consisting of one all-purpose room, some for women, some for men or couples. They spend their days busily and happily plying their bobbins. They are very proud of their work and the feeling of usefulness and pride keeps our oldsters happy and healthy."

There are also schools for children in Bruges, where after school they can learn the art of their country under careful supervision, and these children too feel great pride in their work and their art is laying the foundation for good and constructive lives in the next generation. I visited a school in Bruges where I was enchanted with the skill of young fingers, and the fun they were having learning new patterns. One cannot but wish that we lacemakers of America may promote lacemaking among young girls, each in his or her own community.
Russian Lace

By Galina Olgina

Russian Lace is known the world over. It was imitated in nineteenth century France and found a ready market there as "Russian gulpure," though the French had their famous Valenciennes and Chantilly, needle-point Alençon, their finest silk blondes, as well as the Brussels, Spanish and Venetian laces.

Along with other kinds of fancywork, lacemaking is an ancient art in Russia. One chronicler noted that the thirteenth century Prince Daniil Romanovich of Galicia impressed foreign ambassadors with his stature and poise but even more with the beauty of his attire. The prince's clothing was trimmed with lace of the finest silk and gold, interwoven with sequins, feathers and pearls.

The most popular variety of Russian lace is made of linen thread. Its charm and beauty reflect the taste, creativity and skill of the lacemaker.

The composite design of Russian lace is made up of distinctive pattern elements. The polotnyanka interlacing technique resembles weaving; the threads in this pattern are not intertwined. The same pattern but in undulating lines is known as vilyushka. Twine spun of four threads is known as pleteshok; intertwined threads as setka (net); close-set ovals or squares as nasnovka; the lace ground is called reshotka (lattice).

The arrangement of pattern combinations varies the design. In the simplest technique counting the threads gives you the twining arrangement chosen, but the most beautiful and intricate lace patterns are made with prick patterns. This is a pattern design drawn on a piece of thick paper or cardboard that is then secured on a pillow or cushion. Pins are placed at the pattern's prick points. -- Thread is wound on a bobbin, a thin wooden cylinder shaped so it is thicker at one end and has a buttonlike knob on the other with a narrow neck in the middle. By manipulating the bobbins, the lacemaker intertwines the threads one after the other around the pins on the pillow.

The names of many ancient Russian towns -- Vologda, Yelets, Ryazan, Vyatka -- come to mind when the words "Russian lace" are mentioned. But Vologda lace is the most famous.

The joining together of closely set high-relief pieces with pattern elements of the finest design and execution (so that they come one after the other in rapid succession to form an over-all composite arrangement), the geometrical precision of the composition and the distinct individuality of each piece make Vologda laces exquisite pieces of fancywork.

About 8,000 women make lace in Vologda and its immediate vicinity, Snezhinka (Snowflake) is their trade association, founded in 1930. Some of them are masters of the art. Maria Grunicheva designs and makes unique round table mats. Victoria Yelfina made an extraordinarily beautiful piece—a lacework tablecloth 10 feet in diameter.

Vologda has a lacemaking school. Kapitolina Isakova is the oldest teacher on the staff and one of the best known. Besides training many fine lacemakers, she herself has made pieces of lace that have been admired and talked of for years. The Northern Lights piece she designed and made is a model of artistic composition and perfection of technique. On a table mat only 19½ inches in size this master lacemaker has caught the beauty of a Russian winter landscape and the sweep of its northern lights.

A panel-curtain by Anna Korablyova was awarded a special prize at the 1968 Brussels exhibition. Incidentally, at that world's fair all the Vologda lacework was awarded a gold medal.

Yelets in the Lipetsk Region is another ancient center. Yelets-made laces, com-
pared with those made elsewhere in Russia, Vologda included, are finer and lighter; the design is less sharply defined and the outlines more subdued.

Large floral designs are the favorites of Yelets lacemakers, the slavyanka, an ancient pattern, especially. A distinctive design is the fanciful closely woven eight-petal flowers.

They also give the vilyushka pattern their own special touch. The closeness of the openwork is not as evenly spread in Yelets vilyushkas as in the Vologda-made counterparts. The pattern varies throughout and creates a light, gay, most decorative effect. Yelets table mats, pillow shams, napkins, collars and cuffs are famous for their elegance.

Lovers of Russian lace are also familiar with Vyatka work. Here, too, the style is distinct and the technique and design inimitable. The patterns stand out in sharp contrast against the ground, the change from one pattern to the other is more pronounced and bold; the over-all effect is of rising and falling modulations in the texture.

Our short story of Russian lacemaking will be incomplete if we do not mention the Ryazan colored lace, also known as Mikhailovskoye.

Mikhailov is a small town in Ryazan Region. Lace made here is so bright, floriferous and multicolored that it is easily mistaken for embroidery, at least at a distance. It has preserved the traditional ornamentation of the Sunday-best clothes of the local peasants. That accounts for the brightness, vividness and gaiety of its colors. Red is dominant, with blue and yellow threads interlaced.

Lace made in Mikhailov is used exclusively for trimming. It makes anything it decorates elegant and gay.

(Magazine loaned by Miss E. Lolita Eveleth)
The above pricking pattern with a sample of lace made from it below is contributed by:
Mrs. Sherburne F. Sweetland of Fla.

Chinese Pattern No. 44 A
#50 thread and 70 bobbins were used in making it.

Coaster Pattern designed by Rita Mittlestadt, B.C., Canada
BOBBINS for the LACE-MAKER
Made by D. Glenn Kramar

Species of wood from which these Bobbins were made

1. Mountain mahogany-ironwood (Cercocarpus ledifolius) From the east slope of Mt. Whitney at 8000 ft. elevation.
2. Honey locust (Gleditsia triacanthos). From the Busch farm, near Pleasanton, Cal.
3. Ironwood (Olneya tesota). Mostly sap wood. From the Mojave desert, about 12 miles west of Palermo Verde.
4. Ironwood (Olneya tesota). Mostly heart wood. From the same stick as number 3.
5. Red gum (Eucalyptus camaldulensis). From Dulsura, Cal.
7. Sycamore (Platanus racemosa). From Dulsura, Cal.
8. Cat's claw (Acacia greggii). The only acacia native to Calif.
10. Cotoneaster (Cotoneaster macrophylla). From Kramer's yard, Cal.
11. Tamarisk (Tamarix pentandra). From S Devices, Cal.
12. Live oak (Quercus agrifolia). From Dulsura, Cal.
14. Silk oak (Grevillea robusta). From Busch farm, Pleasanton, Calif.
15. Greasewood-creosote bush (Larrea tridentata). From the Mojave desert, seven miles east and seven miles south of Boron, Calif.
17. Pyracantha (Pyracantha Lalandei Monrovia). From Kramer's yard in Oakland, Calif.

* + * + * + * + * + * + * + *

Top left
Bobbins to go with a Lace-Maker doll, 22 inches tall. They are 1/3rd the size of an "Early American" pattern bobbin in Mary Kramar's collection. Actual length of these bobbins is 1.36 inches; 1/3rd the length of the life-size bobbins.

Top right
Earring dangles, made for Mary Kramar. Actual length of the bobbins is one inch. Length in the picture is 1-5/8" in. Dick Kramar

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BOBBINS for the EARRINGS
Made by D. Glenn Kramar
Species of wood from which these Bobbins were made

2. Acacia (Acacia dealbata). From Oakland, Cal.
3. Ironwood (Olneya tesota). From the western slope of the Mule Mt.s., about 12 miles south of Wiley well.
5. Greasewood-indigo bush (Larrea tridentata). From the Mojave desert, seven miles east and seven miles south of Boron, Cal.
6. Ribbon wood-ribbon bark (Adenostoma fasciculatum). From Campo, Cal., about two miles from the Mexican Boundary.
7. Red gum (Eucalyptus camaldulensis). From Dulsura, Cal.
8. Greasewood-indigo bush (Larrea tridentata). Heart wood from the same shrub as number 5, which is more than half sap wood.
10. White birch (Betula pumila). From the Steese Highway in Alaska, a few miles west of Eagle summit (3680 ft. elevation) about fifty miles south of the Arctic Circle.

Each piece of wood from which these bobbins were made was collected from the place in which it grew, by Ye Scribe, so each little bobbin recalls a definite time and place in his meanderings since the year 1958, when he began collecting woods for that purpose, at the suggestion of his late dear wife, Mary.
The pattern of Point Lace may be stamped directly on the article to be ornamented or motifs may be made separately.

Materials for working must be tightly twisted cotton or linen thread. Thread No. 40 or No. 50 will make a medium, and No. 70 a fine lace.

In making motifs (Fig. IV A) especially stiff cloth is necessary and the design must be covered with tracing cloth which is basted to it to preserve it for further use. All the lines of the design must be covered with over-casting (Fig. IV B), stitches being taken very close to the line and about one-quarter of an inch apart. A very fine sewing thread—No. 100—is used for this. Beginning with the outside line slip the lace thread under the overcasting stitches to form the foundation lines. There must be two of these threads covering each principal cross lines (Fig. IV C). Secondary parts, such as the little curved lines are left until later. A third line is then added across one bar (S-T on Fig. IV D). Cover this with over and over stitch as far as the center, always putting the eye of the needle in front to avoid splitting the thread. Then carry the thread to the next corner (M), forming third foundation line, and work back to the center with over and over stitch. Do the same with the opposite corner and from the center as far as R (Fig. IV D). The little points or leaves are filled in with button-holing, beginning at the base, working to the point (G) and decreasing by one stitch at the beginning of each row.

The button-holing may be done in three different ways:

1. Plain button-holing (Fig. V) is done by adding the second row to the first and so on. In finishing each row slip the needle under the foundation thread (Fig. V).

2. A second way is begun with the plain buttonhole stitch on the foundation line. The second row is worked over a thread which is slipped under the foundation thread on the right and stretched across to the left (Fig. VI), thus each time the button-holing is done from left to right.

3. The double button-holing is done by putting the needle under the foundation thread, pointing it toward the center, twisting the loose thread under the needle in the direction you are working and pulling it away from the center (Fig. VII).

When one leaf is finished, slip the thread along catching it into each stitch (Fig. IV D) on the side of the leaf until the base of the next is reached, and continue in the same way until all four leaves are finished. Finish covering the remaining part of the bar to the corner. Then slip the thread around the outside foundation thread as far as the little curved line. The foundation of the curved lines are made by carrying the thread over, splitting the bar and slipping under the left-hand foundation line. Coming back to the right, twist the second thread a few times around the first. The third foundation thread is brought back to the left and is not twisted or caught in any way except at the ends. Button-holing is then done over this from left to right (W. Fig. IV D). Picots may be put in where necessary, as shown in Fig. II B. (See page 6.) The second curve is done in the same way. The little connecting lines between the curves are made by slipping the first foundation thread of the second curve into one of the stitches of the first curve and twist the needle and thread twice around this, Z to B (Fig. IV D).

To remove the finished motif from the pattern simply cut the overcast on the back.

To set a motif into cloth overcast the outside edges to the material. Cut the cloth diagonally underneath, turn back, fasten to the upper cloth with a running stitch and oversew. Then trim off the points on the back.

In making the lace directly on an article the outside line must be overcast first, then a stiff piece of cloth put underneath and the other principal lines overcast to it. When finished, cut the cloth under the lace from corner to corner, diagonally, and turn back. Catch it to the upper cloth close to the edge with a running stitch. Then oversew the lace to the cloth and cut off the points on the back.
New Members

AUD, Mrs. Lawrence W., 472 E. Pleasant Drive, Corvallis, Ore. 97330 (Needle, Tatted, Study)

BLOUNT, Mrs. Truman, 151 Magnolia Ave. #202 Millbrae, Calif. 94030 (All handmade Lace)

BLOSS, Mrs. Dorothy 5828 W. Superior Street Chicago, Ill. 60624 (Bobbin Lace)

BORDEN, Mrs. Edna M. 1431 Eastern Avenue Gallipolis, Ohio 45631 (Bobbin Lace Beginner)

BUDNY, Mrs. Gene L. 1225 South 124th Street Seattle, Wash. 98168 (Study Bobbin Lace)

BROWN, Miss Enid F. 121 Ridge Road Rutherford, N.J. 07070 (Knitted, Collecting)

BUCK, Mrs. Felix E. 278 Sylvan Street Rutherford, N.J. 07070 (Knitting, Collecting)


COOKSMA, Mrs. E.S. (Betty) 340 Dixon Rd., Apt. 511 West 625 Ontario, Canada

EVANS, Mrs. Lloyd M. 12001 - 17th St., S.E. Kent, Washington 98031 (Study Bobbin Lace)

FARRIER, Miss Michelle 4205 Arbuts Drive Raleigh, N.C. 27609 (Bobbin Lace Beginner)

GIL, Mrs. Werguerite 69 Kingston Street Lawrence, Mass. 01841 (Bobbin Lace)

GORDON, Mrs. Ninette 2408 Palmetto, #2 Pacifica, Calif. 94044 (Bobbin, Needle, Tape, Knitted, Crochet, Hairpin, Tatted, Collecting, Study)

GROESBERG, Mrs. Desiderius 128 North "O" Street Lake Worth, Fla. 33460 (Bobbin Lace)

HATFIELD, Mrs. Carl V. R.R. #3 Morrisfield, Ky. 42437 (Bobbin Lace)

JOHANSEN, Mrs. Helene 19 111 2200 Copenhagen, K. Denmark (Expert lace teacher)

JOHNSON, Mrs. Wayne 612 South 13th Street Clear Lake, Iowa 50428 (Bobbin, Needle, Tape, Applique, Emb. Net, Crochet, Hairpin, Knitted, Tatted, Collecting, Study)

LANDON, Mrs. Dorothy B. 5082 East Pickard Mt. Pleasant, Mich. 48858 (Bobbin, Needle, Knotted, Crochet, Hairpin, Knitted, Coll., Coll.)

LOPEZ, Mrs. Lucy 1541 Lincoln Blvd. Bay Shore Long Island, N.Y. 11706 (Bobbin Lace)

NEWTON, Mrs. James A. 53 South Main Street Ina, Ill. 61938 (Study Bobbin Lace)

PITNAIRE, Bertha B. 2318 Green Valley Road New Albany, Ind. 47150 (Bobbin Lace Beginner)

POWERS, Mrs. Frank E. 2944 Loma Vista Street Pasadena, Calif. 91104 (Bobbin, Applique, Emb. Net, Knotted, Hairpin, Tatted, Collecting, Study)

POWERS, Mrs. John E. 3206 Wisconsin Ave., Apt. 68 Washington, D.C. 20016 (Balloon Bobbin Lace)

ROBIN & RUSS HANDSEWERS 533 North Adams Street McMinnville, Ore. 97128 (Sells Lace Making Supply)

RUPP, Mrs. James A. 2586 Lakewood Avenue Detroit, Mich. 48215 (Bobbin, Studying)

SACKS, Mrs. Robert (Joyce) 2187 Live Oak Drive, W. Los Angeles, Calif. 90068 (Study Bobbin Lace)

SADLER, Mrs. Paula 24-64 Crescent Street Astoria, Long Island, N.Y. 11102 (Bobbin, Tatted, Studying)

VANDERLIP, Katrina 105 Kenneth Place Ithaca, New York 14850 (Beginning Bobbin, Weaver)

WILSON, Florence 904 - 2nd Ave., S.W. Pipestone, Minn. 56184 (Knitting-Learn Bobbin)


Tatting from December 1915 and August 1916 "Needlecraft"
BOBBIN LACE SUPPLIES
Patterns: Bobbins; Thread: Frickers: Instruction
"Bobbin Lace Step-By-Step".....$3.50
"The Belgian Way of
Making Bobbin Lace".........$2.25
Write for list of supplies.
OSMA G. TOD STUDIO
319 Mendoza Avenue
Coral Gables, Florida 33134

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Old Lace Samples -- 10 for $10.00
Old Bone Bobbins with beads
100 years old .... each $3.00
Bridal veils and lace accessories
Mrs. NANCY E. PRICE
122 Durham Road
Wimbledon
London, SW 20, England

NOTE - REGARDING REPRINTS
North Bucks, England August 20th, 1971
Wright (T.): Romance of the Lace Pillow
Maidment(M): A Manual of Hand-Made
Bobbin Lace Work
The American Rights for the above titles
are now with Messrs. Robin & Russ
of McMinnville, Oregon
Paul F. B. Minet, Reprint Dept.

"A MANUAL OF HAND-MADE BOBBIN LACE"
by M. Maidment -- Price $12.50 plus
postage & Insurance
"THE ROMANCE OF THE LACE PILLOW"
by Thomas Wright - Price $11.50 plus
postage & Insurance

robin and russ handweavers
533 north adams st., mcminnville, oregon 97128

From: McMinnville, Ore. Sept. 28, 1971
"We will probably have two more lace
books, which we will be the exclusive
distributor for in the U.S.A. in 1972.
In February and March, they are to be
released. They are:
"The Honiton Lace Book" - in February
"Pillow Lace, A Practical Handbook"
by Minoff & Marriage's, in March
Russell E. Groff,
of robin and russ handweavers

Braid for Battenberg Lace
send stamped, self addressed envelope
for samples.
Muriel N. Charney
25 North Avenue
Rochester, New York 14626

CHANGE OF ADDRESS TO
Laurie Ann Leopf
4222 Shaffer Avenue
Oakland, Calif. 94609

Mrs. Howard Shaughnessy
6413 Currywood Road
Nashville, Tenn. 37205

Mrs. E. H. Trudelle
120 Oak Avenue, Apt.1102
Windsor 12, Ontario, Can.

The Story of Battenberg Lace
by Ethel A. Eaton and Edna L. Denton
Many photos of old pieces
32 pages $3.00 plus 35c
mailing

ETHEL EATON 0L-8
5412 N.E. 24th Avenue
Portland, Ore. 97211

Counterpane in Knitting and Crochet
Life's Weaving

My life is but a weaving
Between my God and me;
I may not choose the colors,
He knows what they should be
For He can view the pattern
Upon the upper side,
While I can see it only
On this, the under side.

Sometimes He weaveth sorrow,
Which seemeth strange to me;
But I will trust His judgement,
And work on faithfully;
'Tis He who fills the shuttle
He knows just what is best;
So I shall weave in earnest
And leave with Him the rest.

At last, when life is ended,
With Him I shall abide,
Then I may view the pattern
Upon the upper side;
Then I shall know the reason
Why pain with joy entwined,
Was woven in the fabric
Of life that God designed.

From: Salesian Missions
New Rochelle, N.Y.
(Shared by Olga Barnett)

BOBBIN LACE STAR
in white and gold metallic threads, designed and made by
Martha Anderson of California
and used on her 1971 Christmas Card

The BOBBIN LACE PANEL to the right, recently created and made by Gertrude Biedermann of San Francisco, California
LACE CONSULTANT

Our I.O.L. Consultant on Teneriffe and Tape Laces, — Mrs. Alicia Negron, can show a wide range of other laces she has made. She is a charming handsome and enthusiastic lady all should meet. She shows that her greater concern is for her children, some of whom are still in school. She makes dolls for sale at the gift shop of the Museum of New York City, also is entrusted with dressing dolls for seasonal exhibit.

Lolita Evleth now reports she enjoys personal acquaintance with all of the appointed consultants.

Miss Evleth reports that 1971 was a time of many museum visits for her — mostly in New England. Those who care for the laces were most cordial and it was a pleasure for her to assist with identifications where needed.

VIRGINIA MEMBERS

"Mrs. Hunt had a wonderful time at Montreal demonstrating lace making at the International Fair there in July. Everyone was interested and kind and she enjoyed being able to converse in her native language all week. As usual she demonstrated bobbin lace at the annual Craft Fair at Waterford, Va., Oct. 1-3.

Mrs. Powers and two of her friends and I were there on Friday and found a large crowd on hand despite the down-pour caused by the hurricane off the Virginia Coast which came inland that day.

We seem to have renewed interest in bobbin lace in this area. In August I taught three young ladies the elements of bobbin lace making, which is all I could teach. I'm not the expert that Melene Hunt is. They all did well. By the third meeting one pupil had turned her first corner (Swedish Triangle pattern) and has since completed all four. The youngest member of the group (age 16) made herself a belt of Virginia Ground pattern using No. 5 linen (two ply thread) which she wore to the annual Fenton Craftsmen dinner with a dress of handwoven material her mother had made for her.

One woman who saw Melene Hunt's demonstration at Waterford plans to take lessons from Melene and a little Chinese girl came to my apartment this afternoon to learn about how to make bobbin lace and will return later for more detailed instruction. Altogether, I am hopeful we may get enough interested lacemakers to start a branch here." — Elizabeth Long

FLOWERS IN THREAD

On October 7th Helen Barthelmes and Ruth Whittley of the Boston Branch gave a talk entitled "Flowers in Thread" to the West Concord (N.H.) Garden Club and their guests at the West Church Parish House. A large exhibit of lace from their collections was displayed on screens and tables. Books and pamphlets, pillows and bobbins were also included. The talk was divided into two parts, the history and development of the many methods of making lace and then the kinds of lace made in the different countries. The ladies showed great interest in examining the exhibit and asking questions during the social hour.

SAN FRANCISCO BAY AREA

A "My Fair Lady" Fashion Show of Antique Lace Gowns was staged at the home of Alice Mirth of Redwood City, California, for the September meeting. Everyone brought or wore her favorite lace costume. It was more interesting and exciting than the movie of the same name, because we could touch and scrutinize closely the exquisite laces of each gown. Everyone was a model for the show, with plenty of assistance to hook up these very complicated fashions. Many other costumes that were not modeled were hung on a long clothesline stretched across Alice's patio. Some of these gowns once belonged to famous ladies of history—Queen Victoria's Black Lace Jacket was worn by Jane Burns of Santa Cruz. Jane has a stunning collection of Queen Victoria's lace garments. Margaret wore a silk bobbin lace blouse that once belonged to Mrs. Herbert Hoover. Vera Mack's lace and taffeta gown came from Mrs. Spackels, a very historical family of old San Francisco. Billy Cleary sparkled up the show with a daring Flapper outfit of black silk lace. I only wish I knew the history of each of the other elegant gowns, because this information is always so precious to know and to tell to others. Unfortunately, these origins easily fade into the past. Only the lace is left for a lace collector to treasure and preserve. Many pictures were taken of the show and I hope they will be clear enough to print in a later bulletin. — Margaret E. Leach

There are a few complete bulletins left for last year, Sept. 1970 to July 1971 at $2.00 from the editor
Instruction in lace-making is given by Mrs. Nels P. Anderson (standing) to Mrs. Georgia Rose.

Lace Makers Create Heirlooms

It Takes 30 Hours of Work To Make Yard One Inch Wide
By Norma Schuelke, Times Staff Writer

Making lace for a granddaughter's wedding dress or veil is one of Mrs. Georgia Rose's ambitions. She calls herself "a rank beginner" at lacemaking, and estimates that 30 hours of work go into one yard of one inch lace when it is a fairly open pattern. But even so she thinks she stands a chance of turning out the bridal finery in time. Two of her grandchildren are preschoolers now.

Lace-making is an historical and painstaking craft, and one that machines took over in the late 18th century. But just as some women have always treasured handmade lace handed down in their families, there also have been some who made the additions to the heirloom supply.

When Mrs. Nels P. Anderson of Lake Worth was a child in Connecticut she learned the art from her Swedish grandmother. In recent years she has resumed lace-making, and is now teaching Mrs. Rose.

The two women got together through the International Old Lacers organization. When Mrs. Rose became a member, the organization's historian in Portland, Ore., suggested she contact Mrs. Anderson who is also a member.

Now the two get together each week and Mrs. Rose, with Mrs. Anderson to guide her, is learning how to manipulate the bobbins which she whittled out of dowel sticks.

The patterns, which Mrs. Anderson inherited from her grandmother, are lines drawn on parchment. The pattern is placed on a cylindrical cushion to which the threads are pinned as they are twisted and woven to make the design.

Linen thread is used. It is difficult to find, but only linen is worthy of the effort.

The number of bobbins in use at one time depends upon the complexity of the pattern, the width of the lace and the closeness of the threads. Mrs. Anderson has used as many as 100 bobbins at a time.

Bobbin lace differs from needle lace, as the names indicate. Makers of both kinds, as well as those who do tatting, crocheting, macrame and knit laces, are included in the Old Lacers organization.

There are presently around 500 members, most of them in Western states.

"If there are other women who make lace in the area, we would like to start a club here," said Mrs. Rose.

(Reprinted, with permission, from the Palm Beach Times, Tuesday, September 7, 1971)
A Visit to Scandinavia

By Helen Bartholmes, of N.H.

This past summer I spent a month in Scandinavia and of course I had lace in mind. I saw none in Norway and I was surprised to find none in Copenhagen where most Danish crafts are represented. I did get over to Jutland, but was disappointed not to get far enough south to visit Tonder. This year in Sweden, I did get into Dalecarlia at all and had little time in Skane — both provinces where lace is made. I saw women working at their pillows at a cottage at the new craft center in Joneform and I had a nice visit at Elma Peterson’s lovely shop in Vadstena. She spent some time showing me all the famous patterns and I wished I could purchase a mat of each one. I did buy a very pretty small square piece. I remember buying a square of lace for a handkerchief in 1938 in a little shop near the castle in Vadstena but had no time to check if it is still there.

But, the great surprise was in Finland where I had not expected to find any lace and knew of no center where it was made. On the plane from Helsinki to Kuopio, I found the following article in the tourist magazine "Look at Finland"— (2/1971, p. 6-7). I have received permission for our bulletin to reprint it as I feel sure many of our members know as little as I did of Rauma and its lace. Back in Helsinki I found some lace used to trim hand-woven linen bureau scarves, but the shop did not know where it came from. — I have since learned that it is very difficult to buy genuine Rauma lace as nearly all is made on order.

There might be a chance to get sundry pieces in Rauma by applying to Mr. Joho Otsma, who is chairman of the Society of the Rauma Lace Makers, care of the Rauma Arts Museum, Rauma, Finland.

(Article, next page)

MALTA Handmade LACE

For further information about lace-edged napkins, call Mrs. A. Roselli for details. Write to: Mrs. Ann Bonelle "Fattima House" Buskett Road Dingli, Malta

From: Anaheim, California, December 1971

"I have tried some of the point lace illustrated in the November bulletin, using it in combination with hardanger embroidery cut work. — Have you seen the Autumn 1971 (Vol. XXII #3) issue of "EMBROIDERY"? page 87 has 3 samples of beautiful lace work, winning entries in a world-wide competition." S. Van de Velde

Ancient craft displayed

Kaja Hansen (left) from Denmark, and Mrs. Hans Osted demonstrate the making of bobbin lace at the Crafts Guild of Manitoba, 183 Kennedy St. Demonstrations of 26 crafts took place this week at the Guild. Bobbin lace is made by weaving together hundreds of individual strands following a pattern sketched on a roll resembling a typewriter platen.

Reprint from "Winnipeg Tribune" Winnipeg, Canada
September 17, 1971
From Finland — Rauma Lace

One of the most charming pieces of Rauma History.

By Vappu-Erika Kaskinen

The history of Rauma lace is captivating — and a little mysterious. According to the books, the people of Rauma were making lace as early as the 16th century. Whole families went into it, and each maker had his own, jealously guarded pattern, from which today's laces take their name. Sailors' families, in particular, set about making lace; when the sailing boats put into harbor for a well-earned winter rest the sailors' fathers had plenty of time to teach their wives and children the craft. These rough seadogs had probably brought the art from distant shores, chiefly Belgium. And many of the Rauma patterns resemble those of Brussels. Lace-making brought in just enough for the family to make a mere existence — sometimes even butter for their bread, especially those families that invented Damari-lai lace — an ornate pattern commissioned for Damari, Empress of Russia. Much later one lace maker became famous by working a delicate lace collar out of the finest linen thread for King Gustav Adolf. And linen thread is in fact the traditional material for genuine Rauma lace.

But the history of Rauma lace may have its beginnings in places other than the haunts of sailors. Rauma boasted a Franciscan monastery from the 14th to the 17th century, and the devout brothers by no means scorned lace-making as a way of amassing riches for the monastery. What is more, they even have put their patterns to the sisters of the neighboring convent.

Lace celebrated its heyday in Rauma in the 18th and 19th centuries. The highest authorities passed statutes on how lace was to be sold and which Mademoiselles and Madames were suitable as lace sellers. Around this time lacemaking began to be a woman's specialty, though the boys were certainly not discouraged from joining the little girls in making lace by the hour and helping to earn the family's daily bread. There is a wealth of infinitely fine, dainty lace dating from this period, with names telling of the history of the craft.

There is a fine pattern called Bilula, named after the famous Sabina Lundstrom (Bilu to the people of Rauma), the Steenruuskalai, the Primasalai, the Lahtiala — one of the most beautiful and difficult patterns — the Krinkeli — the Keruma, and monogram lace immortalized by the writer Hj. Nortamo in his novel "Pearl Letter." Nowadays pearls are no longer used in lace but it is nevertheless beautiful and the craftsman must handle his bobbins with speed to ensure enough monograms for the tourist to take away as souvenirs.

Lace is one of the most charming aspects of Rauma — that old, romantic, idyllic, sweet-scented Rauma that still lives on in the warm heart of this lively port and industrial town. But lace is also the Rauma's trump card. Next summer the town will be holding a LACE WEEK when the Rauma Arta Museum, a museum full of life and events housed in an elegant 18th century manor, will become a kingdom of lace. Once again the people of Rauma will be reliving the dainty romanticism of lace — the height of the lace renaissance in Rauma.

BOOKS OFFERED and HUNTED

I have decided to sell my D. M. C. copies of Irish Crochet and of Needle-Made Lace, Ist series. Both are in English, are large octavo size and have actual size muslin patterns for the laces shown with detailed instruction.

Instead, I'm hunting

Kleppel, Beate, — Nr. 713 Leipzig

Händledmage i Knyppling, Sally Johnson, Linkoping

33 Tonder Laces, Meta Tonder (Mary McPeek, Mich.)

"All this time I had wondered why a six pointed star mesh is called Ket stitch in English lace books, I have been told that it was named for Catherine of Aragon who encouraged bobbin lace making in England."

"An art book on European folk art mentions Binper as a city in France that is famous for its lace. Is there a lace named for this city?" (Mary McPeek)
MY TRAVELS IN EUROPE
By Jean L. Astbury

After three months of travelling which took us as far as Moscow, it is time to set down some of the interesting things we saw.

First of all, there is lacemaking going on in all the European countries we visited. Because the tour did not permit us to go to the particular areas where handmade lace is a leading craft, we did not meet the actual lacemakers. Unfortunately, however; these centers are limited although when one perused craft books it was evident that there is increasing interest.

In Britain we had a car and traveled hither and yon. Being a weaver, there was much to explore in that field, and often the decision to forego one for the other was difficult. Whereas, I was able to meet many weavers, some close friends at one time in Yorkshire; lacemakers were another matter.

It was a disappointment that our travels didn't take us to Luton. When we visited Mrs. Poole, she told us that plans had been made to meet with Pat Harris and how much they were all looking forward to it. I am sure it would be an unforgettable experience for everyone.

There was just such an experience for me when we met Marjorie Toll of Wantage who supervises a lacemaker she is! One invited those students privileged to attend her classes. She had some scenes which she had displayed at a recent demonstration and, of course, the fabulous wedding veil. It far surpassed any individual piece we had seen.

Up to that time, the finest display had been in Blair Atholl Castle, Scotland. There, great pains seem to be taken to keep the fine handwork in prime condition. Each time we have visited the pieces are different, but of a very high standard. Unfortunately, the photos that Rowland took suffered from the reflections because the items were in glass cases. The exception was the mecrane. I am enclosing a print of it as well as one or two taken at Marjories. (next page)

The displays in smaller museums were disappointing.

TELEVISION SERIES ON LACE MAKING
From The Lincolnshire Chronicle, England
September 26, 1971

There was excitement in Coleby Monday afternoon when a film unit arrived from Anglia Television to take a film of the Lincolnshire Association Traveling Van, driven by Mr. Britton, of Nettleham, demonstrating lace making. Anglia Television is doing a series about the work of the Lincolnshire Association from now until Christmas, and will be shown on Anglia in the New Year. Coleby was chosen as a typical small pretty village in Lincolnshire, and because the residents were so enthusiastic when the van paid a visit some weeks ago. Mrs. Pat Harris, from the Pacific Coast of America, who is staying with Mrs. Clare at the Red House, was thrilled with the exhibition, and thought other counties in Great Britain must be envious. Shots were taken of some Coleby residents, together with schoolchildren from Cottington and Boothby going through the van looking at the interesting exhibit. Anglia have promised to let Miss Sandy Parkinson, (assistant arts officer), know when the film will be shown, and she in turn will tell Coleby people so they can watch themselves on television.

From: N. Vancouver, B.C. Canada, November 7, 1971

"Last week I did a quilt making demonstration at St. Philips Fall Festival. Marilyn Laird demonstrated her lacemaking skills. Pleased to meet her.

In a couple of weeks I expect to demonstrate at the Vancouver and District Home Economics Pioneer Craft Show. Lace making this time. (I am a retired Home Economist)." Jean L. Astbury

From: W. Kingston, Rhode Island, December 8, 1971

"On page 10 of the September 1971 issue is an article from Deanna Island. It describes and parallels the story of my mother-in-law, Mrs. Sarkis Chatalian, who was born in Van and was in the same school and learned the hard work taught by the missionaries there. Unfortunately I do not have any of her handwork, just a small piece. The article was of great interest to me and my family." Mildred Chatalian

For pamphlet on "Downton Lace Industry" 75 cents write to: The Salisbury Museum
Salisbury, Wiltshire, England
PICTURES by Jean L. Astbury, Canada

Top left: Wedding veil in Bexiton made by Marjorie Tolhurst and sister
Bot. left: Jean Astbury and Marjorie Tolhurst in Marjorie's garden at Newton Abbott, Devon, Eng. July 1971
Top right: Wedding veil made for her daughter by Marjorie Tolhurst
Newton Abbott, Devon, England
Middle: Ancient bobbin winder and exhibition pieces by Marjorie Tolhurst
Bottom: Display of Macrame (ancient) in Blair Atholl Castle, Scotland
Queens wore Devon lace

By a Special Correspondent

According to tradition, the lace industry was brought to Devon by Flemish refugees fleeing from the persecution of the Duke of Alba in the latter part of the 13th century.

It was the persecution of the Protestants who fled to England, bringing with them their arts of silk weaving and lace making, that led to the introduction of English lace. A large number of these Huguenot refugees came to Devon, settled there, and began to produce lace of exceptional quality.

The earliest known mention of Honiton lace was made by Westcott, who, writing about 1620, speaks of the "bome" or bobbin lace of Honiton "being in much request." So, by the time the Mayflower sailed from Plymouth, a new home industry was well established in Devon.

By 1660, English lace was being exported to France, and Honiton lace is mentioned by many writers of the 17th and 18th centuries and commended for its excellence.

At the end of the 17th century several villages in the south-east corner of Devon, including Axmouth, Branscombe, Sidbury, Ottery, St. Mary, Honiton, and Axminster, were recorded as important centres of lace-making. Beer, Branscombe, and Axmouth had the reputation for producing the finest workers, a distinction preserved until the latter half of the 18th century, by which time the industry had begun to decline.

The bridal dress of Queen Victoria and later, those of her daughters, were adorned with lace made at Beer and its neighbourhood. The small medallion of fine lace worn on her head by Queen Alexandra at her Coronation and on which the crown rested, was made by Mrs. Lockyer, of Branscombe, who later died in her 99th year.

The Chicks family had close associations with the workers at Branscombe and the surrounding villages, and much of the work illustrated was made by these workers during the period 1850-85.

The designs they used are of unusual charm and remarkable skill is shown in the adaptation to the technique of the lace stitches in many cases, the designers were not only clever draughtsmen, but also expert lace workers.

Designs for the lace are made up of a number of units of "spires." A pricking or the design for the single spire was made on stiff, thin card which was fixed on to the "pillow." The lace is made up of fine thread wound on bobbins and the manipulation and twisting of the thread by movement of the bobbins makes the different stitches required by the pattern.

Revived interest

The "pin-holes" on the pricked card outline the shapes of the spires and the pins are inserted in...
the holes as the work proceeds. These pins form weaving points for the thread and hold it in position.

After the sprigs have been finished separately on the pillow, they are tack ed on to thin paper in the position required for the finished design, e.g., a collar, a cuff, or perhaps the lace border for a handkerchief. The paper is put back on the pillow, where the sprigs are connected by "nurp pins" to complete the design.

In some of the more elaborate designs, the pattern would be drawn out in detail beforehand, a prickling made, and the piece made in one operation on the pillow.

Recent years have seen a great revival of interest in the art of lace making.

One of the finest collections of Westcountry lace is to be seen at Buckland Abbey, but many of the larger country houses in this region take pride in their collections of needlework which have been handed down from generation to generation.

Reprinted with permission from The Western Morning News Co., Ltd., Plymouth, England, April 7, 1970. (Clipping is shared by Pat Harris, Oregon)

Believe it or not, macrame (the "knotting rage") was not recently discovered by American Artisans. In the 13th century, Arab weavers called it "mihrammah" which means ornamental braid. In 1689 Queen Mary of England introduced it into palace circles. The craft might have disappeared if not for seamen who needed diversion on long voyages. The Incas and American Indians developed their own versions of macrame.

(From a recent newspaper article on crafts.)

This example of the lace-maker's skill, on view at Buckland Abbey, is a representation of the coat of arms of Prince Albert, the Prince Consort, and was made for the Great Exhibition of 1851.

MUSEUM STORIES

2, Steenhouveraak, 8000 Bruges, Belgium

If planning to travel in Europe this spring, or anytime, Mrs. Storie hopes you will include a visit to her lace museum, described in her folder by:

"Don't leave Bruges without visiting the birthplace of the portrait painter Jose Storie (Bruges 1899-1961). This is the only private house typically of the 15th century in Bruges, and open to the tourism.

OLD LACE 2 --- WITHOUT ARSENIC

Something new in Storie's house! A small museum of Flemish Lace! The FLEMISH LACE CENTER has given its collection of old lace to it. This is exhibited in chromologic order, which allows you to follow its evolution, from the 16th century till today.

The documents and samples of lace are illustrated with the reproductions of portraits, from the old MASTERS, which shows you the lace in the history of the costumes.

From: Jasper, Arkansas November 29, 1971

"I have intended writing you the outcome of the tatting helps you sent me. Using them and some other patterns, including two large pieces, I set up an exhibit, as an Educational Exhibit at our Extension Homemakers' Club. I mounted all of them with some placards on black taffeta and while I didn't win a ribbon (I don't think the Judges actually knew anything about tatting) it certainly stirred a lot of interest, even among the men. As a result I have been asked to teach several groups, but, that sure does go slow. I didn't know it was so hard to learn." Susie Ebell
POWDER SPRINGS LADY REVIVES LOST LACE ART

By Rie Lewis Carmes, News Editor (Georgia)
From "The Neighbor" Newspaper, Oct. 7, 1971

A lady in Powder Springs is trying to revive a dying art, the art of lace making.

Mrs. W.A. (Betty) Kemp of Powder Springs learned how to make lace in 1966 at Denbighshire, Wales, Technical College in a night session. "I had always enjoyed knitting and knew that the subject of lace-making would be interesting," said the mother of five.

And knit she does. She began at the age of six as all girls in English schools learn knitting in the second grade as part of their regular curriculum. Her daughter, Lucy, (now 11) knitted a hat and scarf by the age of six while living in England.

The art of lace-making is time-consuming and very exacting. "The first step is designing the pattern on graph paper and then dotting out the pattern onto parchment paper," according to Mrs. Kemp, one of the few people in the United States who knows the art. The dotting process is done by making a pin prick in parchment paper. The pricks show the lace maker how the pattern is set.

The parchment is pinned onto a round pillow which is stuffed with straw so that the pillow will not slip out.

"The lace-making is done with bobbins which are wound with thread. With the handkerchief I am making now, I am using 60 bobbins," said Mrs. Kemp.

The talented lady quickly demonstrated the process, crossing the bobbins and then pinning the thread. The bobbins are worked in pairs.

There are two basic stitches in making the lace, the whole stitch and the half stitch. How does the whole stitch go? "Two over three, bring two and four over one and three, then back two over three," according to the lady who does the stitch with the ease of a dressmaker whipping in a hem.

"That's all there is to it. The half stitch is much more simple," said Mrs. Kemp as she worked quickly with the bobbins demonstrating the 'easier' stitch.

"The bobbins themselves are interesting," according to Mrs. Kemp. "They are all antiques, as no more are made in England. This is one of the drawbacks of reviving the art. Bobbins are very hard to obtain and so many are needed to make one piece of lace."

Mrs. Kemp obtained hers in antique shops and by gifts. Some are made of bone and some of wood.

"It was a coincidence that I have bobbins with some of my children's names on them, Lucy, John and Susan."

One of the bobbin cases was traced back to 1818 in a book devoted to the history of bobbins. The bobbin which says "Forever Osborne" was given out by a man running for parliament in Bedfordshire, England.

"Many bobbins are turned up when people clean out their attics," she said. "The people, usually not having a use for them, sell them to antique dealers who in turn sell them to lace makers. The bobbins increase in price each year."

Nailing from the bobbins to weight them down are colorful beads, pins and more sentimental objects. "I have put small momentos on them so I will never lose them and so I can remember them," said Mrs. Kemp. She has an overall button from her husband's jacket, an old earring which was given to Mrs. Kemp by her husband and a button from one of her baby's shoes.

Mrs. Kemp has put her knowledge to good use. A member of St. Catherine's Episcopal Church, she designed a cloth for the church with the border lace featuring the symbolic wheel. St. Catherine was martyred by being staked onto a wheel thus, the wheel is her symbol.

"Now I am working on a 2½ feet by 5 inch wide border for an altar cloth," she said. "The border will feature symbols and the wheel of St. Catherine.

Her daughter, Melanie, carried the first handkerchief Mrs. Kemp ever made down to the altar when she was married in Wales. "When they were taking the photographs after the ceremony, the wind, which was blowing 70 m.p.h. wished the handkerchief away. "Detectives were called and they found the treasured piece of lace," she remersed.

Daughter Susan did not give enough notice for mother to complete a handkerchief for her to carry down the aisle, but Mrs. Kemp is making theGift for her anyway. The active Powder Springs resident has made others for friends, but has never sold one of her valued handkerchiefs "because I just couldn't put a value on one."

It takes Mrs. Kemp about seven hours of concentrated effort to complete one side. "Working very hard, I have done one in three days."

Mrs. Kemp does not have as much time this year to make her beautiful lace as she did last year. This year she teaches classes in knitting at Powder Springs elementary school for the Cobb Parks and Recreation Department which keeps her busy. She has also started demonstrating her art in the area. Her last engagement was at the Powder's Cross-Roads Fair between Newnan and Franklin where she donated an old timely bonnet and long
dress to sit, make lace and talk to the people about the dying art. She also gave a demonstration in Coveta and Heard counties exhibit for Stay and See Georgian Contest recently at Lenox Square.

"But I do love to make my lace. It is so relaxing. While you are working the bobbins, you forget all your troubles and relax."

Relax? That stitch is two over three, bring two and four over one and three, then back two over three.

The Powders Crossroads Country Fair Art Festival September 11th and 12th, attendance was estimated to be 55,000. She also demonstrated at the 7th Annual Cedars Valley Art Festival, October 4th at Cedars Tower, Ga.; the Delta Cotton Wives’ Cotton Fair, Greenwood, Mississippi, October 27th.

**BOSTON BRANCH**

July 24, 1971

On the fourth Saturday in July, a meeting of the Boston Branch of National Old Laceys was held at the Summer Home of our Boston Branch President, Mrs. Nadine Russman. This was a delightful, restful spot on the shores of Lake Kirston, Kingston, New Hampshire; 16 members and 2 guests were present. Lunch was enjoyed under the trees in the front yard. Delicious goods, prepared by our Hostess were a welcome addition served with cooling beverages as the day was quite warm.

During the meeting, Ida Woodard, President of N.O.L., discussed the coming U.F.D.C. Convention and was quite enthusiastic about plans being made for the Annual Meeting of the National Old Laceys.

Lolita Evelleth gave a session on identifying lace brought in by members. We are so fortunate to have her expert advice so close at hand.

Pictures of the group present were taken by several members. Discussion of next year's complimentary souvenirs for the Annual Meeting of N.O.L. next year, from the Boston Group, was in progress before the meeting ended, and a motion was made and carried to put Lolita Evelleth in charge of this project.

**PORTLAND BRANCH**

(oregon) November 6,1971

The Portland Bobbina Laceys met October 7th in the Oregon room of the St. Clair Apartments. There were sixteen members in attendance. Ethel Decker showed a display of tatting shuttles and bobbins in many different woods, made by her husband. Arvillia Sweeney and Edith Potter served lovely cookies.

The Portland Bobbina Laceys met November 4th in the Oregon Room of the St. Clair Apartments. Hazel Cook and Mildred Urice were our hostesses. One of our members, Hazel Scherzinger, drove over 200 miles to attend the meeting.

Edith Henne asked all members and their friends to attend the Silver Tea Sunday, from one to five P.M., at the Portland Children's Center, sponsored by the Portland Handweavers. We were reminded that next month we will have a fun thing with the exchange of a gift valued under a dollar.

Pat Harris showed the many lace she has brought from the British Isles. She also shared her new books on laces as well as her gift books. She told about her many bobbins which she has received from friends in England. She had them hung on a pillow which she called her friendship pillow.

There were 18 members in attendance.

Sincerely, Virginia Bryant, Secretary

**PORTLAND BRANCH**

(oregon) December 6, 1971

The Portland Laceys met December 2d at the Oregon Room of the St. Clair Apartments for our December meeting. Our hostesses, Arillis Edwards and Melea Berry decorated beautifully for the Christmas party as well as having all the goodies for the season.

Eleven members attended with several members, unable to come on account of illness.

Our group saw two thirty members.

Gifts were exchanged and a good time was had by all. It was a fun meeting. — Virginia E. Bryant

"THANK YOU FOR THE MANY LOVELY CHRISTMAS CARDS"

Pauline E. Downs, Treasurer
"Through the initiative of our Director for Canada, we have a fine contact with Miss Ruth Jackson, the Curator of Decorative Arts at Montreal Museum of Fine Arts. We are delighted to learn of their collection of precious laces. Let's all plan to go to see it." - E. Lolita Develoth

MONTREAL MUSEUM
of FINE ARTS

"The Museum's collection of laces is quite extensive. There is a large type collection dating from the late 16th century to the present. Laces from most of the known European sources are represented in this collection which was assembled and later presented to the Museum by David Parker in 1939.

Examples of handmade predominately but there are interesting specimens of machine made pieces as well. Some of the laces to be found are: Venetian Rosepoint and Needlepoint; Flemish Rosepoint; Chantilly; Italian Reticella; Flemish and Italian pillow lace; Mechlin; Punt d'Alecco; Point d'Aleppo; French Shadow and Drawn Work; Valenciennes; Italian Milano; Spanish draw thread on vegetable fiber; Moirons, Carrick-ma-Cross; Limerick; and Dutch Potten Kant.

Some of the lace accessories are: Wedding Veils; mantillas; stoles; berets; collars; lappets; florresses; handkerchiefs; lace caps; men's ruffles and pillowcases.

A few articles have royal associations proven otherwise. A beautiful handkerchief bearing the French Coat of Arms and other insignias as well as the name Eugenie surmounted by a crown, was once the property of the Empress, Queen Charlotte of England was the owner of a Lappet in early Mechlin lace. Fanny Burney and supposedly Marie Antoinette were on different occasions the owners of an Italian Pillow lace florisse. Marie Antoinette is claimed to have been the owner of a lace-edged cap in the collection but there is no documentation to support this information.

It is most gratifying to discover that there are so many people still interested in lace and lace making." - Ruth A. Jackson, Registrar and Curator of Decorative Arts

In — THE MONTREAL MUSEUM of FINE ARTS

MAN'S COLLAR, 1550-70 Gros Point de Venise. Cut from a larger piece, with border of 17th century bobbin lace. Fine cord ties ending in small tassels.

NEEDLEPOINT LACE COLLAR Italian Milanoese, 17th C. Very large collar of flat needlepoint lace, a combination of embroidery, drawn thread and cut point.

CLUTCH COVER, 1690-1700 Gros Point de Venise PICK OF BRUSSELS LACE, 1725-1740 During its best period one type of Point d'Alepette a bride became so rich that it was sold. Only a few examples are in museums. The pattern of the Montreal Museum's example is in the style of BERNAIN, making it a unique specimen of the finest kind of Bobbin lace.

LACE CAP, 1720-50 Point d'Alecco (brides festoons)

FRAGMENT OF LAPPET Punto de France, Louis XIV

This small example is considered very rare.

MAN'S COLLAR, Greek, 17th century Punto in Aria PAIR OF SLEEVE FOR CARDINAL'S ROBE Belgium, ancient Brussels

FAN, BRUSSELS LACE, 1806 (date is questioned) Alleged to have been in the "Corbeilles de dentelles" presented to the Empress Marie Louise when she accompanied Napoleon to Brussels. The design: palm trees recall the Egyptian campaign; drums, flags and cannons and imperial eagle. The com

PERSIAN LACE OR GAUZES Peru, Chimu culture, 600-900 A.D. The term lace covers a number of different techniques, some simple, some multi-element and even compound work. The Museum's example resembling lace has a design of insects woven into the mesh.

BOBBIN LACE MAKING
By Doreen Wright

1950 pages, London: G. Bell & Sons, $9.60 Canada

The Renaissance of Bobbin Lace Making in Canada and the United States has indicated the need for a new book as many have been out of print for a number of years.

Mrs. Wright was commissioned to write her book due to the need of such an edition in Britain.

This new book affords those lace makers who are working alone or those who are working in groups with a text. It is concise and yet the directions are simple and to the point.

Mrs. Wright opens her book with a short outline of the story of lace, showing photos of the different types of lace she mentions. Quickly she sets the stage for her demonstrations. Her many photographs are excellent. Incidentally, she pictures errors so that valuable lessons can be learned. She explains these errors which is so important.

One notes some difference in terms: e.g. "toil" which one might call "weave ears".

Mrs. Wright gives a great deal of attention to "Buckingham Lace", and this is easily understood. Her chapter on "Hotton" and "Bucks" is inspiring as well as her chapter on "Dewan Tonder" and Swedish. She deals briefly with Torchon, Cluny and Maltese, also.

Lace makers will find her account of corners and the trickling of patterns, of exceptional interest and value.

Also, Lace Makers should include this new book in their libraries. It contains many valuable hints and references.

Mrs. Doreen Wright first became acquainted with lace making in Ceylon where she was born. She came to Canada in 1930 for the British Empire Games representing Britain in the Swimming Team.

She trained as a textile designer at Royal College of Art and has her diploma (A.R.C.A.). After her husband was killed in the R.A.F. she became involved with the Women's Institute and is now the present chairman of the Crafts Committee of the Buckinghamshire Federation. She holds their proficiency Teachers and Demonstrators diplomas for lace making. Her other interests are painting patchwork, needlework, rugs and banners designs. But it was not until 1947, following surgery, did she take up Bobbin Lace making seriously.

She is now planning a demonstrating tour of Canada and United States. (Review by M. Mitchell)
Lace AS WEB OF PASSION

By Kathleen Teltach

(Special to the New York Times, October 17, 1971)

As a girl growing up in Belgium, Ann Robberchts loved to wander from her home to a nearby convent and watch the nuns make fragile Gobelin lace. She learned to try crossing the linen threads and weaving the cebwebby patterns.

But 20 years flew by and she was married to Peter Maddens, a Belgian diplomat, before she had a chance to learn the art from two elderly Belgian lace-makers — in Chicago.

"Yes, Chicago," said Mrs. Maddens, bowing over the linen cushion in her lap, as she worked with 22 threaded bobbins. A leaf-like design was slowly taking shape.

Mr. Maddens spent five years as a consul to Chicago before moving the family — there is Pieter, 9 years old, and Sophie, 7 — to New York, where he joined the United Nations delegation.

Mrs. Maddens' skill in Belgian lace-making was demonstrated the other day for 200 wives of diplomats, who gather at the United Nations Plaza on the second Thursday of the month for tea and talk.

As her fingers flew, crossing the threads, she kept up a running conversation — sometimes in French, sometimes in English — interspersing small talk with occasional philosophic observations, but never taking her eyes from her work.

"Lace is a love — no, a passion — in my family," she said. And later, "Lace is like life itself; it is difficult sometimes. It takes patience. If you do everything right, life or the lace will be all right. If you make a mistake, if either you have trouble — in short, a mess."

"In Belgium, not only the women but the men also used to make lace — the cowboys too," Mrs. Maddens frowned at her selection of a word, "I don't mean cowboys like in America, but the shepherds taking out the cows or sheep," she said. "They had a few hours to wait, so they would take out pins and bobbinas and work on their knees."

Across the room Lady Caradon, wife of Lord Caradon, Britain's chief delegate, stopped, stared, and made her way to Mrs. Maddens' side.

BROUGHT BACK MEMORIES

"You're making pillow lace," Lady Caradon said. "I haven't seen it in years." The British delegate's wife, who is Italian-born, asked as she recalled her grandmother working a bit of lace on a cushion or pillow. She treasured the cushion, she said, until it was lost somewhere, along the way.

Mr. Maddens, his United Nations meetings over, turned up to watch and talk about lace-making.

"It's in my family's blood, too," he said. "My grandmother had lace-makers working for her and we still have the lace they made so many years ago."

BROUGHT by IMMIGRANTS

Belgian lace-making was brought to the United States before the turn of the century, he said, by hundreds of immigrant families, many of them settling in Chicago or nearby cities, such as Moline, Ill., where they worked in plants making tractors and farm blowers. The Belgian church is there, the Belgian names and a lingering appreciation for Belgian national dishes.

Because the Belgian wives, including Mrs. Edouard Descanteaux, wife of the delegate for Economic and Social Council Affairs, were hostesses, 200 guests were served imported purple grapes, Belgian biscuits, sandwiches of nectar Belgian ham and quantities of waffles made as the spot by Maurice Vermeersch, who introduced the gaufre, or waffle, at the World's Fair here in 1964.

Clipping contributed by Ethel Cutler, R.I.

ANN ARBOR, MICHIGAN

"Our 10 Ann Arbor laceurs invited Detroit area laceurs to my home October 26th to hear Mary Selden describe her lace adventures in Switzerland, Northern Italy and Eastern France, and to see and share the treasures she brought. Bosie Healy and Jessie Bush represented a group of seven who had been pupils of Polly Luers. Amy Sass and Mary Tuckla are remembered for their excellent exhibits at the 1970 convention.

The international theme was expanded by an exquisite black Chantilly scarf bought in Belgium long ago and shown by Gladys Reese. Rosa Maria Rosa learned bobbin lace as a child in Puerto Rico where they called it "Spanish lace", so she worked on her Puerto Rican cushion for us. Eva Jemson modeled her "Danish" and "King Christian IV" patterns she learned in Denmark.

Mary Lou Mueker was in charge of the exhibit that afforded a lively exchange of ideas. Hazel Bonecutter welcomed guests with some Belgian lace. Four new members of I.O.L. have resulted. We look forward to a meeting with one of these new members, Matilda MacCarth, to help classify her extensive collection of varied laces."

Mary McPeeke
Changes of Address

Mrs. Samuel O. Bates
208 Phillip Court
Modesto, Calif. 95350

Mrs. Marta Dunsmuir
1541 Pacific Avenue
White Rock, B.C., Canada

Mrs. Helen Forest
170 La Joya Drive
Nipomo, Calif. 93444

Miss Helen Frances Foster
1229 N. Institute
Colorado Springs, Colo. 80903

Miss Kay Julie Marshall
1341 Willcrest Drive
Spenard, Alaska 99504

Mrs. Robert E. Meyers
505 Wellington Avenue
Lincoln Park, Penn. 19609

Mrs. Alicia Negron
238 Beach, 44th St., #1
Edgemere,
Queens, New York 11691

Mary Robinson
4634 Allegheny
Oakland, Calif. 94602

Mrs. Louise Thut
1001 Ulmerston Road, #24
Largo, Florida 33504

Tatted Borders
Oct. 1970
"Modern Priscilla"

A tape lace design on Margaret B. Leach's 1971 Christmas Card; from California

From: Berkeley, California November 5, 1971

"This may be of some service to all Bay Area people. Lydia Van Gelder will give a 5 week course in Contemporary Bobbin Lace starting January 10, 1972. Each class will be from 10 A.M. to 3 P.M. with 1 hour for lunch. Fee is $35.00 plus cost of materials needed. For more information I should be contacted. The Needlecraft Guild of America is sponsoring her and I am helping with setting people for this course. We are limited to 15 people.

It's been a shop-wise slow year, but teaching-wise, exciting. I am teaching a lace making class including: Battinger, Hainz, Teneriff, Filet and Bobbin Lace and we are having an exciting time. There seems to be an uplift in all those old techniques." -- Katha Elilot

From: Great Falls, Montana October 14, 1971

"I attended the Northwest Conference of Handweavers in Portland, Oregon, in June and helped in the Bobbin Lace Maker's booth. A great deal of interest was shown and many questions were answered. I firmly believe our place as Artists and Craftsmen should be with the weavers. I would like to see Regional meetings with a workshop type program set up. Too many of us are denied the privilege of instruction from good teachers!

On October 16th I have been invited to do a demonstration of "Bobbin Lace" for the Craft and Hobby Show sponsored by the Great Falls Flower Growers Club -- all day affair. "Claista P. Maurer"
ARMSTRONG, Mrs. Evely
12873 - 112 B Avenue
Surrey, B. C., Canada
Interest: Bobbin Lace
AZAROWICK, Miss Sophie P.
69 Lexington Street
Belmont, Mass. 02178
Interest: Study Lace
BARRY, Jane
Rt. 4, Box 4
465 Cemetery Road
Broxon, Mich. 49026
Interest: Hairpin Lace
BLEDSION, Mrs. W.M. (Vada Beeler)
430 - 39th Street
San Pedro, Calif. 90732
Interest: Bobbin, Collecting
Browning, Jack
417 - 3rd Street, West
Sonoma, Calif. 95476
Interest: Bobbin, Study
BULLOCK, Mrs. Thos. M. (Marie)
4425 King Street
Denver, Colorado 80221
Interest: Studying Lace
BYRD, Bertrice L.
2155 W. Concord Place
Chicago, Ill. 60647
CULLYIN, Mrs. Harold
19037 N. 148th Avenue
Spring Lake, Mich. 49456
Interests: Bobbin, Crochet, Hairpin, Knitted, Study
CLARK, Mrs. John Craef (Rae)
"The Red House" Coleby
Lincoln, England
Interest: Bobbin, Tape, Collecting, Studying
DODSON, Mrs. W. (Edna)
#314 - 1340 Harrison Street
Victoria, B. C., Canada
Interests: Bobbin, Knotted, Crochet, Hairpin, Knitted, Study
FLOOD, Sr. M. Josephine
Liebfrauenschule
Liebfrauenberg
248 Sigmaringen
Wohmoller, Germany
Interest: Studying Lace
FRESSEND, Mrs. O.M. (Jackie)
2920 South Utica
Denver, Colorado 80206
Interest: Studying Lace
FUGEDER, Mrs. Carl (Mith)
Rt. 1, Box 98
Essex, Wisconsin 54935
Interests: Bobbin, Needle, Embroidered Net, Tape
GAINT, Mrs. Neeltje W.
R.D. #1, Box 96
Mahomet, Pa: 19540
Interest: Bobbin (teacher) From: Netherlands
GAGE, Mrs. M. Greta
635 – 8th Avenue
Campbell River, B. C., Canada
Interests: Bobbin, Study
GIBSON, Mrs. William B.
7020 Green Tree Lane
Dallas, Texas 75214
Makes Exquisite Hemady Lace and collects lace
GORRITT, June
Rt. 2, Box 72
Bellevue, Mich. 49021
Interests: Bobbin, Macrame, Crochet, Hairpin
GROOVER, Mrs. Dorothy W.
1931 S.E. 155th Place
Portland, Oregon 97233
Interests: Bobbin, Needle, Applique, Emb. Net, Knotted, Tape, Tatted, Coll. Study (Roopers Needlepoint Patterns)
HAMPSON, Mary R.
Box 713
Lockney, Texas 79241
Interest: Bobbin Lace Start of a Museum
JOHNSON, Mrs. Ada C. (Florence)
4540 Balleslaine Place
Springfield, Ohio 45502
Interests: Bobbin, Weaving
KACZMAREK, Miss Elizabeth C.
Proctor Star Route
Williamsport, Penn. 17701
Interests: Bobbin, Weaving, Knitted, Crocheted
KELLOGG, Mrs. Arthur (Nadly)
3219 W. Mayward Place
Denver, Colorado 80211
Interest: Studying Lace
KEMP, Mrs. M. A. (Betty)
3721 Lindley Circle
Powder Springs, Ga. 30073
Interest: Bobbin
KEPEC, Mrs. Mary
C/O Viking Press, Inc.
625 Madison Avenue
New York, N. Y. 10022
LARKIN, Barbara Abbey
Box 213
Pell Lake, Wisconsin 53157
Interest: Knitting, Author of "101 Ways to Improve Your Knitting"
LEWIS, Mrs. Susanna
184 Saint Johns Place
Brooklyn, New York 11217
Interests: Bobbin, Needle, Knotted, Crochet, Hairpin, Tatted, Collecting, Study
MELDON, Miss Mary Maud
21105 Davie Avenue
Carlsbad, Calif. 92045
Interests: Bobbin, Knotted, Hairpin
MCGILL, Miss Elaine
301 – 342 Cedar Street
Campbell River, B. C., Canada
Interest: Tatting, writing ‘a book on tatting
MILLER, Mrs. Frederick A. (Mary F.)
Rt. 1, 4560 Seedley Road
Galena, Va. 22065
Interest: Bobbin Lace
MILLER, Mrs. Jos. P. (Anna L.)
2830 Gallow Road
Dunk Loring, Va. 22027
MONS, Eleanor M.
Star Route - Box 99
Detroit Lakes, Minn. 56501
Interest: Crochet, Knitted, Tatting, Collecting
NATIONAL, Mrs. P. Hendley (Sarah E.)
412 Southwest Drive
Silver Springs, Md. 20901
Interest: Bobbin, Knitted, Crochet, Needlepoint, Studying, Weaving
RAMSEY, Mary F.
128 N. Main Street
P.O. Box 7
Bozeman Springs, Colo. 81242
Puts on fashion shows
REED, Mrs. Donald J. (Glady)
2037 Medford Road
Ann Arbor, Mich. 48104
Interest: Bobbin Lace
RICHARD, Mildred
2301 E. Kearney
Portland, Oregon 97210
Interest: Bobbin Lace
SHADE, Elizabeth
P.O. Box 265
Greenville, Illinois 62246
Interests: Bobbin, Emb. Net, Tape, Crochet, Hairpin, Knitted, Studying
SHOW, Marjorie B.
8 Sidney Place
Brooklyn, New York 11201
Interests: Bobbin, Knotted, Tape, Crochet, Hairpin, Tatted, Collecting
SOUZEL, Mrs. Dennis
4 Cherry Street
Bateavia, New York 14020
Interest: Studying Lace
STAFF, Mrs. W. Canale (Mary)
R.R. 1, Shelter Point
Campbell River, B. C., Canada
Interest: Studying Lace
TOMLIN, Mrs. Frank A.
"Putnam" - Nawridge Common
Near Chesham
Buckinghamshire, England
Interest: Studying Lace
TINN, Yvonne Kay
434 H. Beachwood Avenue
Los Angeles, Calif. 90004
Interest: Studying Lace
VAN RABEN, Mrs. A.L. (Margaret)
160 - 16th Avenue
Moline, Illinois 61265
Interest: Bobbin Lace
WILDE, Rosalie
241 North Washington
Cleaverdale, Calif. 95425
Interest: Studying Lace
WRIGHT, Mrs. Doreen
Charlottesville, Fullwood Road
Charlottesville, Va.
Interest: Bobbin Lace
WAGNER, Phyllis
Penland School of Crafts
Penland, North Carolina 28765
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in
Bobbin Lace
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of Vancouver,
B.C. Canada
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No. 100
Crochet Thread
(Cartier & Brisson)

Christmas Tree in bobbin lace was designed and made by Gertrude Biederman of California and was used on her December 1971 card. It's made in green and gold metallic threads.
TORCHON (Bobbin Lace)

1/4 of handkerchief

24 Pairs - #120 Linen

Designed by
and made
by Martha G. Anderson
of California

A winner in the
Centennial Contest
for its
Flawless Technique
THE HISTORY OF LACEMAKING

LACEMAKING probably originated as the plaited fringe of a garment. In the more complicated cord knotting patterns of the present-day one has a number of threads which have to be interwoven. Left at their full length, they would become hopelessly entangled and so one winds them on to small pieces of cardboard. In just such a way, I imagine, did women wind their long threads of braid or fringe on to a chicken bone or similar small bone, or a stick, to enable them to work with a short, manageable length of thread.

Similarly, it could develop from weaving, with only one end of the warp threads fixed (instead of both ends). The weft would still pass from side to side, but the warp threads could also be plaited and interwoven. Cloth-stitch, which occurs in so many lace-patterns, is only a very slow method of weaving. The loose ends of the warp would again, as in the fringes, be wound round something to prevent tangles.

In England the first reference to lace seems to be in a list of royal clothes for Richard III's coronation, when the robes of his wife, Queen Anne, were edged with lace. This was in 1483.

It seems likely, however, that lacemaking dates back to Biblical times, since Isaiah speaks of Egyptians "that work in fine flax, and weave networks" (Isaiah, ch. 19, v. 9). Of even more interest are the contents of an early barrow (burial mound), found near Wareham, Dorset: There were many bones, wrapped in a deerskin cover, neatly sewn, and the remains of a piece of gold lace. This indicates bobbin-lace or, as we call it, pillow lace, of the same type as that made today.

The origin of the industry in the East Midlands was probably in the sixteenth century. There are many conflicting opinions as to where and when it started.

There is a strong tradition that Henry VIII's hapless first wife, Queen Katherine of Aragon, taught lacemaking to the local villagers when she was living at Ampthill (in Bedfordshire) from 1531 to 1533. It is a 'red herring' to think that the annual lacemakers' holiday of 'Catterm' was connected with the Queen for it is, in fact, named after St. Catherine of Alexandria, the patron saint of spinners in many parts of the world. The so-called "Katherine of Aragon lace" is similarly misleading since it is, in all but one respect, typical of Bedfordshire Maltese lace, which was not made until 300 years later.

An undoubted source of instruction for the local people was from the Flemings, some of whom fled from their country in 1568 to Buckingham, Stony Stratford and Newport Pagnell in Buckinghamshire and Cranfield, just over the county boundary into Bedfordshire. These were lacemakers from the Mechlin district, which has given its name to its own distinctive kind of lace.

In 1572, Huguenot refugees from France fled to England and the lacemakers came to the Buckinghamshire and surrounding districts to join the already flourishing lacemaking community. These workers came mainly from Lille, which has also given its name to a particular type of lace. The Buckinghamshire point ground is identical to 'Lille ground' and was developed at this time. This ground is a simple net.

The Buckinghamshire patterns and techniques were thus developed from both Mechlin and Lille laces, which two are usually considered to be about the most beautiful laces ever made. There are direct descendants of the refugees still living at Olney and bearing their surnames, Cattell, Rubython and Lathell.

In Shakespeare's Twelfth Night (written in about 1600) there is a reference to "the free maidens that weave their thread with bones" (Act II, Sc. IV). It is most tantalising: one longs to know if Shakespeare saw this lacemaking in the Stratford-upon-Avon area. I have seen no other reference to it there, but there could well have been small 'pockets' of lacemaking scattered throughout the country, where refugee workers had settled.

By 1623 we read of the distress of the people of Great Marlow in Buckinghamshire, due to "the bone-lace making being much decayed". Soon, however, a school was endowed and thereafter the trade flourished for many years.

In 1640, Thomas Fuller speaks of much bone lace being made in the "Owldney" (Olney) district of Buckinghamshire, as does Daniel Defoe in 1684.

British lace has never really reached such an exquisite standard as that of Brussels. The story of how this came to be known as "English Point" (Point d'Angleterre) is an interesting one. Down the centuries, royalty of many
North Bucks was once famous for its lace, and a lace-dealer was still collecting work from Olney ladies in the 1950’s.

Raie Clare writes about the development and the ultimate decline of this cottage industry.

countries showed a marked preference for Brussels lace, and who can blame them? Yet, to protect British lacemakers, who feared that they would not be able to sell their lace in competition with the foreign laces, which were in such demand, the English Parliament in 1662 passed an Act prohibiting the import of all foreign lace.

The rich people of England were still clamouring for Brussels lace, so the lace-merchants had the ingenious idea of bringing Flemish lace-makers to live in England and produce their bone lace here. The scheme did not succeed because England could not make the high quality thread to which the workers were accustomed.

The merchants had to devise another means of satisfying their wealthy customers. They bought up large quantities of Brussels lace, smuggled it over to England and sold it as Point d’Angleterre. Until they were eventually found out, it was often smuggled in coffins which, they pretended, contained the body of someone who had died at sea or abroad.

Hardships of the Workers

The industry continued to grow in Buckinghamshire and the surrounding counties but the workers seem to have been miserably poor.

In 1780 William Cowper, the poet and hymnwriter, who lived for nineteen years at Olney, in a letter to his friend and neighbour, the Rev. John Newton, sent a petition to Lord Dartmouth (who owned property in Olney), saying that hundreds of people in Olney were on the point of starvation although they toiled at their lacemaking from dawn to dusk.

There are many references to the poor health of the lacemakers, partly because of their working posture and partly because of the small, low-ceiled rooms where they sat together. In the summer they were thankful to sit just outside their cottage doors and there are still people in many villages who can remember seeing them. In the winter they could not have a fire, for the dust and smoke would soil the lace. They only had the warmth of a “dicky-pot”.

In order to improve the lot of the English workers and provide a demand for their lace, there was heavy duty on imported lace, with a further Act in 1806. This is referred
Bedfordshire Maltese and torchon borders and motifs: on the left from the top: 1. Maltese border with spiders; 2. Maltese cuff, leaves with raised plait; 3. Katherine of Aragon; 4. Maltese with spider: note square-ended plaits (spider's legs); 5. Pricking for Buckinghamshire point border: fan with honeycomb filling and point ground, the linen 'each' can be seen in the right-hand side; 6. The lace made from this pricking; 7. Buckinghamshire point: either called the fan or, when it has two gimp threads, it is known as the little running river, a reference to the meandering Ouse; 8. The pricking for the above lace. On the right, from the top: three motifs, followed by two torchon borders, a motif and a Maltese handkerchief border.

to a licence, granted to John Morgan, and now in the Cowper Museum at Olney. This is of great interest to me, as this is my family surname and I believe he was an ancestor of mine. It was dated 1807 and cost five shillings in stamp duty. He was authorised "to deal in thread lace of British manufacture and, according to the intent and meaning of the Act, passed in the forty-sixth year of his present Majesty's Reign in the parish of Olney". The king at the time was, of course, George III.

Decline of Lacemaking

At the beginning of the nineteenth century there were huge numbers of lacemakers in every village in the area. Although their wage was so poor, they knew of no other way to augment the meagre agricultural wages of their husbands and so they struggled on. Already the most beautiful, flowing wide lace had been abandoned for more repetitive, stiff designs. When, in 1809, John Heathcote perfected the bobbin-net machine, the industry was doomed. The workers reacted to the machine-made lace in different ways. Some made use of the machine-made net as a background; in Honiton (Devon) the workers "appliquéd" bobbin-made sprigs and flowers on to it; elsewhere a kind of embroidery was worked on the net with needle and thread.

By the 1830s the workers were losing the unequal struggle against the machines, which were producing ever more beautiful designs. The best of these are extremely difficult to distinguish from hand made lace by even the most expert eyes.

In 1833 lacemaking was introduced to Malta. In the Great Exhibition of 1851 Maltese lace was brought over to England. For fifteen years this could not be imitated by machine and so the remaining East Midlands workers adopted it as a drowning man clutches at a straw. This lace is showy and comparatively cheap because it is much quicker to work than point-lace, having large spaces. It can be very beautiful but, in an effort to work fast to earn more, the workers tended to use coarser threads and repetitive patterns and lacemaking standards dropped lower and lower.

By the end of the Victorian era (1901) the battle with the machine was lost and hardly any lacemakers remained.

However, some workers were still earning their living by the craft until the beginning of the second world war. On my way to school in the 1930s I used to see the workers going into the lace-factory in Olney High Street. This ugly building is still there, with its stone sculpture of a woman at her lace-pillow. The factory was owned by Harry Armstrong and closed at his death in about 1939. Mr. Armstrong, like the other lace-dealers, also bought large quantities of lace direct from workers in their homes.

The one remaining lace-dealer known to me, Mr. Whinnett, who lives also in Olney High Street, was still working in the 1950s and collecting Maltese and torchon lace edgings from the few old ladies in the surrounding villages who still made a little lace to sell.

At the present time there has been a small surge of interest in lacemaking and a greater surge of interest in collecting bobbins. There are lacemaking classes in a number of towns, for example, Northampton, Bedford, Bletchley and Southam in Warwickshire. There are also a few old ladies (and a very few young ones), mainly in the original lacemaking centres, to whom the craft has been handed down through generations, for whom the lure of the pillow is still strong.

Lacemaking Districts

There are a number of places with a particularly strong tradition of lacemaking. In Buckinghamshire, Olney is a constantly recurring name, where "lace of the finer sort" was made in great quantities, according to Lysons in *Magna Britannia*, 1806-1822. However, there are other places with a strong claim to being amongst the most important centres. For example, in 1801, 800 people in Hanslope, out of a population of 1275, were employed at lacemaking. Stony Stratford and Aylesbury have both been mentioned in contemporary books as having a large lacemaking industry. Newport Pagnell, however, must rank with Olney and Hanslope at the 'top of the table'. A pair of lace ruffles made in Newport Pagnell was presented to King George III and, on another occasion, a piece of lace made by William Marriott of Newport Pagnell was judged to be the best ever made in England. Turweston is in a little corner of Buckinghamshire near Buckingham and very close to Brackley, in Northamptonshire. There was a small lace-school there. A notable lacemaking feat was the making of a beautiful black shawl by the ladies of Turweston. An old man from the village can remember that "old Mrs. Nib made lace for Queen Victoria". Buckingham was then the county town and was another of the big centres. People in Turweston can
still remember the lace-buyer coming from Buckingham.

In Bedfordshire, Cranfield was one of the original lace-making villages, because the Flemish refugees went there. Bedford itself was a fairly large centre for the craft. Woburn, Risely, and a number of other Bedfordshire villages as well as Ampthill, to which reference has already been made, were all lacemaking centres; they were, above all, noted for their lace-schools, sometimes four or five in a village, with up to about twenty-five children in each. (There were also large numbers of lace-schools in Buckinghamshire, fifteen being recorded in Newport Pagnell in 1835.) These 'schools' mainly consisted of a dozen or so children squashed into the living room of a small cottage. At first the parents would have to pay for the children to learn the craft, but soon the children would be earning a few shillings a week. This was little short of slave-labour. The children worked long hours in very unhealthy conditions, while the woman who ran the school made a good profit on the sale of lace and, as usual, the lace-dealer made a handsome profit.

Northamptonshire is the third of our East Midland lacemaking counties. As in the other two, the county town was a notable centre for the craft. This county seems to have been ignored or overlooked by most writers on the subject, who have confined their attentions to Buckinghamshire and Bedfordshire. In Northampton there was a large amount of lacemaking, but it tended to be in areas bordering the other two counties, so that the spread of the craft can be traced. For example, from Buckingham it spread to the Brackley and Towcester areas; from Olney it spread to the Yardley Hastings and Denton areas; from Stony Stratford to the Old Stratford area. The county town naturally had easier communications and is in any case only six miles from Denton. From Northampton it spread to the Overstone and Ecton area. Wellingborough and Kettering also had a big lacemaking industry.

It should be made clear at this point that the famous Nottingham laces are all machine made.

Lace Tells

At one time boys, as well as girls, went to the lace-schools. When they grew up and worked in the fields, they still practised their craft to eke out their small pittance, doing a few heads of lace most evenings. Probably these men could not read, or not easily, and there was no wireless or television, so they were quite happy to make lace to pass the time.

To while away the time during the long, boring days the children at lace-schools, and probably the older workers too, told 'lace-tells'. Some tells were simply ways of chanting aloud how many pins were to be done to finish a certain bit, for in many schools the older children had to stick in a certain number of pins an hour. For example, "Twenty miles have I to go, Nineteen miles have I to go, Eighteen miles have I to go ..." etc.

Another practice was for the children to allow themselves to talk while they stuck in a certain number of pins, then enforce a silence, called a 'glum', for a similar number of pins before they could speak again.

Many of the tells consisted of macabre stories of violent deaths with various gruesome details. Shakespeare touches on this when, in Twelfth Night, the Duke says that the lacemakers sing the dirge, 'Come away, come away, Death!'

There is an excellent collection of lace-tells in Thomas Wright's book: The Romance of the Lace Pillow. Mr. Wright was a well-known personality in Olney when I was very young, with his heavy beard and studious manner. He lived at just the right time to collect at first hand these unique sayings, which had not otherwise been written down and would have been lost to posterity.

As well as the tells, the children would have races, seeing who would be the first to stick in a certain number of pins. Also, each child would have a special pin, with a large coloured head, called the striver. They would stick in this pin at the beginning of their day's work, and see how quickly they could work through to it again.

Lace Buyers

The workers who made lace in their own homes formed the great majority. They all sold their lace to the buyers, who came round each week or fortnight to collect it. This is a sad aspect of lacemaking. The dealers were so rich and could command high prices, yet they paid the workers a meagre pittance. I have many samples which belonged to an Olney buyer in the 1920s and the borders are listed at prices between 6d. a yard for 'ninepin' to 1s. 8d. a yard for a two-inch wide Maltese. In Northamptonshire they tell of the wall-safe in the local inn, where lace was put for safe-keeping until the buyer called.

Permission to reprint this article was given by the author. The pages were loaned by Pat Harris.

Top: the edge of a lovely, tapered nineteenth-century shawl made in Buckinghamshire. 15 inches deep at the back. Bottom: a huge shawl, a foot wide and 6 yards long, probably for the hem of a Victorian dress, made in Buckinghamshire in about 1850.
Lace Flower

LYDIA VAN GELDER

The versatility with which we may use lace stitches is unlimited. In fact, one of the advantages of working in this technique is the complete freedom we have for execution of our ideas, whether it be in a three-dimensional sculptural form or a one- or two-dimensional wall hanging. The graceful, curving tape in "Lace Flower" shows the complete maneuverability of design. A paper cartoon was drawn freely on a large sheet of paper, with the sketching in of background textures left to be done as the lace progressed. The dense areas were shown, in contrast to the open areas, with an intermediate density also indicated. The paper cartoon was pinned to a felt-padded and covered Celotex board. Just as a painter or sketch artist works, so was this piece developed.

We see in the lace books reference to "tape" lace, although in some books it is called "braid". I am going to refer to it as tape so as not to confuse our thinking with what we all bring to mind when we say braid.

![Illustration 1](image1)

Linen Stitch
A - Cross
B - Twist
C - Cross

Net Stitch

The yarns in the tape are a simple over one yarn and under the next. As a weaver friend once said when she saw the results of a struggling, beginning student, "Humph! just tabby!" For the tape is made with the linen or cloth stitch, which is just tabby. Bobbins going down through the tape are "warp" bobbins; those working back and forth through the tape, usually one pair, are the "weaver" bobbins. The width of the tape is determined by the number of pairs of bobbins and size of the yarn. The linen stitch is a cross, twist, cross, repeat movement of the bobbins.

Starting in the upper right part of the center circle (see Illustration 1), and working around to the left, you can follow the tape and the direction the piece was developed, always turning the board so the tape is coming toward you. At
times it was expanded or tightened up and bobbins were added or taken out to control the size and movement.

Sometimes the background was worked along with the tape, and sometimes the tape was done and then the areas were filled in, joining them to the tape with a "sewing." A sewing is made by removing a pin, inserting a crochet hook in the pin hole and drawing up one of the yarns from the weaver pair in a loop, inserting through that loop the other bobbin of the weaver pair, tightening the loop and proceeding with the lace.

The small tape in Illustration 2 is held in place by the many twistings of the weaver pair and gives a good expression of movement to the whole design. This also shows the workings of the weavers through the tapes.

Illustration 3 clearly gives the workings of the net stitch in use as a ground. The shaping movement of the bobbins to go with the design is shown here as well as in Illustration 1.

Illustration 4 indicates the crossing of one tape under another. Linen stitch in tape, and net stitch in ground.

Lace Flower is approximately 22" in diameter, utilizing these two stitches and a multiplicity of twists in the bobbins. The yarns used were a white linen 1½ lea, a white one ply linen and a two ply natural jute. Linen yarns seem to handle best in bobbin lace, but in a future article for SS&D hand spun wool yarn dyed with natural materials will be shown. Advantages of hand spun wool yarns far outweigh their disadvantages, and this we will go into in the future. 'Til then, happy and challenging bobbin lace-ing!

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Encyclopedia of Needlework — Therese de Dillmont, DMC Library

Lavoni A. Fuscelli — printed in Italian, illustrations excellent.

National Old Lacers — many bulletins.

The first article in this series by Lydia Van Gelder appeared in the Spring 1971 issue of SHUTTLE, SPINDLE & DYEPOP.

Reprinted from

"Shuttle, Spindle & Dyeapot"

Fall, 1971

Quarterly magazine of

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Lace Pins 60p per lb. Box 1-116" 1th. Med. Gilt
Lace Pins 70p per lb. Box 1-35" 1th. Fine Gilt

Plain Parchment for pricking price 7dp per sheet (18" x 16") - - Blue Paper 1p per sheet
Berry Pins 10p per packet.
36" Linen for Handkerchief Centre 90p per yard.
46" Linen for Handkerchief Centre 90p per yard.
White Hemstitched Linen Handkerchiefs:
6" 8. 6" 7 6" 7.5 6" 8. 9
8p 8p 10p 10p 11p 12p 12p
Packet Beads 30 for 5p. - - Pin Vice 45p each.
D. M. C. Cordnet Special 1p per ball.
No. 40 Ecru: Natural: White
No. 50 Ecru: Natural: White
No. 80: No. 100: No. 150: White

CARDS OF NATURAL LINEN 4d for 60 yards, No. 25
Fine White Egyptian cotton spools.
No. 40 5p. No. 50 6d. No. 140 8p. No. 160 10p

A new Instruction Book on Bobbin Lace
"BOBBIN LACE MAKING" by Doreen Wright
Price £.2.50 Net. -- Postage 20p.

The Story of Battenberg Lace
by Ethel G. Eaton and Edna L. Denton

Many photos of old pieces
32 pages $3.00 plus 35c mailing

ETHEL EATON OL-10
5412 N.E. 24th Avenue
Portland, Ore. 97211

The Meshes of Handmade Lace
12 grounds shown helpful in studying and making lace $1.00 each from your editor
Bobbin lace trimmed place mats made by Belgium born Olga Powers of Washington D.C.

Story, page 60

"KNITTED LACES" by Barbara Abbey Larkin of Wis. is ready for publication. Write if interested in publication to Viking Press, Inc. 625 Madison Avenue, New York, New York 10022 and reserve a copy.
Dear Members of I.O.L.: 

The time for planning is at hand now that our Christmas tidying-up is done to await another year. Very late last year a member sent to me data relating to another place that we might stay, very close to the Hotel where the meeting was to be held; but alas, her information came to me too late to be of value. Should a member in the area of our next Annual Meeting know of arrangements that can be made that are of a lesser cost do write our Chairman of arrangements, Mrs. Beach, and have it in our Bulletin for those that would come if expenses weren't so high.

I am also interested in trips in that area. Does anyone know of an interest, relative to that area, that is worth seeing.

I do have a word for the Directors of our Locals; a report is expected from your area telling of progress made within the past two years - to be read at our Meeting. Please send these to our Secretary in Florida, in time please.

Mrs. Downs, our Treasurer, wishes to relinquish her position this year and an appointment will be made until the ballot next year is drawn. New Directors are to be chosen for the ballot of 1973. I should like to hear of volunteers who can devote the time necessary to this position.

To clarify some doubt that may still be about; at the Annual Meeting in Los Angeles a vote taken to accept and adopt the By-Laws brought about a chance in the dues that year, so that our year, beginning in August at the close of the Annual Meeting to Annual Meeting - brought about the $3.50 amount. If you have not paid this amount for the 1971- 1972 year, August to August, you are in arrears. Some members felt that another year would pass before this became necessary. Sorry, it is 1971- 1972.

The 1972-1973 Dues will be due after the Annual Meeting in August, in Omaha. I do hope this is a bit clearer now.

We have tentative plans for a very active meeting in August and I hope many of you can attend this year. At present I cannot give any prices but I'm sure Mrs. Beach will have this information for you soon.

There is to be another contest this year and Mrs. Mitchell will be telling of that — and the Tatters are to have their chance.

I must tell of the NEW CHAPTER in New York that is beginning March 15 in the City with some ten or more members. Congratulations are in order and the best of wishes for continued success. Mrs. Sanchez's home on 63rd Street, East is the address - won't you send a card? Are there to be more Chapters? Let's get started with this LACE REVIVAL! To me, nothing is as pretty as lace; to be worn adds grace to the wearer, whatever the figure....Let's Go!!!

Enough has been said for this report, so until our next printing -- Plan, Plan, Plan -- time is flying -- Let's see you in Omaha.

Your dutiful President

[Signature]
craftsmen who designed the exquisite lace patterns used by the tireless hands of the lowly lacemakers, whose eventual lace products adorned the rich garments of Royalty and wealthy people.

The 14th century and 15th century painters perfected their techniques of painting with great accuracy and precision. Every conceivable object worn by their royal or noble models who were bedecked in rich silks, brocades, velvets and laces, resplendent with brilliance in the finished portraits and live on as treasured historical documents for all to see and study.

Roberta Mack had just such a ‘tour’ for us last November in the form of her collection of hundreds of colored slides of famous portrait paintings from museums throughout the world. The slides traced the history of lace worn on the lace-trimmed Ruffs, the high-wired collars, the French felline-collars and the elegant lace gowns worn in the courts and palaces of Europe. With each slide shown, Roberta explained the particular portrait, the painter and the museum in which the original painting is hanging.

A most unexpected and surprising slide was a portrait of Pocahontas wearing a dress trimmed with a beautiful lace standine-coller and lace cuffs. This unique American treasure is in the National Gallery in Washington, D.C., in the famous Mellon Collection.

The second part of Roberta’s program depicted the “Elephant Ladies of France” in lace-trimmed dresses and beautiful lace over-dresses worn in the 14th century to the late 19th century.

A humorous contrast to this Show of Elegance, was old prints and cartoons of corsets and contrivances that were worn underneath these elegant fashions of yesteryear.

A woman of the 1870’s was supposed to be two inches smaller around the waist after she put on her corset than she was before. A corset was like a glacier, it pushed all before it and crushed all that was underneath.

Women’s underclothes a century ago could be divided into two classes; structural underwear and body linen. The chemise went first, then drawers, stockinets, peters, petticoats –– often as many as six; then a corset, a corset-cover called a camisole, then a wire cage hoop (crinoline) or else a petticoat stiffened with horsehair, then the underskirt. If the woman was slight, she had to pad her corset above and below the waist to achieve the fashionable shape.

Some corsets had snip fasteners down the front. A woman had to put it on lying flat on the bed. When she wore the kind that laced at the back, she had to have help. –– By Merrieth B. Leach

SAN FRANCISCO BAY AREA

A summary of our exciting and informative December meeting.

History becomes a living reality to us through Art and Paintings. The great painters of the past have preserved for us the knowledge of civilizations that have flourished and disappeared. Personal adornments, in the form of the Lace Maker’s skills, have been recorded by the Master Painters in many beautiful portraits that one can see in art galleries and museums around the world. The lace details were accurately delineated in these paintings so skillfully that we are able to identify these delicate lace treasures. We know the life-stories of these Master Painters, but little or nothing has been recorded about the master
BOSTON BRANCH

December 4, 1971

Meeting was held at the home of our Branch President, in Somerville, Mass., Because of the Thanksgiving Holiday the previous week, date was moved forward for one week. Unfortunately this date conflicted with several members commitments for this particular day and resulted in a small attendance. However we had a very interesting and enjoyable meeting. About 16 members were present. Miss Evelin identified lace brought in by several members. At the business meeting it was decided to extend invitations to new members in Massachusetts who might wish to belong to a group. This would work two ways, bring new interest and activity to our Boston Branch, and give more purpose to members associated in the International Old Laces. Future meetings were tentatively planned -- due to many reasons, it is difficult at this time to confirm all of them. The next meeting will be held at the home of our Branch president, Mrs. Nadine Russman, on Saturday, January 29, 1972. This will be working instructions on Bobbin Pillow Lace. Slides were shown of our lesson on Macrame taught to us by our National President, Olga Barnett, at an earlier meeting. Several slides were chosen to add to our Macrame slide program started by Virginia Harvey, expert, instructor and writer of several books on Macrame instruction. This program will now be ready for viewing by club Branches who wish to borrow slides.

Miss Cutler and Olga Barnett showed several Pillows for Bobbin Lace work and discussed a bit about methods to prepare members for the next meeting's workshop. Meeting was adjourned with everyone feeling excited about plans for future meetings. --- Mary F. Russo, Secretary

BOSTON BRANCH

January 29, 1972

The January meeting of the Boston Branch of I.O.L. was held at the home of Mrs. Nadine Russman, president. Due to much illness among members, and transportation problems for some, only 11 members and one guest who joined us as a member late in meeting. Our new member, Mrs. Crosby from Sturbridge, Village, over 50 meeting notices had been mailed out by Mary Russo. We have 25 initial members in this group, the extra 15 were sent to members on the Massachusetts list in our first Bulletin received this fiscal year. Several of those who were sent letters to new members answered and expressed interest in joining our group. Some had planned to come to this meeting, but the weather, illness, etc., kept some away, though many plan to attend a later meeting. We are very fortunate to have Mrs. Crosby join us for her interest and enthusiasm are an inspiration to us all.

We met early (before lunch) to have time for a work-shop. Miss Ethel Cutler gave those who were interested in making bobbin lace, instructions on a pillow she had prepared for this purpose. We were quite enthused about this and she is an excellent instructor. Mrs. Crosby plans to learn Bobbin Lace making and demonstrate at Sturbridge Village, a true New England Early America Landmark and Historical Attraction for visitors to New England.

After a delightful luncheon the business meeting was presided over by Nadine Russman. The meeting for March was discussed as at the present moment no definite plans have been made as to where we will hold this meeting. However, we will go on with lessons in Bobbin Lace making and Macrame lessons for those interested in working on lace.

Notices will be sent to members and those who replied to our last notice so they will be informed as to where we will meet.

Respectfully Submitted, Mary F. Russo, Secretary

PORTLAND BRANCH

February 4, 1972

The meeting of the Portland Bobbin Laces was held at the Oregon Room on February 3th. Mae Miller opened a short meeting to ask whether the time was agreeable and to state 'less goodies to eat'. There were ten members in attendance which was good as we had had a snow and ice storm.

Pet Ferris demonstrated one pillow she had prepared with threads on bobbin prickings which is to be passed on to anyone wishing to practice and learn. She also had a box with three narrow prickings to wear around. She had another, not quite ready, which will do the same. This will help the new laces.

Mae Miller and Ruth Boholt were our hostesses, serving tarts and valentine cookies."

Virginia Bryant, Publicity Chairman

MESSAGE FROM "PINS and SLIDES" CHAIRMAN

February 17, 1972

The pins and charms are, at present, $4.50. The extra is to help defray the cost of packaging and postage. If we have to have new pins and charms made to any International on them, they are going to cost much more as a new die has to be made and I have been quoted a price of about $80.00 for the die alone, so you see we would have to charge more for the pins to defray this cost. Also I am against the new die for the simple reason -- it makes obsolete the pins we now have -- and we still have 2 Feet Presidents Pins to give out. I only have a few pins and about 7 charms left to sell, and I don't know what to do about ordering more until it is decided as to what the membership wants to do about this.

The Slide Programs are free to Club Branches but I do ask $1.50 for mailing, postage and insurance. I always insure for $50.00 and ask that members do the same on returning slides.

Also, in appreciation for the use of the slides and to help our program grow, we welcome any slides members may care to send pertaining to Lace or Lace club groups (with a script explaining the slides). As we only have 8 or 9 different programs, I limit the number sent out at one time to five more groups an opportunity to view the slides. I discourage any individual from sending for the slides unless it is to show to a group they are hoping will form a "Lace Club Branch". This is because, when the slides are sent out, it is usually at least 3 weeks before I set them back. By the time I am able to check them to get them ready to be sent out to someone else, a club group may miss out on seeing the slide program which wish to see.

A reprint of complete N.O.L. newsletters and bulletins has been suggested. Send comments to Trenna Ruffner, Detroit, Mich. (See next page)
Members and Guests of Denman & District Lace Club

DENMAN ISLAND AND DISTRICT

Ladies from Victoria, Nanaimo and Campbell River joined Denman and District Lace Club for a meeting held to honor Mrs. Eila Hay of the River Lace club. Upon learning it was also Mrs. Eyla Law's birthday, Eila Hay shared her cake. Mrs. Anna Wagner of the River Lace Club had baked the cake for her mother.

The gift gave her mother was so tastefully done, we would like to share the idea with other members of I.O.L. The box was wrapped in a pattern of the lace design used for the lace, made by Anna Wagner, about 4 inches wide and attached as trimming on a slip. There was the traditional bow, but the extra ingenuity of design was a pair of bobbins made from chop sticks, beaded, wound with thread, and attached to the package.

Members of Victoria Lace Club, Denman & District Lace Club, Valley Lace Club and River Lace Club meet together frequently on the 4th Tuesday of each month. I am a member of each of the four clubs and enjoy going to the Island to meet with them.

At this meeting election of a new president and vice president of District and Denman Lace Club took place and Gladys McRae turned over her gavel to her daughter and we hope to attend when Gladys' granddaughter becomes president. We elect president and vice president on even years and secretary and treasurer on odd years, so we have a continuity in guiding our lace group.

The next combined meeting will be held in Nanaimo in May and Myrtle White and I will attend, as will some members of the Vancouver Club.

Pat Harris

Doreen Wright's book "Bobbin Lace Making" is also published in Canada by: Clarke, Irwin & Company, Ltd., Carwin House, 791 St. Clair Avenue, West Toronto 10, Ontario, Canada

The Art of Creative Knotting

By club member, Mrs. Virginia Harvey

In January the publisher of this book sent a complimentary copy to our past president, Ida Marie Woodard, who will give it to the Old Lace Club Library. -- The following is 'about the book'.

Written in clear, erudite terms, this book traces the rich heritage of macrame, discusses tools and materials, and shows step-by-step how to tie the basic knots and combine them. Detailed instructions for planning and executing designs are given, together with suggestions for projects. More than 270 photographs and diagrams illustrate the text. - - - Price per copy . . . . $7.95

Order from: Van Nostrand Reinhold Company
450 West 33rd Street
New York, New York 10001

From: Ann Arbor, Michigan February 10, 1972

"Our new member, Trena Ruffner, lived in England a year and studied with Waller, who revised her own work. Her brother-in-law is head of Gale Research. They have reprinted:

"A History of Lace" - by Palliser
"A History of Hand Made Lace" - Jackson
"The Lace and Embroidery Collector" - by Head
"Point and Pillow Lace" - by Shero

They want suggestions for lace instruction books needing reprinting and how many are interested--in reprint of D.M.C. Series 1." Mary McPeek,

From Detroit, Michigan February 15, 1972

"My brother-in-law of Gale Research suggests that I become a branch of his company and specialize in the reprinting of books that are needed but unobtainable and out-of-print. I would probably be most interested in books relating to needlework, and would probably be on a limited edition subscription basis. I would be happy to have suggestions from members." Trena Ruffner
of the Potomac Craftsmen became interested so she had classes both in Washington and in Baltimore. Then in 1948 Miss Lucy Morgan, then the head of the Penland School of Crafts, having heard of her wrote and asked if she would teach one class term (three weeks) as a guest teacher. She accepted and with the help of the school carpenter they made the equipment, she got hold of bobbins, pins, patterns and held classes in Penland for three succeeding summers. Since her husband objected to being left alone every summer, she gave it up, but not before having taught the fundamentals of bobbin lace making to Miss Margaret Phillips, then the head of "Related Crafts" at Penland. Miss Phillips taught it for many years.

There were many exhibits and demonstrations during the later 1940's and the beginning of the 1950's. She was extremely busy during these years, lecturing at women's clubs; on radio, etc.

Then her husband died in 1952 and she went to work. Again all thoughts of lacemaking were forgotten until late in that year when she learned of I. O. L. Her interest was revived. She set to work and with the help of her son this time, and the kindness of Miss Elizabeth Long, she made and acquired the necessary equipment. After nearly twenty years of inactivity she has had to practice, but in time it will all come back.

* * * * * * * *

From "Asheville Citizen-Times", Sun., July 23, 1950

"Ola Powers, though a resident of the United States, learned the art of bobbin lacemaking when she was a girl in Belgium. She is again teaching this craft at Penland this summer, as she has for the past several seasons. This course has proved quite popular among students attending the school.

* * * * * * * * * * * * * * * * *

Notes of Mrs. Ola Powers lacemaking activities from The Penland School of Handicrafts, 1949:

"Mrs. Ola Powers of Washington who learned her craft in her native Belgium has for the past two summers taught bobbin lace and has had a large and interested group of students both years."

From: "The Grawine," Thursday, July 6, 1950, p. 6, Penland School of Handicrafts, Penland, N.C.

"Today at tea time--1:30, there will be an exhibit of bobbin lace and a demonstration of the process by Mrs. Powers. Mrs. Powers you know, learned this fascinating art when she was a girl in Belgium--oh back maybe twenty years ago or so--but she really does know it and you will enjoy seeing it very much. Come have tea and take this in.
LACE DISPLAYED BY LINDA JAECKS, Wisconsin
Reprint from a Wisconsin paper of late July, 1971

OLD WORLD LACE COLLECTION

A collection of hand and machine-made lace is on display in the Carriage House Museum at the Tallman Restorations. The collection includes examples of French, Irish, Danish and Belgian made lace, many of which date to the early part of the 19th century. Also included are representations of unusual applications of lace such as a mother-of-pearl fan with a duchess lace fan-mount and a gold tray with a lace insert.

Many varieties of lace from the fine textured Irish crochet to the modern chemical lace are displayed with a note giving their origin and particular production techniques. Some of the pieces combine delicate, decorative stitches with machine-made background netting.

A pillow for making the hand-made bobbin lace is assembled complete with bobbin, thread and pattern to show exactly how these works are produced.

This lace display is one of the series of exhibits maintained by the Janesville chapters of Questers at the Carriage House Museum. The lace will be featured through August. Mrs. Dennis M. Jaeck, 61 S. Riceford, arranged the display and owns most of the pieces.

A demonstration on the making of Belium lace will be one of the craft exhibitions at the Sunday August 1, ice cream social-arts and crafts fair at the restorations. Lacom makers from Moline, Ill., will join the spinner, weaver, chair caner and many other 19th century craftsmen as they demonstrate, display and sell their works on the grounds of the restorations.

Miss Christine Engles and Mrs. M. A. Pultinck, both of Moline, will demonstrate their lacemaking skill at the fair as representatives of the Moline Lacomakers Club. Born in Belgium, club members were taught lacemaking by their mums.

At Sunday’s fair Miss Engles and Mrs. Pultinck will offer for sale lace made by club members.

** "A little explanation of the exhibit. The local Quester Chapters of Janesville are responsible for maintaining this case at the museum. I was asked to put my lace in it for two months. Of course I accepted willingly. I’m so enthused about lace in every aspect and as is Gled to spread the lace-word! It was received enthusiastically because of its uniqueness. No one ever considered LACE as being collectable. Now they know! The pillow on the second shelf is the beautiful work of Doris Southard. She was gracious enough to make it up for me in time for a program, I was giving a year ago. It has always been the high point of programs and exhibits. Now, through her expert instruction, I am learning to make bobbin lace." — Mrs. Dennis Jaeck, Wisconsin

January 27, 1972

"Old-Time Tools and Toys of Needlework"

By Gertrude Witting (Paperbound — $5.00)

"I bought a new book recently that might be of interest to Lace Members. I think it is excellent and so informative. The book was first published in 1928. Then Dover Publications re-issued the book in paperback in 1971. The book has 348 pages and 300 or more illustrations of every conceivable Needlework tool that can be imagined. Gertrude Witting, the author, mentions in the Preamble that she also authored the book "Lace Guide for Makers and Collectors." This book probably published in the 1920's also. I have not been able to locate a re-issue of this one. Perhaps it has not been re-printed yet." — Margaret Lench, California

"The Dictionary of Needlework"

"I would like you to know of another book that will be out in the spring that might be of interest to lace-makers as well as anyone else interested in needlework. It is called "The Dictionary of Needlework" and was first published in London in 1882. It is probably the most frustrating book one could find because everything is in strict alphabetical order! — For my own use I am going to make an index of items of particular use in lace-making and would be glad to send a copy to anyone who thinks they might be interested in the book. Please write to me." — Trenna Ruffner, Mich.

Detail of lower mat on cover, page 55
Gabrielle Pond wearing cousin Mary Anne's Bedfordshire lace cap, grandmama's jabot in Carrickmacross and a Victorian needlework apron.

Miriam Weisel tells you that

THE DUSTBIN IS NO PLACE FOR OLD LACE

Gabrielle Pond loves lace so much that she simply can't understand why the whole world doesn't share her passion. She has nightmares about the beautiful handmade pieces that disappear each year -- into the dustbins.

"I can't tell you how many people have said, 'If only we'd known you were interested -- we threw grandmother's old lace away a week or two ago'," says Mrs. Pond, who, for over 25 years has built up a superb collection of historic lace and become a self-taught expert on the subject. She has put some of her knowledge into an informative little book, "An Introduction to Lace" published by Garnstone Press at 50p.

The seeds of her love were sown in childhood. "My mother and aunts still wore lace -- some of it handed down from generations. The very names -- Valenciennes, Mechlin, Chantilly, Honiton, Point D'Alencon, were so romantic. So were the boxes in which it was kept and I still have some of them. They were purple, with lilac tissue paper and the label of Steinmann, the last of the London lacemakers, who were in Piccadilly, over what is now Robert Jackson, until the early 1930s."

HER BEST

"I had a collar of Brussels lace, which I wore for best, pinned on to a velvet frock." She grew up, went out into the world, and lace went out of her life. It returned with a bang soon after World War II when, with her husband, Thomas, she visited Bayeux to see the famous tapestries.

"In another part of the museum, there was this display of lace, beautifully mounted on sky blue -- I'd never seen anything like it, and I've never forgotten it since."

Soon afterwards her mother died, aged 91. "Her lace came to me, packed in boxes. My aunts weren't much younger and I realized that their lace would fall into my hands when they were gone. I decided it was time I knew about the subject.

SO MANY

This wasn't easy, because there was very little recently written on it. "For five years, I studied, went to museums and learned as I could. There were so many different kinds of lace -- knitted, crocheted, bobbin, needlepoint, and I found myself growing more and more confused. Then quite suddenly, it seems, I knew something and when people asked me questions, I could answer."

Today, she can do a lot more than this. She can tell you about the great age of lace -- from around 1540 until the French revolution when most of the lacemakers, as caters to the aristocracy, shared their fate -- "so that when Napoleon wanted a lace-trimmed layette for his son, the King of Rome, it was almost impossible to find anyone to make it."

Next century came the machines. "At first, they copied handmade lace so cleverly that to own a piece more than 100 years old is no guarantee that it's not machine made," says Mrs. Pond.

Victorian lace was made into articles of attire ... you didn't buy just lace any more -- like parasols, Bertha collars, undersleeves (which were tied just above the elbows with tapes).

SO DELICATE

From her own collection she can show you exquisite pieces with designs so elaborate -- "there may have been anything up to 1,000 bobbins used to make this one" -- that to appreciate them fully you must study them through a magnifying glass.

Or she will tell you to finer one of her prizes -- a piece of incredibly delicate Flemish lace, with the maker's initials, S.B, and the date, 1674, cleverly incorporated in the design. Close your eyes and you feel there's nothing there.

It's difficult to believe this, but today, says Mrs. Pond, lace has no market value -- a fact all the more curious when you consider the modern passion for collecting all sorts of antiques, not to mention junk and the number of fakes there are around.

"Lace is an antique that can't be faked because the fine flax used in its making no longer exists. So many old things that fetch prices nowadays were quite inexpensive in their own times, whereas lace might take up to a year to make and cost as much as £300 a yard -- think of that going into the dustbin! Right up to my mother's time, women insured their lace alone with their furs and jewellery."

People are always asking Mrs. Pond what you do with lace. Her reply is, "You take it out, look at it and enjoy it". Nothing, she adds, could be easier to store -- "I keep the whole of my collection in two cases and a few boxes -- but unpacked, it could fill a large hall."

TABLE SETS

Where she acquires pieces that are already cut up, or damaged, or are of a comparatively plentiful kind like Honiton and Carrickmacross, she makes them into christening robes, or turns screens into table sets.

Her own collection -- she hasn't catalogued it all yet, and doesn't know the exact number of pieces -- she plans to leave to a museum in Australia, where her son lives. "They appreciate it more. Some of the museums here have not only boxes but coffins full of lace, which nobody ever sees."

(Reprinted from "Bucks Free Press", Oct. 11, 1971)

(Item obtained for printing by Pat Harris of Ore.)