

Cincinnati Art Museum Centennial

Lacers will find the Cincinnati Art Museum an interesting place to visit during 1981 when it celebrates its Centennial year.

The 17th century Venetian point lace paten cover shown in the first photograph (on the Cover) as one of a rare collection of laces and embroideries purchased in 1883 for the Museum through the Women's Art Museum Association. Selections from this collection will be on display in the temporary exhibition galleries for a special exhibit "Art Palace of the West" as the Cincinnati Art Museum was called in the 1880's. Additional laces and embroideries from this collection will be shown in other galleries devoted to exhibiting the permanent collections.

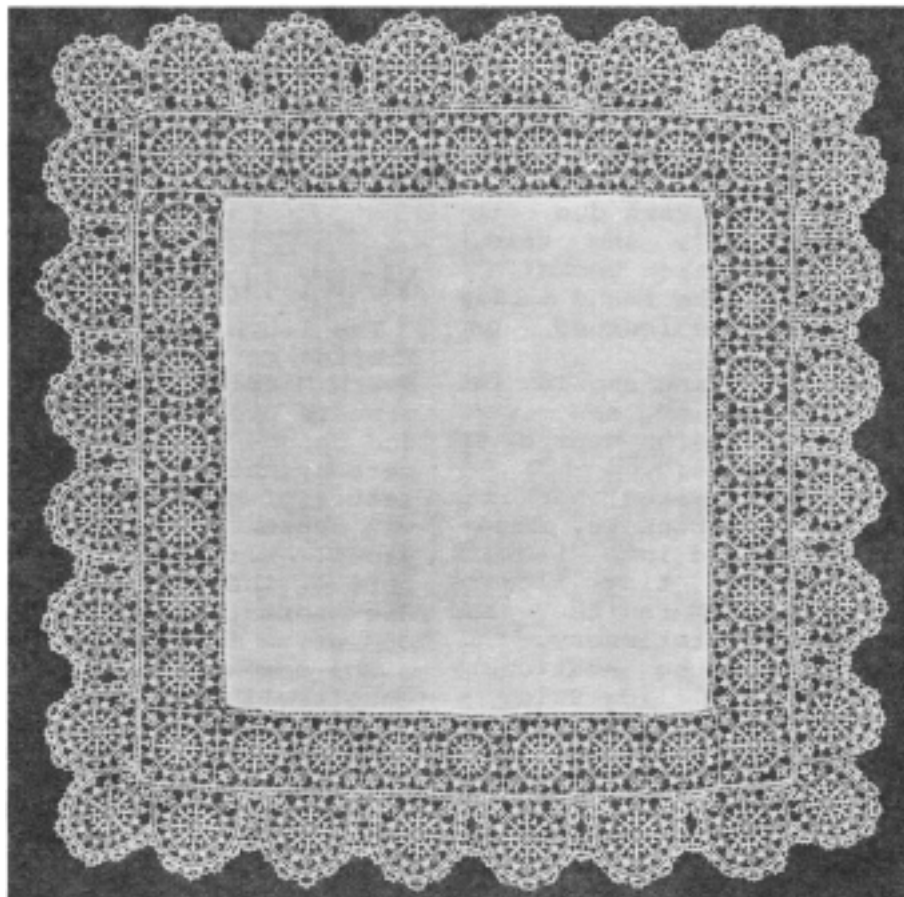
The paten cover in photograph #1, (on the Cover) is only 5 1/2 inches square, is a treasure of lace meshes and motifs. The faces of the Madonna, Child and Cherub are dimensional with raised facial features, curly knots for hair, cordonnet clothing lines, and tiny black beads for the eyes of the Madonna and the Cherub. The lace stitch of the collar and the outer skirt of the Madonna is repeated in

the clothing of the Child on a smaller scale appropriate to the smaller figure. The fine, loose mesh of the center of the Madonna's dress is of a slightly more ecru and finer thread than the rest. The designs of the mesh are raised with buttonhole stitches of fine thread covering a cored thread. The floral designs, are close stitch and spaced buttonhole stitches with guipure bars.

The 17th century 20 inch square chalice cover presents quite a different effect, (photograph #2, below). The perfectly executed closed buttonhole stitches and picots in geometric grid patterns form a beautiful border of reticella.

The viewer will find a great variety of fine examples of filet lace, collars of both needlepoint and bobbin lace, and pulled thread work from the sixteenth to the eighteenth century. Lacemakers and lace enthusiasts will want to spend time studying these beautiful and instructive early laces and embroideries. They were among the earliest acquisitions of the Museum and will be exhibited as a special feature of the Centennial year of the Cincinnati Art Museum.

--Irma Osterman, Ohio



A Chalice Cover (Needle Point)
20 1/2" square. Italian Early
17th century.

A Gift of the Women's Art Museum
Association 1883. Photo: Courtesy
of Cincinnati Art Museum.

LOCAL GRANDMOTHER REVIVES 'LOST' ART OF SCOTTISH TATTING

To Alyce Halliday Stirling of Arcadia, Scottish tatting is more than just a way to keep busy. Instead, tatting has become an art and she is trying to keep the vanishing art alive.

Mrs. Stirling is in the business of making Scottish tatting, a form of knotted lace made from thread, wound on a tatting shuttle. For 45 years, she has been tatting, but it was only recently that her real interest sparked.

"I've really become interested in the last couple years," she said. "And only four or five years ago did I begin to sell my projects."

One recent exhibit that Mrs. Stirling became involved with was the Craft and Folk Art Museum show, sponsored by the Junior League of Los Angeles. The show featured Los Angeles area folk artists demonstrating traditional art forms such as Lithuania Weaving, Wicker and Cane Furniture construction and Armenian Tie Rugmaking.

Mrs. Stirling isn't really sure just where tatting originated. But she is fairly sure that it dates back to the 17th century and the European old country.

"I know it was done in England, Italy and in Germany," she said. "Women of rank used to do tatting, it was considered to be ladylike."

Although the art of tatting has been in her family for as long as she can remember, it wasn't until Mrs. Stirling married that she mastered it.

"As a child, I couldn't learn due to the old fashioned shuttles", she said. "There weren't any instruction books."

After she was married, she found a lady friend who tatted. And she learned on a one to one basis.

"I really feel that tatting should be taught on a one to one basis", she remarked. "And it only takes an hour or so to learn the basic stitches."

Mrs. Stirling currently makes handkerchiefs, pillowcases, baby bonnets, place-mats, and has even ventured into flowers and stationery. She tats tiny flowers which her granddaughters Meredith and Allyson Roether, glue on stationery.

"The girls like to give the stationery to their friends", Mrs. Stirling said.

In addition to her tatting, Mrs. Stirling collects the tatting shuttles. She has several antiques, two from Australia and two made from abalone.

"Everywhere I go I find someone who can tat and I ask them if they have any of the shuttles," she said. "Most people do not know what to do with them."

Mrs. Stirling believes that tatting may soon become a lost art. Since there are no formal classes in the technique, it is usually passed on by word of mouth. Mrs.



Alyce Stirling displays Scottish tatting

Stirling hopes to get her granddaughters to carry on the tradition.

Mrs. Stirling's husband Frank, is also interested in tatting and has become very supportive of his wife and her work.

"My husband even drives the car for me so that I can tat," she remarked. "I just can't go anywhere without it."

While it takes eight hours to complete one handkerchief, she is intrigued by it.

"There are all kinds of things you can do with tatting," she said. "It is just amazing."

--- ARCADIA TRIBUNE ---

(Reprinted with permission)

MARY HAND CHAPTER MEETING

The I.O.L. Mary Hand Chapter of South Florida met at Lee Costello's home in North Miami, November 15, 1980 with eight members present. For reasons of health and change of address, the former chairperson, Katherine Crampton, had sent her letter of resignation. Josephine Tilden was chosen to be the new leader of the group. Elizabeth Groszberg gave a report of the convention in August held at Alexandria, Virginia, where she won second prize for her lace-edged handkerchief.

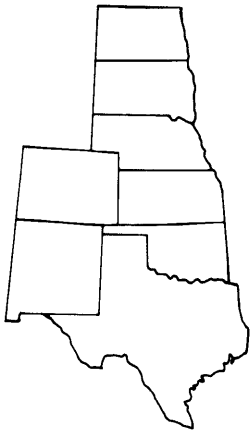
The cases made to keep and carry the chapter library books were admired and judged adequate. A book on identifying lace recently added to the chapter library was discussed.

The meeting date was changed to a new date, which will be the third Sunday of the month.

The Chapter has a lace exhibit during the month of November at the Coral Gables Library.

---Josephine Tilden, Leader

A Letter to the Central Region



Dear Central Regional Members:

In this letter I wish to thank all of you for your kind letters of congratulations and support. As you will see from my Lone Star Lacer's report that the members and I have really been on the move in our branch. Your letters have been so assuring when you told me something about yourselves and the things you are doing to further the art of lace making, whether you are actually lacing, collecting or studying.

When I visited some months ago with the San Antonio Lacers, I had no knowledge of the affiliation they had with the Handweaver's Guild for the past 25 years, and that they had chartered as a part of that group in 1939. Four have been members of the Guild for a long time, namely: Alfaretta Skladal, Amy Fabra, Sue Daeschner and Margaret Ivy. They have met as a sectional part of the Guild once a month and currently have 13 lacemakers. Mrs. Ivy told me that they are often called upon to give demonstrations to school children and hold these sessions usually in a library. This might also be a way for some of our lone members in the region--to affiliate Lacers with a Weaver's group.

Laura Buie of Garland, Texas, told me in a letter that she had entered several pieces of her lace in the Texas State Fair in Dallas, and had won several ribbons. I had learned about her on a visit to the New Braunfels library to inquire about bobbins. She and her sister-in-law Becky Johnson, Austin, Texas demonstrated during the Annual Wurst Festival again this year. Mrs. Margaret Fields, the Librarian, is very eager to revive the art of lacemaking in New Braunfels, and I am hoping a beginner's workshop can be held to get them started. Laura has expressed an interest in forming a Branch. I know there are a number of lacers in the Dallas area; and of course, several excellent teachers, namely Elena Cola and Mary Lou Hassell. I will try to give my full attention to this after the beginning of the New Year.

A Topeka, Kansas, member studies and collects lace, but would like to learn bobbin lace. Is there a member nearby that could help her get started? Her name is Vi Sklenicka, 2706 Harland Ct, Topeka, KS. 66604. Please write directly to her or to me. I know how frustrating it is to try to learn when there is no one to help. Here I am hoping!

Two I.O.L. members in Fort Worth, Gladys

Goodwin and Sandra Lane displayed several lace items and demonstrated lacemaking in Hulen Mall, at the Community Fair from September 18th thru 20th.

A special note to Teshua Rowe of San Antonio: I also do Battenberg and will be glad to share patterns later. It is a great love of mine!

I am sorry that more of the members of the region could not take part in the recent Bruge Workshop. It was TERRIFIC---perhaps workshops can be arranged with teachers in different areas. I would like to hear from those who are interested.

I'm so lucky to have such talented and devoted people within my regional boundaries, including Mrs. Eunice Kaiser, who has recently sent her second book on Tenerriffe and Needle Lace to the publishers. There is so much talent in this region.

To each of you that have written to me, THANK YOU. I will personally answer each of your letters during the New Year.

Blessings to All
Joann Greer,
Central Regional Director



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Royal Thanks for Lace Gift

Richard Pegg believes in going straight to the top if you want to give someone a nice surprise. To Royalty, in fact.

The 12-year old Stourfield pupil is a keen lace-maker and decided there was no better recipient of an eye catching book mark he had made than the Queen Mother in her 80th year.

Said his mother, Mrs. Jean Pegg: "Richard had this idea of sending it to the Queen Mother so we posted it off and thought no more about it. We were delighted when we got a reply from the Clarence House, signed by the lady-in-waiting, saying thank-you for Richard's present."

Richard, of Kimberley Road, Southbourne, was with his mother and other members of Christchurch Lace Society at a special "lace day" at St. Christopher's Church Hall, Burleigh Road, Southbourne, on Saturday.



The young master an old art--Richard Pegg busy with bobbins and thread at the "lace day" while on the right 11 year old Ann Pass of Greenfield Road Oakdale, shows her technique. T-H pictures.



Christchurch Society's "Lace Day"

POSTEUS FILATELI (Lace Postage Stamp)

On the 13th of November, 1980, the Post and Telegraph Office issued three special stamps in a series showing bobbin lace from North Schleswig, denominations 1.10, 1.30 and 2.00 Kroner. The stamps are printed in steel plate print on fluorescent stamp paper at the printing office of the Post and Telegraph Office.

Tests and frames designed by: Lisbeth Gasparski.

Engraved by: Anne Kuhlmann.

BOBBIN LACE FROM NORTH SCHLESWIG, DENMARK

The art of lace-making was probably brought to North Schleswig from the Netherlands about the year 1600. Bobbin Lace was made in most parts of North Schleswig but the whole of the lace work was called "Tønder Lace." In the first half of the 19th Century the lace was very widely used as a part of the dress in the country and in towns and cities. It came to be used as a regular component of head gear, dresses, collars, etc.

The subjects of the stamps are taken from the period in which the "Tønder Lace" received its distinctive features and in most cases can be distinguished from the other European laces.

---Ruth Hoegh-Christensen



A post card having the Tønder Lace Stamps was sent with "kind regards to all Lacemakers", from Marie Boek of Tønder, Denmark.

Enclosed are the Danish Stamps (Tønder Lace). I am Danish and love to make the Tønder Lace. My Tønder Lace experiences started in the 40's. I have the genius teacher Mrs. Kay Asahi, who should really be paid by the Danish State to study the very old Tønder Lace and make patterns, working designs and samples, so that the afterworld can have a chance make them also.

--Elna Winckler Johannessen

© 1980

I was so happy to see some Hairpin Lace in the December issue of the Better Homes and Gardens. It's on page 80 and 81 and is a pretty pattern to do on pillow cases. If you send in 75¢ for postage you get all the crochet patterns pictured. I sent for them but have not received them as yet.

When the weather is windy or snowing or blowing, what can you do to protect your hair when you go out in the evening? I've one answer in this lacy hairpin lace scarf hat done in mohair.

Materials: 3" Hairpin Lace Loom
G Crochet Hook
4 1 oz. balls 100% Mohair

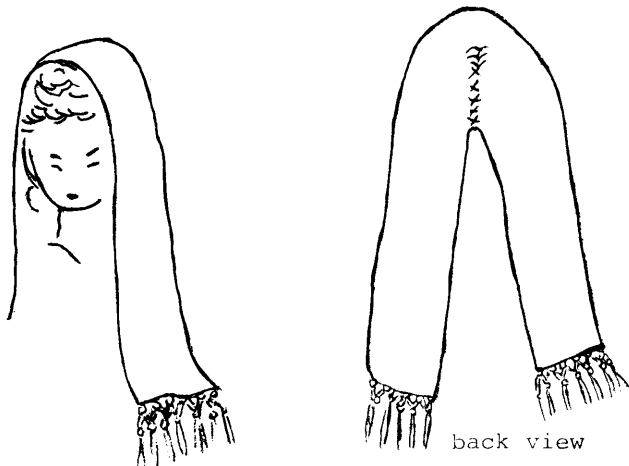
Stitch: Single crochet done under the left front loop.

Make six rows - 250 loops each (125 each side).

Attach all rows by braiding 1 loop thru 1 loop to end. Finish one side by drawing 1 loop thru 1 loop to end. On the unfinished side count (from the end) up to 60 loops. Put crochet hook thru 60-61 and 62 also 63-64 & 65. Draw 63-64 & 65 thru 60-61 & 62. Then draw one thru one from each side until 23 loops are connected. This will form the hat. Then draw one thru one on one side only to the end, and do the other side the same way. If desired, you can turn the top of the hat back to form a cuff and tack down.

Fringe can be made by winding yarn around a 12" cardboard or ruler. Cut one end. Use 3 strands for center of each strip. With crochet hook pull thru center to wrong side. Put ends thru loop. Draw snug. Down about 1 1/2 inches tie 3 of the strands of the first fringe with 3 strands from next. Continue to end. Trim bottom evenly.

You'll want to make several of these for yourself and for your friends. I hope you'll take a snap shot of your work and send it to me. I love to receive anything that has to do with hairpin lace.



--Evelyn K. Misner © 1980

Lace Forum BY Kaethe Kliot

Two, often asked questions about lace-making pillows, are what to stuff them with and which style/shape is the most desirable. As we all know, too well we are never satisfied with just one and choosing can be a real dilemma for the beginners.

Much of the decision about size, shape and color is personal; that decision is often influenced by teachers of lacemaking. I prefer Zelotex board (a construction material used as soundproofing) I use them for both traditional and contemporary work; it can be easily cut to any size or shape desired. I do make slip covers for them as they are more attractive and wear better.

Gertrude Whiting's book Toys and Tools of Stitchery, Dover Press, \$5.00/paper, has the best selection of pillows in it for reference. If you want to make your own pillow look at the photographs and decide which you like best. In making a decision it is important to remember that all edgings and insertions are usually made on tubular (roll) pillows; the pattern is made continuous and easily repeated. Doilies, collars, etc. are made on cookie (round) pillows so the pieces can be rotated for ease in working the curves and corners.

A great variety of materials have been used to stuff pillows, for example:

- Philippines banana leaves
- Ireland,)
- Fiji Islands) seaweed and grasses
- Italy,) straw, hay, pine needles
- Most of Europe)

Most of Europe switched to sawdust as it became available; wood chips were popular for their fragrance. Connoisseurs mixed and "brewed" their stuffing, adding several kinds of wood for durability.

All lace books gives instructions for making pillows; many types are available. If you are making a Belgium or Swedish style pillow with a small roll in the center, you can purchase that part, and avoid the hard work of making the firm roll. These come in various sizes and Laeis carries them.

The advantage of commercial over home made pillows is that they are made by experts they are firm and durable; also expensive. Pillows now range from \$35 to \$125 depending on the maker and the seller and whether they are European imports. U.S. members are better off buying from U.S. dealers to avoid the high postage and duty and a two to four month

(Continued page 59)

Judges Craftmanship Award

THE FAIR

PUYALLUP,
WASHINGTON



1. Karyl Knee; Picture Honiton Lace Flower



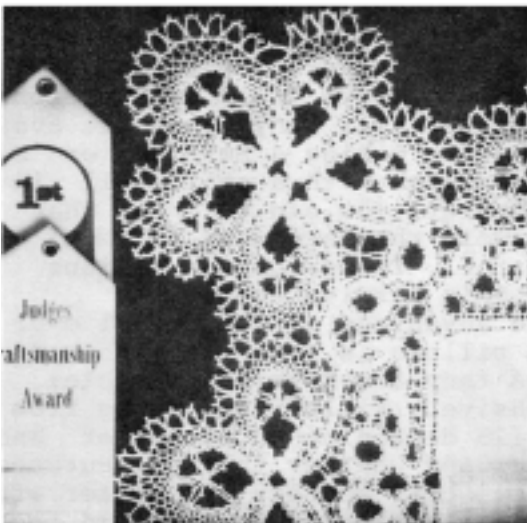
4. Karyl Knee; Dress trim Torchon Lace (silk thread).



2. Helen Barry; handkerchief, Old Danish pattern edging.



5. Helen Barry; Lace Necklace (black & silver) German Tape



3. Iris Berger; Doily, Old German Pattern.



6. Iris Berger; handkerchief, Tonder Lace edging.

Belgium's Master Lacemaker

Visits New York

The lace art of Colette Van Steyvoort is bold, abstract and definitely not traditional although the stitches with which she constructs her lace pieces are exclusively the stitches and stitch combinations found in traditional Belgium laces. President of Belgium's National Commission for Lace, Mrs. Van Steyvoort is also a master lacemaker and artist, and directs the activities of the Workshop for Contemporary Lace (Atelier de Dentelle Contemporaine), housed in the Museum of Costume and Lace in Brussels. Hers was the only Belgian lace piece chosen for inclusion in the 1974 World Craft Council exhibition of artists in Toronto, Canada. One of her pieces travelled through the United States and Canada with the Arts and Crafts of Belgium show. Others have been State Gifts given by the King of Belgium to Heads of State. A bobbin(s) left hanging from the finished work is the trademark-signature of Mrs. Van Steyvoort.



Collette Van Steyvoort, master lacemaker, Belgium, and Michael Auclair, New York. Photo by Jo Bidner

November 14, New Yorker's were fortunate to be introduced through a slide lecture to the work of Colette Van Steyvoort and the work of her students in a "Workshop for Contemporary Lace". A gifted teacher, Mrs. Van Steyvoort the next day conducted a workshop in lace design which opened new concepts in design and gave direction and impetus to what will hopefully lead to new thinking and some exciting delineation among New York area

lacemakers.

The work of Colette Van Steyvoort deserves to be seen by a large audience and it is our hope that in the near future exhibits of her art may be arranged in this country.

Colette Van Steyvoort may be reached by writing to the following address:

Musee du Costume et de la Dentelle
Fue de la Violette 4-6
1000 Bruxelles, Belgium

Mrs. Van Steyvoort was able to share her expertise with the Washington, D.C. area's I.O.L. members, and Philadelphia Embroiderer's Guild of America as well as the Metropolitan New York Chapter of I.O.L. through the kindness and administrative skill and energy of Mrs. Jean Astrop of Atlanta where Mrs. Van Steyvoort was guest of honor at the Antique Fair benefitting the High Museum, where her lace pieces were on exhibit for about ten days.

Lacers Change Schedule

The Metropolitan Chapter of the International Old Lacers, Inc. has felt for some time that there must be many persons like yourself, interested in lace, who cannot attend our monthly meetings the fourth Tuesday at 11:00 A.M.

In order to make possible an association with people like you with a lace interest, we are planning a meeting for Saturday.

Since this is to be a "get acquainted" meeting, why not come prepared to share with others how you came to be interested in lace; if you are working on some thing, bring it along to show us. If you are a collector, perhaps you could come with something from your collection to share and discuss with us.

Some part of our time, of course, will be spent in discussing the feasibility of getting together on a regular basis as a satellite of the Metropolitan Chapter of International Old Lacers, Inc.

For further information contact Jo Bidner, 559 First St., Brooklyn, New York 11215.

CALENDAR OF EVENTS

Lace and Laughter's, May Lace Day (for Chesapeake Regional Lace Guild and others), Saturday, May 2, 1981. 10:00 A.M. until 3:00 P.M. at Dulin United Methodist Church, 500 Block E. Broad St., Falls Church, Virginia.

THEME: Birds, Bees, and Butterflies. Please register in advance for workshops. Additional information: Hazel Lowery, 209 Noland St., Falls Church, Va. 22046.

Guidelines for Exhibiting Lace

To enter exhibits, galleries or fairs, one has to consider many factors:

1. Who can enter.
 2. What can be entered.
 3. Is there a fee to enter.
 4. How do I get my masterpiece to the place of entry, and how is it to be returned.
 5. How will it be displayed.
 6. Professionals or non-professionals
 7. Prizes or ribbons.
 8. Judges.
 9. Insurance.
1. Who can enter:
Be sure to read rules and regulations on entering. Some exhibits stipulate what states are allowed to send in entries. In entering Fairs make sure what counties are considered. A State Fair, County Fairs and other Fairs, all have different rules. Obtain a premium list and read it very thoroughly. If a point is not clear ask, they will be glad to answer any questions.
 2. What can be entered:
Lace can be accepted in Weaving exhibits, it is an art of weaving. And sometimes only miniatures are asked for, the measurements usually are without the frames. The rules can forbid if an object has glass on it. Do not try to break the rules, or you may end up with a damaged object. Take the measurements in consideration when preparing for such an exhibit.
 3. Is there a fee to enter:
Some exhibits charge a fee to cover costs either for juries, for returning exhibit items or gallery costs.
 4. How do I get my masterpiece to that place and who pays for its return:
If your entry is rather small, pack it in a larger box in order not to lose it, with sufficient addresses inside. Always insure. Find out who pays for returning, or if this has to be prepaid. The postoffice, UPS, or any of the other places have a limit on the shipping size, both large and small.
 5. How will it be displayed:
If there is a certain way you like to have your entry displayed, include a special sheet with instructions. It is most aggravating for an artist to see her (his) display upside down or sideways. It does happen! Inquire if there is a glass case available if you like to have your entry in such a case.
 6. Professionals and Non-professionals:
Here, again, every gallery, every Fair has their own interpretation of

of a professional. Again, ask, if the rules are not clear on that point. Don't start suing right away this causes much unnecessary heartache for those concerned. Remember these are your fellow craftsmen.

7. Prizes and ribbons:
Exhibits offer prizes after the judging is done. So do the Fairs. If there is very much competition and a person does not win the top price, do not despair, what you have made in your eyes are the very best you can produce. Do not let the prices be the reason for entering, for we must share our art of lacemaking. Most of us like showing the world what is being done to the old art. Let us keep this in mind, and do not make it a commercial thing, where money is the most important factor.
8. Judges:
One of the most difficult things to do is to judge lace. The points to be considered are many, and workmanship is very important, so is finishing. Nothing is as bad as seeing a beautiful piece of lace with frayed edges visible or heavy knots. Design is another major element. To imitate another older design can be beautiful; but to sit down and figure out a different type of design, then interpret it into lace is another plus. Color sometimes makes a lot of difference. Is it harmonious, is it a striking design? The overall picture is very important, and everything about it should flow together, workmanship, color, design, should be in harmony. The judges should have a background in lacemaking, and design in order to be fair in their decision.
9. Insurance:
Check your home insurance when entering material, very few galleries or Fairs are covered for insurance. Do check the rules, but be sure to check with your own insurance agency first. It would save a lot of frustration--and grief afterwards. List insurance value and selling price on your label.

---Susie Frank
Tacoma,
Washington

NOTE: Susie Frank has been a long time teacher in all crafts, including bobbin lace, and has many times exhibited and won many and varied awards. She has judged and juried many shows and Fairs.



PRINCIPLE #8

SINGLE TWINING

Thread used: DMC #8 (perle) or sewing thread 35/3 (Ecrú).

Twining threads: DMC #5 (perle) Blue. (Try using Gold or Silver threads of the same size).

PATTERN - 16 pairs:-

14 prs. Ecrú,
2 prs. Blue, (Silver or Gold)

Use continuous thread on twining bobbin for design.

From #7 to #1 use 2 pairs of bobbins on each pin.

At \odot A, hang on twining prs. (Blue).

Twist blue prs., (Right over Left) always keep this direction to twist throughout the pattern.

GROUND - Dieppe or (TTC pin TC)
Remove pin A as soon as possible.

passing the Ecrú threads between them.

Diamond is Linen stitch (whole stitch). Remember to give two Twists on the Ground prs. before joining to Linen stitch.

Diamond design: See note ② Crossing twined prs. \textcircled{B} .

Remainder: Continue Dieppe Ground, and Twining. Follow the pattern trail.

NOTE 1. Gimp thread (1) is passed between Twisted Twining pairs.

NOTE 2. Crossing twined prs. \textcircled{B} \textcircled{X}

Twist both prs. and pass right pr. between Left pr.

Questions ??? Send S.A.S.E. to
Peg Harding
125 1st Avenue
Hawthorne, N. J. 07506



(LACE FORUM from page 55)

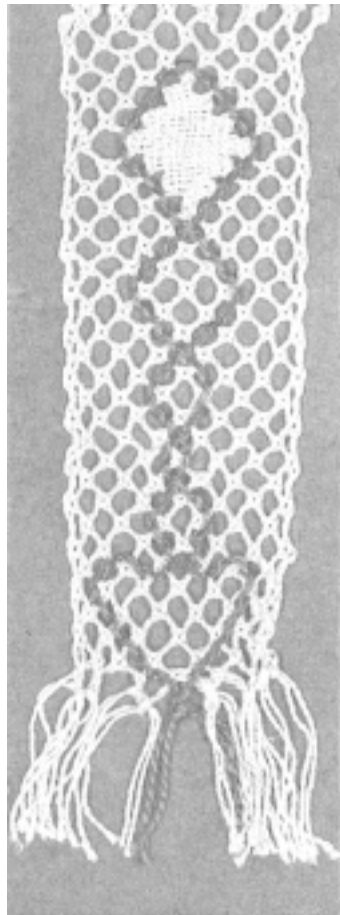
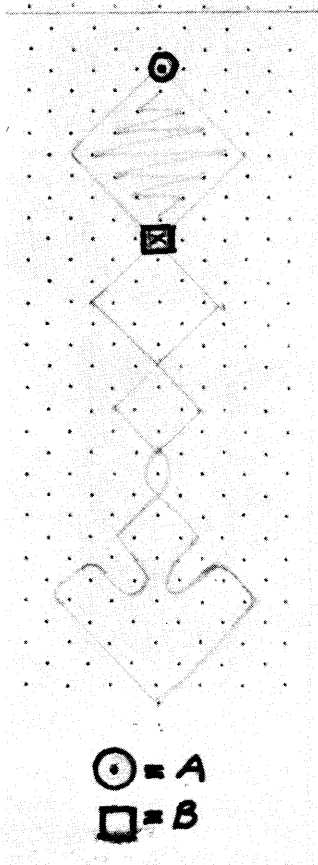
Whether you buy a pillow or make your own it is a vital tool of the lacemaker; it should please your eye, be a joy to work with and serve you well. The end result should be a pillow firm to the touch (a finger pressed against it should not leave a mark); yet not so firm that pins bend in half.

Tubular pillows can be hollow. Use a cardboard tube of desired size firmly wrapped with woolen blanket or rug padding (hair or cotton). It can also be made by sewing a tubular sack and filling firmly with sawdust. This pillow is heavier; the advantage is that it stays where you put it. If you use grass leaves or straw much punching down is needed to crush them and get a solid pillow.

The cover material can be anything that is washable. I find heavy double knits very useful; you can achieve a tight fit without struggling. Many pillows were covered with a calico print--this still is done in France and Spain.

Perhaps some of the members with unusual pillows would be willing to share patterns and instructions through the Bulletin. I saw in Oregon, for example, an ingenious pillow in a box-like carry case. All four sides were padded and folded down around a small tubular pillow. One simply set it down and opened a hinge--ideal for travel. So don't be shy; share your ideas. If you find instructions difficult to write, send them to me, and my apprentice Trina Semorile (she has professional technical editing, experience) and I will help you with the editing and organizing the information.

7 6 5 4 3 2 1



Twining place Ecrú threads between the Blue twisted prs., and then continue the Dieppe Ground with the Ecrú prs. before joining to Linen stitch, (CTC).

Each time the Blue twining prs. are used a Twist is made on each pr. before



The Lone Star Lacers have been very busy since the article appeared in the September Bulletin. We had an enjoyable five day visit from Barbara Engle of Minden, Louisiana. We picked her mind and crammed as

much as we could into the days she spent with us, and was sorry to see her leave.

On each of the following Saturdays, October 4th, 11th and 18th, members of the Textile and Costume Guild of the Harris County Heritage Society, and Edna Calhoun and myself, spoke on lace at three different libraries each day. I was asked to speak on the History of Lace, and to identify both handmade and machine made laces; then discussion was held on the preservation and conservation of antique linens and clothing. Two display boards with examples of both types of laces were shown, but concentration was on the types most familiar and often seen in the Texas area. The people were encouraged thru the newspapers to bring items to be identified. Beautiful items were brought in by many proud young families, who were interested in learning the proper names of their lace legacies and how to preserve them.

Each day that Edna demonstrated lacemaking she had an attentive audience asking questions. Her finished work was so arranged to show how the lace could be used on clothing, cases and also as Christmas decorations.

On October 21st, 1980 Harris County held its second Fair in 100 years. A Lone Star Lacer, Edna Calhoun recieved a Blue Ribbon and also the "Best of Category" ribbon for her work.



Edna Calhoun with ribbons and plaque from the Harris County Fair.

Joy Niklas entered an original needlepoint design in the Texas State Fair in Dallas and won a 2nd Place honor, then later won a 1st Place in a local competition.

Margo Winstead, (a former student of

Pam Nottingham) and a Texas lace teacher demonstrated lacemaking to a Embroidery Guild, and made lace at the Crafts Fair in her neighborhood at Alief.

Another member, Elaine Joers returned from another trip to Belgium and France where she observed the lace classes in Bruge and LePuy. We could hardly wait for Lace Day to arrive so we could have a "show and tell" of her trip--not much lacing was done, because there was so many things to hear about! She purchased bobbins and patterns over there that she shared with us.

The Lone Star Lacers hosted a Bruge Lace Workshop, early in December, with Ruth Gammon of Sun City, Arizona as the instructor. Of the nine lacers that participated, two were from Oklahoma, Tracy Brotherton of Bartlesville and Delores Locke from Henryetta. Eunice Kaiser came from Odessa, the rest was from our area. The "out of town" lacers were housed by the members.

After two days of hard lacing the group relaxed for an evening that included a buffet dinner at my home with the husband's being the 'honored guests'. It "struck me" that husbands do share something in common with us in tolerance and also pride in our work. Thank goodness!!

The third day we were back at work; we were pleased that we had learned so very much from Mrs. Gammon, who had come well prepared with packets, special pillows and patterns. She also brought with her plenty of wound bobbins in case we would run short. It was such a successful workshop, and we hope you will treat yourselves to one sometime. Ruth is just a wonderful teacher. The picture is proof that we were a very happy group and enjoyed this great workshop.



Ruth Gammon's Bruge Lace Workshop, held in Houston, Texas.

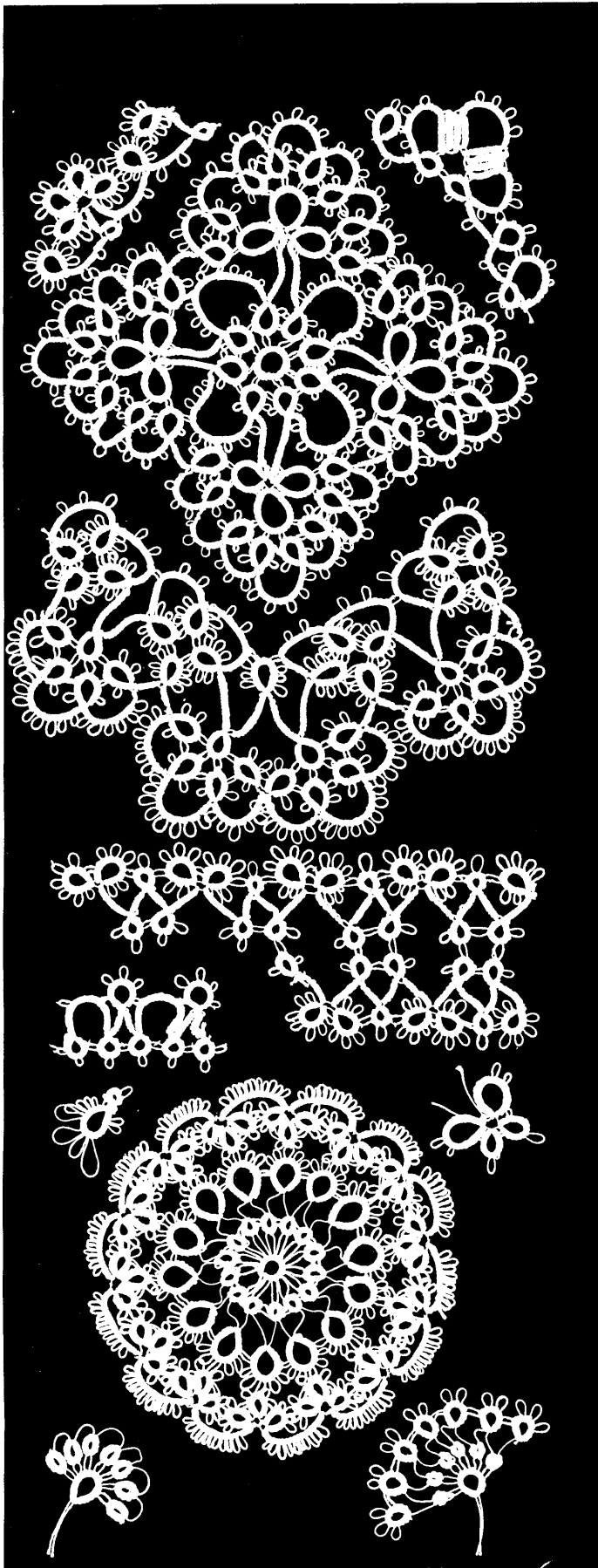
We ended the day by gathering around Eunice Kaiser, who gave us a short workshop on the art of Teneriffe, and most of us completed our medallion. She presented me with a beautiful blue collar of teneriffe, which I proudly wore---for my birthday.

Teneriffe and Needle lace members be on the look out for Eunice Kaiser's book, I saw the first draft, and "IT'S GREAT!"

--Jo Ann Greer

Lone Star Lacers, President

Tatting By Rachel



.....
 TATTED No. - stitches
 TRIMS - = picots

Left Edge: Rings 9p x 2; 5px2,
 and 5-4; Chains 3-4-3 and 6

Block Edge: Rings 5-5-5-5 and
 4-4-4-4; Chs. 4-4 & 3-3-3-3-3
 blocks 6 stitches.

Square Medallion: Cen. 8p x 2
 1st row: joining rings 5p x 3
 clover rings: 3-8-4-8-3 and
 3-8-4-4-4-8-3; Chs. 9p x 3
 and 10-3

2nd row: Rings 3p x 3 except
 at corner, 5p x 3 and
 6 between scallops

Edge with shaped corner:

1st row: Rings 8p x 2 and
 5-3-3-3-5; Chs. 5-5-5-5 & 10
 2nd row: Rings 5p x 3 at top
 and 8p x 2 at bottom:
 Chs. 6p x 2; 8p x 2 and 4

Edge: Twin rings 7p x 2

Other rings 3-3-3-3
 Chs. 7 and 5

Join a 2nd row for insertion

Edge: Small rings 3-3-3-3

Large ring 3-3-3-3-3-3
 Chains 6-6-6 and 4

Round medallion: Cen. 14p x 1

1st row: small rings 2-2-2-2
 large rings 6, 7p x 2, 6
 2nd row: clover rings 4, 5p
 by 1, 4; chs. 3, 11p x 1
 and 3

Stationery trims:

Bird: 2-1-6-1-1-4-1-1-1-1-3-1
 and head 1-4-2

Butterfly: 1-14-3-7-3; 3-6-6-2,
 and reverse

Flower: base ring 6, 7p x 1, 6
 and 5-5

Fan: base ring 4, 6p x 2, 4
 other rings 4, 4p x 2, 4
 and 3-3

Join in all patterns as shown.

Contributed by: Rachel Wareham
 P.O.Box 346, Ludlow, Ma. 01056



Mary Hand Chapter Meeting

On Sunday, January 18, 1981, Elizabeth Groszberg, Lake Worth, Florida the Southern Director of I.O.L., was hostess to the Mary Hand Chapter of South Florida. Five members, two new members and four guests were present.

Mary Bond, a guest, exhibited her vast collection of hand-made lace articles made during the Victorian period of two all-over lace wedding gowns, blouses, jackets, capes, christening dresses, several baby caps and innumerable runners, scarves and doilies.

Osma Tod exhibited her collection of sets of finely knit doilies from Germany, and Elizabeth Groszberg showed some of her recently made bobbin lace doilies.

After lunch, of which a beautifully arranged fresh greens and vegetables salad was the centerpiece, a birthday cake with lighted candles was brought to the table as a surprise for Osma Tod, it being her 81st birthday.

Since the resignation of Katherine Crampton, because of health and a change of address, Josephine Tilden has been chosen the Leader of the Chapter.

About 3 P.M. the members and the guests adjourned, declaring this to be "the best meeting, yet!"

-- Josephine Tilden, Leader
Mary Hand Chapter, I.O.L.



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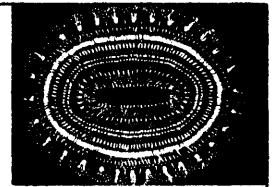
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---ooOooOooOoo---



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*Part of a band of Laces from the last half of the 16th Century.
See story page 69. Picture Courtesy of the Victoria and Albert
Museum, London.*

=====

Exhibition of Modern Lace

In cooperation with the Fine Arts Academies of St. Truiden, Poperinge, Turnhout, Malpertuus, Hasselt, featuring the graduate students of the St. Truiden Fine Arts Academy, and the Maricole Sisters of Brugge, the Ursuline Sisters of St. Truiden, and B. Cuykx, G. Ganeels, and A. Rager.

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MAY 16 - 24, 1981
WEEKDAYS 5:00 p.m. to 7:30 p.m.
SAT. & SUN. 10:00 a.m. to 6:00 p.m.



President's Message

HURRAH! HURRAH! At last the Federal Tax Exemption has been received including the statement "we have determined that you are a publicly supported organization, and not a private foundation, during an advance ruling period which ends on June 20, 1982. Further, supporting documents will need to be supplied prior to the above date."

Application was made and a Tax Exemption was received from the State of Colorado; and a Non-Profit Organization permit has been received from the postal authorities. Though postage rates have continued to increase, I.O.L. Inc., is now paying 3.5 cents per Bulletin to mail them; the November and January issues cost 8.5 cents, a considerable saving from .54 cents regularly paid without a permit.

Of course, a permit cannot be used to send the foreign mail, which is nearly one fourth of the membership which now is beyond 2000.

Nearly nine months of paper work has been spent on this "baby", (the exemption) and it is the obligation of each group and member to comply with with the Internal Revenue Service's regulations, or it can be revoked immediately for any misuse. The complete document is copied in this Bulletin, please become familiar with its contents.

We are pleased that I.O.L. is growing steadily, and that many groups are requesting information on how to become Chartered, and several groups have already received confirmation of their Charters.

Zitella A. Ridell



MOVING?? MOVED!!

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

Return postage is guaranteed on all Bulletins not deliverable by the postoffice department, and will be held by the Editor until notified of a members' change of address.

All advertising, copy, articles, and reports, etc. should be received by the 1st of the month previous to the publication date, i.e., by the first of August, October, December, February, April, and June.

MAIL ALL MATERIAL FOR PUBLICATION TO:
Mrs. Robert C. Ridell
P. O. Box # 1029
Westminster, Colorado 80030

Nebraska Pays Tribute to I.O.L. Founder

A display of "Plain and Fancy Needlework" from various Nebraskan's was held at the W. F. Ferguson Mansion, 700 South 16th Street in Lincoln, Nebraska, which paid tribute to Mrs. Beulah Besch one of the Founders of International Old Lacers.

The entire display was dedicated in the memory of Beulah Besch, who was an "avid teacher of needlework and lace making."



Beulah Besch, I.O.L. Founder

Her photo was presented in a large frame in the First room of the mansion. Also, encased with Beulah's picture was a typed folder listing the many groups she had taught, her various activities, and pieces of her hand-work showing some of her talents in the needlework field.

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

Provisions of I.O.L. Incorporation and Exemption

The following is a copy of the most important legal document, accepted as it is written, by the Internal Revenue Service and the State of Colorado when I.O.L. Inc. was given the authority to become Tax Exempt. A certified copy is on file at the Secretary of State's office. Its acceptance requires that each member and group shall comply or the exemption will be recinded.

ARTICLES OF AMENDMENT (NOT FOR
to the PROFIT)
ARTICLES OF INCORPORATION

Pursuant to the provisions of the Colorado Nonprofit Corporation Act, the undersigned corporation adopts the following Articles of Amendment to its Articles of Incorporation:

FIRST: The name of the corporation is INTERNATIONAL OLD LACERS, INC.

SECOND: The following amendment of the Articles of Incorporation was adopted on the 4th day of August, 1980, in the manner prescribed by the Colorado Non-Profit Corporation Act, according to the procedure marked with an X below:

X a quorum of members was present at such meeting, and the amendment received at least a two-thirds of the votes which members present or represented by proxy were entitled to cast.

 such amendment was adopted by a consent in writing signed by all members entitled to vote with respect thereto.

 there are no members, or no members entitled to vote thereon, such amendment received the vote of a majority of the directors in office.

The incorporators, having a majority of its citizens residing in the United States, being desirous of forming a Non-Profit Corporation under the terms and provisions of the statutes of the State of Colorado, do hereby certify that the object and purpose is not for pecuniary profit.

FIRST: The name of the Corporation shall be International Old Lacers, Inc.

SECOND: The principal office of the Corporation shall be located in the State of Colorado in the city of Westminster, County of Adams.

THIRD: Said corporation is organized exclusively for charitable, educational, and literary purposes including for such purposes the making of distributions to organizations that qualify as exempt under Section 501 (c) (3) of the Internal Revenue Law.

The period of the corporation is perpetual.

The organization shall make contributions to libraries, museums or a place of similar function of laces, books and material which are deemed to be educational to the community and the public.

Thru elected Directors who shall oversee the formation of Chapters, to stimulate lacemaking by providing programs at museums, libraries and in the community; to create such activities to instruct the identification of, to present slide programs to distinguish the different types of laces; to instruct the techniques of lacemaking to the public.

The literary portion of the organization shall publish a bi-monthly Bulletin related to lacemaking instruction and activities; to make contributions of the Bulletins to museums and libraries, and to exchange with other lace groups. To preserve historical data related to lace projects and activities, and to maintain a lending library of lace books.

FOURTH: The initial Trustees of the Corporation are certified by Notary Public on the original document executed June 2, 1980. The Trustees shall be governed in all respects by the laws of the State of Colorado. Their names and addresses are:

Mrs. Zittella A. Ridell, 2509 Skyline Drive, Westminster, Colorado 80030
Mrs. Vada Belle Bledsoe, Star Route, Box 151, Underwood, Washington 98651
Mrs. Evelyn Misner, 8930 Sheridan Drive, Clarence, New York 14031
Mrs. Mary Lou Kueker, 15658 Millbrook Lane, Laurel, Maryland 30810
Ms. Elaine Holmquist, 4620-130th S. E. Bellevue, Washington 98006
Mrs. Laurena Senter, 1145 So. Logan, Denver, Colorado 80210 (Incorporator)

The number of Trustees shall be five at all times and whenever for any reason the number is reduced a new Trustee shall be appointed in accordance to the organizations By-laws by the Executive Board. Any Trustee may resign the office by a signed and certified instrument.

FIFTH: No part of the net earnings of the corporation shall inure to the benefit of, or be distributable to its members, trustees, officers, or private persons, except that the corporation shall be authorized and empowered to pay the reasonable compensation for services rendered and to make payments and distributions in the furtherance of the purposes set forth by laws of the State and Article Third hereof. No substantial part of the activities of the corporation shall be the carrying on of propaganda, or otherwise attempting to influence the legislation and the corporation shall not participate in or intervene in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public office.

"Notwithstanding any other provision of

(Continued on Page 68)

these articles, this corporation shall not, except to an insubstantial degree, engage in any activities or exercise any powers that are not in furtherance of the purposes of this corporation."

SIXTH: Upon the dissolution of the corporation, the Board of Trustees shall after paying or making provision for the payment of all of the liabilities of the corporation, dispose of all of the assets of the corporation exclusively for the purposes of the corporation in such manner, or to such organization or organizations organized and operated exclusively for charitable, educational, religious or scientific purposes as shall at the time qualify as an exempt organization or organizations under section 501 (c) (3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law), as the Board of Trustees shall determine. Any such assets not so disposed of shall be disposed of by the Court of Common Pleas of the county in which the principal office of the corporation is then located, exclusively for such purposes or to such purposes or to such organization or organizations, as said Court shall determine which are organized and operated exclusively for such purposes.

We have here unto subscribed our names,

Zittella A. Ridell
Its President

Arlene Wilson
Its Recording Secretary

STATE OF Colorado
COUNTY OF Adams ss.

The foregoing instrument was acknowledged before me this 11th day of December 1980, by Zittella A. Ridell, President, Arlene Wilson, Recording Secretary (insert names of the officers, assigned above, titles, and name of the corporation)

In witness whereof I have hereunto set my hand and seal.

My commission expires 10/17/81
Janet L. Lamb, Notary Public

SEAL



The Minnesota Lace Society

Darlene Mohrland demonstrated netting at the February meeting of the Minnesota Lace Society. The group continues a busy schedule of demonstrations at various locations and functions. Two portable display cases have been constructed, and are easily set up and disassembled, for use at these occasions. Also an identifying-button with the logo of the Minnesota Lace Society is being readied for wear at demonstrations.

Irish Needle Craft Taught in Chicago

Lenore Keane, Chicago, Illinois, an instructor in Irish Needle Crafts at St. Xavier College, was the only American in a school of 60 women who studied last summer at Au Grianan Adult Education Center in Termonfeckin, Co. Louth, Ireland.

The Au Grianan School is in session the year 'round, providing every type course to make 'The complete woman' such as cooking, public speaking, interior design as well as needle crafts, (and is funded by the Kellogge Foundation in Detroit).

Mrs. Keane studied Irish Traditional Crochet with Madge Murphy of Thurles, Co., Tipperary and Carrickmacross Lace with Margaret Farrely of Oldcastle, Co., Meath,

"Since I was the only 'Yank' in school they really spoiled me because of their affinity toward the Americans," said Mrs. Keane. "All were most cordial and many friendships were formed. One of thing I got a kick out of was the number of times during the school day that they stop for tea."



(Right), Lenore Keane, an instructor in Irish Needle Crafts, learning the Carrickmacross Lace in Ireland.

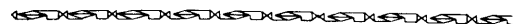
(Left), is instructor Margaret Farrely of Oldcastle, Co., Meath, Ireland.

Carrickmacross Lace is the oldest lace made in Ireland, dating back to the early 1800's.

Lace knowledge was enhanced in Mrs. Keane's visits with Sister Mary Cronin, a Carrickmacross Lace teaching expert and Mary Coleman, founder of the Irish Lace Guild.

Mrs. Keane is a graduate of Northern, Illinois University with a Bachelor of Science Degree in Education.

Classes in Irish Needlecraft will begin on March 3rd at St. Xavier College. For information call the Adult Education Office or Lenore Keane.



Today I would like to introduce you to my friend, Pauline Knight. It was on a blustery day in January that she met my husband and me at the depot and with modest pride, shared with us the charm and beauty of beach and park, and the picturesque little town of Bexhill-on-Sea a peaceful little spot on the English Channel.

We talked of our common love of lace and she showed us lovely pieces of lace, lace tools, old books, and ancient documents--beautiful treasures--and we talked of her book that was finally at the publishers, THE TECHNIQUE OF FILET LACE.



Pauline Knight making Modano Lace.

Pauline has spent all her adult life as a tutor. She has taught many successful and prominent people in England; and if her vocation is teaching, surely her avocation is lace!

She told me of her visit to the Victoria and Albert Museum in London, where she was allowed to examine old lace not available to the public--real Filet Ancian! Things that you, too, can now enjoy through her book.

For years I have searched libraries, book stores, etc., etc., to compile bits and pieces of information about this ancient lace art that I could use in the teaching of it, compiling a fragmented library on the subject, but Pauline--feeling an urgency to leave to posterity her years of study, teaching and research --has filled this great void. Her book not only instructs on the correct and proper method of darning the design into the net, but one can almost see those artists, centuries ago, as they wove history and legend into a tapestry of lace. To quote Pauline, "They help us share in the atmospheres in which the early lace-makers pondered over their work." Her parting challenge to today's lacer is, "Adapting a symbol for filet lace design is an excellent way of learning the craft and it is hoped that the readers...will enjoy not only following the charts and illustrations but also be more ambitious and design and make larger pieces of the filet lace themselves."

Her expertise is in great demand (even at age 82) to demonstrate and teach at every lace convention near and far.

All too soon our day with Pauline, our day by the sea, had to end and my husband and I returned to the depot, enriched by this meeting with a very special lady I had corresponded with all these many years.

I wanted you to know Pauline. Having very fragile health and advancing age and with many setbacks in writing and publishing the book she has left a legacy for you, dear Lacer, and I'm sure you'll enjoy it more for knowing her.

By Bertha Cragun



A HOUSTON LACEMAKER

During the Heritage Society's Candlelite Tours in December, Matthew Greer, (a soccer and baseball player, from a winning state league) demonstrated bobbin lace making with his mother. Needless to say Matthew became the real attraction!

This is visual proof that an adult can learn the art of lace making, if a ten year old boy can fashion such beauty.

Matthew's parents are Mr. and Mrs. Charles Greer. His mother Joann is the Director of the Central Region.



Tønder Lace History Come Alive through Ancient Art

It's not everyone who would spend a summer in her native land, toiling hours to learn a dying art.

But for Ruth Hoegh-Christensen of Mercer Island, the time she spent in Denmark learning to make Tønder Lace was like a gift.

With only five Tønder Lace "experts" left in Denmark, Hoegh-Christensen felt fortunate to meet one while visiting Denmark over a year ago.

Fortune came again when this spring her husband, Preben, presented her with an airline ticket and sent her back to Denmark. "He said, 'I want you to learn the bobbing lace.'"

At first, she hesitated, explaining, "I didn't want to go alone," but a little gentle persuasion and her own interest in the intricate lace sent her on her way.

STUDYING WITH A 79 year-old expert (the five remaining are in their late 70's or 80's), Hoegh-Christensen said she learned in three months what it takes others four years to learn. Her teacher, she added proudly, "said I had much talent."

Now, back at home, Hoegh-Christensen can display the "book" of samples and patterns that are evidence of newly-gained expertise in Tønder Lace.

Pages of lace made with fine, delicate thread in intricate designs are carefully encased in plastic, on the back side are cards filled with tiny pin pricks that serve as the lace patterns.

To a child, poking needles randomly into cardboard looks like a game, but to Hoegh-Christensen the small pin pricks hold the secret of ancient lace patterns.

Still speaking with the accent of her native tongue, she explained her daily routine during her three-month stay in Denmark.

Each day she got up long before her brother's family, whom she stayed with, to practice the "bobbing lace," and continued working until her four hour class started in the early afternoon.

"In the middle of the session, (the teacher's) husband who is 82, came with tea and French bread," she said. He gave her an affectionate hug and Hoegh-Christensen said she quickly felt like "part of the family."

She also worked on into the evenings practicing the day's lessons. "I thought I better give (the teacher) everything I had," Hoegh-Christensen said, explaining

that her instructor postponed lessons of other students to work with her.

THE ARTS of the "olden days" captivate her, Hoegh-Christensen said. "What they did with their hands is fascinating because they didn't have much to do it with!"

The tools she uses to make the Tønder Lace are the same as those used when the art began in the 16th century.

Working at a special lace-making board Hoegh-Christensen rapidly moves the dozens of slender wood bobbins wound with a fine thread. Some, she said, are over 200 years old. The thread is wound around pins which form the lace pattern.

Although making lace is new to her, Mrs. Hoegh-Christensen has long been exposed to the art.

"I've always been interested in it,--- ever since I was young and I saw my aunts doing it. But when you're young you don't have time."



Ruth Hoegh-Christensen
making Tønder Lace.

Instead, Hoegh-Christensen concentrated on various kinds of embroidery, samples of which decorate the chairs and pillows in her home.

Now retired from another art of the hands--her profession, bookbinding--Hoegh-Christensen said she enjoys doing things she never had time for before.

She calls herself old-fashioned, enjoying the workmanship involved in doing all the things the way they've been done for centuries.

She would like to introduce the lacemaking art to America, following the encouragement of her teacher, and even has a certificate naming her as a Tønder Lace teacher.

But learning it takes a lot of patience she admitted, and in today's fast-paced lifestyle, not many have the time.

But, for her, it's time well-spent. "I enjoy seeing what you can accomplish with your hands," she explained. And sitting peacefully at her lace-making table is almost like meditating, Hoegh-Christensen said.

"I can think of all the good things in life. And I enjoy my home."

From Mercer Island Reporter
By Virginia Smyth, a reporter

Reprinted with permission

Bournemouth Lace Day 1980

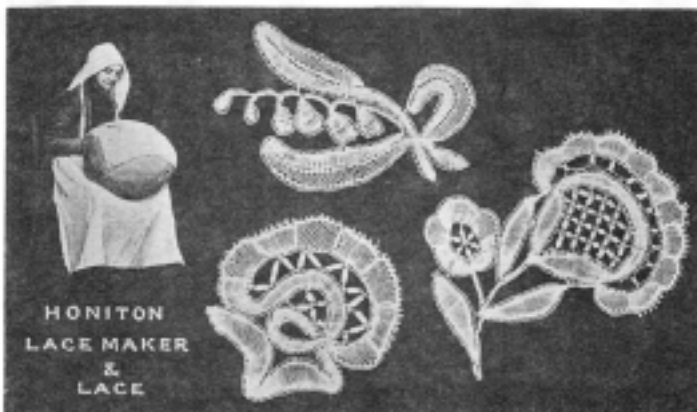
Lace makers from all over the British Isle's came to Bournemouth for the second "Lace Day", (many of them are I.C.L. members). The day commenced at 10 A. M. with the usual mad rush to buy supplies. Audrey Sells, Lace supplier and Derick Sizeland with his much sought after hand painted bobbins, and Malcome Fowler with his delightful handmade glass bobbins and thimbles; the latter being decorated with designs ranging from owls to lace.

Pat Savory joined us, bringing her lovely bobbin baskets, which sold out before I had the opportunity to purchase one.

Thelma John brought her "Dorset Button" collection which dates back to over 300 years. Thelma has done much to trace the history of the Dorset Button industry. A roaring trade was done with her very well designed Dorset Button Kit, and she gave continuous demonstrations all morning. She was, also our guest speaker in the afternoon, and caused a clamor when she related the following story:

She had been invited to speak at an "Old People's" club in the depths of Dorset, where most of the inhabitants of the village were true Dorset people, with the average age at the meeting being 80 plus. Throughout the talk one old man slept until Thelma held up a pair of Victorian "Drawers", he opened his eyes, gave a wicked chuckle and said "I remember They" and went back to sleep. After the talk---ended a very old lady came up to Thelma and said "Old Tom 'e 'ave no right to remember they 'e be only batchler in the village!!! It was five minutes before the laughter stopped, and Thelma could continue.

During the day we had over 200 visitors who came to watch lace makers in action, and to admire the lovely lace collection, displayed by Mrs. Bertha Kemp, who is one of our leading "Downton" lace experts. She also demonstrated with one of her student's throughout the day, oh, the speed with which she moves her bobbins is just fantastic.



The Church of St. Christopher's was opened especially for the day and its famous patchwork cope was put on display with other lovely vestments and the beautiful silver plate. An added bonus was the organist Raynor Skeet, who gave an impromptu recital during lunch.

The day ended with raffles, and many went home with nice prizes.

Chris and Pauline Williams gave us an excellent book stand with a lovely selection of lace books.

At the end of the day we were able to give donations to six local charities--for which we thank everyone.

Next year's "Day" will be October 24, and the guest speaker will be Frances Spooner on the "History of Knitted Lace."

--Jean Pegg

I.O.L. English Director

ENGLISH MEMBERS PLEASE NOTE:

Send your I.O.L. membership dues in as early as possible, since Jean Pegg is due to have surgery.

If any member wishes to purchase one of the badges, please include an extra £2.50 with your subscription funds. Send a stamped addressed envelope, please.

CORRECTIONS

On page 24 of the I.O.L. Inc. Bulletin for November, (picture 2) it is Carl Newman with Pamela Nottingham, not Doyle Moore.

Page 56, picture #5 and #6 are turned around. March Issue.

Page 59, "Colour in Lace", line one is read: Thread used: DMC #8 (perle) or SW thread 35/3 (Ecru).

2. Delete from under the photograph the words (before joining to Linen stitch, CTC).

3. NOTE 1. should read: Gimp thread (1) is passed between twisted Ground (Gr.)pr. In twining (2 Prs) Gr. Prs. are passed between twisted twining prs.

THE BOOK SHELF



ENJOY MAKING TENERIFFE AND OTHER LACES, by Eunice Gifford Kaiser. (8½ x11, paper) 143 pages. This book is a joy to read and has large detailed picture instructions, plus it is written in language that is easily understood. Mrs. Kaiser includes basic instructions to all the other laces as well. She has used a great deal of imagination and gives ingenious ways in which one can make economical equipment; and a number of ways one can use the same pattern, one can create new designs just by using a variety of stictes. Purchase, from Kaiser Crafts, Odessa, Texas.



Klöppeferien in Holland

The Lacemaking group of Martje Geraedt is planning, and these plans have already taken the form of a great lace exposition at Rolduc, (Holland) during the time of the World-Music-Concours which is presented at Kerkrade every four years.

This exposition will be organized for the week-ends, with a showing of bobbin lace, old and modern. The title of the exposition is "Lace Instruction '81, Rolduc Kerkrade, Holland."



There will be laces from different countries on display, and during the week end demonstrations will be given. Each week-end will be designated with the name of the country the laces are from, and the teachers will be allowed to answer questions about the laces and how they are made.

The week-end of July 4, & 5, 1981 will be called "Honiton-week-end", and the demonstrations will be given by the well known teacher/writer Mrs. Elsie Luxton, (of England).

The week-end of July 11, 12, the "German Colour-Lacemaking" will be featured. Demonstrations of this type of lace will be given by the foundress of the modern coloured laces which are often used in dressmaking. Mrs. Daum of Nord-Halben is the docent-head of the German "Kloppelschule Nordhalben."

July 18, & 19, will be the Flemish week end. Mrs. A. Verbeke-Billiet from the lace center of Bruges will demonstrate the Duchess lace. She is the well known docent of the famous "Kant-Centrum" of Bruges.

The week-end of July 25, & 26, 1981 will be focused altogether on the pre-

sent time. The modern laces will be demonstrated, with special emphasis on the lace figures, according to the designs such as those of Martine Bruggeman.

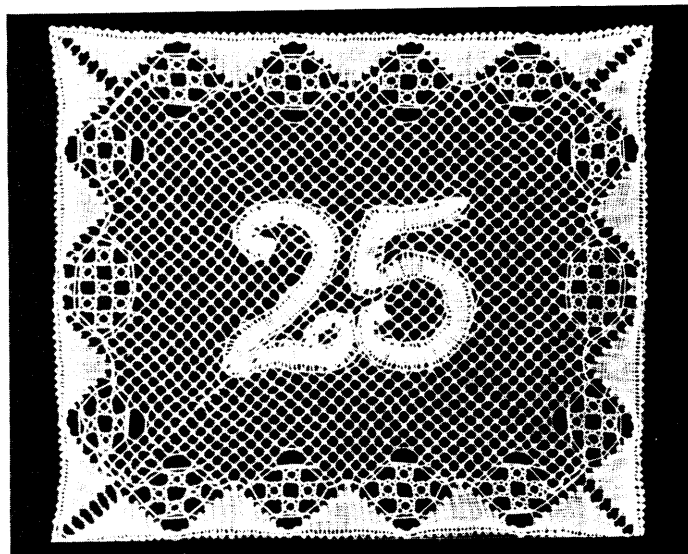
Martje Geraedts has plans for "Lace-making-Holidays" both for weeks, and for week-ends. Each course will have a minimum of 6, but no more than 12 participants. Special weeks are being planned for German speaking people, however, bobbin lace making can be taught by Martje in both German and the English language. She has held twelve holiday weeks, and week-ends that has served people from America and Canada.

Anyone interested in becoming associated with the festival of "Music and Lace" events, or who might be traveling in the area and wishing more information, please contact the following address: Wereldmuziekconcours kerkrade Postbus 133 6460 AC Kerkrade, Holland.

The Lake Worth Art League is holding a 40th Anniversary "Invitational Exhibit", by well known artists, which will display thru April, at Lake Worth Florida.

One of the special artists' is I.O.L.'s Southern Director Elizabeth Groszberg.

"25" Doily



The doily "gift" was a mother and daughter project, (made 1980). The pricking is on the following page.

Doily made by Alana Primok of Milton, Ontario, Canada and her mother, Mrs. Ruth Barnett, West Hill, Ontario, Canada for the 25th wedding anniversary of friends.

(Continued on Page 73)

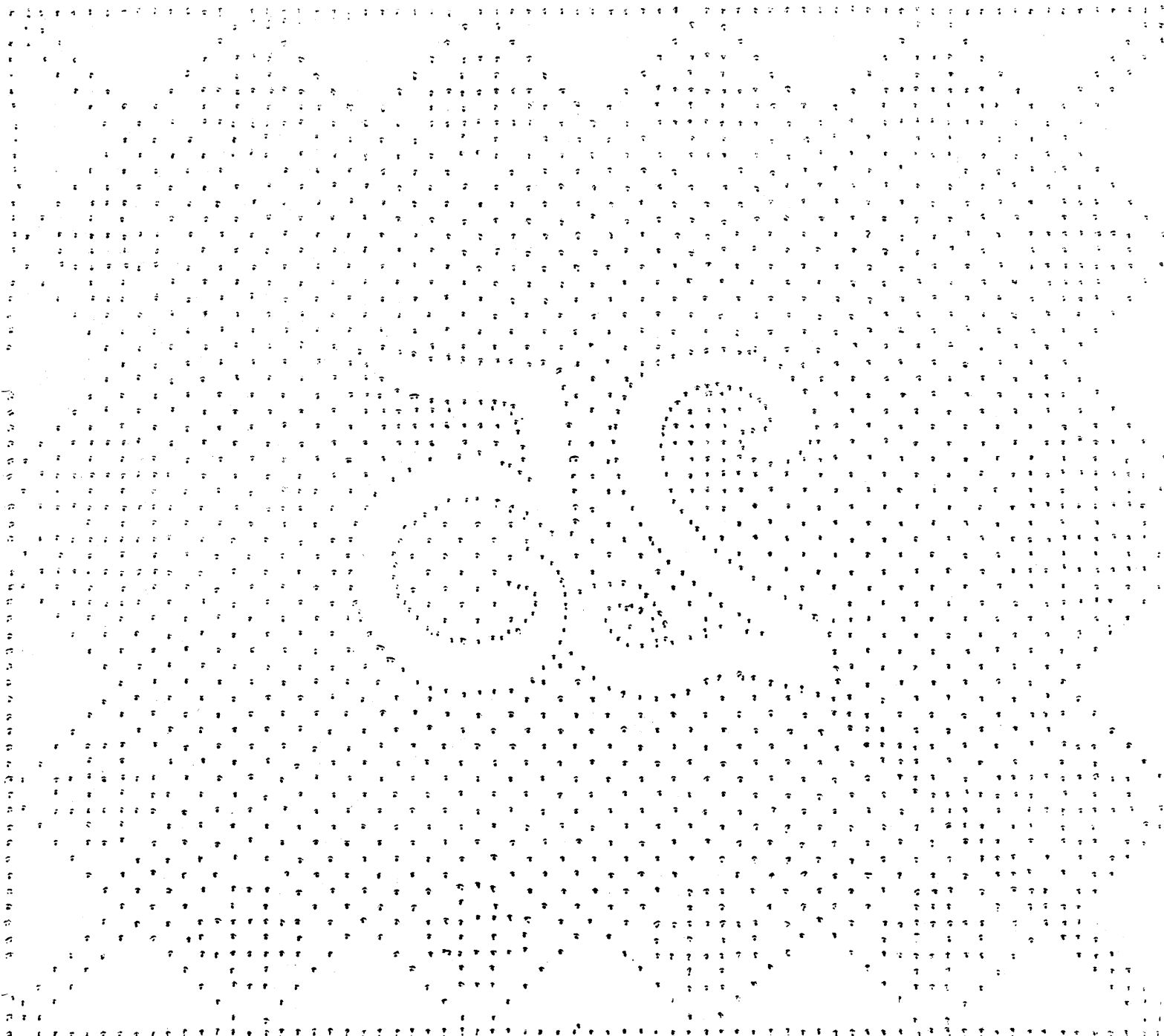
It requires about 40 pairs of Irish Lin-
en No. 40 plus 1 pair gimp. The finished
size is 8 inches by 9 inches and was
made on 8 squares to the inch graph pap-
er. The background is a variation of
the pattern on page 17 of the publi-
cation, "Knypplerskan" by Ing-Lisa Ols-
son. The numerals were designed by a
friend, Angela Zissoff.

TORONTO LACE GROUP
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1981-1982

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Vice-President and Treasurer:
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Mrs. Marjorie Cummings



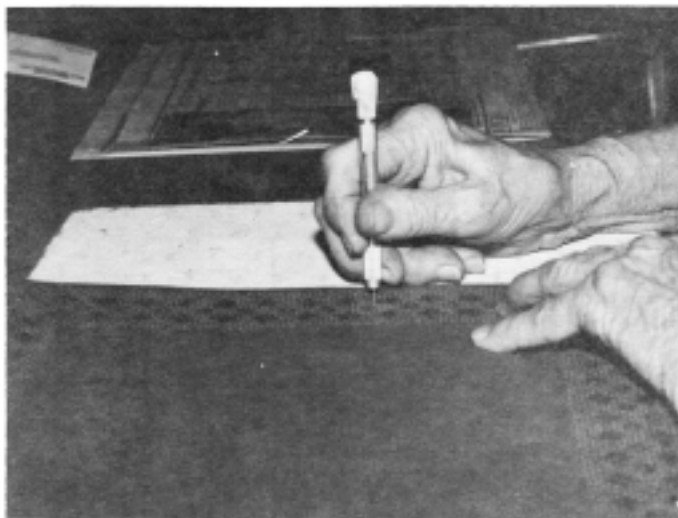
25th Anniversary Pricking



San Antonio's Leading Lacemaker

San Antonio, Texas, with a population of one million, has only twelve known active lacemakers. Mrs. Alfaretta Skladal, who has been making bobbin lace since 1947, is the originator of this group. Throughout the years she has demonstrated bobbin lacemaking at various events, and has always been willing to teach anyone interested in learning the art. She refuses to be paid for teaching lacemaking because as her teacher many years ago insisted, "I don't accept payment. I only ask that you will teach someone else."

Mrs. Skladal, who will be 84 years of age in January, has been very innovative in her lacemaking. Like most American lacemakers who have not had the advantage of the great lace schools of Europe, Mrs. Skladal had only a few basic lessons years ago, and has since used her imagination, ingenuity, and determination to develop her skill. She designs many of her own lace patterns. Mrs. Skladal's innovation has been to make a permanent master pattern on a clear plastic strip, after first designing the pattern on graph paper. She then stacks the plastic strip, graph paper, and heavy pattern paper together, and pricks the design through all layers in a single operation. As the paper pattern wears out with frequent use, additional patterns can be copied from the master pattern.



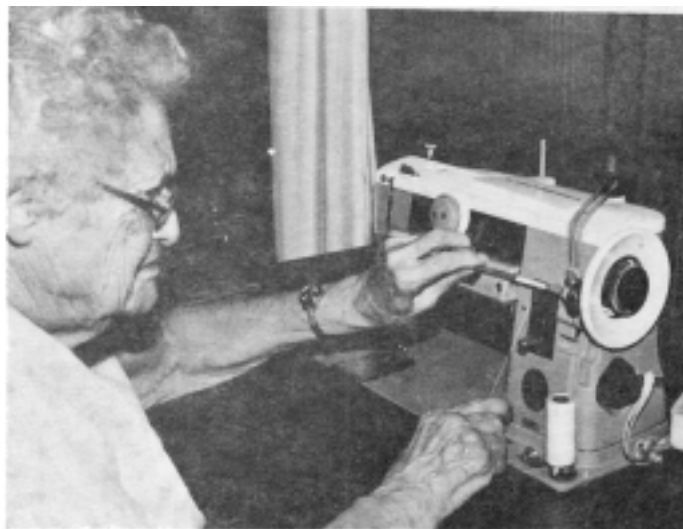
Mrs. Alfaretta Skladal pricking a lace pattern.

Since lace supplies are hard to find in this area, and expensive to order Mrs. Skladal makes her own work-pillows, and helps her students make theirs. The pillows are roller-type which fit into a larger, matching, velvet-covered, and

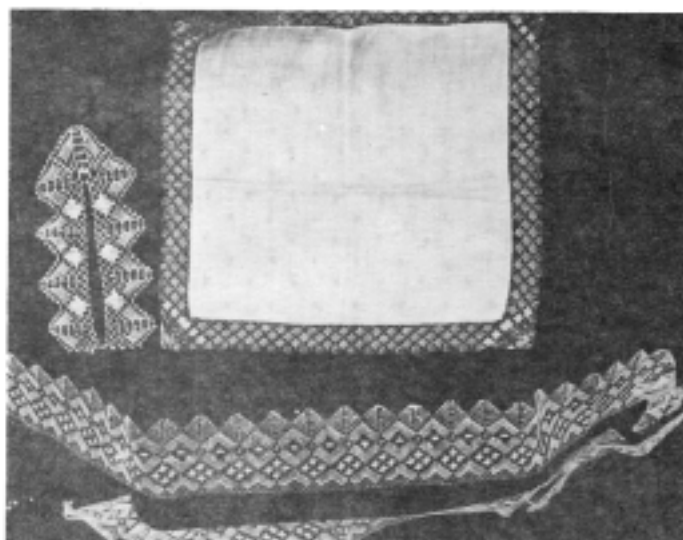
padded frame.

Although Mrs. Skladal usually uses the plastic bobbins purchased in England, she also makes her own from wooden dowels when she's making a large piece of lace requiring several hundred bobbins. The dowel is cut into four-inch pieces and grooved at the top to hold the thread.

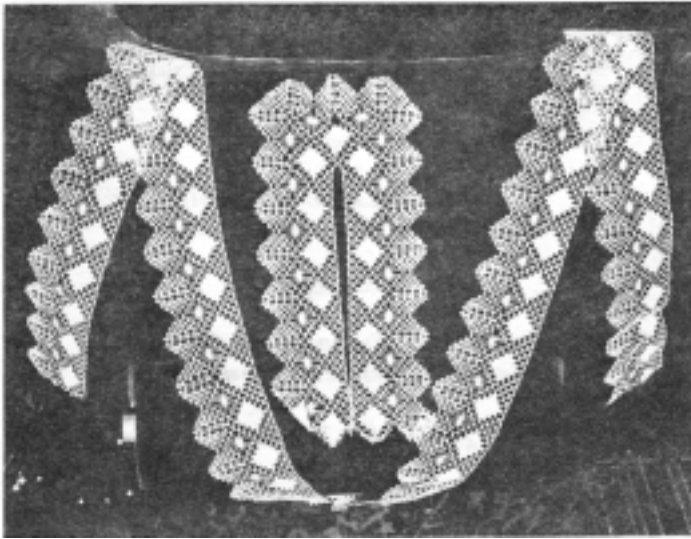
Mrs. Skladal's method of winding the bobbins is speedy and simple. She slips a one inch piece of rubber tubing (from hospital supplies) onto her sewing machine bobbin winder, then sticks the end of her lace bobbin into the free end of the tubing, and while she loosely holds the bobbin in place with her left hand, she winds the lace bobbin as she would a regular sewing machine bobbin. In this way she can wind at least fifty bobbins in a half an hour.



The sewing machine is a bobbin winder.



Torchon lace.



Bobbin lace made by Mrs. Skladal of San Antonio, Texas.

Mrs. Skladal's specialty is torchon lace, although she also does tatting, knitting, embroidery, and sewing. Touches of her handiwork adorns handkerchiefs, pillows, collars, and cuffs of clothes she makes for herself, her four children, her twelve grandchildren and ten great-grandchildren. The finest thread she has used is 160/2 and the coarsest has been 40/2. Depending on the type and the lace, her average speed is six inches of lace in two hours. Mrs. Skladal considers lacemaking to be good therapy for her arthritis and she spends several hours a day at it. Much additional time is spent happily sharing her talent with others.

I just had to tell you about this very gracious lady who has been such a joy and inspiration to me, and through the fascination of lace one meets such lovely people.

Mrs. Patsy Anderson



COLLECTING LACE

*How can anyone collect lace?
How does a person determine value?
Who knows the time spent on a piece?
Or when or where it was made,
What is the price that ought to be paid?*

*I buy the lace that appeals to me most
Lace that I know I can use.
If it's a piece that delights my heart,
Then it will always have value for me.
If you really like it--that is the key.*

Evelyn Misner ©



1981 CONVENTION

The International Old Lacers of the United States, with a world-wide membership of craftswomen, will hold its 1981 Convention from September 9-13, in Ypsilanti, Michigan, at the Hoyt Conference Center on the campus of the Eastern Michigan University. Participants can be pleasantly surprised at the nominal cost for accommodations.

The Hostess club for this Convention is the Great Lakes Lace Group, a young and dynamic organization formed ten years ago with just five members, which since has enjoyed an unexpected and welcome growth, due in no small part of its outstanding leadership. Mrs. Elsie Bently, a founder and the club's first President began regular meetings so members could "help each other learn the skills." The interest only continued to increase, and in 1977 the 35 lacers voted to formalize their activities. Their number began to grow, and soon topped 100 members. This will be their first International Lacers Convention, but they have experienced several successful regional conferences.

Highlighting the 1981 I.O.L. Convention will be guest speakers and important work shops, plus exhibits, a sales shop, and other delights. This occasion will also afford a time to learn and to socialize.

--Caroline Coffield
Belgium

For further details, contact
Mrs. Linda Knapp, Chairman
17757 Redfern, Detroit, Mi. 48219 USA

Atlanta Chapter Organized

After the general business of organizing the Atlanta Chapter, of I.O.L. Inc., the nine members prepared a workshop on lacemaking. Several members brought lace pillows with work in progress, and Robin Lewis exhibited the pillow cover-carrier she had fashioned.

Everyone marvelled at the display that Betty Kemp had brought of her bobbin lace which she had prepared for the Georgia Council' of Arts and Humanities touring exhibition which will be on display throughout the U.S. for two years. The display featured a bridal handkerchief, with 1 1/2 inch lace border and several inches of torchon lace with the working bobbins still attached. Betty assembled the material for display in thirty-two hours! A directory of crafts people was included to interest more people in the making and collecting of lace.

The Atlanta Chapter's President is Betty, Kemp, Powder Springs, Georgia.

Lace Workshops in West Virginia

Want to improve those lacemaking skills in a setting surrounded by lush mountains, crisp blue skies and friendly folk?

Then make plans to attend the AUGUSTA HERITAGE ARTS WORKSHOP in Elkins, West Virginia this summer, where classes in bobbin lacemaking, crochet, and Teneriffe embroidery will be featured.

Bobbin lacemaking will be taught July 19-25, Crochet lacemaking from August 2-7, and Teneriffe embroidery August 8-9.

Bobbin lacemaking will be taught by Carl Newman, a veteran weaver and spinner who began lacing about five years ago.

"I've been working with fibers for a long, long, time," Newman says. A hair-dresser by profession--"and that's working with fibers, too," he laughs---Newman says his job "keeps me alive and pays for my hobbies."

He has taught lacing at workshops in Tennessee, New Hampshire, Massachusetts and Virginia as well as in West Virginia, and says that his class at Augusta this summer will emphasize Torchon lace "since it is the easiest to learn."

However, he adds, "if somebody in class is more interested in working on one of the numerous other kinds of lace, that of course will be fine too. They can even go as far as to make up their own patterns."

Anyone who has bobbins should bring them along to the class, he says. But for the students who do not have them, bobbins will be provided.

Persons interested in learning more about these classes should write for a free brochure. The address is Augusta Heritage Arts Workshop, Davis and Elkins College, Box 1007, Elkins, W.Va. 26241.

WANTED

Does any reader of the I.O.L. Bulletin have a Massengill Lace Iron for trade?

Many years ago the firm marketed a limited number (presumably as an advertisement). I would like to acquire one for the following reasons:

1. I. collect lace making and needlework tools.

2. The American Massengill's and my family had a common ancestor several hundred years ago--the name has "died out" in the old country but survives in the States. I would love an iron for family reasons.

I would be prepared to exchange either a named bone Bedfordshire lace bobbin or a curved wooded knitting sheath for one.

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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**

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A GIFT TO I.O.L., INC. LIBRARY


"A Lace Guide for Makers and Collectors" by Gertrude Whiting (1920 edition) has been given to the International Old Lacers, Inc., lending library by Mrs. Madalena C. Ricer, 1236 Glenwood Blvd., Schenectady, New York 12308 in memory of her mother, Anna V. D. L. Myers.

Mrs. Myers was a bobbin lace maker and taught classes for two winters, at age 70 in the Schenectady, museum. She was a "letter" friend of Miss Whiting.

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"Bobbin Lacemaking" by Doris Southard \$10.95 ea.

robin's bobbins
and other things

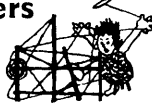
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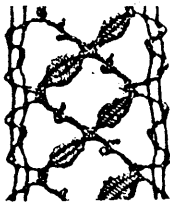
533 north adams street
mcminnville, oregon 97128
telephone 472-5760



We are republishing Mincoff and Marriage's book on bobbin lace, and it will be available in June. A prepublication offer is being made of \$18.95 plus postage and handling on all orders prior to that date. Aprox. \$22.50 later.

We have taken over the distributorship of Pamela Nottingham's book, COMPLETE BOOK OF ENGLISH BOBBIN LACE. Price \$14.95.

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By

Eunice Gifford Kaiser

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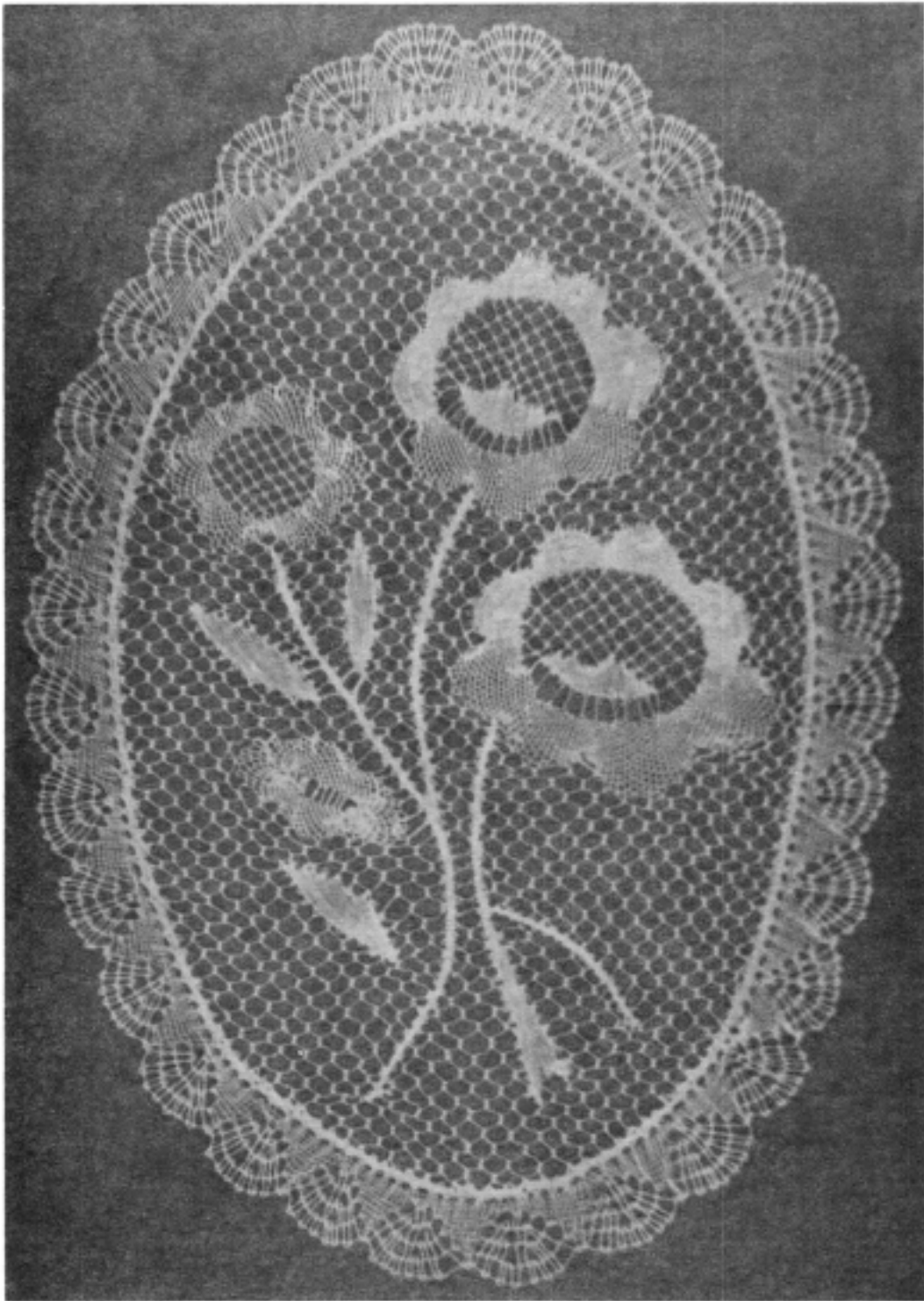
Lacis

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International _____ JULY, 1981



Old Lacers Inc., Bulletin



MUSEUM GIFT

Zelda Connell's gift to the Worthington Historical Society,
Worthington, Ohio (Story on page 85)



President's Message

Another busy summer is upon us, however, each of the days somehow relates to the many lace activities, programs, displays, and demonstrations. Many are planning to travel to Ypsilanti, Michigan, for I.O.L. Convention. It promises to be as wonderful as the adventures of "Alice in Wonderland."

The committee has chosen the design for the Charters. It is a beautiful piece of artwork, and surely no group will wish to be without one of them.

To answer a few of the questions about becoming Chartered; the applications have been printed and are sent to members when they are requested.

Why, should a group become chartered in the first place? The Chartering of the Chapters was brought about by a unanimous vote of the members at the last Annual Meeting and included in the revision of the I.O.L. Inc. By-laws.

The charter signifies that the group or members have given their consent to abide by the By-laws and the directives of the organization, and will pay dues to that organization, and are requesting the certification that they are affiliated with the organization. The Charter is the certifying instrument--proof of affiliation, and supersedes any rules that the subordinate body may adopt.

The principal advantage of becoming a Chartered group to an organization such as I.O.L. Inc. is that "all officers and members are protected from personal liability under the obligations that may be incurred by the organization." The chart-

ed groups are under the same jurisdiction of protection as the parent organization, because they have stated that they will not operate in conflict to the rules of this organization. Any incorporated group has limited liability "under the law."

Members also have the advantage of the Tax Exemption which provides them with lower dues, as the funds saved from the taxes can go into other assets or equipment to benefit the members.

There will be many of these very lovely charters going to proud homes very soon!

Zitella A. Ridell

President

I. O. L. CONVENTION 1981

*Come ye all to Ypsilanti
You lacers near and far,
Join the frivolity
In a lacy atmosphere.*

*Improve your skills,
Join the classes
Experience the thrills
Of learning new laces.*

*Share your talents
Show your lace
See the elegance
At that place.*

*The glow of friendship
The lace artistry,
Will keep this trip
Alive in memory!*

Evelyn K. Misner



DUES ARE NOW DUE!

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

Return postage is guaranteed on all Bulletins not deliverable by the postoffice department, and will be held by the Editor until notified of a members change of address.

All advertising, copy, articles, and reports, etc. should be received by the 1st of the month previous to the publication date, i.e., by the first of August, October, December, February, April, and June.

MAIL ALL MATERIAL FOR PUBLICATION TO:

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

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From Sept. 1, 1981 to Aug. 31, 1982	
U. S. and Canada, per year	\$ 8.00
(sent by 3rd class mail)	
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REPORT OF NOMINATING COMMITTEE

The Nominees for 1981-1983 I.O.L. Inc., officers are as follows:

PRESIDENT

Vada Belle Bledsoe
Star Rt. Box 151
Underwood, Wa.

FIRST VICE PRESIDENT

Arlene Wilson
401 W. Fullerton, Apt. 807E
Chicago, Ill.

SECOND VICE PRESIDENT

Ruth Gammon
10317 Pine Springs Drive
Sun City, Az.

RECORDING SECRETARY

Ethel Skelton
19 Westgate Place
Lakehurst, N. J.

CORRESPONDING SECRETARY

Trudean Olson
11149 N. Fuller Crescent
Delta, B. C. Canada

TREASURER

Evelyn Misner
8930 Sheridan Drive
Clarence, N. Y.

MEMBERSHIP CHAIRMAN

Martha Fry
4212 Bel Pre Road
Rockville, Md.

Signed: Vada Belle Bledsoe
Elizabeth Groszberg
Hazel Lowery
(Nominating Committee)

AMENDMENT TO BY-LAWS

The following Amendment to the International Old Lacers, Inc., By-law is being submitted under the direction of the Executive Board, for clarification of Section 5, and to read the way it was purposed to mean in the beginning.

ARTICLE VI. MEETINGS

Section 5. to read as follows:

A registration fee of two (2) Dollars must be paid to the Convention Program Chairman by each person attending the Convention and/or Annual Meeting; thus, the monies collected is to be placed in the International Old Lacers, Inc. treasury.

Parliamentarian Honored

Mrs. Laurena Senter of Denver, Colorado was honored at the Annual Spring Luncheon of the Columbine I.O.L. Chapter held at the Lakewood Country Club in May.

Mrs. Zittella Ridell, President of the International Old Lacers, Inc., made the presentation on behalf of all the members in giving her convention favors and a lace Iris made by the children of Thialand.

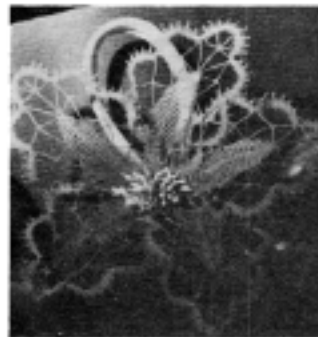


I.O.L. President, Mrs. Zittella Ridell presenting a gift to Mrs. Laurena Senter, with Mrs. Nancy Conklin the Columbine Chapter President on the left.

Mrs. Senter read the following note which accompanied the gifts.

"To Laurena Senter, a Certified Professional-Registered Parliamentarian:"

"Thank you for the many hours spent on the International Old Lacers, Inc. By-laws revision, and for your love and devotion to all its activities."



A Lace Iris from Thialand.

"These are special gifts from the Chesapeake Lace Guild's Convention held at Alexandria, Virginia in 1980. Best wishes from the 1767 members of I.O.L. Inc."

Mrs. Senter, a world traveler and a nationally known Parliamentarian, as well as a long time lace enthusiast, accepted the gifts with the statement, "Please thank all the members on my behalf, and tell them that Thialand is one my favorite places that I had the pleasure to visit. I shall always cherish the lace memento from the organization I have loved so much."

THE LACEMAKER DOLLS



These two little ladies are very special. They were made especially to celebrate the 25th anniversary of the Vancouver Lace Club. The members of this club have worked together to design and make them. The dolls, which are 10 inches high, are dressed in clothing, hand made by the members. The dolls' bloomers and hems of the dresses are trimmed with hand made lace. The chairs have also been hand made, and are stamped on the side with--Vancouver Lace Club 1955-1980.

I corresponded with Mrs. Trudeau Olson, a member of this remarkable club and she has told me that the club was formed 25 years ago, by ladies who had moved to the mainland from Vancouver Island. The oldest lace club on the island celebrated their 60th anniversary last year. There were only 5 or 6 ladies in the beginning and over the years, the number has both risen and fallen. They are at the highest point of their membership now, with 30 members, and the possibility of two or three new ones in the not too distant future. The oldest member is past 80 years of age and the youngest is in her 20's. Their president is Muriel Mitchell, who is believed to be the only lace identifier in Canada. The club meets on the last Thursday of every month from September to June, at the Hastings Community Centre across from the P.N.E. At 10:30 they have a workshop where they can learn something new, or get help with something already started, or merely lace with the others. At 12:30 they have their lunch, which is brought from home, supplemented by coffee or tea made there. At 1:00 P.M. they hold their meeting which is usually over by 2:00 P.M. when everyone goes home.

The members come from North Vancouver, Vancouver, Coquitlam, Burnaby, New West-

minster, Delta and Langley. In the last few years, most of their new members have come from lace classes held in the various centers in the lower mainland. They are always eager to introduce lace making to anyone who is interested.

The lacemaker doll shown to the right in the photograph is my own doll. The doll on the left belongs to my friend Bernice Tomlinson.

--Jean Francis, Canada

(NOTE) From the book "DOLLS I HAVE KNOWN AND LOVED" a special edition limited to 1000 copies. This book is the third volume written by Jean Francis, who gave permission to I.O.L. Inc. to reproduce a page from her book.

A third doll (183) has been seen on TV and is now displayed at a Museum in Lakewood, Colorado called Bel Mar.



A Tour of Lace Country

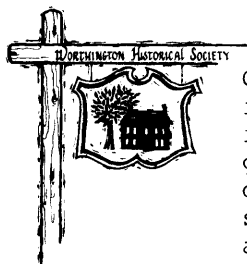
Since my fourteen year old daughter and I have taken up bobbin lace, traveling in Europe has taken on a new dimension. With my husband behind the wheel, the maps on my lap and my daughter in the back seat with the guide books, we have headed off the main routes into lace country.

Last Easter holiday, we traveled thru out the Scandinavian countries. On Holy Thursday at noon, we arrived in the town of Tønder, Denmark, only to find country closes down from Thursday noon until the following Tuesday to celebrate a family Easter. This is true in all Scandinavia. Much disappointed we found the shop of Marie Bock and had to be content to look at the lovely lace in the window. On the return trip, we diverted and this time we found Tønder bustling. We spent a very delightful hour with Mrs. Bock. She told us all about the lace industry of the olden days in the village and showed us her antique cushions and special pieces of lace. I purchased fine thread, patterns for Tønder lace and bobbins. We then walked around the town seeing all of the houses of the lace merchants, which Mrs. Bock had told us about, and enjoyed a cup of coffee and pastry in the local cafe.

In November, we traveled to Spain in Ciudad Real. On our way to Almagro, we found in the town of Moral de Calatrava, a group of women sitting in the sun, all were either knitting or making lace. Of course we had to stop. The cushions were like logs used vertically and the lace of the heavy variety. Needless to say I

(Continued on page 87)

Zelda Connell's Gift to Worthington Museum

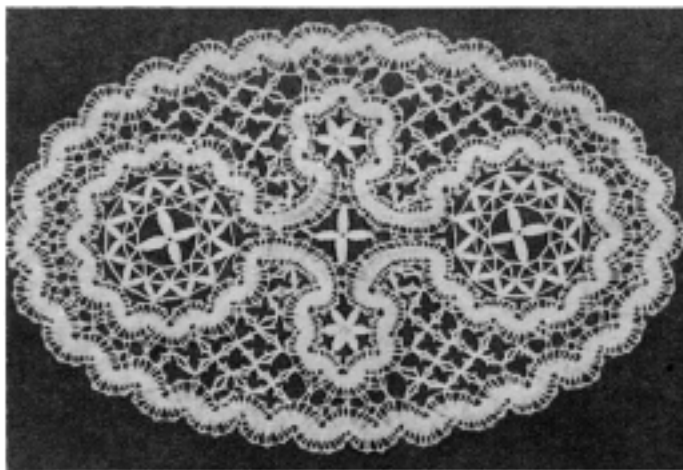


The Decorative Arts Collection of the Worthington Historical Society is pleased to announce a gift from Zelda Connell of her collection of lace samples, tools, pillows and library. It is an exciting addition to our Decorative Arts Area. And since, Mrs. Connell is a

long time member of the International Old Lacers the collection will be available for study, and of special interest to its' members.

The majority of pieces in this extensive collection were made by Mrs. Connell however, there are many examples of foreign laces. They will soon be on display at the Old Rectory in Worthington, Ohio, and will be available for study by appointment.

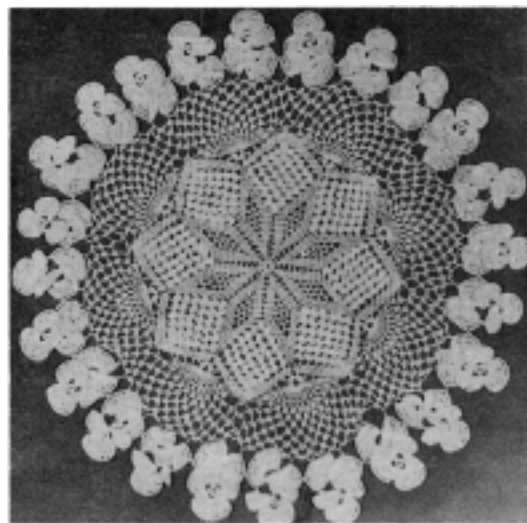
Mrs. Connell is an accomplished fabric artist, a weaver, an embroideress, a maker of laces and has often combined her techniques resulting in creative and artistic fabrications.



*A bobbin lace doily, made
by Zelda Connell.*

She has conducted workshops, exhibited and won awards extensively throughout Ohio, Massachusetts and New York, including Design Craftsmen, the State Fairs, Cooperstown, Corning, America House and by invitation to the Embroiderer's Guild in London, England.

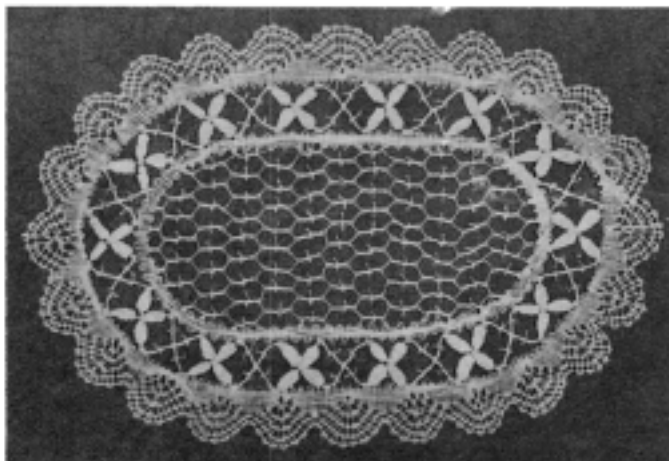
She is a member of the Central Ohio Weaver's Guild, Ohio Design Craftsmen, Handweavers Guild, National Needlecraft Guild, American Craftsmen Council and the International Old Lacers.



*A crocheted doily which includes
the popcorn stitch.*

Zelda Greenlee Connell was born 1896 at Mansfield, Ohio. She cannot remember when she didn't embroidery or crochet. In the Eighth Grade she did a drawn-thread project. That same year she sold a crocheted doily for 50 cents--the very first money she ever earned.

She was an Elementary School teacher in Mansfield before moving to Cleveland in 1920.



*A "Leaf and Fan" bobbin
lace doily.*

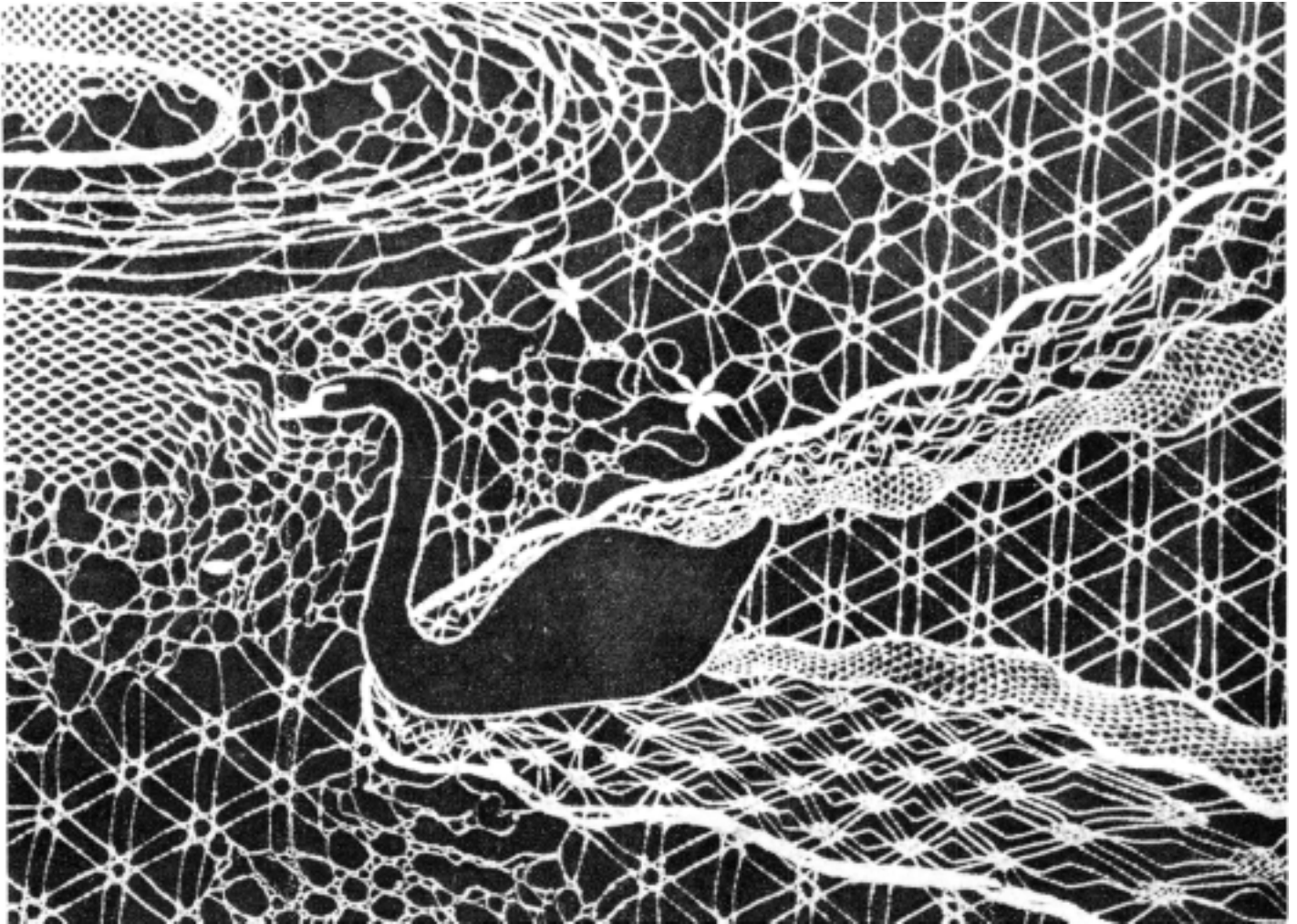
She taught herself to make lace by using books from the Cleveland Public Library. Not being able to understand any words in the foreign books, but, how she looked and learned!

She taught lace-making at the Cleveland College of Western Reserve,---netting, bobbin and needle lace. She moved to Worthington in 1958.

If we were Japanese, we would proudly honor Zelda Connell as a "National Living Treasure", which she is!

--Jane Trucksis, Curator

Copper Lace Is What Wires This Artist



'Arrival,' completed by Lieve Jerger this year. Photo by Burr Jerger.

Lieve Jerger is an artist. But, unlike most artists who use pen and ink or a paint to create their pieces, Jerger uses copper wire.

Elaborating on a technique developed in 15th-century Europe, Jerger has substituted thin copper wire coated with a clear urethane for the finely spun fibers used in traditional lace-making. Her "copper lace" creations are the result of years of work with the centuries-old, bobbin lace-making technique, both artistically and professionally.

Born and raised in Belgium, Jerger first learned the technique from her mother, who is a certified Belgium lace-maker. While attending the University of Antwerp, Jerger met her husband, Burr, a photo-journalist and painter from the United States. She operated a lace boutique in Antwerp until she and her husband moved to Paris in 1972. There Jerger further developed her lace art, experimenting with wallhangings.

The couple returned to the United States in 1974, eventually settling in Westminster, where Jerger presently works out of her home. It has only been within the last two years that she switched from working with lace to working with copper wire.

The bobbin technique she uses to create her works is both very simple and extremely involved. Two to four bobbins are used to make each stitch. Working on a flat surface with a pinnable background, the bobbins are threaded and the fabric pinned at the starting point.

Crossing and twisting the thread, pins are stuck in at the intersecting points of the stitch. That's the basic technique, but there are literally thousands of different stitches that can be used.

Jerger has modified the traditional technique somewhat in making her copper wire creations. Unlike the standard "straight" lace table, she uses a horizontal one which allows her to work in

many directions at one time.

To begin a new piece, she first pencils the design on cardboard attaching the cardboard to the work table. Starting with an outside edge or a central point, she attaches bobbins and makes stitches until she creates her design. The way each piece looks has little to do with actual technique and very much to do with Jerger's own imagination.

"What it really takes most is ambition," she says. It also takes about two months from start to finish on each piece she creates.

When Jerger first started experimenting with copper wire, her designs were simple and basic. As her art progressed, her designs became more complex. She started creating images and stories with the designs.



'Pretending You Are Here,' a piece which measures 22"X25" completed in 1979. Photo by Burr Jerger.

"Copper lace is vision inducing," Jerger says. "The visual world has always been the most obvious for me. I've always been into textures and transparencies." She sees the copper lace art as an extension of her interests.

Among the projects she is working on is an old-fashioned carriage made completely out of copper lace. She has completed the windows and estimates it will take her a few years to finish the entire piece. Her other projects include wall-hangings, some of which will be displayed at the Garden Grove Arts Guild Fine Arts Competition to be held at the Acacia Restaurant in Garden Grove.

Jerger says she has also filed a cour-

se outline on bobbin lace-making with the Coastline Community College and will teach a course in the spring if enough people will sign up. Interested persons should contact the college.

Working with copper wire, Jerger says, "is a practice in dexterity. I don't recommend that anyone start (lace-making) with wire." She says she uses it because she likes the flexibility of wire, but she only started working with it after a few years of using lace.

Jerger has exhibited her works here and in Europe and says she has never run into anyone else using the copper lace techniques she employs. "As far as we know," says her husband, "She is the only one in the world working with copper wire."

Reprinted with permission from
The Register,
By Helayne Goldstein, Staff Writer

A Tour of Lace Country

(From page 84)

was delighted to have found lacemakers and to be allowed to take pictures.

When we reached the town of Almagro, we found the parador which is the former Franciscan convent made into a charming hotel. After checking in we inquired about lace. The girl at the desk said, "Just head for the Plaza Mayor." What a quaint town of white washed masonry of dark timbers and wrought iron lamps it was! I went into a dry goods store to ask about prickings, bobbins and thread. The proprietor and his wife were just magnificent--I spoke not a word of Spanish and they no English, but they knew what I wanted and directed us to a place three blocks away. When we got there, I saw embroidered edgings and thought we had not communicated. But, then I saw bolts and bolts of handmade lace on another table. We had come to the shop of the supplier for all the lacemakers in the surrounding villages. The owner was most congenial and showed me the lace. We were able to purchase thread and some prickings. He also gave me a generous samples of lace of the prickings I had selected.

We enjoyed a superb dinner of local specialties at the parador and the next day went on our way vowing to return again very soon.

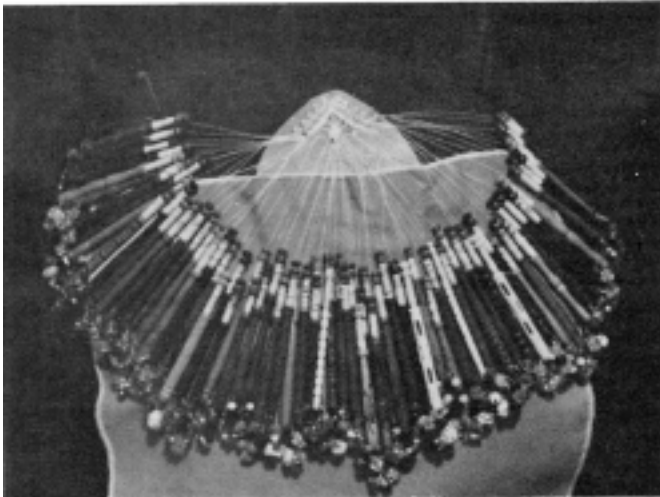
Janice Zebrowski
SHAPE Elementry School



Lacemakers of Transvaal

Last year in May, I.O.L. printed my plea for lace prickings in an article "Few Lacers in Transvaal", (May 1980 on page 90). Since, then I have had many letters from lacer's all over the world and have made lasting friends, through Lace. Taking the advice from some of my replies, I joined the English Lace Guild and found to my delight that there are quite a number of keen lacemakers in S.A.

Bobbin lace is growing in South Africa and bobbins are more easily available at this time. Pillows are still self made but hopefully we can get a polystyrene company interested. There are a number of imported threads available, but linen must be imported privately, and soon we can purchase it from a Yarn Shop. A few husbands have been "roped into" making lovely bobbins in every kind of wood on hand---including branches cut from the garden in pruning.



A Transvaal Lace Pillow.

A Lace Guild was started at the end of 1979, and meetings are held on the last Monday of every month. Lessons are given on the other Monday's (eight classes for beginners, and four follow-up classes).

On the third Wednesday of the month a demonstration of lace making is given at the African Museum, which has only a few pieces of old lace for us to copy.

There will be two workshops in April and July Holiday's for the school children.

In November 1979, Mrs. Jean Horne arranged a "Lace Picnic" in her garden so that we could meet some of the Johannesburg lacers. It was a wonderful meeting and served as a 'Christmas party' which hopefully will become an annual event.

A three week Lace Demonstration will be held at the Johannesburg Library. One of the items on display will be a map of the world showing where lace is being made.

I am hoping to get a lacing (also tatting) group started in Secunda, and plan an exhibit at a hobbies exhibition in the future.



BACK ROW: Jean Horne, Sue Badenhorst, Jose Rheinhard, Lil Bmyns, and Ine Meerebder. FRONT ROW: Eihne Woodiwiss, Caroline Savage (8 years) Janis Savage, Lisette Schulte and Myrna Fandam.

--Sue Badenhorst,
Transvaal, South Africa

CORRECTIONS

Corrections to the 1980-81 membership Roster, the address of Mrs. Evelyn Misner, should be: 8930 Sheridan Drive, (New York). Hester Tuckey of Charlotte, Michigan, teaches only Bobbin Lace.

MARY HAND CHAPTER MEETING

A lace workshop was held at the home of Wies Oey, by the Mary Hand Chapter, South Florida. Wies treated the lacers to a "typical" Chinese luncheon, which was so greatly enjoyed.

The Chapter also met at the home of Van Holtgrewe, of West Palm Beach a month later. There were eight members, two guests and one new member present. Dr. Norma Cummings, of Rockville, Maryland brought small medallions she had made using gold thread. Some were encased in Lucite and are worn as pendants on a gold chain; the others were used as very elegant coasters.

The lace exhibit to be held at the library in Coral Gables was discussed. The chairperson is Dorothy Martens, with Francine Jacobson assisting.

One member drove 99 miles (one way) to attend this most interesting meeting.

--Josephine Tilden, Leader

As the American Camellia Society found out, when it comes to requesting a commemorative postage stamp patience and persistence pays off. Since 1976, the society has submitted a steady stream of requests to the Postmaster General's Citizens' Stamp Advisory Committee, but each time the committee felt that the idea of a camellia stamp wasn't significant enough to warrant recommending that it be included among the approximately 30 issues released by the postal service each year.

Undaunted by each apparent rejection, the society kept trying. As a practice the stamp advisory committee, which in part advises the Postmaster General on the merits of the nearly 1,500 different stamps subjects suggested each year, will reconsider any idea as long as there is renewed expression of interest.

Under this procedure, even though the committee's 12 to 16 members may decide that a particular subject doesn't justify commemoration on a postage stamp at one of its meetings, doesn't mean that the idea never can come up again. Ideas pop up repeatedly. If, on the day after the committee has met, it receives another request to consider the exact same subject that it just the day before had rejected, at its next meeting the group will consider the merits of the idea all over again.

There's a value in doing things that way, noted one USPS official who works with the stamp advisory committee. "Ideas that have merit don't go away, and of course, should not. The serious stay with it and are encouraged to keep coming back to work with the committee," he said. The problem is that only so many commemorative stamps can be issued each year, and the list of prospective candidates is extremely large, so the serious must stay with it.

The subject that holds the record for the greatest number of rejections is the George M. Cohan stamp. The idea for a Cohan stamp was reconsidered about 40 times before it finally was accepted.

Rejection didn't diminish the camellia society's hopes. It continued to press its case. It encouraged its membership to write to the postal service about the need for a camellia stamp, and also turned to congressional leaders for support. In addition, one member of the society contracted longtime personal friends, then President and Mrs. Carter, about the idea.

All these efforts paid off, on Dec. 17, Milton H. Brown, executive secretary of the American Camellia Society, and Mrs. Brown, visited the White House and while there, received a letter from Postmaster

General William F. Bolger confirming the camellia stamp would finally appear in 1981. A short time after that visit, the USPS announced that, at the request of President Carter, it would issue a camellia stamp as part of a block of four designs to be issued April 23.

Besides the camellia, the quartet will feature a rose, a dahlia and a tulip or a lily. According to Brown, the specific type of camellia that will appear on the stamp is unique American variety-Betty Sheffield Supreme. This flower, which originated in Georgia, takes top honors at most of the flower shows in which it is shown, notes Brown.

According to the Society's executive secretary, first-day ceremonies for the block of four flower stamps will take place at the society's national headquarters in Fort Valley, Georgia.

The American Camellia Society is the largest camellia society in the world, having approximately four times the membership of the International Camellia Society, which is headquartered in Australia.

The release of the four flower stamps will coincide with the close of the annual meeting of the National Federation of Garden Clubs in Atlanta, Georgia. The date of issue reportedly was suggested by the Camellia Society in the hope that it would enable many of those attending the Atlanta meeting to extend their stay in Georgia by one day, and join the society's members in the stamp issuing ceremony. Fort Valley is about 70 miles away from Atlanta. The date of issue is about ten days before Mother's Day, a fact which is sure to make the stamps popular on Mother's Day mail.

If there are any regrets, said Milton Brown, it's that the camellia stamp was not issued in 1980. Last year was designated by the American Camellia Society as the Year of the Camellia.

Collectors interested in obtaining official camellia society cachet covers should write for information to: The American Camellia Society, P.O. Box 1217 Fort Valley, Ga. 31030

--From The Washington Post--

S.O.S.

Please, can some I.O.L. lady help me? I am getting married in October, and am making my own wedding dress out of satin and am tatting all of my own lace, but I would like to have a satin slip to wear under my white dress.

I am getting married on my mother's wedding day, (so do not want to borrow hers). None of the stores seem to carry satin slips anymore. I am very small, a size 5 (size 30). If any one has a slip to sell contact: Linda Haberkamp, 1285 Thacker St., Des Plaines, Ill. 60016



--NEWS FLASH!--Liz will be attending the convention at Ypsilanti. (She is the mannequin purchased from the auction).

Liz, you've done it again!
You've graced my new creation
You model it so beautifully
That you will go to Michigan.

My daughter, Karen, made a lovely dress to attend a wedding, and requested a Hairpin Lace shawl to match. After showing her many combinations of yarns and a variety of stitches, she selected a mohair in green to be used with a strand of gold metallic. She favored the gold beads, so the fringe was deleted.

I designed the shawl just for her. My main thought was, "keep it simple." As a result this pattern is quick and easy to do. There was little time, but it was successfully done in four days. She was delighted with it, and because it looked so grand together she suggested that we put the dress and shawl on Liz and take her to the convention.



Karen Misner in the background taking a picture of Liz modeling the Hairpin Lace shawl to match the dress. © E. Misner

I will have the directions with me. The shawl has a finishing collar that stands up just enough to give one a "queenly" look. Included will be directions for the hair ornament to match. With trim of gold beads on the hair ornament and the ends of the shawl gives it a nice finish.

Karen also made a tie belt to go with the dress, where a fringe had been called for on the ends. As she couldn't find anything to match in the stores, I made a gold metallic fringe using a double strand of metallic used in the shawl. It gave just the right touch to complete

the ensemble.

Liz is pictured so you can see how well it looks, but pictures cannot show the warmth and aliveness that colors do bring out. So, I suggest that you come to Ypsilanti and see Liz for yourself!

Evelyn K. Misner



A Regional Letter

Dear Members of the Eastern Region:

Many of you are individual lacemakers removed by distance from others with like lace interests. However, by participating in craft clubs, fairs, and by demonstrating to organizations you may find another person or more to join you in learning more about laces and lacemaking, and eventually you can form an active group.

It is important that no one is frightened away by what is often thought to be excessive costs of lacemaking as a hobby, especially bobbin lace. Very, very simple pillows can be made in several ways i.e. (a 20-22" circle of 2" styrofoam covered with a dark denim or sailcloth made into a circle with a drawstring). I would be most happy to provide other directions to you. Bobbins can be made from dowels, using beads and pushpins for the shanks or purchased from suppliers who advertise in the I.O.L. Bulletins. Pins, thread and patterns are of nominal cost, however, using those that appear in the magazine are very inexpensive. Furthermore, by using the I.O.L. Lending Library, it is worthwhile in savings, allowing one to choose the type of books one might like to purchase at a later time.

When several smaller groups of like interests join together in a guild, there can be found a wide range of lace makers, doing a variety of kinds such as (needle lace, knitting, crochet, netting, etc.), and by extending membership into regions and to International Old Lacers ones knowledge can be greatly enhanced. I do know there are hundreds of lacemakers in the Eastern Region, and I am willing to help you in any way that I can either with the formation of groups, instructions for making pillows, or to exchange patterns.

I would be pleased to receive your newsletters, publicity and information regarding your activities and special demonstrations. We do need the data about the amount of time given to education to enable I.O.L. to continue the tax exempt status. It is important for each one to spread the word about lace and other lacemakers and to become more knowledgeable.

I hope you will send letters about your activities soon.

Hazel Lowery,
209 Noland St., Falls Church, Va.
Eastern Regional Director of I.O.L.

Lacemaking is very Much Alive in Le Puy and Tennessee

Once more, I would like to share my excitement with the members of the old art and craft of bobbin lacemaking. I wish to tell you about the progress that is being made at the Lace Center in Le Puy, France, and what is happening (here) in Tennessee.

The Center has now codified and standardized their patterns and their teaching methods. Students, now studying in Le Puy can follow this method if they wish to work towards their State Certificate by taking oral, written and practical work exams. The practical work consists of all the work they have completed in order to show their expertise of lacemaking. Continuous and cut threads, all the grounds and points; the different styles of bobbin lace, finishing, cleaning, repairing and preserving lace. This involves a three year program, in "Total Lacemaking!"

Students not living in the Le Puy vicinity can follow the same course in the different cities where the courses are given. Of course, it is not only for those wishing to obtain a certificate, many of the women come to take lessons strictly for their own enjoyment just to learn to make lovely bobbin lace.



Lace school at Le Puy, France.

The Center now also publishes a magazine "La Dentelle." Each beautiful issue has articles about old and new lace and historic laces, and they somehow--- give one a feeling that inspires awe as one realizes how long it took to finish one of the enormous pieces. One can surely appreciate the hardships the lacemakers of yore had to "put up" with to finish the veils, altarcloths and aprons for the aristocracy. Most of us are familiar with the difficulties of working with fine threads and a multitude of bobbins. When we get tired or frustrated we simply stop and refresh our-

selves, but those poor women had to continue on, regardless of fatigue.

The magazine has published photographs of tools made of bone and ivory and asks its readers if they can identify them, as to age and usage. Each issue includes sheets of patterns, traditional and modern pieces, and a photograph of the finished pieces plus instructions on how to complete them.



The Museum at Le Puy.

Comparing my first visit in 1974, with now, it is indeed like emerging from darkness into light!

Mme. Fouriscot, the moving and inspiring force behind all the progress, has even found time to write and publish two lovely books on lace. *LA DENTELIERE (THE LACEMAKER)*, written about the crafts of yesterday and today. It traces the beginnings of lace in the different European countries, plus the different designs and tools used in various places.

LA FRANCE EN DENTELLE, (LACE IN FRANCE), this book shows the different laces made in seven districts of France. Each book has interesting and beautiful photographs.

Not only is there a rebirth and growing interest in lacemaking in France, but all over Europe and England. Women are learning and relearning the joy of making lace. Just a few years ago material and books were unobtainable, now one can pick and choose from a wide variety of them. In the Netherlands lace making is advertised in one of the oldest handiwork magazines it is called "Margriet", with articles and a discussion of patterns. Lacemaking is now possible for all purses. Whereas, in 1977 when I asked my foster-sister to obtain some lacemaking books for me, her answer was "none are available." We have come a long way ladies!

I am especially proud that lacemaking is coming slowly but surely, to the Volunteer State of Tennessee, after working assiduously for over six years toward



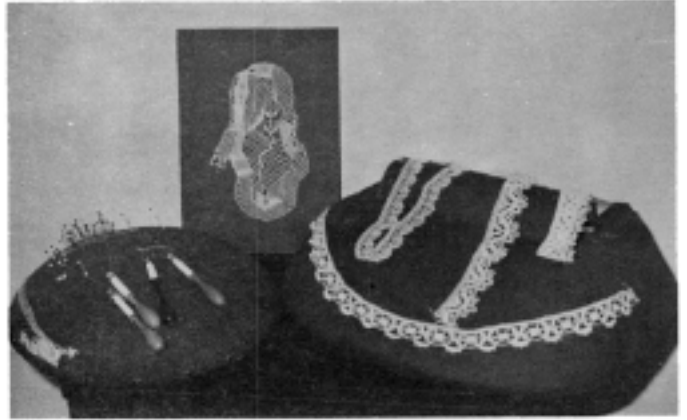
A page from an old French magazine; (top left) Students at the Center at the beginning stage of pillow lace. (top right) Antique French pillow and bobbins, note spangles on the sides. (bottom clockwise) A strip of old pattern, a old pattern book and three antique handcarved laceboards, a spool of linen thread, an antique bobbinwinder, old piece of lace, a handblown glass ball and an oil lamp, (which lacemakers used to continue their work at night). Also two old postcards from Le Puy, a antique pillow, bobbins and pins. Three very old bobbins one of ivory, and a skein of lacemakers linen.

this end. I would therefore, like to bring to your attention one of our newer members of I.O.L., (my star student), Mr. Knox Delong.

Mr. Delong, a native of North Carolina, is a craftsman and well versed in the tradition of woodworking and the designing and improvising of whatever tools might be needed in any craft. As an expert in spinning and weaving, he is used to making and improving his own equipment.

Mr. Delong, 75 years young, has been able to learn lacemaking and grasped the fundamental principles very quickly; and is becoming an excellent and prolific lacemaker. He experiments with patterns and comes up with some very interesting and novel adaptations.

Perhaps, it is not surprising that he has taken to lacemaking so quickly, as one of his ancestors migrated from France with Lafayette to fight in "our" Revolutionary War!



Round pillow and a 10" pillow with some completed lace. In the background a piece of Mr. Delong's lace named "Wanderings of a busy mind."



Mr. Delong busy with his 6" pillow near one of his pillow stands. Note the handy-box.

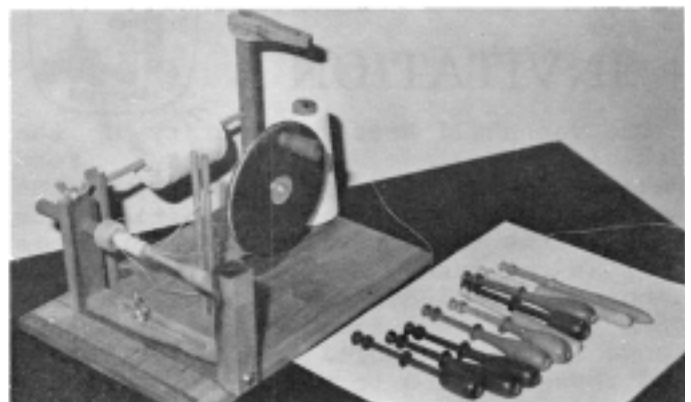
Mr. Delong has made all of his own pillows, as well as pillows for other students. He has designed a bobbinwinder that has adaptors for bobbins of various styles, shapes and lengths. And it can be used to wind linen from spools or cones. I am certain that he will one day fashion a device that will wind the bobbins from the skeins on his bobbinwinder.

For the collector he makes beautiful bobbins of native Tennessee woods, such as cherry, blackwalnut and maple, in large, small and miniature sizes. All of his bobbins can be used, even the ones the size of a quarter. The shapes of his lovely bobbins reflect tools used in the pioneer times, like the Maul, a heavy wooden hammerlike tool used to split wood for shingles.



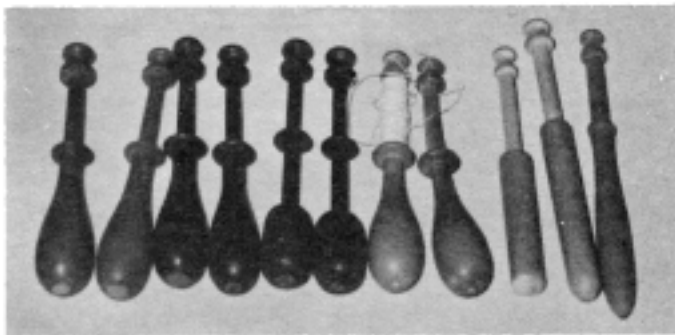
A pin for lacemakers, miniature pillow and bobbins next to a quarter, giving an idea to size.

All, in all he is a very busy man, making pillows and pillow stands, bobbins, bobbinwinders, patterns and prickers plus many, many pieces of weaving, also spinning equipment. Yet somehow he manages to turnout yards and yards of lace. Mrs. Delong, a retired teacher of French helps him in the translation of the articles and instructions in La Dentelle for him, and uses the yards of lace her husband produces to decorate some of her dresses.



The Delong bobbinwinder with spool and cone, Belgian bobbin with adaptors and Delong the bobbins.

(Continued on Page 94)

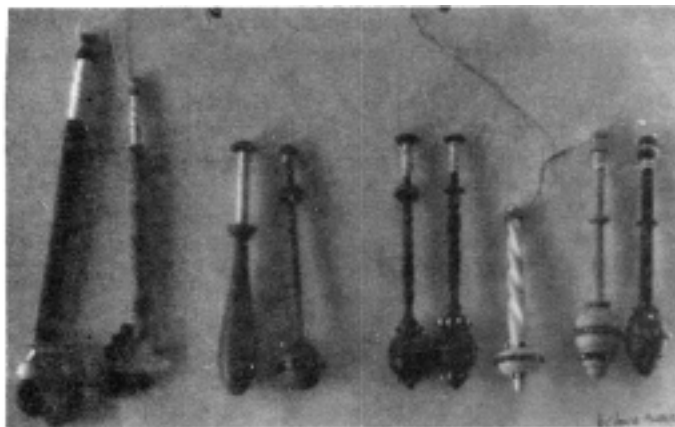


Delong bobbins (from L. to R.) 2 teardrops of cherrywood, 2 teardrops black walnut, 2 Maul blackwalnut, 2 french boxwood, 3 modern dowel type bobbins names Henry, James and Jane.

In the photographs one can see some of Mr. Delong's pieces as well as a glimpse of the classroom in Le Puy.

I have taught Mr. Delong, as well as my other students the Le Puy method of lacemaking, the same way I was taught by the teachers in Le Puy in '74. My students like the "step by step" progression, and can see the logic in the exercises as they continue from the easy to the hard patterns. They also learn to read the patterns, counting the very number of bobbins that are needed. I also insist that they make a workbook, so when a problem arises they can go back and figure out how it was done.

To the lacemakers of I.O.L. who are planning to travel to Europe, I suggest and urge each of you to include a trip to Le Puy, and to take a few lessons at the Center. One can learn many new things and get help with problems you



Some of Margareta Horen's bobbins, (L. to R.) A old English, (softwood); a English modern; and two modern Danish; two elderly Danish; a antique Danish bone; and two small Delong, Danish style bobbins.

may have in lacemaking. Visit the museum and browse around the open air markets that goes on and on, all over the town on Saturday. One can still find some real treasures!

Lodging can be found at one of the convents, with room and board at reasonable prices. Many of the people who have gone there loved it, and are planning a return trip. For those of you that are hesitant because of the language barrier perhaps we can get together and just venture forth.

If you need more information do not hesitate to write, I will be happy to answer questions you may have. Please feel free to contact me.

Margareta F. Horen
16 Windhaven Lane
Oak Ridge, Tennessee 37830

Greenfield Village & Henry Ford Museum INVITATION



The Tannahill Research Library of the Greenfield Village and the Henry Ford Museum, (Detroit) extends a warm welcome to the I.O.L. convention participants and invites them to visit the Library as well as the Museum during their stay in Michigan. Included in the registration-packets will be a bibliography of lace books in the Tannahill Research Library and those wishing to visit the collection are invited to do so. The Library's hours are 8:30-5:00, Mon.-Fri. For information call (313) 271-1620 Extension 540.

Sincerely yours,
Joan W. Gartland, Librarian

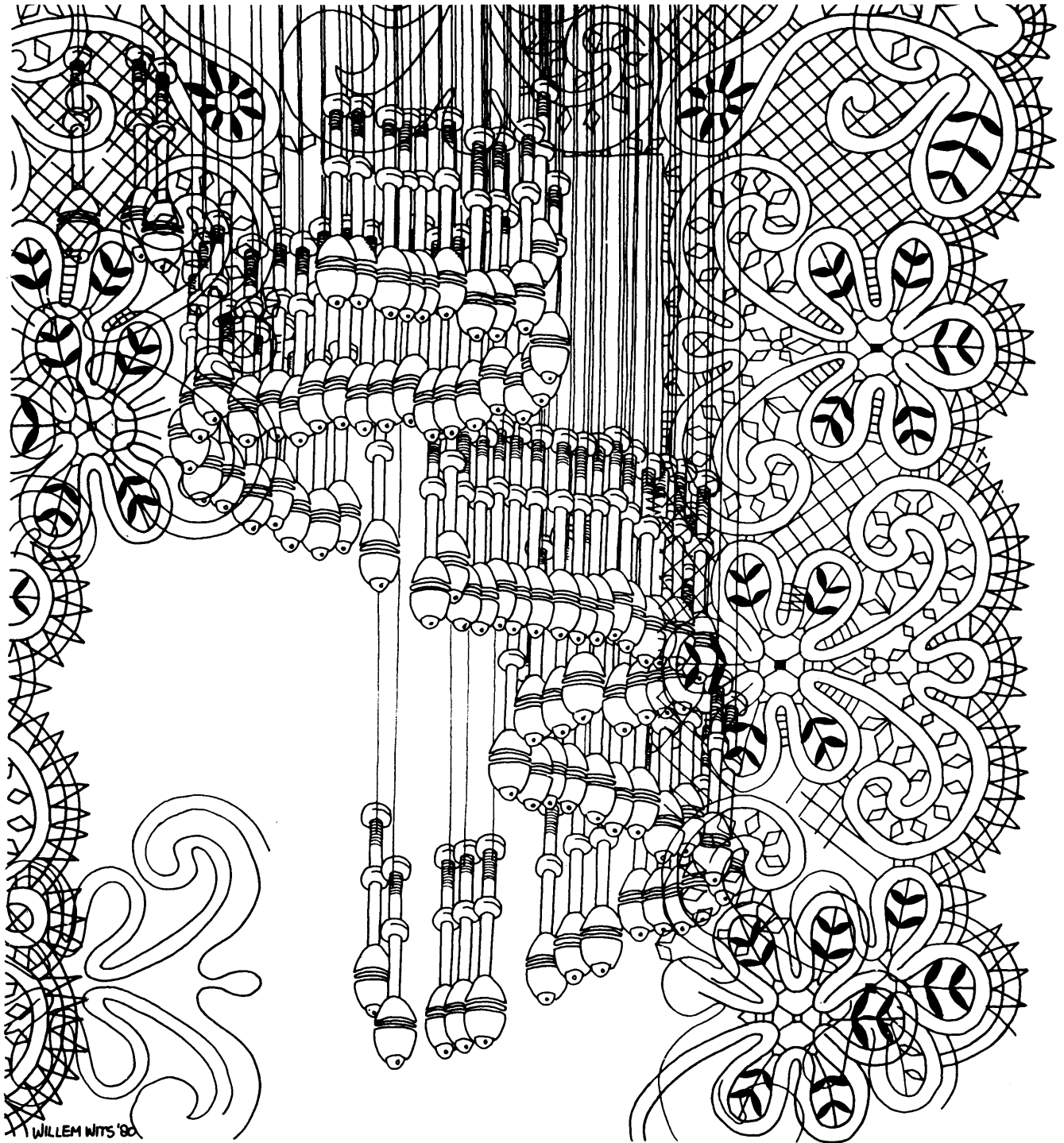
IN MEMORIAM

Mr. Charles, E.M. Norton
Clayton, Mo. 63105
He taught bobbin lace.

Mr. Robert Harris
Portland, Oregon 97205
Husband of Pat Harris

Mrs. Carroll Furness
Everett, Wa. 98201

Miss Ethel F. Cutler
Warwick, RI. 02886
She taught bobbin lace.



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INTERNATIONALE SPITZENAUSSSTELLUNG
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<p>ENGLISCHES WOCHENENDE 4.-5. JULI '81 MRS. LUXTON ZEIGT UND ERKLÄRT 'HONITON LACE'</p> <p>DEUTSCHES WOCHENENDE 11.-12. JULI '81 FRAU DALM ZEIGT UND ERKLÄRT 'FÄRBENSPIZEN' AUS NORDHALBEN</p> <p>FLÄMISCHES WOCHENENDE 18.-19. JULI '81 MEVR. VERBEKE BILLIET ZEIGT UND ERKLÄRT 'DUCHESS SPITZEN' AUS BRUGGE</p>	<p>MODERNES WOCHENENDE 25.-26. JULI '81 ES WERDEN VERSCHIEDENE MODERNE SPITZENARTEN DEMONSTRIERT</p> <p>GASTGEBERIN MARTJE GERAEDTS KLÖPPELLEHRERIN</p> <p>INFORMATIONEN: M. GERAEDTS MARKTSTRAAT 61 64-61 CV KERKRADE NIEDERLANDE. TEL. 04-5. 4554-22 EINTRITT: F. 3,00 KINDER BIS 16: F. 1,-</p>
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SPITZENWURF: SCHWESTER ROBERTA, BRUGGE, BELGIEN.

Lace Forum

As an aid to traveling lacemakers we thought it would be useful to compile a "dictionary" of common lace terms in various languages. If you speak a language other than English a listing would be appreciated. Please use an English/other language format (as below), PRINT CLEARLY and send to Kaethe Kliot. We will compile and type them for publication in future issues of the I.O.L. Bulletin.

. ENGLISH	GERMAN
Bobbin Lace	Klöppel spitze
bobbins	kloppel
braid	flechtschlag
braiding	flechten
cloth stitch	leinenschlag
cross	Kreuzen
corner	ecke
ground	grund
half stitch	Halbschlag
hanging pairs	Rizpaare
lace	spitze
leaf	neuerschlag
	formschlag
linen stitch	leinen
net or half	netzschlag
stitch ground	
pair	paaren
pattern	klöppelbrief
	musternblat
	aufwinde
pillow	kissen
pinning	stecken
pins	nadel
pricker	pickiernadel
spider	spinne
stitch	schlag
thread	garn, faden
torchon or whole	locherschlag
stitch ground/	drehen
twist	
weaver or leader	laufpaar
pair	ganzschlag
whole stitch	locherschlag
ground or torchon	

--Kaethe Kliot/Trina Semorile

I am expecting my first baby and would like to purchase some Victorian or Edwardian style baby clothes and shawls, and am particularly anxious to locate a christening gown. - Gayle Porter
301 Maple Ave., J1
Ithaca, N. Y. 14850

LACE CELEBRATIONS

The Lace Center of Bruges has organized a Lacers Convention on September 18th thru 20th, 1981 in the Provincial House and Historical buildings.

The principal objective of the Lacers Convention is to organize a forum where all lacemakers who are interested from Belgium and neighboring countries can meet each other, and learn to appreciate each others ability and art. Since the last ten years bobbin lace has known a real revival, and in many cities and villages clubs were founded or courses have been organized; contacts were established with several groups and even with schools in foreign countries.

This is an invitation to all bobbin lacemakers for a meeting in Bruges with the hope to contribute to this artistic handicraft and to help it flourish, and solve the problems of individual groups of lacemakers.

Those interested in attending any the activities or wanting to exhibit, or to partake of the tours offered please contact: Mrs. Y. Pauwels-Hauman,
Gaversesteenweg 634
9742 Merelbek-Melsen, Belgium



A workshop for both old and new laces will be featured, also the making of lace by well known artists who will demonstrate Binche and Valenciennes arts. For further information regarding these special events contact the following address:
Daneels-Hoornaert Boslaan 14
Rager Annaemarie
Brusselstraat 61
1744 Sint Ulriks Kapelle



The Augusta Arts Festival will be held August 14-16, at Elkins, West Virginia. A "street fair" atmosphere will be in session with crafts and demonstrations. Included as part of the activities will be Quilting and Applique by Pearl Williams. Crochet lacemaking by Linda Silva, who learned to crochet by watching other members of the family and has used old patterns and adapted them to traditional designs to create clothing.

Carl Newman of Winston-Salem, N.C. will be teaching bobbin lace. Carl has studied lacemaking in Herfordshire, England and is also a weaver and a spinner and has exhibited widely.

One may earn 1 hour College credit from this workshop if desired.

Further information may be received by contacting the following address:

Augusta
Davis & Elkins College
Elkins, West Virginia 26241

Heritage Lace and Textile Museum

Open 1:00 - 5:00 p.m. Sunday, Thursday and all Legal Holidays. Also open by special appointment.

Senior Citizen discount, and month of May School Tours free with two teacher.

In the town of Belmont, Ohio, among the beautiful hills of Belmont County, stands one of the most lovely small two room Banks one can ever hope to see.

Built in 1860-61, its' architecture is one of the finest having been carried out with excellent workmanship. No expense was spared in using marble, special cut brick and stone with tile floors, and mahogany wood with embossed panels, fireplaces in each room the tin ceilings are embossed throughout. This and many other points of interest have brought back to life and stand out in their original beauty as the building becomes the home of the Heritage Lace and Textile Museum, Belmont, Ohio 43718

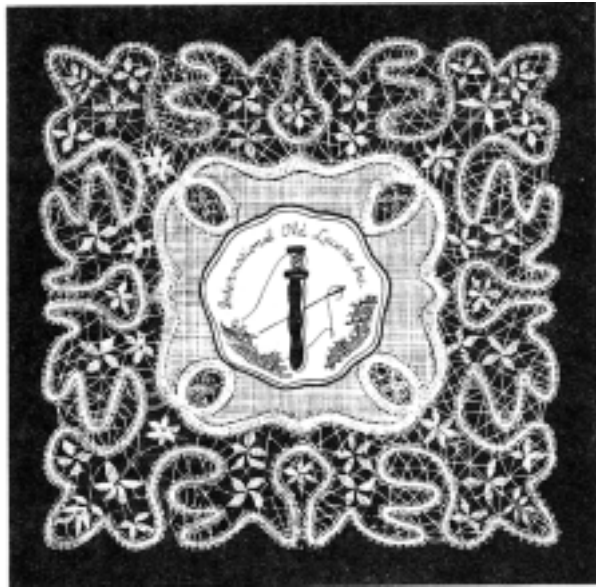


POINT de VENISE, a large booklet of fifty one pages of instructions and information on Needlepoint Lace, with one hundred and eight full size original patterns that are used in instructions. Added to this are works both designed and owned by the Editor.

Price \$6.95 plus \$1.00 for postage and handling.

Send to:
HERITAGE LACE AND TEXTILE
MUSEUM, P. O. Box 244,
Belmont, Ohio 43718





I.O.L. Inc. has had this stationery produced for sale to its members, (the color is blue on white).

The design was first given at the 1963 Convention as a book plate, which was originated by Mary Kramar, (now deceased). Martha Anderson of the San Francisco branch designed and made the bobbin lace. Lucille Peterson of Lavonia, Michigan, (one of the five Charter members) who made the pencil sketches of six heraldic emblems, and Mr. Glenn "did the choosing" of the design best fitted to recognize I.O.L. The emblem has become the identification for International Old Lacers since that time.

The selling price for the stationery is \$3.00 postpaid for 25 (5½x8½) sheets and 25 envelopes, and can be ordered from the Editor.

Also some 1980/1981 Bulletins are available from her.

SEPTEMBER AND NOVEMBER BULLETINS... (each)-\$1.00

MRS. ROBERT C. RIDELL
P. O. BOX 1029
Westminster, Co. 80030

(Checks made payable to I.O.L. Inc. please).



EDWARD A. MORIN CO.
P.O. Box 25376
Portland, OR 97225

Jiffy Needle Tatting. Information, \$1.00

WANTED: A source where I can purchase Battenberg material, tapes and rings.
Mrs. Linda Brown
Box 3788
Estes Park, Colo. 80517

BACK BULLETINS AVAILABLE

- 1972-1973 (six) no covers.....\$6.00
- 1975-1976 (six) no covers.....\$6.00
- 1977-1978 (five) issues.....\$5.00
(Nov.Jan.Mar.May,July)
- 1978-1979 (four) issues.....\$4.00
(Sept.Jan.May,July)
- 1979-1980 Complete, 6 issues.....\$6.00
- Any single issue of Bulletin\$1.00
- "Chart for Lace Identification and the Meshes of Handmade Lace", 32 pages, over 50 illustrations,.....\$4.75
- Book Plates10 for.....\$1.00

All postpaid

Order from: Rachel Wareham
P.O. Box 346, Ludlow, Mass. 01056
(Make checks payable to: I.O.L. Inc.)

Light-weight durable Ethafoam "cookie" pillow. 12" diameter. 2½" high.
uncovered - \$8.75 postpaid
covered - \$10.75 postpaid

Notecards with pen & ink illustrations of lace designs. Set of 4 - \$2.25 postpaid.

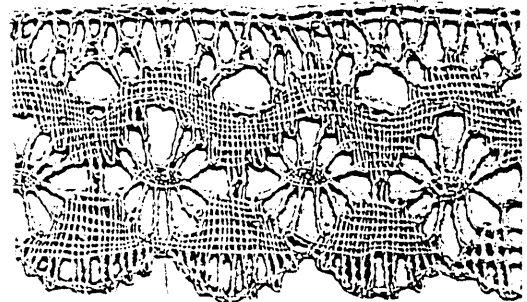
Send SASE for complete list of tatting, bobbin lace, smocking, teneriffe, and netting supplies.

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- 1. LACE IN THE MAKING, \$11.95
by Margaret L. Book, all Lacers
- 2. TEACH YOURSELF TORCHON LACE, \$ 9.95
by Eunice Arnold, 6 lessons
- 3. MAIDMENT-A MANUAL OF HANDMADE BOBBIN LACE WORK, by Maidment \$12.50

Postage is extra on all orders. Plus \$1.00 Handling fee for all orders.

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TATSY



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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!

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Enclosed is my check or money order for:

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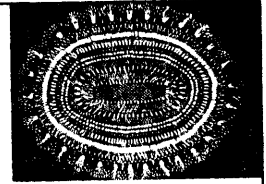
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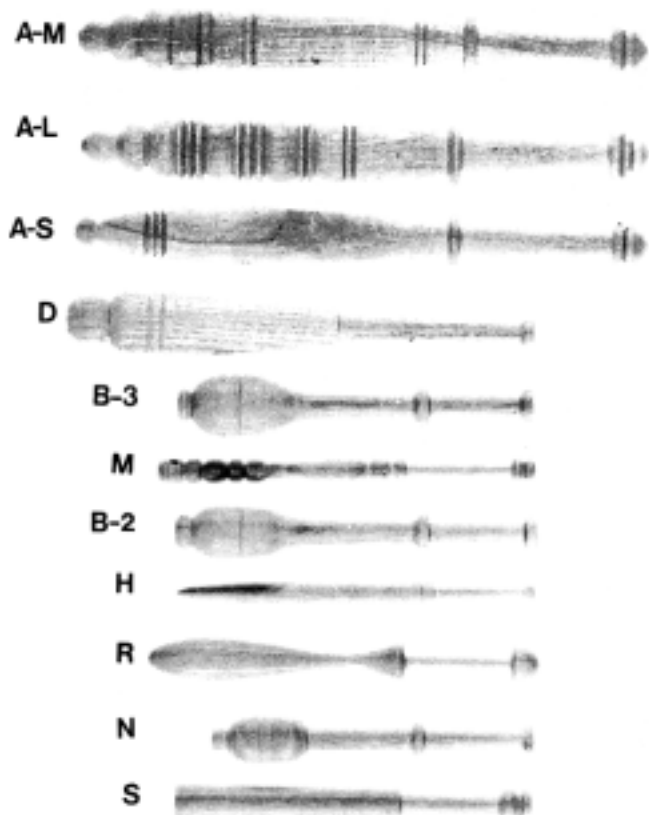
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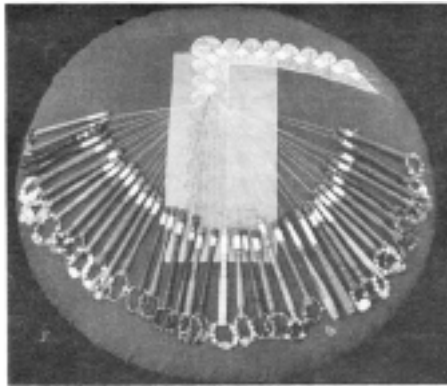
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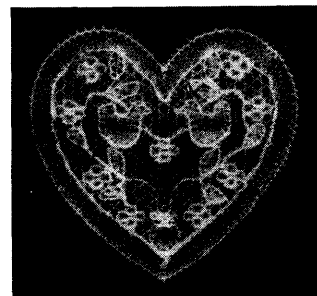
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