International Old Lacers Inc.
Twenty-eighth Year

BULLETIN 1980-1981
International Old Lace Bulletin
Official Publication for Members

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

Yearly Dues ............. $6.00
in U.S. & Canada 3rd class mail
Abroad, 1st class mail . $8.50
(Air Mail, Europe $10.00)
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includes
Bi-Monthly bulletin, 6 a year, published September, November, January, March, May and July.
28th Club Year

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A stamped, addressed envelope appreciated for replies.
Very large Brussels Rosepoint lace handkerchief with handkerchief ring dated 1866. Two rare handkerchiefs from the collection of Queen Mary, and a round Val lace-trimmed handkerchief from the collection of Queen Mary which belonged to Queen Alexandra (with Royal crown). A rare fan of toile, pierced to look like lace. A rare Mechlin lace with hunting scene. (From exhibit at Boston, Mass., Museum of Fine Arts, Oct. 1966)

Photo by Robert W. Chalup

at the MUSEUMS

Henry Ford Museum, Dearborn, Michigan. Mary Selden Lace Collection. Tentative date November or December. For study only. See page 10 for details.
The 1980 Convention has just closed, and on behalf of all the Executive Board, congratulations are offered to Mary Lou Kueker as Chairman and to each member of the Chesapeake Regional Lace Guild for making it "not only the largest in attendance" but a superb meeting in Alexandria. The numerous workshops with qualified teachers were completely filled. The exhibits were very fine, and everyone enjoyed the continuous surprises found in the goodie bags and at each meal. The commemorative Bobbins and the Lace Flowers from Thailand were special treats that kept members lined up for several hours, and worth the time spent.

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

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

President

THE COVER

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

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

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

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

--Virginia Staben, Portland, Oregon.

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

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

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

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

I will supply small numbers of Auto-graphed copies of my book, “The Identification of Lace”, (see The Book Shelf, page 12) for a cost of £1.95 plus 55 pence postage and packing for surface mail. This makes a total of £4.50. Please submit in British pounds sterling.

—Mrs. Pat Barnshaw,
Willinghurst Cottage, Shamley Green,
Guildford GU5 OSU, United Kingdom.

SEPTEMBER 1980

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Scalloped Edge
ROMANTIC BOBBIN LACE MAKING

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

6. Mike Darlow bobbins made from Australian woods. Large bobbins, left to right: gold thread bobbins in bottlebrush; Spanish bobbins, Tasmanian myrtle; Italian bobbins, live oak; Dozynks, red mahogany; English bobbins, Buddha wood; Portuguese, Australian tulip wood. Small bobbins: Dozjenney, pinoak. Top right: Antique Tasmanian style, Huon pine; French, brush box; Maltese, Cairns wattle; French, swamp sheek; Bedfordshire, strawberry bee. Bottom right: French, firewheel tree; Dozbed, Australian rosewood; sheathed from France and Austria, paperbark; Ceylonese, banksia.

7. Top left: Russian, dead finish; Dozenny, Cairns wattle; Cow-in-calf, black bean; Old maids, Queensland silver wattle; Bedfordshire, scrub beefwood. Lower left: Possum, blackbean heart and sapwood; Swedish, western beefwood; Belgian, muiga;
Her aim is to keep alive the best design and the design characteristics of the different forms of traditional lace. She is also president of the NSW Bobbin Lacemakers' Association.

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

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

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

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

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

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

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

---Contributed by Mike Darlow,

60 Gibbes St., Chatswood, N.S.W.,

Australia 2067

"Fine Woodworking", July/August, 1980

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

LACE TOUR OF BELGIUM AND HOLLAND

By Mrs. Betty M. E. Robinson

1 Mansfield Avenue, East Cosham,

Portsmouth, Hants. PO6 2DX

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Lace in the books of Ann Bridge

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

Inspired by a quotation on the cover of "Lace", the magazine of the British Lace Guild, Spring 1980 issue, I went on a search for it in Ann Bridge's "Singing Waters". Sure enough, this novelist whose books enchanted us in the thirties, forties and fifties, showed a true appreciation and love for lace, and the "virtue and power" that working with the hands gives the lacemaker. I kept right on re-reading her intriguing books and found other fleeting references to lace, but in her "Family of Two Worlds", a portrait of her mother, she has much more to say.

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

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

The author was brought up in England with German governesses. When she practiced the required hours on the Steinway grand, she admits to propping up Mrs. Palliser's "Great Book of Lace" and reading while keeping a faint tinkling going with one hand and turning pages with the other. How many of us can remember doing this, but probably not with a lace book? All the American relatives visited regularly at the Hertfordshire and Surrey homes, and joined the British family on European tours, buying embroideries and laces in the little Swiss towns. One of the New Orleans cousins married into the Brazza family of Italy. This cousin Cora took her responsibilities to the peasants on her husband's estate very seriously. She founded lace schools as part of the humanitarian effort started by Signor Vembrì of Venice and carried on by the beautiful Countess Andriana Marcello, with the sanction of Queen Margherita of Italy. In 1891 the first such school near Brazza, about 90 miles north of Venice, was founded by Ann Bridge's cousin Cora. She first learned to make lace herself, then taught six local girls, who in turn taught many others. Within two years the original school at Fagagna had a hundred workers, with others following its lead. Cora hurried off to Paris with samples of their work,
and discovered the most saleable patterns and the going prices, soon developing a demand for Brazza lace in the French capital.

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

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

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

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

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

Liz

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

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

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

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

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

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

* * *

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

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

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

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

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

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

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

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

I recently spent a most enjoyable and positively hilarious week at Susan Cox's English Lace School in Tiverton, England, learning about a new form of hairpin crochet. It didn't even have a name when the class started, but the three guinea-pig pupils and the teacher, Susan Thompson, decided on progressive hairpin crochet. The results were very beautiful lace mats. Mine was more or less oval and was about six inches long. We used 80 and 100 Coats cotton thread, so it was very fine.

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

Mrs. June Stringer, 5 Richards Ave., Glen Iris, Melbourne, Victoria 2146, Australia, has been working hard on needle lace pieces for exhibitions. Last year she and others started an Australian Lace Guild and June is now the Victorian representative. She hopes she'll not be too busy to make any more lace herself. June says they are very lucky as "Mrs. Gabrielle Pond, authoress of the book, 'An Introduction to Lace', has
moved here from England. She is a charming lady and after collecting, studying and restoring lace for years is very knowledgeable about it and such a valuable addition to our small lacemaking community.

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

Dear I.O.L.,

We are continuing to meet in my home for the summer on the 2nd and 4th Mondays of the month and invite all visiting lacers to join us for our lace-ins. My address is 5934 Lattimer, Houston, Texas 77035 and telephone 713-723-1858.

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

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

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

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

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

Sincerely, Joanna Greer.

---

Greenfield Village & Henry Ford Museum
The Edison Institute • Dearborn, Michigan 48121

MARY SELDEN LACE COLLECTION

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

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

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

It is difficult to say precisely when this collection will be available for study; but, if all goes well, it is estimated that it should be available by November or December of this year. Since the collection is a study collection, and will not be on exhibit to the general public, but housed in one of the textile storage and workroom areas, anyone interested in seeing the collection should write to the Director of Collections and Preser-
vation to make an appointment to see it. Since a number of books devoted to lace and lacemaking were also a part of Mrs. Selden's bequest, anyone interested in seeing the collection of lace may also wish to take advantage of the facilities of the Robert Hudson Tannahill Research Library, where these books are housed, to see and study them.

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

Kenneth M. Wilson, Director
Collections and Preservation

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**COLOUR in Lace**

**PRINCIPLE #6**

**PATTERN #2 - INSERTION** 14 pairs

3 colours: B-Blue, G-Gold, E-Ecru.

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

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

Ground st. is half st. tcptc

GGBG

EG

EBGBG

(passives) (in these positions) (passives)

(for colour design.)

- = linen st.

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

Diamond is done with a twist on worker and passive before each linen (whole st)

( Done as in fan No. 1 of principle #6, I. O. L. Bulletin, July, 1980 )

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**September 1980**

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

**SIDES OF INSERTION:**

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

X = linen st. = ctc
S = start of diamond ttcptc
E = end of diamond ttcptc

(pars. will again be split until start of next diamond)

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

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

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

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

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

HOPE CHEST of a BRIDE

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

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

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

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

I also have a white, hand-crocheted, cotton panel about 75 years old. It is 37" wide and 35" long with a scalloped edge and a few other embellishments. The figure of a dog crocheted in the piece is lying down with head looking up and his mouth slightly open. (Could be a collie) This panel may have been used years ago to cover the glass on a door in the vestibule of a home. It is still in excellent condition. Beats me how a design engineered so intricately could be crocheted so perfectly.

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

THE BOOK SHELVEx

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

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

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

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

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

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

It seems to have all the answers.

THE TECHNIQUE OF NEEDLEPOINT LACE, by Nenia Lovesey. (Batsford Books, 4 Baker's News, London W1N 1DD) 55 photographs, 82 diagrams. -- The four centuries of needlepoint lace, described in this book, re-
rder to any lace made entirely with needle and thread. Following an introduction and glossary of terms, the characteristics of the different types of needlepoint lace are given with a brief history of each as well as practical and technical details for making the laces.

**THE BOOK OF BOBBIN LACE STITCHES**, by Bridget M. Cook and Geraldine Stott. (Batsford Books) 526 photographs, 305 diagrams.—This comprehensive work contains an exhaustive collection of stitches and is designed to aid all lace makers in the recognition and working of each individual feature. Over 260 stitches and variations are described, ranging from the simplest to the most complex. This is the first reference book of its kind, and will be welcomed as the standard work on the subject.

**THE TECHNIQUE OF TENERIFFE LACE**, by Alexandra Stillwell. (Batsford Books) 120 black and white and 4 color photos, 115 diagrams.—Teneriffe is one of the most versatile of the needlemade laces. This guide shows you how to make the basic wheel or loom from readily available materials, then gives instructions for making round, square, oval, shield, pear and leaf shaped medallions. Thirty different stitches and fillings are described, and a wealth of patterns are provided.

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

**COLLECTOR SAMPLES**

Needle and bobbin lace samples in finished medallions, late 19th cent. Prime condition, ranging from 3" to 14" round, oval, or square. Ideal for sample books, framing, study. Add 2.00 for shipping.

**NEEDLE POINT**

<table>
<thead>
<tr>
<th>Stitch Type</th>
<th>Price</th>
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<tr>
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<tr>
<td>Superb</td>
<td>16.00</td>
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<tr>
<td>Reticella</td>
<td>20.00</td>
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<tr>
<td>Teneriffe - 10 - 14&quot; oval sm. round</td>
<td>16.00</td>
</tr>
<tr>
<td></td>
<td>9.00</td>
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<tr>
<td>Nantucket - 12&quot; dia sm. round</td>
<td>16.00</td>
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<tr>
<td></td>
<td>3.00</td>
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<tr>
<td>Irish Crochet - Fancy</td>
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<td>Drawn Work</td>
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**COMBINATION MACHINE WITH HAND**

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<tr>
<td>Carrickmacross</td>
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<tr>
<td>Battenberg (royal)</td>
<td>10.00</td>
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<tr>
<td>Belgian Princess</td>
<td>8.50</td>
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<tr>
<td>Limerick Cap</td>
<td>22.50</td>
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**BOBBIN LACE**

<table>
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<tr>
<td>Binche (snowball ground)</td>
<td>9.00</td>
</tr>
<tr>
<td>Cing Trous</td>
<td>7.50</td>
</tr>
<tr>
<td>Brabant</td>
<td>15.00</td>
</tr>
<tr>
<td>Cluny</td>
<td>5.00</td>
</tr>
<tr>
<td>Dutchess 10&quot; dia</td>
<td>18.50</td>
</tr>
<tr>
<td>Flemish, foliated</td>
<td>15.00</td>
</tr>
<tr>
<td>Genoese tape lace (all hand)</td>
<td>14.00</td>
</tr>
<tr>
<td>Italian Renaissance Bobbin - sq.</td>
<td>8.00</td>
</tr>
<tr>
<td>Milano - 6 1/2&quot; dia w/ animals!</td>
<td>25.00</td>
</tr>
<tr>
<td>&quot; 10&quot; dia</td>
<td>22.50</td>
</tr>
<tr>
<td>Point de Paris</td>
<td>7.50</td>
</tr>
<tr>
<td>&quot; w/ animals!</td>
<td>9.00</td>
</tr>
<tr>
<td>Rosaline - very nice</td>
<td>22.50</td>
</tr>
</tbody>
</table>

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

**LACE COLLECTOR’S QUICK GUIDE, postpaid**

<table>
<thead>
<tr>
<th>Lace Type</th>
<th>Price</th>
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<tbody>
<tr>
<td>with above purchase</td>
<td>2.00</td>
</tr>
<tr>
<td></td>
<td>1.25</td>
</tr>
</tbody>
</table>
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The picture is a copy of the Bucks Point Lace received by the "Duchess." The "Water Lily", prickling appeared in the Lace Guild magazine.

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

The fall colors are now at their fullest, and it's my hope that some of you have been able to capture the beauty of its hues in your threads of lacemaking. Some questions have been asked about "Why, I.O.L. could not have a Convention only every other year and to also have it held on an earlier date?" Hopefully, this message will help clear up any misunderstanding any member may have in this regard. We, as an organization have three very important guidelines we must follow.

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

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

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

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

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

In order for I.O.L. to survive continued tremendous growth in its membership and to progress, it will necessitate the participation of each member in both being willing and gracious enough to accept the demands of the future.

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

Laced with friendship
Zitella A. Ridell
President

“Rachel”

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

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

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

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

Holidays were too, few.

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

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

--Muriel Mitchell, Canada

MAIL ALL MATERIAL FOR PUBLICATION TO:
Mrs. Robert C. Ridell
P. O. Box #1029
Westminster, Colorado 80030
MINUTES OF 1980 MEETING

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

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

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

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

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

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

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

The President then called for other reports, and the following officers reports were given: First Vice President, Second Vice President, Recording Secretary, Treasurer, Membership Chairman, and Librarian. Director, Hester Tuckey, gave her report orally, and will send a copy for filing with the Secretary's minutes of the meeting. Muriel Mitchel the Canadian Director, sent her report by mail and it was read by the Secretary. Mrs. Mitchell's report as Lace Consultant was also read by the Secretary.

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

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

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

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

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

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

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

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

The next item of business was the re-

(Continued on page 20)
port of Mrs. Holmstrand of the Lace Stamp Committee. After careful consideration it was the recommendation of the Board that a committee be formed to further study the format of a contest proposed in the report of Mrs. Holmstrand and the most appropriate way to achieve the goal of acceptance by the Stamp Committee of a commemorative lace stamp. The following persons were nominated from the floor to serve on the committee: Mrs. Elizabeth Grossberg and Mary McPeek, Mrs. Holmstrand will be a member of the committee also, and the Executive Board will chose two other members from other districts in the United States.

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

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

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

Mary Lou Kueker made the motion that a lace flower and a miniature bobbin be given to Mrs. Senter, the Parliamentarian, in appreciation of her work on the By-law revision, and it was seconded by Caroline Pierce. The motion was voted on and passed.

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

Arlene Wilson
Recording Secretary

Approved: Virginia Gordon

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

This knitted table cover was designed by Vlasta Patricia Kovarik, it consists of approximately 140 rows, and measures from 2 1/2 feet to 4 foot depending on the size of thread used. Vlasta writes, "My medium is mostly a knitted lace, and I knit lace doilies in sizes from a few inches to table covers of four to five feet or more." "I also make my own patterns, and I have developed my own symbols for the different stitches, though there probably is a universal system of symbols in knitting." Is there some one (like Margaret Harding who designs bobbin lace) who writes about knitted laces? I would like to correspond with someone who knits lace. Knitted lace tablecovers must be blocked and perhaps someone has an easier way!
I displayed this vest in the contest at the 1980 I.O.L. Convention at Alexandria, Virginia. It is a classic contemporary use of Hairpin Lace. Joyce Ames, a member who displayed many kinds of lace for sale at the convention, agreed to model the vest in a pose to compliment my poem. (Watching for her man to come home from the sea). One can see some of her lace display at the right in the photo.

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

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

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

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

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

The vest is done in what I call "The Bee Hive Stitch" and is decorated with crab shells. The two strands used together as one were chosen to match the color in the shells. One strand -- on a cone from a weaving supply place -- is thick and nubby, with orange and tan with the suggestions of green and yellow. Another is mohair in bright orange.

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

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

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

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

The number of strips you make depends on the size of the strips made. You can (Continued on page 22)
fit it as you do each strip. When it is comfortable and it is fitted, do the final braiding. Remember, it can be done in many different ways. If you don't want the shoulder to be too wide, just put the extra strip under the arms as shown.

Fringe is "in" now so trim your vest with it. They are beginning to use fringe vertically to give a new and different look. Try it to see if you like the look. When you create your own you can take special pride in it. I hope you'll send a snap shot of your vest to me.

Photos and drawings by Evelyn Misner.

"So much happening...I am fanning out to a radius of 300 miles to talk and show lacing...From Jonesboro, Arkansas, and The Ozark Folk Center in Mt. View, Arkansas, in October...Houston in September,...Alexandria and Lafayette, in January,...plus five days at the Resort in Shreveport. Two days at the Louisiana State Fair and one at the Cotton Festival, and on and on. If I get any publicity I will send it to the Bulletin. All this leaves little time for lacing...so after January...no more for a while!

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

--Barbara Engle

Contest for Needlework Competition

--From, Daily News, New York

The second annual national needlework contest will open Oct. 1 this year. Contestants will have six months to complete projects and submit them for judging at the participating stores where they buy supplies. The contest is sponsored by the National Needlework Association, a trade group.

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

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

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

Correction

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

--Esther Oldham
San Antonio Lacemakers

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

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

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

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

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

--Mrs. J. L. Ivy

COLOUR in Lace

PRINCIPLE #7

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

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

PLACEMENT OF COLOURS

R in Center B in Center

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

The pair on either side of colour is done in: Linen stitch (whole stitch) CTC
The sides: Linen stitch with a twist on worker and passive.
At C 2 twists on the passives to fill the greater space.

CROSSING COLOUR:

A Lift center pr. R and place the worker over the B pr. continue the pattern. Replace colour in position for return row of lace the (workers just slips between the chain pattern). There are no stitches.

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

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

QUESTIONS???
Please send S.A.S.E to Margaret Harding
125 First Av.
Hawthorne N.J. 07506
1980 CONVENTION REPORT

By Lys Schaeffer

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

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

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

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

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

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

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

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

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

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

Evelyn K. Misner © 1980
"THE TECHNIQUE of FILET LACE" by Pauline Knight (144 pages, 7½x10, $19.95 U.S. = £6.95 U.K.)

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

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

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

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

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

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

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

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EMBROIDERERS' GUILD OF AMERICA, BROOKLYN CHAPTER

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

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

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

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

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TENERIFFE

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

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

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

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

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

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

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

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

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

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

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

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

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

JOYCE WILLMOT

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Judy Abelson
"THE BELGIAN LACE CENTRE"

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

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

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

---

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A Needle Lace Sampler

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

"Patterns of Fiber"

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

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

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

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

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

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

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

My wish for each of you is

A HAPPY "LACE" NEW YEAR

President

MAIL ALL MATERIAL FOR PUBLICATION TO:
Mrs. Robert C. Ridell
P. O. Box #1029
Westminster, Colorado 80030
All remittances to International Old Lacers, Inc. must be in United States standard currency.

Editor’s Note

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

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

Mrs. Robert C. Ridell,
Editor

COLLECTING

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

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

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

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

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

Evelyn K. Misner
© 1980

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

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

--Pat Buesking
Auditor’s Report

We have examined the cash receipts and cash disbursements of International Old Lacers for the period August 1, 1979 thru June 30, 1980. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying statement presents fairly the recorded cash receipts and disbursements of International Old Lacers for the period August 1, 1979 through June 30, 1980.

Respectfully submitted,

Bruce M. Zgoda
Certified Public Accountant

October 31, 1980
Clarence, New York

INTERNATIONAL OLD LACERS
Statement of Cash Receipts & Disbursements for the period August 1, 1979 through June 30, 1980

Cash Balance, August 1, 1980 $ 9,484.

Receipts:
Dues - Prepaid 190.
Dues - New 2,647.
Dues - Renew 6,747.
Back Bulletins 621.
Lace Charts 711.
Book Plates 15.
Ads 317.
Pins & Charms 175.
Miscellaneous 160.

Total Receipts 11,583.

Disbursements:
Printing - Bulletins 3,112.
Printing - Stationery & Envelopes 931.
Printing - Catalogs & Directories 1,176.
Telephone & Supplies - Treas. 109.
Telephone & Supplies - Members 767.
Editor - Gift 750.
Postage 3,815.
Pins & Charms 364.
Bank Charges 27.
Convention Advance 500.
Accounting 190.
Refunds 23.

Total Disbursements 11,764.

Cash Balance June 30, 1980 $ 9,303.

--- Iris Dozer
She’s Good Enough for Knighting

Moline Woman’s Lacework Lauded

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

Mary VandeVoorde is good with thread, bobbins and pins. Good enough for knighting.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Reproduced by Permission).

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

--Photo by Tom Kimmell

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

--Dispatch photo by Terry Herbig
Letter to Southern Members

Dear Southern Area Members:

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

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

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

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

With warm fellowship in lacing.

--Elizabeth Groszberg
Southern Region Director

North Downs Lacemakers

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

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

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

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

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

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

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

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

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

The Minnesota Lace Society

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

---Doris Southard

Nun Doll in Lace Exhibit

The Barnesville Enterprise, (Reprinted with permission)

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

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

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

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

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

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

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

(NOTE: The window display won a First Place Trophy and Blue Ribbon).
November 4, 1980

NEEDLE LACE WITH NANCY

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

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

Congratulations go to:

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

All have received their Needle Lace certificates.

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

Nancy Evans
Needle Lace Awards

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

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

A small table mat embroidered on Tulle, by Mrs. Anna Dones.
A Sampler of Needle Lace made by Evelyn Burke, Central City, Nebraska. Photo by Larry Taft, Kent, Washington

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

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

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

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

Kaaren Chandler, 215 Plymouth Street,
Middleboro, MA 02346

This edge is my favorite when I need a hankie in a hurry for a gift.
R 6 ds, 6 ps sep by 2 ds, 6 ds, cl.
leave 1/4" space, R 6 ds, join to last p of prev. ring, 2 ds, p, 6 ds cl.

Need a fancy edge in a hurry? Try this.
*2 ds, 8 ps sep by 2 ds, cl. Ch 4 ds;
R 2 ds, 9 ps sep by 2 ds, 2 ds cl.
Ch 4 ds, p, 8 ds, p, 8 ds, p, 4 ds,
join to center p of last ring. 4 ds, continue from *

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

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

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

Do you need a medallion for a hankie corner or a new snowflake or are you starting a mobile? Here is just the thing.
R 2 ds, 5 p sep by 2 ds, 2 ds, cl. Ch 4 ds, 3 ps sep by 4 ds., R 2 ds, p, 2 ds join to 4th p of prev. ring, 2 ds, 3 ps sep by 2 ds. Total of 6 rings.
2nd row: R 3 ds, p, 3 ds join to center, 3 ds, p, 3 ds cl. *Ch 3 ds, 4 ps sep by 2 ds, 3 ds, R 3 ds, p, 3 ds join to next p, 3 ds, p, 3 ds. Continue around.

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

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

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

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

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

--Dorothy Deschler

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

-- Sharon Jenkins, Wyo.

MERRY CHRISTMAS
TO
I. O. L. MEMBERS

Real Lace
FROM
MANUFACTURE BELGE DE DENTELLES S.A.
6-8, Galerie De La Reine-1000 Bruxelles Dentelle veritable
LACE LOVED BY MANY, VIEWED BY FEW

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

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

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

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

Fine lace has survived because it was once so costly and therefore handed down from generation to generation. Yet, all of the old lace found in attics and drawers is not of great interest to collectors. Machine-made lace from the 19th and 20th centuries is of far less interest to collectors and of far less value than the hand made lace.

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

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

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

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

(From the Tri-State Trader)

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

Renwick Gallery Display Panel Text

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

Panel Text - Belgian Lace

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

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

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

Bobbin Lace

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

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

**Straight Lace**

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

**Free Lace.**

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

**Needle Lace**

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

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

**Mixed-Techniques Lace**

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

**Names of Lace**

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

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

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

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

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

MUSEUM EVENTS

The Cincinnati Art Museum Centennial, will feature special events in 1981.
March 3 to August 30: "Art Palace of the West".

April 18 thru June 7: Armand Hammer Collection of painting.
July 9 thru September 6: An Invitation: for Cincinnati artists, which will include fiber work.
President's Message

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

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

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

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

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

Some states have Appraising Associations which can be contacted, while other states require that such persons be "licensed and bonded". One of the better ways to learn what the requirements of such a position are, is to visit with a regulatory office in your area. Then ask these questions of the person or firm you plan to employ to assess your property.

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

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

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

--Rachel Wareham

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

MOVING?? MOVED!!

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

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

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