

International Old Lace



Eagle in BOBBIN LACE for the
United States Bicentennial Celebration
Designed and made by
Martha Anderson of San Francisco, California



Twenty-Third Year

Bulletin
1975·76

OFFICERS

1975 . 1976

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Geneva, Nebraska 68361

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CPA selected by Treasurer

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East:

Mid West:

Parliamentarian:

Chairman By-Laws Committee
Mrs. Beulah Besch
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Chairman Bicentennial Project:

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North Andover, Mass. 01845

Tatting:

Mrs. Marie Kramer
454 Cloisters Walk
Kirkwood, Missouri 63122



HONORARY MEMBERS

- 1963 Marian Powys - Author of
"Lace and Lace Making"
(deceased)
1968 Beulah Besch - Founder
1968 Mary Kramer - Founder
(deceased)
1968 Lucille Peterson-Founder
1968 Marjorie Siebert-Founder
1969 E. Lolita Eveleth-Author
"The Meshes of Hand Made Lace"
(deceased)

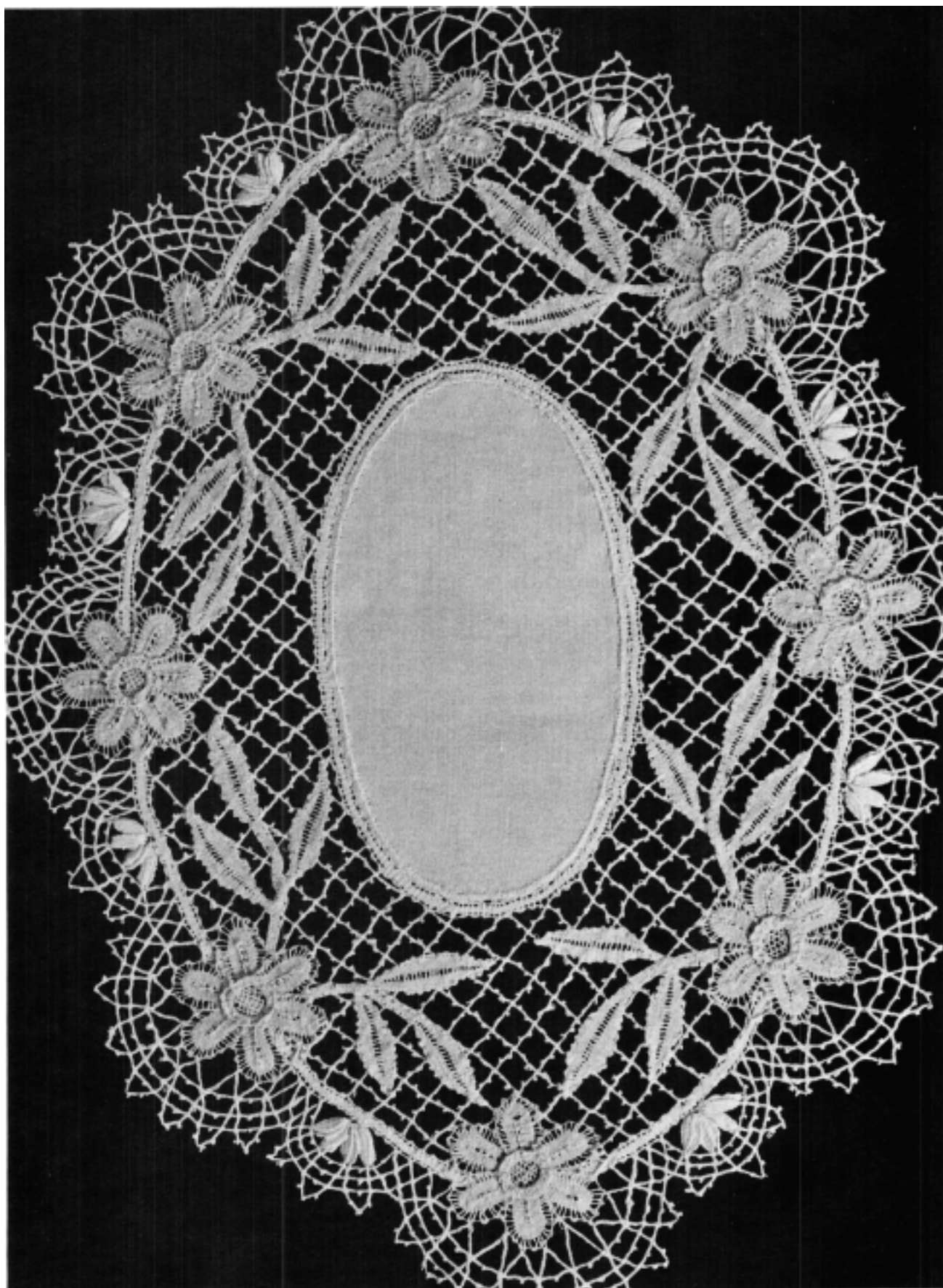
LIFE MEMBERSHIP

- 1974 Beulah Besch
1st President, 1955-1956

THOSE WHO MAKE LACE REPAIRS

Helen F. Foster	Col.
Mrs. W. E. Ramstead	Wash.
Mary Moody Selden	Mich.
Cora M. Wetter	Wash.





FIRST PRIZE doily at the Pacific National Exhibition in Vancouver, 1974
The pattern was developed from Irish crochet, and made in bobbin lace
by Mrs. Janie LeGrand, teacher of this art at the University of British
Columbia, Canada. Picture submitted by Vancouver Lace Club.



President's Message

Thank you for the confidence you have placed in me by electing me to serve as President of International Old Lacers for the coming term of office. I will need the help of all of you --and especially the help of the official family--if we are to continue to fulfill the hopes of those who organized the Old Lacers 22 years ago--"to learn more about Lace--it's origin, History, technique of making various kinds of lace and to promote the use of it." We will need to continue to share our knowledge of and research findings about lace--so if you have any information to share -- on any phase of Lace, please send it to the Editor of the I.O.L. Bulletin that she may use it as space and need arise.

I am happy to announce that Rachel Wareham is continuing as Editor of the Bulletin. I'm sure you all share in our Thanks to Rachel for the lovely Bulletin she Edits for us. Please continue to have a part in it by sending Lace news and articles to her.

We had a very interesting convention in Milwaukee with workshops, lectures and tours. We wish you could all have been there. In another part of this Bulletin you will find the Recording Secretary's official report.

Next year the convention will be held in San Francisco at the St. Francis Hotel on August 2-3, 1976. (This decision made by the Board of Directors at the Post Convention meeting). The Bay Area Branch of I. O. L. will help to make it a memorable event. So mark your calendar now, and start saving your knickels and dimes so you can attend!

Please take note of the new Directory Listing, also the new advertising schedule to be found in another part of this Bulletin.

Sincerely,

Gwen Dolyn Kritner

President I. O. L.

Secretary

MINUTES OF THE CONVENTION MEETING 1975

The convention meeting of the International Old Lacers was held August 12th in The Grand Ballroom of the Pfister Hotel in Milwaukee, Wisconsin. The meeting was called to order by Muriel Perz at 3:30. Thirty-two members were present. The salute to the flag followed. Arlene Wilson read the invocation. Minutes of the 1974 convention meeting were read. They were voted upon and passed. The minutes of the pre-convention meeting were read. Mary Seldon read a report from the Ann Arbor, Michigan Branch.

Barbara Dailey made a motion to dispense with the reading of the rest of the branch reports. Elsie Bentley seconded the motion. It was voted upon and passed.

The treasurer's report was read by Olga Barnett. Elsie Bentley moved to accept

the treasurer's report until it has been audited. Gwendolyn Kritner seconded the motion. It was voted upon and passed. Olga Barnett made a motion that she would get a CPA to audit the books. Elsie Bentley seconded the motion. It was voted upon and passed.

The report of the pins and charms chairman was read. Mary Russe stated that we had an official club logo to be used for the pins.

Olga Barnett recommended that the original manufacturer be contacted to produce a new pin. She also volunteered to inquire about it and make a report.

A letter sent in by Esther Oldham was then read. Mary Russe then told us about Miss Oldham's interest in lace and of her many contributions and endeavors in the field.

Mrs. Perz presented her bills of \$144.50 and requested that she be reimbursed. Olga Barnett made a motion which was seconded by Virginia Olsen that we pay \$53.17 for the slides from England. It was voted upon and passed.

Olga Barnett moved that the president assume her own expenses as other presidents have done in the past. A great deal of discussion followed the motion. It was voted upon and lost.

Barbara Daily made a motion that the items on the president's list be read and voted upon separately. Her motion was seconded by Elsie Bentley. It was voted upon and passed.

A total of sixteen individual bills totaling \$82.69 were then voted upon separately and each one passed.

Barbara Daily made a motion to have a five minute recess. Arlene Wilson seconded the motion.

After a five minute recess Mrs. Perz called the meeting to order. Mary Russe made a motion to send Mrs. Wareham \$100.00 as a gift for her work as editor of the bulletin. Lucille Peterson seconded the motion. It was voted upon and passed.

Discussion of the printing of the back bulletins followed. Olga Barnett made a motion which was seconded by Virginia Funk that Mrs. Wareham use her own discretion in printing back bulletins. It was voted upon and passed.

Trenna Ruffner made a motion to adopt Phyllis Atwell's suggestion that foreign members pay for surface mail, first, second or third class mail according to the individual's choice. It was seconded by Barbara Daily. It was voted upon and passed.

Olga Barnett moved to adopt a new format for our application renewal forms including the new postage rates. The motion was seconded by Mary Hand. It was voted upon and passed.

Mary Russe made a motion which was seconded by Elizabeth Grosberg to have all checks made payable to the International Old Lacers and not to individuals. It was voted upon and passed.

Olga Barnett moved to have one thousand of these new application forms printed and tried out. It was seconded by Eliza-



At General Meeting of I.O.L. Members, August 12, 1975. Introduction of some of the new Officers of I.O.L.: L to R: Lucille Peterson, Paula Saddler, Gwendolyn Kritner, Mary Hand, Virginia Olsen and Elsie Bentley. Photo by F. Artell Kramer

both Groszberg. It was voted upon and passed.

Trenna Ruffner made a motion to have a tear-off section added to the application form which would enable people to send for a sample copy of a back bulletin for \$1.00. Amber Wales seconded the motion. It was voted upon and passed.

Arlene Wilson made a motion that the person requesting slides from the slide chairman send her a check of \$25.00 to be held as a deposit and another check upon returning the slides for the cost of insurance and postage both ways. Then the twenty-five dollar check would be returned to the sender. Mary Russo seconded the motion. It was voted upon and passed.

Olga Barnett then read a letter on behalf of Britta Jeppson concerning the E. Lolita Eveleth collection of laces. Barbara Dailey moved to have this letter published in the bulletin. It was seconded by Virginia Funk. It was voted upon and passed.

The nominating committee chairman, Virginia Gordon, then made her report. The slate of new officers read as follows:

President: Gwendolyn Kritner
 First Vice President: Mary Hand
 Second Vice President: Paula Saddler
 Treasurer: Virginia Olsen
 Recording Secretary: Helen Forcum
 Corresponding Secretary: Laura Spurrier
 Historian: Kaethe Kliet

The area directors:

Canada: Phylis Atwell
 North: Elsie Bentley
 West: Virginia Bryant
 South: Osma Todd.

Beulah Besch moved to accept the slate of new officers unanimously. Elizabeth Groszberg seconded the motion. It was voted upon and passed.

Trenna Ruffner spoke about Ipswich, Massachusetts and proposed a Bicentennial pro-

ject encouraging their historical society to display their lace. She read a letter from Mrs. Newton and volunteered to run a fund raising drive. Mary Russo made a motion for the board of directors and Trenna Ruffner to explore the possibilities of such a project. Amber Wales seconded the motion. Olga Barnett volunteered to speak with Mrs. Newton personally and report back to the club.

Elizabeth Groszberg spoke about her visit to the Ipswich Museum and said that she owns an original pillow and stand from the Ipswich area which she has will- ed to the historical society there.

Virginia Funk then spoke about her group in Denver.

Elsie Bentley then invited the organization to hold it's 1977 convention in Michigan. No action could be taken on this however, because our parliamentarian, Beulah Besch, stated that this must be approved by the board of directors as stated in the by-laws.

Barbara Daily then made a motion that a five member committee be appointed to review and make recommendations to revise the by-laws and constitution and report about this in the January bulletin for review and comment by members. Virginia Funk seconded the motion. It was voted upon and passed.

Beulah Besch then thanked Muriel Perz for her service as president of the organization and gave her a standing vote of thanks.

Our incoming president, Gwendolyn Kritner, then presented Mrs. Perz with a tatted handkerchief as a gift for her term in office.

The meeting was adjourned.

The recording secretary wishes to thank the members present for their cooperation.

Respectfully submitted,
 Paula Saddler



CONVENTION WORKSHOP

PHOTOS BY F. AXTELL KRAMER



1975 CONVENTION WORKSHOPS

Top Left: General view of Tonder Lace Class and Workshop on Monday, August 11, 1975

The class was conducted by Doris Southard.

Top Right: Ione Russell works on an edging in hobbin lace during the Monday Lace Workshops.

Center Left: E. Werner learning to make bobbin lace in the beginner's bobbin lace class.

Center Right: Maureen Dailey (age 10) attending the beginners bobbin lace class from Michigan Fastest Bobbin Winder in the Midwest.

Bottom Left: Beginner's Bobbin Lace Class and Workshop. L to R: Beatrice Byles; Instructor, Mary McPeck; Eleanor Haight and Maureen Dailey

Bottom Right: Prof. Marie Kramer and Alice Camber discussing a tatting technique with buttonhole silk.

Workshops were a new innovation at the I.O.L. convention this year. From the enthusiastic comments I heard I'm sure they will become a permanent feature from now on. There were eight participants enrolled in Beginning Bobbin Lace taught by Mary McPeck, and five were enrolled in the Tonder Lace workshop conducted by Doris Southard. A number of eager students worked with our crochet teacher, Mary Hand and our knitting-tatting instructor, Marie Kramer. In the afternoon a group clustered around Mary Selden to learn the finer points of lace identification. A special feature of the day was a luncheon talk by Mary Lou Reichard illustrating how various lace techniques related to each other and other fiber construction methods used over the world. All-in-all it was a most satisfying day with the main complaint being "Not enough time!"

As with any new venture we learned lessons in how to organize workshops and I will be glad to help anyone who is in charge of planning future ones. And to all of those who helped make the workshops a big success, both participants and teachers, I want to say a hearty "THANK YOU".

Trenna Ruffner, Michigan

METROPOLITAN AREA CHAPTER

The members of the Metropolitan Area Chapter, International Old Lacers, have been active in New Jersey this past year giving demonstrations, including one at the Bergen County Museum, Paramus; Museum of Early Trades and Crafts, in Madison; Paramus Historical Society in Ridgewood; Oakland Museum, Oakland; Valley Hospital Fair in Ridgewood; Clifton Library, Clifton; and at the dedication of the old Van Wagenen-Hamilton House in Clifton. At the Museum of Early Trades and Crafts in Madison, Mrs. Gunvar Jørgensen and Mrs. Olive Risch had a very lovely exhibit of their work, and they also had an exhibit in the Bergen County Museum, and Mrs. Risch had an exhibit in the Ridgewood Library. We have also held work sessions, presided over by Mrs. Jørgensen, which have been very successful, and in this area there has been a great deal of interest in lace.

Ethel M. Skelton, Secretary

Treasurer

To Members and Officers of
INTERNATIONAL OLD LACERS

TREASURER'S REPORT 74-75

Income:	
Dues, Total to June 30	\$5,017.62
Ads	159.63
Book Plates	33.00
Back Bulletins	299.50
Sales (Single issues, Charm, "Meshes" Chart, Directory, Etc.)	30.00
	<u>\$5,539.75</u>
Expenses:	
Printing (Envelopes, Bulletins, Labels, Etc.)	\$2,338.03
Postage	1,333.37
Refunds (over-payment)	19.50
Envelopes for Treasurer	10.00
Extra Postage (via P. O.)	3.02
File Box	3.14
Xerox costs (to Editor)	11.68
Ad for U.F.D. Club	16.50
Gift for Editor	75.00
Convention Expenses as (Punch, Cake, Xerox, Telephone, Ribbons, Special correspondence costs)	137.64
	<u>\$3,947.88</u>
Eveleth Fund	87.00
Book Sales - Identification Books	209.51
Donations	5.00
Lace Sales	22.50
	<u>\$324.01</u>
To date in FUND (July '75)	\$324.01
Balance in Bank as of July 19, 1975.....	\$4,770.09

LACE MAKERS

In my manual on Russian and Eastern European Bobbin lace, which I am preparing for Watson-Guptill Publications, I would like to include some work of contemporary U.S. lacemakers. Would you please get in touch with me if you do either Russian tape bobbin lace, colored thread bobbin lace or metallic thread bobbin lace. Also if you have any information about the lace-making centers or individual lacemakers in the countries mentioned above, would you please let me know. I will appreciate your help very much.

Send all info to: Brigita Fuhrmann
43 North Hoosac Road
Williamstown, Mass. 01267

I. O. L. SLIDE PROGRAM

Dear I.O.L. Members:

It is sad to note that my donated set of 21 slides on Contemporary Bobbin Lace have been lost. Could anyone who borrowed them please double check and see that these slides find their way to the new slide chairperson, Paula Saddler. I would very much like to add to this set more recent work and feel very discouraged to do so if slides do not stay in our Guild for everyone's use.

Please help! -- Kaethe Kriet.



- Dennis Huimes Photo

Two Grossmont College students, Susie Hinton and Stephen Danna, both of La Mesa, thoughtfully study lace work submitted by Mrs. Walter Scott, seated, at the Heritage Fair which opened yesterday at Grossmont College.

Picture-"The San Diego Union" Friday, May 2, 1975

Southern California Handweaver's BIENNIAL CONFERENCE - El Cortez Hotel, San Diego March 20 and 21, 1976

A double booth of lace for this conference is being planned by Mrs. Hazel Scott of San Diego. One half of the display will be traditional and contemporary laces and the other half, antique laces. She will be assisted by Mrs. Marie Berggreen and Mrs. Kay Asahi.

Mrs. Scott would like to hear from any lace makers in the area who might be contemplating attending the conference and who would like to demonstrate their lace making. It is expected the demonstration hours will be from 10:00 A.M. to 4:00 P.M. on Saturday, March 20 and Sunday March 21. On Sunday the conference will be open to the public.

* * * * *

"The Creative Weavers Guild of San Diego gave their 2nd annual juried show at the Museum of Man at which I demonstrated my bobbin lace, as usual. In my display, along with other laces, I used the cover of the January issue of I.O.L. of the beautiful Battenburg bridal gown. It caused many Ohs and Ahs, not only amongst the older women but the younger ones as well." -- Hazel Scott.

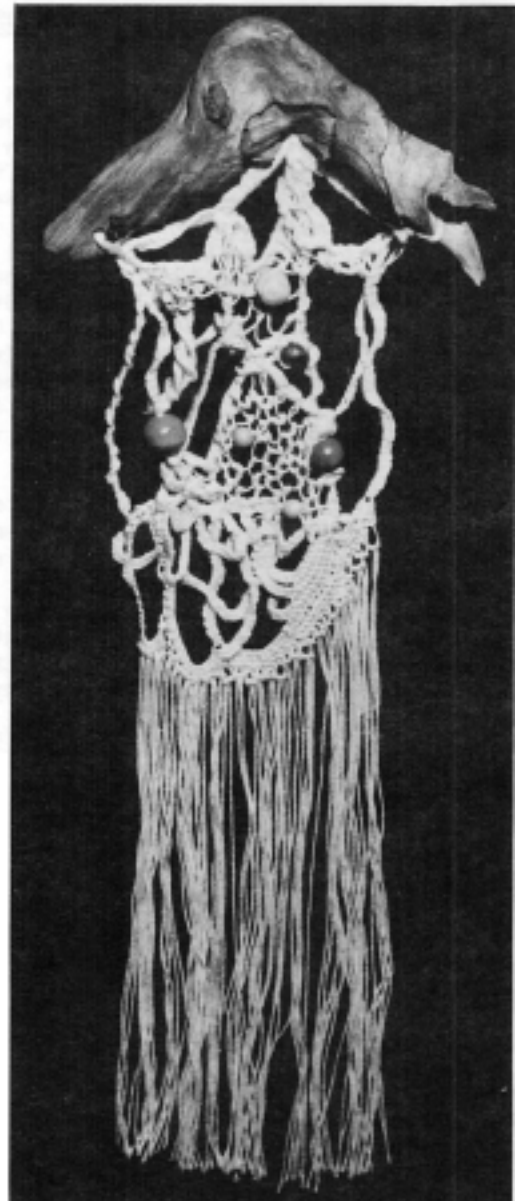
* * * * *

"I demonstrated at the Heritage Fair, held at Grossmont College in San Diego for 4 days. Will be demonstrating as usual at our own San Diego County Fair at Del Mar, Calif. June 23 - July 5.

Last year was the first time that the Fair had a category for Bobbin Lace." -- Hazel Scott



"Here's a switch. This summer I had the distinctive privilege of teaching bobbin lace making to a group of Benedictine cloistered nuns. They took to "Nuns' Lace" like ducks to the proverbial water." Mary McPeck, Michigan



CONTEMPORARY DRIFTWOOD PIECE

made by Joan Shapland of Renton, Wash. in needle lace, incorporating beads. It measures 5" x 14".



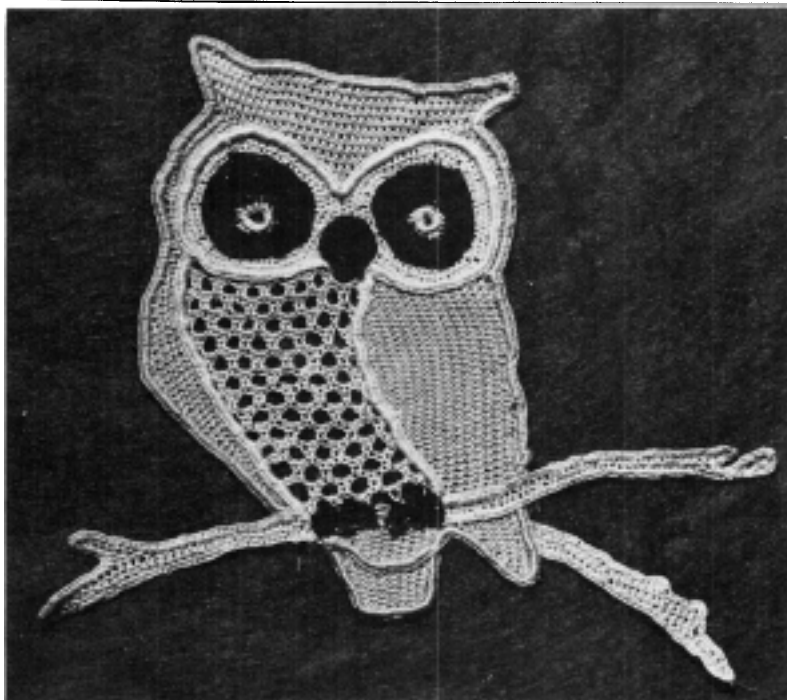
FOR THOSE WHO TAT

"I have some original patterns for tatted snowflakes, vest, cape (elbow length) toilet tissue covers and combining Daisy maker and tatting for an afghan.

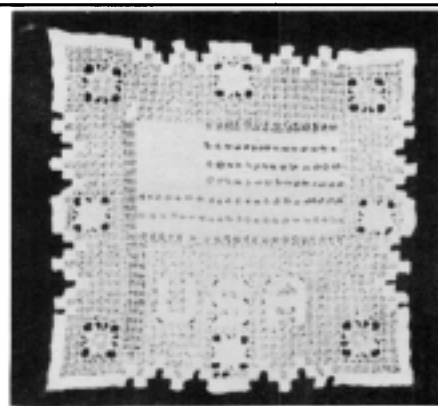
I also teach tatting and make shuttles as I use all kinds of thread, yarn and string to tat with.

If you would like some pictures, I will send to you.

Mrs. Henry A. Munstedt
1210 N.E. 179th Street
Portland, Oregon 97230
(Yes, please send for bulletin)



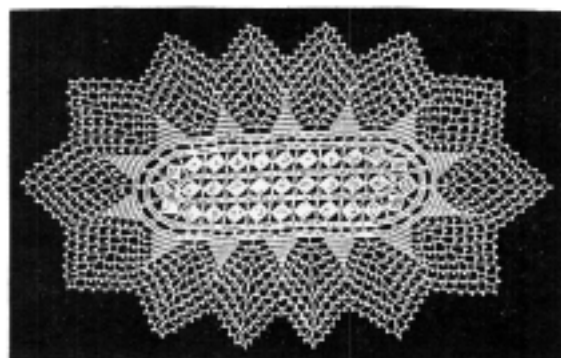
OWL in Needle Lace by Patti Jolin, Kent, Wash. student of Nancy Evans.



AMERICAN FLAG IN LACE

incorporated into a piece of handmade Guipure de Art. It was made by the mother of club member Edna Coryell of Virginia at the age of 70 years.

Edna Coryell feels she is the only one making this type lace now and has taught three of her grandchildren and a 10 year old great grandchild to make this antique lace.



"ART OF THE DOILY" EXHIBIT

The Center for the History of American Needlework sponsored an exhibition of doilies and antimacassars in the Port Authority Bus Terminal from Aug. 15 to Aug. 30, 1975. The exhibition, "The Art of the Doily" was a part of the International Women's Arts Festival in honor of International Women's Year.

Some 150 doilies, antimacassars, table cloths and chair arm covers from the Center's permanent collection were included. Both modern and historical pieces were displayed.

"People see doilies all of the time but they seldom look at them as works of Art," explains CHAN director, Rachel Maines, member of I.O.L. "We're delighted that the Port Authority gave us this opportunity to present the doily to their public, especially the women."

An estimated two and a half million visitors to the Terminal saw the exhibition during its August run.

Lace is making a comeback on the fashion scene, according to reports from Paris. Mrs June Stringer, Assistant Secretary of the Embroiderers' Guild of Victoria, shows a lace collar and d'oyley which she spent two years working.

From: "Weekly Times", Aug. 1, Melbourne, Aust.

Mrs. Stringer, member of IOL, is introducing lace making to members of the many Embroidery Guild Workshops and Correspondence Guidance Groups.

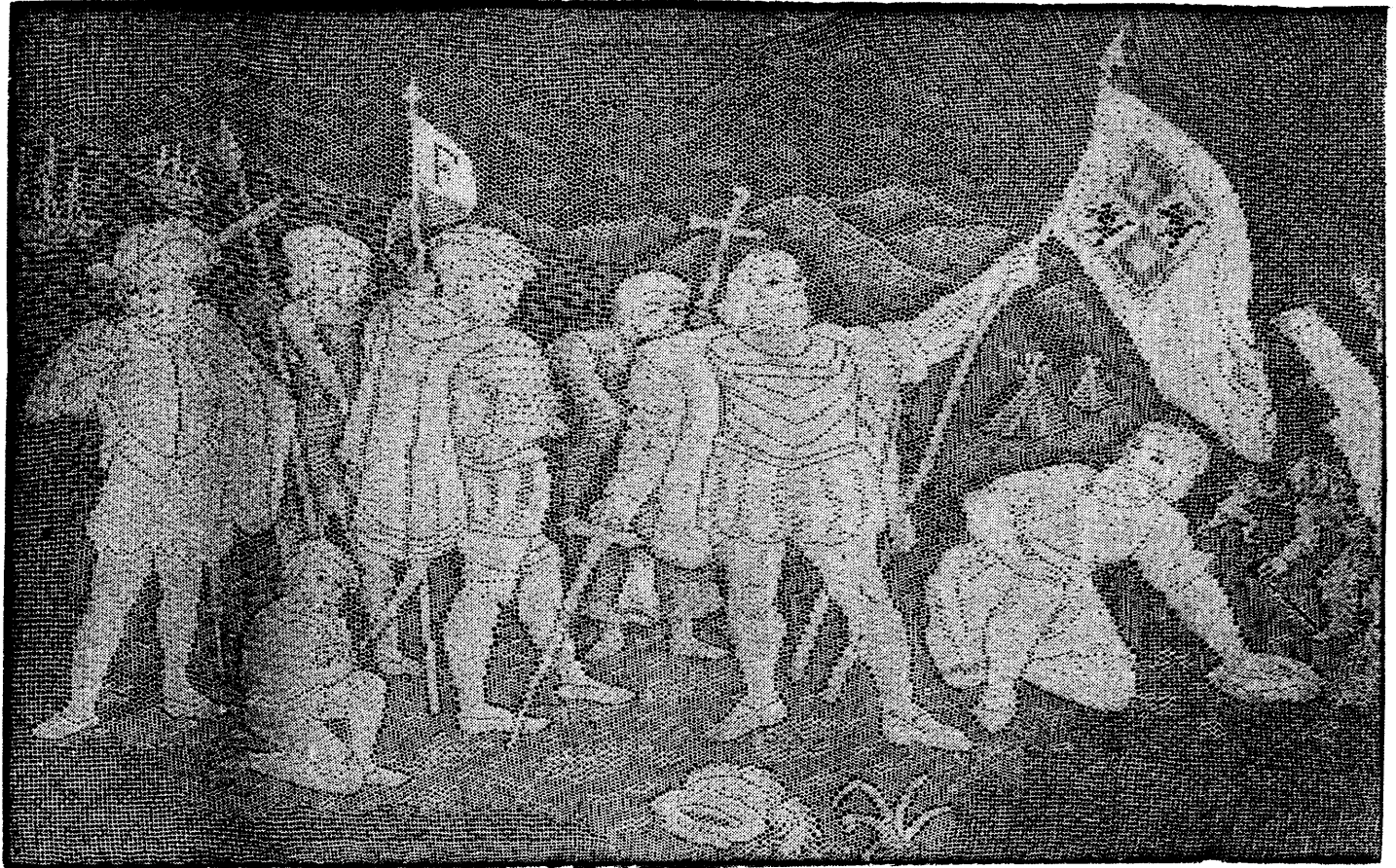
July 10, 1975

TEACHING IN NORTH CAROLINA

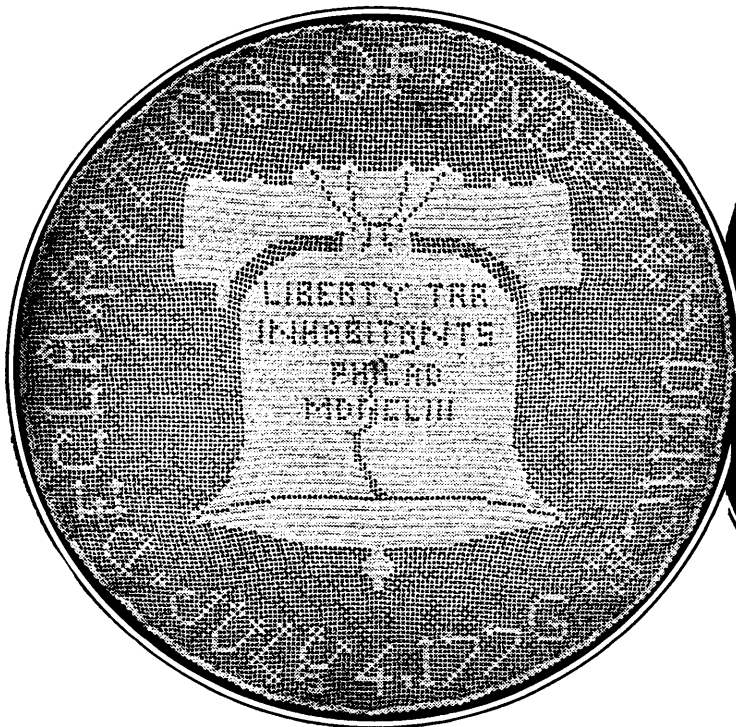
"I have been teaching bobbin lace classes and will be demonstrating lace in a local crafts fair." -- Adria A. Alsten
Route 2, Box 321, Louisburgh, N.C. 27549

American Picture Lace

Modern Priscilla , 1921



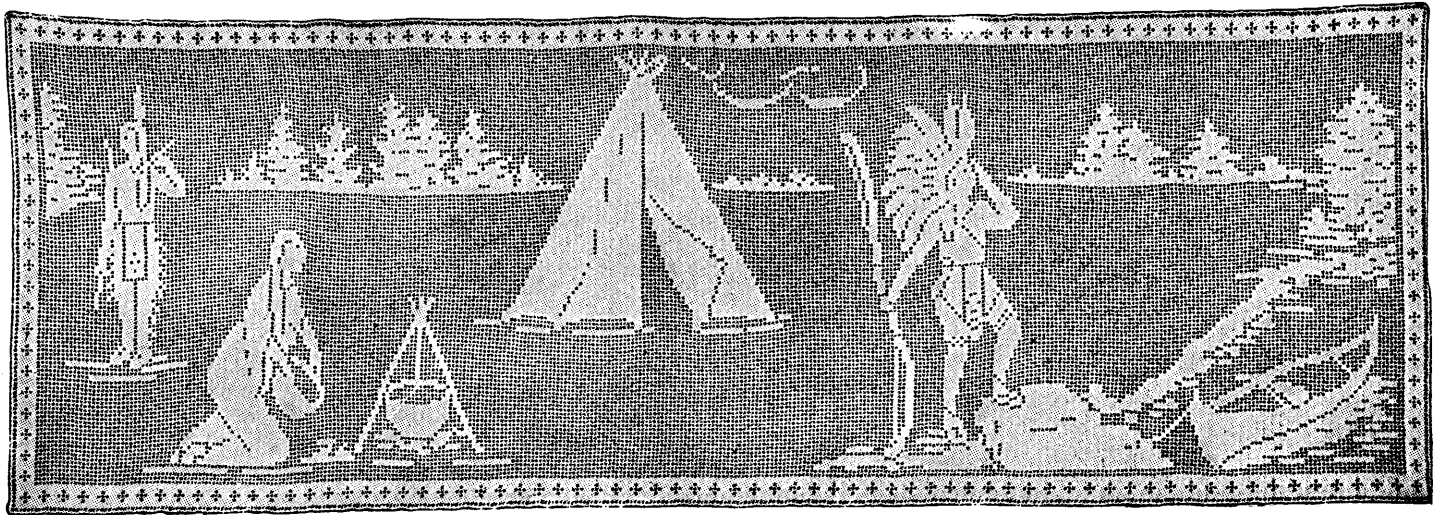
The Landing of Columbus is the subject of the beautiful fire screen



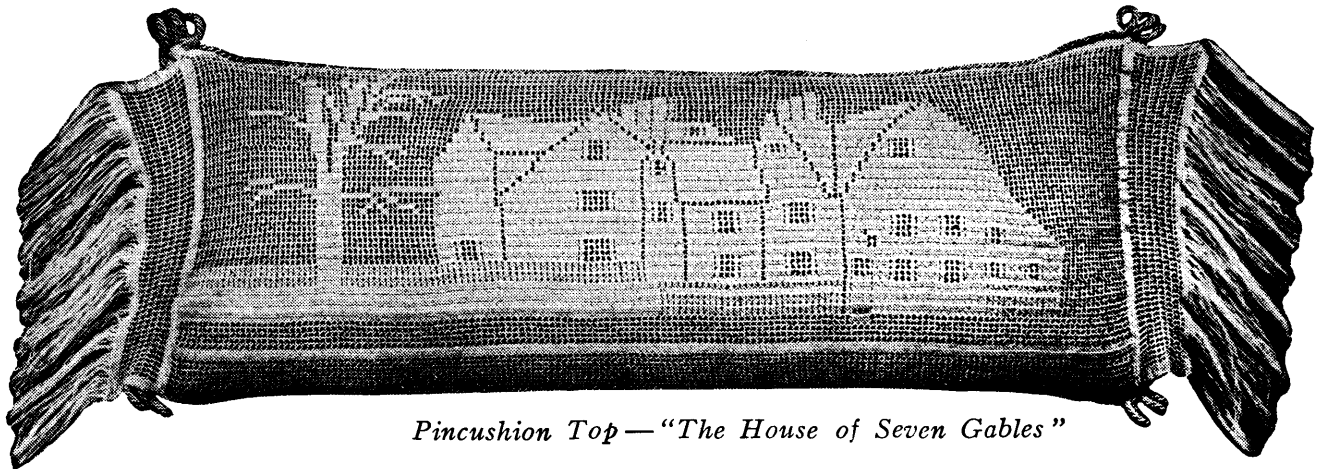
Liberty Bell Pillow



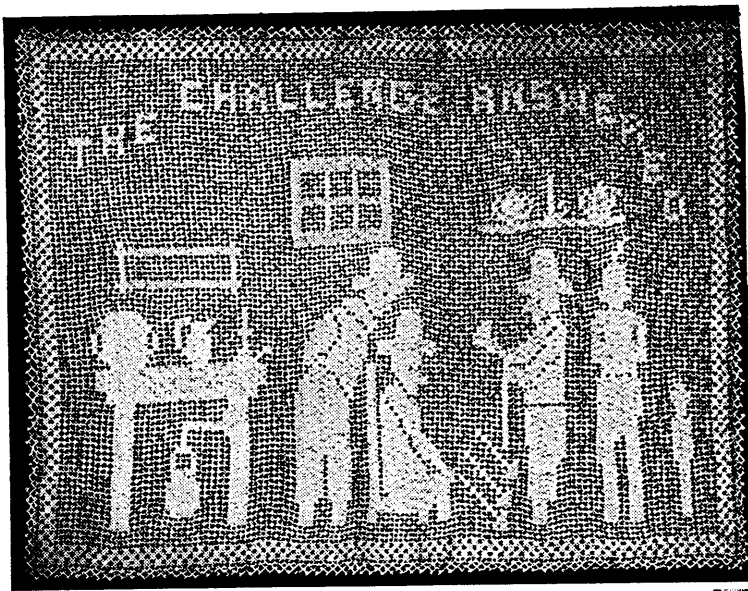
Paul Revere Scarf End



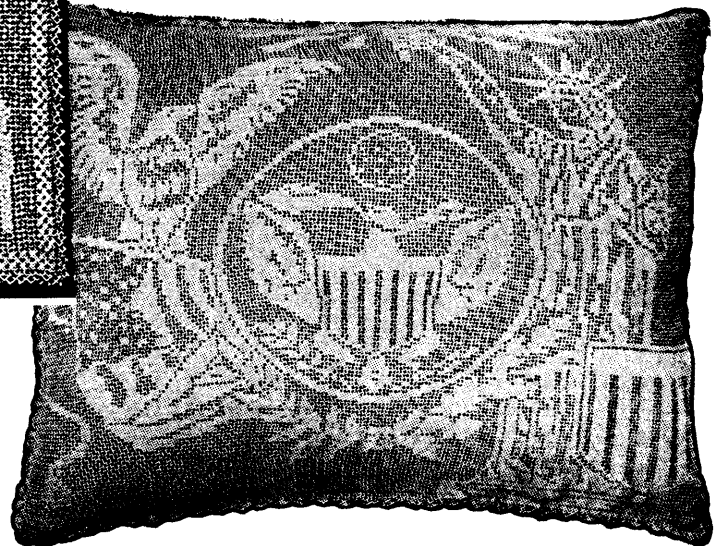
Panel — "The First Americans."

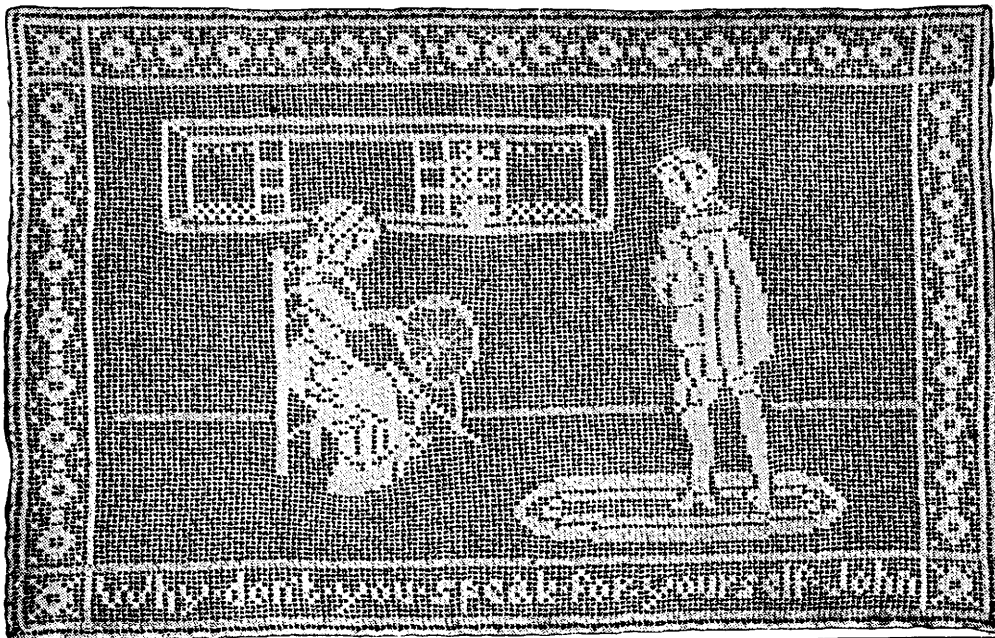
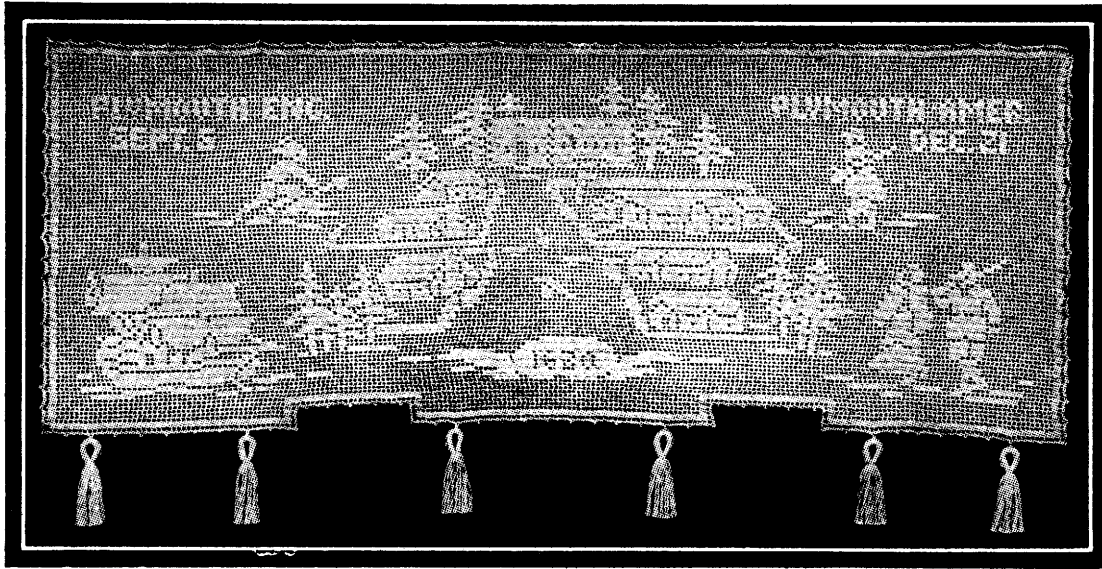


Pincushion Top — "The House of Seven Gables"

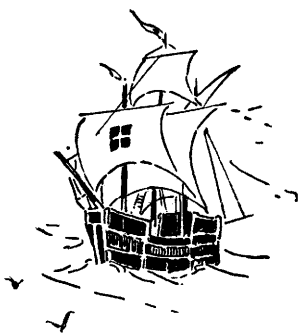


Tray Cloth — "The Challenge Answered"



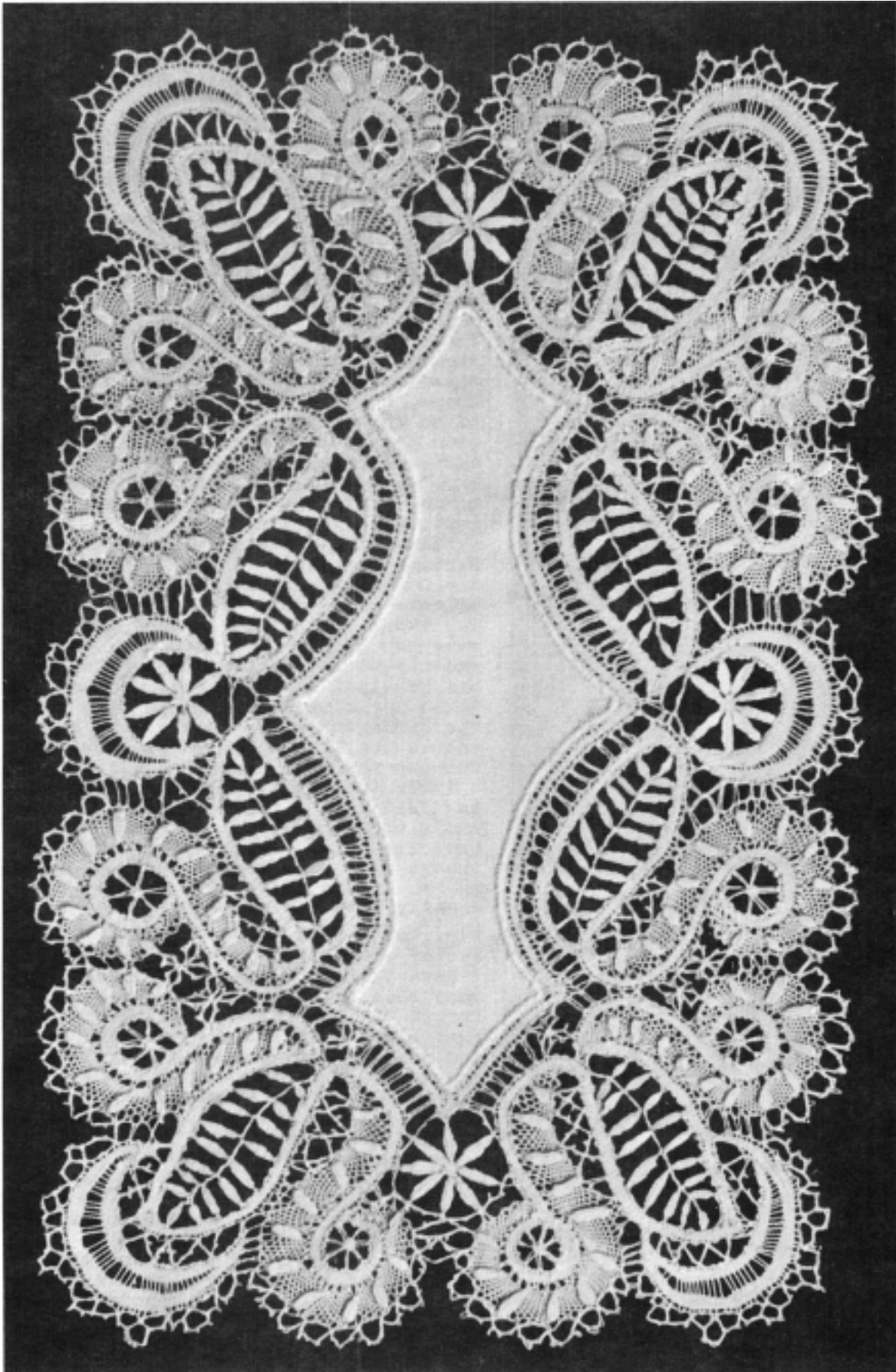


*Serving Tray Mat
— John and Priscilla.*



*Ben Franklin
and his Kite.*





FIRST PRIZE doily at the Canadian Weavers' Convention, Lace division, 1973, when it was held in Vancouver. Designed and made by Mrs. Janie LeGrand of Vancouver, a teacher. -- Contributed by Vancouver Lace Club.

"Many of the Vancouver Lace Club designs are due to her many hours of work and thought. I enjoyed my lessons from her. She is always willing to help you, no matter who you are." -- Dianne Nicholson, Prince George, Can.

ROBBIN LACERS of PORTLAND



NORTH WEST WEAVERS CONFERENCE, Pullman, Wash.

Top: Rita Mittlestadt, North Burnaby, B.C. Can. dressed in Dutch costume, lacing a necklace pattern for mounting in a gold ring.

Bottom: Above the sign; A white wool stole. Beneath sign: Rose Doily and 3-tier Wedding veil with 15 yards of "Little Danish Heart" and Tiara of Danish tape, with pearls, by Virginia Staben. Left side: Doily by Gertrude Biedermann To right side: Tape collars, cuff and dress trimming by Rita Mittlestadt: 2 hankies with 3 1/2 inch wide lace by Virginia Staben. - Pillows on table belong to Pat Harris and Virginia Bryant. Ten (10) lacers, members of the Portland group, attended the Conference. At all times, at least two lacers were demonstrating.

Jack and Mary Browning of Sonoma, California, came in on Saturday -- the HIGHLIGHT of the demonstrations.

Lace Bobbins

by Denys Bellerby

I do not know whether it is the same in America, but here in England every lace maker hankers after antique lace bobbins. Plastic reproductions or newly turned modern ones are no substitute for those polished by a hundred years or more of loving use and still bearing their original spangle of beads.

There were so many different types of bobbins that even people with no interest in lace making have taken to collecting them. Partly, of course, the attraction lies in the names they were given--Leopard, Tiger, Butterfly, Yak, Old Maid, Cow-in-Calf, Church Window, etc., then, the diversity of material used -- bone, wood, pewter, brass, silver, ivory, even glass, but to me anyway the most interesting bobbins are those bearing inscriptions--names of boys or girls, records of births, marriages and deaths, endearments, blessings and curses, biblical texts and even hangings.

Bobbins--that is English East Midland Bobbins--are such fantastic things to the uninitiated that it is hard to believe they could be a practical tool. Why those beads? It is only when one sees how snugly they keep the bobbin and thread in place on the pillow that one realizes that the pretty beads are there for a reason, and what a help the different shapes and colors are to enable the lace maker to pick out the bobbins she next needs.

After the first world war lace making fell into a real decline and thousands upon thousands of bobbins must have been thrown away or destroyed, though many were tucked away and forgotten in old attics and have subsequently been rediscovered. Fortunately too, there were a few people who collected old bobbins, and over the years I have managed to track down and buy many such collections. Recently I obtained a remarkable collection of vast size built up over fifty years and certainly practically every sort and kind of bobbin. As a result of which I now have thousands and thousands of bobbins for sale to lace makers and collectors.

In the next few editions of this magazine I hope to describe various types of bobbins, both English and foreign, and to give examples of the many interesting inscriptions that are to be found. In the meantime I will be pleased to send sample descriptive price lists to any interested reader. -- Dermly House Antiques

43 Kingsbury St., Marlborough,
Wiltshire, England SN8 1JE

Back I.O.L. Bulletins 1972-1973.....\$3.50
Back I.O.L. Bulletins 1973-1974.....\$5.00
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Seated: Paula Saddler, the recording Secretary
 Standing: Muriel Perz, the out-going President of the I.O.L. at the General Meeting, Aug. 12.

1975 CONVENTION BUS TRIP

Dear Members: The 1975 Convention in Milwaukee, Wis. was the first three day IOL Convention we have had. The first day was workshops and they were a success, second day business, third day a trip to the University of Wisconsin in Madison to view the Prof. Helen L. Allen collection of lace. A member of I.O.L., who is working on the identification of this collection, Ruth Morrisey, of Madison and two young ladies had part of this huge collection laid out on tables in three rooms and explained each group of lace and answered many questions.

From the University, the bus took us to the Swiss Miss Embroideries and Lace Factory in New Glarus, Wis. That was another interesting place and many members bought beautiful material and lace. I bought good pure Irish Linen, something so hard to find.

Those attending the three days felt it was the beginning of I.O.L. eventually having a good week long convention.

There were only 17 on the Bus trip. Some members had to return home and go to work, others attended the doll trip.

As we started home we drove again to New Glarus where I purchased some lace. It is beautiful. They make some lace but the majority of their lace comes from France and some from Italy. -Muriel, P.P.

E. LOLITA EVELETH LACE COLLECTION

I noticed in the I.O.L. Bulletin there was a misunderstanding of E. Lolita Eveleth's gift to me of her lace collection.

To clarify this misunderstanding, I obtained releases from the heirs of E. Lolita Eveleth in substantiation of the gift of laces to me and trust this will clarify the misunderstanding.

I might further state that my desire and intention at this time is to make a gift of these laces at my death to the I.O.L.

Britta Dorothy Jeppson

THANKS TO OFFICERS

I wish to thank, all the officers who worked with me the past two years and especially the corresponding secretary, the many letters she helped me with and those she answered. A president always needs a good Secretary.

At the Convention this year we were to have an "Identification Table", Muriel Mitchell of Canada was unable to be with us because of illness in her family, Virginia Gordon of Washington was with us a very short while because she had her dolls to care for.

At this time I wish to thank Mary Moody Selden of Ann Arbor, Michigan for stepping in and identifying so much lace. She was so sweet and wonderful. There was a good amount of lace brought to be identified.

The Convention Photographer, Mr. F. A. Kramer of Kirkwood, Missouri has sent many pictures (19) for use in the Bulletin. He was a busy man. - As Ever With Lace, Muriel Perz, P.P.



ARTS AND SKILLS FROM YESTERYEAR

The lost arts festival was held on July 5th and 6th as part of the Bicentennial celebration in Waukegan, Ill. One of the most popular exhibits at this festival was the Bobbin Lace demonstration given by my wife, Veronica, pictured here. She was taught this skill in England as a child in school and has been a member of I.O.L. for a number of years. Unfortunately there are no I.O.L. members in this area, close enough to form a group.

In the background, on the display board are samples of Tattooing, Netting, -Battenberg Lace, Crocheted Lace, Macnamara Lace and Macrame, to name a few. - Richard A. Stine.

SOUTHEASTERN MICHIGAN

Modern Priscilla for February, 1921

We had a lace-in at the Michigan State Fair today (August 25). The turn out was very good. Seventeen or eighteen lacers worked from 10:00 A.M. until about 3:30 in the afternoon. This event has been a good contact with lacers new to our group and unacquainted with I.O.L. People will walk up and say things like "I used to do that in the Old Country" or "I haven't seen that done since I left such and such a place, years ago."

On October 14 we are having an area meeting with Mary Moody Selden Speaking on "The Care of Old Laces". The meeting will be at the Berkley Public Library, on Coolidge Road, one block south of the 12 mile road, Berkley, Michigan. Meeting at 10:00 A.M. - bring your sandwich.

In December we are planning to have a Christmas Party.

On January 26, we will have a Lace-in in the Berkley Public Library in connection with an exhibit of crafts including Lace. -- Elsie Bentley
Oxford Park Towers, Apt. 512, 2345 Oxford Berkley, Michigan 48072



With Shuttle and Thread

TATTING is one of the most durable of all the hand-made laces, and very satisfactory for underwear uses. The tatted camisole yoke above was made in pink and white, but may just as well be made of white alone, if one prefers. In that case wind the shuttle for the rings and make the chains from the ball.

CAMISOLE YOKE IN TWO COLORS

One ball each of pink and white crochet cotton No. 30. Wind one shuttle with white and one with pink. Pink, ring (r) 10 p separated by 3 ds, close; white, join thread in 1st p and leave 1/4-inch thread, r 4 ds, p, 3 ds, p, (2 ds, p) twice, 3 ds, p, 4 ds, close; draw thread through next p of centre ring and repeat around, joining each r to preceding one by first side ps. Make as many wheels as required for length of band for bust measure, joining wheels by 1st and 6th rs, leaving 4 rs free between. For top of band make a double row of rings, using white for the rings and pink for chains; * r (3 ds, p) 3 times, 3 ds, close; ch 6 ds; r (3 ds, p) twice, 2 ds, (p, 3 ds) twice, close; repeat from *, joining alternate rs to each other and every third and fourth small r to third and fourth rs of wheels. Make another row of rings and chains, but making all rings like small ones, for lower edge of band and shoulder straps.

The body of the camisole can be made of satin, crêpe de Chine, batiste,

or nainsook, and embroidered with a flower spray if one desires.

A RUFFLED EDGE

This edge may be made in any desired size cotton, depending on the use for which it is intended. If for a handkerchief, as in the model, a fine thread would be more appropriate. It may also be done in two colors, by winding the shuttle with one color and making the chains from a ball of another color.

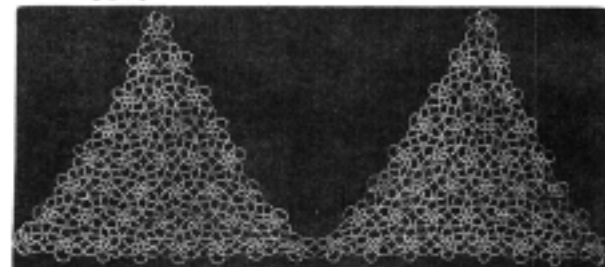
OUTER EDGE. — * Ring 3 ds, p, 10 ds, p, 3 ds, close; ch 2 ds, draw close up to ring just made, to form a knot, ch 2 ds, draw up close to first knot for another knot; (r 3 ds, p) 3 times, 3 ds, close; 2 knots as before; repeat from *, joining alternate rings by side picots, until strip is long enough for desired use.

INNER EDGE.—Another row of double rings, with two knots between, making all rings like second ring of outer edge. Join inner edge to outer edge by mid-p of rings, joining every sixth ring of inner edge to two successive rings of outer edge to make the ruffle. Crochet a chain between picots on the inside edge, and sew to fabric.

POINTED CAMISOLE TOP

The pointed yoke shown at the bottom of the page is very simple to make and is good "catch-up" work, for it is made entirely of one type of medallion, joined as made to form the point. Three balls No. 30 crochet cotton should be sufficient to make the entire yoke.

MEDALLION. — Ring 9 ds, long picot (which forms centre of medallion), 9 ds, close; * ch 10 ds, p, 10 ds; r 9 ds, join to long p, 9 ds, close; repeat from * until you have six rings and chains. Join the medallions to each other by picots of chains as illustrated, making 8 rows in points for fronts (36 med) and 7 rows for backs (28 med); make two extra medallions for each underarm, and connect points at shoulders either with two extra medallions or sew a narrow ribbon to the top of points and tie at the shoulder.



In Memoriam

Mrs. Nancy E. Price, London, England
Mary Grike, Santa Maria, California



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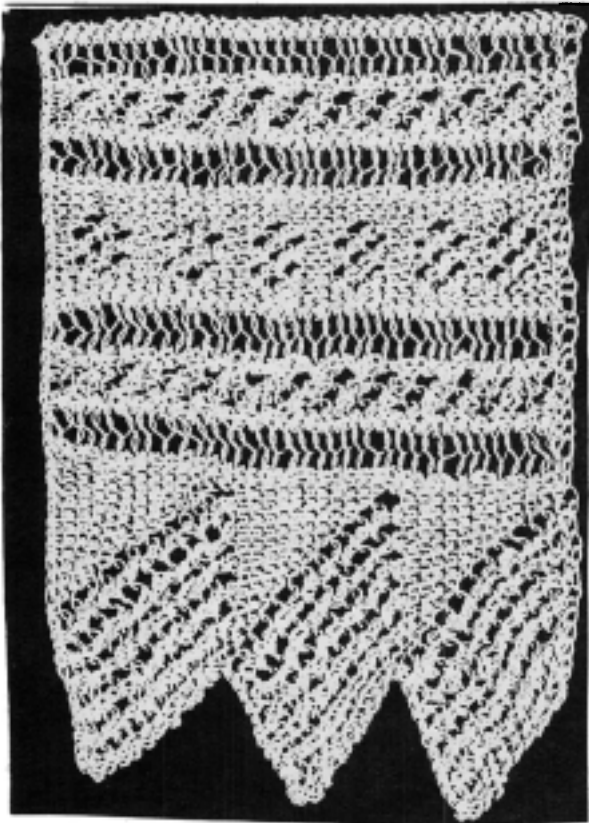


Mrs. Gamborg-Nielsen of Newark, Delaware exhibited some of her lace and demonstrated bobbin lace making at the University of Delaware, May 8, 1974. She first learned of I.O.L. from Mrs. Jeanette Clark, Cal. while exhibiting at the Embroiderers' Guild, 1973 in Pasadena. She has since been in contact with the Brandywine, Pa. Branch and has been invited to join one of the Metro New York Workshops.

OUR APPRECIATION

All our meetings, displays, workshops, lunches and dinners were held in the Grand Ballroom this year; it was beautiful with wonderful lighting.

The members attending wish to thank the United Federation of Doll Clubs for this lovely room. -- Muriel Perz, P.P.



WIDE KNITTED LACE

Original from "Hearth and Home" Jan. 1922
 Sample made by Raphael Stinson, Maine

Cast on 44 sts: Knit across plain.

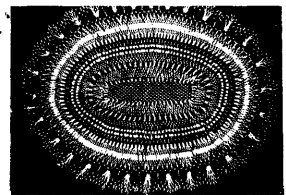
1. S1 1, K2, (0, K2 tog) twice, K3, 0, K2 tog, K10, (0, K2 tog) twice, K3, 0, K2 tog, K1, (0, K2 tog) 5 times, 0, K2.
2. K 16, *0, K2 tog, K5, 0, K2 tog, K 10, 0, K2 tog, K5, 0, K2 tog, K 1.
3. S1 1, K2, 0, K2 tog, K1, 0, K2 tog, K2, 0, K2 tog, K3 (0, K2 tog) twice, K3, 0, K2 tog, K1, 0, K2 tog, K2, 0, K2 tog, K2, (0, K2 tog) 5 times, 0, K2.
4. K 17, repeat row 2 from *.
5. S1 1, K2, 0, K2 tog, K2, 0, K2 tog, K1, 0, K2 tog, K2, (0, K2 tog) 3 times, K2, 0, K2 tog, K2, 0, K2 tog, K 1, 0, K2 tog, K3, (0, K2 tog) 5 times, 0, K2.
6. K 18, repeat row 2 from *.

7. S1 1, K2, (0, K2 tog) twice, K3, 0, K2 tog, K3, (0, K2 tog) twice, K3, (0, K2 tog) twice, K3, 0, K2 tog, K4, (0, K2 tog) 5 times, 0, K2.
8. K 19, repeat row 2 from *.
9. S1 1, K2, 0, K2 tog, K 1, 0, K2 tog, K2, 0, K2 tog, K 10, 0, K2 tog, K 1, 0, K2 tog, K2, 0, K2 tog, K5, (0, K2 tog) 5 times, 0, K2.
10. K 20, repeat row 2 from *.
11. S1 1, K2, 0, K2 tog, K2, 0, K2 tog, K1, 0, K2 tog, K 10, 0, K2 tog, K2, 0, K2 tog, K 1, 0, K2 tog, K 6 (0, K2 tog) 5 times, 0, K2.
12. K 21, repeat row 2 from *.
13. S1 1, K2, (0, K2 tog) twice, K3, 0, K2 tog, K 10, (0, K 2 tog) twice, K3, 0, K2 tog, K 7 (0, K2 tog) 5 times, 0, K2.
14. K 22, repeat row 2 from *.
15. S1 1, K2, 0, K2 tog, K 1, 0, K2 tog, K2, 0, K2 tog, K3, (0, K2 tog) twice, K3, 0, K2 tog, K 1, 0, K2 tog, K2, 0, K2 tog, K 8 (0, K2 tog) 5 times, 0, K2.
16. K 23, repeat row 2 from *.
17. S1 1, K2, 0, K2 tog, K2, 0, K2 tog, K1, 0, K2 tog, K2, (0, K2 tog) 3 times, K2, 0, K2 tog, K2, 0, K2 tog, K1, 0, K2 tog, K 9, (0, K2 tog) 5 times, 0, K2
18. K 24, repeat row 2 from *.
19. S1 1, K2, (0, K2 tog) twice, K3, 0, K2 tog, K3, (0, K2 tog) twice, K3, (0, K2 tog) twice, K3, 0, K2 tog, K 10, (0, K2 tog) 5 times, 0, K2.
20. K 25, repeat row 2 from *.
21. S1 1, K2, 0, K2 tog, K 1, 0, K2 tog, K2, 0, K2 tog, K 10, 0, K2 tog, K 1, 0, K2 tog, twice, 0, K2 tog, K 11, (0, K2 tog) 5 times, 0, K2.
22. K 26, repeat row 2 from *.
23. S1 1, K2, 0, K2 tog, K2, 0, K2 tog, K1, 0, K2 tog, K 10, 0, K2 tog, K2, 0, K2 tog, K1, 0, K2 tog, K 12, (0, K2 tog) 5 times, 0, K2.
24. Bind off 12 sts. K 14, 0, K2 tog, K 5, 0, K2 tog, K 10, 0, K2 tog, K5, 0, K2 tog. 1,

Repeat from first row.

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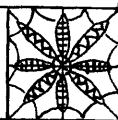
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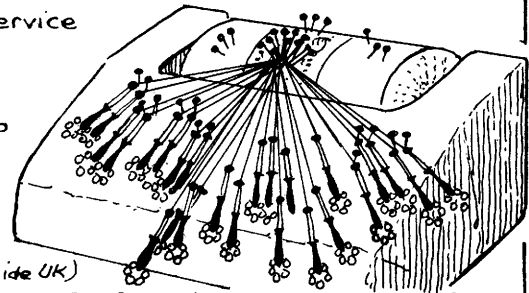
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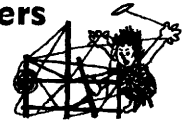
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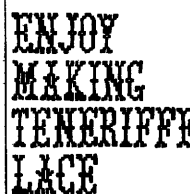
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NOTE: Please insert this issue of the bulletin into the cover for the year, to keep all lace news and addresses handy for reference.

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PLATE 79. LARGE HANGING, DECORATED NET. TOMB OF GEORGE WASHINGTON
SEALS OF U.S.A. DATED 1853 From: "LACE AND LACE MAKING"
By Marian Powys



President's Message

Greetings! The time of year has come when we look forward to our National Thanksgiving Day celebration -- a time to be with Family and friends (perhaps attending a Football game or watching one on TV!) and of course watching the many Thanksgiving Day Parades, either in person or via TV. We have many things for which to be Thankful--as familiar Hymn reminds us -- Count your blessings - Name them one by one,
 Count your Blessings
 See what God has done.

As I.O.L. members we can be Thankful for the privilege of sharing our knowledge of laces thru our Bulletin - Thankful for the Services of the Editor of our Bulletin -- and appreciative of the many hours she devotes to it -- Thankful for the friendships we have made thru our mutual Hobby--Thankful, too, for all those working toward a rewarding 1976 Convention -- (plans are taking shape -- but more about that next time!)

In closing I'd like to share this poem with you --

A FINE AND SPECIAL DAY

For blessings that Thanksgiving brings
 We thank Thee with our inner hearts --
 For families with whom we share
 The joys of life--our grateful prayers;
 For harvests that are friendships kept,
 And love renewed, and praise bestowed,
 We thank Thee, each in his own way,
 Upon this fine and special day.

Gwendolyn Kritner

President I. O. L.

THANKS TO MANY

I wish to thank Trena Ruffner and Elsie Bentley for taking care of the lace classes, also Marie Pestka for setting up the bus trip and taking care of that job in detail.

On this trip in our motor home going to the convention and now on our way home we have stopped, phoned and visited with as many members, some who had written, others who lived close to our route; it has been and is, wonderful.

The past two years and these trips have made life long friendships.

We wish the new officers the best in everything they do the next two years.

We must remember this great United States of America was built upon Faith in God, Hope for the future and perseverance of our fellow man.

As we celebrate our Bi-centennial year let us renew these thoughts, for our nation and our fellow man.

May God's blessing be on each and every member of I.O.L. as we grow and go forward.

As Ever With Lace

Your Past President, *Muriel Perz*



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A MEETING WITH THE PAST PRESIDENT

"We were pleased that Muriel Perz, the Past President of the International Old Lacers stopped in Denver on her way to California. Several of us gathered at the Windsor Inn and had a breakfast meeting with her and husband Al. She seemed delighted with all the new things we are now doing.

She asked that we send a copy of the newspaper clipping. We were able to get some slides and we were amazed that so many of the younger people seeing the display were so interested in it all."

Tillie Ridell, Treas. Columbine Branch

LIBRARY SHOWING LACE COLLECTION Englewood, Colorado

Englewood Public Library, 3400 S. Elati Street is displaying a collection of old lace, sponsored by the Columbine International Old Lace Club of Denver

A bobbin pillow and several antique bobbins with beads, owned by Mrs. Robert C. Ridell of Westminster, and a Battenburg lace tablecloth in the poinsettia design, belonging to Mrs. Raymond C. Conklin of Englewood, are included in the Exhibit.

Other types of handmade lace on display are hardanger, filet, netted, Irish crochet, tatting, needlepoint, Teneriffe, knitted, Chantilly, Normandy and Cluny.

The club, with Bernice Marye Lang as President, was organized in 1969 to encourage the study and preservation of antique laces. The group meets at 10:00 A.M. on the third Wednesday of the month in Southwest State Bank, 1380 S. Federal Blvd.

In Memoriam

Mrs. Pauline Shirer of Topeka, Kansas, artist, and collector of 18th and 19th century fans and lace.

•••••



View of members present at Convention meeting, August 12, 1975

POST CONVENTION MEETING

The Post Convention meeting was held in the Pfister Hotel Convention Room following the convention program. The meeting was called to order by the new president, Mrs. Gwendolyn Kritner. The agenda was the appointments and discussion of recommendations by members in attendance at convention. Those in attendance were Mrs. Olga Barnett, Mrs. Elsie Bentley, Mrs. Mary Hand, Mrs. Virginia Funk, Mrs. Beulah Besch, Mrs. Mary Russo, Mrs. Muriel Perz, Mrs. Paula Saddler, Mrs. Virginia Olsen, Mrs. Mary Cole, and Mrs. Lucille Peterson.

Mrs. Beulah Besch made a motion to set up advertising costs as planned on divided sheet. Mrs. Lucille Peterson seconded motion. Motion approved by board.

Mrs. Lucille Peterson made a motion that membership be listed by states, new and renewal memberships; printed in a small handbook size; cost to members \$1.00 each. Mrs. Mary Russo seconded motion. Motion approved by board.

Reported that U.F.D.C.'s Convention will be held at the St. Francis Drake Hotel.

Mrs. Virginia Olsen made a motion that our convention be held in San Francisco at the same time as U.F.D.C.'s convention with Sunday Pre-meeting and three day program. Mrs. Beulah Besch seconded the motion. Motion approved by board. Bay area member, Mrs. Kaethe Kliot, appointed chairman. Discussion of a pre-registration for convention took place.

Mrs. Elsie Bentley suggested holding 1977 convention at Levett Hall, Michigan. Discussion followed that Regional meetings be held in that area or by any Branch who desire to do so. Mrs. Beulah Besch made a motion that we do as in previous years, meeting with the U.F.D.C.'s, we would find we are not capable of holding a convention alone. Mrs. Mary Russo seconded the

motion. Motion approved by the board.

Recommended that Mrs. Trenna Ruffner and Mrs. Olga Barnett check into Ipswich and mail report to the President.

By-law committee will be appointed later by the President.

A motion was made by Mrs. Paula Saddler that the Historian be made chairman of the permanent File. Mrs. Mary Russo seconded the motion. Motion approved by the board.

Mrs. Olga Barnett will check into the dies for I.O.L. pins and send report to the President.

Mrs. Virginia Olsen made a motion to pay convention expense, telephone calls made by Mrs. Virginia Gordon for \$41.51. Mrs. Mary Hand seconded the motion. Motion was approved by the board.

*Bulk mailing permit to be checked into.

Post meeting adjourned by the President. Motion approved by the board.

Virginia Funk, Secretary

*Bulk mailing permit turned down.

BY-LAWS COMMITTEE

Mrs. Beulah Besch -- Chairman
2937 "O" Street
Lincoln, Nebraska 68510

Mrs. Paula Saddler
24-64 Crescent Street
Astoria
Long Island, New York 11102

Mrs. Mary D. Hand
914 Boylewell Drive
West Chester, Penn. 19380

Mrs. Elizabeth Groszberg
128 North "O" Street
Lake Worth, Florida 33460

Mrs. Olga Barnett
241 Middlesex Street
North Andover, Mass. 01845



From: "The Ann Arbor News", Aug. 31, 1975
MICHIGAN STATE FAIR

Betsy Gardner (left), Jody Waters, Allison Hiebbaer and Vernice Reddie, all age 11, demonstrate bobbin lace-making at the Michigan State Fair. The Pittsfield Elementary School students participated in the International Old Lacers display.

Their teacher, Eva Jensen, a member of the International Old Lacers, participates in the school district's Teaching-Learning Communities (TLC) project, a state-funded program that brings grandparent-age persons into the classroom. Other TLC participants involved in the bobbin lace project were Dr. Lee Anderson, who made the bobbins and Mary Selden, who made the pillow the youngsters are working on.

(Contributed by Eva Jensen and Trenna Ruffner)



NEW LACE CONSULTANTS

Bobbin Lace:

Marguerite Plank
 P. O. Box 900
 Mt. Berry, Georgia 30149

Theresa Ohno
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 1694 Progress Street
 Lincoln Park, Michigan 48146



From "Appleton Post-Crescent" Wisconsin
 September 25, 1975
MAKING LACE at CRAFT FAIR

Jane Lynch, a guest for the evening, demonstrates the art of making bobbin lace as Marion Archambault, chorus vice president, watches each movement of her hands. The event was held after rehearsal at Prince of Peace Lutheran Church.

"All the women there seemed fascinated by the bobbin lace, although I know only the one pattern. I was kept busy at my lacemaking from 9 P.M. until midnight! answering questions and letting different members of the 100 member chorus take turns watching all the while. I had a wonderful time giving my first demonstration and wasn't even nervous at all--in fact I got quite a bit of lace made!

I now have enough bobbin lace made to trim a blouse and hope to get one made during the winter months so that the next time I get the chance to give a demonstration I can wear some of my own lace.

Right now I am in the process of trying to set up a second, more difficult pattern. This is quite hard since my original teacher has passed away and I can find no one in the area to help me. It is the Fern Leaf pattern from Bobbin Lace by Elsie Gubser. If anyone has any tips, I would appreciate them. I have never started a new pillow myself as my teacher set up the one I use now. -- Jane E. Lynch

1602 E. Randall Ave., Appleton, Wis. 54911
 * * * * *
 Photo courtesy of Chaminade Womens' Chorus



Miss Esther Oldham Honored

Our member, Miss Esther Oldham, of Wellesly Hills, Massachusetts, was chosen to be the ONLY U.S. Representative of the FAN CIRCLE of LONDON.

The FAN CIRCLE was recently formed by many of the leading directors of Museums in England, and on the Continent, to further interest in Fans of all times and all Countries.

Our congratulations to our own "WOMAN OF ACHIEVEMENT!"

(Contributed by Mary Russo, Mass.)



OLD TATTING PATTERNS

"I am working out the written instructions for various samples of antique tating people have lent me, so that I may give the instructions to others. One that was a real challenge and that I even repaired while counting the stitches, was a 60 year old heirloom doily brought back recently from England by a friend of my mother-in-law's." -- Jane E. Lynch, Wis.

PORTLAND LACERS

The Portland Lacers met September 4 at 11:00 A. M. in the Oregon Room of the Panorama Apartments. There were 14 members and one visitor in attendance.

We had the pleasure of having a no-host dinner with Muriel Perz and Mr. Perz, July 15 as they made their way to the convention in Milwaukie, Wis.

Portland Lacers were requested to put a booth and lace demonstrations in Pullman for the Northwest Handweavers conference. Demonstrations have been done at Longview, Rickreall, Polk County Fair, Vancouver, Wash.; State Fair at Salem. We now have request for Portland Old Town. Hilda Schoenfelder and Pat Harris were our hostesses.

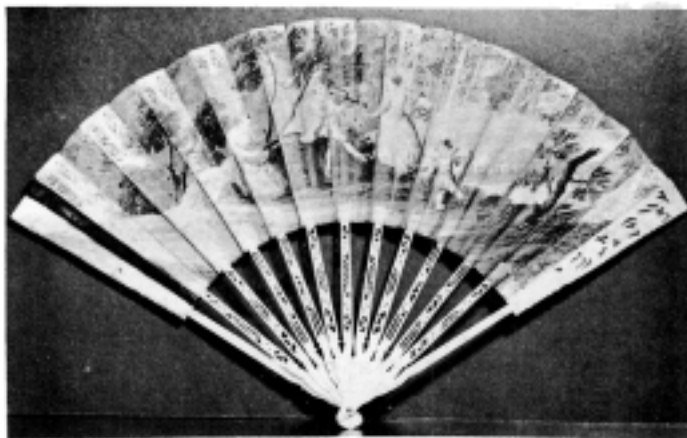
* * * * *

The Portland Branch of I. O. L. met October 2nd with 20 members in attendance and 3 guests whom we hope to have as members. Lloyd Bryant attended showing slides of laces he had taken on their trip to Belgium, England and Scotland last year. Rita Mittlestadt, from North Burnaby, B. C., a member, was present for the meeting.

YAQUINA LACE CRAFTERS

Yaquina Lace Crafters is the name of the new branch organized in Newport, Oregon. They will meet the 4th Monday of each month at 7:30 P.M. The officers are President, Isabel Wheatley; Secretary-Treasurer, Beverly Patton; Historian-Publicity, Vickie Retasket. There were 6 in attendance with 3 unable to attend this time. Isable Wheatley is scheduled to teach a bobbin lace class through the adult education program and hopes for more members from her classes.

Virginia E. Bryant, Publicity



WEDDING FAN

18th century -- of "silvered" paper embossed and "cut" with a Lace border Ivory sticks.

In Esther Oldham Collection



Flowers in Lace

By - Marian Powys - 1961

Design of every kind has from the beginning been forced by its inherent nature to copy, imitate, and exploit the forms of Nature.

Art, itself, might indeed be defined as the beauty and secret truth of Nature, strained and sifted by an imaginative process through the temperament of humanity. First, through the accumulated temperament of whole races and epochs of History and then through the original temperaments of individual men and women.

Decorative design from the beginning therefore is found to have two tendencies in its imitation of Nature. First the tendency towards certain fixed traditional conventional forms, and then an individual imaginative treatment of the living things that surround us, in that vast mysterious natural background of field and forest.

The design is helped or hindered according to the use made of natural forces. Nature is the starting point, not the end of ornament.

It is in the primitive Italian art that the individuality of the particular artist begins to make itself felt. Some of the most beautiful renderings of flowers in all human art is to be found in the religious paintings of early Italian artists; the flowers treated in different ways according to the mood or character of the painter.

It is when we come to Shakespeare's time, in the 16th century, that the poetry of flowers in literature and art, is reflected in the poetry of flowers in lace.

In the early pattern books of Pagan, Parasole and the rest, these figures are seen disguised in many different forms, often simplified, almost distorted beyond recognition.

In the study and treatment of flowers in LACE DESIGN it is desirable and amusing to find many of the ones we love so well, in the laces scattered over the world and to note how the lace-makers introduced them and worked them out.

Cesare Vecello in his *Pizzi Antichi*, 1617, has a lily so beautifully formed in one of his earliest foliated scroll designs.

Mathio Pagan often used the acorn and the oak leaf, with living creatures moving through the pattern and lovely grapes and vine leaves. He uses a cruciform, four petaled flower and in one lace, draws a pretty scene of a lady presenting one to a handsome boy all set in the geometric lines, both in the ornate costume of the period.

Four Castillian Lily flowers in full size, form an early pall to cover some Golden Chalice of Spain. This lace, in needlepoint, the type called "Punto in Aria," is to be found in the Museum of Fine Arts, Boston.

The Lily, first sacred flower of Minoa, then the Greek Goddess Hera, then in

Christian times, the symbol of the Virgin Mary. "The Madonna Lily", comes again and again all through the History of Lace. The whiteness of the petals, the soft waxy smoothness of the touch, the curving lines of the leaves, all make this flower ideal for the art of Lace.

The Carnation also was much used in Spanish design.

Gilly-flowers, Slops-in-wine, Chaucer's Clove Gilofre, a flower that "Wonderfully, above measure, doth comfort the heart." A medicine against melancholy, it will also give a pleasant flavour and beautiful colour to an ice or drink.

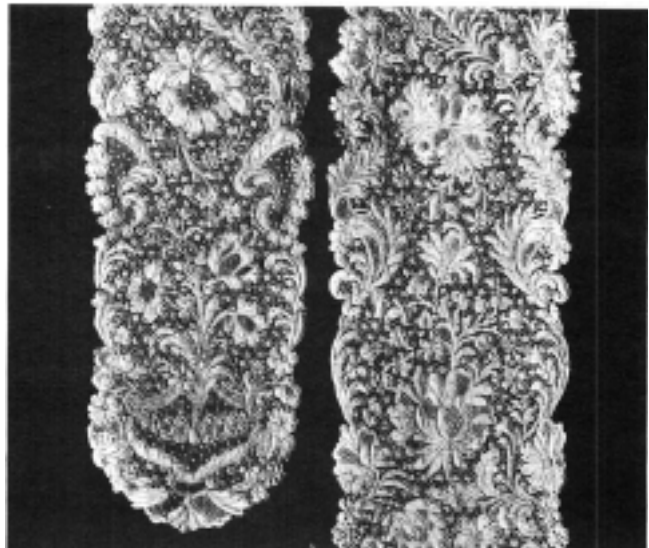
Carnations in Italian "Punto in Aria" are beautifully drawn: There is a collar in the Ricci book "Antiche Trine Italiane", together with a star-shaped white flower, perhaps an anemone, and gentians.

In the Musée des Arts Decoratifs at the Louvre is a grand flounce or cola volant of Point de France. Here are carnations with lovely lines arranged with daffodils and tulips in a shapely vase. Above and around are sprays of jasmine and other climbing vines against a hexagonal ground of the finest needle point.

A primrose plant forms the central figure of a rabat or crachat of the early 18th century to be found in the Rijksmuseum at Amsterdam, with still more perfect primroses introduced into the design. This is fine Flemish bobbin lace, in relief, called Point d'Angleterre. This kind of lace, so wonderfully soft and fine, is made in such a way that the threads follow the lines and curves of the flowers, leaves and stems.

Finche, Mechlin and Valenciennes flowers, though often made of even finer thread, do not have this quality, as the threads must pass straight across the pattern from end to end.

In the Victoria and Albert Museum in London are to be found very fine 18th century lappets in these laces. One in particular, a Binche barbe (lappet), has all the Spring flowers with snow-flakes fall-



Italian bobbin-made lappet, showing "snowy ground," Eighteenth Century From "The Lace Book" N. Hudson Moore

ing. This type is sometimes likened to "A Dutch Garden smothered in Snow."

The Tree of Life comes in all the laces, large and small. "That Wisdom Tree whose roots strike deep into stability, whose flowers are moral acts which bears righteousness as its fruits." In the earliest laces, it is to be found and in the later designs up to the present time. The filet and cutwork covers of the 16th and 17th centuries which sometimes seen in the pictures of the Last Supper, introduced the Tree of Life and it comes too, in the tiny round centers of baby caps made in HOLLY POINT.

The lightness and most elegant of all lace trees are those designed by David for the Bruxelles a Vrai Reseau with beautiful classical scenes.

A willow tree with tangled roses and grape vines around it, is illustrated in the book of Van Overloop, hanging over a pool bordered with Iris and Water flowers.

All through the story of Lace - comes the ROSE, the Heraldic Rose, the Tudor Rose, the Damask Rose, and most of all, the Wild Rose with its five petals and golden center. From the earliest cutwork to the laces of our time she is a living glory in lace; only she withholds her scent. This form is good to draw and easy to work.

The three-pointed shawls, so much worn in the 19th century, Chantilly, Needlepoint, and Brussels applique, have lovely flower designs, arranged in the most charming manner. Even the tall hollyhock, Foxglove, and delphinium from the Herbaceous border have their place. Lilacs and morning glories and wild vines surround a central bouquet which might have come from an old Dutch painting. Roses and Lillies are there, worked in the most life-like way by the flower-loving lace-makers.

For the Coronation of Queen Mary, a Court Train of Irish needlepoint was made in Youghal and was worn by the Queen at the famous Durbar at Delhi in India in 1911. This wonderful train is simply showered with flowers in profusion, Roses most of all. The fuchsia gracefully hangs on either side.

The fuchsia -- is also used with cactus and Mexican flowers in the great Coronation Train made for Carlotta, (the Empress of Maximilian) by the Belgian Lace Industries when she set forth on that amazing adventure. This lace was later left behind in Mexico City.

The prettiest Ferns in lace come from the deep lanes of Devonshire, where the workers like to take their pillows and bobbins outside in the garden or on the doorstep and copy flowers they planted with their own hands.

So may we do ourselves. Sow the seed. Grow the plant. Draw the Flower and Work it in LACE.

Contributed by Mary Russo, Newtonville, Ma.



From "Sunday Patriot News" Harrisburg, Pa.
July 20, 1975

Woman's Weaving Bobbin-Lace Spell

When the 27th Anniversary of Pennsylvania Dutch Days is celebrated at Hershey next week, Elizabeth Kackenmeister will be there doing what she's done best since 1950 -- the craft of bobbin lace.

Miss Kackenmeister, a native of Williamsport, will demonstrate the art of bobbin lace -- a form of weaving that dates back to the 1500s and is believed to have originated on the European side of the Mediterranean.

But let Miss Kackenmeister explain: "Linen thread is attached to a bobbin which serves the same purpose as a bobbin on a sewing machine. You work with the bobbins and weave the thread to create your lace. It's all that simple," so she says.

Although the system may be simple, the intricacies of creating lace patterns are years in the learning, and more often than not, Miss Kackenmeister is working with as many as 72 bobbins -- all of them attached to a different strand of linen.

After a 1929 visit to Denmark, her father's native land, Miss Kackenmeister was "hooked" on bobbin lace for good, and she's been engaged in the craft for more than 40 years.

She said she taught herself primarily from a book entitled "Pillow Lace," and "I've been a bobbin lacer ever since."

She devotes most of her day to the craft, designing for the most part pillows, quilts and place mats.

As for the Dutch Days -- which run from Tuesday through July 27 -- Miss Kackenmeister said that she "always enjoyed the crowds...and I look forward to coming to Hershey for this event."

"They will stand around for hours, just tickled to death with what's unfolding before them. They also ask a lot of very intelligent questions," she said.

She added that "most of the friends I have, I have met through my lace work." For one thing, she is a member of the International Old Lacers, and "that keeps me pretty much abreast of what's going on in this very specialized craft."

It is said that Italian nobility in the early 1500s treasured their laces as one of their most valuable possessions. Indeed, they probably would have loved Elizabeth Kackenmeister.



Miss Kackenmeister
Craft Expert



From "The Vancouver Sun" December 24, 1970

Charming Island off Venice is Lace Center of the World.

By Nino Lo Bello

For those tourists whose island tastes lie somewhere between the bazaar and the bizarre, Burano in Venice's north lagoon is both a haven and a heaven.

An island is an island is an island, but the Island of Burano is a bit different. It is a tiny speck of Italy, washed by waters from the Adriatic, where time dissolves and becomes irrelevant.

The most charming of all Venice's 117 islands, Burano is a half hour waterbus jog from the mainland--an island whose middle name is lace. Just about every female of the species, from the age of 7 to 77, is engaged in the gentle art of making lace.

In its 17th Century hey-day Burano lace was the best in the world. During that era Burano lace could be so delicate that a collar ordered for Louis XIV was once made of white human hair, there being no thread fine enough for the design.

Though Burano's lace industry eventually languished, during the last century island officials brought it back to life again by conning several nonogenarian women of their secrets.

The moment a tourist lands on Burano -- which is really four tiny islets sewed together by canals and bridges--the first sights he sees are tables beneath trees with every imaginable kind of lace spread out for sale -- with clusters of grey-haired women hunched over busy needles making more lace.

For prices starting at \$2. a visitor can pick up lace-trimmed hankies, lace mats, lace tablecloths, lace butterflies, lace doilies, lace baby bibs and just plain ordinary stretches of lace. A better buy

in lace can't be had anywhere else.

The Island's famous lace school (known as the Scuola Meriotti di Burano) is open every day from 9 o'clock to noon and from 3 to 6 P.M. This is a place to visit and see for yourself where young Italian girls are sent to master the eye-taxing vocation of lace-making.

The school is an old two-story building (once the town hall of the former City of Burano) and inside the work rooms are full of rows of young girls wearing white smocks, straining their eyes over intricate paper patterns pinned to little cushions. Some of the girls are barely over six years old, the age at which most begin training.

While in the advance classes the girls learn to reproduce scenes of Venice on elaborate lace displays, the ultimate achievement is the reproduction of famous paintings by the great Italian masters. Some of these items easily eat up several years of a person's time and cost in the thousands of dollars.

What strikes every visitor sooner or later is the virtual absence of eye-glasses. In spite of the ocular concentrations needed to work over lace, few of the women seem to have developed bad eye-sight.

Another thing none of the workers uses a magnifying glass, yet the stitches are so tiny, particularly the "point de Venise" and the "Point de Burano" convolutions, that they appear almost invisible to a visitor's eye.

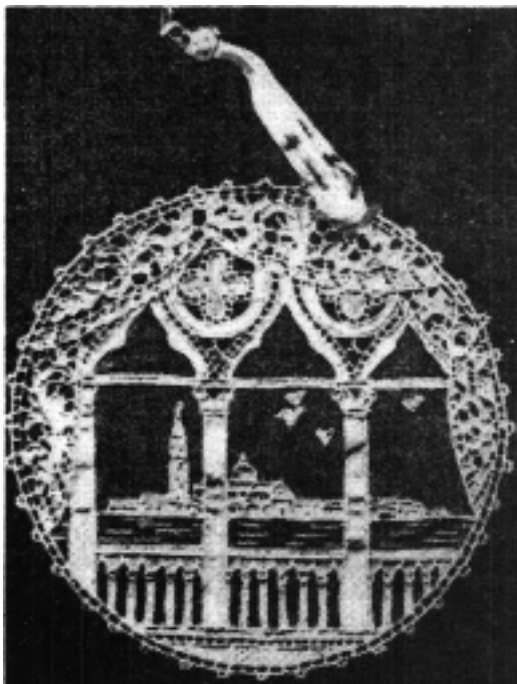
Another charm of quiet Burano is the crooked canal that twists through the middle of town and leads into the main street -- Via Baldassare Galuppi, named after the 18th Century composer, Burano's most famous citizen.

At the main square (Piazza Baldassare Galuppi--he again) is the church of San Martino. Its bell tower leans in a funny fashion and invites comparison with its more distinguished cousin in Pisa.

Looking gay and operatic most of the year, Burano (population 7,500 is an island of exaggerated diminutives--tiny canals, miniature bridges, and toy-like houses. The cottage fronts along the small streets are coated in different colors -- so that you are instantly reminded of a kiddie paintbox.

Each Burano doorway has its demure lace maker busy at her needlework in the sunshine. However enchanting this quiet little island comes across through the alchemy of tourism, Burano is truly the kind of place that will keep every one in stitches.

(Contributed by Muriel Mitchell, B.C., Can.)



VENICE scene on Burano lace doiley



OHIO STATE FAIR WINNER
"I won 1st place again this year in the
crochet centerpiece division -- quite a
thrill!! -- Edna M. Borden

A SPECIAL KIND OF PERFECTION

BY CAROLYN S. MURRAY

In the early 1930s Carrie Estelle Doheny decided that she should have a set of place mats depicting scenes from the park-like cluster of homes called Chester Place. She contacted a team of importers, Gwen and Martin Krakeur, who specialized in fine arts and handcrafts.

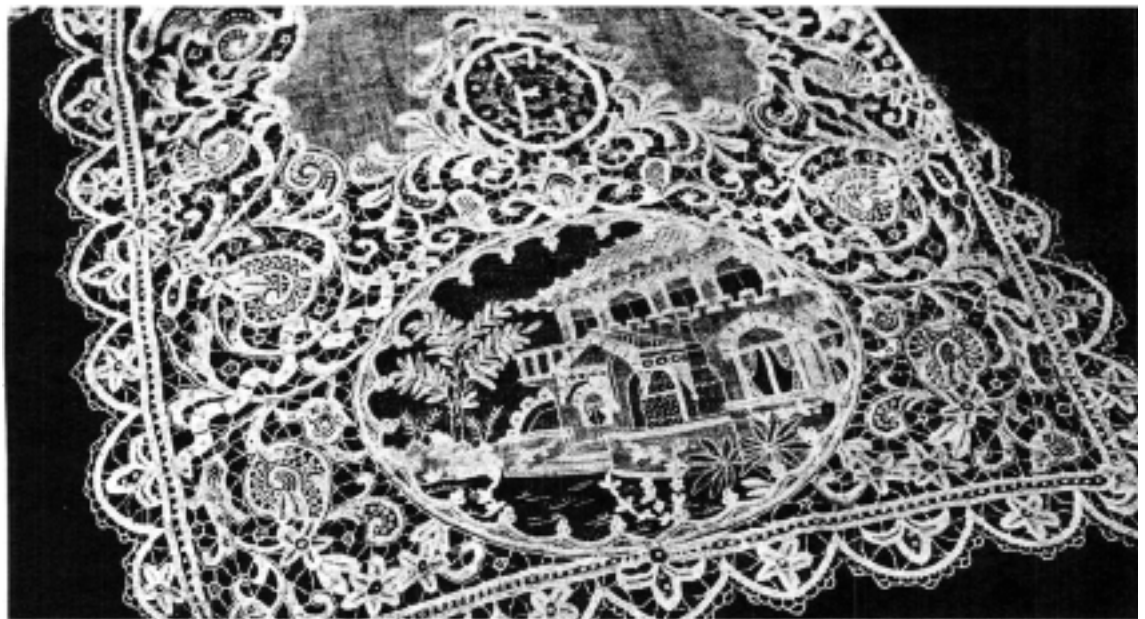
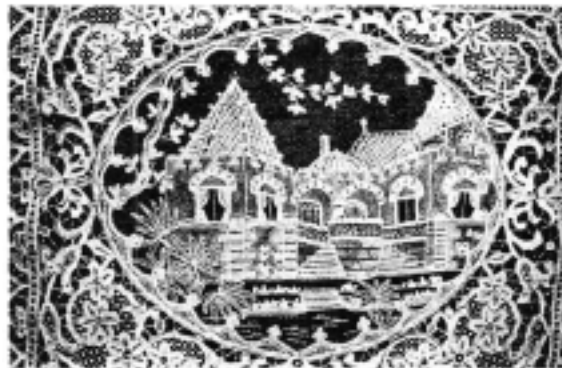
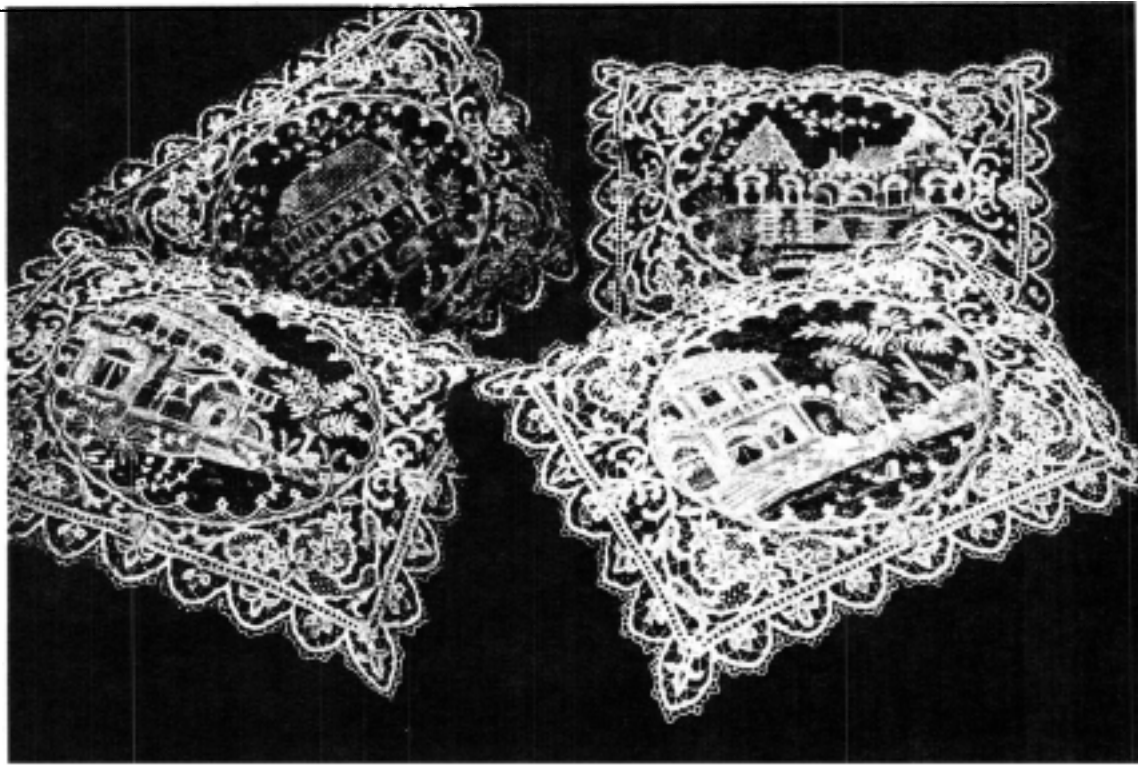
Martin visited the Doheny home, where he measured the dining table, taking into consideration that a long runner would also be required for the center. He toured Chester Place, and eventually received photographs of the views that were to be translated into lace.

Sixteen placemats were planned, four each of four main themes. The runner was to be embellished with two views plus a medallion and monogram. It was an enormous commission.

According to Gwen Krakeur Hampshire (owner of the Grande Maison de Blanc in Beverly Hills) the team contacted a workroom on the island of Burano, Italy, where centuries of tradition existed in lacemaking. Twelve or more young girls or nuns worked on each piece, with the particularly talented workers executing specific areas. One was an expert flowermaker, another did the cross-stitchery, another the connective web that held all the parts together.

When the finished pieces were delivered to Mrs. Doheny she considered it as a very special occasion, and before the first dinner party featuring the runner and placemats, she invited Mrs. Krakeur to a private viewing of the table, with its unique lace appointments.

Ordinarily the set is not on display at Chester Place. But for one day, Sunday, September 28, it will be exhibited during the Chester Place Heritage Tour.



Keeping an Old Craft Alive

By
Trish Gorman

Pictures By
David Bowler

From
"ET Weekender"
March 24, 1973

Contributed by
Eunice Arnold
England



Mrs. Billings (above) at work on her pillow which holds the lace and some 50 bobbins. She keeps some of her more unusual bobbins on cards (below), many of inlaid wood and ivory.

She has made hankies for the Dutchess of Gloucester and the Marchioness of Anglesey but Ethel Billings would never dream of selling her handiwork.

Instead she will carefully save the fine --and these days rare--lace she has made, or give it away as gifts.

Mrs. Billings, who inherited the art from her grandmother and greatgrandmother, decided 12 years ago to launch her own "bring back lace-making" programme.

And to make sure she does it much the same as her grandmother did, she has a collection of some 1,000 antique bobbins made of bone, ivory, and inlaid wood.

The bobbins which are used in pillow lacemaking, have names and messages carved on them, including one which reads "Come live and love with me, my dear,". Most of them have old Venetian glass beads, and some have tiny decorations hand-carved by her great-grandfather.

She has a pair of antique pins with initialled hearts -- a Valentine's gift from her great-grandfather to his wife -- plus another pair with gold leafing.

In most cases, a pattern is drawn on parchment or paper and holes are pricked to indicate where the pins will be to keep the threads in place.

The process of "pin pricking" is slow, and typical of the patience and time involved in lacemaking. Mrs. Billings owns one parchment of a pattern which is over 200 years old, and is now copying a set of original patterns drafted by a man in 1826.

They are the sort of patterns known in Victorian lacemaking circles and many would have been lost but for "savers" like Mrs. Billings. Some of the patterns have unusual names -- Kidney Bean, Old Maids, Lovers' Knot, and Duke's Garter.

Mrs. Billings keeps her links with her family history through lace -- she still has odd bits of lace made by her ancestors, as well as an antique bobbin winder, thread, and several rare books on the craft.

Lacemaking dates from the 16th century, and strangely it was the development of gentler soaps that made it possible as an industry.

Previously the harsh soaps had damaged the material. But the industry flourished and became the most important minor art form in representing the Renaissance.

It was also during the 16th century that the popular reticella pattern emerged, and was the lace worn by Queen Elizabeth on her huge ruffs.

Oddly enough, it was the menfolk who caused the decline of lace. They stopped wearing lacy cuffs and collars and carrying frilly hankies, and soon after the French Revolution, lace faded as a focal point in fashion for women, too.

And even though "real lace" will probably never make a comeback into the fashion scene, Mrs. Billings is determined to keep it alive as a craft. She already teaches three lace classes, as well as giving demonstrations and corresponding with people all over the country who ask her to copy patterns.

Her greatest love is sitting in her front room and "throwing" the bobbins back and forth on her pillow to make the stitches. The one she is making now requires 50 bobbins, and her biggest problem is keeping them in order. "You just have to look at them and they get tangled," she laughed.

"I just enjoy my bobbins. You get to know them."

"Lacemaking is not the same as it used to be. We used to use that fine Irish linen thread, but they stopped making it. I don't like cotton -- we use thread from Sweden now."

Her interest in lacemaking extends to her philosophy about everything--it isn't individual unless it's hand-made. She makes her own draperies and lampshades, as well as embroidered articles.

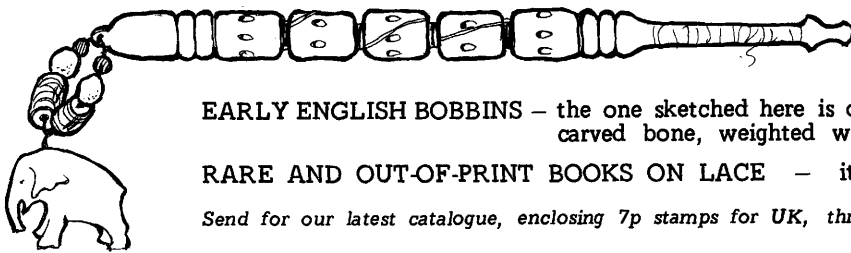
She enjoys bringing out her suitcase which holds her lace treasures--all mounted on blue material. I noticed some lace chair-backs, though, which were actually being used.

"Oh those," she laughed. "No, I didn't make them. That's machine-made lace."



The Belgian (Moline) lacemakers have a number of bobbin lace articles for sale; four different doilies, six lace trimmed handkerchiefs and a novel kitten, also postcards of Belgian-born lacemaker, Suzanna Ciccomoscolo, in black and white that sell for 10 cents each. Suggest you send to Moline Lacemakers, 204-19 Avenue, Moline, Illinois 61265 for pictured price list.

FINE COLLECTORS' ITEMS OF 17th & 18th CENTURY ITALIAN, FRENCH, FLEMISH AND ENGLISH LACE and a selection of small samples - available through our world-wide postal service, or to view by appointment



EARLY ENGLISH BOBBINS - the one sketched here is of colour-decorated, brass-wired, hand carved bone, weighted with spangles and a good luck charm

RARE AND OUT-OF-PRINT BOOKS ON LACE - its History, Methods and Recognition

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NANDUTI LACE TABLECLOTH

L. A. C. E. METROPOLITAN BRANCH · DENVER, COL.

The first meeting of this newly formed branch was held at the Lakewood Country Club in May 1975. The Lakewood High School Choirettes entertained in blue dresses trimmed in white lace and organza. Lace on display was a Nanduti banquet cloth formed of 300 sun lace designs, each made by a different pair of hands. Also on display was the newest of lace dresser scarfs manufactured by Nottingham Factory in England. The scarf is being sold in the U.S. in Linen departments. Size 18" x 36".

On August 20 they held a luncheon meeting at Black Forest Inn, where the Mayor of Blackhawk invited them to tour the historical Lace House and offer suggestions as to how they might help to restore it as a Museum. It was built in 1863 styled in "Carpenter Gothic" with lace-like trimmings, and has now been given a Centennial-Bicentennial financial grant. Also, Ruth Schaffer is chairman for a Museum in Lakewood, Colorado on May Bonfils' property near Villa Italia, which the city of Lakewood is financing.

At the September 17 meeting they invited the Japan consulates living in Colorado, Mr. William K. and Mrs. Alice Howaka, to be their guest. In the lace display was a very valuable Llama lace stole -- which is for sale, and new machine made lace from Japan by a fabric firm.

In October lace making displays were set up in the Lace Room at 995 Wadsworth, Lakewood. The room will be open on first, second and fourth Wednesday of every month for all types of lace making lessons and scrapbook units. If you are traveling and wish to attend please write Virginia Funk for schedule.

The Daughters of Colorado will host a fashion show by the L.A.C.E. members wearing lace on the evening of November 19.

DISPLAY at CRIPPLE CREEK



HISTORIC LACE — Mrs. Antha Hitchcock of Lakewood, a member of the International Old Lacers, is pictured above exhibiting two pieces of historic lace this week in Cripple Creek. Mrs. Hitchcock is wearing a bobbin lace dress from Mexico, made of spider flet lace with a rose design. She is holding the late Ethel Barrymore's original Irish crocheted medallion hand-made lace coat.

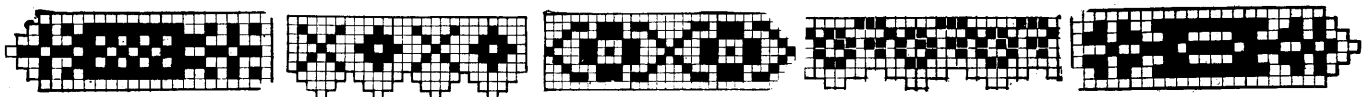
Five members of the International Old Lacers visited Cripple Creek this week to exhibit historic pieces of lace fabrics and to assist area residents in identifying personal lace pieces.

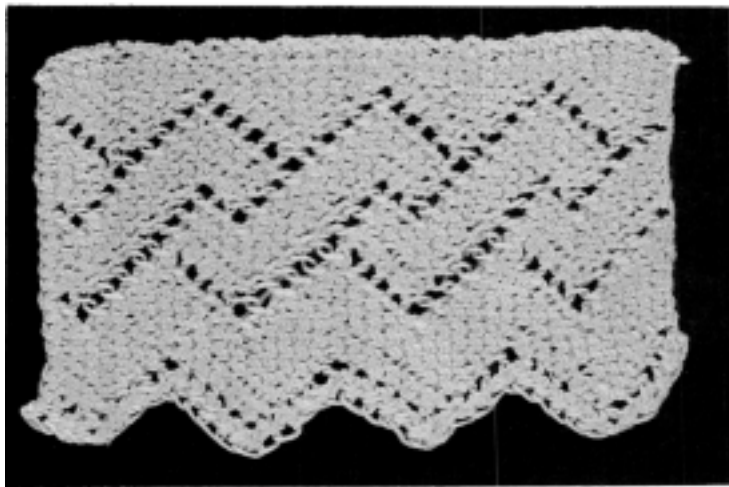
The group was headed by Mrs. Virginia Funk of Lakewood, a member of the L.A.C.E. Metropolitan branch in Denver and a world coordinator for the International organization. She was accompanied to Cripple Creek by Mrs. Mitilda Black of Arvada, Mrs. Antha Hitchcock of Lakewood, Miss Carol Hathaway of Chino, California and Louise Hapten of Sweden.

The five ladies presented demonstrations and a lace collection display Tuesday and Wednesday at the Cripple Creek District Museum Art Gallery, and wore several of their historic dresses to the melodrama performance Tuesday night at the Imperial Hotel.

Among the display items were a 1908 Spanish lace blonde drape dress, the late Ethel Barrymore's original Irish crocheted medallion coat, and "Tenneriffe", sun lace from Paraguay in South America, including one piece of linen thread and another made from the root of a tree.

Also featured were a bobbin pillow with both Danish and Swedish bobbins, several pieces of bobbin lace, a spider pattern, and the original Cluny flower from the Cluny Museum in Ireland.



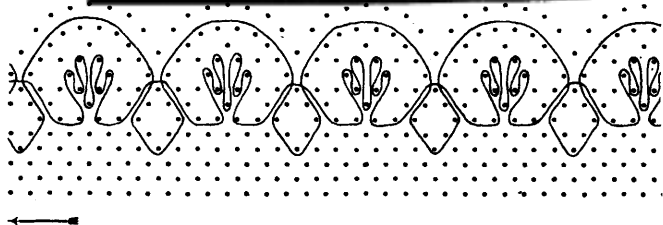
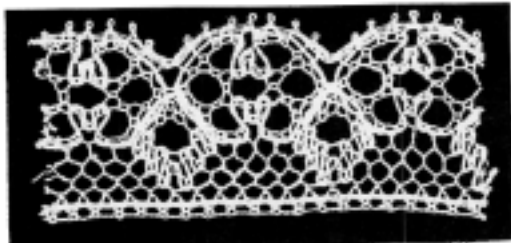


RIBBON LACE - - KNITTED

Cast on 20 stitches

1. K5, 0, K2 tog, K4, 0, K2 tog, K5, 0, P2 tog.
2. 4-6-8-10: 0, P1, K to end of row
3. K6, 0, K2 tog, K4, 0, K2 tog, K5, 0, P2 tog.
5. K7, 0, K2 tog, K4, 0, K2 tog, K5, 0, P2 tog.
7. K5, K2 tog, 0, K1, 0, K2 tog, K4, 0, K2 tog, K5, 0, P2 tog.
9. K4, K2 tog, 0, K3, 0, K2 tog, K4, 0, K2 tog, K5, 0, P2 tog.
11. K3, K2 tog, 0, K5, 0, K2 tog, K4, 0, K2 tog, K3, K2 tog, 0, P2 tog.
12. 14-16-18-20: 0, P2 tog, K to end of row
13. K2, K2 tog, (0, K4, K2 tog.) x3, 0, P2 tog.
15. K1, K2 tog, (0, K4, K2 tog.) x3, 0, P2 tog.
17. K3, 0, K2 tog, K4, 0, K2 tog, K1, K2 tog, 0, K4, K2 tog, 0, P2 tog.
19. K4, 0, K2 tog, K4, 0, K3 tog, 0, K4, K2 tog, 0, P2 tog.

Repeat from row 1 for length required.
Contributed by Raphael J. Stinson, Me.



No. 3, Brombaer 1, Bobbin lace pattern
16 pair bobbins, using 70/2 thread
1 pair bobbins, using 20/2 thread



L A C E B O B B I N S

A Description and Price Guide

By Denys Bellerby

All old bobbins were hand made and many are minor works of art in their own right. Nearly every bobbin is decorated in some way, even the simplest wooden ones have widely different turned shapes that show off the texture and colour of the different woods used. Many, especially bone ones were coloured with spots, bands and stripes. Inlays of contrasting wood or pewter was another method, also embellishment with wire and miniature beads. Colours used were generally red, blue, black, green or yellow, and sometimes the whole bone bobbin was dyed one colour and then turned on the lathe again to reveal the natural bone in places.

The circle of beads on the bottom of most bobbins is called a Spangle. This both helps to hold the bobbin, when not in use, in place on the pillow and also provides tension for the thread. The traditional 19th century spangle consists of nine beads - two top beads small and circular of clear glass, between two files, and a large central bead called a Venetian or Pompadour of opaque glass with an enamel or coloured glass scroll around the middle. This is the traditional spangle, but often shells, medallions, coins, buttons or circular coloured glass beads were used instead.

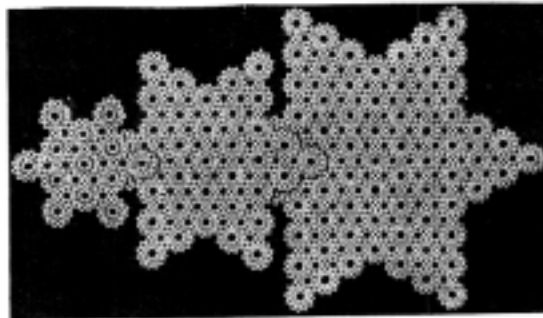
Details of individual types available on request. Prices range from £4 - £50. (£ = \$2.25) Address in Sept. bulletin.

SHENANDOAH VALLEY FARM CRAFT DAYS

Three Virginia L.A.C.E. Concern members demonstrated bobbin lace making during the Craft Days Festival at Belle Grove in Middletown, Va. on July 18 and 20. Those demonstrating were Edna Coryall, Hazel Lowery and Karen Schroeder.

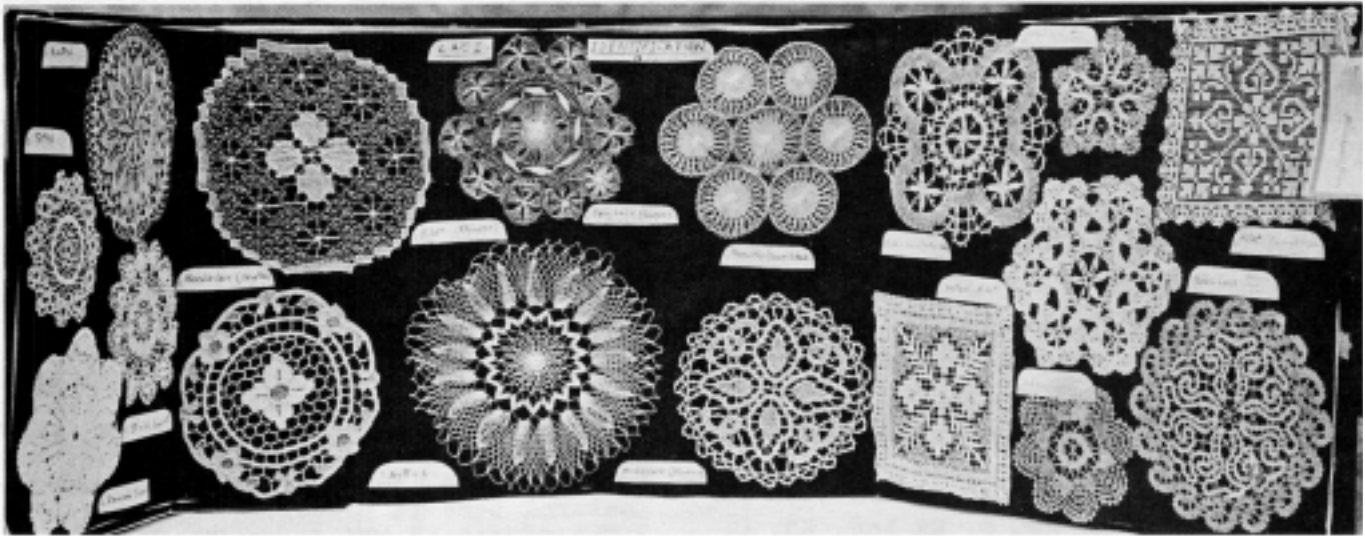
TATTED MEDALLION DOILIES

Using #20 thread; center ring, 12 picots with 3 ds between, draw thread up through picot; 12 rings around of 3 ps with 4 ds between, drawing thread through each center ring picot after each ring and rings by side picot. Join one medallion to another by picots of two rings.



Officers' addresses listed on the inside front cover for the year but you may send mail to editor and I'll forward.

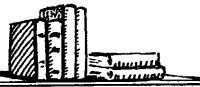
Mrs. James H. Wareham, Editor
P.O. Box 346, Ludlow, Mass. 01056 5



22nd Convention display of Types of Lace with their classification prepared from the collection of Mary Selden, Mich. Photo by F.A.Kramer, Mo.

BOOK REVIEWS

by *Mary Lou Kueker*



GUIDE TO LACE-MAKING, by M.E.W. Milroy, reprinted by Robin and Russ Handweavers, \$3.50 paperback, 69 pages. Originally published in 1934 for Girl Guides working on a lacemaking badge, this is a very nice little beginner's book for "Buckspoint" laces. It starts with 2 simple edges to learn basic stitches and goes on through 8 attractive patterns featuring point ground, honeycomb stitch, and point de Paris. The instructions are detailed, with diagrams. The patterns as printed are a bit irregular and should be redrawn on graph paper, and may need enlarging as well since some of the fine threads are off the market. Indeed, all the supplies specifically named in the book are out of date, but modern substitutes can be made.

PILLOW LACE in the EAST MIDLANDS, -- by Charles Freeman, Luton Museum, \$2.50 from the Unicorn, 51 pages. This is an excellent history of a local industry, covering workers, tools, patterns, designers and the larger economic setting surrounding English Midlands lace. Technique is briefly described, and there are many illustrations of bobbins, pillows, stands, winders and other accessories, as well as of laces themselves. A serious work of great interest to the lace student and collector.

MOLINE LACEMAKERS, Illinois

The Moline lacemakers were in Akron, Ohio, October 12, 13, 14 and 15 at O'Neil's Department store demonstrating lacemaking. They have been busy locally at various shopping centers and for various bicentennial events.

Black Hawk College has filmed Emily Mortier making lace (a one-half hour color program), and the Center for Belgian Culture is now sponsoring two lacemaking classes -- one for girls 8 to 16, and the other for older women. The first class met October 18.



EARTH TREE

A Bobbin Lace Learning Tool

You progress quickly into the learning of how to create in bobbin lace with this 7 step (fully explained) Learning Tool material. The set includes the pattern, yarn and booklet of step by step instructions, for \$4.75. Step 1: Leaves; Step 2: Fruit; Step 3: Tree; Step 4: Border; Step 5: Butterfly; Step 6: Cloud and Ground; 7: Sky.

Robin and Russ Handweavers have some lovely lace thread in 3½ oz. skeins at \$3. ea. Address in Ad, page 32.

ANNOUNCING


Lace Supplies

NOW AT BERGÅ/ULLMAN



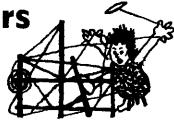
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LACEMAKING NEEDS

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 35/2 - about one ounce ... \$3.00 a tube
 40/2 - about one ounce ... \$3.10 a tube
 50/2 - about one ounce ... \$3.30 a tube
 60/2 - about one ounce ... \$3.50 a tube
 80/2 - about 1/2 ounce ... \$2.20 a tube
 90/2 - about 1/2 ounce ... \$2.40 a tube
 100/2 - about 1/2 ounce ... \$2.75 a tube
 Irish bleached WHITE LACE LINEN
 70/2 - about 2 ounces ... \$5.50 a tube
 90/2 - about 2 ounces ... \$5.00 a tube
 100/2 - about 2 ounces ... \$5.50 a tube
 110/2 - \$6.00 a tube
 BOBBINS, Ebony and Rosewood
 in two styles from Denmark...each \$1.95
 BOBBINS, Danish, dozen..... \$4.80
 PINS, long insert, U. S. A.....100 \$1.75
 PRICKING DEVICE, Swedish.....each \$3.50
 WINDERS, Swedish \$21.95 --- Danish \$17.50
 "A Guide to Lace-Making" (10 lessons)
 by M. E. W. Milroy, reprint..... \$3.50
 "A Manual of Handmade Bobbin Lace Work"
 by Margaret Maidment, Hardbound.. \$12.50
 "Bobbin Lace" by Elsie Gubser
 13 lessons with drawings..... \$5.00

Postage and insurance extra, all orders
Prices subject to change without notice

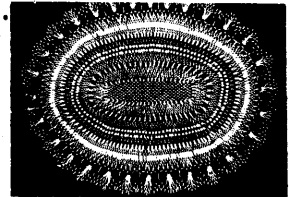
MARY CHAPMAN, BOOKSELLER

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Old and New Books on
Lace, Needlework and Textiles

A list of books on dolls and dollhouses
now available. Send stamped envelope.

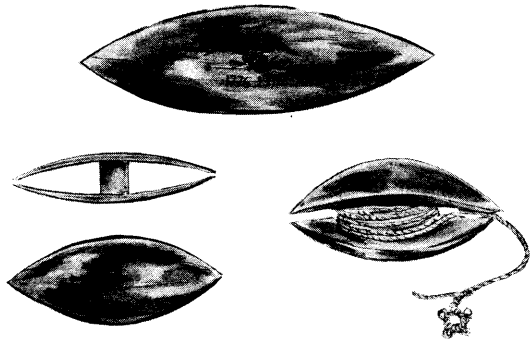
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AFTER YEARS.....this nearly
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BEAUTIFUL HARDWOOD SHUTTLES - hand-crafted by an
American artisan. Choice of Rosewood, Mahogany,
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Hardwoods -- 6" x 1 1/2" . . . \$ 8.75 postage paid
4 1/2" x 1 1/2" . . . 7.75 " "

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With this shuttle you will be able to create new looks in
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BOBBIN LACE

BOBBIN LACE KIT: Includes all the necessary tools for venturing into
this exciting textile technique. Includes two dozen bobbins, adjustable
table stand, board, pins and instructions for the beginner.

\$8.75 plus \$1.85 P & H

BOBBIN LACE "WORK-AND-LEARN" SAMPLER: Designed by Jules
and Kaethe Kliot, EARTH TREE is a new teaching tool, for the novice
or experienced lacer, planned as a working guide into contemporary
bobbin lace technique. Includes pattern, materials and step-by-step
instructions. To be used with BOBBIN LACE KIT listed above.

\$4.75 (add 50¢ postage if ordered separately)

CONTEMPORARY LACE BOBBINS: 6" waxed hardwood.

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BOOKS

TRADITIONAL BOBBIN LACE: PATTERNS IN TORCHON, GUIPURE
and IDRIA. Gertrude Biedermann and Martha Anderson.

Includes 53 original patterns, on heavy stock, ready for working.

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BOBBIN LACE: FORM BY THE TWISTING OF CORDS, A New Look at
a Traditional Textile Art. Kaethe and Jules Kliot.

Details the methods and techniques of contemporary Bobbin Lace.

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THE STITCHES OF BOBBIN LACE: Structure and Classification. Kliot.

Describes, in a unique graphic system, the complex manipulations

of bobbin lace establishing a basis for advanced and exploratory work.

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For a complete catalog of lace making, weaving, spinning and rug-
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SOME PLACE

2990 Adeline Street, Dept. IL, Berkeley, CA 94703



BEULAH BESCH, Speaker for 22nd Convention Tuesday Evening Program, August 11, 1975 told about "RECYCLING MACHINE MADE LACE". Picture taken by F. Axtell Kramer, Kirkwood, Mo. Mrs. Besch was the first president of the lace club, 1955-1956; was made an Honorary Member at the 1968 Convention and a Life Member at the 1974 Convention. 1976 Convention Registration Form included with this Bulletin.

NOTE: Please insert this issue of the bulletin into the cover for the year, to keep all lace news and addresses handy for reference.

Lithographed in the United States of America

President's Message

HAPPY NEW YEAR to each and everyone! Tho New Year's Day may be past, my greeting is sincere -- with Best Wishes for you, all thru the year.

1976 -- A New Year -- a new beginning! Each of us, no doubt, beginning the new year with a determination to keep all those fine "New Year's Resolutions" we have made!

I hope one of your Resolutions is to attend the I.O.L. Convention in San Francisco, August 3 and 4, 1976. The Bay Area Lace Club have been working hard to arrange an interesting meeting for us. They have also made plans for extra days of workshops for those interested in having more time together for study and work. You will find their convention announcement with this issue of the Bulletin. You will note the request for pre-Registration. Their Committee and your president have had many consultations during this planning time and we feel that Pre-Registration is necessary so that we know the number to plan for prior to Convention, so that proper reservations can be made for the activities. The Registration Fee includes the Tuesday Luncheon, Activities, Lectures, Meeting Room and Museum Tour.

(The Hotel charges everyone for Meeting Rooms, nothing gratis.)

We will look forward to seeing you ALL in San Francisco, at the Hotel St. Francis, in August!

The new Membership Application Blanks (as voted for at the 1975 Convention in Milwaukee) are now ready for those needing them for use at Lace or Craft Days and Demonstrations for interested persons, and any other prospective members -- your friends and, or acquaintances. You may obtain copies by writing to the Supply Chairman:

Lucile Peterson, 8855 Nebraska Avenue.
Livonia, Michigan 48150
or to the Membership Chairman:
Mary Cole, RR #1, 23955 S.W. 157th Ave.
Homestead, Florida 33030

These Blanks give information about I.O.L.; a place to check individual Lace interests; Address of Membership Chairman; and place for name and address (and membership fee); also a clip off section that prospective member may send to the Bulletin Editor for a (1) sample copy of the Bulletin.

The Supply Chairman has ordered new pins and charms and will soon have information for you concerning them.

And now, until we meet here again, may I leave this Gem with you:
"Beautiful thoughts make beautiful lives,
For every word and deed
Lies in the thought that promoted it,
As flowers lie in the seed."

Gwendolyn Kritner

President I. O. L.

IN MEMORIAM EMILY MORTIER

The Moline Illinois community was saddened by the death of a wellknown Belgian Lacemaker, Emily Mortier, 76, on Friday, November 7th. Emily was one of three lace makers who traveled to O'Neil's Department Store in Akron, Ohio on October 12 to 17th for the Store's "World Affair" promotion. She was stricken in her hotel room with a heart attack on October 14, and remained hospitalized at St. Thomas in Akron until her death. Emily was a charter member of the Moline Lacemakers Club, The Belgian community in particular and the Western Illinois in general, have suffered a terrible loss. Emily participated in most of the lacemaking programs, exhibitions, demonstrations that have been arranged in the last several years. She was about to undertake lacemaking instruction for two classes at the Center for Belgian Culture beginning October 18th.

Fortunately Black Hawk College made a half-hour video tape of Emily earlier this year in which she demonstrated lace making and told of her life as a Belgian immigrant. The Center also has a copy of this documentary and it can be viewed at its location.



Emily is shown pictured here in April 1975 with Carol Frumhoff of St. Louis, Mo. at the time a group from St. Louis chartered a bus to see the Moline Lacemakers.

Emily will always be remembered for her ready willingness to instruct others in lacemaking, her cheerful disposition in responding to repetitive questions about the art, and her infectious laughter at any humorous comment or situation.

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

I.O.L. LACE SLIDE ADDITIONS

Eight slides of doilies from the August "Art of the Doily" exhibit have been contributed from the Center for the History of American Needle work by its director Rachel Maines.

METROPOLITAN NEW YORK CHAPTER

REPORT OF ACTIVITIES for 1974 - 1975

Membership of the New York Chapter of the I.O.L. is drawn from New York City, New York State and New Jersey. Activities have included meetings, workshops and demonstrations for museums and other institutions.

September and December meetings (at the homes of Peggy Norris and Barbara Livezey) were primarily social, with a sharing of ideas and supply sources, of laces collected, of old hats and dresses.

Other meetings were workshops introducing needle netting (taught by Jo Bidner at the home of Myra Young; shuttle netting (Alicia Negrón teaching this at the homes of Pauline Van Beekum and Peg Harding); and a bobbin lace workshop for the exchange of ideas and methods at the home of Virginia Sauser.

Workshops for advanced (i.e.) non-beginners bobbin lace makers, meet at the New Jersey home of Olive Risch on a more or less bi-monthly basis. Instruction is given by Gunvor Jorgensen who trained as a lace maker in the Tondor region of Denmark.

Having been contacted by the Madison, N.J. Museum of Early Trades and Crafts, Mrs. Jorgensen and Mrs. Risch were instrumental in evaluating pillows and laces of a Mrs. Sitterly's collection which had been received by the museum. This collection and laces of Mrs. Jorgensen and Mrs. Risch formed an exhibit at the museum. For four weekends of May, Old Lacers (Mrs. Jorgensen, Mrs. Risch, Rose Sanchez, Clair Veiga, Ethel Skelton, Gertrude Stickler and Peggy Harding) demonstrated the making of bobbin lace.

Members have been active in giving lace demonstrations for various other public institutions. An incomplete list includes:

- A meeting-demonstration at the Bergen County (N.J.) Museum
- Olive Risch and Ethel Skelton: Oakland (N.J.) Museum, Heritage Show at Paramus Historical Society in Ridgewood (N.J.), Gunvor Jorgensen, Olive Risch, Ethel Skelton:
 - Hamilton Van Waganen House dedication, Clifton, New Jersey
 - Paula Saddler, Alicia Negrón: Armenian Festival, New York City, also Rudolf Steiner School, New York City
 - Paula Saddler, Johanna McClelland, Margo Lancaster: Clifton Library, Dorothy Pardon: Craft Fair, Coliseum, New York City (March) Sheep to Shawl, Van Cortland Manor House, (N.Y.); Ethan Allen Showrooms, Peekskill.
 - Olive Risch: Valley Hospital Fair, Ridgewood (N.J.) exhibit of her laces in Ridgewood Library.
- Gunvor Jorgensen and Dorothy Pardon were consultants for the lace chapter of the DELICATE WEAR volume of the ART OF SEWING series, Time Life Books.

Officers for 1975-1976:

Garberdina Nywening, President
Ethel Skelton, - - - Sec.-Treas.
Pauline Van Beekum, Program Chairman
Respectfully submitted,
Paula Saddler, President
Jo A. Bidner, Secretary

LACE EXHIBIT IN VERMONT

A lace exhibit and demonstration was held as part of a Crafts Fair sponsored by the Norwich Arts Association, Saturday, October 18, in Norwich, Vermont. The principal exhibitor was International Old Lacers member, Margaret Lancaster who has recently moved to North Randolph, Vermont. Also present were I.O.L. members Olga Barnett, from North Andover, Mass., and Mary Moody Selden, visiting from Michigan. On exhibit were laces owned locally. The value of this opportunity to talk with knowledgeable people is hard to estimate. Even after only one afternoon, it became clear there is more interest in lace than anyone would have imagined.

For her demonstration, Margaret Lancaster made lace from linen made, in turn, from flax she had spun herself. Her collection of pillows, bobbins, and laces she has made herself and from her collection, all beautifully arranged for display, was a pleasure—a privilege—to see.

The exhibit included demonstrations of related crafts. Joan Snell, of Hanover, N.H., made peasant lace as she was taught in the local public school system, worked on macrame. Chrysanthe Bien, also from Hanover, who grew up in Greece, demonstrated and exhibited extraordinarily fine Greek embroidery. And when Margaret Lancaster heard the tatting demonstrator couldn't come, she reached into her belongings and found - crocheting - knitting - weaving - and tatting.

Books on lace completed the exhibit; some owned privately, the rest on loan from the Art Library of Dartmouth College and through inter-library loan, from the New Hampshire public library.

Special thanks are due to Fran Field of Hanover, who offered some of her lace for sale for the benefit of the Norwich Arts Association, and to Nancy Ellison of White River Junction, Vt., whose interest and hard work made the exhibit not only possible, but fun. The high point of the day was the discovery that the lace cuffs Nancy had offered for the exhibit were early honiton, collectors' items!

Joan Snell, 34 E. Wheelock
Hanover, N.H., 03755

WEST VIRGINIA

"In January I will be giving lectures and demonstrations on lace making at the Junior High School here for Home Economics classes. Have been doing Battenberg, Tatting, Teneriffe, Cardweaving and Inkle Loom weaving, so keep busy; also macrame.

Heddy Fluharty, Rt. #4, Box 442
Parkersburg, West Virginia 26101



JUST ANOTHER PRETTY LACE is each of the examples, above, of Victorian lace, now on display at the Providence Public Library. Right, Michael Auclair handles the 100 bobbins needed to create Honiton lace.

Journal Bulletin Photos by Thomas D. Stevens



He's grown accustomed to the lace (making)

By Madeliene Corey

Lace: a netlike ornamental fabric of threads."So says the dictionary and this is undoubtedly one of the least definitive definitions ever written.

Lace is romance and history, beauty and artistry. You'll be aware of all this when you see the exhibition of Michael Auclair's Lace collection at the Providence Public Library through Oct. 10. But to become acquainted with the intricate details of lace making you must see Auclair demonstrate his lace making expertise Saturday between 10 A.M. and 2 P.M.

By profession Michael Auclair is a musician, actor and director, in the past few years lace has become his hobby. He is not only a collector but is an actual lace maker, self taught. He has collected the laces from flea markets and antique shops where he also found the lace pillows on which the laces are made, the

various bobbins and prickings of parchment which are placed atop the pillow, indicating the pattern which is worked over the pricking.

"I believe it was the sensuous quality of lace which first attracted me to it," said Auclair. "I had always been interested in all sorts of handicrafts but lace, by its very delicacy and quality, is a challenge. I started to pick out the design when I found my first parchment, then discovered others in old books. The Providence Public Library has a marvelous collection."

By research and experimentation he taught himself the art of lace making and has gradually acquired a fascinating collection of bobbins in bone and metal and wood. The Honiton bobbin lace he was working on as we talked demands approximately 100 bobbins.

One of the greatest difficulties today is finding threads fine enough for lace making in the grand tradition. The Honiton lace fragment was on the lace pillow with bobbins at all sides, each bob-

bin with colored beads to hold it secure, holding each thread at the perfect tension. One of his great treasures is an antique table sized to hold the pillow and allow for necessary turnings.

On another pillow he had lace of a different pattern. Auclair estimates that it takes a full day to complete one and onehalf inches of either Honiton or Buckinghamshire lace.

He is particularly interested in Brussels laces for it was from Flanders that many lace makers fled to Britain in the 16th and 17th Centuries to establish the art of lace making there. In his collection there are Brussels and Valenciennes lace, Silk Victorian laces, needlepoint and bobbin laces.

The first true lace made its appearance in the 15th Century and although true lace making as an art has declined during our industrial age, Michael Auclair is determined to create a personal renaissance.

* * * * *

I.O.L. members that viewed the exhibit are Esther Oldham and Olga Barnett of Mass.; Mary Moody Selden of Mich. and Ethel Cutler of Rhode Island. Ethel contributed the clipping from "Accent", The Providence Journal, Oct. 1, 1975. -- She writes that Michael Auclair has been in touch with the Ipswich Museum and helped to sort and identify their laces.

At present he is researching for a book on Ipswich. (Clipping also contributed by Olga Barnett.)

YAQUINA LACE CRAFTERS

A New Branch of I.O.L. was formed in Newport, Oregon on September 29, 1975.

The club adopted the name "Yaquina Lace Crafters." Officers were elected and are as follows:

- President: Isabel J. Wheatly
1256 N.E. Benton
Newport, Oregon 97365
- Sec.-Treas. Beverly Patten
327 N.W. 57th Street
Newport, Oregon 97365
- Historian: Vicki Retasket
658 N.E. Eads Street
Newport, Oregon 97365

Our dues will be \$1.00 per year from August to July. We intend to use the money for slides and postage for the club.

We will be meeting the last Monday of the month at 7:30 P.M. The club is for bobbin and other kinds of lace. We will be going to Portland to visit their group; also the Museum and Library to further our knowledge of Lace. Our first members are Isabel Wheatly, Vicki Retasket, Muriel Demory, Rosie Crawford Zan Dykes and Beverly Patten.

Oct. 27th we had our second meeting and discussed the coming events which are, getting ready for the Fair; having a showcase at the Newport Library and having a meeting at the Newport Museum.

Beverly Patten, Secretary-Treasurer
.....



(United Press International Telephoto)

NEEDLEWORK — Rachel Maines, co-founder of the Center for the History of American Needlework, displays three doilies from the early 1900's. Ms. Maines says every piece of needlework tells you something about the needlewoman.

CHAN Center for the History of AMERICAN NEEDLEWORK

The Center for the History of American Needlework was established to explore the history and sociology of the needle arts in the United States and to increase the public awareness of the value and significance of the needle and textile arts in the context of American art history.

Needle artists have come from all social classes, ethnic backgrounds and races. Most have been women whose sole means of artistic expression were the textiles with which they were in constant contact. In no other field has the influence of women been so significant in terms of the continuous history of aesthetic thought; American women have been among the greatest and most influential designers in textiles and worked thread in the history of needlework. The achievements of these artists and of the thousands of others still living are seldom recognized and are not yet fully integrated into the mainstream of American art history. The Center sponsors intensive public information campaigns, exhibitions, scholarships and historical work toward reconstructing the history of needlework and textile development in the United States.

The Center's collections are available for use by appointment and include over a thousand slides, hundreds of print photographs, filmstrips, oral history tapes, magazines, books, newspaper clippings, and other printed sources on the needle arts, as well as primary needlework and textile materials. CHAN receives a large number of current needlework publications and continues to expand its collections. The Center will become a non-profit educational institution during 1975.

CHAN, 5660 Beacon St., Pittsburgh, Pa. 15217



Robin Ford, age 13, Kalamazoo, Mich. Working on handkerchief edging after only a few hours of instruction.

SOUTHEASTERN MICHIGAN LACE GROUP

The Weavers Guild of Kalamazoo, Mich., invited Elsie Bentley to demonstrate bobbin lace making in October. "I had a very successful Lace Workshop there. The classes were held in a home in the farm lands north of Kalamazoo. There were 12 students and two young girls. One girl is pictured above. The other girl, also 13, is visiting in this country from Australia with her mother. She made a beautiful torchon ground sample before they had to leave.

This group have organized and are meeting regularly. Out of this workshop came the arrangements for a workshop in Muskegon in April which we are looking forward to."

"We are having a Christmas party and Lace-In at Trenna Ruffner's new home on December 6, 1975 and hope to have a good turnout.

The March meeting of the Southeastern Michigan Lace Group will be March 23 at the Studio of Ellice on the Ann Arbor Road, just west of Ridge Road. Watch for the sign in the yard. Bring your sandwich and your lace pillow. We promise an interesting day. Mary Moody Selden will be our speaker." Elsie Bentley

.....
I.O.L. HISTORY SCRAPBOOK

Dear Friends: Now that a new year has begun for us, I would like to encourage you to send me any worthy news clippings, articles on Lace, for our Scrap Book and Library, in order to keep it up to date and full of information. I will need all your help. -- Kaethe Kliot

2150 Stuart Street
Berkeley, California 94705

* * * * *
"My slides have been found and I now will add to the set and return them to Paula."

COMING UP! **

A LACE CONFERENCE at DEARBORN INN in DEARBORN, MICHIGAN JUNE 16 - 17 - 18 and 19, 1977

Plans are under way to make this a very interesting Conference, so plan to come. More news will appear in the bulletin from time to time; names of the chairman and registrar will be sent in later.

ANN ARBOR • MICHIGAN

Eighteen lacers in the Ann Arbor area met Sunday afternoon, November 16, 1975, at the home of Rosa M. Rosa. After an active summer, each had something to share. Rosa had some lace pieces from Spain. Elaine Godfrey and Mary Rice showed their finds in England. Dan Shultz wound bobbins on a cord. Susan Knopf brought her exquisite work with silver and lace. Eleanor Safford shared a stunning Duchesse fan, the newest acquisition. Eva Jensen was making a bobbin lace edging in wool. Alice Camber found an antique Maltese silk collar in Milwaukee (after the convention) and we compared it with some new pieces from Malta brought by Charlotte Ford. -- Mary McPeek (because Mary Moody Selden is still in New England)

FIBERS

Interest in fibers among the members of the Michigan Art Education Association is gratifying, as was shown by the filled enrollment in their workshops in Dearborn, November 14 and 15, 1975. Their program was comprised of 10 different techniques with fibers, including Mary Lou Reichards' macrame and Mary McPeek's bobbin lace.

* * * * *
Adaline Truax, Teresa Ohno, Eleanor Safford, Mary Lou Reichard and Mary McPeek will "man" the bobbin lace and macrame booths during the month-long Christmas Festival at Greenfield Village and the Henry Ford Museum.
.....

"I make, and have recently started teaching hairloom sewing; French bonnets, dresses with puffing, insert lace with en tee-doux and Old English smocking."

Mrs. Bobbie M. Bates, Rt. #1, Box 175
Vincent, Alabama 35178
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PICTURES ON NEXT PAGE

Top L to R: Elsie Bentley works on lace while Trenna Ruffner, Mary Lou Reichard and past-president, Muriel Perz look at another sample of Mrs. Bentley's work.

Below: "Tønder" Bobbin Lace Class
L to R: Ione Russell and Marguerite Plank

Pictures taken at the 22nd Annual Convention, Aug. 11, 1975 by F. A. Kramer



NEEDLEWORK WHIZ

REVERENT WORK

To execute this delicate crocheted scroll of the Lord's Prayer, Miss Phillips spent two months of her spare time in close application. More than 2500 yards of silk thread went into this 3x6 foot scroll.



OWN DESIGNS

All Miss Phillips' designs are original and worked out in some detail on graph paper before actual needlework is begun.



PRESIDENTIAL PIECE

— LEFT —

Miss Phillips sent this wall scroll to the late President Franklin Delano Roosevelt. It was acknowledged by a White House secretary.

PATRIOTIC WORK

This American flag, 7¼ feet by 4¾ feet, represents five months of work. The stars are crocheted into the flag . . . not sewn in. More than 55 balls of crochet cotton (300 yards per ball) were used in continuous crochet, without a knot in it.



From: "The Springfield Sunday Republican"
Springfield, Mass. - October 12, 1947

An artist with needle and thread is Miss Ethel Phillips of Cleveland, Ohio. In her spare time Miss Phillips designs and executes intricate and beautiful crocheted pieces, some of them so large and elabor-

ate that they take months to complete.

The Cleveland needlework whiz took up crocheting as a hobby in 1941. Her first pieces were simple projects such as doilies and antimacassars, but gradually she worked up to larger and more complicated pieces. Her masterwork is an American flag that took first honors at a local county fair. -- ACME Photos



LOTS OF STITCHES

Thousands upon thousands of crochet stitches went into the making of these large pieces, which constitute only part of the needlework turned out by Miss Phillips.

TRIBUTE TO LINCOLN

Completed in about five months of spare time, this 7'6"x6'9" crocheted version of the Gettysburg Address is one of her major projects.



L. A. C. E. METROPOLITAN BRANCH · DENVER, COL.

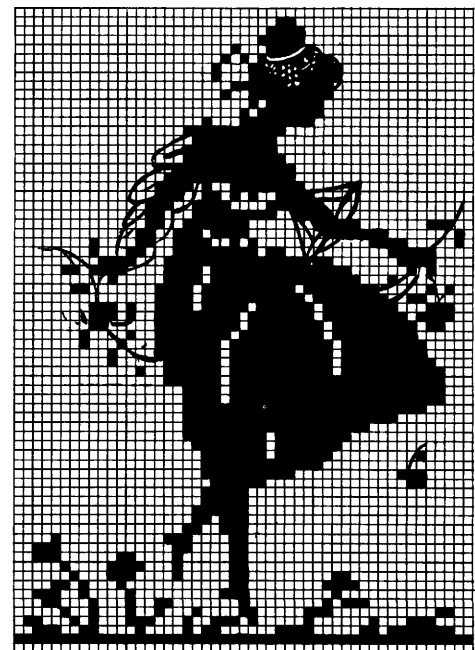
Branch meetings
Denver, Colorado
DECEMBER 16, 1975
Christmas Tree luncheon at the Aviation Club, sharing of patterns for scrapbooks and a doll tour at the home of Mrs. H. W. Spath

February 18, 1976
Lace Scrapbook display and Judging. Meeting held in the Theatre Room of The Columbia Savings and Loan building. Judges College Art Directors and members. --- Fashion Show

APRIL 16, 1976
Election meeting followed by an Antique Lace Hunt, also Lace books at Antique Shops and garage sales.

MAY
Colorado State Regional Week, Displays of lace in - Dry Goods Stores Museums, Art Institutes Metropolitan Libraries
May 21, 1976 - Banquet
Lace Fashion Parade

JULY
Tour of four cities of the State of Colorado.



Lace Museums and Shops

By Annebe Pleging, Netherlands

With much interest, I read Miss Halstrom's article on lace in museums and shops. May I add and correct a little? The lace of museum Boymans-van Beuningen, at Rotterdam was repeatedly displayed there last year. The submanager, Miss Bde Nieve, loves lace. Museum Boymans was extended and a new wing was built a few years ago and Miss de Nieve immediately displayed the collection for some months. An Exhibition of fans with some beautiful lace forms followed. I remember a lovely black Chantilly fan with a deer hunt but there were several. Last year a private collection of Dutch "Boerenpracht and Vis-serspraal" was displayed with a fine but rather expensive catalogue. There were several fine lace bonnets. The museum's good lace catalogue is on sale for the very small amount of f.o. 60. A private collection of bead bags with silver clasps was displayed too. They were not made of lace but they were lovely.

Not long ago a grand collection of lace bonnets worn around the Zuider-zee was on display in the Zuider-zee museum. Most beautiful.

In the Centraal Museum at Utrecht (Holland) in the attic is a collection of costumes with some fine laces. I enclose a photo.



In the Openbricht Museum at Arahem (Holland) is a collection of costumes with lace bonnets. Every two years it is changed and other old dresses, lace bonnets, etc. are displayed.

In France, in Bayeux, is a little lace shop and school very near the museum with the famous Bayeux tapestry where lace is displayed.

The famous point d'Alencon is displayed in the town hall at Alencon. A very interesting showcase shows how it was made. In Alencon is a school where the point d'Alencon is made now. It is sold and very expensive, as it must be. The school

has a fine exhibition of point d'Alencon and sells photographs and books.

At Caen (Normandy, France) in the Musee de Normandy, in the castle is a showcase with beautiful lace bonnets.

In Wydenes, in Holland, is a school where lace making is taught. In Holland are several private, good teachers, of pillow lace who work very hard. "Good Handwerk" at The Hague organizes two exhibitions a year of modern embroidery, etc. and always displays modern lace and sells the Wydenes lace.

I am a teacher myself and make bobbin lace. I should love to show the lace I make to interested members but they must make an appointment. My telephone number is 023-336714. Jan van Zutphenstraat, 278 Haarlem, Holland.

I am very glad that so many ladies are interested in lace now-a-days. My mother was a teacher and taught my sisters and myself to make bobbin lace when we were young girls. Since I am a member of Het Kantsalet and study old lace, I have become very keen, like the other members of Het Kantsalet. Het Kantsalet was founded by Miss L. Wiattenber Nulle 50 years ago. She is 91 years old now and still very interested and always says she is so glad her work is carried on by younger teachers. She wrote a book on lace history which was translated into English too.

My guide book said in Honfleur is the best museum of costumes in Normandy. We visited it, but they said in the museum. "We are sorry, the costume department is closed because it is being re-arranged." It was a few years ago that I visited Normandy in France, perhaps the costume museum in Honfleur is open again with as fine an exhibit as the Musee de Normandy at Caen. I just don't know.

Because Miss Halstrom used the expression "A black chapter" about France, I wish to say something about the Musee des Tissus at Lyons. It has 3 stars in the Guide Michelin. I visited it and loved it. It has wonderful, very old tissues, Coptic a.l. They have silk tissues and damaska, embroideries, Persian carpets, etc., and excellent library and it is marvellous. They have not much lace. They did not

treat me as a nuisance when I asked for it, but said, "It is encouraging if somebody is interested."

And, I wish to mention the Gobelins in the Musee de Cluny, the Louvre at Paris, the museum and workshop Gobelin at Paris; the Gobelins at Angers (modern and medieval) in the cathedral at Reims, Versailles and in the castles of the Loire. In Reims are beautiful embroideries too, the Royal Cloak and the mantles of the herah embroidered with silver threads in the museum of the cathedral. I always ask in a cathedral if I may see the