$20 + \$1 post-handl.

PIN-VISE makes a needle or pin a PRICKER

Also holds cutting blades. 3.25 + .25 post

TATTING SHUTTLE: Boye's hard-to-find red plastic model with efficient elongated nose instead of entangling hook .75 + .15

Locked into upright position

FIXED FOCUS MAGNIFIER brings

into view whatever it stands

on. Saves eye strain. Also

opens to form handle for hand-held use.

Folds to compact 2"x1 1/2"x1 1/2". \$10 + .50 post

MINK THREAD: smooth finish makes a crisp

attractive lace. Does not wash well or

knot easily. #140 ecru, black; #90 dark

rich brown. Cotton. 1-lb spool, \$10 + .75

DMC BRILLANTE D'ALSACE: #50 (547 yd) and

#30 (328 yd); white, ecru, black. \$1.50 + .15

NY State? Add 8%

**J. A. HEINRITZ**

559 FIRST STREET, BROOKLYN, NEW YORK 11215

#### FREE LIST OF TATTING SUPPLIES!

Bobbins, books, and accessories. Send self-addressed stamped envelope to:

Serendipity Shop  
1523 Ellinwood Dept. L  
Des Plaines, IL 60016

#### ACID-FREE TISSUE PAPER

Package of a dozen sheets, 20"x30" ea.

Used for storing laces, antique embroideries and clothing, wedding veils, and metal threads.

\$3.50 plus 75¢ postage

Elsa T. Cose  
Hadlar Drive RD 3, Lebanon, NJ 08833

### 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.

Any one book - \$2.50 postpaid

Any two books - \$4.50 postpaid

All five books - \$11.00 postpaid

Order from: **Trenna Ruffner**  
1347 Bedford  
Grosse Pointe Park, Michigan 48230



## Antique Lace

We buy and sell top quality handmade lace and have many fine samples dating back to the 18th Century.

We also deal in old lace bobbins, and books on lace and needlework.

Send 50¢ (or \$1) for our catalogue.

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

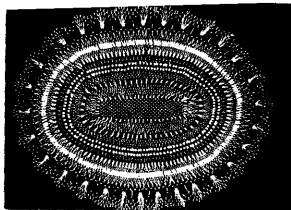
Telephone: Flax Bourton 2346

**Geoff White**

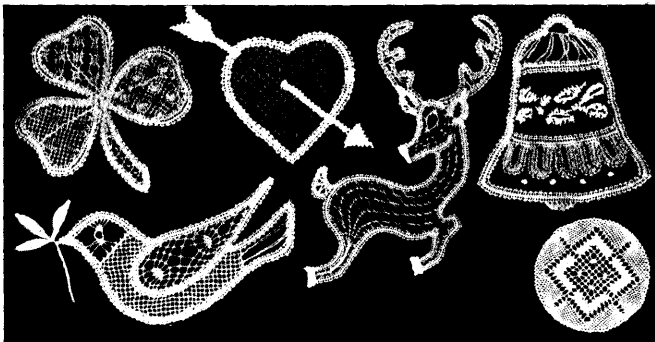
Callers by appointment.



NETTING INSTRUCTION & PATTERNS---Book, Mesh Sticks, Steel Needle \$6.50  
 8 Handky Edges--\$1.00  
 8 Advance Doilies \$1.50



12 Doilies no pictures--\$1.50 + 50¢ P&H  
 F. J. NELSON, 1845 Meadow Moor  
 Salt Lake City, UT 84117



CREATED BY INEZ RODEFER

6 pricking patterns with lines drawn in, some written instructions and lace pictured. Postpaid 1st class mail \$3.50  
 Overseas airmail..... \$4.50  
 Order from: Inez Rodefer,  
 344 Blue Ridge Ave., Apt. 1  
 Front Royal, Virginia 22630 U.S.A.



**I. O. L. SEALS**

blue on white gummed stock  
 size: 1" and 1½"  
 40 seals either size \$1.00

Identify your lace correspondence with the I.O.L. seal on your notepaper and envelopes.

Make checks payable to:  
 CHESAPEAKE REGION LACE GUILD  
 Order from: Lys Schaeffer,  
 2002 37th St., N.W.,  
 Washington, DC 20007

Please include self-addressed, stamped envelope.

**OLD LACE -A Handbook for Collectors**

by M. Jourdain  
 Printed in 1908, this book is in very good condition. --- Price \$100.00.  
 ODD COPY BOOK SHOP, R.R. #1 Midland,  
 Ontario, Canada L4R 4K3

**JIN JIFFY NEEDLE TATTING**  
 Information and price list  
 for tating needles and patterns \$1.00.  
 EDWARD A. MORIN COMPANY  
 P.O. Box 25376. Portland, OR 97225.

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



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

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

Resale Discounts Available.  
 Larger tube put-ups also available in some sizes.

Send \$2.00 for complete information and all lace yarn samples.

**FREDERICK J. FAWCETT, INCORPORATED**

129 SOUTH STREET, BOSTON, MASSACHUSETTS 02111

TEL. 617-542-2370

**JEAN PEGG**90, KIMBERLY ROAD,  
BOURNEMOUTH,  
DORSET, ENGLAND

Now has available:

Tape Lace and Bobbin Lace Patterns.  
Gold and Silver Threads.

Belgium Pull Tape.

Bourdon Cord (suitable for braid  
making & macramé, cording).Stationery, greeting cards, notelets  
(lace designs).

S. A. E. for price list.

Hemstitched Doilies,  
Tablecloths, Baby Saques, Napkins  
Custom HemstitchingSend Self-Addressed, Stamped  
Envelope for Prices and Info.

MARIAN HAWKINS

*Knit & Knot Shop*2701 North 21st Street  
Tacoma, WA 98406

Tatting is easy with the . . .

**TATSY****LACE MAKING KIT**Enlarge traditional lace patterns with new  
jumbo shuttle. Shuttle, heavy thread, basic  
tatting instructions and numerous ideas all  
included in this contemporary lace making  
kit. Create your own garment trim, coasters,  
place mats, jewelry, and much, much more!*Lace making is back in a BIG way!***TATSY**P.O. BOX 1401  
DES PLAINES, ILLINOIS 60018**TATSY**P.O. BOX 1401, DES PLAINES, ILLINOIS 60018  
Enclosed is my check or money order for:

\_\_\_TATSY KIT \$5.95 each ppd.

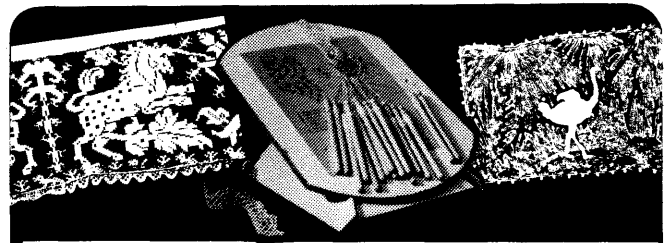
Check thread color choice  White  Ecrú\_\_\_TATSY SHUTTLE only, with basic tatting  
instructions \$4.50 ppd. (4½" x 1½")

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Illinois Residents Please Add 5% Sales Tax

**BOBBIN LACE KIT:** Adjustable easel, 24 hardwood bobbins, lace pins,  
board, practice patterns, thread and instructions. \$8.50 plus 2.50 Post.**BOBBIN LACE SAMPLERS:** Instructions, pattern and thread.

MILANESE FLORAL, 8" x 12" \$4.00

HONITON FLOWER, 5" x 3" \$2.95

**BOBBIN LACE PATTERNS** (add \$1.00 post for 1st set, 75¢ ea additional)

BIEDERMANN &amp; ANDERSON: Pictorals \$10.00

LE PUY: SET 1, 2, \$18.00

BOOK 1, \$25.00

BOOK 2, \$12.00

BOOK 3, \$18.00

CATALOG A1, \$31.00

CATALOG A2, \$31.00

CATALOG C, \$12.00

KLIOT: PATTERNS IN TORCHON \$7.95

HONITON BOBBIN LACE \$8.95

ITALIAN: LAVORI A FUSELLI \$5.00

SPANISH: ENCAJE DE BOLLILLOS \$5.00

TOD/BROOKS: Books 2, 3, 4, 5, \$2.50 ea; Book 6, \$3.75

HAMER: Books 1, 2, 3, 4, 5, \$2.50 ea

**LACE PILLOWS (TUBULAR):** With slip cover (for uncovered pillows  
deduct 30%). Add 10% listed price for shipping, excess refunded.

4" Dia: 4.5", 15.00; 6.5", 18.00; 7.5", 20.00; 17", 25.00; 32", 35.00

6.5" Dia: 8", 30.00; 17", 40.00; 23", 50.00

11" Dia: 18", 50.00; 24", 65.00; 30", 75.00

**PILLOW STANDS:** for 4", 6.5" pillows, 6.00; for 11" pillow, 8.00**BOBBINS:** CONTEMPORARY, waxed hardwood. \$1.20/dz

DANISH, lacquer finish. \$6.50/dz

**PINS:** GLASS HEAD, pkg of 40 .60

FINE HEAD, 1-3/8", pkg of 350 2.50

**THREADS:** COTTON: to #2/180; LINEN: to #100/2; SILK, METALLICS**BOBBIN WINDERS:** SWEDISH, \$39.95; DANISH, \$29.95**SKEIN HOLDER:** wood with clamp \$9.95**PRICKERS:** Plain, 2.00; Fancy, 5.25; Metal, 7.50**BATTENBERG LACE KIT:** Three heat transfer patterns including  
a collar, tape to complete any one of the designs, needle, thread  
and book, "BATTENBERG AND POINT LACE." \$11.95 plus  
\$2.00 post.**BATTENBERG TAPES:** Belgium tapes, ecru or white, 25 meters

Plain, 3, 4, 5, 8 or 10 mm - \$7.60; Gimp, 9, 10 mm - \$9.00

CATALOG of old and contemporary tapes: send 35¢

**FILET LACE:** DONTELLE kits. Placemats, 15.00, Table Runner, 7.50,

Pillow, 7.50; Purse, 8.00

NETTING, 60" width. \$8.00/yd

FILLER YARN, 40 yds. \$7.00

**NEEDLE LACE:** Needles, 25 per pkg. Size 7, 9, 12 Betweens \$1.25 ea**POSTCARDS:** Photos of fine laces, 9 cards per set. Set 1 (assorted

laces), Set 2 (animals). \$2.00/set

**BOOKS:** (add 75¢ post for 1st book, 50¢ each additional book)

ANCHOR MANUAL OF NEEDLEWORK 18.75

BATTENBERG AND POINT LACE. Kliot 3.50

BOBBIN LACE. Fuhrman 14.95

BOBBIN LACE. Gubser 5.00

BOBBIN LACE, Designs and Instruction. Lawrence 3.95

BOBBIN LACE: Form By the Twisting of Cords. Kliot (cl) 5.95

BOBBIN LACE BRAID. Dye 16.95

BOBBIN LACE MAKING. Wright 9.25

BOBBIN LACEMAKING. Southard 14.95

BOBBIN LACE MAKING FOR BEGINNERS. Dawson 3.95

COMPLETE BOOK OF ENGLISH BOBBIN LACE. Nottingham 13.95

CARRICKMACROSS. Doyle and Firpo 2.50

COMPLETE GUIDE TO NEEDLEWORK. Reader's Digest 17.95

DENTELLE DE NOTRE TEMPS. Holeczyova 20.00

ENCAJE DE MILAN (Battenberg Lace) 3.00

ENCYCLOPEDIA OF NEEDLEWORK, DMC 7.95

FILET (Netting and Tatting). 3.60

FRIVOLITE. CYS (Tatting) 4.00

FRIVOLITE #1, #2. Amelbar (Tatting) 4.00 ea

HISPANIC LACE AND LACEMAKING. May 10.00

HONITON LACE. Devonia 5.95

INTRODUCTION TO LACE. Pond 2.95

KNUPFEN KLOPPPELN (German text) 3.60

LABORES DE ELCHE. Alinda (Tatting) 2.00

LACE. Bath (cl) 20.00

LACE AND BOBBINS. Huetson 7.95

LACE COLLECTION. M. Risselin Steenebrugen 6.50

LACE COURSE AT LE PUY. Chaley 9.00

LACE COURSE AT LE PUY. Petiot 8.00

LACE NET WEAVING. Dontelle 9.00

LACE IDENTIFICATION. Eveleth 5.00

LACE IN THE MAKING. Brooke 9.95

MANUAL OF HANDMADE BOBBIN LACE. Maidment 12.50

PILLOW LACE AND BOBBINS. Hopewell 2.25

STITCHES OF BOBBIN LACE. Kliot 4.95

TATTING: Designs From Victorian Lace Craft. Kliot 5.25

TATTING: Japanese publication 10.50

TEACH YOURSELF TORCHON LACE. Arnold 9.95

TECHNIQUES OF HONITON LACE. Luxton 11.50

TECHNIQUE OF TORCHON LACE. Nottingham 16.95

TWENTIETH CENTURY LACE. Pfannschmidt 4.95

TWO BOBBIN LACE BOOKS. Tebbs 18.95

WEIZSTICKEREI (Whitework) 3.60

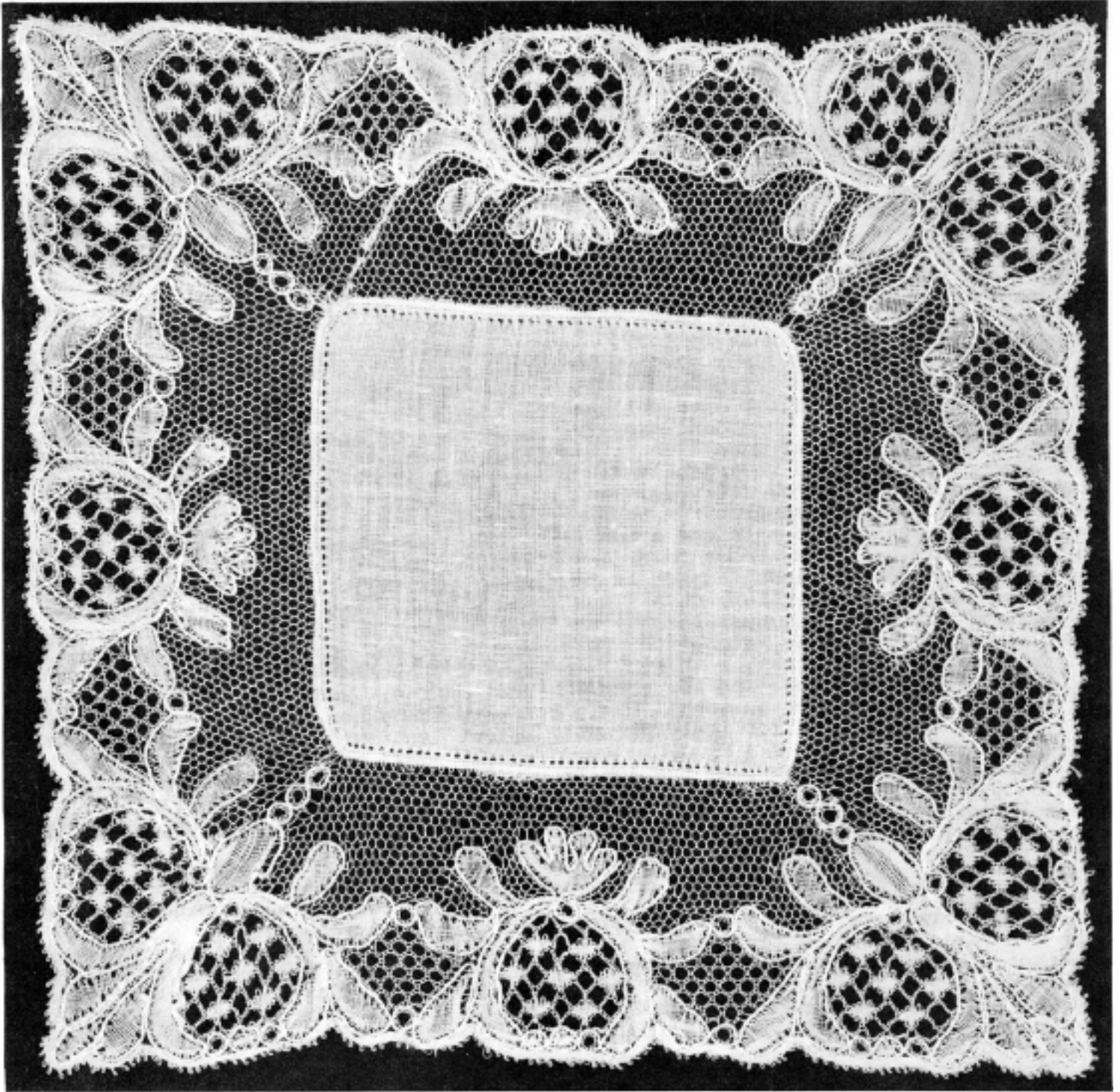
For complete catalog of lacemaking, tatting, smocking, kumi himo and  
weaving tools, equipment, materials and books: Send 50¢

MASTER CARD and VISA accepted.

tel. (415) 843-7178

Lacis

2990 Adeline STREET, Berkeley, CA 94703



*Lace For a "Duchess"*

Mrs. Barbara Edwards, of Lacey Green, England always has little beautifully dressed mice on her Bobbin Lace pillow. She makes the mice for charity, and has sold them to help provide funds to build a Sport's Center. Later, she learned that some of "her mice" and three of her lace handkerchief's had been presented

to the "Duchess of Kent."

The picture is a copy of the Bucks Point Lace received by the "Duchess." The "Water Lily", pricking appeared in the Lace Guild magazine.

Mrs. Edwards is visiting her son and family in Lakewood, Colorado and was very pleased to share her expertise with us.



## President's Message

The fall colors are now at their fullest, and it's my hope that some of you have been able to capture the beauty of its hues in your threads of lacemaking.

Some questions have been asked about "Why, I.O.L. could not have a Convention only every other year and to also have it held on an earlier date?" Hopefully, this message will help clear up an further misunderstanding any member may have in this regard. We, as an organization have three very important guidelines we must follow.

First, our I.O.L. By-laws which were revised at the 1980 Annual Meeting. The members voted on the exact date for the Fiscal year, (the date the books are to be closed), that date is June 30th. It was also voted that the Treasurer's Financial Statement would be audited, and the Audited Report be read at the yearly meeting. In order to do this the accounting firm would need time to do this, and in most instances we cannot expect it to be completed prior to thirty days. Now we must view I.O.L. as a business having 1700 persons who must be accounted for in the bookkeeping process.

Second, our Incorporation for status as Non-profit calls for an Annual meeting of the officers and for reports of their offices.

Third, in order to complete the application for the Federal Tax Exemption, it is necessary to state that this organization will have an Annual Meeting, also that reports of its financial status be filed with the Federal Government though we would not pay taxes.

In view of these facts, the accountant and Parliamentarian for I.O.L. were contacted regarding Convention dates we could use. The finding was anytime from August 1st until September 15th as being a time in which we could legally hold a annual business meeting.

It is the obligation of each member to read the By-laws and to abide by them and the guidelines set forth. Each member must rely on some routine measures in their own business or home if it is to run smoothly.

In order for I.O.L. to survive continued tremendous growth in its membership

and to progress, it will necessitate the participation of each member in both being willing and gracious enough to accept the demands of the future.

One yearly Convention has barely passed as we start thinking about the next event. The Great Lakes Lace Guild has already made plans for the 1981 Convention at Ypsilanti, Michigan and are planning for a large attendance now.

Laced with friendship

*Zitella R. Ridell*  
President



## "Rachel"

I have been requested to write a tribute to our hardworking Editor who has just retired.

Dwight D. Eisenhower said, I will be more than delighted when the time comes that I can retire to a cabin somewhere and take it easy, and let others worry about budgets and all the other things that are constantly on my desk."

For seventeen years Rachel Wareham and her husband have toiled so we might have our Bulletin---so perhaps they too can retire, and let others worry about the typing, and the lay-outs of the pages and printing. Don't forget they have carried 1700 Bulletins bi-monthly to the post-office. Did it occur to you as you persue the pages, just how much time and effort went into each Bulletin for only a very small honorarium?

Through all the years Rachel (and her husband too) never once complained, thru illness, but always remained steady-fast and cheerful.

Holidays were too, few.

Charles Dicken's said "There is no substitute for thorough-going, ardent and and sincere earnestness."

It has been a great pleasure, Rachel may you and your husband enjoy your forthcoming and richly deserved retirement. Thanks a MILLION from all of us.

--Muriel Mitchell, Canada



MAIL ALL MATERIAL FOR PUBLICATION TO:

Mrs. Robert C. Ridell

P. O. Box #1029

Westminster, Colorado 80030





On August 4, 1980 at the Old Town Holiday Inn in Alexandria, Virginia, our President, Zittella Ridell called the International Old Lacers meeting to order at 8:30 P.M.

The President expressed words of welcome to all the members attending the meeting. She then announced that 'if there was no objection' she would appoint a Minutes Committee to review the Minutes for publishing in the Bulletin. Virginia Gordon was appointed.

The next matter to be brought up was the reading of the Convention Rules, approved at the Pre-convention Board meeting. They were read by the Secretary and are as follows:

1. Members in good standing shall be identified by Badge at the Annual Meeting.
2. Written Reports shall be placed on file with the Secretary.
3. Oral Reports shall be limited to one minute.
4. Debate shall be limited to five minutes per (section) on the By-law question.
5. Members may speak only once to a question and individual debate shall be limited to two minutes.
6. The question of the Revision of the By-laws shall be put at the end of forty-five minutes, and that time shall not extend beyond sixty minutes. Gunvor Jorgensen was appointed as the timer.

The Convention Chairman Mary Lou Kueker, was then recognized by the Chair. She announced that there were 113 registered for the convention, including teachers, and that the annual banquet would be Tuesday evening and the Convention would end with the luncheon on Wednesday at 1:00 P.M.

The President then requested two of the officers to count the persons in attendance. The totals were respectively 47 and 28, and the President declared 'a quorum' was present.

The President then read her report. A motion was made by Vada Belle Bledsoe that the action of the Board in Incorporating in the State of Colorado be ratified by the membership. It was seconded by Mary Lou Kueker, voted on, and carried.

The President then called for other reports, and the following officers reports were given: First Vice President, Second Vice President, Recording Secret-

ary, Treasurer, Membership Chairman, and Librarian. Director, Hester Tuckey, gave her report orally, and will send a copy for filing with the Secretary's minutes of the meeting. Muriel Mitchel the Canadian Director, sent her report by mail and it was read by the Secretary. Mrs. Mitchell's report as Lace Consultant was also read by the Secretary.

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

The annual gift to Rachel Wareham was brought up for consideration by the membership. The recommendation of the Board was "that she be given a check for \$1,200 for acting as Editor of the Bulletin."

There was a comment from the floor by L. Thompson that the amount of time spent on the Bulletin was substantial, and the sum suggested would not be the actual monetary value, if the job were done by a commercial Editor-printer. The motion that the gift for Mrs. Wareham of \$1,200 was put to a vote and carried. There was a further recommendation that Mrs. Wareham be made an Honorary Member with dues paid, and this carried unanimously upon vote.

The convention site of 1981 to be in Michigan and the Great Lakes Lace Group to be the hosts was brought up. Then, a comment from the floor was made by Mrs. Trenna Ruffner, "that the matter might not be final, because a meeting was to be held on the coming Saturday." The matter will be taken under advisement by the Executive Board.

The convention site for 1982--at Vancouver, B. C., and 1983--San Diego were voted upon and approved unanimously.

The President then announced that the Executive Board had appointed Vada Belle Bledsoe as Chairman of the Nominating Committee, and that we needed two additional members from the membership, with the request that they be from different regions. Elizabeth Groszberg was nominated and accepted. Hazel Lowery was also nominated and accepted.

The proposal for application for Tax Exempt status for I.O.L. was commented on and upon vote was passed unanimously.

The redistricting of United States and Canada to provide better representation by Directors was then brought up. The districts were read by the Secretary, and upon vote were approved unanimously.

The next item of business was the re-

(Continued on page 20)



port of Mrs. Holmstrand of the Lace Stamp Committee. After careful consideration it was the recommendation of the Board that a committee be formed to further study the format of a contest proposed in the report of Mrs. Holmstrand and the most appropriate way to achieve the goal of acceptance by the Stamp Committee of a commemorative lace stamp. The following persons were nominated from the floor to serve on the committee: Mrs. Elizabeth Groszberg and Mary McPeek, Mrs. Holmstrand will be a member of the committee also, and the Executive Board will chose two other members from other districts in the United States.

The President handed the Secretary a letter and requested that she read it to the members. The Parliamentarian, Mrs. Lauren Senter, (a Certified-Professional-Registered Parliamentarian), expressed her regrets at not being present for the meeting at which the By-laws that she had prepared were read. The letter also contained the generous gift of her personal time for the work in revising the By-laws.

The revision of the By-laws was the next item of business. The pages of the By-laws had been copied on transparencies and were projected on the screen so that everyone could see the underscored changes, however, they were read section by section. At the end of each section comments and questions were entertained by the Chair. The question of personal pronouns was raised and it was agreed that following the meeting and before publication such references would then be eliminated. Comment was made on the discipline section which was recommended by the Parliamentarian as an appropriate addition, and the section providing for the disposition of funds should I.O.L. Inc., be dissolved was pointed out as being essential in order to receive a tax-exempt status. Following the discussion on the By-laws, Vada Belle Bledsoe made the Motion that "these Revised By-laws" be substituted for the existing By-laws" The Motion was seconded and unanimously passed.

A Motion was made by Mary Lou Kueker that the annual dues be raised to \$8.00 beginning September 1, 1981. This motion was seconded by Evelyn Misner and passed unanimously.

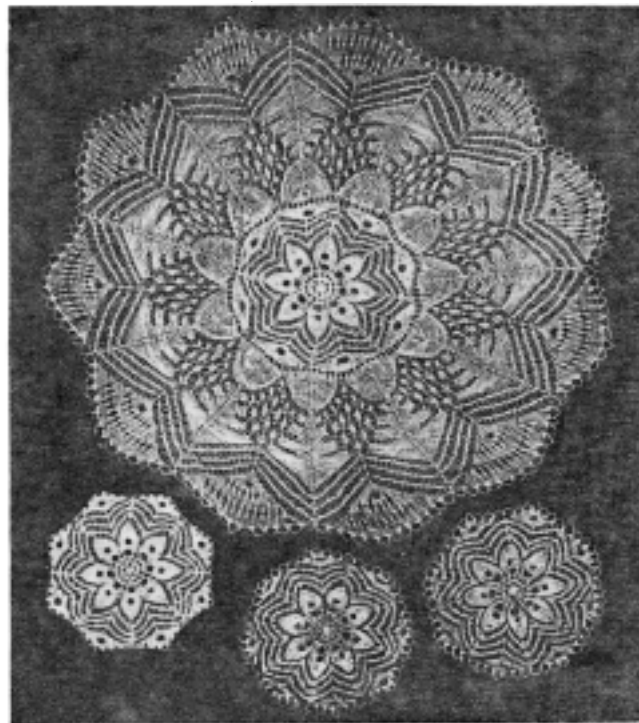
Mary Lou Kueker made the motion that a lace flower and a miniature bobbin be given to Mrs. Senter, the Parliamentar-

ian, in appreciation of her work on the By-law revision, and it was seconded by Caroline Pierce. The motion was voted on and passed.

There being no further business to come before the Annual Meeting, the President declared the meeting adjourned at 10:45 P.M.

Arlene Wilson  
Recording Secretary

Approved: Virginia Gordon



--Knitted doilies and tablecover  
by Vlaska P. Kovarik, Canada---

This knitted table cover was designed by Vlasta Patricia Kovarik, it consists of approximately 140 rows, and measures from 2 1/2 feet to 4 foot depending on the size of thread used.

Vlasta writes, "My medium is mostly a knitted lace, and I knit lace doilies in sizes from a few inches to table covers of four to five feet or more."

"I also make my own patterns, and I have developed my own symbols for the different stitches, though there probably is a universal system of symbols in knitting."

Is there some one (like Margaret Harding who designs bobbin lace) who writes about knitted laces? I would like to correspond with someone who knits lace. Knitted lace tablecovers must be blocked and perhaps someone has an easier way!



© 1980

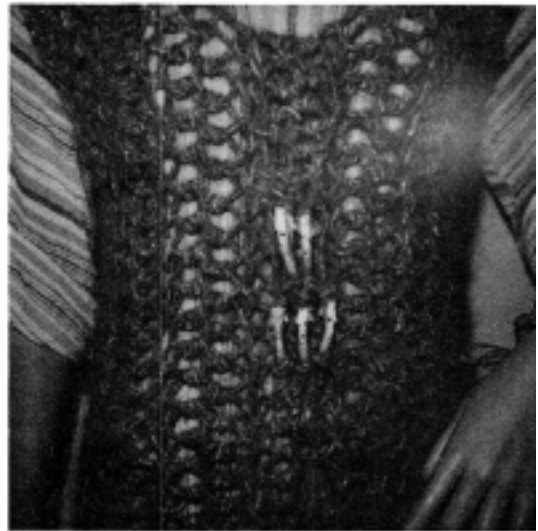
I displayed this vest in the contest at the 1980 I.O.L. Convention at Alexandria, Virginia. It is a classic contemporary use of Hairpin Lace. Joyce Ames, a member who displayed many kinds of lace for sale at the convention, agreed to model the vest in a pose to compliment my poem. (Watching for her man to come home from the sea). One can see some of her lace display at the right in the photo.

her as one were chosen to match the color in the shells. One strand---on a cone from a weaving supply place---is thick and nubby, with orange and tan with the suggestions of green and yellow. Another is mohair in bright orange.

My son, Jim, who used to work in the summers at a restaurant, brought shells home for me, and I put them aside for any future use. Now that I've used them, he said that I should have painted them with a colorless enamel to preserve them in the bright orange color of the shells, as they have faded, but are still beautiful.



Joyce Ames, wearing crab shell vest of Hairpin Lace, 1980.



Close-up of center tab with crab shells on Hairpin vest.

I stand by the sea  
My hair blowing wild,  
Longing for thee,  
Like a lost child.

Remember the crab shells  
You gave to me?  
I made a vest,  
I want you to see.

The shells are caught  
In the fringe at the bottom  
They sway when I walk;  
They speak of the sea.

I wait on the warf,  
Wondering this time,  
What will you bring me,  
What will you find?

The vest is done in what I call "The Bee Hive Stitch" and is decorated with crab shells. The two strands used toget-

The stretchable qualities of the Hairpin lace allow it fit a size 10 thru 15. On size 15, it would be a little shorter.

I believe it's fun to be creative with Hairpin lace and with my suggestions, you can use any yarn and any stitch with any width on your loom to make a lovely vest.

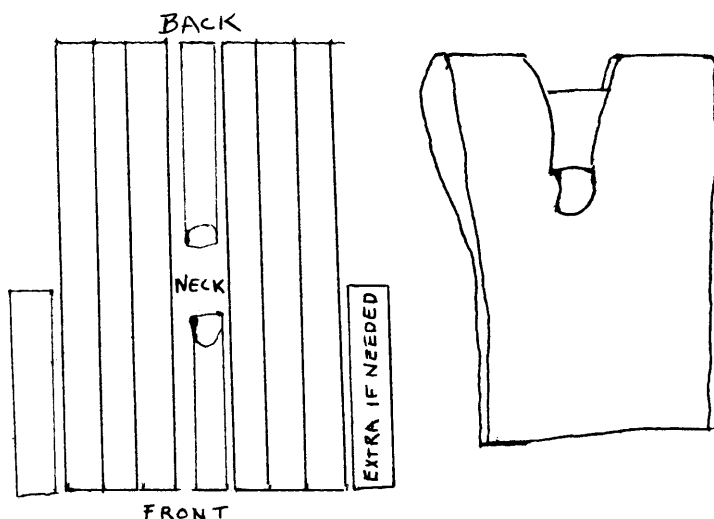
Try about 150. loops (75 each side). When you have two strips braided together one loop thru one loop, throw it over your shoulder to see if the length will be right for you. If it seems short, remember that fringe makes it longer. Make 3 strips for each shoulder and one strip of 60 loops (30 each side) for the center front. Make another of 78 loops (39 each side) for the center back. When braiding these together leave 12 loops free at the neck to hang down. Fringe and shells can be attached to this lower part.

The number of strips you make depends on the size of the strips made. You can

(Continued on page 22)



fit it as you do each strip. When it is comfortable and it is fitted, do the final braiding. Remember, it can be done in many different ways. If you don't want the shoulder to be too wide, just put the extra strip under the arms as shown.



Fringe is "in" now so trim your vest with it. They are beginning to use fringe vertically to give a new and different look. Try it to see if you like the look.

When you create your own you can take special pride in it. I hope you'll send a snap shot of your vest to me.

Photos and drawings by Evelyn Misner.



"So much happening...I am fanning out to a radius of 300 miles to talk and show lacing...From Jonesboro, Arkansas, and The Ozark Folk Center in Mt. View, Arkansas, in October...Houston in September,...Alexandria and Lafayette, in January,...plus five days at the Resort in Shreveport. Two days at the Louisiana State Fair and one at the Cotton Festival, and on and on. If I get any publicity I will send it to the Bulletin.

All this leaves little time for lacing...so after January...no more for a while!

Last month I was the guest at a Convent...to show a Sister how to lace....I had a lovely time. "I will see Sister Kin again next month."

--Barbara Engle

## Contest for Needlework Competition

--From, Daily News, New York

The second annual national needlework contest will open Oct. 1 this year.

Contestants will have six months to complete projects and submit them for judging at the participating stores where they buy supplies. The contest is sponsored by the National Needlework Association, a trade group.

All entries will be returned to contestants after final judging. Cash prizes will be awarded at three levels: \$25 for winners retail stores where projects are submitted originally; \$50 for four regional contests in Atlanta, Chicago, New York and San Francisco, and \$250 apiece for each of 10 national winners.

Contestants may enter a finished item in each of 10 categories: knitting or crochet; canvaswork, including bargello, gros point, petit point and quick point; stitchery, which takes in any form of embroidery, including crewel, cross stitch, quilting, applique, black work and cut work; latch hook, and a miscellaneous category for macrame, weaving, tatting and combination of two or more of the preceding techniques.

Judging will be based on execution of technique, workmanship and finishing. The application blanks, may be obtained from participating stores, and includes the contest rules. Applications may be obtained by mail from the National Needlework Association, 230 Fifth Ave, New York, N. Y. 10001, and the finished work submitted directly to the trade group if there is no participating retailer for your area.



## Correction

The photographs on the opening pages of the September Bulletin, states that the handkerchiefs and (the pierced silk fan) belonged to the Museum of Fine Arts, Boston. The collection belongs to me, Esther Oldham, who was the Chairman of that large Lace Exhibit--and a great admirer of the I.O.L., of which I have been a member for a very long time. I thought it would be right to correct this as future lace enthusiasts might seek to find it there.

--Esther Oldham





The San Antonio Lacemakers had an early beginning, the group originated as part of the Handweaver's Guild which began in 1939. This group met at that time at the Witte Museum where seminars were held by the lacemaker's, and the handweaver's to further study their interests.

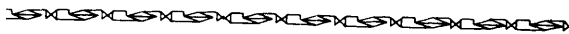
Through the efforts of four members, namely: Mrs. Margaret Ivy, Mrs. Alfaretta Skladal, Mrs. Amy Fabra, and Mrs. Sue Baeschner, the San Antonio Lacemaker's have grown into an organization all of its own. All of the members have special collections of lace and many pieces of work which they have made themselves.

Mrs. Margaret Ivy and Mrs. Alfaretta Skladal, (both lacemaking teacher) have furthered lacemaking in San Antonio by offering lacemaking at the Southwest Craft Center this summer. All the members are always interested in teaching the basic stitches to anyone interested in learning how to make lace.

Our group had its first fall meeting, at the home of Mrs. Margaret Ivy in September, at which time the following new members joined: Mrs. Elaine Saunders, Mrs. Belinda Stanusch, Mrs. Amy Groff, Mrs. Gerald Rowe, Mrs. Homer Waring, and Mrs. Patsy Anderson. Mrs. Anderson displayed her lace, and gave a brief explanation about the way she begins her lacemaking, and gave patterns to all present. The last part of the morning was spent working on our pillows.

At the present time a lace show is being held at one of the public libraries, where there will be lacemakers demonstrating their work during the morning. This show was organized by Mrs. Margaret Ivy.

--Mrs. J. L. Ivy



## COLOUR in Lace

BY MARGARET HARDING

### PRINCIPLE #7

"Kettelschlag" is done in double twining or "chain stitch."

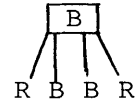
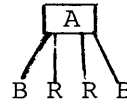
THREAD: DMC #8 and DMC #5 9 pairs  
 3 Colours: E-Ecru R-Red B-Blue  
 7 prs. DMC #8 in E = Ecru  
 1 pr. DMC #5 in R = Red  
 1 pr. DMC #5 in B = Blue

- 5. 2 prs. E
- 4. 2 prs. E
- 3. In Center  
1 pr. B
- 1 pr. R
- 2. 1 pr. E
- 1. 2 prs. E

#### PLACEMENT OF COLOURS

R in Center

B in Center



Start the pattern with 2 prs. at # 4 and work to the right edge.

The pair on either side of colour is done in: Linen stitch (whole stitch) CTC The sides: Linen stitch with a twist on worker and passive.

At (C) 2 twists on the passives to fill the greater space.

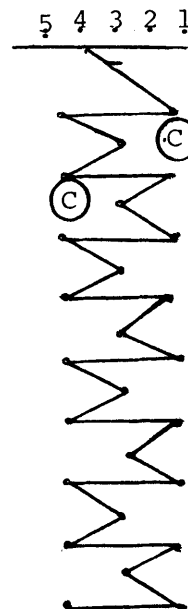
#### CROSSING COLOUR:

**A** Lift center pr. R and place the worker over the B pr. continue the pattern. Replace colour in

**B** position for return row of lace the (workers just slips between the chain pattern). There are no stitches.

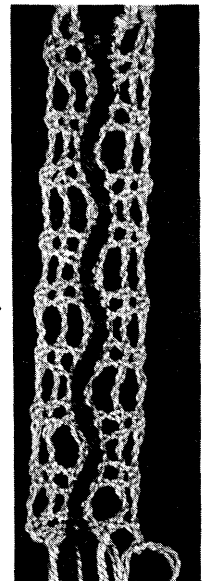
The colour in the center of the chain is the one that will show in the pattern of lace.

NOTE: Remember to twist the worker around the outside pin at the edge for a neater appearance on your lace.



QUESTIONS???

Please send  
 S.A.S.E to  
 Margaret  
 Harding  
 125 First Av.  
 Hawthorne N.J.  
 07506



## 1980 CONVENTION REPORT

By Lys Schaeffer

The 1980 I.O.L. Convention has come and gone. The planning and anticipation have passed. The pillows and bobbins have been taken home. The fancy lace dresses have been put away. Even Washington's muggy summer heat has finally ended. It seems that so many of us began the convention with not a little trepidation--many Chesapeake Regional Lace Guild members had never attended an I.O.L. Convention, much less staged one, and of the 113 conventioners many had never before been to Washington or Alexandria. Yet, by the end of that first week in August, we were all able to smile at our uncertainties, and wonder that we were ever hesitant about anything. Now, all that remains are some photographs, some souvenirs and many, many happy memories.

How the convention got off to a pleasant and successful beginning can be attributed to five extraordinary lace people--our workshop teachers--Brigitta Fuhrman, Mary McPeek, Pam Nottingham, Gunnel Teitel and Lois Vann. Despite the fact that the workshops were limited in size and that so many people applied, everyone seemed to get into their first or second choice. Everyone who attended a workshop came away not only having learned something new, but also feeling confident and eager to try out new skills.

These feelings seemed to spread to the entire convention. Looking back through our photographs, many of us will say, "She is the really nice woman I met on the bus tour. We started talking about lace and she told me how she makes tallies and the leaves." I tried it and it really works. Or, "Oh, I can't remember her name but I sat next to her at the dinner and she had on the most beautiful lace collar." "And I want to make one just like it."

Thinking of learning something new and feeling enthusiastic, what lacer can say that "she was not", inspired by Pamela Nottingham's slide lecture. Her genuine warmth, along with the great knowledge of pure delight she feels for lace and lace-making was conveyed to all who heard her and made us all feel that as lacemakers we were a "little special."

Some people, Aurelia Loveman, Elizabeth Groszberg, Norma Cummings and Rufaye Blackwell, came away from the Convention



Brigitta Fuhrman's workshop



Pamela Nottingham helping  
Doyle Moore

knowing they are special as lacemakers. The pieces they entered in the lace contest were judged to be the most creative and beautiful uses of laces. Not everyone could bring home a prize ribbon, but everyone took full advantage of the for sale items in the exhibit room. How many of us, despite what we had promised ourselves and our checkbooks before the convention, came home with a little bit more lace, a pair of those beautiful bobbins commemorating the occasion and just "one more" more book, plus a lace flower from Thailand; and a miniature bobbin on a chain; and just a couple more for earrings???

However, more than anything else we all brought home happy memories. In the hotel lobby, at the luncheon and dinner, on the elevators, in the workshops, we met and we talked lace. On the last day we heard over and over again, "Don't forget to write." "I'll send you that new pattern." "Do you have my phone number?" "See you next time." "See you next time."





Annual luncheon, President-Zittella Ridell, Chairman-Mary Lou Kueker and Elizabeth Groszberg



Lois Vann's workshop  
Photo by Diana Lillivig

IT'S OVER

I've been to a Lace Convention;  
It was all I hoped it would be.  
And now that it's finally over  
I'll live it in memory.

There was lots of lace,  
And lessons too.  
I attended meetings,  
There was much to do.

I love the lace,  
And, the ways we did it.  
And all the lacers,  
At the exhibit.

My appreciation is better now,  
Of this favorite craft of mine,  
And when I sit down to do it,  
I'll ponder the magic of that time.

Evelyn K. Misner © 1980



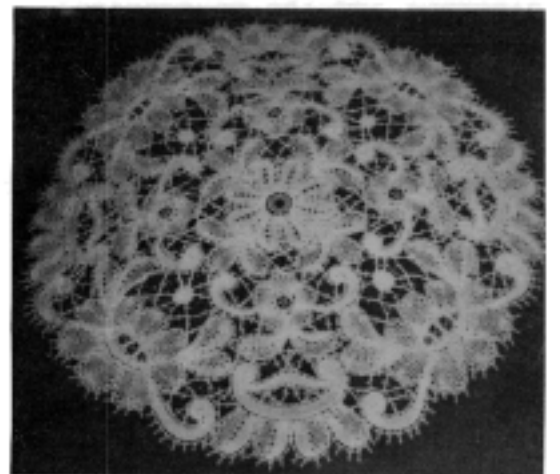
Ruth Hellman and Caroline Pierce at Crochet class



Edna Corgell doing Guipure d' Art lace.  
Photo by E.K. Misner ©



Photo on cloth with embroidery in Joyce Ames display. Titled "Sleep"  
Photo by Evelyn Misner © 1980



Ana Blanco's doily  
Photo by Evelyn Misner © 1980

# BOOK REVIEWS



ART CENTER  
for SOUTHWESTERN LOUISIANA

"THE TECHNIQUE of FILET LACE" by Pauline Knight (144 pages, 7 1/4 x 10, \$19.95 U.S. = £6.95 U.K)

Even before getting into the text of this book, the jacket and the end papers showing elaborate examples of filet lace promise interesting things to come.

The history of this pictorial lace makes a fitting first chapter. Miss Knight has thoroughly researched the beginnings and development of the art. It is questioned whether some of the fabrics of the 13th century can be truly called lace, but by 1527 patterns were being designed for filet lace.

The next chapter gives netting instructions. Tools and threads are discussed and the making of the netting is described not only in words, but also by photographs which show how the tools and threads are held in the hands. Various knots are shown in large line illustrations and then we proceed to making the simple panels, edgings, collars, etc. row by row instructions.

The technique of filet lace is treated in the same manner with a discussion of stitches and examples show. A Victorian lace bedspread is diagrammed and illustrated with photographs.

In a section on symbolism and design the religious or secular meanings behind the design are discussed and many traditional designs are diagrammed.

Useful are references to other reading and a bibliography. A list of suppliers of material and tools in the United Kingdom is given and the whole of the book is thoroughly indexed.

What makes this book outstanding from many others is the clarity of the line diagrams and the photographs. When large pieces are illustrated, detail sections are reproduced where one may follow the stitches through the pattern. It should be a useful book for both the beginner and the advanced lace maker.



EMBROIDERERS' GUILD OF AMERICA,  
BROOKLYN CHAPTER

The Embroidery by the Brooklyn members will show a wide range of technique and artistic expression occurring in contemporary needle arts from December 21, to January 25, 1980.

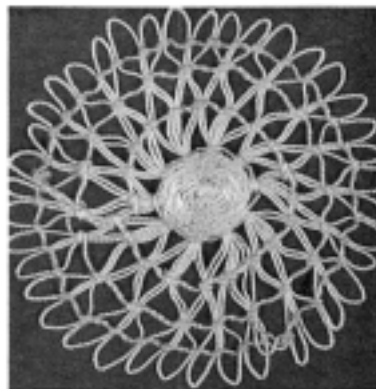
The Art Center for Southwestern Louisiana is planning an exhibit for spring of 1981 entitled "Southern Handwork." The exhibit will be sponsored jointly by the Art Center and the Lafayette Antique Dealer's Association and will feature samples of southwestern handwork from the 19th century.

The International Old Lacers name was given to us by the Metropolitan Museum of Art in New York as possibly being of help to us with literature and/or samples of handmade lace, beading, crewel work, samplers, tatting, wove pieces and coverlets. Any of the tools used in making these products would also be of interest to us, as well as any books, articles or patterns of background information you have or know about in your southern contacts. Any information about where the handwork was made, when and by whom will also be helpful and greatly appreciated.

Frances Love, Director  
Drawer 4 4290 USL Station  
Lafayette, LA. 70504



## TENERIFFE



I have some very incredible pieces of lace in my collection, also some older equipment.

On page 115 in the May 1979 issue of the Bulletin is a photograph of a "Teneriffe Spool--1904." I found I had one of them, but had no information as to what it was.

Then, I found a spool in process with several of the little rosettes. Perhaps the members would enjoy a finished product from this old method.

--Susan Lunenfeld--





From time to time people ask me "how come" I have so many Lace Making friends in U.S.A., Canada and England.

In September 1969 an English Magazine published an article about the dying art of lace making. I replied to the Editor telling him of an evening class in High Wycombe under the tuition of Miss S.E. Dawson of Speen. How we were producing lace motifs for paper weights, hanky borders and lace mats, and that I was working on a Lace Collage picture.

I was surprised in February 1970, by a letter from Mrs. Pat Harris of Portland, U.S.A., asking if I would correspond "re lace making" with her, "she had read my letter in the magazine." Letters went to and fro, with patterns, bobbins, and books, (which at the time were few and far between).

Then I received a letter from Cali Dunsmuir in Canada, saying "she was coming to England and would like to visit me." We had an enjoyable trip to Luton and Bedford Museums, with bobbins being purchased in a Bedford market at a reasonable price much to Cali's delight.

In 1971 Pat Harris wrote she was coming to England for a lace making holiday and she stayed with us. During that month we talked lace, made lace, visited museums, Aylesbury, Bedford, Luton, London, Salisbury. My late husband "got a bit carried away on the tide of lace" by being our chauffeur.

Numerous lace makers on a trip to England would ring me, and we'd spend a day together, or make lace at my home.

1973 brought an invitation from Pat, and husband asking my late husband and I to spend a holiday with them. Incorporating visits to places of great interest with calls on lace makers on the coast from Vancouver to San Francisco. Pat and Bob gave us a holiday of a lifetime.

Included was a weekend at the Northwest Conference held in Vancouver, where we met old friends and made new ones. So at this meeting I chatted with Olga Barnett, the President then of I.O.L. (I was also a member) and I volunteered my service to collect dues in England on the "block", and did so until 1979 adding many lace making friends to my list.

Since then I have made two trips to U.S.A. and Canada, staying with Pat in Portland and Cali at White Rock, Canada, making lace and sightseeing. All of this through lace--with a third trip planned

this year to Seattle and Canada.

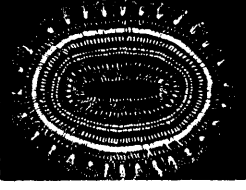
I feel this is an added bonus to the joy of lace making.

JOYCE WILLMOT

**FREE LIST OF TATTING SUPPLIES!**  
 Bobbins, books, and accessories. Send self-addressed stamped envelope to:  
 Serendipity Shop  
 1523 Ellinwood Dept. L  
 Des Plaines, IL 60016



**NETTING INSTRUCTION & PATTERNS---**Book, Mesh Sticks, Steel Needle \$6.50  
 8 Handky Edges--\$1.00  
 8 Advance Doilies \$1.50  
 12 Doilies no pictures--\$1.50 + 50¢ P&H  
 P. J. NELSON, 1845 Meadow Moor  
 Salt Lake City, UT 84117



*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.

Any one book - \$2.50 postpaid  
 Any two books - \$4.50 postpaid  
 All five books - \$11.00 postpaid

Order from: **Trenna Ruffner**  
 1347 Bedford  
 Grosse Pointe Park, Michigan 48230



# JUDY'S PLACE

255 S. 20th St.

PHILADELPHIA, PENNSYLVANIA 19103

## HERCULON LINENS AND LACES of Every Description

Mint Condition, Much is in Museum Quality

LINEN CLOTHS  
in every size

DOILIES

NAPKINS

PLACE MATS

TABLE RUNNERS

HANDKERCHIEF'S

MATERIAL BY THE YARD

SILKS, CHINA AND  
GOSSAMER

LACES BY THE YARD

SILK TAPESTRY FABRICS

LACE COLLARS

SILK DRAPES

BED SPREADS ..... Crocheted and Embroidered

All requests will be answered, and a description given. Merchandise will be sent gladly, nothing will be sent on approval. If not satisfied money will be refunded.

There is so much of everything, it is hard to believe a store such as this exists anywhere in the world, but seeing is

BELIEVING.



PRICES ARE REALISTIC

HOPING TO HEAR FROM YOU

Judy Abelson



MADAM STORIE

Photo by Washington Post 1955, when she made a promotional lace tour.



### "THE BELGIAN LACE CENTRE"

News from Bruges; visit the Storie's House, the only private house in typical Bruges style. It contains a 15th century attic and Romanesque cellars of the 12th century. Features fine collections of furniture, lace and other pieces of art, brought together by three successive generations, of which the last was the portrait painter José Storie. The Storie Museum will feature Belgian Lace from the 16th till 20th century, with explanation.

Free entrance every day from July to October, you will see the bobbin-lace as it is made by workers, executing the finest spiders' work that will charm any visitor. You will receive free demonstrations of the art of handmade lace. Or you may have a free lesson in bobbin-lace and make arrangements to have illustrated lectures. Come and get acquainted with the "Knights of the Lace" by signing the Golden Book of the Crusade.

"Visit in Bruges, along illuminated canals and listen to the sound of the Chiming Bells".

## FILATURE & FILTERIES REUNIES N.V.

### 140's Linen Now Available

As we announced last yer, we can now say that the exceptional fine count n° 140's linen is available.

We took the risk of bleaching it as well as mercerising, so we can offer:

- 140/2 Beige — soft — 375 B.F. per cone of 3.500 m.
- 140/2 Beige — Brillante — 400 B.F. per cone of 3.500 m.
- 140/2 White — soft — 410 B.F. per cone of 3.500 m.
- 140/2 White — Brillante 430 B.F. per cone of 3.500 m.

Transport cost is at the expense of the buyer. The weight of a cone is approx. 105 gr. and we give below an idea of this.

**U.S.A. by air:** 100 gr to 999 gr = 83 B.F. + 2,5 B.F. per 20 gr.  
1 Kg = 192 B.F. + 66 B.F. per 1/2 Kg.

**U.S.A. by ship:** 1 Kg = 130 B.F.

When you order, please enclose a Bankers Draft to any Belgian Bank but **IN BELGIAN FRANCS** to the order of Filature et Filteries Reunies N.V., 9300 Aalst — BELGIUM.

**Filature & Filteries Reunies N.V.**  
**Dendermondse Steenweg 75**  
**9300 AALST — BELGIAN**

ACID-FREE TISSUE PAPER

Package of a dozen sheets, 20"x30" ea.

Used for storing laces, antique embroideries and clothing, wedding veils, and metal threads.

\$3.50 plus 75¢ postage

Elsa T. Cose  
Hadlar Drive RD 3, Lebanon, NJ 08833

THREE OLD TAPESTRIES  
(Needle made)

Forest scene - Chinese/Oriental made  
Olive tones - 47x67½ \$750  
Queen Isabel entering Paris - meeting  
King Charles (1459) Needlepoint -  
Made about 1870 - Mustard tones  
73½x56½ \$800  
Unicorn Series - St. Cecelia playing  
stringed instrument - burnt orange,  
blues & browns - 57x38½ \$500  
Maria Krusoff (213) 479-3260  
553-6677 X 327

COLLECTOR SAMPLES

Needle and bobbin lace samples in finished medallions, late 19th cent. Prime condition, ranging from 5" to 11" round, oval, or square. Ideal for sample books, framing, study. Add 2.00 for shipping.

NEEDLE POINT

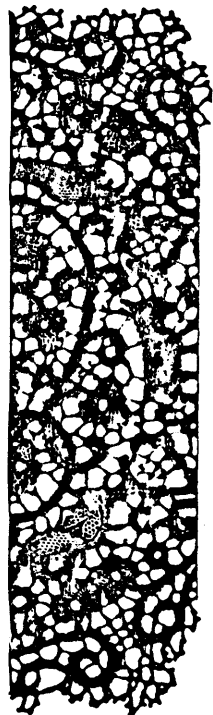
|                           |       |
|---------------------------|-------|
| Good                      | 9.50  |
| Better                    | 12.50 |
| Best                      | 15.00 |
| Superb                    | 16.50 |
| Reticella                 | 20.00 |
|                           |       |
| Teneriffe - 10 - 14" oval | 16.00 |
| sm. round                 | 9.00  |
| Nandutti 12" dia          | 16.00 |
| sm. round                 | 3.00  |
| Irish Crochet - Fancy     | 9.00  |
| Drawn Work                | 7.00  |

COMBINATION MACHINE WITH HAND

|                    |       |
|--------------------|-------|
| Carrickmacross     | 7.50  |
| Battenberg (royal) | 10.00 |
| Belgian Princess   | 8.50  |
| Limerick Cap       | 22.50 |

BOBBIN LACE

|                                  |       |
|----------------------------------|-------|
| Binche (snowball ground)         | 9.00  |
| Cinq Trous                       | 7.50  |
| Brabant                          | 15.00 |
| Cluny                            | 5.00  |
|                                  |       |
| Dutchess 10" dia                 | 18.50 |
| Flemish, foliated                | 15.00 |
| Genoese tape lace (all hand)     | 14.00 |
| Italian Renaissance Bobbin - sq. | 8.00  |
| " " Fine Reticella design        | 20.00 |
|                                  |       |
| Milano - 6 1/2" dia w/ animals!  | 25.00 |
| " 10" dia                        | 22.50 |
| Point de Paris                   | 7.50  |
| " w/ animals!                    | 9.00  |
| Rosaline - very nice             | 22.50 |



Lace

Gable Galleries

13915 Main Market Road  
(Corner Routes 422 and 700)  
BURTON, OHIO 44021

ABOVE PRICES DO NOT include 2.00 shipping nor does it include tax for Ohio residents. Please add to check. We guarantee refund if not satisfied, and returned in 10 days of receipt.

LACE COLLECTOR'S QUICK GUIDE, postpaid 2.00  
with above purchase 1.25






Handturned  
Exotic Woods  
**BOBBINS**  
as seen at the I.O.L. convention  
& West Coast Lace Days  
in stock size  
4 1/4" Danish size  
\$4.50 ea. \$ 8. pr.  
special dozen prices

**COLLECTOR BOBBINS**  
individually priced

Arizona collection turquoise,  
silver, copper, wood, "jingle" rings.

We custom make orders at no  
increase over stock prices.

**BOBBIN** necklaces, pins  
crochet hooks

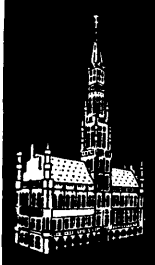


Wolf Enterprises  
5634 West Hubbell  
Phx, Az 85035  
(602-269-0375)

A BLACK ITALIAN LACE SHAWL

Triangular in shape, measuring  
74" on each side  
and 111" across the back.  
In mint condition.

Mrs. Julius Weinhold, 2738 Riverbluff Pl.  
Sarasota, Florida 33581

**MANUFACTURE  
BELGE  
DE  
DENTELLES**  
S.A.  
6-8, Galerie de la Reine  
B-1000 Bruxelles  
Maison fondée en 1810  
Bank Bruxelles-Lambert  
310-0675 720-07

*Large Supplies for Lace-makers*  
Linen thread-old cotton thread  
Bobbins - Pins  
Pillows - Patterns



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

**100% LINEN YARD (Thread) FOR LACEMAKERS**

in convenient small-yardage put-ups

|                                 |                 |             |
|---------------------------------|-----------------|-------------|
| 20/2 Bleached, Natural & Colors | 15-yard skeins  | \$ .70 each |
| 40/2 Bleached & Natural         | 100-yard skeins | .70 each    |
| 55/2 Bleached                   | 1000-yard tubes | 5.00 each   |
| 70/2 Bleached & Natural         | 100-yard skeins | 1.20 each   |
| 80/2 Bleached                   | 1500-yard tubes | 7.56 each   |
| 100/2 Bleached                  | 800-yard tubes  | 3.72 each   |

Resale discounts available.  
Larger tube put-ups also available in some sizes.

*Send \$2.00 for complete information and all lace yarn samples.*

**FREDERICK J. FAWCETT, INCORPORATED**

129 SOUTH STREET, BOSTON, MASSACHUSETTS 02111

TEL. 617-542-2370



**Teak bobbins  
from  
Thailand**

Janya's famous hand turned  
**WAXED TEAK BOBBINS**

Belgian style in two sizes  
3.5" and 4"

**\$9.00** per dozen  
Postage 45¢ per dozen

Beautiful, extremely fine  
and strong  
**SILK THREAD**  
natural white only  
Large 3.5oz. skeins **\$12.50** each  
plus 45¢ postage

ORDER FROM: **RICHARD GRAULICH**  
5533 SHERRIER PLACE, N.W.  
WASHINGTON, D.C. 20016  
TEL. 202-686-9296

Tatting is easy with the ...

# TATSY



**LACE MAKING KIT**

Enlarge traditional lace patterns with new jumbo shuttle. Shuttle, heavy thread, basic tatting instructions and numerous ideas all included in this contemporary lace making kit. Create your own garment trim, coasters, place mats, jewelry, and much, much more!

*Lace making is back in a BIG way!*

**TATSY**  
P.O. BOX 1401  
DES PLAINES, ILLINOIS 60018

**TATSY**  
P.O. BOX 1401, DES PLAINES, ILLINOIS 60018  
Enclosed is my check or money order for:

— **TATSY KIT \$5.95** each ppd.  
Check thread color choice  White  Ecru

— **TATSY SHUTTLE** only, with basic tatting instructions \$4.50 ppd. (4 1/2" x 1 1/2")

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

*Illinois Residents Please Add 5% Sales Tax*

## LACE

**BOBBIN LACE KIT:** Adjustable easel, 24 hardwood bobbins, pins, board, patterns, Thread and instructions. \$8.50 plus \$2.50 post.

**BOBBIN LACE SAMPLERS:** Instructions, pattern, thread.

MILANESE FLORAL, 8" x 12" \$4.00

HONITON FLOWER, 5" x 3" \$2.95

**BOBBIN LACE PATTERNS:** (add \$1.35 post for 1st set, 75¢ addit.)

BIEDERMANN & ANDERSON: Pictorals \$10.00

LE PUY: SET 1, 2, \$18.00 ea; 3, \$13.00

BOOK 2, \$15.00; 3, \$21.00

CATALOG A1, A2, B1, B2, \$31.00 ea; C, \$15.00

KLIOT: PATTERNS IN TORCHON \$7.95

HONITON BOBBIN LACE \$8.95

ITALIAN: LAVORI A FUSELLI \$5.00

SPANISH: ENCAJE DE BOLILLOS \$5.00

TOD/BROOKS: Books 2, 3, 4, 5, \$2.50 ea; Book 6, \$3.75

HAMER: Books 1, 2, 3, 4, 5, \$2.50 ea

DRYAD: Pattern Set 1 \$3.50

**LACE PILLOWS (Tubular):** With slip cover (for uncovered pillow deduct 30%). Add 10% listed price for shipping.

4" dia: 4.5", 15.00; 6.5", 18.00; 7.5", 20.00; 17", 25.00; 32", 35.00

6.5" dia: 8", 30.00; 17", 40.00; 23", 50.00

11" dia: 18", 50.00; 24", 65.00; 30", 75.00

**PILLOW STANDS:** for 4", 6.5" pillows, 6.00; 11" pillow, 8.00

**BOBBINS:** CONTEMPORARY, waxed hardwood, 1.40/dz

DANISH, lacquer finish, 7.25/dz

**PINS:** GLASS HEAD, pkg of 40 .60

FINE HEAD, 1-3/8", pkg of 350 2.50

BRASS, pkg of 200 2.00

**THREADS:** COTTON: to #2/180; LINEN: to #120/2; SILK

**SKEIN HOLDER:** Wood with clamp 9.95

**PRICKERS:** Plain, 2.00; Fancy, 7.50; Metal vise, 6.00

**TATTING:** Wide selection of shuttles and accessories.

**BATTENBERG LACE KIT:** Three heat transfer patterns including

a collar, tape to complete any one of the designs, needle, thread

and book, "Battenberg and Point Lace." \$11.95 plus \$2.00 post.

**BATTENBERG TAPES:** Belgium tapes, ecru and white, 25 meters

Plain, 3, 4, 5, 8, 10mm, 7.50; Gimp, 9, 10mm, 9.00

**NEEDLE LACE:** Needles, 25 per pkg. #7, 9, 12 Betweens 1.25 ea

**LACE SCISSORS:** one point flattened, \$12.00

**CONSERVATION:** ACID FREE TISSUE, 20" x 30", 10pcs. \$1.75

ACID FREE HEAVY PAPER, 26", .75/yd

**POST CARDS:** Photos of fine laces, 9 cards per set. Set 1 (assorted laces), Set 2 (animals). \$2.00/set

**BOOKS:** (add \$1.00 post for 1st book, 50¢ each additional)

ANCHOR MANUAL OF NEEDLEWORK 18.75

BOBBIN LACE. Gubser 5.00

BOBBIN LACE, Designs and Instruction. Lawrence 3.95

BOBBIN LACE: Form by Twisting of Corks. Kliot (cl) 5.95

BOBBIN LACE BRAID. Dye 15.95

BOBBIN LACE MAKING. Wright 9.25

BOBBIN LACEMAKING. Southard 14.95

BOBBIN LACE MAKING FOR BEGINNERS. Dawson 3.95

BOOK OF BOBBIN LACE STITCHES. Cook & Scott 18.50

COMPLETE BOOK OF ENGLISH BOBBIN LACE. 13.95

COMPLETE GUIDE TO NEEDLEWORK. Rdrs Digest 17.95

DENTELLE DE NOTRE TEMPS. Holeczyova 20.00

ENCAJE DE MILAN (Battenberg Lace) 4.00

ENCYCLOPEDIA OF NEEDLEWORK. DMC 7.95

FILET (netting and Tatting) 3.60

FRIVOLITE (Tatting). CYS, Amelbar #1, #2. 4.00ea

HISPANIC LACE AND LACE MAKING. May 12.00

HONITON LACE. Devonia 5.95

INTRODUCTION TO LACE. Pond 2.95

IRISH LACE. Pictorial and historic. 7.50

KNOTLESS TATTING DESIGNS. Young 5.00

KNUPFEN KLOPPELN (German text) 3.60

LABORES DE ELCHE. Alinda (Tatting) 4.00

LACE. Bath (cl) 20.00

LACE AND BOBBINS. Huetson 7.95

LACE COURSE AT LE PUY. Chaley 9.00

LACE COURSE AT LE PUY. Petiot 9.00

LACE NET WEAVING. Dontelle 9.00

LACE IDENTIFICATION. Eveleth 5.00

IDENTIFICATION OF LACE. Earnshaw 12.95

LACE IN THE MAKING. Brooke 9.95

MANUAL OF HANDMADE BOBBIN LACE. Maidment 12.50

PILLOW LACE AND BOBBINS. Hopewell 2.25

TATTING: Designs from Victorian Lace Craft. Kliot 5.25

TATTING: Japanese publication 10.50

TEACH YOURSELF TORCHON LACE. Arnold 9.95

TECHNIQUE OF FILET LACE. Knight 19.95

TECHNIQUES OF HONITON LACE. Luxton 11.50

TECHNIQUE OF NEEDLEPOINT LACE. Lovesey 15.95

TECHNIQUE OF TORCHON LACE. Nottingham 16.95

TENERIFFE LACE. Stilwell 16.95

TWENTIETH CENTURY LACE. Pfannschmidt 4.95

TWO BOBBIN LACE BOOKS. Tebbs 18.95

WEIZSTICKEREI (Whitework) 3.60

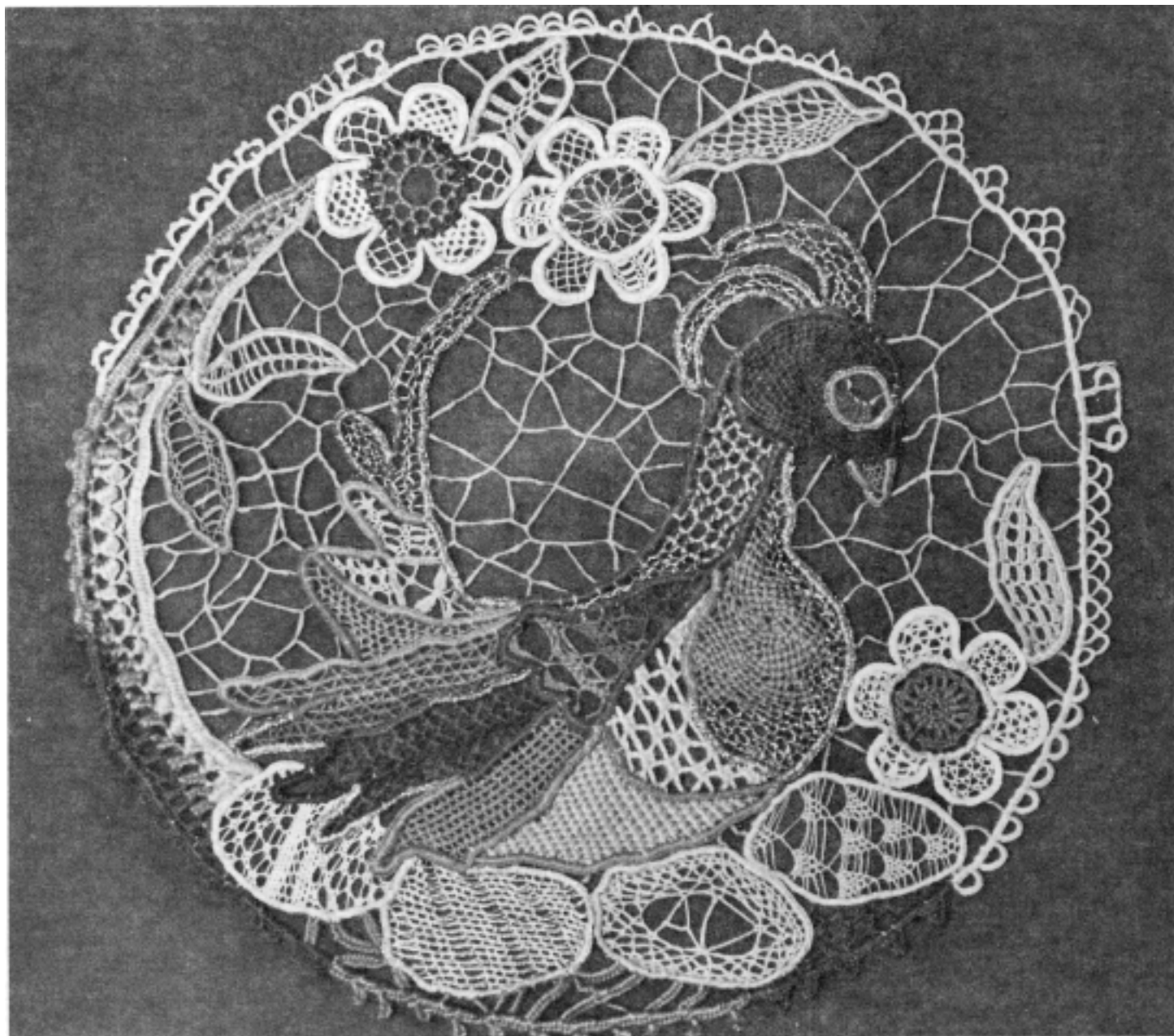
OUT OF PRINT TITLES, See Catalog

For complete catalog of lacemaking, tatting, smocking, kumi himo and weaving tools, equipment, materials and books: Send 50¢

MASTER CARD and VISA accepted tel. (415) 843-7178

## Lacis

2990 ADELIN STREET, BERKELEY, CA 94703



### *A Needle Lace Sampler*

A Needle Lace sampler designed and produced by Anna Dones of Toronto, Canada, a student of Nancy Evans of Kent, Washington. For more pictures of needle designs by the students of Nancy's course by correspondence, many receiving a Certificate for Distinguished Achievement, see pages 40 and 41.

### *"Patterns of Fiber"*

The Seattle Art Museum is presenting a exhibition entitled, *Patterns of Fiber; Textiles from the Seattle Art Museum collection*, from December 18, 1980 to March 1, 1981. Simultaneously, the Museum will host "live" dyeing, spinning and weaving demonstrations to enhance the public's understanding of the textile process.



## President's Message

As you read this a New Year will of course be assured, however, each of us will also hold some memories of the old year as being very dear to our hearts as we continue to cherish special moments.

For me, to have received the utmost in cooperation from the members and the officers has not only been recompense--but also a Blessing for 1980.

Other things with lace the past year too has been very rewarding as classes in Bobbin Lace, the many demonstrations and the chance to meet such very pleasant people in person as well as by many letters from our states and from various of our twenty-one countries. These things have made the whole year a celebration--a very special year.

Each group was solicited for the activities they have held as a group (or individually) for gratis in educating the public about Lace. The response from each group was just tremendous. A great amount of time spent in such a variety of ways by the members with their talents and time was extremely amazing; it would be impossible to count the hours devoted to contributions of high quality lacing. The public must surely appreciate each of you, for it is very gratifying to be so oriented by any organization. If a "busy group" is considered a "happy group", then there is no wonder that our organization is most "special."

Thanks, go to each of you for the letters by Special Delivery, the Express Mail, and telephone calls which are so helpful to I.O.L., Inc. in the effort to gain the Tax Exemption Number.

Hopefully, the last Amendment has been filed with the Secretary of State in accordance with the wishes of IRS. It has been trying, but the reward for the organization will mean much in dollars at each mailing of the Bulletin, which can provide more educational material with the coming years for each member.

My wish for each of you is  
A HAPPY "LACE" NEW YEAR

*Tilia Ridell*, President

MAIL ALL MATERIAL FOR PUBLICATION TO:

Mrs. Robert C. Ridell  
P. O. Box #1029  
Westminster, Colorado 80030

All remittances to International Old Lacers, Inc. must be in United States standard currency.

## Editor's Note

Everyone should have by now received their November Bulletin, however, due to the transition and having to wait for the printing of envelopes with the Bulk Rate Mail Permit number they were sent later than first anticipated.

The utmost care has been taken to have each Bulletin sent to members, however, the post office found a package of the membership cards (sent to me by Rachel) torn open. If you have not received the November Bulletin, or know of any person who has not received their issue, please write to the address on this page and it will be sent to you immediately.

Mrs. Robert C. Ridell,  
Editor

### COLLECTING

I used to collect things  
Since I was a child  
There's a pleasure it brings  
At least for awhile.

Some years have gone by  
My tastes have changed  
Some lace caught my eye  
But that's not so strange.

It's always been there  
Since I was a child  
The lace on the chair  
The rug on the tile.

Where ever I go now  
I'm searching for lace  
And the history of how  
It came to that place.

There's a bonus included  
In this quest of mine  
The people I've met  
The "auld lang syne".

Evelyn K. Misner  
© 1980



My earliest recollection of lace making was at age 6, learning the basic stitches from my great Aunt, while living with my grandparents in Buckinghamshire, England.

I am now taking lessons from Mrs. Janet Jones at the Prairie Settlement in Noblesville in Indiana.

--Pat Buesking





## *She's Good Enough for Knighthing*

Moline Woman's Lacework Lauded

From THE DAILY DISPATCH, Moline, Ill.  
By Dorothy Buresh, Dispatch Writer

Mary VandeVoorde is good with thread, bobbins and pins. Good enough for knight-  
ing.

VandeVoorde, 85, of 1004 16th Ave., of Moline, will be awarded the Order of King Leopold II by George DeBier, deputy counsel general of Belgium, at a dinner Oct. 3, at the Deck Restaurant, Geneseo.

"When you get old, you don't like too much excitement, but this is exciting and I like it," she said.

VandeVoorde is being honored for her efforts in promoting and preserving the Belgian Culture in the United States and, in particular, her lace-making skills.

Nuns taught her to make the bobbin-lace when she was six years old in the small West Flander village of Pithem.

"That's all the girls did in the towns was make lace," she said.

In classes of 160, girls and unmarried women learned to make lace from complex, traditional patterns.

"Poor and rich. Everyone made lace," she said. "The rich made it for themselves, and the poor made it to sell. We sent a trunk of lace to Brussels every week (to sell)."

But in World War I, the village was occupied by German soldiers.

"My Mother was always kind to the German children giving them food and clothing," she said.

"One day the German soldiers burned up every (lace) pattern there was, that is why so many girls from that town came to the United States," she said.

After the patterns were burned, "there was nothing for the girls to do. Not everybody can make patterns, you have to be pretty smart for that."

She formed a club of 14 women from her village who came to the United States.

VandeVoorde, then Mary Poma, came to the United States in 1919. Her future husband, August, was on the same ship but they didn't meet until four years later.

The couple lived in Chicago, where August worked in the maintenance department of an apartment building, for 32 years. Mary continued to make lace, then they moved to Moline 22 years ago when August retired.

Belgian and Irish lace was very popular in the early 1900's, and authentic lace is increasing in value as supplies of materials and skilled lace makers are

dwindling, she said.

The linen thread used in making lace is difficult to get, she said. Government regulation of the flax industry is coupled with the complex, lengthy process used to make linen from flax, has slowly eroded linen production.

"Young people don't do it anymore.... it is to much work," she said.

But VandeVoorde still makes lace and teaches others the traditional skills.

The dinner was sponsored by the Center for Belgium Culture. The date of the dinner also marks the 150th anniversary of Belgium's Independence. The Center sponsored Belgian Days from noon to 5PM Oct. 4, and 5 at Southpark Mall.

(Reproduced by Permission).



George DeBeir, deputy consul general representing Belgium's King Baudouin, as honors are given Mrs. Mary VandeVoorde a Moline lacemaker. With DeBeir are Dr. De-  
lores Bultinck, honorary Belgian consul of Moline, and Elaine Mieris of the Belgian-American Chamber of Commerce from Chicago.

---Photo by Tom Kimmell



Mary VandeVoorde, who has made bobbin lace since she was six years old and who has taught the art in Moline for many years, will be knighted by the Belgian government at a dinner in her honor Oct. 3, 1980.

--Dispatch photo by Terry Herbig

New Regional Directors



EASTERN CANADA  
Diane Carrier  
Montreal, Quebec  
Canada

EASTERN U. S.  
Hazel Lowery  
Falls Church  
Virginia



CENTRAL U. S.  
Joanne Greer  
Houston, Texas

SOUTHERN U. S.  
Elizabeth Groszberg  
Lake Worth, Florida

NORTH WEST U. S.  
Helen Barry  
Portland, Oregon

AUSTRALIA  
Gwen Perkins  
Mitcham, Victoria

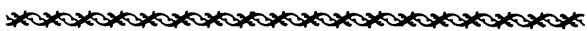
(Pictures unavailable)



I just returned from Denmark after a three and a half months, with lessons in old type lace making. My teacher was Mrs. Sina Kielberg, Holbaek. I visited Mrs. Anna Kjels, boren Lorenfen, Ballum noted for the famous Tønder Lace. Both ladies are members of your organization, and recommended that I apply for membership.

I am very much interested in promoting Tønder Lace in the Bulletin.

--Mrs. Ruth Hoegh-Christensen



The Valentine Museum, Richmond, Virginia will sponsor the 11th Annual National Assembly for Embroiderers, on the following dates: April 24 - April 30, 1981.

Attending will be 250 participants representing the U.S., Canada & Mexico.

Letter to Southern Members

Dear Southern Area Members:

It would be a tremendous task on my part to contact every one of you individually. I could not undertake it. So this call to action comes to you thru the courtesy of our Bulletin. (Many thanks to our Editor!).

I accepted the office of Southern Area Director hoping for, and counting on your cooperation. Now, I am asking you to report to me periodically of what you are doing, any group activities you are participating, etc.--.

If you have a problem, if you are in need of some help for any reason, don't hesitate to turn to me. I will do my best to work with you and help you any way that I can. --This way we will have a contact which will make it possible to present a good report of our area's activities at the yearly Convention.

Let me hear from you, even if it will just be a friendly "Hello".

With warm fellowship in lacing.

--Elizabeth Groszberg  
Southern Region Director



North Downs Lacemakers

About 30 lace-makers, who lives approximately 30-40 miles south west of London, England have formed a new Lacemakers club. They come from the towns and villages of Aldershot, Basingstoke, Camberley, Farnborough, Fleet, Sandhurst, Yateley, and Workinghamshire which are on the edge of the counties of Berkshire, Hampshire and Surrey. After considerable discussion we called our group after the North Downs a range of chalk hills which start in south of our area. The snakes-head Fritillary, Fritillaria Meleagris, a rare native of this part of the country is our emblem.

We meet together once a month, usually, in one-another's homes. Most of us are Bobbin lace-makers, so we take our pillows. The themes for our next three meetings include, motifs to go under paper weights; a lace Christmas decoration competition; and old lace and its identification. We are starting a prickings bank or library.

All visitors are most welcome, contact our Honorary Secretary, Mrs. Maureen Venn of 29 Crabtree Road, Camberley, Surrey, England

Several of our group are members of the International Old Lacers.

---Ann Day

JUDY CHICAGO'S DINNER PARTY  
TO BE SHOWN AT THE BROOKLYN MUSEUM

The Dinner Party: Judy Chicago opens on Saturday, October 18 at the Brooklyn Museum. On view through January 18, 1981 The Dinner Party is a monumental sculpture celebrating the achievements of the women of the Western civilization. Chicago chose the theme of the "dinner party" with the idea that though women have long been the nurturers of society, their accomplishments have been neglected by the recorders of history.

The Dinner Party is an immense and elegant installation piece: an open triangular table, 48 feet on each side, is set on a raised triangular floor. The 39 place settings, representing significant women and mythical female figures, are comprised of intricately carved and china-painted plates resting on elaborately embroidered runners. Each runner--on which is embroidered the woman's name--incorporates techniques of needlework, lace-making, crochet, and weaving that were in use at the time the woman lived. Chicago used historically female crafts as a further means of honoring the women who had preserved the tradition of those techniques.

The porcelain floor tiles are inscribed with the names of 999 other women who in the minds of Chicago and the 20 researchers who spent two years compiling the information, made significant contributions to society; attempted to improve conditions for women; provided a model for the future; or illuminated an aspect of women's experience.

Over 400 women and men worked for five years under Chicago's direction on The Dinner Party. That unusual, collaborative aspect of the work's creation is documented in a photographic display introducing visitors to the exhibition. Six banners, woven in the manner of French Aubusson Tapestries, hang in the entryway to the installation.

### The Minnesota Lace Society

The Minnesota Lace Society reports a busy summer. Their 2nd Annual Lace-In at Ramsey House in St. Paul on July 13th was a success, with a large turn out. Members demonstrated at the State Fair, as well as at numerous other places and functions. More demonstrations are planned for various locations during the fall, and lace classes will again be offered. The Hennipen County Library has asked members to give a lace seminar. The Society is starting a membership file which lists each members interests and the demonstrations each has participated in lately.

---Doris Southard

## *Nun Doll in Lace Exhibit*

The Barnesville Enterprise,  
(Reprinted with permission)

A nun doll sitting in front of a miniature early bobbin lace pillow in an old basket, which was in use in the earliest days of lace making, will be one of the interesting things on display at Mildred Rezabek's lace exhibit during the Pumpkin Festival this weekend. The display will be at 215 East Main Street (Barnesville, Ohio).

Mrs. Rezabek will show restoration of a Battenberg lace edge.

Mildred Rezabek herself is a talented rug hooker. She is an accredited teacher and has displayed her work widely and has a has received many prizes. Her interest in lace has resulted in a collection of early tools used in lace making and many books on lace. These will be among the lace on display this weekend.



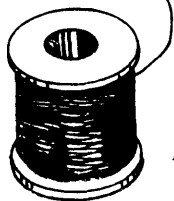
The nun doll is pictured here to represent the earliest makers of lace. The nuns in the "old country", who first made lace, taught the method to peasants to supplement their meager incomes. The women working all day making two-inch-wide lace earned an average of 5¢ a day from which they had to buy their linen thread. Sixteen bobbins were needed to make a half inch wide piece of lace.

Children were taught lace making each day at ages five and six. By the time a child was 16 years old, they could manipulate 1,000 bobbins. Sweethearts and husbands, who were often sailors, whittled bobbins of bone and wood while on long sea voyages.

Queens also made lace with bobbins of silver and gold. However, only the nuns were instructed in making lace using gold and silver thread for royalty.

The advent of the lace making machines as early as 1840, almost brought to end the making of the beautiful lace as it left the lace makers in a state of dire poverty.

(NOTE: The window display won a First-Place Trophy and Blue Ribbon).



Nancy Milks Evans  
Lace Consultant  
26001 - 174th S.E.  
Kent, Washington 98031  
P.O. Box 5323

November 4, 1980

NEEDLE LACE WITH NANCY

I would like to extend my apologies to all of you who have written me and not received an answer. I have a 94 year old neighbor who has been getting into my mail box. Her daughter, who extends apologies too, recently returned a huge pile of mail, some dating back a year or more. I have returned as many samplers and answered as many letters as I can, but there are a few mysteries. If you have written me or sent a sampler and have not received an answer, please let me know. I have a new address which should help a bit:

Nancy Evans  
P.O. Box 5323  
Kent, Washington 98031

Congratulations go to:

Jean Pegg, Dorset, England  
Mildred Rezabek, Barnsville, Ohio  
Charlotte Ferguson, St.Petersburg Beach, Fla.  
Evelyn Burke, Central City, Nebr.  
Radmila Zuman, Potsdam, N.Y.  
Lois Kemp, British Columbia, Canada  
Renate Springsted, Dearborne, Mich.  
Anna Dones, Ontario, Canada

All have received their Needle Lace certificates.

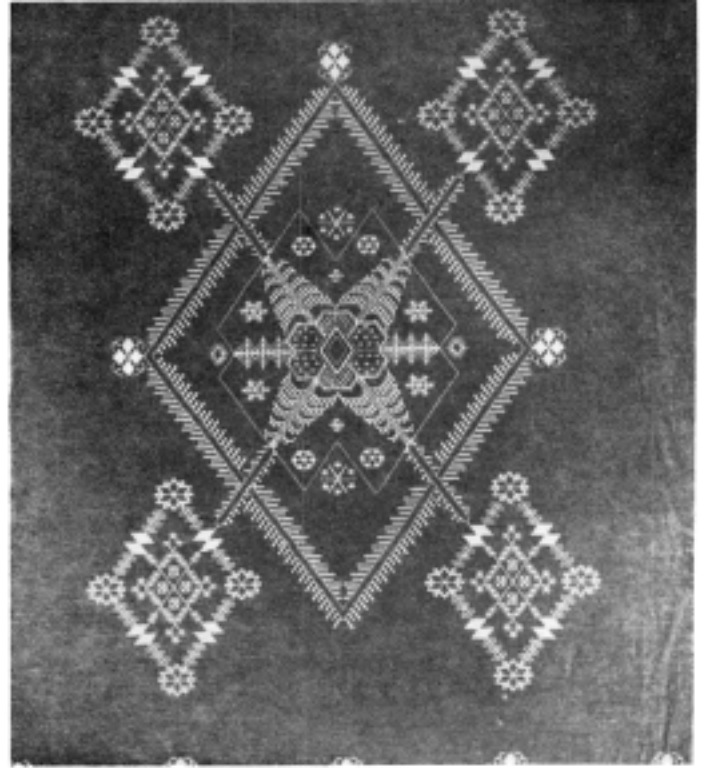
The photos of embroidery on net (needle run net) are by Anna Dones, who says, "the tulle curtain is becoming an antique, since it was done over 40 years ago for my graduation diploma in Household Science College in Latvia, my homeland". The design is her own and is excellent.

*Nancy Evans*

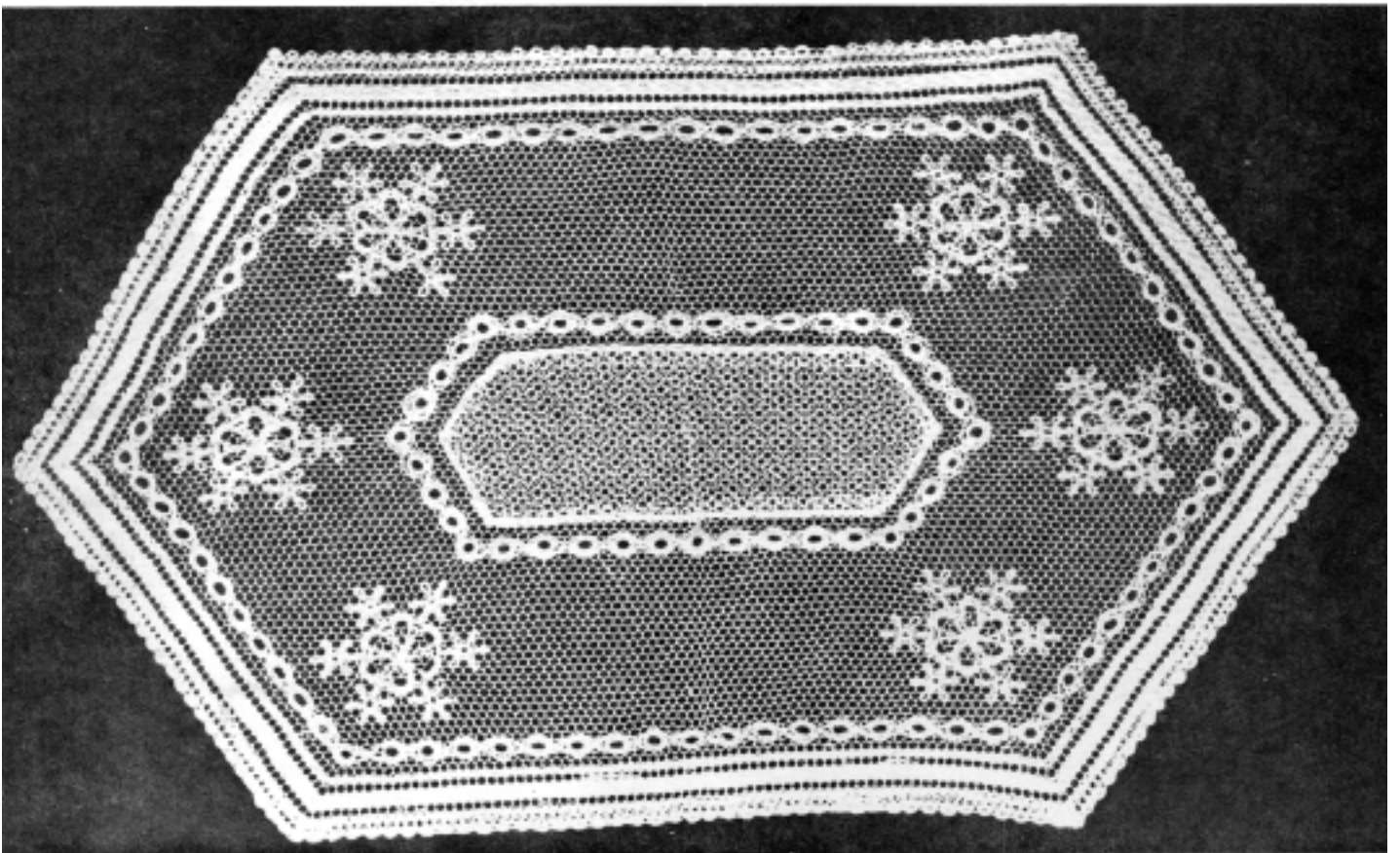
## Needle Lace Awards



A curtain embroidered on Tulle, (the bottom and sides), made by Mrs. Anna Dones, Toronto, Canada.

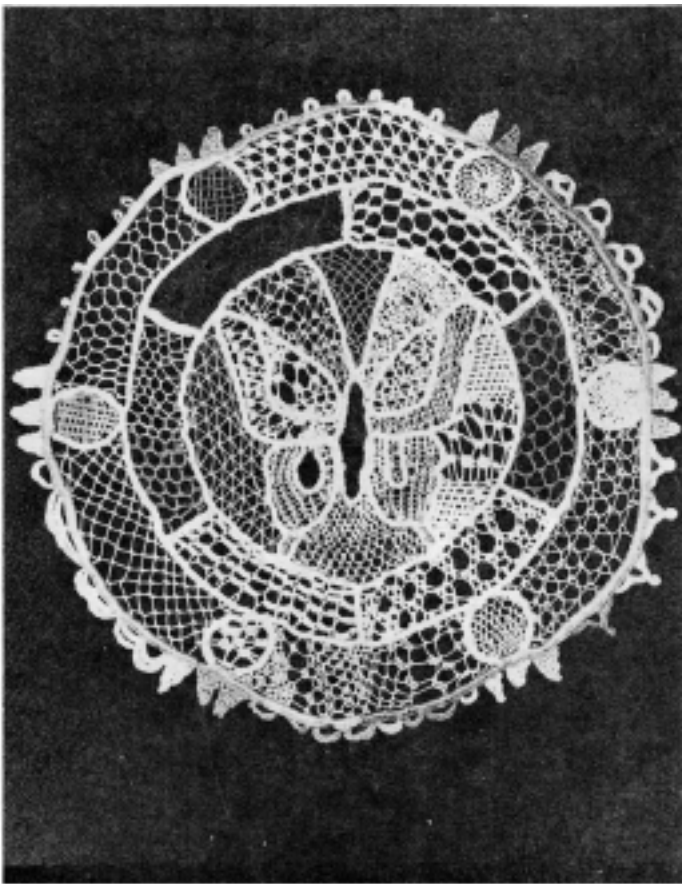


A curtain with the middle embroidered on Tulle, made by Mrs. Anna Dones, of Toronto, Canada.

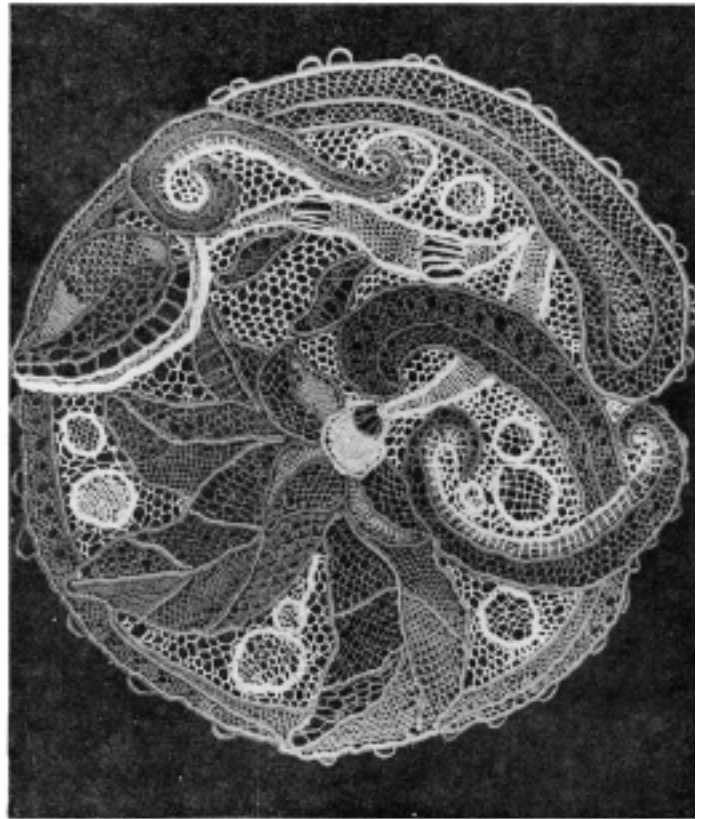


A small table mat embroidered on Tulle, by Mrs. Anna Dones.

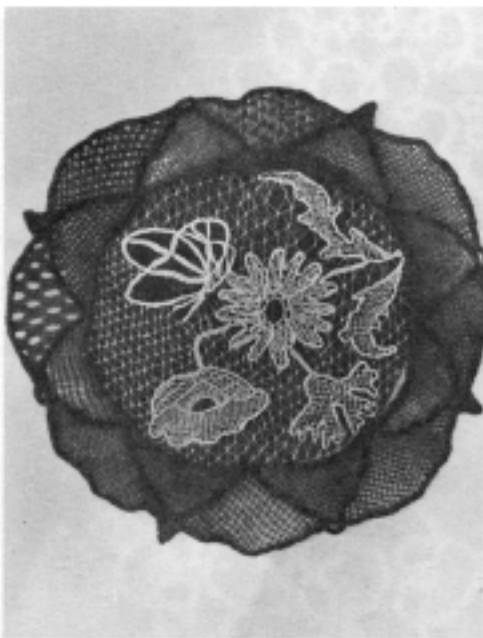




A Sampler of Needle Lace made by Evelyn Burke, Central City, Nebraska. Photo by Larry Taft, Kent, Washington



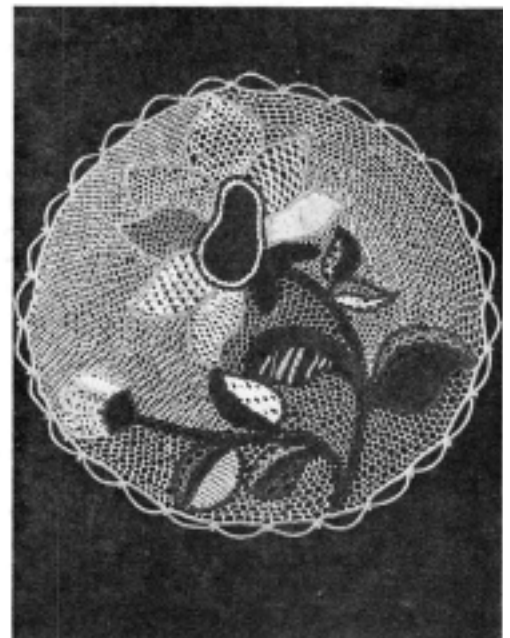
A Needle Lace Sampler by Radmila Zuman, Potsdam, New York. Photo by Larry Taft, Kent, Washington



A Needle Lace Sampler by Renate Springsted, Dearborn, Michigan. Photo by Elaine Holmquist, Bellevue Washington.



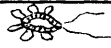
A Sampler of Needle Lace Stitches, by Mildred Rezabek, of Barnesville, Ohio



A Sampler of Needle Lace by Lois Kemp, Errington. B. C. Canada. Photo by Larry, Taft, Kent, Washington



## TATTING



Kaären Chandler, 215 Plymouth Street,  
Middleboro, MA 02346

This edge is my favorite when I need a hankie in a hurry for a gift.

R 6 ds, 6 ps sep by 2 ds, 6 ds, cl.  
leave 1/4" space, R 6 ds, join to  
last p of prev. ring, 2 ds, p, 6 ds  
cl.

Need a fancy edge in a hurry? Try this.

\*2 ds, 8 ps sep by 2 ds, cl. Ch 4 ds;  
R 2 ds, 9 ps sep by 2 ds, 2 ds cl.  
Ch 4 ds, p, 8 ds, p, 8 ds, p, 4 ds,  
join to center p of last ring. 4 ds,  
continue from \*

It's never too early to start thinking  
about Christmas. These are good for  
package or tree decorating, depending  
on the size of thread you use.

WREATH -- individually separated rings  
of 10 - 12 picots each separated by only  
1 ds. BERRIES - rings of 25 ds.

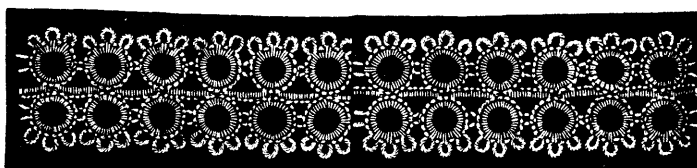
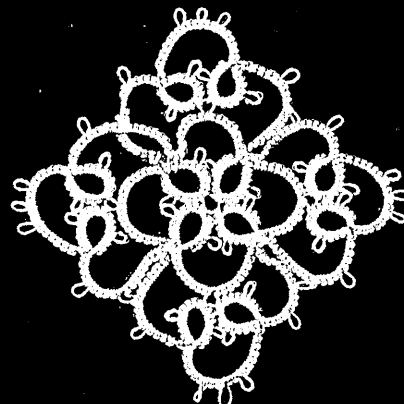
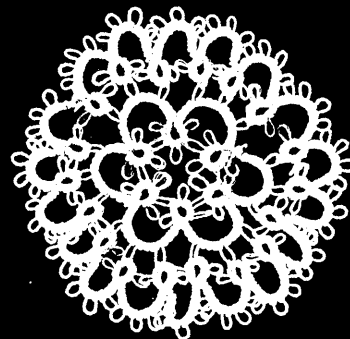
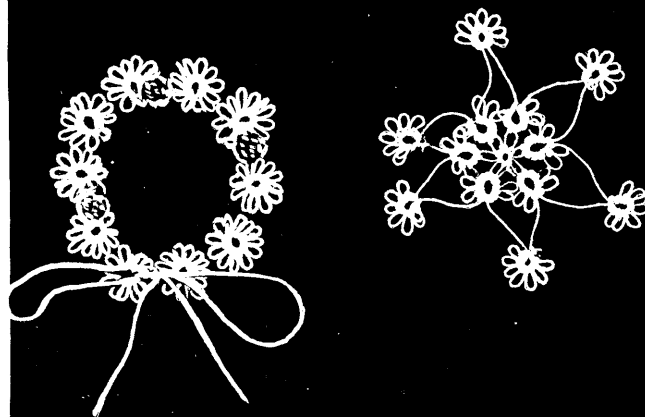
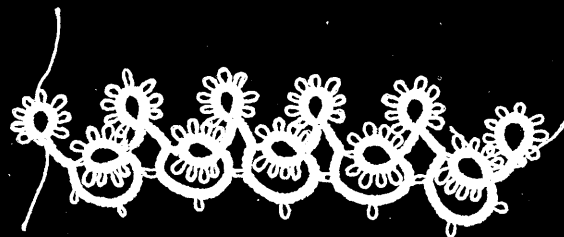
SNOWFLAKE--Center: R 1 ds, 6 p sep by  
1 ds, 1 ds cl. R 1 ds, 2 ps sep by 1 ds,  
3 ds, join to p of center, 3 ds, 2 ps  
sep by 1 ds, 1 ds. cl. space 3/4" R 2 ds,  
2 ps sep by 1 ds, 2 ds, 3 ps sep by 1 ds,  
2 ds, 2 ps sep by 1 ds, 2 ds. cl.

Do you need a medallion for a hankie  
corner or a new snowflake or are you  
starting a mobile? Here is just the  
thing.

R 2 ds, 5 p sep by 2 ds, 2 ds, cl. Ch 4  
ds, 3 ps sep by 4 ds., R 2 ds, p, 2 ds  
join to 4th p of prev. ring, 2 ds, 3 ps  
sep by 2 ds. Total of 6 rings.

2nd row: R 3 ds, p, 3 ds join to center,  
3 ds, p, 3 ds, cl. \*Ch 3 ds, 4 ps sep by  
2 ds, 3 ds, R 3 ds, p, 3 ds join to next  
p, 3 ds, p, 3 ds. Continue around.

Center: R 5 ds, 3 ps sep by 5 ds, 5 ds,  
cl. Ch 10 p 10 ds (repeat for 4 rings)  
Ch 10 ds, 2 ps sep by 5 ds, 5 ds, rw R 5  
ds, p, 5 ds, join to p on chain, 5 ds,  
p, 5 ds. cl. Ch 7 ds, 3 ps sep by 3 ds,  
7 ds. RW R 5 ds, p, 5 ds, join in same p  
as last ring 5 ds, p, 5 ds. Ch 5 ds,  
2 ps sep by 5 ds, 10 ds. around.



### Left Handed Tatter

As a Tatter if many years, I would like to become a member of "International Old Lacers", to help stimulate the interest in the almost "Lost Art" of tatting. I would like to share some of my patterns and designs that I have collected over the past forty years.

I have taught several classes and am very excited about teaching a course at our college next semester.

There are so many things that a young homemaker can learn to do with the new threads and yarns.

I love tatting and to share it, and I especially like teaching left handed people, as I am left handed, however, I was taught to do it right handed, then I just reversed back to my left hand.

--Dorothy Deschler

After learning how to do Bobbin Lace while living for a short time in South Africa, I am anxious to continue, and want to learn much more as well as where to obtain patterns. There are many very active lacemakers in Blaemfantein, R.S.A. who would also like to have the I.O.L. publication.

-- Sharon Jenkins, Wyo.

THE HARRIS COUNTY HERITAGE SOCIETY

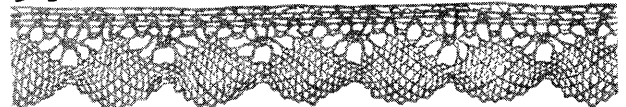
Presents

TWO, 2-DAY BOBBIN LACE WORKSHOPS

New Yorker, Patricia Covell (F.F.A. in Textile Art-Moore College) has studied Bobbin Lace at the School of Decorative Arts in Denmark. She was, also a recipient of a George C. Marshall fellowship, that allowed her concentrated study in lacemaking in Denmark, as well as Sweden. She was a student of Lilly Schack, (Copenhagen) who taught her the use of the color-coded pattern guides. Patricia will be sharing this technique with her students, both week-ends. Students may enroll for either or both of the classes. A special luncheon prepared by Candy Payne is included both days of each of the workshops. Beginning Bobbin Lace on January 10 - 11, for Intermediates on January 17 & 18.

Coming in February will be lessons in Fabric Stenciling, Rug Hooking, Weaving and more.

For further information contact the Harris County Heritage Society, 1100 Bagby, Houston, Texas 77002.



MERRY CHRISTMAS  
TO

I. O. L. MEMBERS

# Real Lace

FROM

MANUFACTURE BELGE DE DENTELLES S.A.

6-8, Galerie De La Reine-1000 Bruxelles  
Dentelle veritable

*U. Eberhart*



FRÖHE WEIHNACHT  
BIN. GÜTES NEUBS JAHR  
JOYEUX NOËL  
BONNE ANNEE  
PRETTIGE KERSTDAGEN  
EN GELÜKKIG NIEUNJAAR  
MERRY CHRISTMAS  
AND A HAPPY NEW YEAR

## LACE LOVED BY MANY, VIEWED BY FEW

Lace enthusiasts have the opportunity to view some fine lace at the Renwick Gallery in Washington, D.C. through Nov. 11. The exhibit is being held in commemoration of the 150th anniversary of Belgian independence, and the show stopper is the Austrian Imperial bridal veil of Brussels Point de Gaze, dated 1880.

The sheer veil, covered with fern, flowers and 21 coats of arms was presented to the Smithsonian by the late Marjorie Merriweather Post.

Because there is so little fine lace to be seen, it is hard to learn about lace. American museums with fine collections--such as the Metropolitan and Cooper Hewitt in New York, the Museum of Fine Arts and the Isabella Stewart Gardner in Boston, and the Philadelphia Museum of Art--keep their lace in storage. To see it requires a special appointment made well in advance and then one cannot handle it.

Although the love for lace is universal lace is not the status symbol it once was. During the 16th, 17th and 18th centuries, the rich spent vast fortunes on lace, and the less rich expended more on it than prudence should have allowed.

Fine lace has survived because it was once so costly and therefore handed down from generation to generation. Yet, all of the old lace found in attics and drawers is not of great interest to collectors.

Machine-made lace from the 19th and 20th centuries is of far less interest to collectors and of far less value than the hand made lace.

A lacemaker who worked by hand could only make an inch and a half a day. The 19th century machine-made nets took some of the effort out of lace-making, but the quality was generally coarse compared to the 18th Century work.

The craft was further cheapened with an invention--the lace-making machine (pioneered at the beginning of the 19th Century by the Englishman John Heathcoat).

Demand for the expensive handmade laces diminished as soon as it became possible to buy the cheap and showy products of the lace machines.

Yet, lace connoisseurs do exist today. The International Old Lacers, an organization for people involved in collecting and making lace by hand, receive a bimonthly newsletter and are invited to an annual meeting.

(From the Tri-State Trader)



## ATTENTION

Chapter Presidents in U.S., N.W. Canada Puerto Rico and Hawaii: send a post card to me about your meetings to give students Susie Frank, 6521 Waller Rd. Tacoma, WA.

## Renwick Gallery Display Panel Text

The Renwick Gallery, a part of the National Museum of American Art in Washington D.C. where I.O.L. members enjoyed an excellent lace exhibition during the 1980 convention, gave permission to reprint the Panel Texts accompanying the displayed lace. The Panel Texts were prepared by Doris Bowman of the Division of Textiles of the Smithsonian Institution, and was graciously submitted by Mary McPeck.

## Panel Text - Belgian Lace

Lace is an ornamental openwork fabric, sometimes delicate and airy, sometimes heavy and sculptural. True laces are made without a prefabricated foundation and are of two basic techniques: needle and bobbin. Needle laces are made with but a single thread carried by a needle, and consist of variations of the button-hole stitch. Bobbin laces are made by crossing and twisting many threads, each of which is wound on a bobbin.

Italy is usually credited with the development of needle laces, which probably evolved from cutting away portions or withdrawing threads from woven fabrics and decorating the remainder with a needle and thread. Eventually the woven foundation was eliminated altogether, and an openwork fabric created with needle and thread alone. Both Italy and Flanders were early producers of bobbin lace which may have evolved from plaited braids or from twisting and knotting the fringed edges of woven fabrics.

From their beginnings in the sixteenth century, needle and bobbin laces were used for ecclesiastical purposes, household linens and costumes. Both men and women wore lace embellishments. Lace disappeared from men's fashions in the early nineteenth century, and went out of style in women's clothing in the early twentieth century. Laces of superb design and craftsmanship began their decline in the late eighteenth century with changes in fashion and technology.

## Bobbin Lace

Bobbin lace is made on a supporting pillow. Each thread is wound on a bobbin and secured with a half hitch, which enables the thread to be lengthened, but prevents it from unwinding by itself.

A pricked paper on parchment pattern is pinned to the cushion and the design is carried out by braiding a minimum of four threads, guiding the work along the pattern and holding the completed stitches in place with pins. Twisted loops called Picots along the edges are found in many bobbin laces. Picots are usually imitated

crudely in machine-made lace. Both the "straight lace" and "free lace" are made with bobbins.

### Straight Lace

In straight lace, the number of bobbins and thus the number of threads is invariable throughout the work. If sixty bobbins are used to begin the work, sixty bobbins will end the work. The ground or fond is usually a mesh, although some times little is present. As with needle lace, in which the design is surrounded by openwork, the ground of straight lace is an initial clue to the type. Varieties of straight lace include Binche, Chantilly, Cluny (also called Le Puy, Torchon Tirette and Guipure), Droschel, Flandre, Lille, Mechelse, Point de Paris and Valenciennes.

### Free Lace.

In free lace the ground and the pattern motifs are made separately. The round pillow on which they are supported pivots so the threads can follow the curved lines of the designs. The ground is worked afterwards and filled in around the motifs to which it is joined with the aid of a hook. This technique is easily recognized since the ground seems to start at a different angle to the work. The ground threads do not run through the pattern as straight lace. Frequently the ground is of brides, which are cross bars of thread. Because the number of bobbins used can vary, the free-lace technique permits a wider piece than the straight-lace technique. Free laces include Duchesse, Roccoco and Rosaline Platte.

### Needle Lace

As the name indicates, the thread is moved by means of a needle and not a bobbin. Since the work is held in the hand as embroidery, small pieces are worked more easily. Large designs can be broken down into small details and subsequently assembled. The design is drawn on paper which is then sewn upon two layers of common fabric. This three-layer assembly substitutes for the pillow used in making bobbin lace, in which the threads being worked above the cartoon (design) are held in place with pins. In needle lace the outlining threads of the design are held to the three-layer support by couching (upside-down "U") stitches.

When the piece is finished, the lace-maker cuts the couching stitches with a fine pair of scissors, working between a layer of fabric so the pattern and the lace will not be harmed. When freed from the support, the finished piece can be lifted away. The name point (stitch) is correctly applied only to needle laces, such as Point de Gaze de Bruxelles, one of two types of needle lace made in Bel-

A BOBBIN LACE SAMPLER described in January 1977 pg. 1, 56 and 87 had to be reprinted. The increase in printing costs and postage now makes the 20 page booklet cost \$2.00 P.P. Its 17 medallions are illustrated, with prickings and directions. Send to Mary McPeck, 1257 Island Drive, Apt. 201, Ann Arbor, Michigan 48105

gium. The other is Venise. Point de Paris, a bobbin lace, is inappropriately named.

### Mixed-Techniques Lace

By using mixed-techniques, one can trim bobbin lace, with needle lace, as in Rosaline perlee: apply bobbin made plaits and needle trimmings (such as Application de Bruxelles) to machine-made or handmade mesh (such as Droschel) or assemble handmade or machine-made ribbon (Milan and Luxeuil).

### Names of Lace

Lace names sometimes reflect the place of origin. Names can be exact indication that a lace both originated and is produced in the same locale. "Mechelse" for example, originated in Mechlin and is made there. Sometimes the name reflects only the place of origin for designs and techniques that have spread to other locations. "Point de Venise) lace, for example, originated in Venice but is now also made in Belgium. Occasionally names are misleading: "Point de Paris" lace is made in Antwerp but because of its early popularity in Paris, acquired the name of that city. In the instance of "Point d'Angleterre", the original name, Duchesse de Bruxelles Ornee au Point de Gaze, was deliberately changed to avoid import taxes.

## THE BOOK SHELF



Annelie van Olffen of the Netherlands, has written a book on her specialty of "Schneeberg Lace".

The publisher is Cantecleer bv de Bilt Postbus 24, De Bilt (Utrecht) Netherlands.

The 203 pages are cloth bound and written clearly in the Dutch language and includes 234 figures mostly photographs, a few line drawings, which support and illustrate the text.

Under the title "De techniek van het Kantklossen, (The Technique of Bobbin Lace). The author is a graduate in Bobbin lacing instruction of the Barbara Uttmann School, Scheeberg, Saxonia; her book gives step by step instructions and an efficient method for producing beautiful, well made lace.



**FREE LIST OF TATTING SUPPLIES!**

Bobbins, books, and accessories. Send self-addressed stamped envelope to:

Serendipity Shop  
1523 Ellinwood Dept. L  
Des Plaines, IL 60016

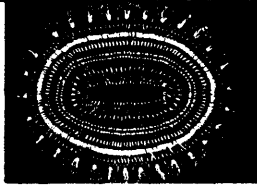

**NETTING INSTRUCTION & PATTERNS---**Book, Mesh Sticks, Steel Needle

\$6.50

8 Handky Edges--\$1.00

8 Advance Doilies  
\$1.50

12 Doilies no pictures--\$1.50 + 50¢ P&H  
P. J. NELSON, 1845 Meadow Moor  
Salt Lake City, UT 84117


**MANUFACTURE  
BELGE  
DE**
**DENTELLES**

S.A.

6-8, Galerie de la Reine  
B-1000 Bruxelles  
Maison fondée en 1810  
Bank Bruxelles-Lambert  
310-0675 720-07

*Large Supplies for Lace-makers*

Linen thread—old cotton thread  
Bobbins - Pins  
Pillows - Patterns

## 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.

Any one book - \$2.50 postpaid  
Any two books - \$4.50 postpaid  
All five books - \$11.00 postpaid

Order from: **Trenna Ruffner**  
1347 Bedford  
Grosse Pointe Park, Michigan 48230

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


**100% LINEN YARN (Thread) FOR LACEMAKERS**

in convenient small-yardage put-ups

|                                 |                 |             |
|---------------------------------|-----------------|-------------|
| 20/2 Bleached, Natural & Colors | 15-yard skeins  | \$ .70 each |
| 40/2 Bleached & Natural         | 100-yard skeins | .70 each    |
| 55/2 Bleached                   | 1000-yard tubes | 5.00 each   |
| 70/2 Bleached & Natural         | 100-yard skeins | 1.20 each   |
| 80/2 Bleached                   | 1500-yard tubes | 7.56 each   |
| 100/2 Bleached                  | 800-yard tubes  | 3.72 each   |

Resale discounts available.  
Larger tube put-ups also available in some sizes.

Send \$2.00 for complete information and all lace yarn samples.

## FREDERICK J. FAWCETT, INCORPORATED

129 SOUTH STREET, BOSTON, MASSACHUSETTS 02111

TEL. 617-542-2370

Tatting is easy with the ...

# TATSY



### LACE MAKING KIT

Enlarge traditional lace patterns with new jumbo shuttle. Shuttle, heavy thread, basic tatting instructions and numerous ideas all included in this contemporary lace making kit. Create your own garment trim, coasters, place mats, jewelry, and much, much more!

*Lace making is back in a BIG way!*

**TATSY**

P.O. BOX 1401  
DES PLAINES, ILLINOIS 60018

**TATSY**

P.O. BOX 1401, DES PLAINES, ILLINOIS 60018  
Enclosed is my check or money order for:

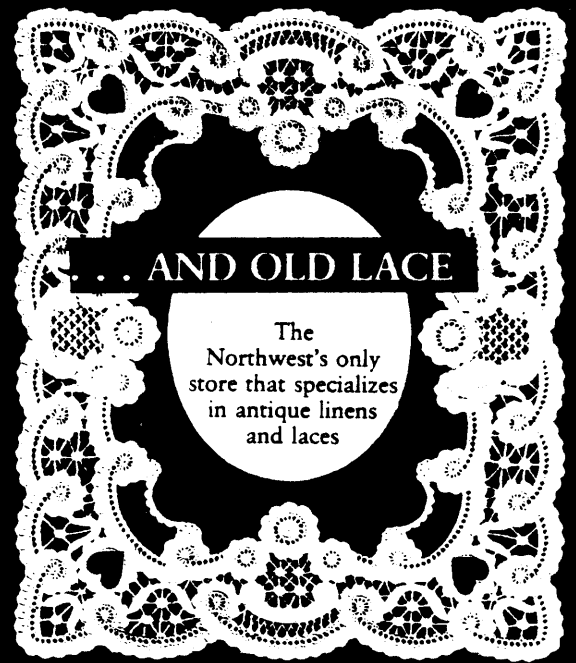
- \_\_\_ TATSY KIT \$5.95 each ppd.
- Check thread color choice  White  Ecru
- \_\_\_ TATSY SHUTTLE only, with basic tatting instructions \$4.50 ppd. (4 1/2" x 1 1/2")

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

*Illinois Residents Please Add 5% Sales Tax*



## ... AND OLD LACE

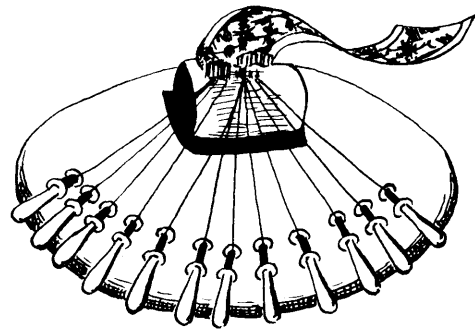
The Northwest's only store that specializes in antique linens and laces

Fabric artist's supplies  
Embroideries & Fancy Work  
Sewing Notions & Buttons 585-6010  
Victorian Clothing

320 Court St. Salem, OR 97301

## BOBBIN LACE SUPPLIES

- "The Belgian Way of Making Bobbin Lace" ..\$2.25
- History, Making a Pillow, Basic Grounds
- "Bobbin Lace Step by Step" by Rod .....\$3.50
- Complete Instructions
- Set 1 of M. Brooks Patterns
- Tulle, Virgin, Rose and Paris Grounds
- Edgings, Insertions, Embellishments
- Set 2 of Six Patterns .....\$2.00
- Step-by-step Diagrams
- Sets 3, 4, and 5 ..... each set \$2.00
- Each of six more advanced patterns
- Set 6, Six Lace Patterns with Guimpe .....\$3.00
- Set 7. Six Miniature Patterns for dainty edgings, by M. Brooks .....\$3.00
- "The Joy of Handweaving" .....\$7.95
- A weaving correspondence course in one volume, home instruction.
- Waxed and Finished Danish Bobbins ... doz. \$6.50
- Lace Pillow with Revolving Cylinder ..... \$45.00
- (Add \$3.00 packing and postage)
- Lace Bobbin Winders, Danish ..... \$22.00
- (Add \$1.00 packing and postage)
- Lace Prickers, Metallic, adjustable .....\$8.50
- Folio of Miscellaneous Patterns .....\$2.00
- Ten patterns & pictures, for pricking.



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

### LACE LINEN THREAD of FINE QUALITY

- 20/2 bleached, 15 yd. skeins ..... 60¢
- 40/2 natural, 100 yd. skeins ..... 90¢
- 40/2 bleached, 100 yd. skeins ..... 90¢
- 70/2 natural, 100 yd. skeins ..... 90¢
- 70/2 bleached, 100 yd. skeins ..... 90¢
- No. 90 in 2 oz. tube (55/2 1000 yds.) ..... \$4.85
- No. 100 in 1 oz. tube in 800 yd. tube ..... \$3.75
- No. 110 (70/2) in 1/2 lb. tubes (10500 Yds) . \$20.00
- No. 120 (80/2) 1500 yd. tubes ..... \$7.50



## LACE

- BOBBIN LACE KIT:** Adjustable easel, 24 hardwood bobbins, pins, board, patterns, thread and instructions. \$8.50 plus \$2.50 post.
- BOBBIN LACE SAMPLERS:** Instructions, pattern, thread.  
MILANESE FLORAL, 8" x 12" \$4.00  
HONITON FLOWER, 5" x 3" \$2.95
- BOBBIN LACE PATTERNS:** (add \$1.35 post for 1st set, 75¢ addit.)  
BIEDERMANN & ANDERSON: Pictorals \$10.00  
LE PUY: SET 1, 2, \$18.00 ea; 3, \$13.00  
BOOK 2, \$15.00; 3, \$21.00  
CATALOG A1, A2, B1, B2, \$31.00 ea; C, \$15.00
- KLIOT: PATTERNS IN TORCHON \$7.95  
HONITON BOBBIN LACE \$8.95
- ITALIAN: LAVORI A FUSELLI \$5.00  
SPANISH: ENCAJE DE BOLILLOS \$5.00  
TOD/BROOKS: Books 2, 3, 4, 5, \$2.50 ea; Book 6, \$3.75  
HAMER: Books 1, 2, 3, 4, 5, \$2.50 ea  
DRYAD: Pattern Set 1 \$3.50
- LACE PILLOWS (Tubular):** With slip cover (for uncovered pillows deduct 30%). Add 10% listed price for shipping.  
4" dia: 4.5", 15.00; 6.5", 18.00; 7.5", 20.00; 17", 25.00; 32", 35.00  
6.5" dia: 8", 30.00; 17", 40.00; 23", 50.00  
11" dia: 18", 50.00; 24", 65.00; 30", 75.00
- PILLOW STANDS:** for 4", 6.5" pillows, 6.00; 11" pillow, 8.00
- BOBBINS:** CONTEMPORARY, waxed hardwood, 1.40/dz  
DANISH, lacquer finish, 7.25/dz
- PINS:** GLASS HEAD, pkg of 40 .60  
FINE HEAD, 1-3/8", pkg of 350 2.50  
BRASS, pkg of 200 2.00
- THREADS:** COTTON: to #2/180; LINEN: to #120/2; SILK
- SKEIN HOLDER:** Wood with clamp 9.95
- PRICKERS:** Plain, 2.00; Fancy, 7.50; Metal vise, 6.00
- TATTING:** Wide selection of shuttles and accessories.
- BATTENBERG LACE KIT:** Three heat transfer patterns including a collar, tape to complete any one of the designs, needle, thread and book, "Battenberg and Point Lace." \$11.95 plus \$2.00 post.
- BATTENBERG TAPES:** Belgium tapes, ecru and white, 25 meters  
Plain, 3, 4, 5, 8, 10mm, 7.50; Gimp, 9, 10mm, 9.00
- NEEDLE LACE:** Needles, 25 per pkg. #7, 9, 12 Betweens 1.25 ea
- LACE SCISSORS:** one point flattened, \$12.00
- CONSERVATION:** ACID FREE TISSUE, 20" x 30", 10pcs. \$1.75  
ACID FREE HEAVY PAPER, 26", .75/yd
- POST CARDS:** Photos of fine laces, 9 cards per set. Set 1 (assorted laces), Set 2 (animals). \$2.00/set
- BOOKS:** (add \$1.00 post for 1st book, 50¢ each additional)  
ANCHOR MANUAL OF NEEDLEWORK 18.75  
BOBBIN LACE. Gubser 5.00  
BOBBIN LACE, Designs and Instruction. Lawrence 3.95  
BOBBIN LACE: Form by Twisting of Corks. Kliot (cl) 5.95  
BOBBIN LACE BRAID. Dye 15.95  
BOBBIN LACE MAKING. Wright 9.25  
BOBBIN LACEMAKING. Southard 14.95  
BOBBIN LACE MAKING FOR BEGINNERS. Dawson 3.95  
BOOK OF BOBBIN LACE STITCHES. Cook & Scott 18.50  
COMPLETE BOOK OF ENGLISH BOBBIN LACE. 13.95  
COMPLETE GUIDE TO NEEDLEWORK. Rdrs Digest 17.95  
DENTELLE DE NOTRE TEMPS. Holeczyova 20.00  
ENCAJE DE MILAN (Battenberg Lace) 4.00  
ENCYCLOPEDIA OF NEEDLEWORK. DMC 7.95  
FILET (netting and Tatting) 3.60  
FRIVOLITE (Tatting). CYS, Amelbar #1, #2. 4.00ea  
HISPANIC LACE AND LACE MAKING. May 12.00  
HONITON LACE. Devonia 5.95  
INTRODUCTION TO LACE. Pond 2.95  
IRISH LACE. Pictorial and historic. 7.50  
KNOT LESS TATTING DESIGNS. Young 3.00  
KNUPFEN KLOPPEN (German text) 3.60  
LABORES DE ELCHE. Alinda (Tatting) 4.00  
LACE. Bath (cl) 20.00  
LACE AND BOBBINS. Huetson 7.95  
LACE COURSE AT LE PUY. Chaleye 9.00  
LACE COURSE AT LE PUY. Petiot 9.00  
LACE NET WEAVING. Dantelle 9.00  
LACE IDENTIFICATION. Eveleth 5.00  
IDENTIFICATION OF LACE. Earnshaw 12.95  
LACE IN THE MAKING. Brooke 9.95  
MANUAL OF HANDMADE BOBBIN LACE. Maidment 12.50  
PILLOW LACE AND BOBBINS. Hopewell 2.25  
TATTING: Designs from Victorian Lace Craft. Kliot 5.25  
TATTING: Japanese publication 10.50  
TEACH YOURSELF TORCHON LACE. Arnold 9.95  
TECHNIQUE OF FILET LACE. Knight 19.95  
TECHNIQUES OF HONITON LACE. Luxton 11.50  
TECHNIQUE OF NEEDLEPOINT LACE. Lovesey 15.95  
TECHNIQUE OF TORCHON LACE. Nottingham 16.95  
TENERIFFE LACE. Stilwell 16.95  
TWENTIETH CENTURY LACE. Pfannschmidt 4.95  
TWO BOBBIN LACE BOOKS. Tebbs 18.95  
WEIZSTICKEREI (Whitework) 3.60
- OUT OF PRINT TITLES, See Catalog

For complete catalog of lacemaking, tatting, smocking, kumi himo and weaving tools, equipment, materials and books: Send 50¢ MASTER CARD and VISA accepted tel. (415) 843-7178

Lacis

2990 Adeline STREET, BERKELEY, CA 94703

## LACE BOOKS

### Authors include

Moore  
Mrs. Paliser  
Mary E. Jones  
Vanderpool  
Jackson and Jesurum  
Mincoff and Marriage  
Morris and Hague

CATALOG \$1.00

BETTE S. FEINSTEIN  
96 Roundwood Road  
Newton, Mass. 02164

## LACY DAYS.....

introduces a new line in bobbin lace tools and accessories.

For the bobbin lace beginner who cannot locate an instructor we have available our "Basic Bobbin Lace Instructions" booklet which has been tested, most successfully, by complete beginners. \$5.00 ppd.

### Featured this issue:

Our "Gingerbread" pillow. This is a 16" diameter, hard-based, cookie-type pillow, very firmly stuffed with straw. \$25.00 ppd.

LACY DAYS, Rt. 2, Box 168  
Pine, Colo. 80470



## PATEN COVER

This "Paten Cover" is 17th Century Italian, (Venetian Point Lace) and is 5 1/2" square. A Gift of the Women's Art Museum Association.  
Photo, Courtesy of Cincinnati Art Museum.

### MUSEUM EVENTS

The Cincinnati Art Museum Centennial, will feature special events in 1981.

March 3 to August 30: "Art Palace of the West".

April 18 thru June 7: Armand Hammer Collection of painting.

July 9 thru September 6: An Invitation for Cincinnati artists, which will include fiber work.



## President's Message

In spite of all the paper work the Tax Exemption Number has not arrived. However, word from IRS does sound very favorable. Time and Patience!!

Members should also be aware of the increase in the membership dues rates for 1981-1982. New Air Mail postage rates to foreign countries went into effect the first of January so please make your payments accordingly.

There has been many requests lately from members, asking the question "where can we find an appraiser?" By some research it was found that the telephone directories do list 'Appraisers'. Surely a call to some of those names listed are sources of information regarding their special interests and qualifications in evaluating Lace items. Other places one can find helpful information is the library, or museums that exhibit costumes and textiles. As the museums must employ appraisers in order to insure quality and vast quantities of items on display and in storage, and share the value of conservation, most of them are willing to impart with information leading to a reliable firm. Your insurance company may also have a list of knowledgeable persons or companies in your area and be willing to direct you to a reputable appraiser as they are assiduous in wishing to protect property of their customers. Many antique shops whose business is buying and selling costumes, textiles and lace items are willing to do this as a service. You must be willing to pay for this service.

Getting an appraisal will not give you the exact price you would receive for an item if you were to sell it on the open market. Most appraisals are given on the record of recent sales or auctions they have had on similar or like materials. If you have something that you know is extremely valuable, and in your mind it is worthy of a second appraisal, do not be overly surprised at the difference in value amount placed on the item by each appraiser. An area and location often can determine values, and the supply and demand will set the selling price.

You do have the right to investigate the appraiser thru the local agencies of your area such as the Better Business Bureau's to ascertain if they are recognized with esteem in the industry.

Some states have Appraising Associations which can be contacted, while other states require that such persons be "licensed and bonded". One of the

better ways to learn what the requirements of such a position are, is to visit with a regulatory office in your area. Then ask these questions of the person or firm you plan to employ to assess your property.

Association with International Old Lacers, Inc. does not accredit any person or business in the profession, nor is any responsibility or liability assumed, during or after a transaction, by the organization.

*Zittella Ridell*

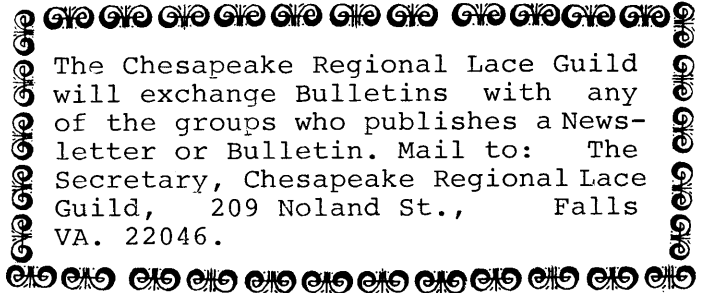
President



I wish to thank members for their very generous retirement gift and making me an honorary member of the lace club, (per "Minutes of the 1980 Meeting", November Bulletin, page 19).

May interest grow and the art of lace making, collecting and using continue on and on.

--Rachel Wareham



The Chesapeake Regional Lace Guild will exchange Bulletins with any of the groups who publishes a Newsletter or Bulletin. Mail to: The Secretary, Chesapeake Regional Lace Guild, 209 Noland St., Falls VA. 22046.



## MOVING?? MOVED!!

Remember to send your new address to the Editor of the Bulletin.

All advertising, copy, articles, and reports, etc. should be received by the Editor by the 1st of the month previous to the publication date.

MAIL ALL MATERIAL FOR PUBLICATION TO:

Mrs. Robert C. Ridell

P. O. Box # 1029

Westminster, Colorado 80030

### MEMBERSHIP DUES AND RENEWALS

|                                     |         |
|-------------------------------------|---------|
| From Sept. 1, 1981 to Aug. 31, 1982 |         |
| U. S. and Canada, per year          | \$ 8.00 |
| (sent by 3rd class mail)            |         |
| First Class                         | \$ 9.00 |
| OTHER COUNTRIES, per year           |         |
| (sent by 1st class mail)            | \$10.50 |
| Air Mail to Europe                  | \$12.50 |
| Air Mail to Asia                    | \$14.00 |

ALL REMITTANCES are to be made in U.S. funds by bank check or International Money Order, made payable to:

INTERNATIONAL OLD LACERS, INC.

Mail to Treasurer:

Mrs. Evelyn Misner

8930 Sheridan Drive,

Clarence, New York 14031