LOST ART LACERS of NORTH JERSEY

"We have had a very busy year. Starting last May—a craft show in Stillwater; this was more of a display and historic show than crafts of the modern image.

June — the annual craft show in Sparta. In July we had our 'wind-up' meeting for the fiscal year at Millbrook Village with a picnic. I combined two meetings in one — Millbrook Village Society (I am now vice-president) and our meeting of the Lost Art Lacers of North Jersey. We all enjoyed it very much.

Also in June, the Geranium Festival combined with the Sussex County Outdoor Show where we demonstrated tatting there for years. We also demonstrated and talked about laces in the Sussex County Arts Council tent at the annual farm and horse show in August.

In July, my husband, son and I took a trip to Nova Scotia. In a little shop in the coastal town of Digby, where handmade things were for sale I found a beautiful tablecloth, shown above. It is bobbin lace with hand embroidery. The woman who made it lives in Canada, but originally came from an European country.

In Sept. I was invited to Port Jervis, N. Y. to demonstrate my laces and how to make lace. I thoroughly enjoyed that. The women really enjoyed seeing the lace and demonstrations. They wished I lived closer so I could give lessons there.

SIX TYPES OF LACE COMBINED

By Norma King, New Jersey

"I combined: starting at center—needle lace around the center a small band of bobbin lace—the small flowers are tatting held together with needle lace—hairpin lace — crocheting—battenburg made with the tapes—and the leaves are outlined in tatting with needle lace as the filler. I display this at most of the craft shows and people really are interested. This, too, was a challenge to me to see if I could combine the different laces."

FILET on NETTING

Mrs. Edna Coryell, pictured in March 1979 AARP magazine displays two examples of a rare type lace she makes with a special gold and silver needle. She is expert in filet on Netting and Guipure de Art and demonstrates lacemaking at county fairs during the summer and teaches classes in winter.

Contributed by Helen Day, Mo. and Esther Oldham, Mass.
From: "The Evening Sun", Baltimore, Feb. 79

Her play: Ambition and old lace

By David Alff

No matter how modernized society becomes, some things just can't be done rapidly.

Ask Aurelia Loveman.

At the rate of one square inch an hour, Mrs. Loveman makes traditional bobbin lace by hand—at a speed not much faster than that attained by 15th-century European lacemakers.

Today, her labor could bring her $350 a yard, but she hasn't taken up this dying art for the potential profit. She describes it not as a hobby, but as "a passion."

"I have a burning desire to revive lace-making," says Mrs. Loveman, a psychologist, as she relaxes in a dining room chair in her Harlen lane home in Catonsville. And she is intent in her vow to give new life to a craft smothered by the Industrial Revolution.

Her intricately designed lace differs from the machine-woven kind that appears on department store blouses and tablecloths. She weaves her silk thread by hand on tools similar to those used centuries ago.

Helping to revive her craft, she teaches occasional classes during the year, demonstrates her techniques at the State Fair in Timonium every summer and is the "lace curator" at the Cloisters Children's Museum of Baltimore on Falls Road, where she has assembled a permanent exhibit.

She also is one of a handful of members of the recently formed Maryland Lace Guild, which is planning to sponsor an international convention in the state next year.

She has studied the history and origins of lace and says it was first made in 15th-century Europe.

There were laws against importing lace in some countries," Mrs. Loveman says. "They (lacemakers) used to starve dogs until they were thin, wrap hundreds of yards of lace around them, cover them with a fur and let them run across the border."

The ruling classes, who invested in lace for financial gain, the way some people buy stocks and bonds today, passed laws excluding the common people from wearing it. They sold their land so they could afford the expensive embroidery with which to adorn their clothes.

The advent of machine-made lace in the early 19th century "knocked the bottom out of the lacemaking industry," Mrs. Loveman says, and it became a lost art.

Both men and women had made lace as a full-time profession, she says, and many lost their sight because the thread was hard to see and feel.

Mrs. Loveman complains of the difficulties of obtaining suitable thread for a 20th-century lacemaker and smiles when asked if she wears contact lenses or glasses when making lace.

"No," she says, "but it helps to be nearsighted."

Through March 4, Mrs. Loveman is displaying a blouse with a lace yoke as part of "Fabulous Fibers," an exhibition by more than 40 artists of natural and man-made fibers in different art forms. The show is at the Jewish Community Center, 5700 Park Heights Avenue.

Meanwhile, Mrs. Loveman works full time at her job as psychologist and collects books and tools of the lacemaking trade. She also finds time to travel to places like England or Dearborn, Mich., to discuss the craft with experienced and novice lacemakers.

Bobbin lacemaking is something Mrs. Loveman says she has wanted to learn for 25 years, but only seven years ago did she meet an elderly woman from a Pennsylvan-ia mountain community who gave her lessons one day a month for two years.

To make lace, she says, you need "Patience, good eyesight and, at heart, you have to be an antiquarian." The other ingredients are the traditional tools, which can be homemade or purchased for about $50.

Lace patterns, tiny holes punched into small pieces of cardboard, are anchored to the roller by a myriad of pins poked through the holes in the cardboard. Holding two bobbins in each hand, Mrs. Loveman twists the silk thread in left-right or right-left movements around each pin, making the lace.

Mrs. Loveman says she uses her lace to decorate clothes or as "really plush presents for friends." Her most recent project has been making four yards of lace for her future daughter-in-law's wedding veil. That piece of work, she notes, would cost a bride about $1,500.

"Two years ago, the local weavers asked me to teach a beginning lacemaking course. This has grown until we have enough students to warrant an intermediate course, which is about to begin."Aurelia Loveman
Hand Made Lace Panel

One of a set of two pillow shams, created by two sisters in Belgium, and purchased by Osma Gallinger Tod from Mrs. Georgia W. Crosley of the Art Museum of Indianapolis, Indiana.

Holding the panel are, on the right, Osma Tod, former chairman of the southeastern branch of the I.O.L. and on the left, Elizabeth Groszberg, well known lacemaker and teacher. Both are now members of the Mary Hand Chapter of Bobbin Lace Makers of the I.O.L. in Florida.

Panel: The Romance of Real Laces

Copy of description which came with the set.

For your information, we might say that this panel was picked up by the writer immediately after the Armistice, and is a mate of a panel that is now on exhibit in the Museum at Brussels.

These panels were made by two sisters who were noted for their skill in the art of lace making, having spent their lives in the practice. They won several prizes in various expositions on the Continent, prior to their death during the Great War.

The "Romance of Real Laces" was the last and crowning achievement of their efforts.

Having spent the last fifteen years collecting art objects on the Continent, the writer cannot help but state that these panels are the most beautiful as well as the most original that it has ever been his pleasure to collect. They are indeed a masterpiece of hand craftsmanship. We consider ourselves fortunate indeed to have secured one of them. This was affected only through the fact that the heirs of the sisters, who had just gone through the ravage of war, were badly in need of funds. Its mate could not have been purchased at any price as it was dedicated to the National Museum.

The story of the "Romance of Real Laces" is depicted by cupids. It begins with the growth of the flax which is shown emerging from the vase on the right hand side. Cupids follow it up with harvesting, spinning, weaving (in the center) and cutting. Industry in the form of a cone is shown on top.

It is made with thread No. 240, the finest that was ever manufactured and took the sisters a little more than three years to complete the panels. When they died their art died with them.

There isn't the remotest chance of Belgium ever developing any one to produce work of such finesse again, particularly now that the government has revoked an ancient law whereby parents were compelled to teach their children the art of lace-making. -- Yours truly

George Shamyer & Co.

Minnesota Lace Society

The Minnesota Museum of Art held a lace sale and auction on April 29 and the Society hopes to acquire some samples to go into a demonstration kit they are assembling. The kit will include a bobbin lace pillow with a simple pattern so that members need not disturb their own pillows in order to demonstrate. Book lists and supply lists are also being readied to be part of the kit.

A lace overview class at Ramsey House is meeting for 6 sessions, and will include history, conservation and collection, needle lace and drawn work, bobbin lace, tatting, knitted and crocheted lace, Armenian lace and filet lace.

There has been some response to the Society's informational paragraph in the St. Paul Dispatch's Clubs listing.

Members will demonstrate lacemaking at Fort Snelling on June 27 and at Ramsey House on July 1. Two other possible demonstration opportunities are being considered -- The Festival of Nations at the Swedish Institute, May 4, 5, 6, and Svenskarnasdag on June 24th.

Work is proceeding on a file of lace books owned by members or available in local libraries.

* * * * * * * *

Minnesota Lace Society announces that Marybeth Buchele is president this year.

Needle Expressions '80

The second biennial juried exhibit of original contemporary and traditional concepts in the textile arts where the artist uses fiber and the threaded needle as the medium of expression.

Sponsored by the National Standards Council of American Embroiderers

For details write for entry folder to National Standards Council of American Embroidery, P. O. Box 578, Northfield, Illinois 60093

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Gives the Techniques, Stitches and Designs from Victorian Needlework.
Start Satin Stitch Blocks here, working five stitches over four threads. Go counterclockwise, working all stitches in direction of arrows. You will see that no embroidery thread is going on an angle at the wrong side, with the exception of x.

Only after all Satin Stitch Blocks are worked can the cutting be done.

The cut threads are held in place by Satin Stitch. Cut as indicated: three cuts on top and bottom of design, two cuts at the other four corners. Not until you have done the cutting will the mystery be solved of how the "net" appears. Simply withdraw now all cut fabric threads - there are always cuts opposite each other - and you have the "net" or "window". You are now ready for the filling.

Each corner has a different stitch, after all, this is a sampler. (See photo)

Lower left: Picot. There will be four fabric threads over which the fillings are worked.

Woven bars: under 2 threads. Needle-weave to center, then take your working thread under the eye of the needle and under the point. Pull thread through.

Now comes the most important step: Bring your needle under the same two fabric threads again (the one where you just worked your picot). Here is where most people make a mistake when self-teaching! Follow the above steps carefully and you will be on your way to understanding the following fillings.

Upper left: Dove's Eye Filling.

This is also a filling stitch to be worked in the process of making the needle weaving. Pay particular attention to the movement of the needle in the last step - when going back to finishing the last bar! Most people in my classes have to be advised to bring the needle under and over the last loop before ending off the filling.

Upper right: Oblique Loop Stitch.

The needle weaving has to be completed before the filling is made. Work it like a buttonhole stitch, with an extra twist, making sure to take your working thread alternately over and under, not missing the last loop.

At the corner: always bring your needle two cross threads from under the material and out! Make sure you fill each one either in clock-wise or counter-clock-wise direction consistently.

Right-handed people usually prefer counter-clockwise working direction.
Lower right: Spider Web Filling.

After all needle weaving is done, work an oblique stitch from one corner to another, twist four times, going back to the starting point. Then cross over the first one, go back to center, twisting twice. Now weave once around in center, twist twice on the last leg and out in the last corner.

Center motif with Eyelet Stitch

All Satin Stitch bars have to be worked in Pearl Cotton #5, all fillings and needle weaving in Pearl Cotton #6. The edging may be worked over two or four threads in a close buttonhole stitch, then cut close to the edge.
Greetings to all who love hairpin lace and thanks to all who wrote to me. I had some requests for directions for making one of the hairpin lace snow flakes in the "Cathedral Snow Fall" pictured in the January I. O. L. Bulletin.

Here are directions for one snow flake:

For this one, I used white 4 ply yarn and a "C" crochet hook. Use 3 rods on an adjustable loom. The outer rods 3 inches wide and one rod in the center of that. (See #1)

When you are working with the short loop on the left, make a single crochet under the left loop. When you turn the loom so the long loop is on your left, work 2 single crochets thru the left front loop. Work 24 loops (12 each side) in this manner. Cut yarn and draw end thru center loop.

Run a piece of yarn thru the short loops and remove from loom. (See #2) Pull the yarn tight and tie in a double knot. Tie the ends of the Center strip in a double knot. (See #3)

Bring the ends of yarn (from center strip) one thru each end loop and tie in front. Pull these same ends thru the same two end loops and tie in the back. This completes the circle. Now draw the first two ends up thru the center strip and cut off all ends.

Dip the snow flake into a mixture of 1/2 Elmer's Glue and 1/2 water. Wring out and pin on a piece of styrofoam covered with saran wrap or oil cloth into shapes shown in photo. (See #4) Let dry overnight. Remove pins and pull off. If you wish to hang it, tie clear fish line or yarn to the center crocheted strip. (See #5)

Now that you know how to make one snow flake one way --- don't stop there. Try different kinds of yarns and make up your own stitches and sizes and pin them many different ways. Now is the time to make up lots of snow flake to decorate packages, to hang for decoration and for use next Christmas.

***************
Little snow flake from the sky
Falling down to earth with grace
You look just like a piece of lace.

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

© Copyright 1979 Evelyn E. Misner

5. Finished snow flake

4. Dip in glue - Pin to oilcloth
Tatted Christmas Bell

Directions for XMAS BELL


3 ds, join to p. of 1st ring, 3 ds, cl. Chain 3 ds p, 3 ds. Repeat around. Tie and cut.

2nd Rnd: R 3 ds, join to p of chain, 3 ds, cl. Chain 4 ds, p, 3 ds. Repeat around. Tie and cut.

3rd Rnd: R 3 ds, join to p of chain, 3 ds, cl. Chain 5 ds, p, 5 ds. Repeat around. Tie and cut.

4th Rnd: R 3 ds, join to p of chain, 3 ds, cl. Chain of 3 ds, p, 3 ds, p, 3 ds. Repeat around. Tie and cut.

5th Rnd: R 3 ds, join to p of chain. Chain 3 ds, p, 3 ds, p, 3 ds, join next ring to second picot of chain of previous round. Repeat around. Tie and cut.


"I am working on a 54" tatted tablecloth using DMC thread #30. Hope to have it finished by next winter. There will be 729 - 2" squares. I think it should go into a museum unless someone comes along to buy it." Anna Anderson, Michigan

I.O.L. GREAT LAKES LACE GROUP MEMBERS are teaching during the Spring term at The Edison Institute, Dearborn, Michigan

"Drawn Thread Embroidery"  "Hardanger Embroidery" and "Revised"  "Assist Embroidery"

"Blackwork Embroidery", or "Spanish Work" and "Counted Thread Embroidery-Revised" are being taught by Renate Springsted.

"Inkle Loom Weaving-1" and "Smocking" by Mary Lou Reichard.

SUGGESTION - HOW ABOUT A TROUBLE CORNER?

I am sure that there are lots of people that have no access to any information on where to get certain things, or how to do a certain technique. It could be open for anyone to write the person with the solution, or someone might like to share a shortcut. It would also be a way of bringing the lacers closer together." — Susie Frank, Washington.

(Send in your questions and answers)

April “SOUTHERN LIVING” magazine has an article "New Ways With Old Lace" by Shelley Tischel. It apparently included I.O.L. Editor's address. Up to now, as we go to press, April 11, 52 letters have been received asking for information on identification and making of lace.

Magazine address: Southern Living
P.O. Box 523, Birmingham, Ala. 35201
**THE BOOK SHELF**

**The REPRINT of "LACE" from 1974 edition by Virginia Churchill Bath**

(320 pages, 8 1/2 x 11", $9.95, plus P&H) is now available, soft bound, from Viking Penguin Inc. 625 Madison Ave. New York, N.Y. 10022

Her six pages of historical introduction are illustrated with 22 pen and ink sketches of accessory terms, is followed with seven pages picturing machine made lace, crochet, knit and woven pieces.

Noting, the oldest of lacemaking techniques is described and illustrated with samplers, lace patterns and includes a bit about Buratto and Macramé.

Next ninety pages illustrated: gives stitches, patterns and fillings used in needle laces. Some of types explained are Reticelle, Hardanger, Punto in Aria, Gros Point, Rose Point, flat Italian, Hollie Point, Alencon, Argantone, Point de Gaze, Teneriffe, Arab and Beilla.

Page 146 introduces bobbin lace, showing earliest sprang, laces from various countries and continues from page 220 to 275 with tools, how to make a pillow, how to make the stitches, grounds and patterns.

The last chapter is about mixed laces, as Battenberg, Carrickmacross, Tambour, Limerick or embroidered bobbinet with filling stitches. A library of lace information.

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"The Joy of Handweaving" $7.95 A weaving correspondence course in one volume, home instruction.

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Lace Pillow with Revolving Cylinder $35.00 (Add $3.00 packing and postage)

Lace Bobbin Winders, Danish $16.50 (Add $1.50 packing and postage) Lace Prickers, Metallic $6.50

Polio of Miscellaneous Patterns $2.00 Ten patterns & pictures, for pricking

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"BOBBIN LACE: DESIGNS AND INSTRUCTION" by Ellen Lawrence

an unabridged republication of the Priscilla "Bobbin Lace: Designs for Torchon, Cluny, Russian and Bruge Laces With Stitches and Lessons For Working" originally published in 1911. With the expanding interest in bobbin lace, this book covering both tape and free laces in addition to the common torchon is an excellent guide for the beginner.

(original prickings not reprinted) 36 pages, $3.95 plus 50¢ P. & H.) a "SOME PLACE" PUBLICATION 2990 Adeline St., Berkeley, Ca. 94703

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**International Old Lace Society**

**CALENDAR of COMING EVENTS:**

- **July 1, 1979** — MIDWEST LACE-IN
  Ramsey House, 265 S. Exchange Street
  St. Paul, Minn. further details inside
- **July 23-26, 1979**
  The Second Annual Conference of the National Embroidery Teachers Association
  Mountain Lake Hotel
  Mountain Lake, Virginia 24136
- **July 30-Aug. 3 and August 13-17, 1979**
  Chautauqua Days, Chautauqua Institute
  Chautauqua, New York 14722
  Bobbin lace lessons by Trenna Ruffner, M.I.
- **Aug. 5, 6, 7, 1979** I.O.L. ANNUAL MEETING
  Waldorf-Astoria Hotel, N.Y., includes
  Museum tours, lace making demonstrations, speakers and lace making contest

**LACE STAMP PROPOSAL**

Our lace stamp proposal comes before the Citizen's Stamp Advisory Committee at their next meeting, August 3, 1979. So -- you know what we have to do.

EVERYBODY barrage:

- Mr. Jack Williams, Coordinator
  L'Enfant Plaza West, S.W.
  Washington, D.C. 20260

with reasons for a lace stamp, design suggestions for it and mention of the 1980 Convention in Washington, D.C. as a good first-day-of-issue place.

Letters talk; letters with ideas are even more eloquent. The proposal has come this far. Now for this one last mighty shove!
President's Message

Dear Friends: The International Old Lace Convention will be held its 26th Annual Convention at the Waldorf-Astoria Hotel, August 5, 6 and 7 in New York City. We hope that you will plan to attend.

Mrs. Bidner, our chairman, has planned visits to both the Cooper-Hewitt Museum and the Metropolitan Museum of Art to see some of the most outstanding collections of lace on the East Coast. In addition to the Convention, Mrs. Doreen Wright will be giving classes on Bucks Point (bobbin) lace August 1, 2 and 3 in Washington, D.C. and August 8, 9 and 10 in New York City. To reserve a space for her class contact Mrs. Aurelia Loveman, 32 Heat Lane, Cantonville, Md. 21228. Any members wishing to reserve dealer space for the convention please contact Mrs. Jo Bidner, 559 First St., Brooklyn, N.Y. 11215.

All officers, directors and club presidents please send in your annual reports to our secretary, Arlene Wilson, if you have not already done so.

See you at the Convention,

David Goldin

In Memoriam

Hilda Akerman
PLYMTREE, ENGLAND

"Mrs. Donald S. Akerman, Plymtree, England lace maker for many years, passed away. Her interest and skill in Honiton lace making is lost to her daughter, Sheila Wells and granddaughter, Nicola Wells. Mrs. Akerman knew many local lace makers and with her husband attended the two lace conferences held by Michigan lace makers. Members of the Great Lakes Lace Group extend their sympathy to her family and have made a memorial donation of £20 to the Fairly impulse of Devon, England." Mary Ellen Doyle, Michigan

Helen Manis
COLORADO, U.S.A.

"Our member who passed away was Helen Manis. Helen and her sister Anna Maucini purchased all the material and made the Kleenex bags for the 1978 Convention."

Tillie Ridell

Rose Point Lace For Sale

About one yard length, made in a circle. My mother bought it for one of her daughters' weddings but not one of the three of us had a church wedding. I am youngest of the three and I've been married 52 years. All I know about it is that it was bought before 1924 and is in perfect condition. Now interested in selling. Mrs. John Steel, 8438 Nubbins Ridge Road, Knoxville, Tennessee 37919

IOWA STATE UNIVERSITY MEMORIAL UNION

Lace Exhibit October 1-31, 1979

The exhibit will be made up of the following categories:


PEASANT LACES: Hairpin, Tatting, Crochet, Knitted, Hedebo, Macrame, (Fine) Stump Work, Embroidery (limited) because of the common knowledge of peasant laces, a limited space will be set up for them.

PHOTOGRAPHS: Historical, Technique, People making lace, Expensive projects. "Local" peoples' tools if possible. Books, Journals.

FOR EDUCATIONAL PURPOSES:
1. Forum for people who make lace and collect.
2. Stimulus for new people to become interested.

OPEN TO THE PUBLIC
LIMITS:
1. Memorial Union pays for return shipping costs only.
2. I am paying for a reception.
3. $40.00 is maximum Memorial Union pays for brochures.
4. No sales except special arrangements with the outlet.
5. I have to make a list of all works submitted and let you people know about future arrangements and insurance. Also we have to know what to look for as far as works submitted.
6. U.P.S. will not handle glass.

(see below)

7. There are several display cases, some cubes, and 2 large glass cases (may be occupied). Most projects will be mounted on the wall. Here's how you take care of it.

WORKS:
1. Sew projects to cloth, mat (frame with mat board) cover with acetate (or make it cover like a glass). This is so we minimize chances of soiling and damaging your lace. This is how we should get most pieces. 3-D objects we will have to put in a case. We will deal with that later.
2. Photographs may be sent plain or framed, the same way. (I need information on these also.)
3. Send notice of projects to be submitted by August 1 at latest to: Diana I. Haugen, 1203 North 3rd St. Ames, Iowa 50010
4. In Early September, no later than September 21, 1979, the projects should be sent to:
   Attn: Roger Perris
   Iowa State University Memorial Union, Ames, Iowa 50011
   DO NOT SEND PROJECTS TO ME

I will get more information to those people who have questions on other important matters regarding this exhibit. I hope this has helped answer some of the questions that have come up.

Diana Ilene Haugen.
Cottage Industry

WOMEN'S WARES FESTIVAL

"WOMEN'S WARES FESTIVAL"
Minneapolis, Sunday, Nov. 19, 1978
sponsored by Minneapolis Park Board
and Womenswork, promoting Home Arts
By Kay Miller
Minneapolis Star Staff Writer

"For centuries, women made pin money at lace-making, clothing, piecework and knitting. But the womanly arts were more: women homebound by the strictures of Society and transportation poured their homespun talents into these crafts.

With the rush of time and efficiency of manufacturing, the crafts began to die. Mothers could not interest their daughters in learning the arts. Then those mothers became grandmothers. Now there is a generation of young women wanting to acquire those skills in what has been called "the craft revolution."

One cottage industry in colonial America was bobbin-lace-making, a skill that will be demonstrated by Evelinn Streed.

As a Swedish girl, fresh off a Wisconsin dairy farm, Street tried to persuade an elderly German friend in St. Paul to teach her the art. She said, "No, it's too hard," Street recalled. For years, she quizzed every foreign speaking person she ran across, hoping to find someone knowledgeable about bobbin lace.

Twenty years later during a trip to Sweden, she learned to make lace from her cousin and is now teaching it to her daughter-in-law, Pam Streed.

"I do this for the sheer pleasure of it," said Evelinn Streed, dexterously overlapping pairs of bobbins, creating the twist and tension for complex lace patterns. After working a third of the bobbins she carefully moves a straight pin forward on the rotating cylinder that holds the growing lace and its pattern. Bobbins, shaped like small, indented bowling pins are lapped on a cushioned pillow Streed made, the likes of which might cost $150. mail-ordered from Sweden.

"I'd hate to see the art lost," she said. Perhaps 10 years ago, bobbin-lace-making was "very close to being forgotten in America," said Pam Streed, 28.

Lace began as an adornment for royalty who would sell land to acquire it, she said. "In the French Revolution they killed lace makers because they were working for royalty," she said.

In France, the process was taught to children until child-labor laws prevented their learning it until 16, Pam Streed said. "Cloistered nuns produce bobbin lace abroad," she said.

"In the old times, lots of times a woman would learn one pattern and do it all her life," cutting the time she took to make valuable lace, she said.

It takes Evelinn Streed 20 minutes to complete a pattern perhaps three-fourths of an inch long. In today's world, with its demands for outside jobs and its television and expensive hobbies, such time-consuming skills appeal to few Pam Streed said.

The lace, made from linen thread, is sturdy and tightly woven. "They used to put it on sheets and bed clothes. What do you wash more than sheets?"

Contributed by Marybeth Buchele, Minn.
"Our December 4 meeting of the Great Lakes Lace Group was held at the festively decorated Fair Lane Conference Center (home of the late Henry Ford.) Activities included hearing about Mary McPeek's trip to Italy and a Honiton Lace Slide lecture by Sheila Wells. We enjoyed a tour of the mansion and rose garden slides by Charlotte Ford. Our lace items raffle was very successful with members and friends very generously donating the prizes.

The January meeting took place in the Troy Historical Museum. Speakers were Adaline Truax who described how she became interested in lace and showed her marvelous pillow and carrier design and Elaine Godfrey, a member of the Art Education department of Eastern Michigan University who gave a very interesting slide lecture of modern and traditional lace.

That brings us to the April 2 meeting held in Lovett Hall of Greenfield Village. Members enjoyed seeing the rare lace book collection of the Robert Tannahill Research Library and Mary Selden's lace from the textile department of Henry Ford Museum. G.L.L.G. members are also very fortunate to have a fine collection of Lace Books available for study at the Detroit Main Library. We enjoyed seeing a lace slide program from Munice Arnold of Bedfordshire, England which was very kindly loaned to us by Pat Harris of Oregon. -- Elsie Bentley spoke of her meetings with Hawaiian lace makers on her recent trip there. Our featured speakers were Carl Kalotka and Rudy Ruzieska of the Henry Ford Museum Photography Department. They showed how the professional photographers achieve such fine pictures of lace under ideal conditions."

Mary Ellen Doyle, Vice President

Top: Elsie Bentley wearing her lovely torchon bobbin lace dress that she made.
Center: Mary McPeek holding a lace covered pillow presented to her by one of her students who combined her recent lessons to make the pattern.
Right: Sheila Wells, president of G.L.L.G. and Honiton Teacher who has just celebrated her 25th wedding anniversary.

All the rest are photos of Henry Ford Museum Lace.

All photos by Mary Ellen Doyle
NEEDLE LACES

BATTENBERG

BOBBIN LACES

DUCHESE
WHERE LACE IS MADE FOR QUEENS

Reprinted from "Town and Country News"

The Lace Shop, Beer, where Queen Victoria's wedding dress was made and the Royal Lace is restored.

Everyone knows of Honiton lace, but not one in a thousand knows that the best lace in Devon comes from the village of Beer, close to Seaton, for it is in Beer that the lace is made for the Queen of England. Actually, Honiton lace is a misnomer for most of it was, and is still, made in the surrounding villages, but it was all sent there for transport to London, and as it became the custom for merchants to send someone to meet the coaches bearing the boxes of lace from Honiton, the two gradually became identified one with the other.

In 1840, Jane Bidney, of Beer, was commissioned to make the bridal dress for the young Victoria. She gathered a hundred of the best lace-makers in the surrounding countryside to help her and the royal dress cost £1,000. So delighted was the Queen with its exquisite workmanship that she commanded Jane to attend her wedding.

Now, just one century later, a descendant of Jane Bidney has made lace for another Queen of England, the fourth in succession whose gracious patronage has shown an appreciation for this traditional local industry where beauty and exquisite craftsmanship are so happily united. This lace expert is Mrs. Allen, of the Lace Shop, Beer, who was commanded by Queen Elizabeth to make some lace which was included in Her Majesty's wardrobe for the historic visit to Canada and the United States. This was the message which was conveyed to Mrs. Allen by Lady Helen Graham, Lady-in-Waiting: "The Queen directs me to say that she has greatly admired these specimens of lace and is deeply interested to know that this beautiful handcraft is still carried on by Devonshire workers as in the past."

Queen Mary is another royal patroness whose commands are carried out by Mrs. Allen and her clever assistants. Old lace needs very skilful handling when it has to be repaired or adapted for modern needs, and parcels of priceless old lace have been sent from time to time by Queen Mary to the Lace Shop at Beer with instructions for repair which are faithfully and lovingly carried out by deft craftswomen.

It is not only Queens who like lace and, fortunately, exquisite and delicate though the workmanship is, the price of Honiton lace is far from prohibitive. Today one may acquire at little cost a dainty trifle—perhaps a handkerchief or a collar—which will, in its turn become an heirloom for another generation, and the bride whose veil comes from Beer will possess "a thing of beauty" which may very possibly remain "a joy for ever."

(Contributed by Richard M. Bean, Ky.) "My wife knew the lady, Mrs. Ida Allen, that ran the 'Lace Shop in Beer, Devon, England, and the family was some of collectors of items from Beer which was near their home. — She was my 'English War Bride' — married me in the south of England in 1944. Her gift to my Mother was about seven feet of Honiton lace (stole/table runner) and she brought here with her a large triangular stole of Honiton lace. Since then on various trips "home" she has brought back lace pieces to fit on dress collars, etc. and has quite a collection. She is now interested in selling most of her collection."

Richard M. Bean, 1340 Prather Road Lexington, Kentucky 40502

"The Technique of Honiton Lace"
By Elsie Luxton, England

will be handled in the United States by Charles T. Branford Company P.O. Box 41, 203 Union Street Newton Center, Mass. 02159 @ $13.

Group orders should check with the company for discounts.

Limerick Junction
10 South Madison Street
P.O. Box 1289
Middleburg, Virginia 22117

"Our Shop specializes in imports from Ireland; however, within the past year we have started an "Old Lace" department collecting an interesting display of many types of lace from the mid-Atlantic area estates and from as far South as Florida and West to Nebraska. We have really been 'learning as we go' on this project as expert advice in this area does not seem too readily available. And while our collection is quite varied with old hand-made lace from all over the world, we still have much to learn—and perhaps your association can be of help to us." — Sharon K. Walton
A LACE STAMP

By Doris Southard, Iowa

We were all delighted about a year ago to buy and use the lovely quilt stamps which reflected a great revival of interest in quilts and quiltmaking. The beauty of lace, both antique and modern, is worthy of equal attention and recognition. We all love and appreciate lace in its myriad forms. We make it, teach the craft to others, collect it, share with each other. A lace stamp would bring lace and lacemaking to the attention of an unimaginably vast public. Picture a set of lace stamps - one might show a tatted doily, another a picture of a bobbin lacemaker at her pillow, another a closeup of lovely Duchesse or Honiton, a lace mantilla on another - the possibilities are endless.

But the dream will only become a reality if we are willing to put forth the effort to make it happen. As Mary McPeek and others have repeatedly urged, the most important is letters, lots of letters. Even one letter from each I.O.L. member would be a significant number to be reckoned with by those persons charged with making decisions about the designs for commemorative stamps. Do take time right now to look up and re-read the persuasive appeals by Virginia Bahl, Imez Rodefer, Norma Papish and others, which have appeared in earlier bulletins, recounting the many valid reasons why we should have a lace stamp. They have so aptly covered the subject that there is little I can add except to urge once more that you write NOW. Invest in some of the postage stamps available now and write letters!

The address once more:
Mr. Jack Williams, Coordinator
Citizen’s Stamp Advisory Committee
L’Enfant Plaza West, S.W.
Washington D. C., 20260

Also don’t forget Mrs. Mondale:
Mrs. Joan Mondale
The Vice President’s House
Washington D. C., 20260

and your own Congressman. In the cliché of the day, “Together we can make it HAPPEN!”

LACE FOR SALE

“My husband and I have been collecting lace (antique) for many years. We now have some to sell. Would the Lacers be interested in buying?

We have Reticella, Gros Point (Venetian) Ayrshire White Work; Honiton of various ages and naturally much of the enormous range of the nineteenth century. Much lace has been authenticated as seventeenth century and is in good condition.”

Mrs. Patricia Warr
Torbay Mount, Rawlyn Road
Chelston, Torgau
Devon TQ2 6PG, England
(1) Regional Lace Meeting in Falls Church, Virginia. Mistress of ceremonies, Hazel Lowery. Trees are decorated with Xmas ornaments made by Inez Rodefer, Caroline Pierce and Diane Lillevig of Virginia.
(2) Regional Meeting in Falls Church, Va. L-R: Diane Nesley, Caroline Pierce, Va. and Ione Russell, New Hampshire.
(3) Regional Lace Meeting in Falls Church, Virginia. L to R: Ruth Leatherwood, Texas; Elena Rodriguez, Lois Sewell of Virginia.
(4) Regional Meeting in Falls Church, Va. L to R: -- -- -- Hazel Lowery, Va. and Naeltje Hain, Pennsylvania.

By Mrs. John S. Lowery, Falls Church, Va.

The Second "Lace-In" of the Chesapeake Region of I.O.L. was a resounding success. The meeting, attended by 62 persons under the sponsorship of the Northern Virginia Group was held at Dulun United Methodist Church, Falls Church, Virginia. On May 5, 1979, I.O.L. members of Virginia, Maryland, Washington, D.C., West Virginia, Pennsylvania and Delaware had been invited to participate. In addition, Mrs. Ana Blanco of Jacksonville, Florida (who gave a two-day workshop in Maryland later), Mrs. Edward Leatherwood of Mesquite, Texas and Mrs. Raymond Russell of Portsmouth, New Hampshire joined us. USES OF LACE was the theme selected; a workshop was directed by Caroline Pierce on lace Christmas ornaments, i.e. tatting, crochet, macramé, knitted, needle and bobbin lace. Inez Rodefer of Front Royal, Virginia designed and contributed five original bobbin lace (candle, bird, snowman, ball and star) and two needle lace (bird and misers) patterns and prickings while Lois Sewall designed and executed an original angel design for bobbin lace.

Mrs. Mary Lou Kueker, I.O.L. Librarian and coordinator for the Chesapeake Region for the 1980 I.O.L. Convention told of
plans for the convention to be held in Alexandria, Virginia in August, 1980.

I.O.L. Members attending exhibited many of their original pieces, study books, bobbins, pillows, etc. Mrs. Edna Corvell of White Post, Virginia exhibited her examples of Guipure d'Arte and showed how to make this interesting lace; Mrs. Alida Barton of Springfield, Virginia displayed a portion of her lace collection to show how lace could be used as an important accessory in home decor and fashion. Mrs. Marjorie Newell of Washington, D.C. displayed some of her prize-winning original needle lace pieces. Mrs. Neeltje Hain of Strasburg, Pennsylvania had an interesting display of bobbins including one used for the Leavers lace machine.

An important feature of the meeting was the sales booth where original patterns, pricking, acid-free paper, books and other items for lacemaking and lace makers were on sale. This included examples of antique laces suitable for study collections. Some of these examples, such as black silk bobbin and machine-made lace of the 1860 era which includes designs of Bucks, Seda and warp machine-made are yet available. More information on the black laces from Mrs. John S. Lowery, 209 Noland Street, Falls Church, Va. 22046; on white laces from Mrs. Mary Lou Kueker, 15658 Millbrook Lane, Laurel, Maryland 20810; Mrs. Rodefer's original Christmas designs ($1.00 plus 50¢ post-age) are available from Mrs. Richard Pierce, 5206 Olley Lane, Burke, Virginia, 22015 for the benefit of the 1980 convention fund.

NORTHERN VIRGINIA LACEMAKERS

On May 19 and 20, 1979, Mesdames Lois Sewall, Hazel Lowery and Diana Lilliveau demonstrated bobbin-lace making at the Northern Virginia Folk Festival held at the Thomas Jefferson Community Center, Arlington, Virginia. Many different eth-

JULY 1979

nic groups had booths, demonstrations and exhibits at the Festival, and many persons were quite surprised to find that bobbin lace making is "Alive and Well" in the United States.

On April 3, 1979, Miss Elisabeth Long and Mrs. Lois Sewall demonstrated tatting and bobbin lace-making for the Women of the Unitarian Church, Arlington, Virginia. Mesdames Caroline Pierce, Elena Rodriguez, and Diana Lilliveau gave a bobbin lace making demonstration in Frederick, Maryland, at the Frederick Craft Works on February 10, 1979.

Mrs. Caroline Pierce has been asked to speak on "Lace and Lace Making" on June 11, 1979 for the Springfield, Virginia Stitchery Guild.

Classes in bobbin-lace making in the Virginia - District of Columbia area are conducted by Anthonetta Greahich and Caroline Pierce.

ANNOUNCING NEW SPRING EXHIBITS at PATTI McCLAIN'S MUSEUM OF VINTAGE FASHION 2960 Peralta Oaks Court, Oakland, Cal.
SPECIAL EXHIBIT "THE ALLURE OF LACE" and "Children's Victorian and Edwardian Clothing". Opened May 1, continuing to July 30.

Since the 19th Century the finest handmade examples of lace have come from Belgium, Ireland, France and Germany, England and America. This exhibit shows the use of lace on christening gowns, children's and wedding wear, and in fancy lingerie of the 20th's. Museum Members may photograph or sketch the exhibit, by showing membership card. There will be docent tours of the Lace exhibit, plus a complete room of children's Victorian clothing and those prized Edwardian whites now becoming scarce. (Open Sundays)

CHEMPEKE REGIONAL LACE GUILD

at the home of Lenore van Swearingen

Mrs. van Swearingen, Aurelia Loveman, Caroline Pierce, Hazel Lowery, Lois Sewall, Nell Weidenhammer, Mary Lou Kueker.
It means simply "heath-dweller"; the "Heath" in question being the triangle of land in Zealand between Copenhagen and the towns of Roskilde and Køge. In fact this tract of the country is not a heath but fertile agricultural land. Here during the second half of the 18th and the 19th centuries a rich whitework technique was developed which in some of its forms closely parallels the Reticella and Punto in Aria of the Italian renaissance.

Shirts for the men and shifts for the women were embroidered on the cuffs and collars. This was the only use of Hedeba work in personal adornment. Other embroidered items were the ends of hand-towels (for show—not for use), pillowcases, longish pieces meant to decorate the corner-cupboard always found in the farmer's living-room, and a large, rectangular piece only embroidered along one side and meant to hide the drying-rack around the stove. This last has the proportions of an apron, and I have seen it so labelled in the Ikle museum in St. Gall, while the Victoria and Albert museum persists in miscalling it a shirt-collar—because of its straight, square shape—a "can-piece".

The early patterns of Hedeba work are strongly reminiscent of Italian Reticella, and one wonders whether this peasant work could be inspired by pieces of Reticella seen in the houses of well-to-do townspeople? The oldest dated pieces of Hedeba work, however, only go back to the late 18th century, and the work only came to its full flowering during the first half of the 19th century.

The oldest type of Hedeba whitework proper is drawn-thread embroidery in darning and buttonhole stitches with symmetrical patterns showing geometric figures, plants, birds and animals in pure renaissance style (see fig. 2, inner border next to the linen material). About 1830 the ornaments tend towards floral forms filled in with drawn-thread work and surrounded by outlining rows of chain-stitching and leaves in satin stitch (see fig. 1). This kind of work is obviously inspired by the beautiful, richly worked 18th century white embroideries. The years around 1840-50 were the culmination of this work with the satin-stitch flowers and leaves growing ever richer. Then, about 1850, somebody had the idea of cutting holes in the material and filling them in with lace stitches in stead of carefully drawing out threads. The durability of the work suffered, and the patterns de-
JULY 1979

I have received during the past 4 months several letters from members who saw articles and ads for our Bobbin Lace book, which is published now in Dutch. It is very exciting for us to have our book translated and sold in a country so rich in lace history.

The book has a different cover than our U.S. Crown publication but otherwise has not been changed. The text is the same. We assume that the change of the cover by the publishers was to increase sales and to make the book look more traditional. We only hope that this does not work against it. For those of you who were concerned about our book being sold in Belgium, Doe Boeken Publishers were given the translation and publishing rights by Crown Publishers.

It is so wonderful to see so many good books on the market now; this gives us a large selection to choose from. Bobbin Lace and Tatting books seem to be the leaders with 5-6 new titles coming out yearly. Some are reprints of old titles which are very popular. We just published a new tatting book which includes the Priscilla #1 Tatting book, 1909; Anna Valerie 1900; Adeline 1900; and 1916 Tatting books. This beautiful book is full of projects and many camisole patterns, selling for $5.25 plus .50 cents postage. Order from Some Place (see advertising pages).

A wonderful book on Tatting is a new Japanese text ($9.45) with easy diagrams, large clear pictures and a wide range of patterns. Also, how to use 1 and 2 shuttles, color, beads and many wonderful tricks. All Japanese text uses the German symbol methods and are very easy to learn from without knowing the language. If you are looking for something more contemporary using larger threads and color, you should get this book.

I was asked several times this month by sad Lace Knitters, why the neglect of beautiful patterns! Sorry to say there has been little new in books for those of you who love to Knit Lace. Mrs. Kranzel published 2 fine books on Modern Lace Knitting #1 and #2 selling for $2.50 --- $3.00 The Craft of Lace Knitting, by Waller $2.95 and Step by Step Knitting by Phillips, published by Goden Press, $2.95. Also, Knitting Lace by Abbey, $2.95. These books all have been on the market for a while. A brand new book is a Japanese text on Lace Knitting. Retail for $9.45 and can only be obtained from Some Place right now. This book, like all Japanese books, uses a simple symbol method; diagrams and patterns are easy to follow without reading Japanese. Of course, it does help to know basic terms such as knit, pearl, knit 2 together. For those of you who have done some knitting this would be a wonderful addition. You may also be happy to hear Some Place has 00 and 000 knitting needles but have not yet been able to find finer size needles. If any of you know a source please let me know.

NOTE TO I.O.L. MEMBERS

Janya Sugunnasai from Thailand can no longer take direct orders for bobbins and silk thread. She has asked me to take over the sales. We are getting an inventory, so that we can satisfy I.O.L. members. My son Richard, who is 10 years old, will be in charge of this business. He will be happy to fill your orders. Please refer to the advertisement in this issue.

--- Anthonetta Graulich, Wash. D.C. ---
Tribute to Mary Moody Selden

On the first anniversary of the death of Mary Moody Selden, we are privileged to report on the disposal of her remarkable lace collection.

The heirs of Mary's estate asked three of her local lace friends to sort the lace and choose a boxful of museum quality lace to give to the Historical Museum in North Andover, Massachusetts, Mary's home town, and another of equal quality to the Henry Ford Museum in Dearborn, where Mary had worked. You can be sure that we suggested finding also a quantity of lace of all types suitable for study. The Ford Museum welcomed both categories of lace and the 30 excellent books on lace from Mary's library. The large bulk of lace remaining was to be sold to create a fund to accompany the study lace to make it available for study by students and scholars.

The photograph on next page shows a detail of a large needle lace oval of Mary's that was sold during a meeting of the Great Lakes Lace Grou on. The photograph was taken by Robert Chase of the Ann Arbor News who generously offered most effective publicity for the public sale of the remainder of the collection. Because of the enthusiastic help of friends, organizations, institutions, corporations and even individual strangers, the public sale was a monumental success, not only in money, but as an expression of the love of lace. In spite of great crowds, not a cross word was heard. People took turns at the tables, asking about the lace they were buying and telling us how they were planning to use it. Some brought their own lace treasures to share with us and to learn about them. Mary's friends came to thank us and wish us well. The event was a rousing tribute to Mary Moody Selden and her lace.

Now we are discovering that individuals who approve of the project would like to contribute to it, whether with money, lace, lace books, equipment, study slides of lace, even magazine articles. So the Selden Study Lace Fund has become on-going and welcomes participation of I.O.L. members as contributors and/or as students benefitting from our already deserving Lace Study Center. Interested persons may write Mary McPeek (Michigan). -- Eva Jensen
Susan Knopf
Mary McPeek

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"In 1977 I won 1st place in the 15th District of Woman's Clubs for the state of New Jersey in crochet (for my 72 inch round pineapple tablecloth) and 2nd place in knitting, for a baby sweater I made with Scotties knitted into it.

Now I'm trying my hand at tatting. I learned a good many years ago but there seems to be a revived interest in it."

Mrs. Lewis A. Strohmeyer, 390 Creek Bed Road, Mountainside, New Jersey 07092
Needle Lace

Ann Arbor News Photo By Robert Chase
Detail of a large needle lace oval from the collection of the late Mary Moody Selden.
The Minnesota Lace Society keeps busy with occasional demonstrations besides continuing to learn old and new techniques in various forms of lacemaking. At their May meeting a lesson in Armenian needle lace was given by Marybeth Buchele. The group is planning to host a Lace-In on July 1 from 1 - 4:30 at the Minnesota Historical Society's Ramsey House. Members are inviting lacemakers from Minnesota, the Dakotas, Wisconsin and Iowa to a get-acquainted pot-luck picnic at 11:30 before the Lace-In.

A poster exhibit is planned as the Lace Society's contribution to the lace display to be mounted in the Fall at the Memorial Union at Iowa State University at Ames, Iowa.

Classes at Ramsey House were successful and hopefully will be offered again this fall. — Marybeth Buchele, President.

**BOBBIN LACE PATTERNS**

**BOBBIN LACE PATTERNS IN TORCHON: A STUDENT’S WORK BOOK ($7.95 plus $1.00 P&H.)**

is an edited copy of 18 patterns of a student's work executed about the turn of the century. Each pattern is printed on heavy pattern stock and is accompanied by a full scale reproduction of the completed piece.

**HONITON BOBBIN LACE**

**DESIGNS FOR PRICKING FROM TRADITIONAL PIECES ($8.95 plus $1.00 P & H.)**

is a portfolio of over 100 Honiton lace designs printed on heavy pattern stock suitable for prickings. Enlarged from the original pieces, these can be worked using readily available lace threads. Quite beautiful by themselves, these motifs can be used as appliqued ornaments as well as exercises in developing lace making skills.

Both above sets of patterns available from SOME PLACE, 2990 Adeline St. Berkeley, California 94703

**BACK BULLETINS STILL AVAILABLE**

1972-1973 complete 6 issues. ... $6.00
1975-1976 complete 6 issues. ... $6.00
1977-1978 complete 6 issues. ... $6.00

Single issues available: each $1.00

May 1973 and July 1973
Sept. 1976 and Nov. 1976
1977-1978 all issues at present

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

SARRATT SOCIETY—A Volunteer Organization Devoted to the Preservation and Interpretation of the Mary Sarratt House, 9110 Brandywine Road, Clinton, MD 20735

The Sarratt House has on display several fine pieces of lace which we would like to learn more about and to properly preserve. The pieces have a great deal of history behind them which we are already aware of, however, any information concerning lace we are anxious to gather.

If anyone restores or replaces lace on old ivory stick fans, I would appreciate hearing from you. -- Mrs. H. E. Pogre, Sr. 822 North Ft. Thomas Ave., Apt. 3 N

Ft. Thomas, Kentucky 41075

Here is a hint that goes along with Kaethe's article on Xerox patterns. I use a blue slider over the white Xerox. I make these from the flexible plastic folder covers that are sold in 5 and 10¢ stores (they are used for kid's school reports). They come in red, yellow green, blue and clear. I cut mine about 4" square with a center hole through which to work. One folder yields about 8 slides, so you only need to invest in one for each color you want.

I "tack" my Xerox patterns to card stock using rubber cement or "Glue-Stik" then remove it when thru working leaving a pricked card stock which I mark, if necessary, and spray with clear spray paint (plastic, I think, sold in the paint department of a local discount store.) -- Barbara Engle, Minden, LA

**LUBA KREJCI - BOBBIN LACE ARTIST**

Luba Krejci presented slides of her work on Wednesday, May 2 at 1:30 p.m. in the Parsons/New School Cinema, 66 Fifth Ave. New York City.

Thank you members for all your interesting and informative contributions during the year for the bulletin. — Editor
A SPoolS PARADISE

The 16th annual Woodlawn Plantation's Needlework exhibit was held early in March with pictures and comment by Sarah Booth Conroy in The Washington Post, March 11. This year 500 needleworkers from 21 states and three foreign countries entered about 1,200 handmade objects. It is one of the largest shows in the country. On Tuesday, March 13, the National Standards Council of American Embroiderers juried show of 87 pieces of work by 66 artists from 23 states, Canada and Korea opened. This show continued to April 1, and included applique, quilting, trapunto surface stitching and needleweaving.

The textile arts, which includes lace, is the most popular of the crafts in the U.S. It was noted that work exhibited here is usually in quality considerably and more original items were entered. Two wedding dresses were exhibited, one intricately worked with lace and pearls.

Excluded from the show were machine stitching, crochet, knitting and weaving, though it was thought a second show should be held for these textile arts. -- Inez Rodefer, VA.

DATE CORRECTION
March Bulletin, Page 80
Stag Hunting edge, Needle lace, 1750-1775. "In the year 1250 they did not make needlepoint lace like that at all."
-- Lia Baumeister-Jonker

Page 84 -- Cravat illustrated is from the 18th century. -- K. M. Halstrom

My small piece of battenberg might not look like much to some of you old-time lacemakers, but I am rather proud of my first attempt. Over the past two years I have pieced together enough information to obtain materials and patterns. I feared this lovely lace was a lost art, and hope to see a revival. A fabric shop in Mio now stocks battenberg braid and instruction books, also bobbin lace equipment. Happy lacemaking. -- Mary Davison, Mio, Michigan.

Santon Lacemaker Dolls highly handmade in Aubagne, France since 1789. Fired clay and dressed in traditional French costume. 10". Send SASE for catalogue. $5.00 - $6.25 P.M. 
Elaine Reichenbach, 4620 130th S.E. Bellevue, Washington, 98006
Firstly, I wish to thank Rachel Wareham for typing the series. She is most kind.

Sometimes errors creep in, doing copy work so errata for May '79, page 108, Principle #1. The pattern should read:-
Half St. ground with an extra (T) twist
* at both sides for extra strength,
* (L - is the worker) T Also necessary (at sides) keeps colour in position for design.

No. 1  No. 2  No. 3

Suggested Colours
L - White (W)
D - Blue (B)
X - Red (R)

PRINCIPLE NO. 2

5 pairs used. (1 extra pair (X)
for #3 pattern and #3 design
The second pattern uses the principle
of Cross. (can only be worked with 2 prs.
It will exchange the inner threads of
these 2 prs. In doing the Linen stitch
(also called whole stitch or cloth st)
both threads of the worker pair will
move across design. (Passive will remain
as set.)

PATTERN
Linen stitch ground (CTC) worker on #1
is light (L).
Note: On all these designs a T (twist)
is necessary at both sides before closing
the pin.

(CTC - T Pin CTC) at the sides only
Colour (dark, light or 3rd colour referred
to as (X) will depend on colour of
worker pair #1 on right to start a design.

#1 1 Colour Passives
Light (L)
Each pair
5 - L
4 - L
3 - L
2 - L
1 - D worker

Use D as worker
To change to
light or dark
use W.S. on R
(right)

#2 2 Colour Passives
L (light) and
D (dark)
Each Pair
5 - D
4 - D
3 - D
2 - D
1 - D worker

Use D (Dark)
as worker
To change
colour use W.S.
(Whole stitch)
on R (Right)

#3 3 Colour Passive

Each Pair
7 - D
4 - (1 X 1 L)
3 - (1 L 1 X)
2 - D
1 - L

(on extra pair (X)
1) Worker (I)
(2) W.S. on (R)
and worker (D)
(3) Throw back (D) (Passive on R
add extra pair (X)) and W.S.
on R. Worker X
(4) W.S. on L (Left) Worker (D)
(5) W.S. on L (Left) Worker (X)
(6) W.S. on R (Right) Worker (L)
(7) W.S. on L (Left) Worker (D)

To change colour of worker pair.
(1) A passive becomes a worker. Another
to change is to throw back
one passive pair.
(2) Add a new colour.
1. To change colour of worker: finish
dge (to start it is the right (R) side)
with CTC T Pin CTC. Now do a W.S. (whole
stitch) (called also whole stitch and T,
it is (two half srs). This will put the
passive pair in worker position and col-
our changes.
(The magic of the controlled thread and
the design unfolds.)
2. The second method of changing colour
of worker and at the same time adding a
3rd colour (X) to the design.
After finishing on R (right) with (CTC-
T Pin-CTC) throw back the passive pair
just worked through D (dark) hang on to
last R (right) pin, pair X (red) and do a
W.S. (Whole Stitch). (This will put the
X (red) pair into position to cross as
the worker pair in Linen Stitch. (Later
these thrown back threads are woven into
ground with a needle).

Follow notes by #3 sample to complete
#1-7 (Note) Whole Stitch is on left (L)
in #'s 4, 5 and 7. Next month Principle #3.
For questions, please send an S.A.S.E.
Margaret Harding, 125 First Avenue,
Hawthorne, New Jersey 07506
They are useful in a variety of ways, as decorative inserts in napkins, etc., or as modules to be put together for a larger piece such as a mat or runner; or they fit very nicely into photo-coasters that are made to take a photo in them or inside paperweights.

The square requires 20 pairs. For a gauge this fine (15 to the inch) use #100 linen or finer. (Tatting cotton excellent, also DMC Coronet special #150). Ordinary polyester sewing thread works well too, if you run it through a piece of beeswax before winding the bobbin with it (beeswax can be bought at dime stores and motion counters everywhere. You also need a very fine crochet hook for finishing off, #14 steel if you can get it; or #13.

The general method is described in Nottingham, "The Technique of Bobbin Lace" page 40. The square is done one quadrant at a time. Hang 4 pairs on a pin at A. Subsequent pairs are put up, one pair at a time as needed, on temporary pins in the pinholes of the preceding line. As soon as each stitch is completed, remove the temporary pin and pull up.

Work the first fan I. Complete pinhole a, and cloth-stitch through the first three pairs; lay these pairs and the weaver pair aside, and begin the group of four virgin-ground stitches. When these are completed, do fan II. Treat pinhole b as you did pinhole a.

Begin the half-stitch diamond.

Continue in this way, working diagonally from diamond to virgin ground to fan, until a quarter of the piece is done.

Turn as for a corner and repeat the previous procedure.

When the fourth quarter is done, take a sewing with each pair into the corresponding hole of the first line of pins. Tie a square knot in each pair and cut off close.

In doing the fans, you will get a pretty edge if you twist the weaver once just before the last pair, on the outward-bound trip; and, after the pin is placed, twist the weaver once. Just after the first pair, on the inward-bound trip (very usual edge, I didn't invent it).

Aurelia Loveman, 327 Haarlem Lane, Cantonsville, Maryland 21228
PERIWINKLE IN COLOR

By Marguerite Jackson, Mich.

Several years ago I described my method of adding color to a simple torchon insertion, as well as giving suggestions for another insertion, incorporating spindles into the design. These articles were printed in the January and March 1975 I.O.L. Bulletins. I have experimented with color in various laces since that time, but except for gimme threads outlining sections of a pattern, I have found no lace or insertion that seemed a "natural" for working in color until I was fortunate in finding a lace-maker in Florida who shared many of her patterns with me.

One of these patterns was named "Periwinkle" and is fun to do, and works up rapidly. I have revised and simplified the directions somewhat, and will give the step-by-step instructions in white, and then offer suggestions for adding color.

PERIWINKLE

A, B, D, E - 3 pr bobbins ea.
C - 4 pr bobbins = 16 pr bobbins
1. CTC 2-3, 4-5, 2-3-4, 5-6 Pin 1 CTC
2. CTC 2-3, 4-5, 4-5, 5-6 Pin 2 CTC
3. CTC 2-3, 4-5, 5-6 Pin 3 do not tie
4. Tw 2x pr 4,
CTC 3-4, 5-6 Pin 4 CTC
5. CTC prs 15 thru 11 Pin 5 CTC
6. CTC 12 thru 16 Pin 6 CTC
7. CTC 14-15, 13-14 Pin 7 do not tie
8. Tw 2x pr 13,
CTC 13 thru 16 Pin 8 CTC
9. Tw 2x prs 6&7, TC 6-7 Pin 9 TC
10. Tw 2x pr 5, TC 5-6 Pin 10 TC
11. Tw 2x pr 8, TC 7-8 Pin 11 TC
12. TC 6-7 Pin 12 TC
TC 5-6, CTC 7-8
13. Tw 2x prs 10&11, TC 10-11, Pin 13 TC
14. Tw 2x pr 9, TC 9-10 Pin 14 TC
15. Tw 2x pr 12, TC 11-12 Pin 15 TC
16. TC 10-11 Pin 16 TC
TC 9-10, CTC 11-12
17. Cross pr 8 OVER 9
Tw pr 8 OVER pr 7, pr 10 OVER pr 9 Pin 17
Close by crossing pr 8 OVER pr 9
TC 7-8, 9-10
Repeat 1 thru 17

SAMPLE A: Prs. 3 and 14, silver, prs 7, 8, 9, 10, blue metallic, all other prs white 40/2 linen. (This gives a silver stripe in the selvage and a colored circle motif.)

SAMPLE B: Prs. 2 and 15 blue metallic, all others white 40/2 linen. (This creates a rick-rack effect in the selvage.)

SAMPLE C: Prs. 2 and 15 Color A, Prs. 7, 8, 9, 10 in Color B, all other pairs in white linen. (This is a combination of samples A and B.)
LACE MAKING SUGGESTIONS

I'd like to share a few TIME AND TEMPER SAVERS with you. Wherever possible I work my lace directly on graph paper which has been covered with a transparent adhesive plastic, which comes 18" wide and is purchased by the yard. This protects your pattern so that it may be used indefinitely without tearing or becoming soiled. The pattern is not drawn on the graph paper, as this would limit it when to one pattern only. By referring to your key diagram, many patterns may be made from the same strip of graph paper. Another advantage is the ease in matching the grid of your graph paper instead of a pattern repeat, which may need additional padding for a perfect fit. Still another aid to following a pattern easily from a key diagram is the use of special pins with small colored heads about the size of seed beads. These are not too easy to find in the stores, but try the notion department of your favorite fabric store. These come in assortments of about 200 pins in five or six colors in a convenient plastic storage box. Using the diagram of the Periwinkle pattern as an example, I use pin color A for # 1 thru 8, pin color B for # 9 thru 16, and color C for # 17. It is wise to make at least 2 repeats of the pattern before bringing the pins forward, so the second repeat should use different colors. The use of the colored pins make it easy to see what part of the pattern you are working on, should you be interrupted in the middle of a repeat (and where else do the interruptions occur?)

Still another help I have found is the use of a spiral wire from a discarded notebook to spread my pairs of bobbins across the front of my pillow. Each pair rests in a groove of the spiral and when the work has progressed to the point where the coil needs to be moved, all that is needed is to move the two corsetage pins that anchor it to the pillow at either end. Since I use a bolster pillow with pairs of bobbins hanging down the front, this works fine for me. For those who use the style of pillow with a spread around the bolster, or a mushroom pillow, this would not work so well.

I have made all my pillows, using a sturdy mailing tube-type foundation, on which I have wound strips of old blankets. These vary from 12" to 18" in length but my favorite pillow is about 14" long and about 7" in diameter. After the pillow is wound firmly to the desired diameter, I make a cover of solid dark color. A knit polyester fabric works very well, because it can be stretched to fit snugly and doesn't soil easily. A blind-stitched seam along the length of the pillow holds the cover firmly in place. The material is long enough to turn under about 1" at each end and a gathering cord is run through and pulled tightly, leaving the core opening free. I purchase a pair of garters or old-fashioned armbands from the notion counter and fasten them together into one long elastic band which is put through the hollow tube. If the box in which the pillow rests is the correct size for the pillow to be wedged in firmly, a brake arrangement is unnecessary, but if it is needed, put an upholstery tack or cup hook in the center of the back of your box, and hook the elastic under it. The garters are adjustable, so they can be used on almost any size pillow. When you wish to move your pillow or leave it for a time, simply fasten the elastic in front of the pillow, below the coil spring and over your bobbin threads, anchoring them securely. I hope you like this pattern, and find some help from these suggestions.

Marguerite Jackson
HAIRPIN LACE

Tie the yarn on the loom. Crochet a stitch in the middle.

Turn the loom back to front. Crochet a stitch in the middle.

Every turn makes a loop. Lots of loops make a strip.

Take two strips braided together. Add another and another.

Very soon you'll have an afghan nice and warm.

Take your loom and your yarn begin again there is no end.

Evelyn K. Misner (c) 1979

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ORIGIANL BLOCK PATTERN IN TATTING

Eugene K. Beutler, Ore.

I contribute this tattting pattern along with all of my notes and instructions to myself.

The figures in the boxes represent the number of times I wind the shuttle so that I don't have any knots in the middle of a round or row.

The Shuttle #1 and Shuttle #2 refers to the fact that I was trying out a new shuttle and the center solid piece was a different size than the other and hence took fewer winds to get the same length.

I like the look of the two solid blocks coming together in the design. They tend to make the rings and chains look lacier.

---

#1. On Block, make 2nd half of ds before p and chain of block.

#2. After completing Block and following ring, chain 4-3-3-3; the 1st ds of chain closes gap between Block and ring.

#3. When joining Block to Block, complete 2nd half of ds, then join and complete last chain.

---

Pull this chain up tighter than usual.

---

Row 1 - 36 30
Row 2 - 44 37
Row 3 - 90 80

---

Shuttle 1

Shuttle 2
MODÀNO LACE

By Bertha Cragun, Washington

There once was a fellow called Able
Knotted vines to catch fish for his table,
His wife said, "Now Pet,
Let me fix your net."
Now Able has lace on his table.

It has been said that necessity is the
mother of invention. Surely hunger and
the wonderful, inventive mind of man
brought about the nets — first of vines and
fibers twisted and knotted into a
mesh — used for fishing and trapping.
And doesn't it follow, then, why the night
that after that first hunger was satis-
fied that the artistic nature inborn in
each of us would come into play and be-
fore long linens and clothing would be
enhanced with it. This was no longer mere
nets—IT WAS LACE! Just as each civil-
ization — apart from others — discovered
how to spin a thread, so did each discov-
er knots to make nets; and particularly
in coastal areas where fishing is so
much a part of their lives. Almost every
civilization has left behind for modern
people to discover, evidences of lace and
handwork, yes, and even the implements
used to create this beautiful lace.

There have been times when men, as well
as women, have found joy and relaxation
in designing and working the needle and
mesh-stick. It has become a favorite pas-
time of queens, counts and even soldiers.
The tranquil scene of Count Claus Julius
Ekblad working at the stirrup while his
lady reads to him, was chosen by the art-
ist Lars SparrePersen to depict the manor
house at Stole, Vastergotland in 1783.
(Nordiska Museum, Stockholm). (See cover)

Each civilization named the art and so
we find many names for the same type of
lace. Because it is a form of net, the
lacey way seems to be "just call it"net-
ting", but anything as plain and func-
tional as a net is hardly appropriate
for this delightful art. The Tuscan name
for the needle used to carry the fiber
on was called "modano" and the lace there
was known as Modano Lace. The Egyptians
called it Caulwork and they attained the
highest and finest perfection of any
known. The Israelites are thought to have
learned it from the Egyptians. Lace is
a French name for it, but Lacis has be-
come a special kind done on a square
foundation of net and then embroidered
with a blunt needle to form design. The
finished product is really a form ofneed-
dle lace rather than depending upon the
combination of loops and mesh sizes and
fibers to form the design. There seems
to be a lack of interest and inspiration
for this lace. I contend, however, that
this is because no one (at least recent-
ly) has bothered to challenge and ex-
plor[e its possibilities; hasn't even
bothered to call it anything better than
--circular doilies. When I was in design
school learning to be a florist we had a
wonderful teacher who, one day, held up
a lovely carnation and said to the class
"We do not 'shatter' a carnation, we
'feather' it. This Mum is not a 'sniper
mum' it is a 'China mum'. When we are
working with beauty we give it a beauti-
ful name." So be it with this lace! It
is not "netting". That is for snares,
fishnets and hammocks. WE ARE MAKING
MODANO LACE! I plan to show you not only
ways of making Modano Lace, but a variety
of ways to utilize it and I hope it
sparkles in you other imaginative ideas
that you will share with us that we can
out to use to make our homes and sur-
rroundings more beautiful.

**

"If there is response to the article
needs to find tools to do the lace I
will be able to help people locate them."

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* * * * *

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Lou Thompson, Ohio

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4-6:45  Registration. An exhibit of lacemaking tools from the collections of members of the New York Metropolitan IOL Chapter

7:00-- Welcome. Orientation to New York City.
Slide lectures:
"TECHNIQUES OF OPENWORK EMBROIDERY"
Mrs. Gillian Moss, Assistant, Curator of Textiles, Cooper-Hewitt Museum

"DEVELOPMENT OF DESIGN IN LACE"
Mrs. Doreen Wright, A.R.C.A.
Author of Bobbin Lace Making; Past President of British Lace Guild

MONDAY, AUGUST 6:

8:00  "LACES OF THE BROOKLYN MUSEUM"
Miss Elizabeth Ann Colman, Curator of Costumes and Textiles
Mrs. Jo A. Bidner, Research Assistant

9-12:00  Dealers! Individual and Chapter Exhibits! Contest entries displayed!
1:30-5:00  Program at COOPER-HEWITT MUSEUM **
Welcome to Cooper-Hewitt: Mr. Milton Sunday, Curator of Textiles
"ACHIEVEMENT OF STYLE, FINENESS AND ELEGANCE IN LACES OF THE 16th THROUGH 20th CENTURIES IN THE COOPER-HEWITT COLLECTION"
Miss Jane Merritt

"LACE: PATTERN RELATIONSHIPS"
Mr. Milton Sunday
A close look at selected laces from the Cooper-Hewitt Collection

7-7:30  "TWENTIETH CENTURY MIDDLE EUROPEAN LACE"
Slide lecture: Mrs. Kaethe Kliot, Author of Bobbin Lace

7:30--  Demonstrating Selected Lace Techniques:
Mrs. Gunvor Jorgensen; Danish Bobbin Lace
Mrs. Doreen Wright: Bucks Point (English bobbin lace)
Mrs. Gunnel Teitel: Needlepoint Lace; Introduction of teaching aids to be made available for chapter programs
Mrs. Susanna Lewis: Charting the patterns of a knitted lace sampler from the collection of the Brooklyn Museum

TUESDAY, AUGUST 7:

9:30-11:45  Program at the METROPOLITAN MUSEUM OF ART. Choice of:
A close look at selected laces from the Textile Study Room,
Remarks by Mrs. Ruth Hellmann, Lace Consultant
A tour of the storage area of the Museum's Costumes Institute
Discussion of and a close look at lace costumes and accessories from the collection of the Costume Institute

12:30-4:00  Luncheon at the Waldorf-Astoria. The IOL Annual Meeting.

Mrs. Doreen Wright will teach two 3-day workshops on Bucks Point (bobbin) lace, August 1, 2, 3, in Washington, D.C., and August 8, 9, 10, in New York City.
Fee: $50. Reserve: Mrs. Aurelia Loveman, 327 Haarlem Le, Catonsville, Md. 21228
An exhibit of Laces at the Seamen's Bank for Savings (Fifth Avenue at 45th Street) will coincide with the Convention.

** Program at Cooper Hewitt is limited to first 100 registrants

Board Meetings: 3-5:00, Sunday, August 5, and August 7 following Annual Meeting

Dealers: Contact Mrs. Miriam Forbes, 36 Beverly Road, Glen Rock, New Jersey 07452
Individual, Chapter Exhibitors: Mrs. Nancy Barrett, 146-05 32 Ave, Flushing, NY 11354
Registration: See March and May Bulletin. Contest: See May Bulletin
Convention Chairman: Mrs. Jo A. Bidner, 559 First Street, Brooklyn, New York 11215
CONVENTION-79

NEW YORK CITY
WALDORF-ASTORIA HOTEL
AUGUST 5, 6, 7, 1979

A close-up look at lace from museum collections
Speakers! Demonstrations!
(Details of program in the March Bulletin)

3rd Annual Contest: lace made by or from the collections of IOL members
Categories: Single-thread construction, Multiple-thread construction
and Antique laces (which will be judged on presentation)

Cost of convention (Sunday evening through Tuesday afternoon), $42.00
(after July 5, $47.00)
Room reservations for the Waldorf-Astoria Hotel must be received by July 5
Single room, $43, $48, $53 per night; Double room, $51, $56, $61 per night;
Suite (parlor plus one), $120, $150, $170, $180, $210 per night

WHY NOT MAKE CONVENTION '79 PART OF YOUR SUMMER PLANS?

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YES, I am coming to CONVENTION '79 !

NEW YORK CITY
AUGUST 5, 6, 7

(Name: Please print legibly)

(Address, including zip code)

Please reserve a room at the Waldorf-Astoria for the following nights:
(room reservations must be received by July 5)

(Note by date and day name, as Sunday, Aug. 5)

Circle Your Choice
{ Single room, $43, $48, or $53 per night
{ Double room, $51, $56, or $61 per night (indicate name of roommate)
{ Suite, $120, $150, $170, $180 or $210 per night

I enclose: $___________ for room ($_______ per night for ______ nights)

$___________ $42 member's Convention fee (includes one luncheon)

$___________ (after July 5, Convention fee is $47.)

$___________ $6 membership fee if not already an IOL member

(Membership includes bi-monthly Bulletin)

Total: $___________

Please make check or money order payable to: New York Convention, I.O.L.
Send to: Mrs. Ethel M. Skelton, 19 Westgate Place, Lakehurst, New Jersey 08733
YES, I AM ENTERING THE LACE CONTEST!!!

NAME__________________________

no. pieces __________ Your own design? yes no

1. LACE OF SINGLE THREAD CONSTRUCTION yes no

2. LACE OF MULTIPLE THREAD CONSTRUCTION yes no

3. LACE FROM MY COLLECTION

I understand I will receive a numbered receipt after my entry has been received. Without this receipt, I cannot claim my entry at convention but must wait for return by mail. Entries postmarked after July 6 or received after July 13 will not be part of contest. Entries in categories 1 and 2 are my own handwork. Category 3 entries are owned by me. No more than 3 entries, 2 entries per category. Category 3 entries may have multiple pieces. Details of judging in March, 1979, Bulletin. I understand all lace is sent and entered at my own risk, that the I.O.L. and its members are not responsible for any damage or loss and that insurance is my responsibility. I send my entry in easily reusable packaging and enclose postage and postal insurance fees.

I do not give my permission for my entries to be photographed for possible inclusion in the IOL slide library.

Please send entries (and this required entry blank) to Mrs. Maureen Blafos, 24-12 Crescent Street, Floor one, Astoria, New York 11102.

Signature Date:________________________

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CONVENTION - 79

COOPER-HEWITT MUSEUM

METROPOLITAN ART MUSEUM

Speakers

Observe Skilled Lacemakers

NEW YORK CITY - AUGUST 5, 6, 7

WALDORF-ASTORIA HOTEL

1979

Dealers interested in space at Convention, contact Ms Jo A. Bidner, 559 First St, Brooklyn, NY 11215

Mrs. Doreen Wright, ARCA, immediate past President of the British Lace Guild and author of Bobbin Lace Making will give two WORKSHOPS --

Washington, D.C., August 1, 2, 3
New York City, August 8, 9, 10

Limit: 10 per workshop. Fee $50
First come, first served.
Supply your own pillow and bobbins.
Contact Mrs. Aurelia Loveman, 327 Haarlem Lane, Catonsville, Maryland 21228, 301-747-6442.
To reserve place, send to Mrs. Loveman a $50 check made payable to Mrs. Doreen Wright.

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YES, I am coming to CONVENTION '79!

NEW YORK CITY

AUGUST 5, 6, 7

(Name: Please print legibly)

(Address, including zip code)

I enclose: $__________ $42 IOL Members' Convention fee (includes one luncheon)
(After July 5, $47)

$__________ $6 IOL Membership fee if not already an IOL Member.
($7 foreign. Membership Includes bi-monthly Bulletin)

Total: $__________

Please make check or money order payable to: New York Convention, I.O.L.

Send to: Mrs. Ethel M. Skelton, 19 Westgate Place, Lakehurst, New Jersey 08733

Please send request for room reservations directly to Waldorf-Astoria Hotel, 301 Park Avenue, New York, N.Y. 10022, at least 3 weeks before August 5. Revised rates and Hotel Form on page 85, March '79 Bulletin.

SINGLES: $52-58-64 DOUBLES: $64-70-76 TRIPLES: $74-84-90