SPIDERS IN TECHNICOLOR

By: Marguerite Jackson, Michigan

As promised in the January issue of the Bulletin, we are going to add "spiders" to our Torchon or Dieppe plaid insertion.

If you have the #1 color arrangement on your pillow, you will continue with the Dieppe ground until the four pairs of green bobbins meet in the center, then begin the spider after the right edge pin at 21. The spider is made where these dark bobbins intersect. If you are just setting up the pillow for this insertion, however, we will all begin together.

I find that pins with small colored heads are a great aid in keeping my pattern in order. Three colors are enough for this pattern. If you make a drawing of the numbered diagram on a larger graph paper as a reference, and circle the appropriate dot with a felt tip pen or colored pencil in the colors suggested, you will see what an aid this is, especially for a beginning lacemaker. Experienced "lacers" will not need this help. Color code numbers 1, 2, 7, 8, 22, 25, 31, 32, 39, 40, 41, 28, 35, 36, 43, 44, and 45 with orange (for instance). Numbers 3, 4, 5, 6, 9, 10, 11, 12, 17, 24, 30, 38, 21, 27, 34, 42, 46, 47, 48, 49, 50, 51, 52, 53 and 54 can be blue, and numbers 13, 14, 15, 16, 18, 19, 20, 23, 29, 26, 33, and 37 can be yellow. The yellow circles surround the spiders.

Place bobbins in order as follows:

- A. 2 pr. Green
- B. 1 pr. White
- C. 2 pr. White
- D. 2 pr. Rose
- E. 2 pr. White
- F. 1 pr. White
- G. 2 pr. Green

You may refer to the sketch in the last issue that shows the color arrangement.

The notes applying to the directions given previously, apply also to these instructions.

<table>
<thead>
<tr>
<th>Spider Insertion in Dieppe Ground</th>
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<tbody>
<tr>
<td>1. 2-3 TCTC</td>
</tr>
<tr>
<td>2. (3T-4TT)C pin at 1 TC</td>
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<tr>
<td>3. 2-3 TCTC</td>
</tr>
<tr>
<td>4. (1TT-2T) TCTC pin at 2 at R of 2 pr.</td>
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<tr>
<td>5. 2-3 TCTC</td>
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<tr>
<td>6. 5-6 TTC pin at 3 TC</td>
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<tr>
<td>7. 4-5 TTC pin at 4 TC</td>
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<tr>
<td>8. (3T-4TT) C pin at 5 TC</td>
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<tr>
<td>9. 2-3 TCTC</td>
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<tr>
<td>10. (1TT-2T TCTC pin at 6 at R of 2 pr.</td>
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<tr>
<td>11. 2-3 TCTC</td>
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<tr>
<td>12. 10-11 TCTC</td>
</tr>
<tr>
<td>13. (9TT-10T)C pin at 7 TC</td>
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<tr>
<td>14. 10-11 TCTC</td>
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<tr>
<td>15. (11T-12TT)CTC pin at 8 at L of 2 pr.</td>
</tr>
<tr>
<td>16. 10-11 TCTC</td>
</tr>
<tr>
<td>17. 7-8 TTC pin at 9 TC</td>
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<tr>
<td>18. 8-9 TTC pin at 10 TC</td>
</tr>
<tr>
<td>19. (9TT-10T)C pin at 11 TC</td>
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<tr>
<td>20. 10-11 TCTC</td>
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<tr>
<td>21. (11T-12TT)CTC pin at 12 at L of 2 pr.</td>
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<tr>
<td>22. 10-11 TCTC</td>
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<tr>
<td>23. *(5-6-7 TTC pin at 13 TC</td>
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<tr>
<td>24. 5-6 TTC pin at 14 TC</td>
</tr>
<tr>
<td>25. 4-5 TTC pin at 15 TC</td>
</tr>
<tr>
<td>26. (3-4TT) C pin at 16 TC</td>
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<tr>
<td>27. 2-3 TCTC</td>
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<tr>
<td>28. (1TT-2T)CTC pin at 17 at R of 2 pr.</td>
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<tr>
<td>29. 2-3 TCTC</td>
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<tr>
<td>30. 7-8 TTC pin at 18 TC</td>
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<tr>
<td>31. 8-9 TTC pin at 19 TC</td>
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<tr>
<td>32. (9TT-10T)C pin at 20 TC</td>
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<tr>
<td>33. 10-11 TCTC</td>
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<tr>
<td>34. (11T-12TT)CTC pin at 21 at L of 2 pr.</td>
</tr>
<tr>
<td>35. 10-11 TCTC</td>
</tr>
<tr>
<td>36. 6-7 TTTTTC</td>
</tr>
<tr>
<td>37. (5TT-6T)CTC (do not twist 6)</td>
</tr>
<tr>
<td>38. (7-8TTT)CTC</td>
</tr>
<tr>
<td>39. 6-7 TCTC</td>
</tr>
<tr>
<td>40. 5-6 TCTC</td>
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<tr>
<td>41. (4TTT-5TTT)C pin at 23 TC</td>
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<tr>
<td>42. (3T-4TT)C pin at 24 TC</td>
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<tr>
<td>43. 2-3 TCTC</td>
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<tr>
<td>44. (1TT-2T)CTC pin at 25 at R of 2 pr.</td>
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<tr>
<td>45. 2-3 TCTC</td>
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<tr>
<td>46. 7-8 TTC pin at 26 TC</td>
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<tr>
<td>47. (8TTT-9TT)C Pin at 27 TC</td>
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<tr>
<td>48. (9TT-10)C Pin at 27 TC</td>
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<tr>
<td>49. 10-11 TCTC</td>
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<tr>
<td>50. (11T-12TT)CTC Pin at 28 at L of 2 pr.</td>
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<tr>
<td>51. 10-11 TCTC</td>
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<tr>
<td>52. 6-7 TCTC</td>
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<tr>
<td>53. (5TT-6TTT)C Pin at 29 TC</td>
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<tr>
<td>54. 4-5 TTC Pin at 30 TC</td>
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<tr>
<td>55. (3T-4TT)C Pin at 31 TC</td>
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<tr>
<td>56. 2-3 TCTC</td>
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<tr>
<td>57. (1TT-2T)CTC Pin at 32 at R of 2 pr.</td>
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<tr>
<td>58. 2-3 TCTC</td>
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<tr>
<td>59. (7TTT-8TTT)C Pin at 33 TC</td>
</tr>
</tbody>
</table>
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2. Knit 5, narrow, over twice, narrow, knit 6, narrow, over twice, narrow, knit 5, narrow, over twice, narrow, knit 4, (over, narrow) twice, over, knit 1.
3. Knit 3, narrow, over twice, narrow, knit 2, narrow, over twice, narrow, knit 1, narrow, over twice, narrow, knit 4, (over, narrow) twice, over, knit 1.
4. Knit 5, narrow, over twice, narrow, knit 6, narrow, over twice, narrow, knit 5, narrow, over twice, narrow, knit 4, (over, narrow) twice, over, knit 1.
5. Knit 3, narrow, over twice, narrow, knit 2, narrow, over twice, narrow, knit 1, narrow, over twice, narrow, knit 4, (over, narrow) twice, over, knit 1.
6. Knit 5, narrow, over twice, narrow, knit 6, narrow, over twice, narrow, knit 5, narrow, over twice, narrow, knit 4, (over, narrow) twice, over, knit 1.
7. Knit 3, narrow, over twice, narrow, knit 2, narrow, over twice, narrow, knit 1, narrow, over twice, narrow, knit 4, (over, narrow) twice, over, knit 1.
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19. Knit 3, narrow, over twice, narrow, knit 2, narrow, over twice, narrow, knit 1, narrow, over twice, narrow, knit 4, (over, narrow) twice, over, knit 1.
20. Knit 5, narrow, over twice, narrow, knit 6, narrow, over twice, narrow, knit 5, narrow, over twice, narrow, knit 4, (over, narrow) twice, over, knit 1.

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<thead>
<tr>
<th>Size</th>
<th>Color Options</th>
<th>Price</th>
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<tbody>
<tr>
<td>No.20</td>
<td>White or linen color</td>
<td>$1.00</td>
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<tr>
<td>No.40</td>
<td>White or linen color</td>
<td>$1.10</td>
</tr>
<tr>
<td>No.90, 1000 yds.</td>
<td>White or linen color</td>
<td>$2.75</td>
</tr>
<tr>
<td>No.110, 1200 yds.</td>
<td>White or linen color</td>
<td>$2.95</td>
</tr>
</tbody>
</table>

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MARSH, Mrs. Juanita
2502 So. Emerson Street
Denver, Col. 80209

MCGOOL, Mrs. Anna
7950 South Pierce
Denver, Col. 80235

MCCARTY, Joan
745 East Virginia Ave.
Denver, Col. 80209

MCGREGOR, Mrs. Mary
7777 Morrison Road
Lakewood, Col. 80227

MCINTIRE, Helen
2541 East 10th Ave.
Denver, Col. 80206

MACKAY, Mrs. K. P.
2151 Hawthorne Place
Denver, Col. 80206

MCKEE, Mrs. Rachel
1500 St.
Adams St.
Denver, Col. 80209

MCLEAN, Mrs. Ruth
735 South Clinton
Denver, Col. 80231

MCWILLIE, Betty M.
1424 Stuart Street
Denver, Col. 80204

DISTRICT OF COLUMBIA
PARSONS, Mrs. Margit
107 - 6th St., S.W. Apt. 7160

FLORIDA
CAVALARY, Mrs. H. P., Sr.
1615 North Olean Avenue
Fort Lauderdale, Fla. 33316

(All needlework)

CORKEN, Mrs. Sara J.
1955 N.E. 144th St
North Miami, Fl. 33161

GINSBROOK, La Vane
1251 S.W. 3rd Street
Miami, Florida 33130

HARTCLIFFE, Mrs. Dorothy
8855 W. Pirtle Avenue
Miami, Fl. 33150

ILLINOIS
GREENBERG, Mrs. Samuel
907 Throckmorton Street
Rockford, Illinois 61108

(All needlework)

HALL, Loretta
1001 South Second
Champaign, Illinois 61829

WINAND, Carol
1299 De Plaines Ave.
Des Plaines, Illinois 60016

INDIANA
VINSON, Etta
4054 West 9th Street
Indianapolis, Ind. 46226

IOWA
GUSTAFSON, Sandra L.
1407 North 7th
Burlington, Ia. 52601

WILL, Mrs. Emil
202 - 3rd Ave., S.W.
Box 127, Britt, Iowa 50423

MARYLAND
CUMMINGS, Dr. Norma E.
1701 Farmdale Drive
Rockville, Md. 20852

(All needlework)

MASSACHUSETTS
DONOHUE, Mrs. Elizabeth
86 Bradford street
Everett, Mass. 02149

(Robin lace)

Ducharme, Miss Audrey A.
139 Harmon Road
East Orleans, Mass. 02644

(All needlework)

MICHIGAN
ANDERSON, Lauren
6235 Arno, Apt. #7
Alpen Park, Mich. 48101

CARMAN, Kathleen
2972 Roundtree Blvd.
Ypsilanti, Mich. 48197

(Golden lace, Bobbin lace, Knitted)

DALLAS, Mrs. Barbara
506 Lincoln
Fort Benton, Mich. 48060

(Golden lace)

GOODWIN, Elma C.
57 Carriage Court
Ypsilanti, Mich. 48197

(Golden lace)

GRIFF, Elen
625 Forestdale
Royal Oak, Mich. 48067

(All needlework)

HEDLAND, Mrs. Carl C.
706 Westview Road
Bloomfield Hills, Mich. 48013

JACKSON, Mrs. Marguerite
700 Wordsworth
Ferndale, Michigan 48220

(Bobbin lace, Crochet, Knitted)

JENSEN, Eva V.
2150 East Delhi Road
Ann Arbor, Mich. 48105

(Bobbin lace)

MATHEWS, Darlea
3015 Wicker Road
Farrington Hills, Mich. 48024

(Bobbin lace, Tatting)

MATHER, Leslie
407 East Lincoln Ave.
Royal Oak, Mich. 48067

(Bobbin lace)

WILLS, Mrs. Sheila D.
2354 Lenegan
Troy, Mich. 48084

(Bobbin lace, Crochet, Knitted)

WILLIAMSON, Elisabeth L.
4520 Donley Drive
Sterling Heights, Mich. 48078

(Bobbin lace)

MINNESOTA
SMITH, Mrs. Beryl G.
2551 Kyle Ave. N
North Minneapolis, Minn. 55422

VAN DEN HOND, Mrs. Helen
1725 Morgan Ave., South
Minneapolis, Minn. 55405

MISSOURI
FRUMMICH, Mrs. Marvin
5025 Tulane Court
University City, Mo. 63130

(Bobbin lace)
NEBRASKA
ANDREWS, Mrs. Elmer
1124 Star Route
Alma, Neb. 68921
(Bobbin lace)

ROSENAU, Mrs. Fern
1259 Feshing Road
Hastings, Neb. 68901

NEW HAMPSHIRE
KUBBE, Mrs. Helen
47 Lakeview Ave.
Ringwood, N.J. 07456

BARTRAM, Rosemary C.
287 Spring Valley Road
Grassdale, N. J. 07649

SADLER, Mrs. R. J.
20 Sunset Drive
North Caldwell, N. J. 07006

VIGO, Mrs. Charles
26 East Cedar Street
Netcong, N. J. 07964
(Bobbin lace)

ZWIEG, Mrs. Mollye
37 High Crest Drive
Butler, New Jersey 07405

NEW MEXICO
LOTTIS, Jeanne J.
1745 Plain
Las Cruces, N. Mex. 88001

NEW YORK
FILBE, Mrs. Seraph
Red Creek, N. Y. 13143

LOBB, Debbie
11 Woodbine Road
Irvington, N. Y. 10533

MAKIN, Susan
120-23 Benchley Place
Brock, N. Y. 10475
(Bobbin lace)

ODDY, Mrs. Jerry
95 Southshore Blvd.
Lockavenna, N. Y. 14218
(Bobbin, Bobbin, Needle, Tatted)

BAYHOM, Mrs. Isa
819 - 2nd Street
Brooklyn, N. Y. 11228

THUSKIL, Miss Cheri Ann
17 Escopus Drive
Staten Island, N. Y. 12477
(Bobbin lace)

NORTH CAROLINA
GUPPIN, Miss Annie L.
Route 2, Box 154
Louisburg, N. C. 27549
(Bobbin, Tatted, Crocheted, Hairpin, Knitted)

BROGO, Ms. Karin
P.O. Box 352
Carrboro, N. C. 27519
(Bobbin, Needle, Netting, Tatted, Tatted)

OHIO
BOWERS, Mrs. Marjanna
214 Patterson Road
Dayton, Ohio 45420
(Bobbin lace)

BRAND, Ruth Ann
652 South 5th Street
Columbus, Ohio 43207
(Applique, Bobbin, Crochet, Hairpin, Knitted, Macrame, Tatted)

HEDSTROM, Mrs. Tui
2514 Edgehill Road
Cleveland, Ohio 44106
(Bobbin lace)

SPITZER, Mrs. W. B.
405 Fifth Avenue
Hillsboro, Ohio 45133

WINDLE, Marcelle S.
875 Lafayette Ave., Apt. 2
Cincinnati, Ohio 45220
(Bobbin, Crochet, Needle)

OKLAHOMA
HANNIE, Florence C.
301 Phillip Way
Pauls Valley, Okla. 73075
(Bobbin, Bobbin)

OKLAHOMA
CAPLESTEAD, Georgia
3606 S.W. Road
Portland, Ore. 97219
(Bobbin lace)

DONLEY, Mary C.
1105 Timberline
Lake Oswego, Ore. 97034
(Bobbin, Macrame)

CASLER, Mrs. Honor
357 North Lombard
Portland, Ore. 97217
(Applique, Bobbin, Hairpin, Tatted)

COMKIN, Marilyn L.
7511 S.E. Duke
Portland, Ore. 97206
(Bobbin, Crochet, Hairpin, Knitted, Macrame, Tatted)

HANEK, Mrs. Karl D.
4190 S.W. Council Crest Dr.
Portland, Ore. 97201
(Bobbin, Macrame, Tatted)

MANSFIELD, Lillian Hope
1421 N.E. 65th Ave.
Portland, Ore. 97218
(Boll Millinery)

SCHLUSLEIN, Donna
392 South Lake
Albany, Oregon 97321
(Battenberg, Bobbin, Crochet, Tatted)

SCHIBERLENK, Mrs. Hilda
1015 N.E. 123rd
Portland, Ore. 97211
(Bobbin lace)

PENNSYLVANIA
BARKER, Mrs. Kenneth
219 Pittsburgh Street
Bellemont, Penn. 16623
(Bobbin lace)

BARR, Mrs. J. F.
1534 Lehigh Parkway, South
Allentown, Penn. 18103

GREENE, Mrs. Inger
2652 Thornberry Drive
Pittsburgh, Pennsylvania 15241
(Bobbin lace)

HARRIS, Mrs. Barbara G.
261 Swedesford Road
Malvern, Penn. 19355

FOLS, Mrs. Louise H.
100 W. Chester Pike, Apt. G-0
West Chester, Penn. 19380
(Bobbin lace)

WINTER, Patricia
Newburg, Penn. 17240

SOUTH DAKOTA
LEANDER, Mrs. Richard B.
1118 South 3rd Ave.
Sioux Falls, S. Dak. 57105

TEXAS
DEVALLE, Mrs. Gloria M.
8350 FM 1517 N., #8-9
San Antonio, Texas 78240
(All laced)

LOUGS, Miss Lynne
1425 Apace Drive, Apt. 208
Dallas, Texas 75206

VIRGINIA
CROSELE, Mrs. Edna
Route 1 - Box 56-A
White Post, Va. 22663
(Netting)

GATTI, Mrs. M. J.
724 S. Lincoln St.
Arlington, Va. 22204

WISCONSIN
PARING, Mrs. A. C.
Route 1, Box 43
Winchester, Wis. 53597
(Crochet, Hairpin, Knitted, Macrame)

SIMPSON, Mrs. Mabel
P.O. Box 180
Monona, Wis. 53716
(Bobbin, Knitted, Macrame)

STARKS, Lisa
5707 Missouri Drive
Alexandria, Va. 22303
(Bobbin, Crochet)

WASHINGTON
BISCHOFF, Lillian
12006 - 84th Ave., South
Seattle, Wash. 98178
(All laced)

CONNAD, Judy
7254 North 42nd
Seattle, Wash. 98103
(Bobbin)

CRAGREN, Bertha
304 - 3rd Avenue
Seattle, Wash. 98133
(Needle Run, Netting)

HAMER, Rosalie
3222 Laurel Road
Longview, Wash. 98632
(Bobbin lace)

HOLMQUIST, Helen E.
5201 - 12th Ave. S.B.
Bellevue, Wash. 98006
(Battenberg, Bobbin, Crochet, Knitted, Needle)

MONGUM, Mrs. Barbara
471 - 2nd Ave. West, #B
Seattle, Wash. 98119

PORTER, Mary E.
P.O. Box 1454
Yakima, Wash. 98901
(Bobbin lace)

WEST VIRGINIA
ALLEN, Mrs. Elizabeth
226 East 5th Street
Clarksburg, W. Va. 26301
(Bobbin, Netting)

CLARK, Mrs. A.
798 1st Ave. S.E.
Martinsburg, W. Va. 25401
(Applique, Bobbin)

STILES, Mrs. Donna
5511 Race Forty Road, #176
Charleston, W. Va. 25312

WISCONSIN
AKINN, Mr. Alanna
1600 Fine Street
Sparta, Wis. 54656

HAIGHT, Eleanor M.
1461 North 50th Street
Milwaukee, Wis. 53218

SCHUBERT, Janis A.
229 Black Street
Eauknuma, Wis. 54130
(Crochet, Macrame, Tatted)

WOOD, Mrs. Marie B.
3111 Hy G.
Route 2
Caledonia, Wis. 53108
(All laced)

WOSNICK, Mrs. E.
3525 - 18th Street
Kenosha, Wis. 53140

WYOMING
ALLEN, Mrs. Dora Ellen
P.O. Box 36
Wheatland, Wyo. 82201
(Battenberg, Crochet, Knit)
PARKER, Mrs. Joan
Virginia Bank
Acle, Norwich
NORfolk NOR 60Z, England
(Bobbin Lace, Needlework)

PERKINS, Mrs. S. B.
5, High Street
North Crawley
Newport, Pagnell
Bucks, England
(Bobbin Lace)

THOMPSON, Betty
Brocabrica Farm
Woodhouse Eaves
Loughborough
Leicester, England
(Bobbin Lace)

WEBSTER, Mrs. L. K.
186, St. Johns Road
Tunbridge Wells
Kent, England
(Bobbin Lace)

WASHINGTON, Mrs. A. C.
2, Ellery Rise
Priest
HGP 6RZ
Henry on Thames
Oxfordshire, England
(Bobbin, Tatting)

WARR, Mrs. W. R.
1859, Wrexham Road
Windsor
Victoria 38B1, Australia

Wardlaw, Mrs. W. R.
25, Sycamore Drive
Rochester, New York 14626

Webb, Mrs. James M.
2716, King George Court
El Dorado Hills, Cal. 95620

Webb, Mrs. Robert Kelley
16851 - 35th Ave., N.E.
Arlington, Wash. 98223

White, Mrs. Edith
114, C Wing Road
Greenfield Center, New York 12833

White, Mrs. Frieda Koudelka
2204, Northumberland Ave.
Medina, Ohio 44256

Whitney, Mrs. W. R.
4400, Fairview Road
Little Rock, Ark. 72207

Wheatley, Mrs. W. R.
7734, Orlando Street
Hayward, Calif. 94545

Wheeler, Mrs. W. R.
2905 - 15th Ave., Apt. 606
Prince George VZM 1Z3, British Columbia, Canada

Whiting, Mrs. W. R.
515, E. Huclid Ave.
Applegate Manor
Monmouth, Illinois 61462

Wise, Mrs. W. R.
5142, Wrexham Road
Windsor
Victoria 38B1, Australia

World, Mrs. W. R.
25, Sycamore Drive
Rochester, New York 14626

Wylde, Mrs. W. R.
114, C Wing Road
Greenfield Center, New York 12833

X-Ray, Mrs. W. R.
2716, King George Court
El Dorado Hills, Cal. 95620

Yates, Mrs. W. R.
16851 - 35th Ave., N.E.
Arlington, Wash. 98223

Zeller, Mrs. W. R.
2204, Northumberland Ave.
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Zink, Mrs. W. R.
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Little Rock, Ark. 72207

Zinck, Mrs. W. R.
7734, Orlando Street
Hayward, Calif. 94545

Zimmt, Mrs. W. R.
2905 - 15th Ave., Apt. 606
Prince George VZM 1Z3, British Columbia, Canada

Zur, Mrs. W. R.
515, E. Huclid Ave.
Applegate Manor
Monmouth, Illinois 61462
NEW MEMBERS

ALPHABETICALLY

Andersen, Mrs. Elmer  
Neb.
Anderson, Mrs. Betty  
Col.
Anderson, Lauren  
Mich.
Andrews, Mrs. I. M.  
Eng.
Armstead, Mrs. Eliz.  
W. Va.
Artleson, Jeanne J.  
N. Mex.
Axelson, Mr. Anders F.  
Wis.

Barker, Mrs. Jan  
Fenn.
Barnett, Mrs. Ruth  
Ont. Can.
Barr, Mrs. J. F.  
Fenn.
Bassford, Mrs. H.  
Eng.
Bender, Helen  
N. J.
Beneviste, Georgina  
Ore.
Bergstrom, Lillian Wash.
Bertram, Rosalyn C.  
N. J.
Bligh, Marguerite V.  
Cal.
Bonney, Mary C.  
Ore.
Bowen, Mrs. Marianna  
Ohio
Box, Mrs. Carrie O.  
Cal.
Burnell, Mrs. I. S.  
Eng.

Casler, Mrs. Honor  
Ore.
Ceverly, Mrs. Mary  
Fla.
Clarkin, Mrs. Golda I.  
Col.
Claassen, Mrs. A.  
W. Va.
Cohn, Barbara  
Cal.
Collier, Mrs. K.  
Eng.
Conklin, Mrs. Nancy  
Col.
Conklin, Marilyn L.  
Ore.
Conrad, Judy Wash.
Corry, Mrs. Edna  
Va.
Craig, Martha  
Wash.
Cramer, Ethel  
Mich.
Crosby, Lorna  
Cal.

Crouch, Mrs. A. S.  
Eng.
Cummings, Dr. Norma A.  
Md.

Dailey, Mrs. Barbara Mich.
DeVolld, Mrs. Gloria M.  
TEx.
Donoghue, Mrs. Eliz.  
Mass.

Dougall, Mrs. Marilyn  
Cal.
DuCharme, Miss Audrey Mass.

Duus, Mrs. Frances G. B.C.Can.

Eraso, Ruth Ann  
Ohio
Ferrari, Mrs. Sara J.  
Fla.
Flaherty, Mrs. Linda F.  
Cal.
Flint, Mrs. Sarah  
N.Y.
Frushooff, Mrs. Marvin  
Mo.

Gammie, Mrs. Lena  
B.C. Can.
Gatti, Mrs. M. J.  
Va.

Gipson, Eva V.  
Cal.

Grisel, Osie Ind.

Gingerack, LaVonne  
Fla.

Godfrey, Elaine C.  
Mich.

Gordon, Winifred  
Col.
Greenberg, Mrs. Samuel ILL.


Greenvik, Mrs. Ingea  
Perm.
Grist, Elan Mich.
Gupton, Miss Annie L., N. Car.


Gustafson, Sandra I.  
Iowa

Haight, Eleanor M.  
Wis.


Halley, Lorelei  
ILL.

Hamer, Rosalie Wash.

Harris, Mrs. Barbara G.  
Perm.

Heidler, Mrs. Carl C.  
Mich.


Heritage Arts Cal.
Holgquist, Helen E. Wash.


Hudspeth, Mrs. H. M.  
Eng.
Jackson, Mrs. Marguerite  
Mi.


James, Mrs. Phyllis  
Eng.

Jensen, Eva V.  
Mich.


Jones, Miss Gwyneth Eng.
Josephson, Dorothy  
Col.


Knopf, Susan B., R.N.  
Mich.

Kramer, Mrs. Florence  
Col.

Kyhla, Mrs. Smil  
Iowa

Leander, Mrs. Richard S.  
Dak.

Logue, Miss Lynne  
Tex.

Lohmeyer, Mrs. Dorene  
N. Y.

Long, Miss Ami  
Col.

Lorio, Meg.  
Col.

Luckham, Mrs. L.  
Eng.

Mantis, Mrs. Helen  
Col.

Mansfield, Lillian H.  
Ore.


Marsh, Mrs. Juanita  
Col.

Martens, Mrs. Dorothy  
Fla.

Maucini, Mrs. Anna  
Col.

Maskin, Susan  
N. Y.

Matthew, Darlea  
Mich.

McCarthy, Joan  
Col.

Miller, Mrs. Everett, Sask, Can.

Miller, Mr. John Mich.


Montgomery, Mrs. Barbara Wash.

Negro, Mrs. Karin  
N. Car.


Nigro, Mrs. Mary  
Col.

Oddy, Mrs. Jerry  
N. Y.

Olsen, Helen  
Col.


Pardo, Mrs. Margit, Wash, D. C.
Park, Mrs. Jean  
Eng.

Ferri, Mrs. Susan  
Eng.

Ferry, M. K. F.  
Cal.

Folger, Mrs. G. A., Jr.  
Mich.

Follett, Mrs. E.  
Wash.

Fugliser, Mrs. Amourine  
Cal.


Fui, Mrs. Louise H.  
Fenn.


Kenne, Florence C.  
Okl.


Kiguel, Barnadine  
Col.

Rittenhouse, Mrs. E., Ont. Can.


Rogers, Mrs. Mary L.  
Ark.


Rosenau, Mrs. Fern  
Neb.

Sadler, Mrs. R. J.  
N. Y.

Saayoun, Mrs. Ida  
N. Y.


Saunders, Mrs. Norman  
Mich.

Schellenbaum, Donna  
Ore.

Schoenfelder, Mrs. Hilda, Ore.

Schroeder, Carol  
Mich.

Schubring, Mrs. Janis  
Wis.


Short, Jessie B.C. Can.


Simpson, Mrs. Mabel  
Va.


Smith, Mrs. Ruth  
Col.


Smith, Mrs. Beryl O.  
Minn.

Spindler, Mrs. Lora Ohio


Starr, Miss L. Va.

Stiles, Mrs. Donna W. Va.


Thompson, Mrs. Rachel  
Col.


Thompson, Betty  
Eng.


Truswell, Miss Charl A.  
N. Y.

Turner, Mrs. Beryl  
Eng.


Van den Berg, Mrs. Helen, Minn.


Vardi, Mrs. P.  
Ont. Can.

Veiga, Mrs. Charles  
N. J.


Volteer, Mrs. Mary C.  
Col.


Wahl, Betty M.  
Col.


Watch, Leslie  
Mich.

Webster, Mrs. L. K.  
Eng.

Weis, Mrs. Sheila D.  
Mich.

Wendel, Marcelle S.  
Ohio

Wenger, Patricia  
Penn.

Warrall, Mrs. Barbara  
Eng.

Williamson, Eliza L.  
Mich.

Winandy, Carol  
III.

Wood, Mrs. Marie E.  
Wis.

Woslick, Mrs. A.  
Wis.

Zeimans, Mrs. Dora E.  
Wyo.

Zweig, Mrs. Mollie  
N. J.
President's Message

Dear Members: Spring has Sprung and lace is flowing. A variety of lace is being made and taught by both women and men in the United States and the many countries where I.O.L. has members. In countries and areas where we are not known, the family tradition is carried on. People become acquainted with I.O.L. and our members through school class schedules, notices in the papers and by word of mouth. As we continue to grow each member will have a part in advertising our hobby by taking part in the above mentioned during our daily routine.

As of this writing we have 925 members. With our dues of $5.00 we will have an income this year of over $5,000.00 with the sales of past Bulletins, the donations to the E. Lolita Eveleth Lace and Book Collection, the donation of Books and money to our Library, Slides to our Slide and Museum Chairman and the Registration fee acquired at the convention. We are a non-profit organization and to keep I.O.L. in this non-profit category, we must report our complete income and expenses to the Internal Revenue Service. This is a must in 1975. We cannot ignore it this year; the I.R.S. is looking over our shoulder and we cannot put this wonderful organization in jeopardy.

The Convention will be held in Milwaukee, Wisconsin, August 11, 12, 13. Read the Convention Schedule in another part of the Bulletin.

Many members have been, and are, very ill and some have passed away. Also, some members have lost a member of their family. The Officers of I.O.L. wish to extend their sympathy to those who have lost a loved one and to those who are ill we wish a speedy recovery.

A letter will be sent to the Officers, Chairmen and Branches asking for a report of their year's activities. These reports to be read during the Business meeting.

The By-Laws are being reviewed at this time and will be presented at a later date.

More details on the Convention will be in the July Bulletin. I wish to thank all members who are working to make this the best Convention yet and with God's help it will continue in that way.

As Ever With Lace

Muriel Lelig

"LACE - IN"
The Craft Centre, Elstow, Bedford, England

Wed. July 23, 1975, 10:00 A.M. - 4:30 P.M.
Bring your pillow, patterns, samples, lunch;
Tea and coffee served (charge to be made)

Place: situated behind the Elstow County Primary school, in the village of Elstow
which is 2 miles south of Bedford and on the A.6. Luton road. Parking available.

Send reservation to: The Secretary, The Craft Centre, Elstow, Bedford MK42 9XP England

CONVENTION SCHEDULE

MONDAY, August 11, 1975
10:00 A.M. to 12 Noon WORKSHOPS
Classes on all types of Lace making
Seminars on lace during Workshops
12:30 Luncheon, Price announced later
2:00 P.M. to 4:00 P.M.
Workshops to continue
6:30 P.M. Dinner, Price announced later
8:00 P.M. Lace Program

TUESDAY, August 12, 1975
9:00 A.M. Pre-Convention Board Meeting
12 Noon Luncheon
2:00 P.M. Business Meeting
6:30 P.M. Dinner
7:30 P.M. Lace Program
9:00 P.M. Convention Meeting

WEDNESDAY, August 13, 1975 BUS TOUR

All members wishing to attend the Lace Workshops, please contact the following two members who are in charge of this wonderful project.

Mrs. Trenna Ruffner
246 Lakewood Avenue
Detroit, Michigan 48215

Mrs. Elsie Bentley
Oxford Park Towers, Apt. 512
2345 Oxford
Berkley, Michigan 48072

We have a nice large room to display our lace, both new and old; bring your lace and share its beauty with others.

We will have two authorities on the identification of lace, bring your lace and members Muriel Mitchell and Virginia Gordon will identify your lovely lace and give you its name.

WEST GERMANY

"There is a lace exhibition in the Museum fur Kunsthandwerk at Frankfurt on the Main(open from 10:00 A.M. until 5:00 P.M. on Wednesday until 8:00 P.M. except May 18th, 1975. There will be on display old lace (16th-18th centuries) and Lace Easter Eggs made by myself.

In January and February we were in Switzerland. I did not only meet several people who took an interest in becoming club members but also found fine new material concerning museums and lace-making."

Gisela Graaff-Neefgen

Ann Arbor Michigan Branch

Sixteen members were present at the February 8th meeting of Ann Arbor Laceur in Michigan at Dolores White's, to enjoy exchanging, exhibiting, purchasing from each other lace and articles made of lace, books, clippings, thread, surplus rollers and cord which were available for those present to enjoy or accumulate for use.

The meeting was preceded by Mary McPeek's Saturday students meeting for their regular lesson. Later everyone enjoyed seeing the hostess' needlework hangings and books on Needlework.

Mary Moody Selden
Lace Making as an Art Activity for Children

"THE TLC" program and its Demonstration Center in Ann Arbor, Michigan at the Pittfield School has brought Bobbin Lace making as an art activity for children to the attention of officials from several sources such as the State Department of Education, the University of Michigan Department of Education and the central administration of the Ann Arbor Public Schools. This has been accomplished through a series of events which occurred in December 1974 and later.

1. One event was a visitation to the Center arranged to coincide with the quarterly meeting of the First-Year Project directors of Title III E.S.A. grant programs and State Department of Education officials.

The Center was in action with Senior Citizens (and a few others like Eva Jensen from Ann Arbor Lace Club) helping children with the usual art activities and in addition such handwork skills as are required for patchwork quilting, rug hooking, crocheting, knitting, sewing to make dolls, cooking, woodworking and bobbin lace making.

The lace making was a center of attraction, viewed with great interest and curiosity. Many thoughtful questions were asked of Eva and her lace making students as their work was admired.

Those visiting included: Mr. David Loman, Consultant, Program Development, Experimental and Demonstration Program, Michigan Department of Education.

Ms Evelyn Brezesineki, Evaluation, State Experimental and Demonstration Program.

Mr. James Doyle and his associates, an independent evaluation team.

Members of the Ann Arbor Public Schools, Central Administration, from Instructional Materials Center and Mr. George Huseco on Federal Grants; Mr. Samy Marcus, Financial Advisor; Mr. William Wade, Controller.

From the University of Michigan, School of Education came Dr. Pinley Carpentier, and Mr. Terrance Tice, husband of Carol Tice, Director and originator of the TLC program and Dr. Howard McCluskey, who is now working in the Geontological Field; concerning himself in his retirement years with Senior Citizens' interests and needs.

Teacher Aides from some of the other Ann Arbor Schools who came, expressed interest in learning bobbin lace making or getting help in teaching bobbin lace making to children.

2. Another event was a visitation by Dr. Don Shader, Deputy Superintendent for Curriculum in the Michigan State Department of Education. The request for his visit came from The State Department to the TLC Center. Since he was accompanied by Dr. Harry Howard, The City Superintendent of all Ann Arbor Public Schools; Dr. David

* "TLC" - Teaching-Learning-Communities, an innovative program funded under Title III ESEA, includes Senior Citizen volunteers helping children in the Art Program.

Aberdeen, Associate Superintendent for Curriculum and Mr. William Mays, Director of Elementary Education for Ann Arbor Schools, this represented an influential educational group on both local and state levels who observed the many art activities at the TLC Demonstration Center. As before, the lace making attracted more than its share of attention.

3. The third event was the making of a video tape which included scenes of many of the art activities with the young lace makers given a prominent position by the TLC Director.

The outcome of all this interest in bobbin lace making is not predictable, but we hope it is significant. Unfortunately there are not many volunteers available who are as skilled as Eva Jensen in lace making, nor as well adapted to teaching young children, so that the requests for such could soon outnumber the supply. It is interesting, however, for others to know about this Federally Funded project that includes lace making among its Art Activities and the officials who are showing an interest in the project.

Mary Moody Selden

HELLO INTERNATIONAL OLD LACERS!

For quite a few years now I have been demonstrating Bobbin lace, also on T.V. The past couple of years I was Superintendent of the Western Washington Fair which takes place in September, 10 days long. I am in charge of Weaving and Macrame. This year I have changed all the entries to bring them more up to date: this had not been done for a long time. I dropped quite a few items and added some new things as Swinning (I demonstrate that too) and Basketry and Bobbin Lace. I do not know if other Fairs ever tried this, if so I would like to know where and how this was done. To see if there are people interested to enter their beautiful work. I just started with two items:

1. Traditional Design Article (bobbin)
2. New design Article. (bobbin lace)

These things should have been made during the last two years and cannot be entered more than twice. 50% increase in awards.

I have invented a new type of large bobbin and make necklaces in colored heavier linen thread, sometimes with ivory beads in it. I tried this way to get the younger generation more interested in it so that this old art does not get lost. I have given some workshops in this method. Also I spread the word around about the bulletin. Even had some people from South America, Colombia, who could not speak anything but Portuguese.

For more info on this Fair you can contact: Susie Frank, 6521 Waller Road, Tacoma, Washington 98443
Phone: 531-2087

7th Biennial - June 12-15, 1975
PACIFIC NORTHWEST HANDWEAVERS CONFERENCE
Washington State University, Pullman, Wash.
Booths open to the public Saturday P.M.
Lace Bobbin Pedlar 18th Cent.

Here's Herkimer Hobbes of famous London Tower,
With trays full of bobs, to make thy fine laces!
Will you bui my bobs, ho?
to make some tape,
Or lace for your Cape,
My dainty ducks, my dear-s?

Laces of flax, laces of silk,
for the strolling gentry, as fair milk.
Bui any bobbins today, my fair dames?

Woodens for my bobbins from fair, foreign lands,
Bobbins, Mayde, bobbins!
Come bui my bobbins Mayde.
How else can thee weave Thy fine fair threads?

Bobbins that sing in thy fair hands,
Bobbins that sing from the twisting
and tossing of thy gifted fingers
Twisting and turning, tra la, tra la!

The Bobbin-man maketh his living most sweet,
With carring his bobbins from street to street!
Who would desire a pleasanter thing,
Than all day long, to do nothing but
sing - tra la -
Bobbins for sale?

From Morn till eve I rove along,
And joys my eyes illume.

If you but listen to my song,
And kindly bui some bobbins afore noon.
Ye sweet housewives come to me,
And bui a bobbin, two or three,
To while away the fading hours,
At the end of Autumn's day!

Come Maydens too, come quickly,
Let me take a penny
Here and there, with meary thread,
Working at thy pillow
for a piece of bread.
Pray my lady, Pray do bui,
You can't have better than of me;
For never, surely were there seen,
Prettier bobbins than mine, to keen!
Pretty mayds, or pretty wives, I say
I sell them half the price of the shops,
So you'll bui of the Pedlar, I pray!

On me hat I veers a green feather
On me hat for a twelvemonth and a day!
If anybody axes me the reason I wear it,
I tells 'em for my own true love
Who's fair, far away!

"I was a-going on my round
On the street I first did meet her!
Oh! I thought. She was a hangel
Jist came down from the sky!
As she sat, in her doorway making lace,
For the gentle folk to bui!

She was a small young lass,
With turned-up nose, carotty hair,
And cheeks like a red, red rose.
I never knew a voice, more louder,
or more sweeter,
When she cried, "bui my laces,
My laces, come bui!"

Bui my Bobbins!
Bobbins of Ivory, of Wood,
Bobbins of horn, pretty and fine
Bobbins turned of bence,
With jingles and gingles,
Such pretties to while
Away the time!

Bui any Bobbins?
Bobbins, a farthing a pair,
Come! Who will bui them of me?
They are roung and long
And turned so pretty!
They're fit for the gals,
of the country or city!
Come! Who will bui them of me?

Bobbins, a farthing a pair,
Bui any Bobbins,
Ye maydenns so fair?

* * * * * * * * * *

Herkimer's Cry, I made up after reading hundreds of the 18th century cries.
Evelyn Ballard

Herkimer, Bobbin Pedlar, was made by Evelyn Ballard of Virginia as a companion piece to 'Primrose' the Lace Pedlar.
Both dolls are originals by Marianne De Nunez of California, and after exhaustive research, costumed by Evelyn Ballard. She used them recently to depict an 18th c. London scene at the Museum and everyone was charmed by them.
"KNYPPLING — THE BEST FROM BERGA/ULLMAN"

The ancient and sophisticated art of lace making has a new champion . . . Berga/Ullman. We are proud to have been appointed exclusive distributors of the finest linen and equipment made in Sweden. Assembled in one place are the equipment and supplies of the Swedish Lace Association, the equipment of Gunnar Andersson and the linen of Holma Helsinglands. All these fine products are now stocked in our warehouse and can be obtained at a moment’s notice. There are five different lace pillows and 14 different linens to choose from. Both a pamphlet and a yarn card are available for your critical inspection.
Bobbin Lace: It's Her Craft

By: Mary Ellen Kirby

"As a hobby, it's fun," said Mrs. Trena Ruffner of Detroit, "but if you had to make your living at it, it would be awfully hard work." Mrs. Ruffner was describing the age-old craft of bobbin lace, which she is teaching at the Grosse Point War Memorial.

The lace is made with threads wound on bobbins and is woven from a given design. It was in vogue during the Renaissance.

"The first laces were done with needle and thread," Mrs. Ruffner said, "then Italian lace makers added bobbins. We usually give Italy, France and Belgium the credit for this craft, but it has been done in all European countries.

"The colonists brought it to this country and a flourishing handlace business occurred in Ipswich, Mass., before the Revolutionary War.

"THE CRAFT started up again about 20 years ago," Mrs. Ruffner said. "A couple of women's magazines ran stories on it and a number of women weavers began to try bobbin lace. But it really took off in 1965 when there was a resurgence of all crafts. During the last four years the fiber crafts especially, have come into their own."

Mrs. Ruffner began making bobbin lace while her husband did research work at Cambridge University in England.

"It was something I didn't know how to do, so I signed up for the class," she said. "When I returned to Detroit I asked a few people if they knew about it and before long one person led to another. There's an amazing number who make bobbin lace. I've tracked down about 70 in all."

Mrs. RUFFNER demonstrated the craft at last year's Michigan State Fair and found more interested women. She began her first class at the War Memorial last fall.

"When they finish, the women should know all the basic techniques," she said. "We have to keep the classes small because close supervision is needed."

Area women who took the class include Mrs. Eleanor Stanard and Mrs. Regina Gies, both of St. Clair Shores; Mrs. Lorraine Christy of Grosse Pointe Woods; Mrs. Irene Squiers and Mrs. Marsha Black, both of Grosse Point. Mrs. Stanard has sisters-in-law in Belgium who make bobbin lace. She discovered the craft while visiting them recently.

"THEY SHOWED ME how they made lace," she said, "and when I got home, a friend told me about Mrs. Ruffner's class." Mrs. Stanard uses a miniature Belgium pillow and bobbins that are more than 100 years old to make her lace work.

Mrs. Christy, an art teacher, uses her own homemade pillow.

"I wanted to learn something I didn't know," she said. "I paint, weave and do macrame. Now I have learned a new way to use fiber and I gain a sense of personal satisfaction from the things I create."

Mrs. Ruffner says all of her students enjoy the craft.

"American women now have labor-saving devices which give them the time for crafts," she said. "That's why we've seen such a tremendous revival in them."

News Photo by Gary Porter

BOBBIN LACE craftsmen Mrs. Eleanor Stanard (left) of St. Clair Shores and Mrs. Lorraine Christy of Grosse Pointe Woods twist and turn threaded bobbins to create intricate lace patterns under the watchful eye of their instructor, Mrs. Trena Ruffner of Detroit.

LACE BOOK

"I've just acquired a typically French bound copy of Le Poinç de France by Mme Laprade with subtitle and the lace centers of the 17th and 18th centuries -- by Rothschild, Paris, 1905; 384 illustrations and index."

-- Mary McPeek
NEEDLE-RUN LACE IS EXCITING...

Odessa Creates Own Patterns

The deft fingers of a talented Odessa woman has led her to make intricate Teneriffe lace, a lace that derives its name from the Teneriffe Islands near the coast of Africa. It is widely associated with the Canary Islands.

Mrs. Paul W. Kaiser, 604 Placer, became so engrossed in her ability to make the attractive patterns of lace which are created with a sewing needle, she has published a handbook on the subject, "Enjoy Making Teneriffe Lace". This personalized handbook "is in limited edition", she explains.

Eunice Gifford Kaiser made her own loom to design the medallions of lace, then described the simplicity in making the patterns; took photos of her finished art, developed the film, printed the pictures, typed the stencils, ran the mimeograph, assembled the pages, and attached black and white photos to each book.

The Odessa holds an associate of arts degree from Odessa College and a master handweaver's certificate from the Shuttle Craft Guild. She studied with the late Mary Neigs Atwater, dean of American handweaving, and with the late Harriet Douglas Tidball and with Elsa Reginsteiner of the Chicago Art Institute.

She is past president of the Odessa Creative Writers' Club and edited the club's 1971-1972 anthology. Her previous publications include articles in "Handweaving and Craftsman", the national publication for handweavers.

Also, Mrs. Kaiser has written various articles for Odessa College "Roundup" and "Reflections". Her weekly craft column appears in the Grandfalls Gazette.

The Odessa has many affiliations and memberships in the International Old Lace, Creative Writers' Club, Odessa Art Association, The Texas Fine Arts Association, Contemporary Handweavers of Texas, and is an exhibitor at the Odessa Community Art and Craft Center.

Yarns, fabrics and colors fascinate her. She is available as a teacher of weaving, needlepoint, lace making, knitting and other crafts.

Describing the lace in her book, "Enjoy Making Teneriffe Lace", Mrs. Kaiser says, "The lace is wreathed in romance and much antiquity and no one knows its origin."

(She believes that it was taught to the Canary Islanders in the 15th Century).

Great quantities of the lace are made in the islands off the coast of northeast Africa.

The lace is designed in various geometric forms. The designs may appear in squares, diamonds, stars, ellipses, or in the form of insertions or borders.

"The most common form, she declares" is that of a circle.

Regardless of the shape of the perimeter, it is always characterized by radials of spokes, which spread out from the center to an outer rim. Because of this, Teneriffe is classed as a 'sun' or 'sol' lace.

The lace is rapidly spreading throughout Bolivia, Paraguay, Brazil and Mexico. Each locality develops its own traits in the patterns and often takes the name of the country where it is made.

"Most women in the United States who have seen the beauty of the needle-run lace have overlooked the simplicity of making it," said Mrs. Kaiser.

One woman, when shown the lace, said she had learned to do that "a long time ago in a school in Mexico." One thing about The Teneriffe lace, "you can create something original and all your own," she continued.

There is no need for a large working surface in making the lace. It can be carried from place to place and made while visiting with friends, such as knitting.

"Making lace", said Mrs. Kaiser, "does require patience. Any craft or art worth while is time consuming. "This type of lace can be done by craftsmen of all ages", the Odessa believes.
The Crochet patterns for Dutch Girl and Dutch Boy panels are from "Broderie sur Filet" by Marie Tramasure. — Contributed by Mrs. Rutgers-Messick of Holland

**In Memoriam**

Winifred Gordon, Denver, Colorado
Jean Austin, Worthington, Ohio
"The Mormons have a big museum in Salt Lake City, Utah with several counters of lace on exhibit." - Betty Jones, Wyoming

Back bulletins for 1972-1973 @ $3.50 and 1973-1974 @ $5.00; Book Plates, 10 for $1. Meshes booklet, $1.00 and Lolita Eveleth Identification Chart, $4.75 — from Editor
Above: MARY HAND, Demonstrating Bobbin Lace at 2nd Annual Seminar of the Brandywine Guild of Spinners, Dyers and Weavers, June 1974
Right: NELL COPSON, (in Colonial Costume) demonstrates spinning flax and wool. Here using her own spun linen thread for lace making in Granite Run Mall, Media, Pennsylvania, February 1975

Brandywine Pennsylvania Branch

Our 3rd Annual day-long Seminar will be June 7th, 1975. We will again have Lace and Crewel on the Program as well as all the other regular activities of sheep shearing and related crafts. Anyone wishing information may write to Mary Hand or Nell Copson.

Mary Hand spent several days showing and demonstrating lace making in Exton Mall, Pa. last summer; held a week long workshop on Bobbin Lace in Chautauqua Institution, Chautauqua, N.Y. last July and is looking forward to the same again this June 30th to July 11th; also, in costume, for her area when the City of West Chester, Penn. had its 175th Birthday last September 4th; another occasion for her costume was Oct. 6th, when she was Guest Exhibitor of Lace and Lace making in the Stenton House, Germantown, Penn; and has given classes in Bobbin Lace in her home and the Y.W.C.A. of West Chester.

Nell Copson enjoyed two occasions in costume last August, showing Lace and Colonial Crafts with the "Colonial Plantation" members of the Bishop Mills Historical Society, Media, first at Independence Hall, Philadelphia, when the Mayor officially opened the Bi-Centennial Activities for the City and secondly in Media for the 17th Birthday Party—which was sort of a practice run for the Big 175th this year and the Bi-Centennial next.

Mary Hand has been invited to lecture on lace and exhibit April 11 and 12th when the Tropical Weavers of Orlando will host the Tropical Weavers of Florida.

A 3 day Workshop in March held by the Mannings Studio of Creative Crafts & Weaving School, included a class of 8 in Bobbin lace where Neeltje Hain of Mohnton, Pa. was the lecturer and showed her slides.

Nell Copson is planning a visit to England the first two weeks of September. She will be staying in Bristol area and hopes to meet up with as much lace as possible. A visit to Luten and London is planned.

She would appreciate it very much if any I.O.L. members could advise her where "the Action is". Would also be happy to correspond and meet members in England.

Mrs. D. L. Copson, 70 War Admiral Lane, Media, Penn. 19063

"A mini Sampler by Katie Mooney. Katie is an I.O.L. member in Thayer, N.Y. I've been sending her lessons by mail. She's used modern crochet threads and color on this charming mini-sampler."

"One of the things that I require of my students, is to make a sampler to learn the stitches on. We've done round ones. Each student draws a circle and devides the space in anyway she chooses. The samplers are all different." Nancy Evans
**Needle Lace**

Above: My sampler, random division, using modern threads and color. — Nancy Evans

Below: A blow up of detail of above sampler.

Patti Jolin's Sampler, using all one weight thread. Patti is a Kent, Wash. member.

(Photos were taken by Duard A Milks, California, Nancy Evan's father.)

"A needlepoint canvas, 15" x 19" with the famous Lace-Maker of Vermeer is available from Emile Bernat & Sons Co., Uxbridge, Mass. 01569 and Bernat Yarns Ltd, Toronto, Canada. — The colors are quite true to the original picture and it has a chart for selecting the yarn. Leslie Saari of Milan, Michigan is making it up and all Ann Arbor members are watching her progress." — Mary McPeek

**San Francisco, California Branch**

"We had a very nice I.O.L. meeting last month (January) at one of our newest members' home, Isolde Geipel in San Bruno. She had a nice program, everybody brought one piece of lace and talked about it, this way, everybody was involved and interested." — Gertrude Biedermann.
New York Metro Branch

"We had a nice Sunday meeting and lace demonstration at the Bergen County Museum. Paula Saddler arranged it so members who were unable to attend the regular weekday monthly meetings could come."—A. Negron

Detroit Southeastern Branch

"On March 24th the Detroit area working group of the Southeastern Branch of I.O.L. met at Jessie Bush's. There were 18 of us, all with pillows to work on, things to show and lots and lots of chatter. There were three new people; one had sent in for membership and the other two took blanks. One of the new lacers was an Italian woman who learned as a child. Her bobbins made such beautiful music. She had a group watching her most of the day. The meeting broke up at about 3:30 P.M. so you can see there was a lot of interest. I do hope we keep growing. Our next meeting will be April 28, and we have rented a room at the Northland Shopping Center. We will have as a visitor, Sheila Wells' mother from England, who makes Honiton Lace. Her name is Mrs. Hilda Akerman. This will be a Southeastern area meeting with the Plymouth and Ann Arbor groups joining us.

* * * * * * *

I will be conducting a one day workshop in Bobbin Lace at the Michigan State Fair. I hope to give them enough information so they will seek a teacher to continue to learn and also join our group. We will meet when the Fair opens and work all day."

Elsie M. Bentley

From: "Providence Bulletin" R.I. February 21, 1975

VALLEY LACE MILL CLOSING

Valley Lace Co., last survivor of the Pawtuxet Valley's major lace mills closed in February. About 50 employees, including 30 weavers and about 20 auxiliary members and threaders were laid off due to general lack of business. The firm, a division of Wiener Laces of New York, made fine lace for dress goods. It also suffered, as had the rest of the leavers lace industry, from the competition of the Rachelle lace machine which can knit lace much more cheaply.  (Contributed by Ethel Cutler)

Old Lace Collection

From: "Winchester Evening Star" January 29, 1975

WORLD WAR I LACEMAKER ADDRESSES 1st MEETING OF L-A-C-E CONCERN

Native-born Belgian, Helen Hunt of Purcellville, was the featured speaker at the first meeting of the newly formed Virginia L-A-C-E Concern, a branch of the International Old Lace Society, held recently at Handley Library in Winchester.

Mrs. Hunt began lace making during World War I and specializes in the making of Bobbin lace. She is the Virginia L-A-C-E Concern instructor for beginners.

Following the talk, she displayed several examples of her work, including ecclesiastical laces and conventional bridal handkerchiefs.

Hazel Lowery of Falls Church and Karen Schroeder of Arlington, students of Mrs. Hunt, also displayed examples of their work, and Mrs. Lowery brought a large portion of her lace collection for viewing.

Edna Coryell of White Post, a third generation lace maker, demonstrated meshing or netting and exhibited pieces of Guipure D'Art.

Mrs. Harry Black of Waynesboro exhibited her collection of laces.

Several types of pillows, bobbins, books, patterns, winders, thread holders, prickling devices and patterns were shown and discussed.

During the business portion of the meeting Inez Rodefer, branch organizer introduced Richard Miller, Handley's librarian, who chaired the meeting.

Three guests were received as members before adjournment.

Meetings will convene bi-monthly, corresponding with the issuance of the Old Lacers Bulletin.

The next meeting will be March 20 at 1:00 P.M. at the Handley Library.
A Handsome Bedspread in Modern Tatting

By JESSIE C. AVERY

From: "Needlecraft" December 1925

The design is a simple one, easy to work because of the constant repetition, and very effective. The alternating squares or blocks are made separately and joined later, and the many who enjoy tatting will find them extremely fascinating pickup work. There are no picots save those used for joining the various portions of the design, hence the spread may be easily laundered. For the model, No. 8 cotton, hard-twisted, was used, and ten and one-half dozen spools required for a large spread. (Squares may be joined in making.)

For the close-work square (No. 1):
1. Using the shuttle-thread, begin at center with a r of 1 ds, p, (5 ds, p) 3 times, 4 ds, close and tie.
2. A tiny r of 3 ds, join to p of center r, 3 ds, close; using second or spool thread, turn and make a ch of 3 ds; a lg r of (5 ds, p) 3 times, 5 ds, close; a ch of (3 ds, always, unless otherwise specified) corner r of 2 ds, join to last p of preceding r, (8 ds, p) twice, 2 ds, close; a ch; a lg r, joining by lst p to last p of corner r; a ch, a tiny r, joining to same p with lst tiny ring; a ch; a lg r, joining by lst p to last p of preceding lg r (always, unless otherwise directed), a ch repeat from beginning of row 3 times joining last lg r also by last p to lst p of lst lg r, and last ch at base of lst tiny r; tie and cut threads.
3. Tie ends of shuttle and spool threads together; make a small r of 5 ds, join to p of corner r of last row, 5 ds, close; a ch; a lg r (as described in last row); a ch; a corner r (as in last row), joining to preceding r; a ch; a lg r, joining to corner r; a ch; a small r (like lst of this row), joining to same p with lst small r; a ch; a lg r, joining to preceding lg r; a ch; a tiny r (as in last row), joining to next lg r of last row; repeat from * twice; a ch; a lg r, joining to preceding; a ch; repeat from beginning of row, joining last lg r to lst, and last ch at base of lst small r; tie and cut threads.

Each medallion, as completed, should be perfectly square.
4. Like 3rd row, save that there are 6 tiny rs instead of 3 between corners.
5. Like 3rd, with 9 tiny rs on each side, between corners.
6. Like 3rd, with 12 tiny rings between corners.
7. Like 3rd, with 15 tiny rings between corners.

This completes the square; if desired, it may be made larger by additional rows, each row increasing the tiny rings on each side by 3. It will be seen that each row, from the 2nd to 6th, or more, completes a medallion of different size, and these may be used in various ways for the fashioning or trim of an entire bedroom set. The curtains may have insert medallions, any of the size produced by the 3d or 4th row, and an edge of the large and tiny rings, alternating. Many ways of using the different parts of this attractive square will occur to the enthusiastic tatter.

Openwork square (No. 2)
1. A r like that used for the center of No. 1, save that the ps are twice the length — about one fourth inch.
2. A tiny r of 3 ds, join to p of center r, 3 ds, close; a ch of 10 ds; a lg r of 7 ds, p, 7 ds, close; bring the spool thread around as for a ch, turn the last r over to make it lie flat, keep the spool-thread close in, holding it with the last r, make a ch of 7 ds, p, 7 ds, fasten shuttle-thread in p, 7 ds, last r with spool thread still held in place, draw the shuttle-thread down tight, make a p at top of r with spool-thread, then a ch of 7 ds, p, 7 ds, and draw both threads down tight, thus completing a double or enclosed r; turn, make a ch of 5 ds; a lg r; join to lst p of preceding double r, 11 ds, join to p at top of r, p, 11 ds, p, 3 ds, and draw threads tight, thus making the enclosed r at corner; ch of 5 ds, enclosed r like lst, joining by lst p, to fasten corner r; ch of 10 ds; a tiny r, like lst, joining to same p, ch of 10 ds; enclosed r, like lst, joining by lst p to last p of preceding enclosed ring (always unless otherwise directed), ch of 10 ds; repeat from beginning of row 3 times, joining last enclosed r by last p to lst p of lst enclosed r; and last ch at base of lst tiny r; tie and cut threads.
3. Tie ends of threads together; make a lg r of 7 ds, join to p at top of enclosed r at corner, 7 ds, close; ch of 10 ds, and enclosed r, like lst enclosed r of last row; ch of 5 ds; a corner enclosed r, as in last row, joining as directed; ch of 5
ds; enclosed r, like 1st, joining to preceding; ch of 10 ds, a lg r, like 1st r of row, joining to same p; * ch of 10 ds; an enclosed r, joining to preceding; ch of 10 ds; a tiny r, as in last row, joining to p of next enclosed r, repeat from * twice; ch of 10 ds; enclosed r, joining to preceding; ch of 10 ds; repeat from beginning of row 3 times, joining last enclosed r to 1st, as before, and last ch at base of 1st lg r; tie and cut threads.

4. Like 3rd, with 6 tiny rs between corners.

5. Like 3rd, with 9 tiny rs between corners.

This completes the square, as shown; it may also be enlarged, if desired, by adding other rows made in the same manner, and the medallions will serve many uses.

As suggested, they should be perfectly square when finished.

They may be joined as made, or with needle and thread, as preferred; join the corner ring to picot of corner ring of preceding square: (next enclosed ring of No. 2 to picot of next 2 rings of No. 1, taken together, next enclosed ring to single ring of No. 1, next enclosed ring to 2 rings, taken together) 3 times, then the corner rings.

When finished, the spread contains one hundred and twenty squares, each about 9 inches across; it is twelve squares in length and ten in width.

For the border, a design similar to or matching the openwork squares is used:

1. Tie ends of threads together; make an enclosed r, as previously described, joining by 1st picot of outer r or ch to p of 1st of the 6 rs at center of one side of No. 1 square; ch of 10 ds, a tiny r of 3 ds, missing 2nd and 3rd of the 6 rs, join to the p which connects 3rd and 4th rs, 3 ds; close; ch of 10 ds; * an enclosed r, joining to preceding enclosed r, as before; ch of 10 ds; a tiny r, joining to same p as before (which is exactly at the center of the side of square); repeat from * twice; ch of 10 ds; an enclosed r joining to preceding, and by last p to p of 6th of the center rs at side of square.

2. Make the inner r of enclosed r, as before, miss 1 r at side of square and join to next (which will be the 5th from the p to which the 4 tiny rs of last row are joined), ch of 7 ds, join to next r back, 7 ds, and complete the enclosed r in the usual way; * ch of 10 ds, a tiny r, joining to the p of enclosed r of last row; ch of 10 ds, enclosed ring, joining to preceding; ch of 10 ds; a tiny r, joining to same p; ch of 10 ds; enclosed r, joining to preceding; repeat 4 times from * joining the last enclosed r by p of last ch to p of 6th r from the center joining of the side of square, and at base of r from center. Tie and cut threads.

3. Like 2nd row to *, joining 1st enclosed r to 8th and 9th rs from the center of side of square; * ch of 10 ds; a tiny r, joining to p of enclosed r; ch of 10 ds; enclosed r, joining to preceding; ch of 10 ds; a tiny r, joining to p of next enclosed r; ch of 10 ds; enclosed r joining to preceding; ch of 10 ds; a tiny r, join to same p as before; repeat from * 4 times ch of 10 ds; enclosed r, joining to preceding; ch of 10 ds; a tiny r, joined to p of next enclosed r; ch of 10 ds; and enclosed r, joining as before to 9th and 8th rs from center; cut and tie threads.

4. It is better to add this row after the scallops are all done, as it can then be carried entirely around, one scallop covering the side of a square.

Join the threads to p of corner r of square; make a ch of 7 ds, p, 7 ds; a tiny r, joining to p at top of enclosed r; alternate chs and rs around scallop; joining last ch to the corner r opposite, where the squares are joined; in making 1st ch of next scallop, join at p to p of last ch of preceding scallop. All chs, save last and last, may be 14 ds, omitting ps, if desired.

The openwork squares have 14 enclosed rings from corner to corner; join the 1st enclosed ring to 2nd enclosed ring from center on one side, the last on the other side, with the tiny rings joined to the picot between the 7th and 8th enclosed rs of the side; start the 2nd row of scallop by joining to 4th enclosed ring from center, and join to corresponding enclosed ring on other side of center, and start the 6th row by joining to 6th ring, ending by joining to 6th ring on other side, counting from center. This leaves corner rings for the 4th row.

Master-scarf is easily made to match the spread, and the design may be arranged and combined in different ways to serve as a trim for matching accessories.

Lacemakers to Exhibit in May Events

The Virginia LACE Concern, branch of the International Old Lacers, met March 20 in the Handley Library at Winchester.

Plans were completed for the group to participate at both "Sunday in the Park" on May 4 in Winchester and "The Music and Craft Festival" May 18 at Lord Fairfax Community College in Middletown.

The lacers will exhibit their work, equipment, and literature. Four lacers will be demonstrating, and students will be present.

As members will have a busy month in May the regular bi-monthly meeting date will not be until June 19 at 1:00 p.m., at the Handley Library.

("Front Royal-Warren Sentinel", Mar. 27)
NOTICE TO MEMBERS
The advertising manager has resigned.
Send advertising for July to editor.
The membership chairman has resigned.
Send memberships to the treasurer.
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We are just as ignorant as to when the art first appeared in Denmark but it must, at any rate, have been sometime before the end of the 16th century. From a letter now in the Royal Library at Copenhagen we learn that Agnete, wife of Dean I. Fabricius of Copenhagen and daughter of Dean Jørgen Pedersen of Tønder, ordered from her sister Elizabeth in Tønder the following lace: "4 ells at a price of 7-8 thalers". This letter, written in 1595, proves conclusively that there existed some sort of lace industry in Tønder at that early date. From this evidence we may also assume that the courts of the Duke of Gottorp, (who reigned over a part of South Jutland), and the Danish King Christian IV adorned themselves with Tønder lace. Indeed, Christian IV has twice noted the purchase of Tønder lace in his diary. Thus, on 3 September 1619 when the King was visiting South Jutland: "Gave for linen and lace to 289 thalers to various lace merchants". And, again on 4 October 1620 (Flensborg): "Gave a lace-girl 10 thalers".

From old court records and octroi accounts we learn of several merchants who visited Tønder during the years 1600-20 to buy up laces. One of these was Joh. Steinbeck who later, in 1648, settled in Tønder and did much for the advancement of the industry there. He not only sold lace but had a large number of lacemakers in his employ. After his death his wife, Gadske, carried on the business and became very wealthy.

For the town and neighboring districts this new means of livelihood was of the utmost importance inasmuch as the export of livestock and, in fact, all overseas trade fell off more and more during these years. The lace merchants earned large fortunes from their trade as witness their handsome epitaphs on the walls of Tønder church, the large park in the environs of Tønder, and the many bequests and foundations in the gift of that city.

The only lace maker of this period whose name has come down to us is Kjerstine Svendsdatter from Østerby in the nearby parish of Dele. She it was who, on her way to Tønder one day in 1639, stumbled over the first of the famous pair of prehistoric gold horns which are celebrated in Danish song and story.

The first Tønder lace lacked all distinction and was on the whole of inferior quality; but at the beginning of the 18th century its charade greatly improved by women from Brabant who came to Tønder in 1712 with troops returning from war in the Netherlands. At the same time the industry spread as far north as the town of Ribe.

It was in Tønder, however, that the lace merchants were established. One of the earliest was Peter Struck, the founder of the Tønder orphanage. When he acquired his trading license in 1680 the industry was in its infancy but less than 50 years later it had become of the first importance. Thus, in 1728, the municipal authorities
were able to turn down an application for the establishment of a textile factory to be based on cheap labor supplied by the poor of the city as "golden mountains in the air", pointing out that "here in town there is, God be praised, the lace industry which can give the poor people means of support, have they the desire to work!"

There were many talented and resourceful lace merchants who rendered lasting service to their town and its citizenry. Dean Balthazar Petersen, who in 1758 founded the still existent Tønder Seminary, was a son of a lace dealer.

In order to prevent a swelling of the ranks of the so-called housewives (speculators), whose ignorance of the correct technique of lace making threatened the decay of the industry as an art, the Board of Trade introduced many reforms in the fabrication which every manufacturer was obliged to adopt in order that "he shall be able to serve the profession to its benefit and advancement". He is required to be able to design patterns and adapt them in accordance with the "God-given abilities" of the lace makers. He must know what number thread to use in each case, be able to point out mistakes in the work, etc.

The importance of these reforms will easily be recognized when it is realized that the use of the wrong thickness of thread can entirely change the character of a piece of work, and that two lace-makers working with the same thread and pattern produce widely differing results; one may seem coarse and loose, the other delicate and firm. Retail-selling in olden times was carried on by itinerant pedlars and it was a red-letter day for maidens and their mistresses on farms or in town houses when the "lace postman" took his pack off his back and spread out his wares before them. Many a feminine heart was tempted by the dazzling display and very quickly the pedlar was busy with his winding pin and measuring stick. These lace vendors travelled as far afield as Russia where laces were bartered for furs, and to the West Indies where they received in exchange the coveted cane-sugar.

The Danish state recognized the importance of the lace industry and favored it with low duty rates.

THE DEVELOPMENT OF TØNDER LACE

Up to the middle of the 18th century Tønder laces were copies of Italian and Flemish patterns. Christian IV's bloodstained handkerchief, a relic of a sea battle in 1644 now in the Rosenborg Museum, is trimmed with lace that was undoubtedly made in Tønder though it closely resembles Italian-Flemish work. The popular Christian-IV pattern of today has only its motif in common with that which edged the famous handkerchief. The newer edition is found in at least five variations.

This Italian-Flemish influence was followed by a period in which the laces were copies of English, French, and Belgian patterns. At the end of the century, during the industry's most flourishing period when lace was made chiefly for export, Flemish patterns again predominated and they closely followed the whims of fashion. With their floral ornaments of closely worked linen stitch on rose ground these laces display extraordinarily fine effects. The contour thread or cordonnet, worked round the ornaments by way of relief, is lacking, and the edges are only slightly scalloped, if at all.

Around 1800 patterns became lighter and more open. During the next fifty years Lille lace with its characteristic Point de Lille ground became the model for Tønder lace. Though export declined this was offset by an increase in domestic use for the adornment of the headdress and kerchief of national costumes. There is rich variation in the patterns and though influenced by Lille lace, the borrowings were freely adapted and new motifs added so that the Tønder production took on a distinctive Danish character. The designs are effective: linen-stitched ornaments are relieved by a thick cordonnet and there are usually patches of rose ground -- a sort of Tulle Double except that the pins are differently arranged and every one of them is closed. In the hexagonal mesh of the tulle ground are found small white dots (points d'esprit) which in South Jutland are called mail (wrong)stitch. These are very difficult to get right, requiring a good deal of practice. Also characteristic of Tønder lace are the minute loops, called picots, edging the scallops, which are formed round pins.

It was undoubtedly during this period that the appellations A-lace and B-lace came into use. A-lace is cordonnet lace that is with a thick contour thread outlining the ornaments. B-lace lacks this. A-lace, alone, is considered by most people the only genuine Tønder lace and this is, on the whole, justifiable, as the cordonnet is a distinguishing characteristic of Danish -- i.e., Tønder -- lace.

THE LACE-GIRLS

The written sources make very little mention of the lace-makers, or "lace-girls" as they were called in South Jutland.

Their number was at times very great as for instance at the close of the 18th century when 10-12,000 lace-makers supported 20,000 people by their work. They began their apprenticeship at the age of six and continued at their pillows all life long or until their sight failed or their hands trembled too much. It was often claimed that this generation was at which the women sat bent over their pillows all day long, ruined their health, made them hunchbacked, and so on. In contradiction to this is the fact that many of the lace-girls of a later date lived to a ripe old age still plying their bobbins with gusto. Seeing a lace-maker at her work one is struck by her upright carriage. It is possible that the
assertion is due to the fact that many crippled girls chose the work because of its sedentary character.

Lace-makers have hardly been well paid at any time. The story has come down to us of one of them who, during a long life, earned only enough to defray her modest daily expenses and to acquire a feather-bed and covering and bed linen. But this was in the 18th century and must have been during the difficult period when the lace-girls were the family bread-winners. A few of them were able to compose patterns which then were given their names. Others worked the same pattern throughout their lives and these, too, were named after their makers. Thus we have today Anne, Lisette, Ingeborg, Ellen, Marion's Hook, etc. recalling the names of the lace-girls who specialized in these patterns.

The girls were bound to a particular lace merchant who supplied them with patterns and thread, demanding in return lace of the same weight as the thread provided. If the weights didn't agree wages were held back. The lace-girls were not permitted to travel abroad and teach others their art. The governor of the county was given strict orders to prevent this and was frequently required to send in a list of the lace-girls in his districts.

THE MODERN LACE INDUSTRY

The flourishing period of the Tønder lace industry began slowly to recede. Despite heavy demand prices continued to fall until the abandonment of national dress in the latter half of the 19th century completely ruined the market. The ancient, noble art had now to compete with machine-made lace which, of course, could be sold much cheaper. The lace-girls sought other, more lucrative work; their lace-pillows were laid aside and lace-making was a hobby for leisure hours. As a result of low wages the new creations of this period were all very open, with large holes in the patterns. Lace of this type was both easier and cheaper to produce.

The year 1864, which saw South Jutland annexed to Germany as a result of the war between Prussia and Denmark, looked like the beginning of the end. A group of Germans, began buying up all the old designs and pricked patterns they could lay their hands on with the intention of moving the industry to Berlin. This would have meant the complete extinction of the ancient art in South Jutland. Happily, a great effort was made to rescue what still remained. Here and there an old 'lace-girl' was found who knew the stitches and with her help the most valuable of the old patterns were preserved.

During the years preceding reunion with Denmark Mrs. Hansigne Lorenzen of Ballum, near Tønder, quietly began to collect patterns and encourage old lacemakers to begin work again. Her aim was to revive that which was distinctively Danish and she worked with unflagging energy and patience towards that end. Several of the old lace-makers had gone on to using coarse thread and it was with the greatest difficulty that she got them to return to the more exacting labor fine Tønder lace requires. She visited museums and obtained permission to copy their old patterns. Mrs. Lorenzen's great labor of love was financed by State Councillor Aggerholm. After reunion in 1920, a result of the First World War, the last hindrances were removed and the old Tønder lace industry was enthusiastically revived. All over the country ladies' committees were formed to arouse interest in Tønder lace. For a number of years Mrs. Lorenzen's daughter taught the art at the Tønder Lace-Making School to pupils of all ages. Recently the school was moved to the town of Ballum. For some years the School of Industrial Design in Tønder had classes in lace-making for children and adults under the leadership of Miss Sara Rasmussen. The sale of Tønder lace is organized by "Spønderjyske kvinдер hjemmearbejde" (South Jutland Women's Handiwork Association), and the present author has taught lace-making and retailed Tønder lace for more than 25 years. In Copenhagen the Association for the Preservation of Tønder Lace works for the advancement of the industry under the presidency of Mrs. Tøm-assen. Finally, mention should be made of Emil Hannover's book, Tønderkniplinger (Tønder Lace), which has been of the greatest importance for the renaissance of the old art.

AN OLD LACE PILLOW FROM TØNDER

The type of lace-pillow called a "lace-case", was used in Denmark for several centuries. It consists of a board supporting a cushion stuffed with hay. It is mounted slanting on a wooden case with a drawer at the back for bobbins and yarn. A piece of leather is attached behind the lower end of the board to enable the bobbins to glide easily. On either side of the cushion is another piece of leather on which the bobbins not in use at the moment were laid. The pricked pattern was fastened on the cushion. The bobbins used were of bone or wood with a knob at the end decorated with coloured glass beads. These were often gifts from the lace-maker's sweetheart. To prevent the bobbins from becoming entangled with brass pins — like small stilettos — were used. A segment is cut out at the front of the board to make work easier. At the back is a piece of cloth with which the finished lace was covered and another piece was thrown over the pillow when the lace-girl left her work. The first lace-pillow used by the little girls when they started lace-making at the age of six was called a "stork's nest". It was smaller and was strapped on the little girl's knees while she worked. Later she learned to use the regular 'lace-case' and many a lace-girl continued working at her pillow until the age of eighty when sight usually failed.
From the ceiling above the lace-case hung a 'shoemaker globe', a round glass container which became a refractor when filled with water, concentrating the light on the lace-pillow. The lace-girls often gathered in groups of four; it was pleasant than working alone and the work went on more quickly. They sat round an oil lamp above which four 'shoemaker globes' hung from crossed bars. The girls took their turn trimming the wick so that the lamp always burned brightly. Wicks were made of rushes that had been gathered during full moon. When the work got going and the girls reached the coarse threads on the larger bobbins, they said: "Now comes the parson and now comes the parish clerk".

Bellevue, Washington Branch

The Bellevue Bobbin Belles are spending much time in preparing for their Lace-In to be held at Marymoor Park on May 18th and 19th.

The activity will be under the auspices of the Park Department.

The Needlelets: Nancy Evans, teacher; have joined with us to display their talents in making needle lace. Several other groups have been invited and we are certain of having tatting lace and crocheted lace being demonstrated as well as having completed pieces on display. For most of the club, it will be their first lace-in and we are looking forward to it with a great deal of pleasure.

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

Time out was taken to hold a demonstration at the Marymoor Park Museum on March 4th at the invitation of the King County Historical Association.

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We have added four new members to our club; Jean Fritschle, Elizabeth Walker, Ann Williams, and Peggy Masci. All of us are in agreement that making bobbin lace is an absorbing and most satisfactory pastime. Happy Lacing - Nylene Elliott Acting Secretary, Bellevue Bobbin Belles

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History of our new I.O.L. member, the CRAFT GUILD of MANITOBA, INC.

This brief history has been prepared as a welcome to the Crafts Guild of Manitoba, Inc., with the thought in mind that something of the background and of your new association will be of interest to you.

To begin: in January 1928 at an organizational meeting held in the Reading Room at the Manitoba Legislative Building with Mrs. H. M. Speechly acting as Chairman the group present decided to organize a branch of the Canadian Handicrafts Guild. As a first project, plans were laid to co-operate with the Canadian Pacific Railway in the presentation of a display, "a new Canadian Folksong and Handicrafts Festival" and Mrs. P. V. Torrance agreed to convene the Festival. Financial support for the project was promised by the National Guild in Montreal. The Festival was a tremendous success with the result that great interest was created in the newly formed branch.

In 1929 Lady Nanton, who had been the first President, resigned and Mrs. C.E. Defoe, a recent arrival from the United States, took her place. In April 1930, the aims and objects of the branch were reviewed and Mrs. W. A. McLeod became the second President of the branch. Mrs. McLeod was endowed with not only a warm personality but also a sympathetic understanding of the problems of adjustment which faced new immigrants to Canada. To these new ethnic groups were brought in to the Guild: new Canadians from Iceland and Latvia, Poland and the Ukraine, Greece, Hungary, Denmark, Norway and Czechoslovakia added the richness of their culture to the work of the branch. At the same time, those of French extraction living in the Province and our own native peoples, the Indians, also joined with us. The Guild can look back with some satisfaction on providing a facility which helped overcome the first difficult years which these immigrants were experiencing. Because of the vision of Mrs. McLeod and the work of many others, the contributions which these new Canadians could make, was recognized and the crafts which they brought with them were preserved. Today all Canada reaps the benefit here.

Special mention should also be made of those who contributed designs for the exclusive use of the Guild, including Mrs. South, Miss G. Hutcheson and Mr. Eric Bergman. It was Mr. Bergman who for many years donated the plates for the Christmas cards and Hasti notes which are still in great demand.

During the formative years the branch had no permanent home, but it is to the credit of that devout band of early volunteers that neither dark and dusty basements, nor steep and narrow stairs, dissuaded them from their purpose. "A home of our own and a shop for the craftsmen" was the goal, and under the dynamic leadership of Mrs. Bruce Chown steps towards
The Crafts Guild of Manitoba is a non-profit organization and except for a small percentage of the gross which is withheld to cover the costs of operation, all profits go to the craftsmen. Throughout the year, general meetings of members are held in the Guild Hall at 10:00 A.M. on the second Thursday of each month when illustrated talks on crafts are usually given. By encouraging the preservation and development of Canadian handicrafts, the Crafts Guild serves the Community, provides an outlet for the skills and abilities of its members in crafts and administration, and continues to enrich our cultural heritage.

"During all these years the Guild has had Bobbin Lace on the teaching program, whenever they could get a teacher. I have taught it there for the last 6-7 years. Not too many students each year and some years none. But the interest is picking up here on the prairies and it is really remarkable when people don't mind going out in 20° to 30° degrees below F. I suggest anyone coming to Winnipeg visit us."

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A TALE OF ARTISTIC BENT AND OLD LACE
and of AN UNLIKELY LACE MAKER
OTTO CHARLES THIEME

By Joy Krause
In: The Milwaukee Journal, Feb. 2, 1975

"I've taken great delight recently in telling people I'm a home economist," said Otto Charles Thieme, an assistant professor in the University of Wisconsin's home ec school, now named the School of Family Resources and Consumer Sciences.

As they smiled broadly, seeming to savor memories of surprised reactions to his profession: "Then I tell them I'm also a lace maker," he said.

"I enjoy their shock and surprise. They don't know what to say...Personally, I have no doubts as to my masculinity, so I enjoy it."

Actually, while Thieme is a lace maker, he is not a home economist. A graduate of the School of the Art Institute of Chicago with a master's degree in Textile design, he teaches in the environment and design program area of the former home ec school there.

He is also a research associate with the Helen Louise Allen textile collection, which was willed to the school by the late Prof. Allen. A collection of more than 9,000 pieces, it is to Thieme's knowledge the largest such collection housed at an American University.

So while lace making complements Thieme's professional interests, it is primarily a pastime. And just as Thieme doesn't fit the image of a lace maker, his lace doesn't fit the image of lace.

Not frilly or dainty, Thieme's lace is typical of the two examples photographed. Both were executed over and around a sheet of Plexiglas that was used as a base to support the stitches.

Both are large enough to be hung on a wall like any other piece of art. Both look modern yet each is an example of needle lace, the oldest form of lace, which dates back to the 15th century.

And nowadays, both are probably seen by most people as something new. "In this mad search for 'new' techniques, lace has been rediscovered," Thieme said.

STARTED 5 YEARS AGO

It was only about five years ago that Thieme himself began making lace. And it took encouragement from a curator at the Art Institute to get him to try.

Then a master's degree student at the Institute's school, Thieme routinely studied in the library of the Institute's textiles department.

One day Virginia Bath, then the Institute's associate curator of textiles, showed him an unfinished piece of 18th century needle lace. It was an elaborate, shaded design of flowers and leaves, Thieme recalled.

Because the piece was only half completed, he was able to discern the lace maker's techniques after close scrutiny.

FIRST ATTEMPT

At that point Virginia Bath suggested that Thieme try lace making. Although he can't recall his exact response, he thought, "You're crazy, lady," Thieme said recently.

Nonetheless, he tried stitching a sample. "Oh, it was so ugly," Thieme recalled. "But it fascinated me."

He continued to work on lace, with the advice of Virginia Bath, during his final year at the Institute's school.

Since then, he has been on his own, working without a teacher's guidance.

WORK ON DISPLAY

Some of his lace may be seen now through February 23 at the U.W. Memorial Union. On display is the artwork of eighty faculty members and three students of the School of Family Resources and Consumer Sciences.

His lace, Thieme said, can be grouped into two types, cellular and fluid. He described cellular lace as monochromatic and flat, with no feeling or depth.

Thieme is most proud of his fluid designs. Those in which color and composition are used to create a feeling of movement.

"The technique is so precise that every knot has to be tied by hand, but at the end, there's a feeling of freedom, a flowing feeling," Thieme said.

OLD TECHNIQUE

Although his lace looks contemporary, Thieme's lace making technique is essentially the same as that used centuries ago in Italy.

Historically, needle lace evolved from white embroidery, drawn thread work and cutwork.

It was originally executed on pieces of parchment, on which a pattern for the web or network of the lace was first drawn. Thick threads were next couched down on the parchment, following the pattern lines.

Then, with needle and fine thread, lace makers used the buttonhole stitch to bind off edges and create a pattern on the web. The stitching process is time consuming. If the work is fine and the design is complicated, Thieme said, it may take up to 90 minutes to make one square inch of pattern.

ONE-change

He altered tradition only by substituting Plexiglas for parchment and stretching the network threads across the plastic rather than couching them down, as was possible on parchment.

Of course, Thieme's free form designs would also be considered untraditional by 15th century standards. But then, lace has changed considerably since the days when it was always made by hand.

The Industrial Revolution changed lace making from a pastime of aristocratic women to a job for machines. And lace, once worn only by the elite, became a commodity the middle class could afford.

Although the art of making lace by hand never died, it hasn't thrived since the 19th century, Thieme said. Until perhaps now.
Two more pre-1900 Belgian patterns

Samples of lace and prickings made by Gertrude Biedermann, California

United Kingdom

"I spent last weekend (March 8 and 9) at a 'Lace-In' at Maryland House, Woburn, in Bedfordshire. It was a super weekend seeing so many old friends and lace making friends. I didn't make a lot of lace but plenty of chat." ...Joyce Willmot.

CHANGES OF ADDRESS

Mrs. Elsie M. Bently
Oxford Park Towers, Apt. 512
2345 Oxford
Berkley, Michigan 48072

Mrs. G. A. Phelps
18213 Saxon Drive
Birmingham, Michigan 48009

Mrs. Alexander Stork
c/o B. H. Stoops
4604 Meadowood Road
Columbia, S. Carolina 29206
HAMMER, Beulah  
Rte. 6, Box 218  
Allegan, Michigan 49010  
(Bobbin lace)

LEBLAND, Helen Z.  
1154 First  
Wyandotte, Michigan 48192  
(Bobbin lace)

SAFFORD, Mrs. Carleton L.  
22724 Norwood  
Dearborn, Michigan 48124  
(Bobbin, Macrame, Tatting)

NEW YORK  
BYRNE, Mrs. Michael, (Judeen)  
Box 968  
U.S. NavalIn Guant  
New York 09555  
(Applique, Bobbin, Needle, Tatting)

HOLMSTROM, Mrs. Bertha  
204 East 34th Street  
New York, New York 10016  
(Bobbin, Tatting, Macrame, Armenian, Punto Couture, Tatting, Crochet, Knitting)

NELSON, Eleanor Hall  
82-60 - 172nd Street  
Jamaica, New York 11432  
(Bobbin, Tatting)

STEARN, Mrs. Marion H.  
R.D. 1, Middlefield Ctr. Road  
Cherry Valley, New York 13320

OHIO  
JONES, Mrs. J. Howell (Marietta)  
1567 Bow Lane  
Youngstown, Ohio 44514  
(Bobbin lace)

Pennsylvania  
BROCHIOS, Mrs. C. B. (Ruth)  
Box 201  
Lucinda, Penn. 16235  
(Bobbin lace)

RHODE ISLAND  
BARTRAM, Mrs. James F., Jr. (Joan)  
27 March Street  
Newport, Rhode Island 02840  
(Bobbin, Knitted, Needle, Netting)

TEXAS  
PERRI, Mrs. William A.  
624 Cave Lane  
San Antonio, Texas 78209

WEST VIRGINIA  
NELSON, Bobbie Lee  
121 South Samuel Street  
Charles Town, West Virginia 25414

Wyoming  
JONES, Betty  
Box 331  
Diamonville, Wyoming 83116  
(Bobbin, Crochet, Hairpin, Knitted, Tatting)

Van Buckenhout, Louise  
464 De Lorraine Street  
St. Boniface  
Manitoba R2H 2C3, Canada

England  
Barugh, Mrs. R.  
29 Manor Park Close  
West Wickham  
Kent BRH OLP, England  
(All lace)

Hoare, Miss Annie  
7 Glendale Drive, Blackwell  
Darlington  
Co. Durham DL3 8DQ, England  
(All lace)

Leslie, Mrs. Meggie  
1 Blackwell Close  
Darlington  
Co. Durham DL3 8Q, England  
(Bobbin lace)

Pickering, Mrs. C.  
Tall Trees - Virginia Road  
Barnard Castle  
Co. Durham, England

Sklander, Mrs. E.  
14, Riverbank Close  
Lower Heswall  
MerseysideWirral, England  
(Bobbin, Hair-in, Tatting)

Smith, Mrs. W. E.  
125 Averill Road  
Leicester LE5 2DK, England  
(Bobbin, Needle, Needle Run, Macrame)

Holland  
Barstlink, Elsie  
Postway 122  
Nymegen, Holland  
(Bobbin lace)

Van Ravel, Rina  
Malvernt 85-30  
Nymegen, Holland  
(Bobbin lace)

Vastam, Miss Tiny  
Tiuinstraat 43  
Nymegen, Holland  
(Bobbin lace)

Australia  
Atkinson, Mrs. Joan  
27 Raymond Street  
West Preston  
Victoria 3072, Australia  
(Bobbin lace)

Foxall, Miss C. (Marian)  
Unit 4  
8 Neil Street  
Heathmont, Victoria 3135, Australia  
(Bobbin lace)

Canada  
Kvist, Mrs. A. (Helm)  
2957 Noel Drive  
Burnaby 1  
B.C. V3J 1J4, Canada  
(Bobbin lace)

Schubert, Nancy  
1444 - 129th Street  
Surrey  
B.C. V4A 3Y1, Canada  
(Bobbin, Crochet, Knitting, Netting, Macrame)
Top: Bobbin lace insertion, about one foot long, made in Germany
Center: Bobbin lace tablecloth, four feet, three inches in diameter, from Oberpfalz, Bavaria) 1973
Below: Table cover with cutwork; bobbin lace edging, about 1900
All pictures on this page contributed by Gisela Graff-Hofgen, Germany

Top: Doily from Alsace (one side is 15 inches long) linen with red embroidery and red-white bobbin lace, about 1930
Center: Black bobbin lace (about 8 inches wide), France, 18th century
Bottom: Bobbin lace doily, 6 inches wide made by Miss Charlotte Thouveniu, Bulgnenville (Lorraine, France) 1974
President's Message

Dear Members: July is usually the month of our convention; this year it’s a month later, that gives us a month to add to our membership. It also will cause our Annual Bulletin to be late this year.

The interest in lace continues to grow, new groups and branches are being formed. The public is interested in all types of lace and are always astounded when they attend a program on antique collections and see the many different laces of the countries where they were made, when they are told these laces are being made at the present time; you hear many remarks of "It's hard to believe". Then is when you bring out, show and display the laces of today and explain how they are made. It is such a wonderful and rewarding experience. Our members who give correspondence lessons can tell such interesting stories of the letters they receive.

Now to our Convention on August 11-12-13. In the May Bulletin were those you were to contact about the Workshops for Monday. If you haven't, please do so as soon as possible. Also contact Mrs. Pestka about the bus trip for Tuesday; find her address and phone number in another part of the Bulletin. Also other special notices.

A wonderful opportunity awaits us at this Convention. A member has been corresponding for the past two years and has been promised the information for this issue of the Bulletin. It will be explained, discussed and voted on at the business meeting on Monday, August 12.

We will be leaving July 1st for our trip to Milwaukee, Wisconsin, going through the Pacific States, then across the northern States to Wisconsin. We will not be home when the July Bulletin arrives at your home. All correspondence to me after that date to August 1st should be sent to our 1st Vice President, Gwendolyn Kritner or Mrs. Pestka. They will get your message to me at the Convention.

May God be with and guide us all; those members unable to attend and those traveling to Convention.

As Ever With Lace

P.S. We will be home by September 15

SPECIAL NOTICE

BUS TRIP, August 13, 1975

We will travel two hours to the Wisconsin University at Madison, to view the Helen L. Allen collection of lace.

The Chairman of this bus trip will have other places for us to go.

PLEASE write to her and get details.

We MUST have 20 people.

Mrs. Marie A. Pestka
4815 - 12th Street
Kenosha, Wisconsin 53140
Phone: 464-52-8516

SPECIAL NOTICE

The By-Laws are being worked on and will be presented at the Business Meeting, Tuesday, August 11th.

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Convention Workshops

July 1975

for I.O.L. Convention, August 11, 1975

FORMAL WORKSHOPS

Finger weaving:.............. Fee $6.00
Taught by Mary Lou Reichard
(plus material charge)
"- a primitive form of weaving that uses no loom, shuttle or heddle, of particular interest to macramé, bobbin lace and weaving enthusiasts"

Bobbin Lace: - Beginning.....Fee $6.00
Taught by Mary McPeek
"- for beginners with little or no experience in bobbin lace making. Mrs. McPeek will correspond with participants regarding equipment upon receipt of reservation. Therefore early reservations requested"

Bobbin Lace: - Tener style...Fee $6.00
Taught by Doris Southard
"- for the intermediate lace maker who knows her stitches well, this lovely Danish lace shares many characteristics with the English "Bucks" lace. Bring your pillow, at least 4 dozen bobbins wound with #90 or #100 thread"

Please send reservations for formal workshops as soon as possible to:
Trenna Ruffner
246 Lakewood
Detroit, Michigan 48215

Make checks payable to:
"Trenna Ruffner (IOL Workshops)"

Enrollment limited so reserve early!!

INFORMAL WORKSHOPS

- help and encouragement from experts.
- Knitted and Tatted lace - Mrs. F.A. Kramer
- Crocheted Lace - Mary Hand
- Morning session for Beginners; bring a ball of Knit-cro-sheen and a number 7 metal crochet hook.
- Afternoon session for these with a problem; bring your problem, hook and pattern that is your problem.

Needle lace - Identification

OFCERS: PRESIDENTS of BRANCHES:
DIRECTORS: CHAIRMAN:

Dear Members: Am writing in regard to the reports for the International Old Laces Convention to be held in Milwaukie, Wisconsin, on August 11, 12 & 13, 1975. We hope many of you are planning to attend and give the reports of your year's activities. If this is not possible, will you please send it to our 1st Vice President, Mrs. Robert Kritner, 234 North 10th Street, Geneva, Nebraska 38361. Will you please get your report to Mrs. Kritner by August 1. Have asked her to care for this because we will be traveling at this time.

Would you please let us know if you or someone in your Branch or Area plan on coming to the convention.

Program for the convention was in the May Bulletin; as you can see this convention will be the most outstanding and interesting one held.

Do hope to meet and visit with you August 11, 12 & 13 in Milwaukie, Wisconsin.
Evlyne Ballard, Norfolk, Virginia

Evlyne Ballard demonstrating bobbin lace making last Fall when "Newport News", Va. had a bi-Centennial Festival featuring 18th c. crafts.

On December 15th, 1974 she demonstrated lacemaking at the Willoughby-Baylor House, and for 20 years she has prepared the Christmas exhibit at Myers House, Norfolk with her antique dolls and toys.

Also for the past 20 years she has decorated the tables to tie-in with the lectures given at Hermitage Foundation Museum using dolls whenever she can and once she used an antique lace pillow on the table with other Belgian artifacts when the lecture was on Brussels and made lace at the coffee hour before the lecture.

Sheffield Lace-Makers, England

"A successful Lace-In was held in the Rawlinson Adult Center on Saturday, May 17th, attended by over 200 lace makers from many parts of our country.

In addition to visitors showing their own work, there was a good exhibition of lace from a Lancashire College and a display of our own members' work.

Mrs. Allan, our Chairman, showed some of the slides from her goodly collection, depicting lace and its uses over the centuries. She also gave a talk on the "Mysteries of Lace-Making" during both the morning and the afternoon sessions.

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"I have been making the oval mat for which the diagram was included in the September bulletin. After finishing it my husband was so pleased with it that he had it mounted under glass and framed as a tray with two tiny handles—one at each end."

Doris Bird

By: Zelda G. Connell

This room divider hanging is of dull green jute macramé with bells—various sizes of camel bells, elephant bells, cow bells, sleigh bells and many nameless bells, extolling freedom. May they ring long, loud and clear, reminding us to be ever proud and very grateful for our country's freedom.

The trimming on the turquoise dress—the collar, medallion and cuffs—are macramé of turquoise and gold metallized lamé threads and three sizes and shades of turquoise beads. The macramé is just whipped onto the dress material, so easily removed if desired.

Detroit—Southeastern Branch, Michigan

Our meeting scheduled for April 28th was postponed to May 6 as our guest, Mrs. Akerman would still be airborne. We had a fine meeting; 30 members came and all had something to show or tell. Mrs. Akerman brought her pillow and some lace medallions to show us.

Our next meeting is to be at the home of Barbara Daily, 904 Lincoln, Port Huron, Michigan on June 30. I hope we can pick up some members farther out in the state.

Elsie M. Bentley

WANTED: Craft Editor

Experienced editor-writer for a quarterly publication for crafts-people. This is a new American Crafts Council Northeast Assembly newspaper. Projected 20-hour week beginning September; salary open.

Send complete resume and examples to: "Gazette" 12 North Chestnut Street, New Paltz, New York 12561
LACE PLACE—It should be obvious what Vologda, U.S.R., is famous for. Laces. These are some of the 6,000 workers at “Szczeinka” (“Snowflake”), a firm that produces about 400 kinds of laces. Besides mass-produced items, top workers fashion “unique” pieces for exhibitions.

To Be on Exhibit at Sunday-in-the-Park

These are some examples of the lace that will be exhibited by the Virginia L.A.C.E. Concern, a branch of International Old Lacers, at “Sunday-in-the-Park” May 4 in the War Memorial Building at the Winchester Recreation Park. Three lacers will show bobbin lace, and one will exhibit Guipure D’Art, a lace form dating from Biblical times. Extra pillows and bobbins will be available for the demonstrators to guide visitors through the basic steps of lace making.

The Virginia L.A.C.E. Concern also participated in the second annual Valley of Virginia Folklife Festival at Lord Fairfax Community College on May 18, from 1 to 6 p.m. “Mrs. Lowery of Falls Church, Va. wrote “Mrs. Schroeder, Mrs. Coryell and I had a marvelous time showing the guests at Lord Fairfax College about making lace. The time passed very quickly, but it was tiring.” Mrs. Lowery also demonstrated lace making at the Falls Church Bicentennial Celebration on May 26th. The next regular meeting of the Virginia L.A.C.E. Concern will be June 19th at the Handley Library in Winchester, Virginia.

Elizabeth Groszberg with her woven lace exhibited at the Woman’s Club of Lake Worth, Florida, Art Festival in Stuart. She won first place.

(Photos by JoAnn)

LACERS TO EXHIBIT WORK — This sign will designate the workshop, studio and displays that Virginia LACE Concern will be conducting at “Sunday in the Park” May 4 from 1 to 6 p.m. The display will be at the War Memorial Building at Winchester Recreation Park. This sign was made by a member, Mrs. Inez Rodefer, of Front Royal.

Northern Virginia Daily, Tuesday, April 29, 1975
Craft Happening

at Moomebe, in the Fitzroy Gardens,
Melbourne, Australia, March 9, 1975
Left: Mrs. Jean McDonald
Right: Mrs. Madeline Parker
Photographed by Mrs. June Stringer

"The lace group did demonstrations on 3
afternoons for Moomebe (which is a Labor
Day Carnival). The demonstrations caused
a lot of interest though we did not find
any more lacemakers. A couple of Maltese
women said they had made lace as children,
but did not have equipment in Melbourne.
The lace group is growing. We
have 10 new people learning bobbin lace
and 4 learning needle-lace and we hope
the group will continue to expand."

Mrs. Madeline Parker

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TRADITIONAL BOBBIN LACE PATTERNS

in Torchen, Guipure and Idria
By: Gertrude Biedermann & Martha Anderson

A portfolio of 24 plates of 53 original
patterns by Gertrude Biedermann and Mar-
thia Anderson of San Francisco, California
are now available to the beginner and
advanced lace maker. Most of these pat-
terns can easily be made with different
grounds and stitches according to your
knowledge and preference. Included is a
bibliography and working notes to help
the beginner.

The beautiful, light blue cards, have
11 straight edgings, 11 edgings with
shaped corners; 3 collars; 9 all lace
doilies; 1 all lace, large oval doily,
1 square doily; 3 edgings for doilies
or place mats; 14 ornaments or inser-
tions, including 1 bird.

Available from "SOME PLACE", see Ad

KONIAKOW, POLAND, LACE

This small village, located at
the confluence of the rivers
Odra, Danube and Vistula in the
Silesian Beskid Mountains, is
famous for its exquisite lace-
work. Lace-making is a centur-
ies-old tradition here, with
the intricate techniques being
handed down from one genera-
tion to the next. The village's
inhabitants have set up their
own museum with displays of
their artistry. Their regional
art room has displays of the
local attire and furnishings,
too. -- From: May 1975

"Travel" magazine

"I gave another talk on the
laces of Eurene for a D.A.R.
group last month."

Helen Barthelmes, N. H.

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LACE IN SPAIN?

"If you hear of anything regarding lace-
work in Spain, would you let me know?
There is not much surface showing but I
hope later, when I get into the smaller
villages, I might find it." M. B. Sowers

Bahia de Casares #38
C/o Bahia Dorada
Carr. Cadiz K. 155
Estepona (Malaga), Spain

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HOW ABOUT - A LACE POSTAGE STAMP?

"When I first joined I.O.L. a past bul-
letin had a couple pictures of some Hung-
arian stamps with needle lace pictured
on them. After ordering all of these and re-
ceiving an Austrian one in the package,
picturing a woman in a lace mantilla, that
started me collecting stamps solely about
lace. I've just recently joined the Amer-
ican Topical Association, and will soon
find out if there are any more people who
collect stamps pertaining to lace. Also I
received a small publication from our gov-
ernment about American stamps and that is
where I got a brainstorm. Let me quote
from the article one paragraph—

"Letters requesting commemorative and
ether postage stamps originate with indi-
viduals and organizations and are sent to
the Postmaster General. A Citizen's Stamp
Advisory Committee makes recommendations
for new stamp issues from the thousands
of requests on file. The Postmaster Gen-
eral makes the final determination based
on the Committee's recommendations".

Wouldn't it be nice if we could get a
stamp commemorating either the Lacemakers
or the International Old Lace Society of Amer-
ica? Lace is so popular right now and it
would be wonderful to bring to the eyes
of the Americans and also the World, that
someone is still keeping alive the almost
lost art of making lace by hand. Maybe
we could set our goal for I.O.L.'s 25th
Anniversary." Elaine Reichenback, Wash.
Lace Museums and Shops

By: Karen Margrethe Halstrøm
Copenhagen Ø, Denmark

Many museums have good collections of lace, but in quite a few of them the lace is stowed away in the bottom drawer somewhere and left there for years. The following list is very far from complete but contains some addresses I think will be unknown to many Old Lacers.

Let us start with Belgium, home of so much fine lace. The largest collection is undoubtedly that of the Musées Royaux du Cinquantenaire, (Musées Royaux d'Art et d'Histoire), Parc du Cinquantenaire in Brussels. The collections of Flemish, Italian, and French laces are magnificent and well displayed - in large pieces - in several enormous rooms containing nothing else. The lace of other countries is badly represented, the only Honiton shown, for instance, being a wretched collar of the worst period as regards design and execution. For the last two years, however, due to repairs to the heating system, etc., the collections are often closed, with only one or two pieces displayed in the corridor outside. Irritating enough, the leaflets you are handed at the Tourist Office say nothing of this, so if you plan a visit to Brussels especially to see the lace, it will be necessary to write to the museum to know whether the collections are accessible.

There are plans for installing a lace museum in three small 17th century houses in Rue Violette, just behind the Grand Place. The plans have, so far, just remained plans as the houses are extremely dilapidated and would cost a mint of money to restore. In the same street are two shops on opposite corners, both for some window-shopping. Here you will see a fine array of Chantilly, Duchesse, Rose Point, Rosaline, and Binche laces, mainly old stock, but the prices certainly have been updated all right.

In the Maison du Roi, in the Grand Place itself, there is a small municipal museum containing a small collection of lace lent by the Cinquantenaire museum. A couple of fine pieces, but the rest ordinary or poor stuff. To the right of the restaurant "La Couronne" (when you face it), still in the Grand Place, is a lace shop with some good pieces including a lovely Rose Point fan, and you will notice that the wares in the two windows are kept carefully apart: one contains the real lace; the other the semi-machine made "Princesse" and "Luxeul" laces as well as machine-made blouses, etc. This stuff is the mainstay of most Belgian lace and souvenir shops today. Many tourists expect to buy lace, but they expect to buy it cheaply. The answer has to be imported Chinese Torchon and the two kinds of tape lace mentioned. In "Luxeul" only one kind of broad, flat machine tape is used. Doilies and tablecloths are made by working it into coil upon coil, held together with loose stitches in thick white cotton. The result looks like nothing ever produced in hand-made lace.

The "Princesse" lace is imitation applique on net and is much used for wedding veils and christening gowns. The machine-made tapes can be cut into ready-made leaves and rose petals and sewn to the net as little weedy sprays. Stalks are simply darned into the net with a heavy thread. Handkerchief corners may show the little wheels and medallions of roses typical of Point de Gaze (Rose Point). Even these are machine embroidered (see typical illustration in the close-up of the dress page 37 of the January Bulletin).

In the St. Hubertus galleries is another lace shop with some good things where you can sometimes see an elderly lacemaker at work, and in the Passage du Nord, No. 15, is a small shop, "La Manufacture Royale de Dentelles", with some good handkerchiefs and collars in Duchesse, Valentienne, Point de Flandre, etc. Again old stock, and not very expensive. I bought a handkerchief edged unusually with black silk Duchesse! Here, too, I was shown a magnificent Rose Point stole - but that was expensive.

In the more popular quarters of the city one may still find shops that sell doilies of Bruges lace, fairly coarse, but good, honest work of its kind.

Bruges lace can, of course, be bought in Rome too, and that town is certainly worth a visit. Many people seem unaware that it contains the magnificent lace collection of Baroness Liedts, which can be seen on the top floor of the Gruthuse Museum, Gruthusestraat. It is well labeled and displayed in two rooms, the quality is exquisite, and the condition fine. This is a MUST!

Then you should not miss a visit to the Kantcentrum in Balstraat 12, close to the Jerusalem church. (To make sure of their opening hours, get their folder at the Tourist Office). Here you may see quite small girls taking lessons in lacemaking, but there are classes for adults too. One teenage girl had on her pillow what looked to me like a thousand bobbins; there were, she told me, only 450! She was making a handkerchief edging in Binche lace about 2-1/2 inches wide in gossamer thread and showing little figures of ladies and deer. The lace can be bought but is very expensive, as it must be. More accessible are the tiny souvenir silver bobbins. Communication may sometimes prove a little difficult as everybody speaks Flemish and nobody seems to know much English or French. And then there is the Storie Museum, known to many Old Lacers, too while it attached a small museum of lace mostly small samples, but with some nice pieces.

In Holland, the Rijksmuseum in Amsterdam some years ago received the Inherited Lace collection of Queen Juliana as a long-term deposit, and the society "Het Kantsal" has added some fine pieces to the museum's collection. Most of it is put away, but a
few choice pieces are usually on display. The royal collection, consisting mainly of 19th century items, has been published in the book "Kant uit Koninklijk bezit" (lace in royal possession), which contains lots of good photos. In Amsterdam too you find in Calverstraat the "Kantenhuis" (lace house), a shop selling all manners of lace handkerchiefs, tablecloths, lace by the yard, embroideries, etc. Here you may still buy the handmade Lille lace of the stiffly flowered and spotted patterns preferred for the caps of the Dutch national costume. Upstairs is the owner's nicely displayed little museum of his private collection. I remember seeing some nice lappets and fans and some good Chantilly.

In Rotterdam the museum Boymans-van Beuningen has a good all-round collection from the late 16th century onwards, which seems usually to be packed away in a chest.

In England the beautiful collection of the Victoria and Albert Museum, London, hardly needs any introduction. Well displayed, it rounds in lace items of the finest quality. Remarkable is the 17th chasuble entirely made of Venetian Gros Point. Smaller items are mounted in sliding frames. This is certainly another MUST.

Moving to my own country, or Denmark, there is a small collection of lace at Kunstindustrimuseet (applied arts museum), Bredgade 68, Copenhagen. Much of it is, of course, Tønder lace, made in Southern Jutland. Foreign lace is shown in small but representative pieces, and upstairs, in the reserves, are a few good pieces which can be seen by appointment. In the same street, at No. 35, you find Andr. Fr. Møtt, the bookellers, who have a very fine selection of books on handicrafts, including lace. Tønder Museum in Tønder, near the German border, houses a fine collection of the local lace, and another collection of lace, called "Koldinghuse Museet."

The shops called "Haandarbejdede Fremme" (advancement of the handicrafts) and "Clara Waever"'s embroidery shop on Stroget in Copenhagen as well as Magasin du Nord sell handkerchiefs and small doilies with finely made Tønder lace. "Hong Kong," also on Stroget, sells Chinese "bird's nest" (fil de verre), and needlepoint in Venetian technique, but with Chinese lotus patterns.

Scania geometric laces made without a pattern-pricking can be bought from the "Hemlagd" (home crafts) chain of shops in Lund, Helsingborg, and Stockholm, Sweden, with a specially large and well-assorted one in Malmö. These shops sell patterns too and good linen thread. In Stockholm you will find the lace shop of Gerhard Johanssen at 31, Birger Jarlsgatan. This shop has the well-known Swedish Västergöt lace as well as foreign handmade lace, for instance well-designed doilies from Yugoslavia.

In Germany the Museum für Kunst und Gewerbe, Kirchenallee, Hamburg, has a good collection of antique lace. It is all stored away but can be seen by appointment. It is unlabelled and stored, many pieces together, in plastic bags. Much of it could do with a cleaning.

In Austria, Vienna boasts a fine, spacious museum of applied arts, the Museum fur angewandte Kunst, Stubenring 5. It has a fine collection of lace which is all hidden away in the storerooms. However, by appointment — and insistence, somebody can usually be routed out to unlock the doors. The collection is kept in large wardrobe-like cupboards, the pieces being mounted on big cloth-covered frames, which slide out vertically. Labels are small and unsatisfying. Many of the cupboards are said to contain embroideries and lace in an unwashed and unmounted condition, and they will probably remain so. Remarkable among the mounted specimens are some pieces of Venetian-type needlepoint designed by Professor Storck and made by Bohemian lacemakers in the time of Franz-Josef.

In Spiegelgasse 8 you will find the only lace shop in Vienna, taken over last year by Miss Grete Karl when the last of the old lacemakers, Otto Bick, retired at about eighty. Miss Karl has a good selection of modern Belgian and Chinese laces, but she has some old pieces too. I remember seeing a pretty flounce of bobbin applique and an embroidered net veil. I got the best pieces of Mr. Bick's personal collection at the time when he did not think he could find anybody to continue the shop, but now Miss Karl, understandably enough, has decided to keep the rest.

In Switzerland the Industrie- und Gewerbe-museum, Vadianstrasse 2, St. Gallen, houses the famous Jkle-Jacoby collection of lace and embroidery. The town with its quaintly carved and painted houses is well worth a visit apart from the lace collection, which is very fine, and well displayed. Here you can see a whole dress made of Alençon needlepoint lace as well as many other beautiful pieces. On the ground floor there is an exhibition of the newest machine-made St. Gallen embroidered materials for evening dresses, etc.

Not many people realize that Geneva, too, has a fine collection of old lace in the Musée d'Art et d'Histoire, Rue des Case-mates. In particular, I remember an 18th century Brussels lace flounce made up of two pairs of bread cravat-ends of outstanding quality. Some of the lace is displayed in hinged frames on the wall, which can be turned like the leaves in a book. There is clear, soft plastic instead of glass in front of much of the lace, which is not such a very good idea as it makes the lace look slightly indistinct and fuzzy. They have nobody now with any special knowledge of lace and the collection has not been touched since the lady who arranged it, Mile. Cherbuliez, died.

About 1910 the collection was published in a book of folio plates, so during my first visit to the museum I asked without much hope if they should happen to have a
copy left. The lady doubtfully shook her head but went down to look. Strange sounds from below seemed to suggest that she was demolishing the museum, but at last she returned, flushed but triumphant, bearing a copy! It had evidently been kept in the cellar, for the plates were damp and we had to spread them out on the beds in our hotel room to dry, but then the book was perfectly all right. Returning the next year, I asked if they had any more copies - pure greed but was informed that the remaining ones had been spoiled by the damp and thrown away.

A scrapbook in the library is all that remains of the lace collection in the Gewerbemuseum in Berne. For some obscure reason they had seen fit to divide the collection among any other Swiss museums that would like a piece. The smaller pieces were then folded and stuffed into the plastic envelopes of a scrapbook. I remember in particular a good piece of Silver Blonde which had been too big to go in properly; and so this fragile silk lace was just left hanging out of the envelope. - Solidly made Swiss lace-trimmed tracelots, etc., of Torchon type can be bought at the "Heimatwerk" chain of shops (local arts and crafts), which flourish in the German-speaking part of Switzerland.

Moving to Italy, we find a good lace collection, especially as regards Milanesa bobbin and Venetian needlepoint in the Museo Correr at the Piazza San Marco, Venice. This collection was formed by the famous lace firm of Jezurum, whose shop is in the Piazza San Marco, with the main offices and private collection at Piazza Canonica. Here, too, you may be lucky enough to see Venetian Point being made. The firm still keeps a few lacemakers, but concentrates today on luxurious and expensive beachwear, towels, scarves, handbags, etc. You can, however, still buy luncheon sets, christening gowns, and wedding veils in real lace from them.

From Venice I was told to pay a visit to the Scuola Merletti di Burano, the lace school founded by Countess Andriana Marcello on the Island of Burano just over a hundred years ago, where fine and expensive needlepoint lace is still being manufactured.

Beautiful needlepoint, some of it from 16th and 17th century patterns, is made too by the "Asellia Are" school in Bologna.

You may wonder why I have not mentioned France, since that country has produced many beautiful laces, such as Alencon, Argentan, Valenciennes, Lille, and Chantilly. Well, as far as I am concerned, France is a black charmer. I have a book published at the beginning of this century, with twenty large plates showing fine antique lace in the Musee de Cluny in Paris, and I suppose they must have the lace still, though only a collar and one or two other pieces are on display. The Musee des Arts Decoratifs (applied arts) has, too, a splendid collection. I have the book of plates, but I have yet to discover a way of passing the barrier of glacial polite-

ness separating me from the lace itself. To get past the lower officials, I tried having a French lady well known to the textile people ring them up and introduce me. She was told firmly that the lace was packed away and impossible to view. The French lady told me that the lace had been hidden away for the last twenty years, and would probably remain so for the next twenty. The museum apparently just couldn't care less and could not be bothered with importunate foreigners like myself.

Paris used to have a fine and interesting Costume Museum too at Avenue Wilson, where lace shawls, parasols, and lace-trimmed garments were usually on view in the varying exhibitions. Unhappily the collections were lodged in a wing of the Museum of Modern Art, and so, three years ago, the costumes were packed away to make more room for the pictures. In museum lists, however, the address is still given as Avenue Wilson. It is said that they are thinking of opening a proper costume museum in a new building somewhere, but will that thinking be finished by the year 2000, I wonder?....

As regards lace shops, I did find two in Paris. One, called "Aux Fusesaux" (at the sign of the bobbins), is quite far out in the suburbs, at 61, Avenue Mozart, Paris 16e. They specialize in hand work in lace and embroidery and repair lace too. The other is Le Rouff, at 4, Place Vendome. Here I saw among other things a handkerchief edged in late 18th century Alencon and a large Milan tablecloth. The lady, however, was not sure for how long the shop would remain there. A third shop had become a draper's and upholsterer's because, as the owner said, there was not enough interest in real lace to support a shop dealing only in that.

I know well that this list is far from exhaustive --- I have not, for instance, described the Luton Museum or the Honiton in the Royal Albert Museum at Exeter, and I know that Nordiska Museet in Stockholm has a good collection too - but I decided here only to include museums and shops which I could write about from personal experience. It is my hope that other members of the Old Lacers will add other addresses to this list, which, to the best of my belief, is correct at this moment of writing. However, lace may not continue to be available in the shops mentioned. The making of fine lace is hardly a commercial proposition today, and so, though plenty of people make lace for their own amusement, the commercial lacemakers are slowly dying out. Tønder lace, for instance, is made to sell through "Handarbejdist Fremme" in Denmark; few old women and old thread is very difficult to get; and in Malmö I am told that they have only one old lacemaker left to do the Scandinavian shop will not sell their bread sample pieces but keep them for their collection, because they cannot be replaced any more.

(Date, May 2, 1975)

"I got the idea for this article when
I saw in the Bulletin visitors to Bruges enthuse about the Storie museum, yet being apparently completely unaware of the splendid and really important Liédé collection in the Grudthuese in the same town!
It is very odd the way some museums just keep their lace—sometimes the gifts of misguided collectors—stowed away, and how they tend to regard you as a nuisance if you demand to see it. Some places you meet with a blank refusal. I guess this somnolent attitude won’t be changed until lace has been recognized as an expensive antique on a par with 18th century porcel- lain, old watches and snuffboxes, and the like. It is nowhere there yet, but prices certainly are steadily mounting for good antique pieces.

I should also like to add something to Mrs. Funk’s article on “The Art of Lace” in March bulletin:
a) John Heathcoat’s machine was not “a crude machine for making lace,” but the first good machine for making net that could not unravel, and which was then embroidered by hand;

b) and I should like to point out too that it is certainly wrong to call Binche “a lace of the Brussels bobbin type...applied to net”. Binche is a straight lace, i.e., a lace in which pattern and ground are made at the same time and with the same threads. Typical of 18th century Binche are the very fine tallard and patterns of extreme delicacy looking somewhat like ostrich feathers among snowflakes. It has the same ancestor as Valenciennes, indeed, it is only a bit into the 18th century that they separate into two distinct types. Brussels lace, on the other hand, was made in pieces which were joined up afterwards or later, applied to hand—or machine made net.
c) (p. 57) “Point laces, a classification of needlepoint laces, among which are...point de Paris,... and point de Milan. The two laces in question certainly are not needlepoint, but bobbin laces. Point de Paris is a straight lace, usually with little flowers like the Lillé, but with the old five-pointed Chantilly ground. Point de Milan has large and magnificent scrolled flower patterns, sometimes without a ground, but often with a mesh ground worked in separately. The “Point” name was used indiscriminately in olden times for needlepoints and some kinds of bobbin lace—e.g. Buckingham “Point” and “Point” de Flandre, both of which never were anything but bobbin laces.”

Karen Margrethe Halstrom

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DENVER METRO–COLUMBINE CHAPTER MEETINGS

Denver, Colorado
Twenty-three members were in attendance at the September 15th, 1974 meeting held at the regular meeting place. The members voted to pay for membership for the State Historical Society; Gov. of Colorado and his wife, and the Denver Public Library.
Lace displayed included an unusual dolly with snap on flowers, Teneriffe from the Canary Islands, filet crochet brought by guest, Mary Nigro; machine made lace presented by Jackie Friesen and table cloth made by a friend of Amber Wales.

In October the branch members toured the Colorado Springs members’ homes where fabulous fans of Chantilly and Torchon, and gowns were shown. Also a ”Lace In” was held at Red Rocks Campus with Mrs. Margaret Hamer of England showing slides as she explained about the various laces made in different areas of England.

The November meeting was held at the regular meeting place, 1380 South Federal Blvd with 15 present. Plans were made for their Christmas luncheon to be held at Nancy Conklin’s home and the program was given by Bernice and Georgia Bergman, commercial artists and teachers, showing many of their acrylic paintings that were given lovely names, as “Lavender and Old Lace,” “Wine and Roses” and “My Wild Irish Rose”.

Fourteen attended the January 14, 1975 meeting. Plans were discussed for a May convention and Clara Luhman presented a unique program with her spinning wheel, showing how to card and spin yarn from the hair of dogs, such as that from a Collie or St. Bernard. She displayed caps, coats and rugs made from this yarn.

At the February 19th meeting it was announced they had decided to cancel the Third Annual Convention meeting planned for May.

The program was given by Georgia and Bernice Bergman showing their “Pictures painted with reflections of Lace”. Lace Scrapbooks were judged. The winners were Jackie Friesen, Bernice Lang, Alma Thomas, Virginia Funk, Mildred Haney and Tillie Ridell.

Fourteen attended the March meeting held at the regular meeting place. Plans for the May and June meetings were discussed. An entertainer, Lorraine Chuck, from the Lakewood Women’s Club presented the program, modeling and telling about various pieces of apparel which had belonged to the famous ‘Molly Brown’ of that area and a few pieces of clothing that belonged to Baby Dee Tabor, the Colorado Silver King.

Officers for the new Columbine Year beginning in May were chosen at the April 16th meeting. They are:

President: Mrs. Lloyd A. Wales
1st Vice Pres: Mrs. O. J. Friesen
2nd Vice Pres: Mrs. Raymond Conklin
Sec.-Treasurer: Mrs. Robert C. Ridell
Corr. Secretary: Mrs. Vernon Farr

These officers were installed at May 21st meeting after a display and discussion of tape lace; the nineteen members present adjourned to Wilson’s Restaurant for lunch.
Photo "Courtesy of Deborah Jenkins of the Danville, Kentucky "Advocate-Messenger"

Mary McPeek making lace for the
SHAKER SEASON of SPRING in SHAKERTOWN at
Pleasant Hill, Kentucky, 1975

"The dress was a deep blue that showed off the lace. The chair is an old one with tape-woven seat. A large feed basket that held my junky stuff shows a bit beyond the chair. A blanket chest at my knee held some of my pieces. Each room had a chair rail as shown. The photograph doesn't show high enough to catch the ever present rail with pegs for hanging everything up at night, even chairs and shoes.

I remembered to remove my wrist watch; they prefer that you not wear your wedding band, but I never thought of my glasses cord until I saw the picture. Of course I couldn't do much about the glasses, not being steel-framed. It was a delightful week, living in one of the residence rooms and eating their delicious food." — Mary McPeek.

.......................... LACE in ST. LOUIS AREA, Missouri .................................................................

"Have spread the gospel of lace in this territory, and while I feel I am far from expert, never-the-less, this interest has born fruit, such as an occasional talk on lace, demonstrations at the Art Museum of St. Louis and the St. Louis Artists' Guild, and the acquisition of a few applications for membership, as well as teaching the fundamentals to newcomers."

Charlie Norton

GISELA GRAFF-HOEFGEN
of West Germany, modeling a
square Tatted Scarf she design-
ed and made, September 1974.
Motifs might be made in fine
thread of rings 6, p, 6; chains
3, p, 3, p, 3, p, 3.
In heavy thread or fine yarn
rings 4, p, 4; chains 2, p, 2, p, 2,
p, 2. Join by center picot of
chain as shown.

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LACE INTEREST IN MAINE

"Last Tuesday evening (May 6, 1975) demonstrated Pillow Lace at the Adult Education class at our local High School. Have been teaching knitting and tatting during the Spring session. They want me to teach again next fall. Several said they would like to learn Bobbin Lace. If I can get enough interested, will try to form a local Branch of I.O.L." Raphael J. Stinson
VALLEY LACE COMPANY, Hope, Rhode Island
"But few lace leavers today can remember a time when the lace trade has been down so long. For the 50 leavers at the Valley Lace Company, now the largest lace mill in the country, the past 15 years have been a puzzle. Eighteen years ago there were 1400 active union member leavers; today less than 200. But the leavers still hope the trade will come back."

Esther Oldham and Mary Russo of Mass. visited this mill April 29th, 1975.

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By: E. Lolita Evelth
Produced and edited by
Britta Dorothy Jeppson
MAKING TENERIFE LACE

By: Eunice Gifford Kaiser

Teneriffe, like so many other laces, is
wreathed in romance and in such antiquity
that no one really knows its origin. It
may have been introduced into the Canary
Islands, off the northwest coast of Afri-
ca, by some of the women who followed the
Conquistadors to the New World in the 15th
century. The greatest quantities of it
are still made on Teneriffe, the largest
of the Canary Islands. For this reason it
is widely known as "Teneriffe Lace".

It is one of the needle-run laces which
have been made in numerous places and
in as many different ways and forms. The
design may appear in squares, diamonds,
ellipses or in bands of insertion or borders.
Because it is always characterized by ra-
dials spreading out from the center of
the design, it is classed as a "Sun" or
"Sol" lace.

In overlooking the simplicity of making
this beautiful lace, women have deprived
themselves of great satisfaction and de-
light which might have been theirs.
The work is easily carried around. It can be
laid down at any interruption or picked
up without any confusion as to what to
do next. It requires neither a large ex-
penditure for equipment nor a large space
in which to work.

When I showed a piece of Teneriffe lace
to some older Latin-American women, I was
surprised to see their eyes sparkle as if
they had just run into a long-lost friend.
They probably had known it as "Brazilian
Point" or by the name of some other local-
ity in which it had been made. One of the
women said, "We learned to do that in
school a long time ago. We will have to
send to Mexico to get the metal frames to
make it on."

Chafed by any delay in getting the frames,
I looked around for a way to make them
from materials at hand.

A plastic Crisco lid lying in the Kitch-
en already divided into thirty-two equal
parts. All that needed to be done was to
slit the rim at each division to make it
a useable frame. It was that easy!

Other plastic lids can be made into
frames in much the same way. I like to
use one which has forty-eight sections
since the pattern can be developed on
eight divisions of six snores, six divi-
sions of eight, three of sixteen or four
divisions of twelve. Two notches directly
opposite in the rim, made somewhat wider
than the others will facilitate winding
the yarn. Baby-yarn of wool or acrylic is
suggested. Some variation either lighter
or heavier also works well.

A bit of slack must be held in the yarn
while putting it on the plastic frame to
prevent pulling the frame out of shape.
But the flexibility of the plastic also
makes it much easier to work over and to
remove from the finished medallion.

Hold the frame with the rim away from
you. Thread a large-eyed, blunt end needle
and pull the yarn through the center of
the frame from the front to the back; i.e.
to the rim side. Do not cut the length
of yarn from the ball yet. Remove the nee-
dle and hold the short end of the yarn
securely back of the frame.

Working with the yarn as it comes from
the skein, go from the center hole across
the face of the frame to the large notch
at the top of the frame. Take the yarn
through this large notch, across to the
right under one segment of the rim, up
through the adjacent small notch, across
the face of the frame to the opposite
large notch, down through the large notch,
under the rim to the next notch to the
left, up through that notch, across the
face of the frame, down through the third
notch in the top group, to the right under
the rim and up through the fourth notch.
Continue winding clockwise in this manner
until the first large notch is again
reached.

Now measure off about a yard of yarn,
break at this point and rethread the nee-
dle with this end. This strand becomes
the weaver. Lay the skein or ball aside
until another length of yarn is needed.

Carry the weaver back to the center and
stabilize the radials by sewing under and
over all of them a few times where they
intersect.

Now take the weaver over one radial and
under the next, over one and under one,
all the way around. Use one large notch
to indicate the beginning of the row. Af-
fter the first row, it is necessary to go
over two at the beginning of the row. Then
continue going under one and over one.

Make several rows of this plain weaving,
pulling the yarn snug but not tight enough
to pucker. After the work has been firm-
up in this way, you may continue working
all around the circle each time. Or if
you wish to develop it by segments, de-
termine the number of sections you want
and the number of radials to include in
each. Then work back and forth over one
group of radials before going on to the
next.

Any combination of hemstitching, cording,
webs, knots or twists may be used to fill
the spaces. Some medallions are lacy in
the center and firm at the outer edge and
some are the reverse.

Let yourself go! You can't go wrong! If
a medallion doesn't please you when it
has been completed lay it aside. Nothing
has to be ripped out and you have not
ruined the whole cloth.

When the space has been filled, work along
the perimeter using the weaver to make a
knot around each radial. This gives a pi-
coted, finished edge and simplifies sewing
the pieces together. Always work clockwise
and seam any ends back into the lace.

Traditionally, Teneriffe has been done
with very fine white or ecru thread of
cotton or linen. You may wish to follow
tradition. Or you may do your own inter-
pretation, as we did.

Using a fine wool in bright colors and
several shades, we made flowers for a picture. Each is different in the width and in the number of petals. After the flowers were mounted on burlap, hairpin lace crocheted of four-ply knitting yarn was spread out to make fern-like leaves. The flowers and leaves were feather-stitched to the burlap and flower stems embroidered in.

The medallions in a piece may be alike or each one different in design and size. We used two basic designs in acrylic baby yarn for a shawl. These were joined together with double-fagoting stitch. You will find making fernlife lace a relaxing craft which can be mixed with pleasant conversation. Each piece that is made stimulates ideas for others. The problem will be finding a place where you want to stop!

Real Linen Tablecloths
a Treasure

By: Frances Dietrich

Mr. Joseph Tulman is owner and operator of a St. Louis, Mo. laundry that must be in a class by itself in the nation. Aptly named the Unique and Art Lace Cleaners, it was founded by Mr. Tulman's father and a fellow Austrian 75 years ago.

Specialty of the company is laundering fine linen and lace tablecloths. Some sets of dinner cloth and napkins, which they receive, are insured for as much as $50,000. The fine linens are mailed from California, New York, Texas, Connecticut and almost all other states in the Union to receive the painstaking attention of Mr. Tulman and his staff. The names in his files read like a directory of first families.

Doll Clothes

In addition to the household linen, one saw in his shop fragile, lace-edged doll clothes waiting to be refurbished for an antique doll. A set of elegant finery for a beloved Madame Alexander doll, which will be handed down to a lucky child.

On dainty hangers, heirloom christening clothes - slip, cam and dress - awaited finishing touches on a hand-turned fluting iron; an instrument that looked as though it belonged to another world — and it had.

In one corner, a galvanized tub set on a huge gas burner. Inside the tub, immersed in simmering water and soap, a lace collar was bobbed and turned, getting its old stains boiled away. Next to it was an all-copper starch cooker, steam and starch and the patient attitude of women doing touch-up ironing by hand to valued embroidered cloths may have evoked a feeling of old-worldliness, but the results are daily prized by modern owners of fine linens.

Moreover, Mr. Tulman believes there is a new interest in real linen. He said: “When most young people get married they’re not interested in real linen because they think they can’t afford it. Later, they want to enjoy the niceties of life.

There are still a lot of imported linens available. People of all ages are bringing them back from vacations to Jamaica, England, Ireland, Belgium, Israel. From Israel, they bring mostly place mats and smaller items, but real linen. Polyester just doesn’t have the look of real linen or fine combed cotton. There are people who still want elegance and they want their possessions perfectly laundered.”

For the person who does her own laundering of fine linen, he recommends soft water, a mild soap, and low suds. When starch is used in his shop, it is the old-fashioned boiled starch, which penetrates the fibers.

With regard to stain removal, he recommends trying plain water first. If that doesn’t work, use a mild soap and water. Follow, immediately, with a damp cloth to remove the soap residue. When the spots are thoroughly dry and the cloth is ready to be put away for the next special occasion, roll it on a roller with layers of bale tissue paper. Do not fold a linen cloth, as repeated creasing may break the fibers.

Does he use bleach? Mr. Tulman said: “It’s all right to use bleach but only on all-white fabric. And, it must be rinsed out completely.” He believes that boiling a cloth with a little soap is still the best way to remove stains. He cautions that stains must be removed as soon as possible after they occur. “Some people put things away for years with stains in them. Then they bring them in to have them restored. Sometimes it can’t be done.”

There is a misconception about bleach. It is not a soil remover nor a substitute for good laundering techniques. Its usefulness is limited to help in removing problem stains; eliminating the natural yellowing of age in fabrics; and in some cases with household laundry, as a sanitizing agent.

Most bleaching agents add oxygen to fabric stains and the oxygen degrades the colored impurities in the stains. The stains have been made colorless, giving a general whiteness to the fabric. Applying bleach incorrectly, using too much or too little can damage fabric.


PORTLAND LACERS, Portland, Oregon, Apr.14

The Portland Lacers started their 1975 meetings in March with election of officers and with two new members in attendance. April 3rd the lacers met at the Panorama Apartments at 11:00 A.M. There were 14 in attendance. Ida Van Harris, mother of Joyce Clowson, was our guest plus two more new members, Georgia Benefield brought a beautiful large banquet cloth in needle lace which was in her family and is over 100 years old.

Many requests for demonstrations were assigned. — Virginia E. Bryant, Publicity
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