

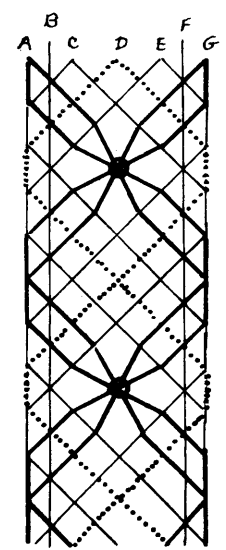
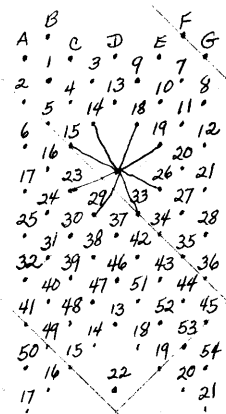
SPIDERS IN TECHNICOLOR

By: Marguerite Jackson, Michigan

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

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

I find that pins with small colored heads are a great aid in keeping my pattern in order. Three colors are enough for this pattern. If you make a drawing of the numbered diagram on a larger graph paper as a reference, and circle the appropriate dot with a felt tip pen or colored pencil in the colors suggested, you will see what



an aid this is, especially for a beginning lacemaker. Experienced "lacers" will not need this help. Color code numbers 1, 2, 7, 8, 22, 25, 31, 32, 39, 40, 41, 28, 35, 36, 43, 44, and 45 with orange (for instance). Numbers 3, 4, 5, 6, 9, 10, 11, 12, 17, 24, 30, 38, 21, 27, 34, 42, 46, 47, 48, 49, 50, 51, 52, 53 and 54 can be blue, and numbers 13, 14, 15, 16, 18, 19, 20, 23, 29, 26, 33, and 37 can be yellow. The yellow circles surround the spiders.

Place bobbins in order as follows:

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

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

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

Spider Insertion in Dieppe Ground

1. 2-3 TCTC
2. (3T-4TT)C pin at 1 TC
3. 2-3 TCTC
4. (1TT-2T) CTC pin at 2 at R of 2 pr.
5. 2-3 TCTC
6. 5-6 TTC pin at 3 TC
7. 4-5 TTC pin at 4 TC
8. (3T-4TT) C pin at 5 TC
9. 2-3 TCTC
10. (1TT-2T) CTC pin at 6 at R of 2 pr.
11. 2-3 TCTC
12. 10-11 TCTC
13. (9TT-10T)C pin at 7 TC
14. 10-11 TCTC
15. (11T-12TT)CTC pin at 8 at L of 2 pr.
16. 10-11 TCTC
17. 7-8 TTC pin at 9 TC
18. 8-9 TTC pin at 10 TC
19. (9TT-10T)C pin at 11 TC
20. 10-11 TCTC
21. (11T-12TT)CTC pin at 12 at L of 2 pr.
22. 10-11 TCTC
23. *6-7 TTC pin at 13 TC
24. 5-6 TTC pin at 14 TC
25. 4-5 TTC pin at 15 TC
26. (3-4TT) C pin at 16 TC
27. 2-3 TCTC
28. (1TT-2T)CTC pin at 17 at R of 2 pr.
29. 2-3 TCTC
30. 7-8 TTC pin at 18 TC
31. 8-9 TTC pin at 19 TC
32. (9TT-10T)C pin at 20 TC
33. 10-11 TCTC
34. (11T-12TT)CTC pin at 21 at L of 2 pr.
35. 10-11 TCTC
36. 6-7 TTTCTC
37. (5TTT-6)CTC (do not twist 6)
38. (7-8TTT)CTC
39. 6-7 CTC pin at 22 CTC (center of spider)
40. 5-6 CTC
41. (4TT-5TTT)C pin at 23 TC
42. (3T-4TT)C pin at 24 TC
43. 2-3 TCTC
44. (1TT-2T)CTC pin at 25 at R of 2 pr.
45. 2-3 TCTC
46. 7-8 CTC
47. (8TTT-9TT)C Pin at 26 TC
48. (9TT-10)C Pin at 27 TC
49. 10-11 TCTC
50. (11T-12TT)CTC Pin at 28 at L of 2 pr.
51. 10-11 TCTC
52. 6-7 CTC
53. (5TT-6TTT)C Pin at 29 TC
54. 4-5 TTC Pin at 30 TC
55. (3T-4TT)C Pin at 31 TC
56. 2-3 TCTC
57. (1TT-2T)CTC Pin at 32 at R of 2 pr.
58. 2-3 TCTC
59. (7TTT-8TT)C Pin at 33 TC

— WHITE
 - - - GREEN
 ROSE

- 60. 8-9 TTC Pin at 34 TC
- 61. (9TT-10T)C Pin at 35 TC
- 62. 10-11 TCTC
- 63. (11T-12TT)CTC Pin at 36 at L of 2 pr.
- 64. 10-11 TCTC
- 65. **6-7 TTC Pin at 37 TC
- 66. 5-6 TTC Pin at 38 TC
- 67. 4-5 TTC Pin at 39 TC
- 68. (3T-4TT)C Pin at 40 TC
- 69. 2-3 TCTC
- 70. (1TT-2T)CTC Pin at 41 at R of 2 pr.
- 71. 2-3 TCTC
- 72. 7-8 TTC Pin at 42 TC
- 73. 8-9 TTC Pin at 43 TC
- 74. (9TT-10T)C Pin at 44 TC
- 75. 10-11 TCTC
- 76. (11T-12TT)CTC Pin at 45 at L of 2 pr.
- 77. 10-11 TCTC** Rows 78-90:

Repeat rows 65-77 once more, pinning at points 46 thru 54. *Complete pattern consists of rows 23 thru 90.

I do hope you will try these insertions, and enjoy them as much as I have. You might try a 12 legged spider by arranging an intersection of three pair of dark threads from each side. To be effective, it would need to be a wider insertion, with at least four or eight more pair of bobbins. Be sure to draw it on paper first.

I should be interested to hear from anyone who tries these ideas of mine, and would like to share their experiences, or anyone who has any questions about them that I can answer. Please write in care of the Bulletin. A self-addressed, stamped envelope enclosed would be appreciated.

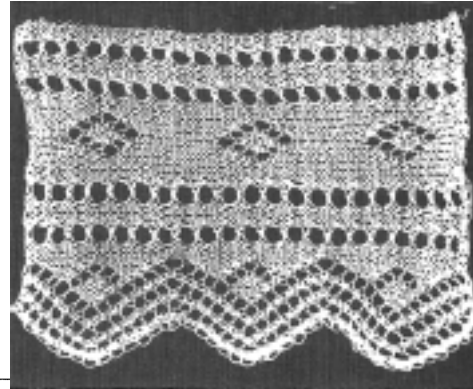
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FILET LACE

Does anybody want to know anything about filet lace? The way to learn is to translate instructions for it. The D.M.C. "Encyclopedia of Needlework" was so pleased with the translated revision of the bobbin lace chapter that they asked me to do the filet chapter, so instead of writing my usual January Christmas letters, I am slowly, laboriously, meeting their February 1, deadline. -- Mary McPeck, Michigan

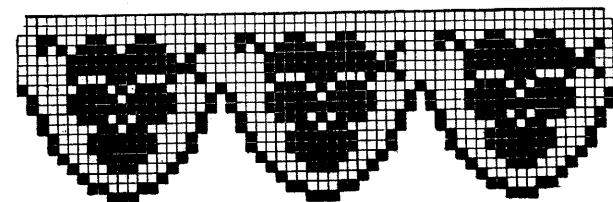
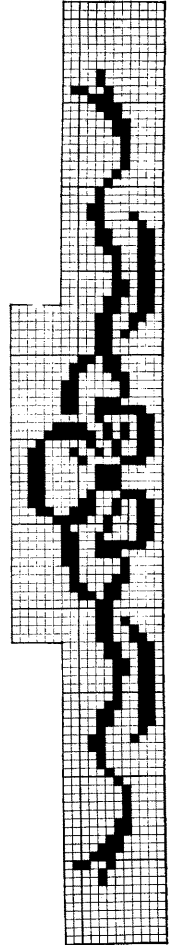
Winifred Lace

- CAST on 38 stitches, knit across plain.
1. Knit 2, narrow, over twice, narrow, knit 1, narrow, over twice, narrow, knit 10, narrow, over twice, narrow, knit 1, narrow, over twice, narrow, * knit 2, (over, narrow) twice, over, knit 2.
 2. Over, narrow, knit remainder plain, purling 2d of the "over-twice" loops. All even rows the same.
 3. Knit 33, * (over, narrow) twice, over, knit 2.
 5. Like 1st to *: knit 4; like 3d from *.
 7. Knit 35; like 3d from *.
 9. Knit 2, narrow, over twice, narrow, knit 1, narrow, over twice, narrow, knit 3, * narrow over, knit 5, narrow, over twice, narrow, knit 1, narrow, over twice, narrow, knit 3, narrow, over, knit 1; like 3d from *.
 11. Knit 13, narrow, over, knit 1, over, narrow, knit 14, narrow, over, knit 3; like 3d from *.
 13. Knit 2, (narrow, over twice, narrow, knit 1) twice,



Winifred Lace

15. Knit 13, over, narrow, knit 1, narrow, over, knit 15, over, narrow, knit 1, * narrow, (over, narrow) 3 times, knit 1.
 17. Like 9th to *: over, knit 3 together, over, knit 4, narrow, over twice, narrow, knit 1, narrow, over twice, narrow, knit 4, over, knit 3 together, (over, narrow) 3 times, knit 1.
 19. Knit 15, over, narrow, knit 17; like 15th from *.
 21. Like 1st to *: knit 3; like 15th from *.
 23. Knit 32; like 15th from *.
 25. Like 1st to *: knit 1; like 15th from *.
 27. Knit 30; like 15th from *.
 28. Over, narrow, knit 36.
- Repeat from 1st row.
A pretty lace, suitable for trimming aprons, pillow-slips, underwear, etc., and very easily knitted.



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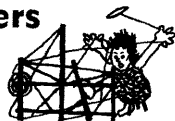
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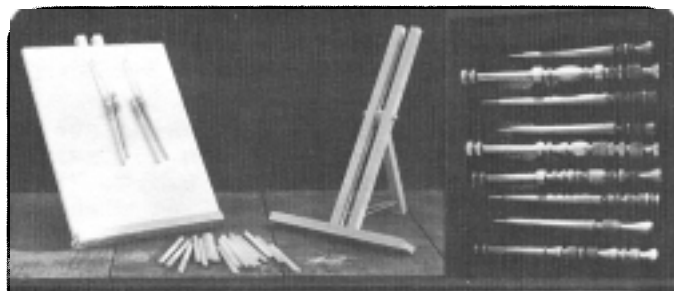
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 Szlitter, Mrs. Lottie Mich.
 Tolhurst, Mrs. R. J. Eng.
 Vail, Mrs. W. E. W.Va.
 Williams, Mrs. Henry E. Va.
 Williams, Ann Louise Wash.
 Wilson, Mrs. John B. Cal.

NEW MEMBERS

BY STATES

ARKANSAS

ROGERS, Mrs. Mary Louise
Route 3, Box 247
Conway, Arkansas 72032
(Battenberg)

CALIFORNIA

BIEGER, Marguerite Vizzier
501-B East San Jose Avenue
Burbank, Calif. 91501

BOX, Ms. Carrie O.
1741 Lincoln Avenue
San Rafael, Calif. 94901

COHN, Barbara
615 Stratford Court
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(Bobbin Lace)

CROSEY, Lorna
1834 South San Antonio
Ontario, Calif. 91761
(Applique, Battenberg,
Bobbin, Crochet, Knitted,
Needle, Netting)

DOUGAN, Mrs. Marilyn G.
125 North Harbor View
San Pedro, Calif. 90732

FLAHERTY, Mrs. Linda Penner
7860 Ritchie Street
Long Beach, Calif. 90808

GEIPEL, Isolde
2431 Eucalyptus Way
San Bruno, Calif. 94066
(Bobbin Lace)

HERITAGE ARTS

407 West Portola
Los Altos, Calif. 94022
Att: Mrs. Annie Blair
(All needlework)

PUGMIRE, Mrs. Maurine S.
5017 Hilda Road
San Diego, Calif. 92110

VOLTMER, Mrs. Mary G.
29500 Heathercliff Road, #196
Malibu, Calif. 90265
(Bobbin Lace)

COLORADO

ANDERSON, Mrs. Betty
17190 Mt. Vernon Road, #196
Golden, Colorado 80401

CLARKIN, Mrs. Gilda I.
3873 So. Hudson Street
Denver, Colorado 80237

CONKLIN, Mrs. Nancy
4795 So. Kalamath
Englewood, Col. 80110

GORDON, Winifred
1418 St. Paul
Denver, Col. 80206

JOSEPHSON, Dorothy
Belmont Apartments, #207
1050 Sherman Street
Denver, Col. 80203

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13446 West 22nd Place
Golden, Col. 80401

LONG, Miss Ami
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LORIO, Meg.
790 So. Cherryoak Road
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3058 So. Hobart Way
Denver, Col. 80227

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

MAUCINI, Mrs. Anna
3600 South Pierce
Denver, Col. 80235

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

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

OLSEN, Helen
2841 East 10th Ave.
Denver, Col. 80206

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

RIEGEL, Bernadine
910 East 16th Ave.
Denver, Col. 80218

THOMPSON, Mrs. Rachel
1000 So. Adams St.
Denver, Col. 80209

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

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

DISTRICT OF COLUMBIA

PARDO, Mrs. Margit
907 - 6th St., S.W. Apt. 716C
Washington, D. C. 20024

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CAVARLY, Mrs. H. P., Sr.
1615 North Oleander Ave.
Daytona Beach, Fla. 32018
(Bobbin, Knitted)

FERRERI, Mrs. Sara J.
1055 N.E. 144th St.
North Miami, Fla. 33161

GINGERACK, La Vone
1251 S.W. 3rd Street
Miami, Florida 33130

MARTENS, Ms. Dorothy
8855 N.W. First Ave.
Miami, Fla. 33150

ILLINOIS

GREENBERG, Mrs. Samuel
907 - 21st Street
Rockford, Illinois 61108
(Applique, Battenberg,
Bobbin, Crochet, Hairpin,
Needle, Knitted, Tatted)

HALLEY, Lorelei
907 South Second
Champaign, Illinois 61829
(Bobbin, Crochet, Needle,
Tatted.)

WINANDY, Carol
1295 Des Plaines Ave.
Des Plaines, Illinois 60018

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4054 North Sheridan
Indianapolis, Ind. 46226

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GUSTAFSON, Sandra I.
1401 North 7th
Burlington, Iowa 52601

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202 - 3rd. Ave., S.W.
Box 127, Britt, Iowa 50423
(All lace)

MARYLAND

CUMMINGS, Dr. Norma E.
11701 Farmland Drive
Rockville, Md. 20852
(Bobbinlace)

MASSACHUSETTS

DONOGHUE, Mrs. Elizabeth
86 Bradford Street
Everett, Mass. 02149
(Bobbin, Crochet, Hairpin,
Knitted, Needle)

DuCHARME, Miss Audrey A.
139 Barley Neck Road
P.O. Box 566
East Orleans, Mass. 02643
(Bobbin Lace)

MICHIGAN

ANDERSON, Lauren
6035 Arno, Apt. #7
Allen Park, Mich. 48101
(Bobbin lace)

CRAMER, Kathleen
2972 Roundtree Blvd.
Ypsilanti, Mich. 48197
(Bobbin, Hairpin, Knitted)

DAILEY, Mrs. Barbara
906 Lincoln
Port Huron, Mich. 48060
(Bobbin Lace)

GODFREY, Elaine C.
87 Carriage Way
Ypsilanti, Mich. 48197
(Bobbin lace)

GRIST, Elen
615 Forestdale
Royal Oak, Mich. 48067
(Needle lace)

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

JACKSON, Mrs. Marguerite
760 Wordsworth
Ferndale, Michigan 48220
(Bobbin, Crochet, Knitted)

JENSEN, Eva V.
2160 East Delhi Road
Ann Arbor, Mich. 48103
(Bobbin lace)

KNOPE, Susan B., R.N.
2606 Georgetown Blvd.
Ann Arbor, Mich. 48105
(Bobbin lace)

MATTHEW, Darlea
Box 205
Walloon Lake, Mich. 49796
(All laces)

MILLER, Mr. John
11414 St. Marys
Detroit, Mich. 48227
(Bobbin lace)

PHELPS, Mrs. G. A., Jr
18213 West 14 Mile
Birmingham, Mich. 48009
(Tatting)

SAUNDERS, Mrs. Norman S.C.
12176 Amherst Court
Plymouth, Mich. 48170
(Bobbin lace)

SCHROEDER, Carole
30141 Wickow Road
Farmington Hills, Mich. 48024
(Bobbin, Tatted)

WATCH, Leslie
407 East Lincoln Ave.
Royal Oak, Mich. 48067
(Bobbin lace)

WELLS, Mrs. Sheila D.
2344 Lanegan
Troy, Mich. 48084
(Bobbin, Crochet,
Knitted, Tatted)

WILLIAMSON, Elizabeth L.
43201 Donley Drive
Sterling Heights, Mich. 48078
(Bobbin lace)

MINNESOTA

SMITH, Mrs. Beryl C.
2651 Kyle Ave., North
Minneapolis, Minn. 55422

Van den BERG, Mrs. Helen
1725 Morgan Ave., South
Minneapolis, Minn. 55405

MISSOURI

FRUMHOFF, Mrs. Marvin
8023 Tulane Court
University City, Mo. 63130
(Bobbin lace)

NEBRASKA

ANDERSEN, Mrs. Elmer
Elmere Star Route
Ainsworth, Neb. 69210
(Bobbin lace)

ROSENAU, Mrs. Fern
1239 Pershing Road
Hastings, Neb. 68901

NEW JERSEY

BENDER, Mrs. Helen
422 Lakeview Ave.
Ringwood, N.J. 07456

BERTRAM, Rosemary C.
202 Spring Valley Road
Oradell, N. J. 07649

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

VEIGA, Mrs. Charles
26 East Cedar Street
Metuchen, N. J. 08840
(Bobbin lace)

ZWEIG, Mrs. Mollie
372 High Crest Drive
Butler, New Jersey 07405

NEW MEXICO

ATLESON, Jeanne J.
1425 Plain
Las Cruces, N. Mex. 88001

NEW YORK

FLINT, Mrs. Seraph
Red Creek, N. Y. 13143

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

MASKIN, Susan
120-23 Benchley Place
Bronx, N. Y. 10475
(Bobbin lace)

ODDY, Mrs. Jerry
93 Southshore Blvd.
Lackawanna, N. Y. 14218
(Battenberg, Bobbin,
Needle, Teneriffe)

SAHYOUN, Mrs. Ida
819 - 71st Street
Brooklyn, N. Y. 11228

TRUSHELL, Miss Cheri Ann
17 Escopus Drive
Saugerties, N. Y. 12477
(Bobbin lace)

NORTH CAROLINA

GUPTON, Miss Annie L.
Route 2, Box 154
Louisburg, N. Car. 27549
(Bobbin, Tatted, Crochet,
Hairpin, Knitted)

NEGORO, Ms. Karin
P. O. Box 352
Ocracoke, N. Car. 27960
(Bobbin, Needle, Netting,
Tatted, Teneriffe)

OHIO

BOWERS, Mrs. Marianna
2104 Patterson Road
Dayton, Ohio 45420
(Bobbin lace)

ERAMO, Ruth Ann
1743 South 5th Street
Columbus, Ohio 43207
(Applique, Bobbin, Crochet,
Hairpin, Knitted, Macrame,
Tatted)

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

SPLINDLER, Mrs. W. B.
111 Danville Road
Hillsboro, Ohio 45133

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

OKLAHOMA

RENNIE, Florence C.
101 Phillip Way
Pauls Valley, Okla. 73075
(Bobbin, Battenberg)

OREGON

BENVENISTE, Georgina
10606 S.W. Hood
Portland, Ore. 97219
(Bobbin lace)

BONNEY, Mary C.
1145 Timberline
Lake Oswego, Ore. 97034
(Bobbin, Macrame)

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

CONKLIN, Marilyn L.
7515 S.E. Duke
Portland, Ore. 97206
(Bobbin, Crochet, Hairpin,
Knitted, Macrame, Tatted)

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

MANSFIELD, Lillian Hope
4351 N.E. 65th Ave.
Portland, Ore. 97218
(Doll Millinery)

SCHELENBAUM, Donna
192 South Lake
Albany, Oregon 97321
(Battenberg, Bobbin,
Crochet, Teneriffe)

SCHOENFELDER, Mrs. Hilda
10630 N.E. 13th
Portland, Ore. 97211
(Bobbin lace)

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BARKER, Mrs. Kenneth
219 Pittsburgh Street
Zelienople, Penn. 16063
(Bobbin lace)

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Allentown, Penn. 18103

GRENVIK, Mrs. Inger
2629 Thorntree Drive
Pittsburgh, Penn. 15241
(Bobbin lace)

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

PULS, Mrs. Louise H.
1100 W. Chester Pike, Apt. G-19
West Chester, Penn. 19380
(Bobbin lace)

WENGER, Patricia
Newburg, Penn. 17240

SOUTH DAKOTA

LEANDER, Mrs. Richard B.
1119 South 3rd Ave.
Sioux Falls, S. Dak. 57105

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San Antonio, Texas 78240
(All laces)

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Dallas, Texas 75206

VIRGINIA

CORYELL, Mrs. Edna
Route 1 - Box 56-A
White Post, Va. 22663
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GATTI, Mrs. M. J.
824 S. Lincoln St.
Arlington, Va. 22204

POLING, Mrs. A. C.
Route 1, Box 43
Winchester, Va. 22601
(Crochet, Hairpin,
Knitted, Macrame)

SIMPSON, Mrs. Mabel
P.O. Box 180
Front Royal, Va. 22630
(Bobbin, Knitted, Macrame)

STEARNS, Lisa
5707 Tremont Drive
Alexandria, Va. 22303
(Bobbin, crochet)

WASHINGTON

BERGSTROM, Lillian
13006 - 84th Ave., South
Seattle, Wash. 98178
(All laces)

CONRAD, Judy
2404 North 42nd
Seattle, Wash. 98103
(Bobbin)

CRAGUN, Bertha
264 - 3rd Avenue
Fox Island, Wash. 98333
(Needle Run, Netting)

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

HOLMQUIST, Helen E.
5201 - 120th Ave. S.E.
Bellevue, Wash. 98006
(Battenberg, Bobbin,
Crochet, Knitted, Needle)

MONTGOMERY, Mrs. Barbara
427 - 2nd Ave. West, #B
Seattle, Wash. 98119
(Bobbin lace)

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

WEST VIRGINIA

ARMISTEAD, Mrs. Elizabeth
2206 Hamil Ave.
Clarksburg, W. Va. 26301
(Bobbin, Netting)

CLAASEN, Mrs. A.
Vet. Adm. Center
Martinsburg, W. Va. 25401
(Applique, Bobbin)

STILES, Mrs. Donna
5371 Big Tyler Road, #716
Charleston, W. Va. 25312

WISCONSIN

AXELSEN, Mr. Anders P.
500 Pine Street
Sparta, Wis. 54656

HAIGHT, Eleanor M.
4401 North 50th Street
Milwaukee, Wis. 53218

SCHUBRING, Janis A.
225 Black Street
Kaukauna, Wis. 54130
(Crochet, Macrame, Tatted)

WOOD, Mrs. Marie E.
1119 Hy G.
Route 2
Caledonia, Wis. 53108
(All laces)

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

WYOMING

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P.O. Box 38
Wheatland, Wyo. 82201
(Battenberg, Crochet, Knit)

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BARNETT, Mrs. Ruth
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West Hill
Ontario M1C 1R4, Canada
(Bobbin lace)

DUUS, Mrs. Frances C.
45514 Wells Road
R.R. 4, Sardis
British Columbia, Canada

GAMMIE, Mrs. Lena
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Duncan
British Columbia V9L 1M3, Can.
(Bobbin lace)

MILLER, Mrs. Evert
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Saskatchewan S0N 2P0, Canada
(Bobbin, Crochet, Knit, Tat)

RITTENHOUSE, Mrs. E.
P.O. Box 240
Vineland
Ontario L0R 2C0, Canada
(Bobbin lace)

SHORT, Jessie
416 Maple Avenue
Chilliwack
British Columbia V2P 2J8, Can.
(Bobbin, Crochet, Knit, Tat)

VARDY, Mrs. P.
45 Livingston Road, Apt. 1610
West Hill,
Ontario M1E 1K8, Canada

ENGLAND

ANDREWS, Mrs. I. M.
"Rosewood" Hill Road
Morley-St-Peter
Wymondham, Norfolk, England
(Bobbin lace)

BASSFORD, Mrs. H.
32, Cliff Road
Hornsea, Humberside, England
(Bobbin lace)

BURNELL, Mrs. I. E.
2, Clarence Road
Eaglescliffe
Stockton-on-Tees
Cleveland County, England
(Bobbin, Tatted)

COLLIER, Mrs. K.
23, High Street
North Crawley, Newport,
Pagnell, Bucks, England
(Bobbin lace)

CROUCH, Mr. A. S.
"Oak Lodge"
47 A Mornington Road
Woodford Green,
Essex, England
(Rare Books/Books on Lace)

HUDSPITH, Mrs. H. Moiron
27 Twelfth Street
Horden, Peterlee
Durham SR8 4H4, England
(All laces)

JAMES, Mrs. Phyllis
"White Gables" Gosberton
Spalding
Lincolnshire PE11 4NJ, England

JONES, Miss Gwenyth
19 Newton Road
Bromsgrove
Worcestershire B60 3EA, England

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Hornsea
No. Humberside HU8 1UP, England
(Bobbin lace)

NEWTON, Mrs. M.
Ebor House, Arnold,
Skirlaugh, Hull
North Humberside, England
(Bobbin lace)

PARKER, Mrs. Joan
Virginia Bank
Acle, Norwich
Norfolk NR0 6OZ, England
(Bobbin, Needle, Needle Run)

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

THOMPSON, Betty
Broombriggs Farm
Woodhouse Eaves
Loughborough
Leicester, England
(Bobbin lace)

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

WERRELL, Mrs. Barbara J.
2 Ellery Rise
Frieth RG9 6PJ
Henly on Thames
Oxfordshire, England
(Bobbin, Tatting)

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Edna Bankert
1208 East Grove
Bloomington, Ill. 61701

Clotilde Barrett
624 Peakview Road
Boulder, Col. 80302

Mrs. W.H. (Vada Belle) Bledsoe
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Underwood, Wash. 98651

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123 South Market
Selinsgrove, Penn. 17870

Mrs. Audrey Cummin
3114 Wrexham Road
Windsor
Victoria 3181, Australia

Renelle Duff
8549 Oak Street
Vancouver
British Columbia V6P 4A9, Can.

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35 Seth Green Drive
Rochester, New York 14626

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Box 114 C Wing Road
Greenfield Center, New York 12833

Mrs. James Hird
2716 King George Court
Eldorado Hills, Cal. 95630

Mrs. Robert Kelley
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Mrs. Edmonda A. Logue
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Hayward, Calif. 94545

Dianne Nicholson
2905 - 15th Ave., Apt.606
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British Columbia, Canada

Charlotte Nicolaides
515 E. Euclid Ave.
Applegate Manor
Monmouth, Illinois 61462

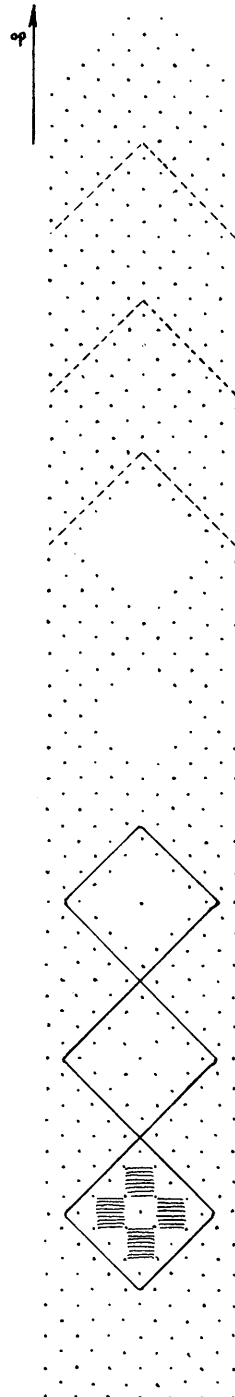
Mrs. Norman Schammel
237 Peach Tree Avenue
Vacaville, Calif. 95688

Mrs. Jay C. Schiebel
1771 - 28th Avenue
Moline, Illinois 61265

Melva B. Sowers
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Mabel E. Sutherland
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Delta
British Columbia V4C 6R5, Can.

Mrs. Wanda Sutherland
4930 Monterey Drive
Midland, Michigan 48640



Prikkebreve til Øvelsesknippling. 16 per pinde, tråd nr. 60. 1 per x 2 tråde indlæg nr. 20 (Nyrop-Jensen: Knippling efter Tegning - Jul. Gjøllertsen Forlag)

NEW MEMBERS

ALPHABETICALLY

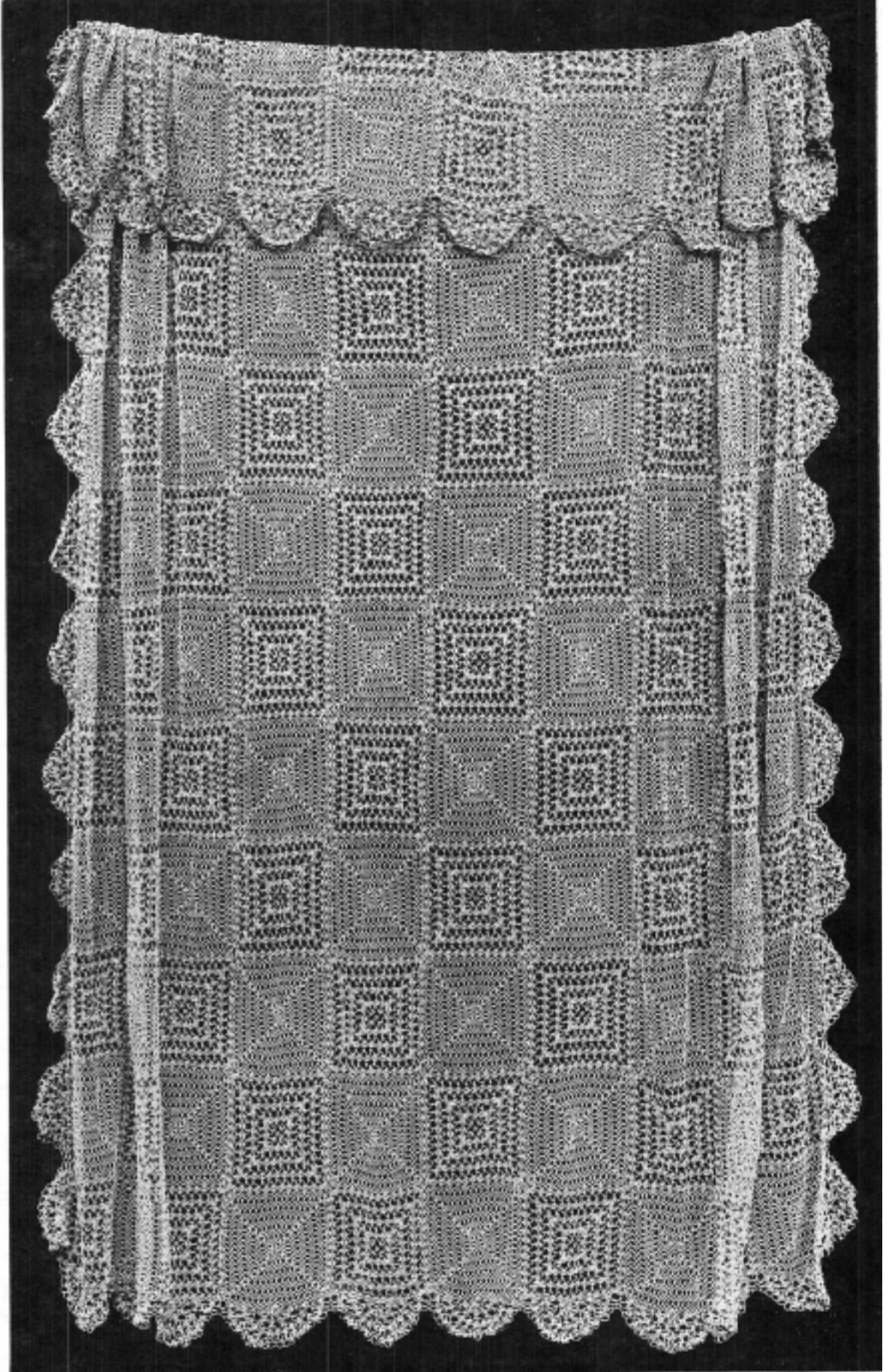
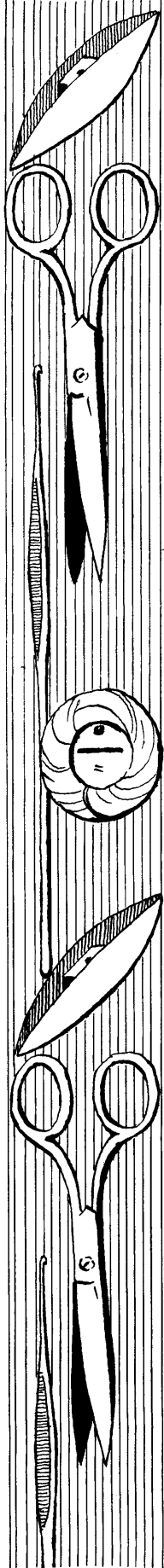
Andersen, Mrs. Elmer	Neb.	Knopf, Susan B., R.N.	Mich.
Anderson, Mrs. Betty	Col.	Kramer, Ms. Florence	Col.
Anderson, Lauren	Mich.	Kyhl, Mrs. Smil	Iowa
Andrews, Mrs. I. M.	Eng.	Leander, Mrs. Richard, S.	Dak.
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Axelsen, Mr. Anders F.	Wis.	Long, Miss Ami	Col.
Barker, Mrs. Jan	Penn.	Lorio, Meg.	Col.
Barnett, Mrs. Ruth,	Ont. Can.	Luckham, Mrs. L.	Eng.
Barr, Mrs. J. F.	Penn.	Manis, Mrs. Helen	Col.
Bassford, Mrs. H.	Eng.	Mansfield, Lillian H.	Ore.
Bender, Mrs. Helen	N.J.	Marsh, Mrs. Juanita	Col.
Benveniste, Georgina	Ore.	Martens, Ms. Dorothy	Fla.
Bergstrom, Lillian	Wash.	Maucini, Mrs. Anna	Col.
Bertram, Rosemary C.	N.J.	Maskin, Susan	N.Y.
Bieger, Marguerite V.	Cal.	Matthew, Darlea	Mich.
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Box, Ms. Carrie O.	Cal.	Miller, Mr. John	Mich.
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Conklin, Marilyn L.	Ore.	Perry, Mrs. K. P.	Col.
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Coryell, Mrs. Edna	Va.	Poling, Mrs. A.C.	Va.
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Cramer, Kathleen	Mich.	Pugmire, Mrs. Maurine	Cal.
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Crouch, Mr. A. S.	Eng.	Rennie, Florence C.	Okla.
Cummings, Dr. Norma E.	Md.	Riegel, Barnadine	Col.
Dailey, Mrs. Barbara	Mich.	Rittenhouse, Mrs. E.,	Ont. Can.
DeVold, Mrs. Gloria M.	Tex.	Rogers, Mrs. Mary L.	Ark.
Donoghue, Mrs. Eliz.	Mass.	Rosenau, Mrs. Fern	Neb.
Dougan, Mrs. Marilyn	Cal.	Sadlier, Mrs. R. J.	N.J.
DuCharme, Miss Audrey	Mass.	Sahyoun, Mrs. Ida	N.Y.
Duus, Mrs. Frances C,	B.C. Can.	Saunders, Mrs. Norman	Mich.
Eramo, Ruth Ann	Ohio	Schelenbaum, Donna	Ore.
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Flaherty, Mrs. Linda P.	Cal.	Schroeder, Carole	Mich.
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Gammie, Mrs. Lena	B.C. Can.	Simpson, Mrs. Mabel	Va.
Gatti, Mrs. M. J.	Va.	Smith, Mrs. Ruth	Col.
Geipel, Isolde	Cal.	Smith, Mrs. Beryl O.	Minn.
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Gingerack, La Vone	Fla.	Stearns, Lisa	Va.
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Greenberg, Mrs. Samuel	Ill.	Thompson, Betty	Eng.
Grenvik, Mrs. Inger	Penn.	Trushell, Miss Chari A.	N.Y.
Grist, Elen	Mich.	Turner, Mrs. Beryl	Eng.
Gupton, Miss Annie L.,	N. Car.	Van den Berg, Mrs. Helen,	Minn.
Gustafson, Sandra I.	Iowa	Vardy, Mrs. P.	Ont. Can.
Haight, Eleanor M.	Wis.	Veiga, Mrs. Charles	N.J.
Halley, Lorelei	Ill.	Voltmer, Mrs. Mary C.	Cal.
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Jackson, Mrs. Marguerite	Mi.	Winandy, Carol	Ill.
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Jensen, Eva V.	Mich.	Wosnick, Mrs. E.	Wis.
Jones, Miss Gwentyth	Eng.	Zeimens, Mrs. Dora E.	Wyom.
Josephson, Dorothy	Col.	Zweig, Mrs. Mollie	N.J.



OFFICIAL
PUBLICATION
FOR
MEMBERS

International Old Lace

May 1975
PAGE 65



NOTE: Please insert this issue of the bulletin into the cover for the year to keep lace news together for reference.



President's Message

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

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

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

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

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

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

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

As Ever With Lace

Muriel Perz



"LACE - IN"

The Craft Centre, Elstow, Bedford, England

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

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

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

CONVENTION SCHEDULE

subject to change

MONDAY, August 11, 1975

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

TUESDAY, August 12, 1975

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

WEDNESDAY, August 13, 1975 BUS TOUR

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

Mrs. Trenna Ruffner
246 Lakewood Avenue
Detroit, Michigan 48215

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

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

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



WEST GERMANY

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

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

Gisela Graff-Hoefgen

Ann Arbor Michigan Branch

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

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

Mary Moody Selden

Lace Making as an Art Activity for Children

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mary Moody Selden



HELLO INTERNATIONAL OLD LACERS!

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

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

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

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

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

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



Lace Bobbin Pedlar 18th Cent.

Here's Herkimer Hobles of famous
 London Tower,
 With trays full of bobs, to make
 thy fine laces!
 Will you bui my bobs, ho?
 to make some tape,
 Or lace for your Cape,
 My dainty ducks, my dear-s?
 Laces of flax, laces of silk,
 for the strolling gentry, as fair milk.
 Bui any bobbins today, my fair dames?
 Woodens for my bobbins from fair,
 foreign lands,
 Bobbins, Mayds, bobbins!
 Come bui my bobbins Mayds.
 How else can thee weave
 Thy fine fair threads?
 Bobbins that sing in thy fair hands,
 Bobbins that sing from the twisting
 and tossing of thy gifted fingers
 Twisting and turning, tra la, tra la!
 The Bobbin-man maketh his living
 most sweet,
 With carrying his bobbins from street
 to street!
 Who would desire a pleasanter thing,
 Than all day long, to do nothing but
 sing - tra la -
 Bobbins for sale?

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

If you but listen to my song,
 And kindly bui some bobbins
 afore noon.

Ye sweet housewives come to me,
 And bui a bobbin, two or three,
 To while away the fading hours,
 At the end of Autumn's day!

Come Maydens too, come quickly,
 Let me take a penny
 Here and there, with meary thread,
 Working at thy pillow
 for a piece of bread.

Pray my lady, Pray do bui,
 You can't have better than of me;
 For never, surely were there seen,
 Prettier bobbins than mine, to keen!
 Pretty mayds, or pretty wives, I say
 I sell them half the price of the shops,
 So you'll bui of the Pedlar, I pray!

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

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

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

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

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

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

* * * * *

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

Evelyn Ballard

Herkimer, Bobbin Pedlar, was made by
 Evelyn Ballard of Virginia as a companion
 piece to 'Primrose' the Lace Pedlar.

Both dolls are originals by Marianne De
 Nunez of California, and after exhaustive
 research, costumed by Evelyn Ballard. She
 used them recently to depict an 18th c.
 London scene at the Museum and everyone
 was charmed by them.

ANNOUNCING

Lace Supplies

NOW AT BERGÅ/ULLMAN



"KNYPPLING – THE BEST FROM BERGA/ULLMAN"

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

Bergå	Lace Linen Sample Card	<input type="checkbox"/>	50¢
	Lace Equipment Information	<input type="checkbox"/>	30¢
ullman	Mail to: Berga/Ullman Inc., P. O. Box 831, Ossining, NY 10562		
	Name _____		
	Address _____		
	City _____	State _____	Zip _____

22-D—THE SUNDAY NEWS— Detroit, February 9, 1975 E

Bobbin Lace: It's Her Craft

By: Mary Ellen Kirby

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

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

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

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

"THE CRAFT started up again about 20 years ago," Mrs. Ruffner said. "A couple of women's magazines ran stories on it and a number of women weavers began to try bobbin.

"But it really took off in 1965 when there was a resurgency of all crafts. During the last four years the fiber crafts especially, have come into their own."

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

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

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

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

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

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



—News Photo by Gary Porter

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

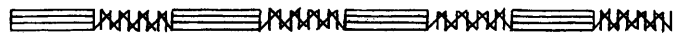
to make her lace work.

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

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

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

"American women now have labor-saving devices which give them the time for crafts," she said. "That's why we've seen such a tremendous revival in them." (The Sunday News--Detroit, February 9, '75)



LACE BOOK

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

From: "The Odessa (Texas) American" Dec. 4, 1974

NEEDLE-RUN LACE IS *EXCITING...*

Odessan Creates Own Patterns

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The lace is rapidly spreading throughout Bolivia, Paraguay, Brazil and Mexico. Each locality develops its own traits in



NEEDLE LACE — Mrs. Paul W. (Eunice Gifford) Kaiser, 604 Placer, wears a beautiful shawl she made of the Teneriffs pattern of lace. The medallions are not difficult to create, she says, but takes hours of patience. Origin of the lace is not known, but is native to the Canary Islands. Mrs. Kaiser has written an illustrated handbook on the process. There are many patterns for a person to perfect her own design. (Staff Photo)

the patterns and often takes the name of the country where it is made.

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

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

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

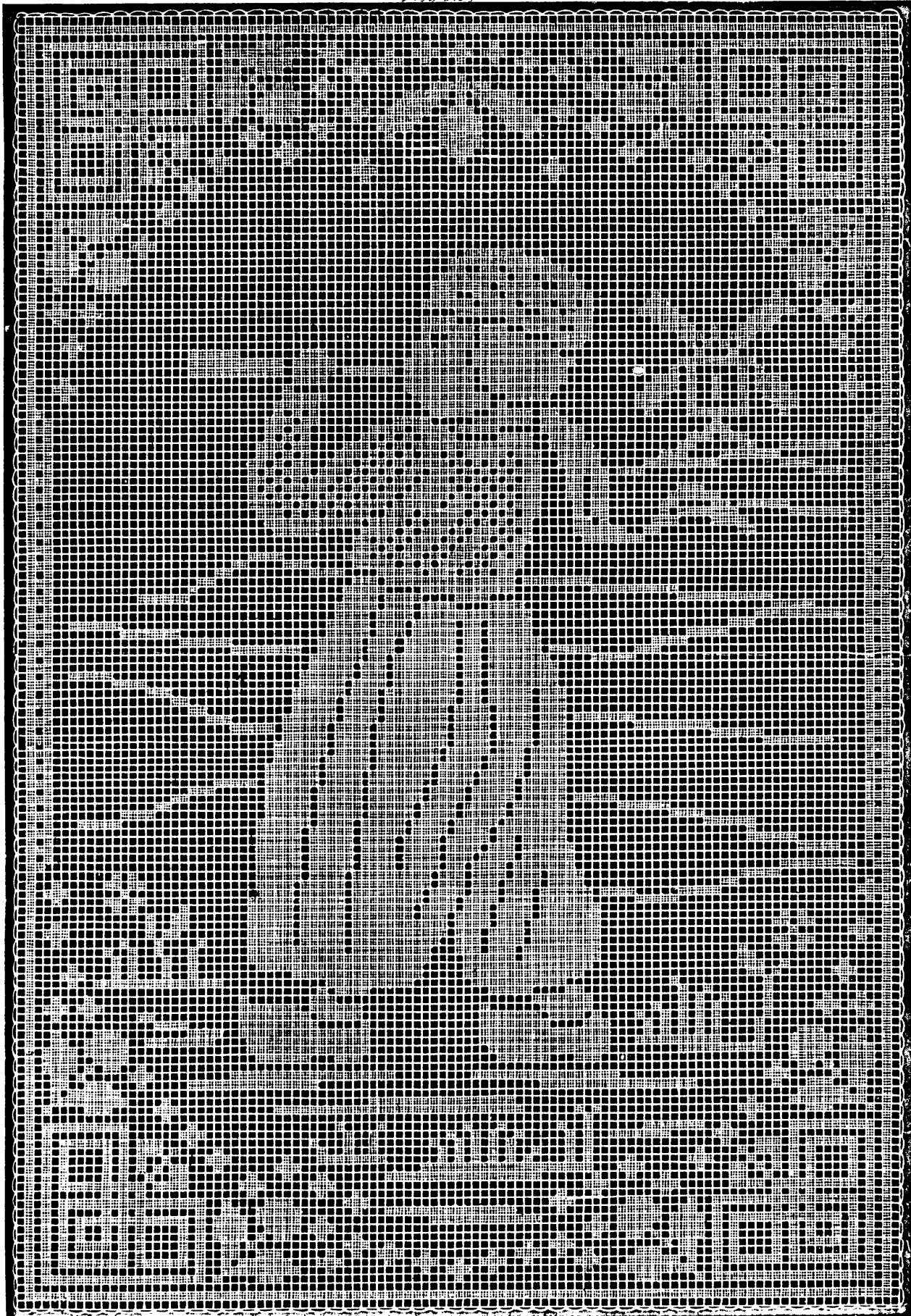
"Making lace", said Mrs. Kaiser, "does require patience. Any craft or art worthwhile is time consuming. "This type of lace can be done by craftsmen of all ages," the Odessan believes.



The Crochet patterns for Dutch Girl and Dutch Boy panels are from "Broderie sur Filet" by Marie Tramasure. -- Contributed by Mrs. Rutgers-Messick of Holland

In Memoriam

Winifred Gordon, Denver, Colorado
Jean Austin, Worthington, Ohio



"The Mormons have a big museum in Salt Lake City, Utah with several counters of lace on exhibit." - Betty Jones, Wyoming

Back bulletins for 1972-1973 @ \$3.50 and 1973-1974 @ \$5.00; Book Plates, 10 for \$1. Meshes booklet, \$1.00 and Lolita Eveleth Identification Chart, \$4.75 - from Editor



Above: MARY HAND, Demonstrating Bobbin Lace at 2nd Annual Seminar of the Brandywine Guild of Spinners Dyers and Weavers, June 1974

Right: NELL COPSON, (in Colonial Costume) demonstrates spinning flax and wool. Here using her own spun linen thread for lace making in Granite Run Mall, Media, Pennsylvania, February 1975



Brandywine Pennsylvania Branch

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

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

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

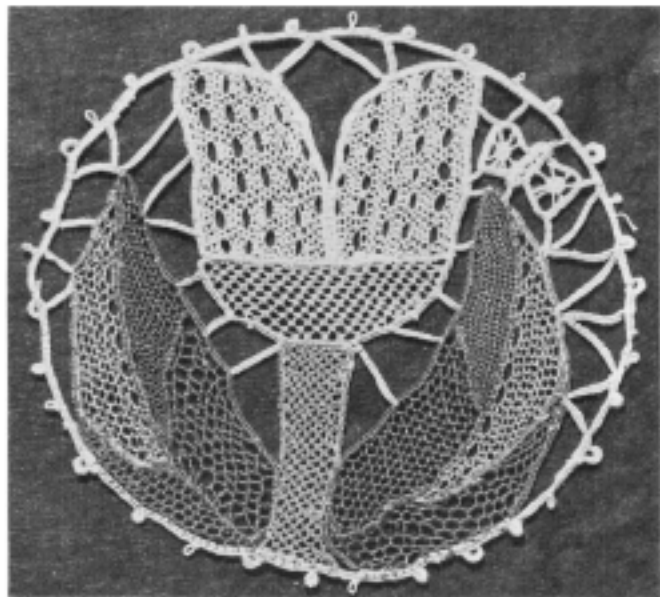
Mary Hand has been invited to lecture on lace and exhibit April 11 and 12th when the Tropical Weavers of Orlando will host the Tropical Weavers of Florida.

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

Nell Copson is planning a visit to England the first two weeks of September. She will be staying in Bristol area and hopes

to meet up with as much lace as possible. A visit to Luton and London is planned. She would appreciate it very much if any I.O.L. members could advise her where "the Action is". Would also be happy to correspond and meet members in England.

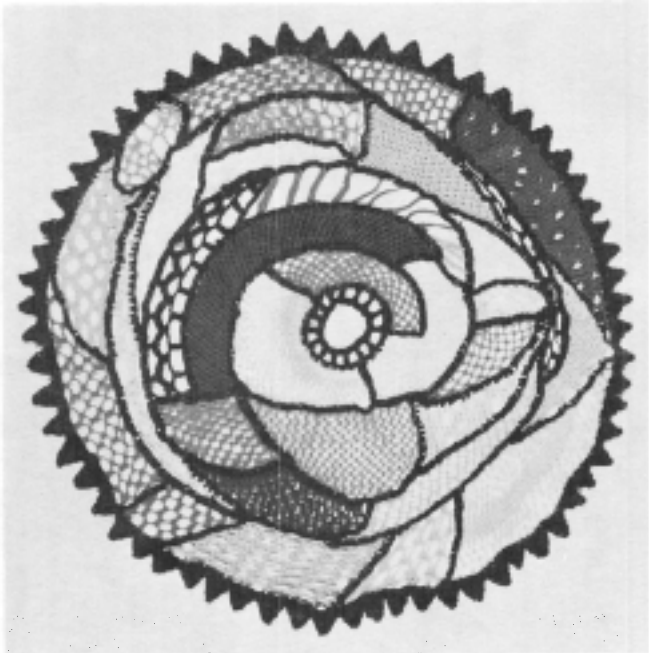
Mrs. D. L. Copson, 70 War Admiral Lane, Media, Penn. 19063



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

"One of the things that I require of my students, is to make a sampler to learn the stitches on. We've done round ones.

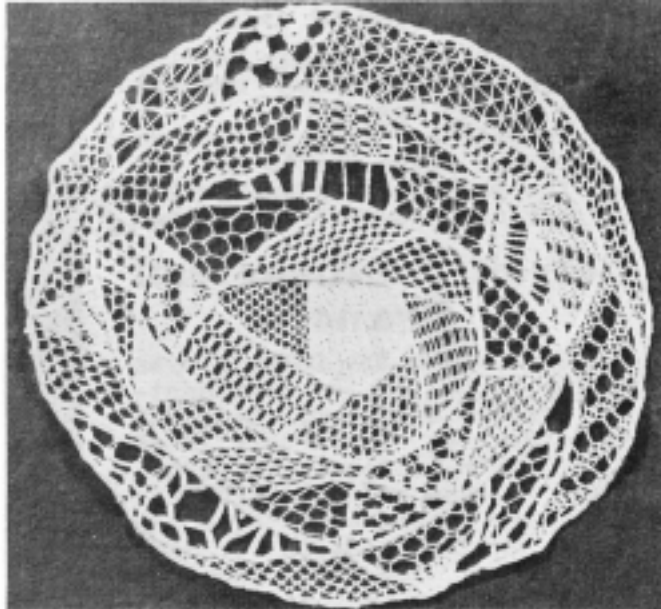
Each student draws a circle and divides the space in anyway she chooses. The samplers are all different." Nancy Evans



Needle Lace

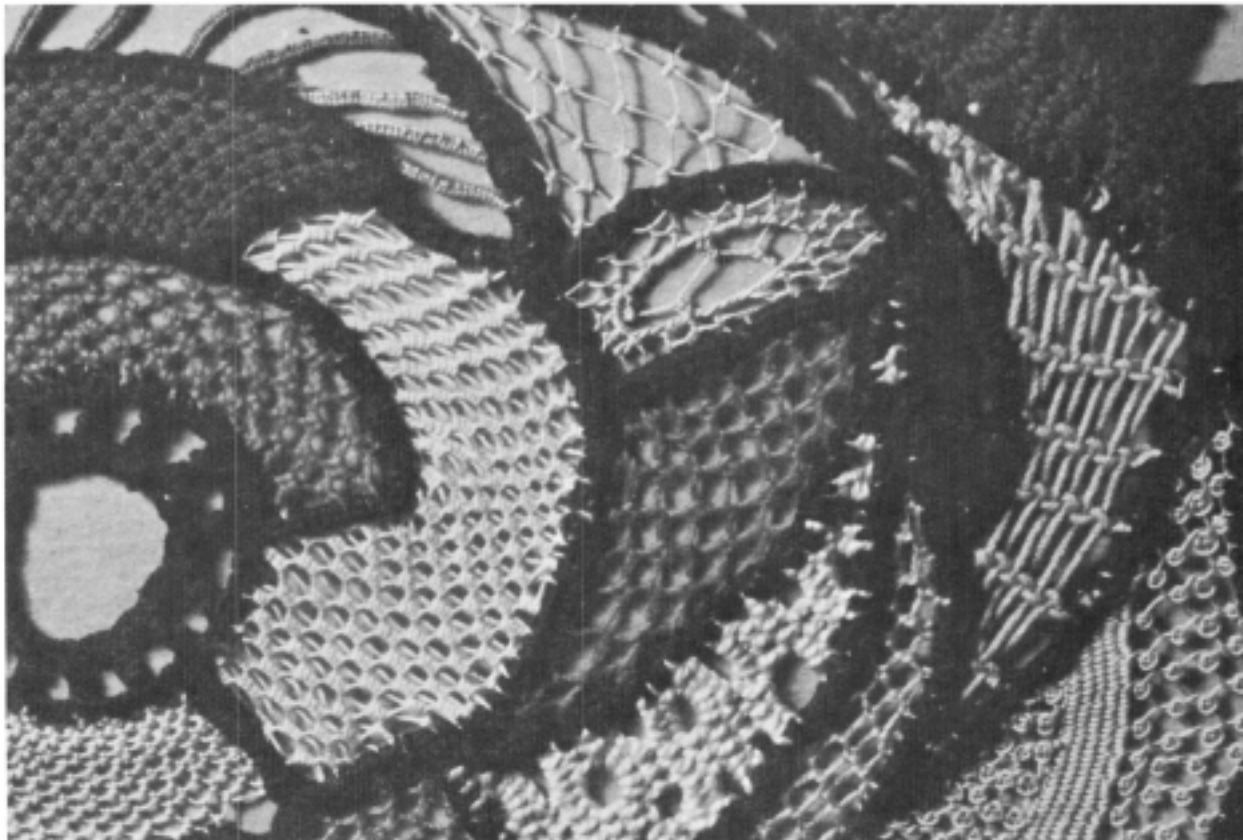
Above: My sampler, random division, using modern threads and color. -- Nancy Evans

Below: A blow up of detail of above sampler.



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

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



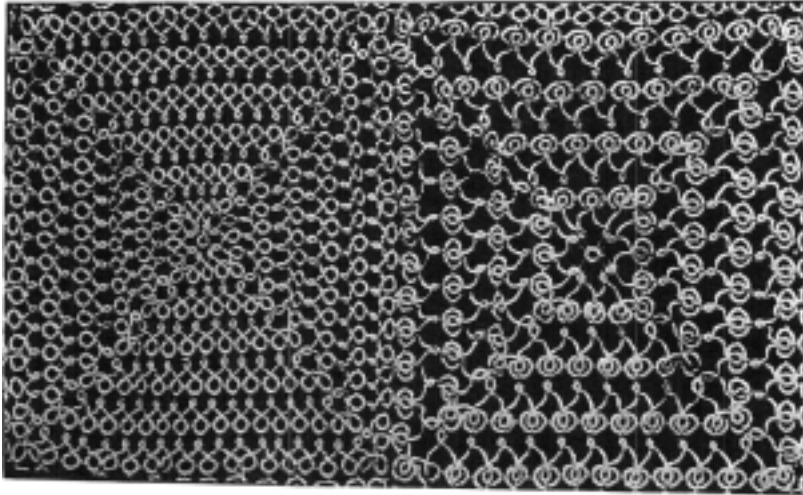
"A needlepoint canvas, 15" x 19" with the famous Lace-Maker of Vermeer is available from Emile Bernat & Sons Co., Uxbridge, Mass. 01569 and Bernat Yarns Ltd. Toronto, Canada. --- The colors are quite true to the original picture and it has a chart for selecting the yarn. Leslie Saari of Milan, Michigan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

San Francisco, California Branch

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

A Handsome Bedspread in Modern Tatting

By JESSIE C. AVERY



No. 1

No. 2

From: "Needlecraft" December 1925

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

For the close-work square (No. 1):

1. Using the shuttle-thread, begin at center with a r of 1 ds, p, (5 ds, p) 3 times, 4 ds, close and tie.

2. A tiny r of 3 ds, join to p of center r, 3 ds, close; using second or spool thread, turn and make a ch of 3 ds; a lg r of (5 ds, p) 3 times, 5 ds, close; a ch of (3 ds, always, unless otherwise specified) corner r of 2 ds, join to last p of preceding r, (8 ds, p) twice, 2 ds, close; a ch; a lg r, joining by 1st p to last p of corner r; a ch, a tiny r, joining to same p with 1st tiny ring; a ch; a lg r, joining by 1st p to last p of preceding lg r (always, unless otherwise directed), a ch; repeat from beginning of row 3 times joining last lg r also by last p to 1st p of 1st lg r, and last ch at base of 1st tiny r; tie and cut threads.

3. Tie ends of shuttle and spool threads together; make a small r of 5 ds, join to p of corner r of last row, 5 ds, close; a ch; a lg r (as described in last row); a ch; a corner r (as in last row), joining to preceding r; a ch; a lg r, joining to corner r; a ch; a small r (like 1st of this row) joining to same p with 1st small r; * a ch; a lg r, joining to preceding lg r; a ch; a tiny r (as in last row), joining to next lg r of last row; repeat from * twice; a ch; a lg r, joining to

preceding; a ch; repeat from beginning of row, joining last lg r to 1st, and last ch at base of 1st small r; tie and cut threads.

Each medallion, as completed, should be perfectly square.

4. Like 3rd row, save that there are 6 tiny rs instead of 3 between corners

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

6. Like 3rd, with 12 tiny rings between corners.

7. Like 3rd, with 15 tiny rings between corners.

This completes the square; if desired, it may be made larger by additional rows, each row increasing the tiny rings on each side by 3. It will be seen that each

row, from the 2nd to 6th, or more, completes a medallion of different size, and these may be used in various ways for the fashioning or trim of an entire bedroom-set. The curtains may have inset medallions, say of the size produced by the 3d or 4th row, and an edge of the large and tiny rings, alternating. Many ways of using the different parts of this attractive square will occur to the enthusiastic tatter.

Openwork square (No. 2)

1. A r like that used for the center of No. 1, save that the ps are twice the length -- about one fourth inch.

2. A tiny r of 3 ds, join to p of center r, 3 ds, close; a ch of 10 ds; a lg r of 7 ds, p, 7 ds, close; bring the spool thread around as for a ch, turn the last r over to make it lie flat, keep the spool-thread close in, holding it with the last r, make a ch of 7 ds, p, 7 ds, fasten shuttle-thread in p of last r with spool-thread still held in place, draw the shuttle-thread down tight, make a p at top of r with spool-thread, then a ch of 7 ds, p, 7 ds, and draw both threads down tight, thus completing a double or enclosed r; turn, make a ch of 5 ds; a lg r; join to 1st p of preceding double r, 11 ds, join to p at top of r, p, 11 ds, p, 3 ds, and draw threads tight, thus making the enclosed r at corner; ch of 5 ds, enclosed r like 1st, joining by 1st p, to last p of corner r; ch of 10 ds; a tiny r, like 1st, joining to same p; ch of 10 ds; enclosed r, like 1st, joining by 1st p to last p of preceding enclosed ring (always unless otherwise directed), ch of 10 ds; repeat from beginning of row 3 times, joining last enclosed r by last p to 1st p of 1st enclosed r; and last ch at base of 1st tiny r; tie and cut threads.

3. Tie ends of threads together; make a lg r of 7 ds, join to p at top of enclosed r at corner, 7 ds, close; ch of 10 ds, and enclosed r, like 1st enclosed r of last row; ch of 5 ds; a corner enclosed r, as in last row, joining as directed; ch of 5

ds; enclosed r, like 1st, joining to preceding; ch of 10 ds, a lg r, like 1st r of row, joining to same p; * ch of 10 ds; an enclosed r, joining to preceding; ch of 10 ds; a tiny r, as in last row, joining to p of next enclosed r, repeat from * twice; ch of 10 ds; enclosed r, joining to preceding; ch of 10 ds; repeat from beginning of row 3 times, joining last enclosed r to 1st, as before, and last ch at base of 1st lg r; tie and cut threads.

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

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

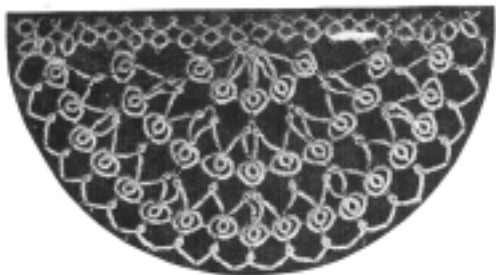
This completes the square, as shown; it may also be enlarged, if desired, by adding other rows made in the same manner, and the medallions will serve many uses.

As suggested, they should be perfectly square when finished.

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

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

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



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

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

to same p; ch of 10 ds; enclosed r, joining to preceding; repeat 4 times from * joining the last enclosed r by p of last ch to p of 6th r from the center joining of the side of square, and at base of r from center. Tie and cut threads.

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

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

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

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

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

Lacemakers to Exhibit in May Events

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

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

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

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

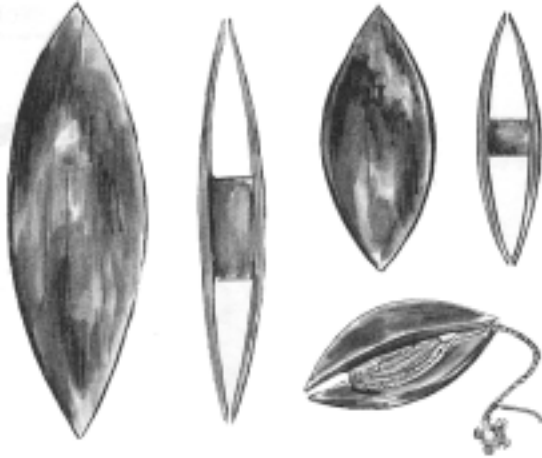
("Front Royal-Warren Sentinel", Mar. 27)

NOTICE TO MEMBERS

The advertising manager has resigned. Send advertising for July to editor.

The membership chairman has resigned. Send memberships to the treasurer.

Your editor for the past 12 years sent in her resignation November 1974 to take effect after the mailing of the July 1975 Bulletins. Will forward all contributed material to new editor when one has been appointed. -- Rachel Wareham



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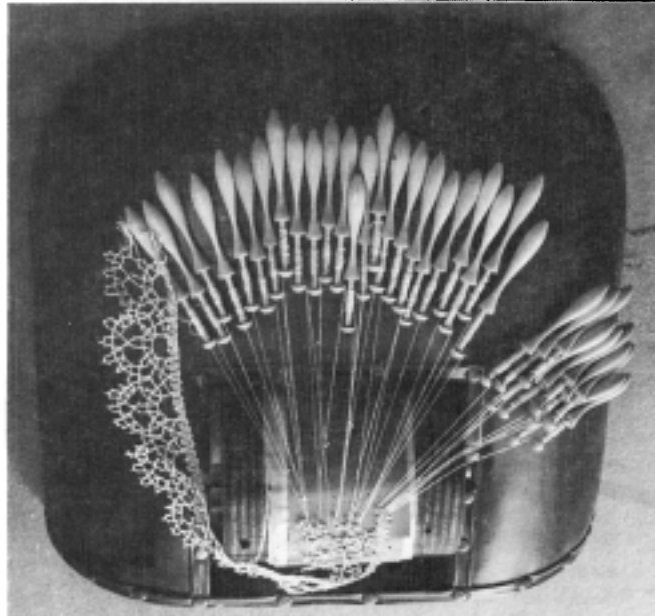


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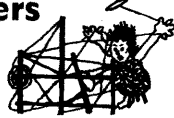
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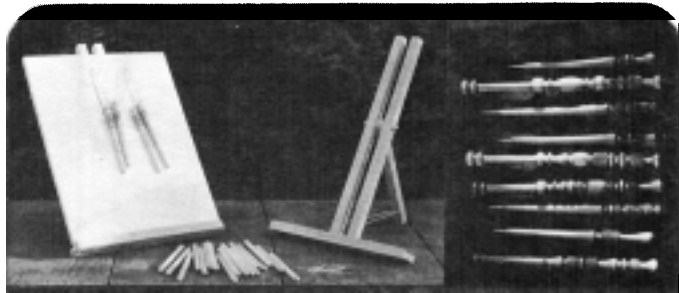
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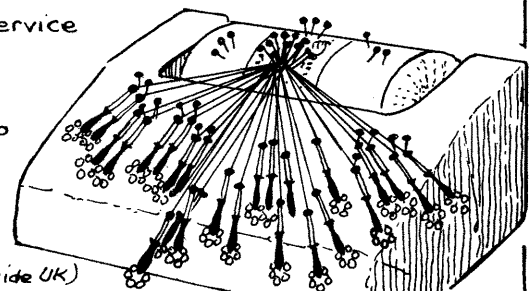
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The Development of Lace

(Danish history of bobbin lace)

Contributed by Mrs. Doras Culbertson, Cal.
via Tove Ulriksen of Denmark

"When the first fabric was taken off the loom, loose threads hung from the edge of the weaving; from these threads fringe originated. At first they were knotted together with simple knots, later this was done more artistically...."

Thus, according to tradition, fringe came into being but not even the most exhaustive study of source material reveals any definite trace of the origin of lace, itself. With the help of old patternbooks and the like, however, it is possible to follow its development from the beginning of the 16th century. Both Italy and Flanders claim to be the first country to make lace. In Venice there still exists a pattern-book, *Le Pompe*, from 1557, and it is asserted with some justification that such a volume would not have appeared had lace not been produced for some time prior to the writing of the book. In support of this is the statement in a German pattern-book from 1562 that the art of lace-making was introduced from Italy in 1536.

Flanders bases its claim on a number of paintings, among them one from 1495 by the artist Quinten Matsys showing a young girl making lace. The fact that the original patterns of the two countries have little in common may warrant the conclusion that the art appeared almost simultaneously in both countries.

The knowledge of lace and how it was made wandered all over Europe; at first it was needle-point, only, but this was soon superseded by bobbin lace. Its social mission as the creator of a new European trade is illustrated by the story of Barbara Uttmann who, deeply moved by the dire poverty reigning in the Erzgebirge, taught lace making to the women of the region and thereby assured them more or less well-paid work which continued to support them for centuries.

THE LACE INDUSTRY OF SOUTH JUTLAND

In Denmark a lace industry has existed only in the southern part of the peninsula of Jutland, in and around the town of Tønder. Our knowledge of how lace making found its way to Denmark is as vague as our knowledge of its original appearance in Europe. Some authorities believe that Flemish lace was the first to come here, others that the art was introduced by way of Germany. It is most likely, however, that Flemish merchants brought the first lace to Denmark. A parallel example in another field is found in the many painted tiles of Flemish origin that decorated the homes of the period and which still can be seen in some of the old houses and in a large and handsome collection in the Tønder Museum. This is also true of domestic utensils of various kinds, such as pots and pans of copper and brass.

We are just as ignorant as to when the art first appeared in Denmark but it must, at any rate, have been some time before the end of the 16th century. From a letter now in the Royal Library at Copenhagen we learn that Agneta, wife of Dean I. Fabricius of Copenhagen and daughter of Dean Jørgen Pedersen of Tønder, ordered from her sister Elizabeth in Tønder the following lace: "4 ells at a price of 7-8 thalers". This letter, written in 1595, proves conclusively that there existed some sort of lace industry in Tønder at that early date. From this evidence we may also assume that the courts of the Duke of Gottorp, (who reigned over a part of South Jutland), and the Danish King Christian IV adorned themselves with Tønder lace. Indeed, Christian IV has twice noted the purchase of Tønder lace in his diary. Thus, on 3 September 1619 when the King was visiting South Jutland: "Gave for linen and laces 889 thalers to various lace merchants". And, again on 4 October 1620 (Flensburg): "gave a lace-girl 10 thalers".

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

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

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

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

It was in Tønder, however, that the lace merchants were established. One of the earliest was Peter Struck, the founder of the Tønder orphanage. When he acquired his trading license in 1680 the industry was in its infancy but less than 50 years later it had become of the first importance. Thus, in 1728, the municipal authorities

were able to turn down an application for the establishment of a textile factory to be based on cheap labor supplied by the poor of the city as "golden mountains in the air", pointing out that "here in town there is, God be praised, the lace industry which can give the poor people means of support, have they the desire to work!"

There were many talented and resourceful lace merchants who rendered lasting service to their town and its citizenry. Dean Balthazar Petersen, who in 1788 founded the still existent Tønder Seminary, was a son of a lace dealer.

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

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

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

THE DEVELOPMENT OF TONDER LACE

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

This Italian-Flemish influence was followed by a period in which the laces were

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

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

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

THE LACE-GIRLS

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

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

assertion is due to the fact that many crippled girls chose the work because of its sedentary character.

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

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

THE MODERN LACE INDUSTRY

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

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

During the years preceding reunion with Denmark Mrs. Hansigne Lorenzen of Ballum, near Tønder, quietly began to collect patterns and encourage old lacemakers to begin work again. Her aim was to revive that which was distinctively Danish and she

worked with unflagging energy and patience towards that end. Several of the old lace makers had gone on to using coarse thread and it was with the greatest difficulty that she got them to return to the more exacting labor fine Tønder lace requires. She visited museums and obtained permission to copy their old patterns. Mrs. Lorenzen's great labor of love was financed by State Councillor Aggerholm. After reunion in 1920, a result of the First World War, the last hindrances were removed and the old Tønder lace industry was enthusiastically revived. All over the country ladies' committees were formed to arouse interest in Tønder lace. For a number of years Mrs. Lorenzen's daughter taught the art at the Tønder Lace-Making School to pupils of all ages. Recently the school was moved to the town of Ballum.

For some years the School of Industrial Design in Tønder had classes in lace making for children and adults under the leadership of Miss Sara Rasmussen. The sale of Tønder lace is organized by "Sønderjydske kvinders hjemmearbejde" (South Jutland Women's Handiwork Association), and the present author has taught lace-making and retailed Tønder lace for more than 25 years. In Copenhagen the Association for the Preservation of Tønder Lace works for the advancement of the industry under the presidency of Mrs. Tomassen. Finally, mention should be made of Emil Hannover's book, Tønderkniplinger (Tønder Lace), which has been of the greatest importance for the renaissance of the old art.

AN OLD LACE PILLOW FROM TØNDER

The type of lace-pillow called a "lace-case", was used in Denmark for several centuries. It consists of a board supporting a cushion stuffed with hay. It is mounted slanting on a wooden case with a drawer at the back for bobbins and yarn. A piece of leather is stretched across the lower end of the board to enable the bobbins to glide easily. On either side of the cushion is another piece of leather on which the bobbins not in use at the moment were laid. The pricked pattern was fastened on the cushion. The bobbins used were of bone or wood with a knob at the end decorated with coloured glass beads. These were often gifts from the lace-maker's sweetheart. To prevent the bobbins from becoming entangled large brass pins -- like small stilettos -- were used. A segment is cut out at the front of the board to make work easier. At the back is a piece of cloth with which the finished lace was covered and another piece was thrown over the pillow when the lace-girl left her work. The first lace-pillow used by the little girls when they started lace-making at the age of six was called a "stork's nest". It was smaller and was strapped on the little girl's knees while she worked. Later she learned to use the regular 'lace-case' and many a lace-girl continued working at her pillow until the age of eighty when sight usually failed.

From the ceiling above the lace-case hung a 'shoemaker globe', a round glass container which became a refractor when filled with water, concentrating the light on the lace-pillow. The lace-girls often gathered in groups of four; it was pleasanter than working alone and the work went on more quickly. They sat round an oil lamp above which four 'shoemaker globes' hung from crossed bars. The girls took their turn trimming the wick so that the lamp always burned brightly. Wicks were made of rushes that had been gathered during full moon. When the work got going and the girls reached the coarse threads on the larger bobbins, they said: "Now comes the parson and now comes the parish clerk!"

Bellevue, Washington Branch THE BELLEVUE BOBBIN BELLES

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

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

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

* * * * *

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

* * * * *

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

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

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

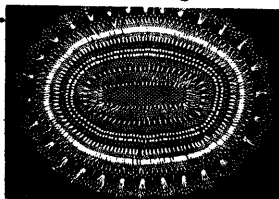
To begin: in January 1928 at an organizational meeting held in the Reading Room at the Manitoba Legislative Building with Mrs. H. M. Speechly acting as Chairman the group present decided to organize a branch of the Canadian Handicrafts Guild. As a first project, plans were laid to co-operate with the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

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

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

During the formative years the branch had no permanent home, but it is to the credit of that devout band of early volunteers that neither dark and dusty basements, nor steep and narrow stairs, dissuaded them from their purpose. "A home of our own and a shop for the craftsmen" was the goal, and under the dynamic leadership of Mrs. Bruce Chown steps towards

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AFTER YEARS.....this nearly forgotten ancient Art has been revived. The NELSON BOOK OF NETTING shows 15 different beautiful designs of Dollies, Handkerchiefs, Baby Bonnets and other lovely items. The booklet gives pictured, easy to follow instructions for the student. No Instruction Necessary. The Kit comprised of 5 different size plastic mesh sticks and steel needle with instruction book, comes to you for only -- \$5



- Beautiful New Nelson Netting Doily Patterns, all new designs for only.....\$1.00
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- 8 Advanced Doily Patterns \$1.--Supplement No. 3

Frank J. Nelson 2127 Kensington Avenue
Salt Lake City, Utah 84108

this goal were taken. A grant from volunteers teaching at Deer Lodge Hospital provided the nucleus, and slowly the building fund increased as members explored and developed new ways of raising money. In 1950 sufficient money was on hand to purchase the land on which the present building now stands. Later that year construction of the buildings began. In April 1951 when the present debt-free shop was opened, the fantastic dream of our early members became a reality. While members of the Guild had individually worked towards that day, the goal would never have been reached without the advice, encouragement, and tangible support of many good friends in the Winnipeg business community.

With the new building came new programs. Shop operations grew to serve more and more craftsmen. A vast army of volunteers was required to carry out the many duties involved. But the educational program flourished and much is owed to that company of gifted teachers who continued to teach the crafts around which the organization is built.

One of the most successful ventures of the Guild was the addition of Eskimo carvings, and it is interesting to look back on the serious deliberations which took place when the committee thought that it was perhaps being overly optimistic in placing an order to the value of \$500.00! In retrospect, we are grateful to the courage of Miss Bessie Bulman, the Finance Chairman, whose sense of the market urged the Guild to expand its selection of carvings. Today our display of Eskimo carvings has become the focal point for discriminating collectors from all over Canada and the United States. Because of Miss Bulman's skilful and untiring efforts, our venture into Eskimo handicrafts has been most profitable.

The Crafts Guild of Manitoba is unique in Canada in that its operations have always been carried out by volunteers. The financial success of the Guild over the years has resulted from the labors of these volunteers who give freely of their time and talents. Today the average membership of the Guild is about 800 persons. A large and hardworking Board of Management and many special Committees direct the work, and about 100 persons a month are required for shop duties. In 1970 in order to meet the challenge of an ever increasing interest in crafts, the three-storied educational building was erected, and in the summer of 1971 the shop was completely renovated. But like every other business, the Guild, if it is to continue to be successful, must meet changes in customers' preferences. In a word, the Guild must always be prepared to discard the good in order to obtain the better.

To sum up: the primary objectives of the Guild have been not only to preserve the valuable crafts of the past, as it does with an exceptional museum, archives and library collection, but also to provide a teaching centre for the novice craftsman and a market place for the skilled one.

The Crafts Guild of Manitoba is a non-profit organization and except for a small percentage of the gross which is withheld to cover the costs of operation, all profits go to the craftsmen. Throughout the year, general meetings of members are held in the Guild Hall at 10:00 A.M. on the second Thursday of each month when illustrated talks on crafts are usually given. By encouraging the preservation and development of Canadian handicrafts, the Crafts Guild serves the Community, provides an outlet for the skills and abilities of its members in crafts and administration, and continues to enrich our cultural heritage."

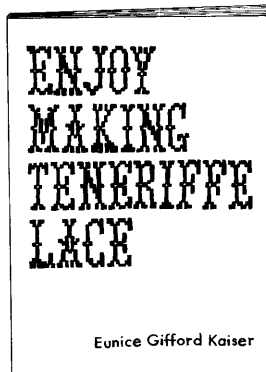
* * * * *

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

Elise Osted, 519 Castle Ave., Winnipeg 5
Manitoba R2L-1C4, Canada

NOTICE!

All copies of "The Story of Battenberg Lace" and sets of Battenberg Patterns have been sold. Ethel A. Eaton, Oregon



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

By Joy Krause

In: The Milwaukee Journal, Feb. 2, 1975

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

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

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

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

He is also a research associate with the Helen Louise Allen textile collection, which was willed to the school by the late Prof. Allen. A collection of more than 8,000 pieces, it is to Thieme's knowledge the largest such collection housed at an American University.

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

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

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

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

STARTED 5 YEARS AGO

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

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

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

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

FIRST ATTEMPT

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

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

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

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

WORK ON DISPLAY

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

His lace, Thieme said, can be grouped into two types, cellular and fluid. He described cellular lace as monochromatic and flat, with no feeling or depth. Thieme is most proud of his fluid designs. Those in which color and composition are used to create a feeling of movement.

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

OLD TECHNIQUE

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

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

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

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

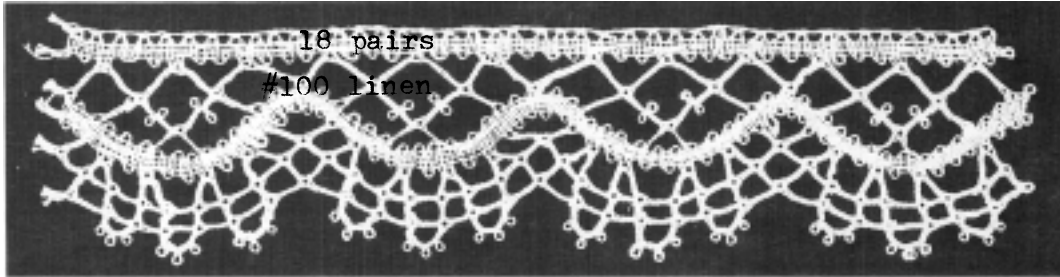
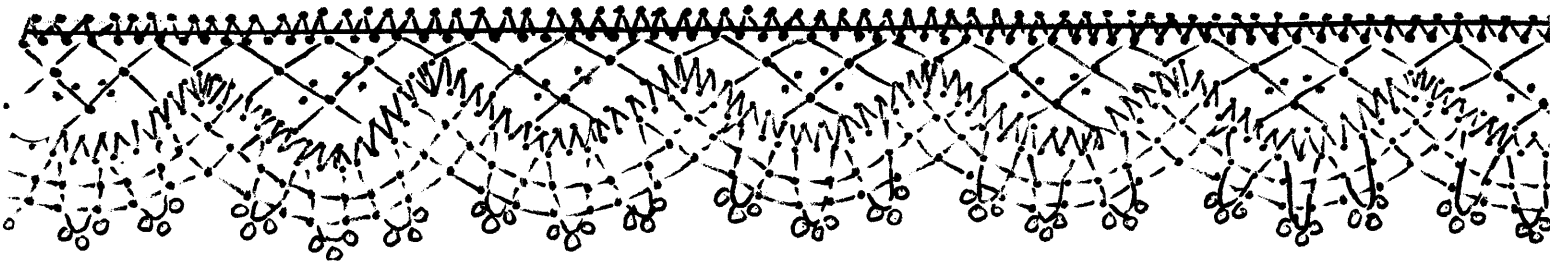
ONE CHANGE

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

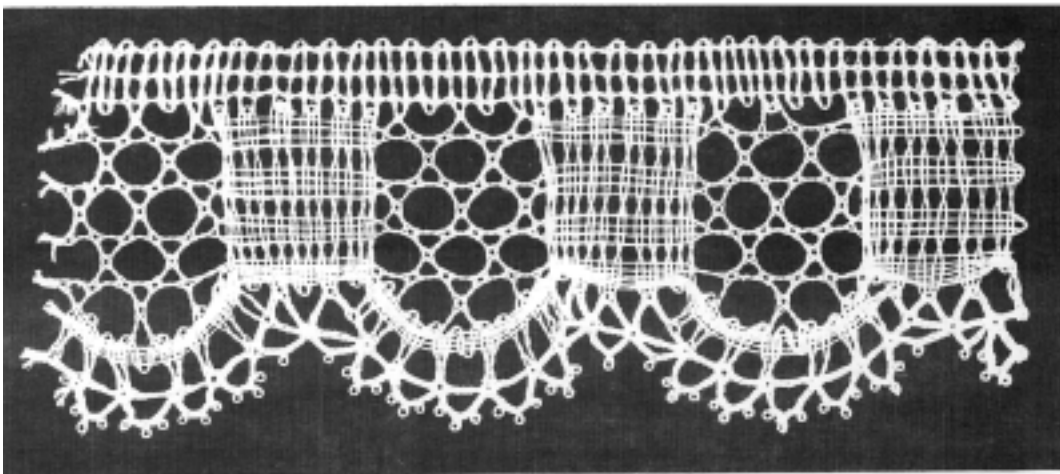
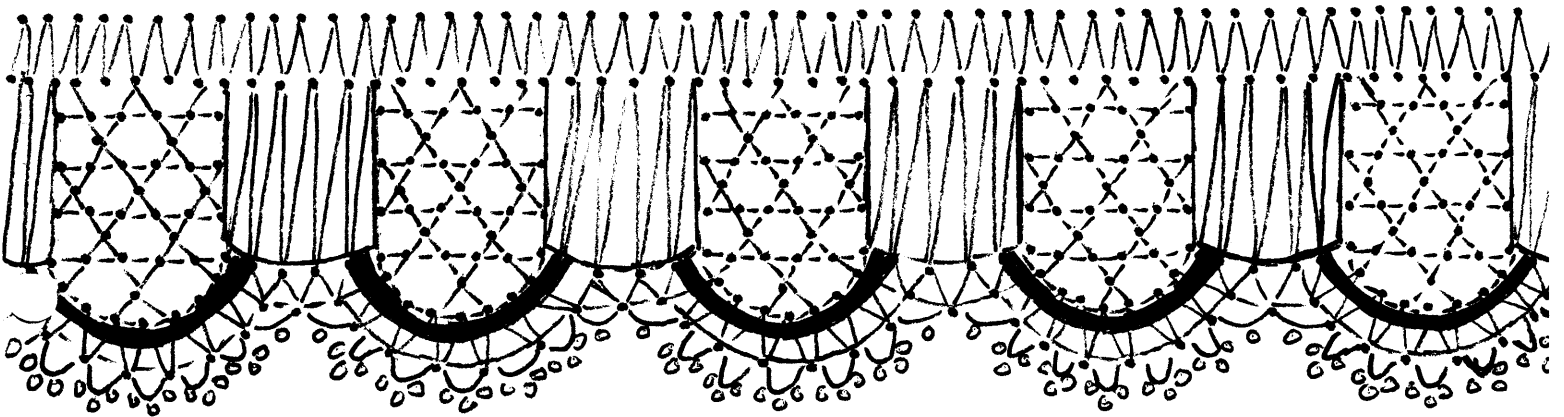
Of course, Thieme's free form designs would also be considered untraditional by 15th century standards. But then, lace has changed considerable since the days when it was always made by hand.

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

Although the art of making lace by hand never died, it hasn't thrived since the 19th century, Thieme said. Until perhaps now.



20 pairs #90 linen



Two more pre - 1900 Belgian patterns
 Samples of lace and prickings made
 by Gertrude Biedermann, California

United Kingdom

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

CHANGES OF ADDRESS

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

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

Mrs. Alexander Stork
 c/o B. H. Stoops
 4604 Meadowood Road
 Columbia, S. Carolina 29206

New Members

CALIFORNIA

BARNARD, Gail-Irene
449 - 63rd Street
Oakland, Calif. 94609
(Bobbin, Hairpin,
Needle, Teneriffe)
ERIKSSON, Anya
2416 Via Riviera
Palos Verdes Estates,
California 90274
(Bobbin lace)
HENDERSON, Mrs. D.L. (Susan)
495 Los Ninos Way
Los Altos, Calif. 94022
KRUSOFF, Maria
1000 N. Granville Ave., #10
Los Angeles, Calif. 90049

COLORADO

BERGMAN, Miss Bernice
670 South High Street
Denver, Colorado 80210
(All laces)
BERGMAN, Miss Georgia
670 South High Street
Denver, Colorado 80210
(All laces)
EATON, Mrs. Virginia M.
6343 West 10th Avenue
Lakewood, Colorado 80215
(All laces)
GIBBS, Mrs. Avery W (A.B.)
1040 Estes
Lakewood, Colorado 80215
(All laces)
HANEY, Mrs. Mildred
2840 Quitman Street
Denver, Colorado 80212
(All laces)
IVORY, Loretta
6263 South Niagara Way
Englewood, Colorado 80110
(Bobbin, Crochet, Hairpin,
Knitted, Needle, Teneriffe)
LAMM, Gov. and Mrs. Richard
400 East Eighth Avenue
Denver, Colorado 80203
SILANDER, Aine
669 South High Street
Denver, Colorado 80209
TAYLOR, Mrs. Cecile B.
Box 745
Dolores, Colorado 80323
(All laces)
WILCOX, Mrs. Pat (Forest)
130 South Bentor
Lakewood, Colorado 80215

CONNECTICUT

MARTINEZ, Mrs. Anne
348 Washington Street
Norwich, Conn. 06360

FLORIDA

GILES, Mrs. James H. (Carol)
6020 Lakeshore Drive
Gainesville, Florida 32601
MILLER, Mrs. Roy L.
6303 Vicksburg Drive
Pensacola, Florida 32503

IOWA

FARRIER, Mrs. Illoah (Margaret)
Rte. #1
Brighton, Iowa 52540
(Bobbin lace)

MARYLAND

AUSTIN, Daisy
P.O. Box 1252
Landover, Maryland 20785
FERGUSON, Hilda
11200 Lookwood Drive, Apt. 1220
Silver Spring, Maryland 20901
(Bobbin, Knitted)

MICHIGAN

BERMAN, Lois
19625 Greenwald
Southfield, Michigan 48075
(Bobbin, Crochet, Knitted)

HAMMER, Beulah
Rte. 6, Box 218
Allegan, Michigan 49010
(Bobbin lace)
LeBLANC, Helen E.
1154 First
Wyandotte, Michigan 48192
(Bobbin lace)
SAFFORD, Mrs. Carleton L.
22724 Nowlin
Dearborn, Michigan 48124
(Bobbin, Macrame, Tatted)

NEW YORK

BYRNE, Mrs. Michael, (Judeen)
Box 968
U.S. Navsecgruast
F.P.O., New York 09555
(Applique, Bobbin, Needle,
Tatting)
HOLMSTRAND, Mrs. Bertha
120 East 34th Street
New York, New York 10016
(Bobbin, Tatting, Macrame,
Armenian, Puncetto Work,
Teneriffe, Crochet, Knitting)
NELSON, Eleanor Hall
82-60 - 172nd Street
Jamaica Hill, New York 11432
(Bobbin, Netting)
SPEAR, Miss Marion R.
R.D. 1, Middlefield Ctr. Road
Cherry Valley, New York 13320

OHIO

JONES, Mrs. J. Howell (Marietta)
1567 Brownlee Avenue
Youngstown, Ohio 44514
(Bobbin lace)

PENNSYLVANIA

BROCIIOUS, Mrs. C. E. (Ruth)
Box 201
Lucinda, Penn. 16235
(Bobbin lace)

RHODE ISLAND

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

TEXAS

FERRARI, Mrs. William A.
642 Cave Lane
San Antonio, Texas 78209

WEST VIRGINIA

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

WYOMING

JONES, Betty
Box 331
Diamondville, Wyoming 83116
(Bobbin, Crochet, Hairpin,
Knitted, Teneriffe)

AUSTRALIA

ATKINSON, Mrs. Joan
27 Raymond Street
West Preston
Victoria 3072, Australia
(Bobbin lace)
FOXHALL, Mrs. G. (Marian)
Unit 4
8 Neil Street
Heathmont,
Victoria 3135, Australia
(Bobbin lace)

CANADA

KIVISTO, Mrs. A. (Helmi)
2957 Noel Drive
Burnaby 3
B.C. V3J 1J4, Canada
(Bobbin lace)
SCHUBERT, Nancy
1454 - 129th Street
Surrey
B.C. V4A 3Y1, Canada
(Bobbin, Crochet, Knitting,
Netting, Macrame)

VAN BUCKENHOUT, Louise
444 De LaMorenie Street
St. Boniface
Manitoba R2H 2Z3, Canada

ENGLAND

BARUGH, Mrs. R.
Anchorage, Rolston Road
Hornsea
East Yorkshire HU18 1XG, Eng.
FISHER, Mrs. M.R. (Jennifer)
"Tainui", 14 Wootton Way
Cambridge, CB3 9LX, England
(Bobbin lace)
HAM, Mrs. D. E.
29 Manor Park Close
West Wickham
Kent BRH 0LF, England
(All laces)
HOARE, Mrs. Annie
7 Glendale Drive, Blackwell
Darlington
Co. Durham DL3 8DY, England
(All laces)
LESLIE, Mrs. Meggie
1 Blackwell Close
Darlington
Co. Durham, DL3 8QP, England
PICKERING, Mrs. C.
Tall Trees - Victoria Road
Barnard Castle
Co. Durham, England
SKILANDER, Mrs. E.
14, Riverbank Close
Lower Heswall
Merseyside WIR RAL, England
(Bobbin, Hairpin, Tatted)
SMITH, Mrs. W. E.
128 Averil Road
Leicester LE5 2DB, England
(Bobbin, Needle,
Needle Run, Macrame)

HOLLAND

BARTELINK, Els
Postweg 152
Nymegen, Holland
(Bobbin lace)
VAN RAVELS, Rin
Malvert 83-30
Nymegen, Holland
(Bobbin lace)
VASTBINDER, Miss Tiny
Tuinstraat 43
Nymegen, Holland
(Bobbin lace)



Lithographed in U.S.A.



NOTE: Please insert this issue of the bulletin into the cover for the year to keep lace news together for reference.

Top: Bobbin lace insertion, about one foot long, made in Germany
Center: Bobbin lace tablecloth, four feet, three inches in diameter, from Oberpfalz, (Bavaria) 1973
Below: Table cover with cutwork; bobbin lace edging, about 1900
All pictures on this page contributed by Gisela Graff-Hofgen, Germany

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



President's Message

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

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

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

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

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

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

Muriel Perz

P.S. We will be home by September 15

SPECIAL NOTICE

BUS TRIP, August 13, 1975

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

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

PLEASE write to her and get details.

We MUST have 20 people.

Mrs. Marie A. Pestka

4815 - 12th Street

Kenosha, Wisconsin 53140

Phone: 1-414-552-8516

SPECIAL NOTICE

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

Convention Workshops

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

FORMAL WORKSHOPS

Fingerweaving:.....Fee \$6.00
Taught by Mary Lou Reichard
(plus material charge)

"- a primitive form of weaving that uses no loom, shuttle or heddle, of particular interest to macramé, bobbin lace and weaving enthusiasts"

Bobbin Lace: - Beginning.....Fee \$6.00
Taught by Mary McPeek

"- for beginners with little or no experience in bobbin lace making. Mrs. McPeek will correspond with participants regarding equipment upon receipt of reservation. Therefore early reservations requested"

Bobbin Lace: - Tender style..Fee \$6.00
Taught by Doris Southard

"- for the intermediate lace maker who knows her stitches well, this lovely Danish lace shares many characteristics with the English "Bucks" lace. Bring your pillow, at least 4 dozen bobbins wound with #90 or #100 thread"

Please send reservations for formal workshops as soon as possible to:

Trenna Ruffner
246 Lakewood
Detroit, Michigan 48215

Make checks payable to:

"Trenna Ruffner (IOL Workshops)"

Enrollment limited so reserve early!!

INFORMAL WORKSHOPS

help and encouragement from experts.

Knitted and Tatted lace - Mrs.F.A.Kramer

Crocheted Lace - Mary Hand

Morning session for Beginners; bring a ball of Knit-cro-sheen and a number 7 metal crochet hook.

Afternoon session for those with a problem; bring your problem, hook and pattern that is your problem.

Needle lace -

Identification -

OFFICERS: PRESIDENTS of BRANCHES:

DIRECTORS: CHAIRMEN:

Dear Members: Am writing in regard to the reports for the International Old Lacers Convention to be held in Milwaukee, Wisconsin, on August 11, 12 & 13, 1975.

We hope many of you are planning to attend and give the reports of your year's activities. If this is not possible, will you please send it to our 1st Vice President, Mrs. Robert Kritner, 234 North 10th Street, Geneva, Nebraska 38361. Will you please get your report to Mrs. Kritner by August 1. Have asked her to care for this because we will be traveling at this time.

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

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

Do hope to meet and visit with you August 11, 12 & 13 in Milwaukee, Wisconsin.



Evlyne Ballard, Norfolk, Virginia

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

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

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

SHEFFIELD LACE-MAKERS, ENGLAND

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

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

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

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



By: Zelda G. Connell

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

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

.....

DETROIT - SOUTHEASTERN BRANCH, Michigan

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

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

Elsie M. Bentley

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1975

WANTED: CRAFT EDITOR

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

Send complete resumé and examples to: "Gazette" 12 North Chestnut Street New Paltz, New York 12561

SPRINGFIELD, MASS., DAILY NEWS, WEDNESDAY, MAY 14, 1975

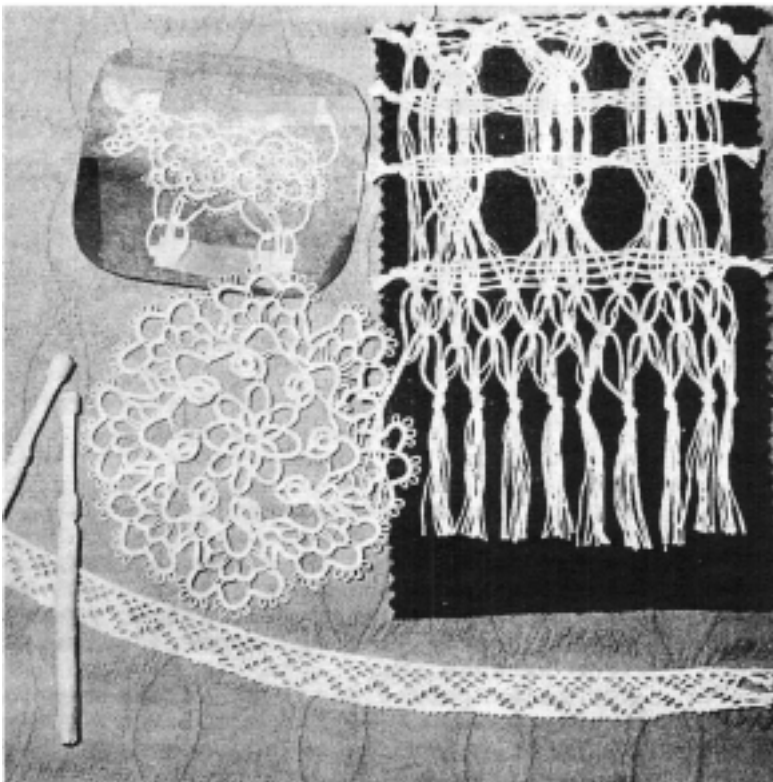


Elizabeth Groszberg with her woven lace exhibited at the Woman's Club of Lake Worth, Florida, Art Festival in Stuart. She won first place.

(Photo by JoAnn)

LACE PLACE—It should be obvious what Vologda, U.S.R.E., is famous for. Laces. These are some of the 6,000 workers at "Snezhinka" ("Snowflake"), a firm that produces about 400 kinds of laces. Besides mass-produced items, top workers fashion "unique" pieces for exhibitions.

Northern Virginia Daily, Tuesday, April 29, 1975



Star Photo by Susan Burke

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

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

WINCHESTER EVENING STAR

The Virginia L.A.C.E. Concern also participated in the second annual Valley of Virginia Folklife Festival at Lord Fairfax Community College on May 18, from 1 to 6 p.m. "Mrs. Lowery of Fall Church, Va. wrote "Mrs. Schroeder, Mrs. Coryell and I had a marvelous time showing the guests



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

at Lord Fairfax College about making lace. The time passed very quickly, but it was tiring." Mrs. Lowery also demonstrated lace making at the Falls Church Bicentennial Celebration on May 26th. The next regular meeting of the Virginia L.A.C.E. Concern will be June 19th at the Handley Library in Winchester, Virginia.

KONIAKOW, POLAND, LACE

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

"Travel" magazine

* * * * *

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

Helen Barthelmes, N. H.



Craft Happening

at Moemebe, in the Fitzroy Gardens, Melbourne, Australia, March 9, 1975

Left: Mrs. Jean McDonald

Right: Mrs. Madeline Parker

Photographed by Mrs. June Stringer

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

Mrs. Madeline Parker



TRADITIONAL BOBBIN LACE PATTERNS

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

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

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

Available from "SOME PLACE", see Ad page 104.

LACE IN SPAIN ?

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

Bahia de Casares #38

c/o Bahia Dorada

Carr, Cadiz K. 155

Estepona (Malaga) Spain

HOW ABOUT - A LACE POSTAGE STAMP?

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

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

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

Lace Museums and Shops

By: Karen Margrethe Halstrøm
Copenhagen Ø, Denmark

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

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

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

In the Maison du Roi, in the Grand'Place itself, there is a small municipal museum containing a small collection of lace lent by the Cinquantenaire museum. A couple of fine pieces, but the rest ordinary or poor stuff. To the right of the restaurant "La Couronne" (when you face it), still in the Grand'Place, is a lace shop with some good pieces including a lovely Rose Point fan, and you will notice that the wares in the two windows are kept carefully apart: one contains the real lace: the other, the semi-machine made "Princesse" and "Luxeuil" laces as well as machine-made blouses, etc. This stuff is the mainstay of most Belgian lace and souvenir shops today. Many tourists expect to buy lace, but they expect to buy it cheaply. The answer has to be imported Chinese Torchon and the two kinds of tape lace mentioned. In "Luxeuil" only one kind of broad, flat machine tape is used. Doilies and tablecloths are made by working

it into coil upon coil, held together with loose stitches in thick white cotton. The result looks like nothing ever produced in hand-made lace.

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

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

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

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

Then you should not miss a visit to the Kantcentrum in Balstraat 19, close to the Jerusalem church. (To make sure of their opening hours, get their folder at the Tourist Office). Here you may see quite small girls taking lessons in lacemaking, but there are classes for adults too. One teenage girl had on her pillow what looked to me like a thousand bobbins; there were, she told me, only 450! She was making a handkerchief edging in Binche lace about 2-1/2 inches wide in gossamer thread and showing little figures of ladies and deer. The lace can be bought but is very expensive, as it must be. More accessible are the tiny souvenir silver bobbins. Communication may sometimes prove a little difficult as everybody speaks Flemish and nobody seems to know much English or French. And then there is the Storie Museum, known to many Old Lacers, to which is attached a small museum of lace, mostly small samples, but with some nice pieces.

In Holland, the Rijksmuseum in Amsterdam some years ago received the inherited lace collection of Queen Juliana as a long-term deposit, and the society "Het Kantsalet" has added some fine pieces to the museum's collection. Most of it is put away, but a

few choice pieces are usually on display. The royal collection, consisting mainly of 19th century items, has been published in the book "Kant uit koninklijk bezit" (lace in royal possession), which contains lots of good photos. In Amsterdam too you find in Calverstraat the "Kantenhuis" (lace house), a shop selling all manners of lace handkerchiefs, tablecloths, lace by the yard, embroideries, etc. Here you may still buy the handmade Lille lace of the stiffly flowered and spotted patterns preferred for the caps of the Dutch national costume. Upstairs is the owner's nicely displayed little museum of his private collection. I remember seeing some nice lappets and fans and some good Chantilly.

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

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

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

The shops called "Haandarbejdets Fremme" (advancement of the handicrafts) and "Clara Waever"'s embroidery shop on Strøget in Copenhagen as well as Magasin du Nord sell handkerchiefs and small doilies with finely made Tønder lace. "Hongkong", also on Strøget, sells Chinese bobbin lace, filet (netting), and needlepoint in Venetian technique, but with Chinese-type lotus patterns.

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

In Germany the Museum fur Kunst und Gewerbe, Kirchenallee, Hamburg, has a

good collection of antique lace. It is all stored away but can be seen by appointment. It is unlabelled and stored, many pieces together, in plastic bags. Much of it could do with a cleaning.

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

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

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

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

About 1910 the collection was published in a book of folio plates, so during my first visit to the museum I asked without much hope if they should happen to have a

copy left. The lady doubtfully shook her head but went down to look. Strange sounds from below seemed to suggest that she was demolishing the museum, but at last she returned, flushed but triumphant, bearing a copy! It had evidently been kept in the cellar, for the plates were damp and we had to spread them out on the beds in our hotel room to dry, but then the book was perfectly all right. Returning the next year, I asked if they had any more copies - pure greed - but was informed that the remaining ones had been spoilt by the damp and thrown away.

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

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

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

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

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

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

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

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

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

(Date, May 2, 1975)

"I got the idea for this article when

I saw in the Bulletin visitors to Bruges enthuse about the Storie museum, yet being apparently completely unaware of the splendid and really important Liedts collection in the Grudthuse in the same town!

It is very odd the way some museums just keep their lace - sometimes the gifts of misguided collectors - stowed away, and how they tend to regard you as a nuisance if you demand to see it. Some places you meet with a blank refusal. I guess this somnolent attitude won't be changed until lace has been recognized as an expensive antique on a par with 18th century porcelain, old watches and snuffboxes, and the like. It is nowhere there yet, but prices certainly are steadily mounting for good antique pieces.

* * * * *

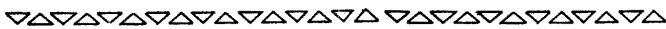
I should also like to add something to Mrs. Funk's article on "The Art of Lace" in March bulletin:

a) John Heathcoat's machine was not "a crude machine for making lace", but the first good machine for making net that could not unravel, and which was then embroidered by hand;

b) and I should like to point out too that it is certainly wrong to call Binche "a lace of the Brussels bobbin type...applied to net". Binche is a straight lace, i.e., a lace in which pattern and ground are made at the same time and with the same threads. Typical of 18th century Binche are the very fine thread and patterns of extreme delicacy looking somewhat like ostrich feathers among snowflakes. It has the same ancestor as Valenciennes, indeed, it is only a bit into the 18th century that they separate into two distinct types. Brussels lace, on the other hand, was made in pieces which were joined up afterwards or later, applied to hand - or machine made net.

c) (p. 57) "Point laces, a classification of needlepoint laces, among which are.... point de Paris...and point de Milan. The two laces in question certainly are not needlepoint, but bobbin laces. Point de Paris is a straight lace, usually with little flowers like the Lille, but with the old five-pointed Chantilly ground. Point de Milan has large and magnificent scrolled flower patterns, sometimes without a ground, but often with a mesh ground worked in separately. The "Point" name was used indifferently in olden times for needlepoints and some kinds of bobbin lace - e.g. Buckingham "Point" and "Point" de Flandre, both of which never were anything but bobbin laces."

Karen Margrethe Halstrom



NEW! CENTER FOR THE HISTORY OF AMERICAN NEEDLE WORK
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DENVER METRO-COLUMBINE CHAPTER MEETINGS
Denver, Colorado

Twenty-three members were in attendance at the September 18th, 1974 meeting held at the regular meeting place. The members voted to pay for membership for the State Historical Society; Gov. of Colorado and his wife, and the Denver Public Library.

Lace displayed included an unusual doily with snap on flowers, Teneriffe from the Canary Islands, filet crochet brought by guest, Mary Nigro; machine made lace presented by Jackie Friesen and table cloth made by a friend of Amber Wales.

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

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

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

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

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

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

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

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

These officers were installed at May 21st meeting after a display and discussion of tape lace; the nineteen members present adjourned to Wilson's Restaurant for lunch.



Photo "Courtesy of Deborah Jenkins of the Danville, Kentucky "Advocate-Messenger"

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

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

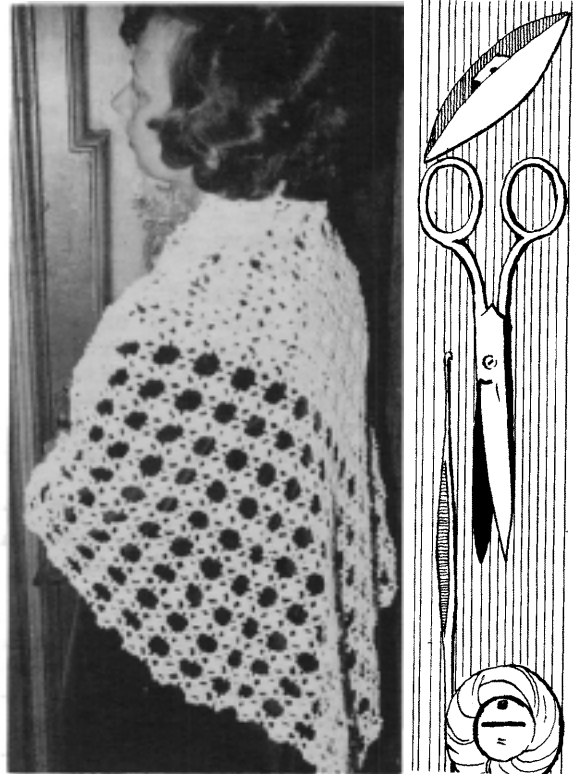
I remembered to remove my wrist watch; they prefer that you not wear your wedding band, but I never thought of my glasses cord until I saw the picture. Of course I couldn't do much about the glasses, not being steel-framed.

It was a delightful week, living in one of the residence rooms and eating their delicious food." -- Mary McPeck.

LACE in ST. LOUIS AREA, Missouri

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

Charlie Norton



GISELA GRAFF-HOEFGEN of West Germany, modeling a square Tatted Scarf she designed and made, September 1974.

Motifs might be made in fine thread of: rings 6,p,6; chains 3,p,3,p,3,p,3.

In heavy thread or fine yarn rings 4,p,4; chains 2,p,2,p,2,p,2. Join by center picot of chain as shown.



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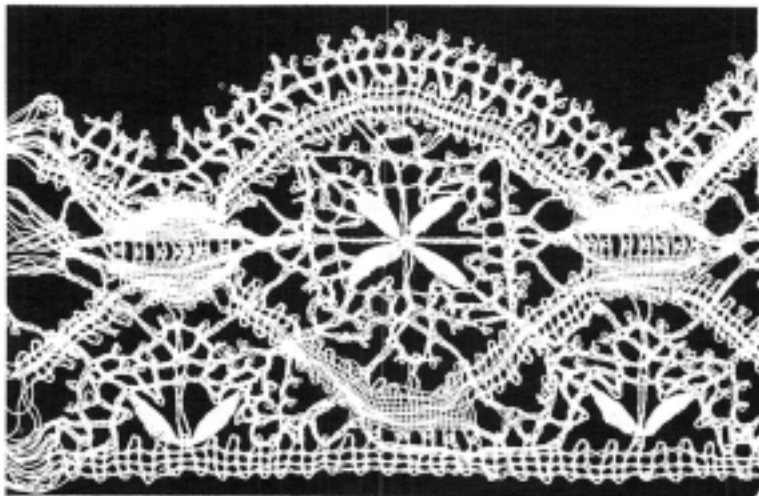
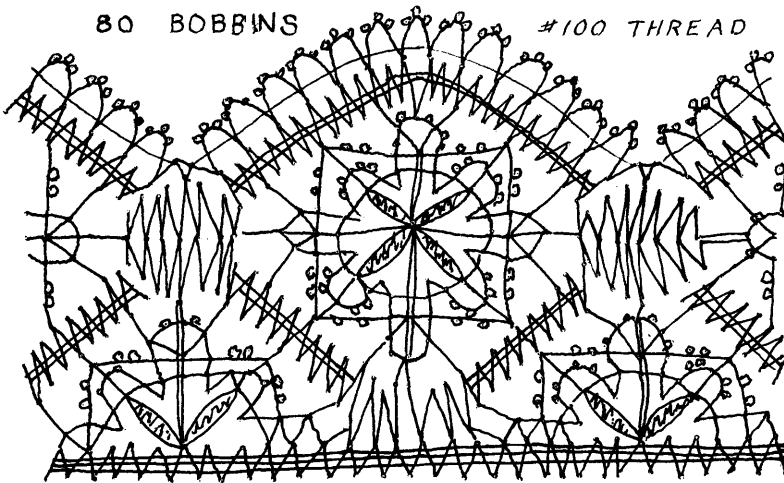
Anniea Le Tellier Blair

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LACE INTEREST IN MAINE

"Last Tuesday evening (May 6, 1975) demonstrated Pillow Lace at the Adult Education class at our local High School. Have been teaching knitting and tatting during the Spring session. They want me to teach again next Fall. Several said they would like to learn Bobbin Lace. If I can get enough interested, will try to form a local Branch of I.O.L." Raphael J. Stinson

80 BOBBINS #100 THREAD



Lace Pattern from
'DENTELLES AUX PUSEAUX ETRANGERES'

A copy of a page from above book was sent by Mrs. Rutgers-Massink of the Netherlands. From this Mrs. Florence Sweetland of Fla. made a pricking and the above sample.

SPECIAL NOTICE

As President of I.O.L. I am writing on behalf of all members thanking Rachel Wareham for her devotion to I.O.L. and the many hours given to the Bulletin. It has been acclaimed "The Best Magazine" in the category we are in. We congratulate you, Rachel, for the selection of the Articles sent by our members and other interested people.

We wish you the best on your retirement as editor of I. O. L. Bulletin. With a heartfelt Thank You, Sincerely,
from the Members, and

As Ever With Love and your tatting
Muriel Perz, President

As we all know, behind each great woman is a devoted husband, thank you James Wareham.

THANK YOU MEMBERS

Thank you for the many varied contributions to the bulletin, and thanks for the many recent notes. -- Rachel Wareham

RENEWALS and NEW APPLICATIONS for membership may be sent to the treasurer: Olga Barnett, 241 Middlesex St., North Andover, Mass. 01845 until new officers elected.

VALLEY LACE COMPANY, Hope, Rhode Island

"But few lace leavers today can remember a time when the lace trade has been down so long. For the 50 leavers at the Valley Lace Company, now the largest lace mill in the country, the past 15 years have been a puzzle. Eighteen years ago there were 1400 active union member leavers; today less than 200. But the leavers still hope the trade will come back."

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

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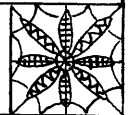
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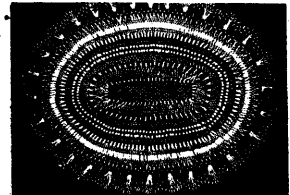
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MAKING TENERIFFE LACE

By: Eunice Gifford Kaiser

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

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

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

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

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

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

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

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

Hold the frame with the rim away from you. Thread a large-eyed, blunt end needle

and pull the yarn through the center of the frame from the front to the back; i.e. to the rim side. Do not cut the length of yarn from the ball yet. Remove the needle and hold the short end of the yarn securely back of the frame.

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

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

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

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

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

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

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

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

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

Using a fine wool in bright colors and

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

The medallions in a piece may be alike or each one different in design and size. We used two basic designs in acrylic baby yarn for a shawl. These were joined together with double-faggotting stitch.

You will find making Teneriffe lace a relaxing craft which can be mixed with pleasant conversation. Each piece that is made stimulates ideas for others. The problem will be finding a place where you want to stop!



Real Linen Tablecloths a Treasure

By: Frances Dietrich

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

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

Doll Clothes

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

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

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

Moreover, Mr. Tullman believes there is a new interest in real linen. He said: "When most young people get married they're not interested in real linen be-

cause they think they can't afford it. Later, they want to enjoy the niceties of life.

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

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

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

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

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

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

From: "Springfield, Union", Springfield, Mass., February 13, 1975

.....
PORTLAND LACERS, Portland, Oregon, Apr. 14

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

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

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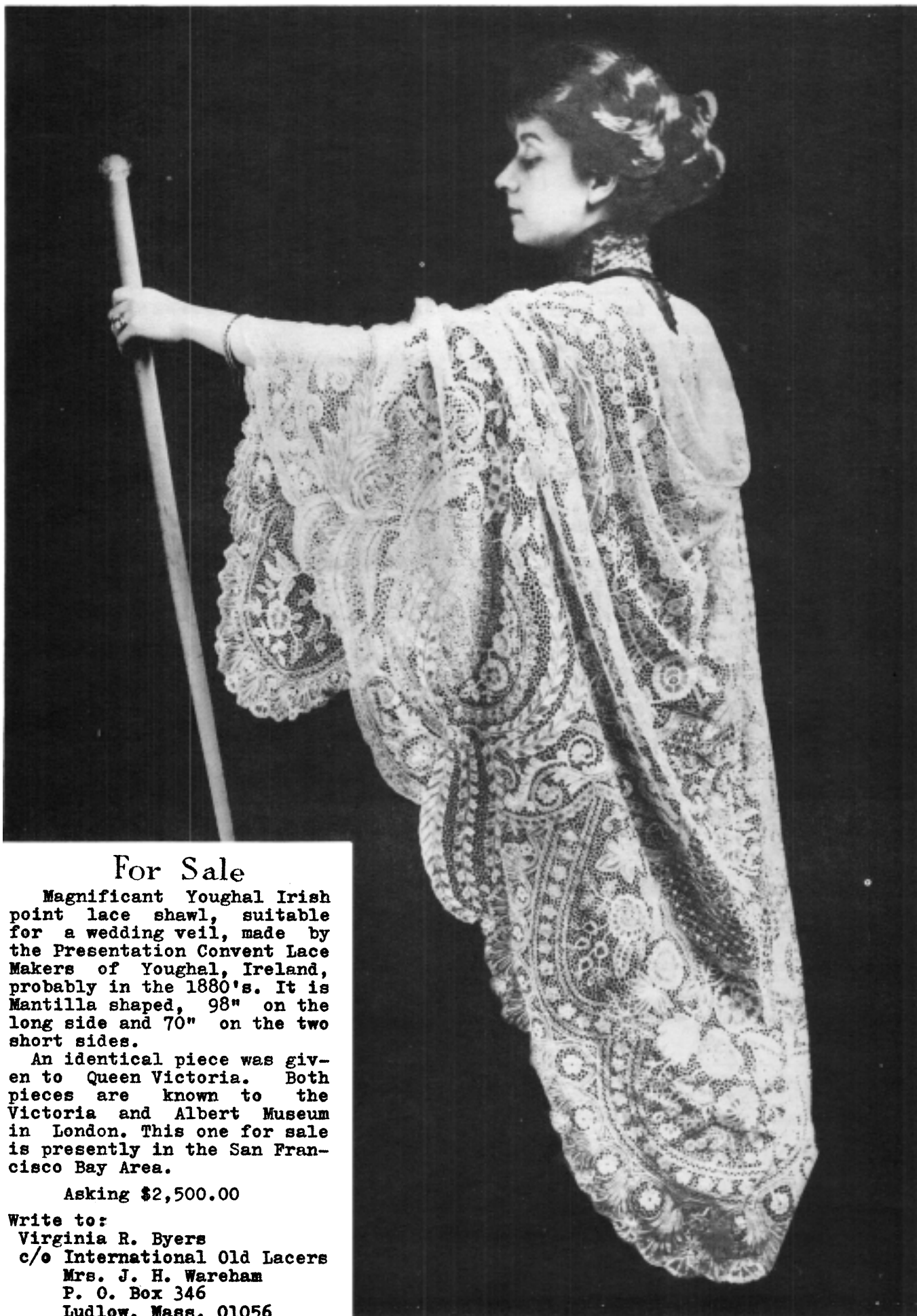
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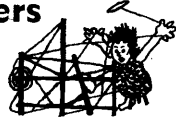
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