

# MADONNA

The Bobbin Lace Madonna pictured to the right is an example of the artistry of Mrs. Virginia Staben Of Portland, Oregon, member of the Portland "Bobbinettes".

(Photo by: John Forsythe)



24th YEAR

## *International Old Lacers*

BULLETIN

1976

1977



# International Old Lacers

OFFICIAL PUBLICATION FOR MEMBERS

## MEMBERSHIP

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

By-Laws: Art. III, Sec. 1

Yearly Dues . . . . . \$5.00  
in U.S. and Can. 3rd class mail  
Abroad, 1st class mail. . \$7.50

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## ADVERTISING

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should be received by the  
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month previous to the bul-  
letin it is to be printed  
in. - Address below

## HONORARY MEMBERS

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

## LIFE MEMBERSHIP

1974 Beulah Besch  
1st President, 1955-1956

## 1976 Officers 1977

### President

Mrs. Gwendolyn Kritner  
234 North 10th Street  
Geneva, Nebraska 68361

### 1st Vice President

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

### 2nd Vice President

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

### Recording Secretary

Mrs. Helen Forcum  
1821 Solano Avenue  
Berkeley, Calif. 94707

### Corresponding Secretary

Mrs. Laura Spurrier  
7712 Ricardo Court  
El Cerrito, Calif. 94530

### Treasurer

Mrs. Virginia Olsen  
R.R. #1, 23955 S.W. 157th Ave.  
Homestead, Florida 33030

### Membership Chairman

Mrs. Mary Cole  
R.R. #1, 23955 S.W. 157th Ave.  
Homestead, Florida 33030

### Historian - (Custodian of the Permanent File)

Mrs. Kaethe Kliot  
2150 Stuart Street  
Berkeley, Calif. 94715

### Editor - Advertising Manager

Mrs. Rachel Wareham  
P.O. Box 346  
Ludlow, Mass. 01056

### Supply Chairman (Pins, etc.)

Mrs. Lucille Peterson  
8855 Nebraska Avenue  
Livonia, Michigan 48150

### Librarian:

Mrs. Mary Lou Kueker  
11370 Evans Trail, Apt. T3  
Beltsville, Maryland 20705

Board of Directors  
Elected Officers, Area  
Directors and Past Presidents

### Co-ordinator

Mrs. Virginia Funk  
370 Ammons Street  
Lakewood, Colorado 80226

### Auditor

CPA selected by Treasurer

## DIRECTORS

### Canada

Mrs. Phylis Attwell  
61 Lowercrest Blvd.  
Agincourt  
Ontario MIT 1K6, Canada

### NORTH

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

### West

Mrs. Virginia Bryant  
Rt. 1, Box 173  
Eagle Creek, Oregon 97022

### Mid West

Mrs. Doris Southard  
New Hartford, Iowa 50660

### South

Mrs. Osma G. Tod  
319 Mendoza Avenue  
Coral Gables, Florida 33134

### East

to be appointed

### Parliamentarian

Chairman By-Laws Committee  
Mrs. Beulah Besch  
2937 - O Street  
Lincoln, Nebraska 68510

### Nominating Committee

Mrs. Georgia McCallum, Chairman  
1002 Oaklette Avenue  
Chesapeake, Virginia 23325

Mrs. Muriel Mitchell  
3795 Trinity Street  
Burnaby 2  
British Columbia V5C 1N1, Canada

Mrs. Kaethe Kliot  
2150 Stuart Street  
Berkeley, Calif. 94715

## LACE CONSULTANTS

### Identification

Mrs. Muriel Mitchell  
3795 Trinity Street  
Burnaby 2  
British Columbia V5C 1N1, Canada

### Battenberg & Teneriffe

Mrs. Alicia Negron  
349 Bch 46 Street  
Far Rockaway, Queens  
Long Island, New York 11691

### Bobbin Lace

Mrs. Gertrude Biedermann  
1986 - 10th Avenue  
San Francisco, Calif. 94116

Mrs. Muriel Mitchell  
3795 Trinity Street  
Burnaby 2  
British Columbia V5C 1N1, Canada

Theresa Ohno  
11650 McClumpha Road  
Plymouth, Michigan 48170

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

### Contemporary Bobbin Lace and Sprang

Mrs. Kaethe Kliot  
2150 Stuart Street  
Berkeley, Calif. 94715

### Macrame

Mrs. Virginia Harvey  
P.O. Box 468  
Freeland, Washington 98249

Mrs. Mary Lou Reichard  
1694 Progress Street  
Lincoln Park, Michigan 48146

### Needle Lace

Mrs. Nancy Evans  
26001 - 174th, S.E.  
Kent, Washington 98031

### Crochet & Knitting

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

### Tatting

Mrs. Marie Kramer  
1432 Ruth Drive  
Kirkwood, Missouri 63122



## LACE STUDY SAMPLER

Last year the wish for a learning vehicle for the wide range of advancement among my bobbin lace students prompted this study sampler with a bicentennial theme. We chose the Belgian square medallion pattern interpreted by Doris Southard in the September 1973 Bulletin, page 20 and 21. Beth Breuker made a sheaf of all-over prickings, keeping to the original pinholes and outline. She created many of the 13 variations.

The overall design was discussed with Mary Moody Selden and Elaine Godfrey.

Starting clockwise with the original medallion in the lower right corner done by Elizabeth Battenbury, we move to:

Jessie Bush's, that gave ideas for many other combinations of her geometric figures.

The heavier one with the Maltese Cross was made by Teresa Ohno who does the typically fat leaves of Maltese lace.

The next one with crosses in the center will be remembered by Elsie Bentley for the problem where the cross meets the point of the middle fan.

The geometric center was softened and outlined with gimp by Leslie Saari.

Charlotte Ford widened the original V in the center and used half stitch.

Virgin ground on the next one had just been Peg Harding's lesson.

Hearts, or shamrock combined with a gimp fan in Carmen Miller's.

Adaline Truax finally learned to like point d'esprit after several versions of this checkerboard effect. Like in the virgin ground, we thought exposing the "ribs" showed the method of construction better.

See what happens when Christine Douglas switched spiders and blocks, but only in the first and third quarters.

Yehudit Newman elongated the middle gimp fans all the way to the center.

The picoted one with crosses, honeycomb ground, eyelets and scallops made by Alice Camber looks smaller because the border must go inside the edge pins used by the picots.

Beth Breuker tried half stitch on a torchon stitch path for the corner fans and a repeated pin at the point of the middle fans to produce the holes. The line within the cloth stitch center is just a twist of the workers in each row.

Mary Lou Riechard made models for the beginners.

Dolores White embroidered the caption and names.

Susan Knopf spaced and sewed the lace onto the blue linen and wrote the script.

There is a tiny red stripe around the



white mat.

Amy Feurstch and Linda Balich were just beginners when they cloth stitched the shield stripes.

1776 was created in cloth stitch by Eleanor Safford.

Margaret Cardinaletti sent her 1976 from Australia.

The stars are triangular point d'esprit with sewings.

On July 12, 1976 we presented the sampler to the Ypsilanti Historical Society Museum that has been so helpfully interested in our group.

Local cable television made a video tape of the presentation ceremony along with further explanations of the study sampler.

A booklet with all the sampler patterns and information is in preparation and will be announced when it is ready.

By: Mary McPeck

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

Greetings to all IOL members: I wish you could all have been present for the IOL Convention held in San Francisco at the St. Francis Hotel August 3-4, and for the Workshops on August 2 and 5. Special Thanks to the Bay Area Chapter for their planning and work in preparing for this Happy and Educational Meeting. It was also a time for greeting old friends and meeting new friends.

You will find a detailed Report of the Convention activities, also the Report of the Recording Secretary of the Annual Business Meeting, in this Issue.

A SPECIAL THANKS to Roberta Mack for the lovely "Lady in Lace" she made and presented to each IOL lady at the Tuesday Luncheon.

A gold IOL membership pin was presented to Olga Barnett, who served as President of IOL for the 1971-1973 term; and to Muriel Perz who served as President of IOL for the 1973-1975 term.

A Special Thanks to the members of IOL for the gold membership pin presented to me, as your President. I shall wear it with pleasure and treasure it always.

Please read carefully the SPECIAL NOTICE on this page concerning action taken by IOL members at the Annual Meeting.

At the Post-Convention Meeting of the Board it was decided to hold the next IOL Convention on August 8 - 9, 1977 in San Diego, at the Town and Country Hotel, 500 Hotel Circle. The Convention Chairman: Mrs. Hazel Scott; Co-Chairman, Mrs. Robert Livingston.

This announcement is made early so you can begin now to plan to attend the 1977 Convention. If you have suggestions for Program, please send to your President, before November 1, 1976.

"Create the kind of self you will be happy to live with all your life."

*Gwendolyn Kritner*

### SPECIAL NOTICE TO ALL IOL MEMBERS

In regard to the NAME of our Organization: During the Annual Business Meeting at the Convention in San Francisco, the majority voted that the President appoint a "NAME SURVEY" Committee to receive Name suggestions from all members of IOL: that the most popular name suggestions, including "International Old Lacers", be put on a Ballot and attached to the Bulletin for a vote of the membership.

Your President has appointed the following "NAME SURVEY" Committee:

Chairman:

Mrs. Elizabeth Groszberg  
128 North 'O' Street  
Lakeworth, Florida 33460

Mrs. Gertrude Beidermann  
1986 - 10th Avenue  
San Francisco, California 94116

Mrs. Virginia Gordon  
12411 Lakeholme Road, S. W.  
Tacoma, Washington 98498

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All members may send one Name suggestion to any one member of the "NAME SURVEY" Committee. Your name suggestion must be signed, and must be Postmarked before October 25, 1976, to be eligible for consideration.

The 4 most popular names suggested, along with the present name "International Old Lacers" will be placed on a Ballot and attached to a later Bulletin for a Membership Vote. The outcome of the vote will be reported in the Bulletin. -- The Committee

Elizabeth Groszberg, Chairman  
Gertrude Beidermann  
Virginia Gordon

## N. O. L. reports....

### Secretary

#### CONVENTION MINUTES

The annual meeting of the International Old Lacers was called to order by Gwendolyn Kritner in the Georgian Room of the St. Francis Hotel, San Francisco, at 1:30 PM, August 3, 1976.

Gertrude Biedermann, President of the Bay Area Lacers, gave the invocation.

President Gwendolyn Kritner presented Olga Barnett and Muriel Perz their past president's gold pins. Beulah Besch presented one to Gwendolyn so she could enjoy wearing hers now.

Committee reports were given as follows:

Kaethe Kliot, a co-chairman of convention committee, noted that 86 had registered for convention.

President, Gwendolyn Kritner, gave her report covering the time from the Post Convention meeting, 1975 to the present. She thanked all for their help, mentioning, Roberta Mack and Kaethe Kliot who worked so hard on the convention.

1st Vice-President, Mary Hand, has spent the last year learning.

2nd Vice-President, Paula Saddler, has reproduced slide set #10, reorganized slide file and received the duplicate slides from Muriel Perz at convention.

Corresponding Secretary, Laura Spurrier, had received several letters which she answered, she notified all Board members and Directors and Past Presidents of the Pre Convention meeting. She read a letter from Mary Russo who was very sorry she couldn't attend the convention this year.

Treasurer, Virginia Olsen, gave a very complete and itemized, audited report. Total income was \$10,438.56. Total expenses were \$4,994.11. Balance forward \$5,444.45, as of June 30, 1976. The International Old Lacers is quite solvent.

Membership Chairman, Mary Coles' report was read by Virginia Olsen (Virginia is Mary's daughter). Mary has conscientious-

ly taken care of all business. She has received numerous applications for membership. She has processed these. She has turned all checks over to the treasurer. She has answered all inquiries. The directory was completed for publication in February. Two supplemental membership directories have been completed and forwarded to Editor for publication. Mary has also sent out several application packets as requested.

Historian, Kaethe Kliot, reported she had received two complete sets of International Old Lacers bulletins from 1972 through 1976 from Rachel Wareham. Kaethe has also purchased a scrapbook for newspaper and magazine articles. She would appreciate receiving more published articles.

Rachel Wareham, International Old Lacer's bulletin editor, couldn't make the convention, but Gwendolyn gave Rachel's greetings to the members and said Rachel wanted to continue printing the bulletin as long as she can. Rachel also said she felt we could manage six issues per year financially.

Supply Chairman, Lucille Peterson, gave an itemized report:

25 pins @ \$4.75 =	\$117.75
9 charms @ \$5.00 =	45.00
Total	\$162.75

Lucille handled 127 pieces of mail, and she sent out 135 membership blanks. Her postage cost was \$19.56.

Area Directors from Canada, the North and the South; Phylis Attwell, Elsie Bentley and Osma Tod were absent. Director from the West, Virginia Bryant, had no report at this time. Joyce Willmont from England, reported there are 90 members in England. They all enjoy the bulletin and even though the rate of exchange is quite bad for them, they hope to be able to continue receiving it.

Co-ordinator, Virginia Funk, reported receiving wonderful correspondence from members throughout 19 countries. She also spoke to the point that it is necessary that something concrete be done as to figuring lace appraisals, so that at the very least the membership would know values for insurance purposes.

The following recommendations from the Board were moved, seconded and passed:

1. That members be instructed to write two separate checks when dealing with the Librarian. One check for the postage should be made out to Mary Kueker. The other should be made out to the International Old Lacers for the deposit on book, materials, etc.
2. That members overseas must see to it, that they use or send the correct amount of postage. In the past they haven't been too careful about this. They must keep abreast of current postage rates and the current monetary exchange.

3. On renewal memberships a late penalty charge of \$1.00 will be added after November 1st. This means that the bulletin issues will cost a late "renewer" \$1.00 per issue, if you haven't renewed

before November 1st.

4. Those desiring back issues are to pay \$1.00 per bi-monthly issue or \$6.00 for a year's bulletins.

5. The Treasurer and Membership Chairman should reside in same city or general area, as this arrangement saves considerable time and money in transacting International Old Lacers' business.

Gwendolyn asked Buelah Besch, Chairman of by-law committee, to report. Buelah stated the committee had met, corresponded and made their recommendations on the proposed by-law changes. Buelah noted that the by-law change from the Bay Area Lacers arrived after the by-law committee had completed their work, but in time to be published. The by-law committee therefore had made no recommendation on the Bay Area Lacers proposals. She also noted the proposals from the Michigan area group was sent directly to Rachel Wareham, editor of the bulletin, and was accordingly published, but had by-passed the by-law committee completely.

No action was necessary on by-law change ---Articles 2 and 8, concerning the publication of the bulletin. Articles 2 and 8 will remain as stated, because we are financially able to publish 6 issues a year.

Article 4---changing the start of the year from August 1st to September 1st was recommended by the board. Muriel Perz moved acceptance of recommendation, Ione Russel seconded. Motion carried and so ordered.

On Article 5, section 1--- concerning setting of time and place of Annual Meeting by President, it was recommended by board and convention members agreed, this Article should remain as presently stated.

Article 5, section 2---concerning raising registration fee of annual meeting from \$2.00 to \$5.00, the vote was to retain the \$2.00 registration fee.

Article 6, section 10---concerning the Board of Directors and the Executive Board members, the recommended clarification was moved by Olga Barnett, seconded by Muriel Perz, passed and so ordered.

Article 7, section 2a was recommended dropped and 2b retained. Virginia Olsen so moved, Muriel Perz seconded, passed and so ordered.

The Bay Area Lacers' proposal---concerning organization's name (dropping the "Old") in Articles 1 and 2, was recommended by the board to be tabled indefinitely. This (name changing) would be a major change involving changing 7 out of 11 by-laws. This in fact constitutes a "revision". Because of a considerable feeling on this---the matter was settled by Olga Barnett moving that a "name survey" committee be appointed by the President. This committee will receive suggested names for our organization from the membership. The most popular of these names will be put on a ballot and attached to one of our bimonthly bulletins. This ballot will also include our pres-

ent name of "International Old Lacers". The membership will choose their preference and send their ballot to any "name-survey" committee member. The committee members will then tally these ballots and publish the returns 60 days prior to the 1977 annual meeting. Virginia Funk seconded motion and it carried and was so ordered.

Proposals 1, 2 and 3 from the Southeastern Michigan Lacers Group --- concerning additions to Articles 10, 5 and 7 were recommended by board to be tabled indefinitely. It was stated that the proposals had not been sent through proper channels. The Board's recommendation was so moved, seconded and voted. The 3 proposals were tabled indefinitely.

Olga Barnett moved that \$125.00 be sent Rachel Wareham in appreciation of all her work on the bulletin. Muriel Perz seconded. Motion passed and so ordered.

President Gwendolyn Kritner then asked for nominations for the nominating committee. Kaethe Kliot, Georgia McCallum and Muriel Mitchel were nominated. The membership voted for two of the three. Kaethe Kliot and Muriel Mitchell were chosen. The third member of the nominating committee will be chosen by the Board members at the Post Convention meeting. This meeting will be held immediately following the evening lectures.

Annual meeting was adjourned approximately 3 PM. Respectfully submitted  
Helen Forcum, Recording Sec.

## Treasurer

### STATEMENT OF INCOME AND EXPENSE JUNE 30, 1976

#### INCOME:

Transfer from	
Previous Treasurer	\$7,207.91
Dues	2,420.50
Back Bulletins	273.57
Lace Identification	197.30
Ads	235.20
Sales (Book Plates, "Meshes" Chart, Pins & Charms, Etc.)	104.08
Total Income	\$10,438.56

#### EXPENSES:

Printing--Bulletins	\$1,411.46
Envelopes	241.77
Directory	406.45
Editor----Postage	1,675.00
Treasurer-Postage	150.00
Pins & Charms	350.16
Returned Checks	10.00
Bank Charges	9.28
Miscellaneous	739.99
Total Expenses	\$4,994.11

Balance in Bank	
June 30, 1976	\$5,444.45

I have examined the records of the Organization and conducted such tests and supporting evidence as I considered necessary.

The accompanying Statement of Income and Expense accurately reflects the financial position of the Organization as of June 30, 1976. Bette Wilson, Accountant

## Convention Committee

### 23rd I.O.L. Convention Activities

August 2nd through 5th

Our 23rd IOL Convention must have had the biggest turnout in history; 82 registered members and 120 general admissions, all coming to share in the excitement of lace. We were sorry that four members had to cancel. The city of San Francisco and the Hotel St. Francis extended all their courtesies in making it successful, and with the enthusiasm of the local chapter our one day event lasted from Monday through Thursday. On Monday two workshops were held, one by Nancy Evans on Needlelace with 15 participants and one by Kaethe Kliot on Contemporary Bobbin Lace with 9 participants. These were followed by a board meeting and early in the evening exhibit framework was set up.

Early Tuesday morning our exhibit crew went to work, with Vera McFadden in charge, and completed the exhibit set up well in time for the exhibit opening at 10:00 AM.

There were four commercial booths selling lace, supplies and books, 8 tables for demonstrators and visitors who had displays to exhibit. The day was a huge success with the large and enthusiastic turnout. Considering the large wealth of lace offered by our Bay Area Members we could have easily filled twice the space. This did make it necessary to limit displays and pointed out an organizing problem. Visitors should check with chapters in charge prior to a convention to ascertain how much space is available, thus allowing equitable distribution of available space. We did the best we could under the circumstances and hope those of you who brought laces and demonstrated were sensitive to these circumstances. The exhibit was closed for a delightful and elegant catered luncheon. Roberta Mack presented each member with a picture doll which she made. Each doll took 3 hours to make and each doll was different and adorned with handmade lace.

At 1:30 the display reopened although the luncheon meeting lasted till after 3:00.

This curtailed demonstrations and indicated less than ideal planning as two TV coverages were missed and some good publicity could not be taken advantage of. Would suggest evening meeting for future conventions. The exhibit closed at 5:00 and all displays came down and were removed in a short time. At 7:30 lectures were scheduled in a most elegant room offered by the hotel. Nancy Evans started off with a lecture on the Lace Worker and Needlelace history. Jack Browning followed with his personal experiences as a lacer. I concluded with a talk on contemporary approaches and innovative styles. Thus concluded a very exhausting and exhilarating day.

On Wednesday, 2 buses sponsored by Roberta Mack, left from the hotel at 9:30 AM for a member tour to local lace

exhibits. The Palace of the Legion of Honor set up a collection of their own magnificent collection of 17th and 18th century laces, with some exquisite pieces of point laces. The tour also included the Anneberg Gallery where a showing of contemporary lace was organized. Being near Fisherman's Warf, this also offered an opportunity for visits to some of the more colorful parts of the city. The buses returned to the hotel at 2:00. Roberta Mack and Vera McFadden served as tour guides, pointing out landmarks and points of interest throughout the trip. This ended for many members our convention.

On Thursday, 21 members stayed on to partake in a workshop given by Gertrude Biedermann and Martha Anderson on bobbin lace pattern making.

In the November bulletin I would like to share more details of the convention and the month of August which has truly become a lace month in the Bay Area with many lace exhibits and demonstrations scheduled throughout the month.

Kaethe Kliot  
Convention Chairperson

P.S. We have some lovely Victorian tote bags left over from the convention for sale at \$1.00 postpaid. These were distributed to registrants at the convention and were very popular. Please order from Kaethe Kliot.



#### "THE LACE SNAIL"

"With the bulletin arriving today, it reminded me about a delightful children's book I picked up quite by accident a week ago. It's called "The Lace Snail" by Betsy Byars, Viking Press.

It's about a snail on her way to the pond who starts leaving a trail of lace behind her and the various animals she runs into and makes lace for. The illustrations done by the author are also very good. Some of the things the snail says, some of us lacemakers can really identify with.

Since writing the first part of the letter, I've been to the Lacemaking Convention in San Francisco. The book was read by Martha Anderson in front of the 86 IOler's who came. Everyone loved it. Mary Lou Kueker (IOL Librarian) is ordering it for the library." E. Reichenbach

## Sheffield Lacemakers, England

Sheffield Lace-Makers have just completed the third year of their existence as a Group, with a membership of 85 extending over five counties.

Activities during the year have included 4 practical meetings (2 whole day and 2 evening - all well attended). 39 members attended the Keighley Lace-In and some 32 journeyed to Luton Museum where they met the ever helpful Mrs. Fudge and marvelled at the hundreds of specimens of lace. This was indeed the highlight of the year for those 32 members.

The Annual General Meeting was attended by more than half our members, when a firm Constitution was discussed and agreed upon.

By popular request the programme for the ensuing year will largely follow last year's pattern and members were wildly delighted to hear that the subscription of £1 can be held for another year, making 4 years in all. Surely a record in these times!

Mrs. Sybil Allan was voted as Chairman; Betty Harrington, Vice-Chairman; Olive Wolstenholm, Hon. Treasurer and Doris Bird as Hon. Secretary.

Mrs. Jean Dunn of Harswell, York, (IOL) was our Guest Speaker, who delighted us with examples of her valuable collection and widespread knowledge, to say nothing of the very charming way she presented them.

Among several enquiries during the year someone asked if there was such a thing as a "Lace Chair". After researching through old books and museums it has been decided that there is no such thing as a lace chair - Agreed?

Doris A. Bird, Honorary Secretary.

## stolen

#### DORMY HOUSE ANTIQUES - NOTICE!

We have been burgled. Many thousands of our best bobbins, including our comprehensive display of most types, were stolen 31st July.

Every single inscribed bobbin is recorded, and very many of them are unique i.e. dated ones recording births, marriages and deaths and there are photographic records of many of the more decorative and unusual bobbins.

People interested in bobbins are first and foremost lace makers and then collectors or dealers. It is to them I appeal for help in trying to recover this collection. If anyone should see or hear about any large or unusual offering of bobbins for sale I would be most grateful if they would let me know at Dormy House Antiques, 43, Kingsbury Street, Marlborough, Wiltshire, SN8 1JE, England.

With many thanks, Yours sincerely  
Denys Bellerby

## Convention Activity



Top left: Adrienne Webb demonstrating bobbin lace making.

Top right: Special Educational Display showing tools and equipment necessary for making each of the following laces: Teneriffe, Tatting, Point Lace (needle) Bobbin Lace, Filet and Battenberg, arranged by: Exhibit Chairman, Vera McFadden

Bottom left: Portland, Oregon Lacers demonstrating the making of Bobbin Lace.

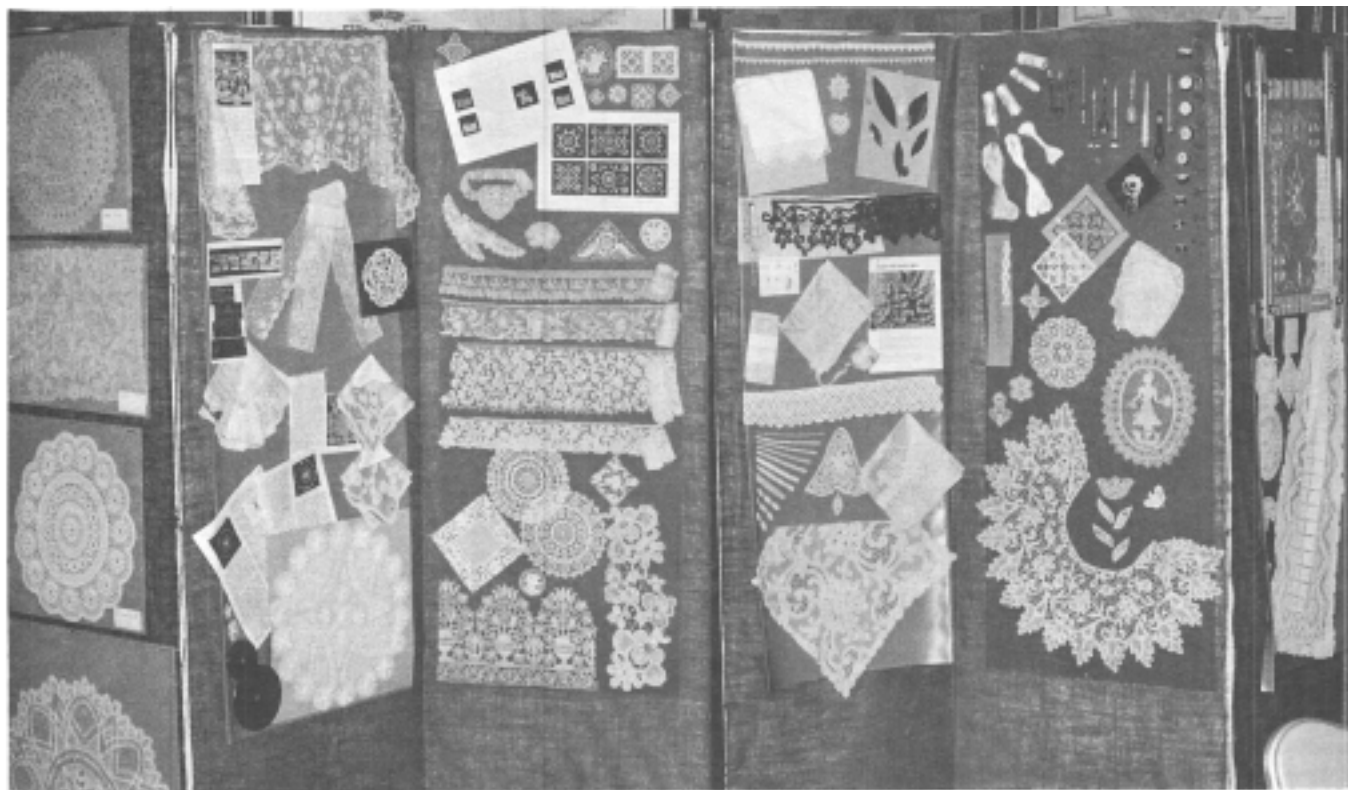
In the background at top left is a large Point Lace tablecloth; to the right one in Filet; below filet crochet. -- Display arranged by Adrienne Webb

Bottom right: Gertrude Biedermann and Martha Anderson of San Francisco with a display of their Bobbin Lace work in the background.

All photos made and contributed by Jules Kliot of Berkeley, Cal.







MEMBERSHIP RENEWAL NOTICE

Voted at 23rd Annual Meeting that all renewals of membership must be received by the treasurer by November 1, 1976 for the 1976-1977 Year or an additional \$1. will be charged, making the dues \$6.00.

NOTICE ABOUT BACK BULLETINS

Voted at 23rd Annual Meeting that all single copies of the back bulletins and current issues will be \$1.00 each, and the complete back bulletin for any of the previous year's will be \$6.00.



New York  
METROPOLITAN AREA CHAPTER

Four members of our Metropolitan Area Chapter demonstrated lace at Bergen Community College, Pramus, New Jersey in June.

We received an award for a most unusual craft, a Bi-Centennial Medal and a \$25.00 Government Bond.

Pictured from left:

Miss Mary Cohen  
Mrs. Ethel Skelton  
Mrs. Olive Risch, holding award and  
Mrs. Gunvor Jorgensen holding Bi-Centennial Medal.

## METROPOLITAN NEW YORK CHAPTER

### Annual Report of Activities of our N.Y. METROPOLITAN AREA CHAPTER, IOL 1975-1976

Our membership has been very active this year demonstrating lace, holding workshops and our regular monthly meetings.

At our meetings we have had demonstrations and talks on netting, drawn work, needle lace, bobbin lace, basket weaving, china painting and two of our members showed slides of old laces taken from Museums, including the Brooklyn Museum, and we closed our season with a luncheon meeting.

Our workshops have been well attended and everyone attending shows great enthusiasm in this project, and we plan to continue it next season, meeting every two to three weeks.

During this Bi-Centennial year we have been asked to demonstrate in schools, museums, libraries, colleges, historical sites and at different craft shows. All have been well received and at the college we received an award for a most unusual craft, a Bi-Centennial Medal and a \$25.00 Government Bond. At Ringwood Manor Arts and Crafts Show, Mrs. Gunvor Jorgensen received a blue ribbon for her wall hanging of a tree done in bobbin lace. Ringwood Manor is a New Jersey State Historical Site. Our demonstrations have been in New Jersey and New York State, and one of our members who recently moved to South Carolina demonstrated in that State.

Officers for 1976 through June, 1977:  
Garberdina Nywening, President  
Ethel Skelton, Secretary-Treasurer  
Pauline Van Beekum, Program Chairman

Respectfully submitted,  
Garberdina Nywening, President  
Ethel M. Skelton, Secretary

## YAQUINA LACE CRAFTERS, OREGON

The Yaquina Lace Crafters wrote up their By-Laws according to the I.O.L. By-Laws.

We have some news to share with I.O.L. The Library in Newport let us use their Show case. We had a nice display. Mrs. Wheatley, our President, sent to the State Library in Salem, Oregon for books about lace. We all enjoyed them.

Mrs. Belt and Mrs. Flesher taught us ladies how to tat. We all learned how to tat a little.

At Christmas time we had a party and exchanged gifts. Our back ground music was from the Lincoln County Community Choirs, taped by Mrs. Retasket.

April 15th we had a Pie Sale and sold all of our pies. Mrs. Wheatley and Mrs. Demory were in charge of the Sale. We will be buying a Book or two for the Newport Public Library. They are "The Romance of Lace" and D.M.C. Encyclopedia of Needlework.

Mrs. Wheatley sent for some Lace slides. The slides we received were of Bobbin Lace and mostly Old Lace. We enjoyed them very much.

There was a Bi-Centennial Day over at the Mary Harrison School in Toledo, Oregon. Mrs. Wheatley and Mrs. Patten went to demonstrate Lace. Everything there was things of Yester-year. We will be at the Fair this year to demonstrate Lace Making. We also will be selling tickets for a handmade Lace Handkerchief and a handmade lace jewel box. The drawing was the last day of the Fair, Aug. 1, 1976.

The ladies have brought many different pieces of Old Lace to show at our meetings. -- Beverly Patten, Sec.-Treasurer

"I was down at Mary Baldwin College in Staunton, Virginia for the 40th college class reunion and met a classmate's husband who is an Episcopal minister who has three small churches. Seems one has only one set of altar linens, -- so, you guessed it -- I'm making them a new set. I'll never run out of projects." J. Barr, Pa.

"I demonstrated tatting at the Art Fair in Ann Arbor, Michigan in July."

..... Anna S. Anderson, Michigan

**BRANDYWINE BRANCH**

held a LACE-IN April 7th at the home of Lee Goodheer West Chester, Penn.

Top photo, Left to Right: Sharon Currie and son, Gertrude Bergner, Mary Hand, Louise Puls, Marcha Botje, Lee Goodheer, hostess

Lower photo: Louise Puls, Gertrude Bergner, Lee Goodheer, Mary Hand, Nell Copson, Sharon Currie, all busy with bobbins and plans for future.



\* \* \* \* \*  
 Members of the Brandywine Branch displayed and demonstrated lace making on May 23rd (Sunday) from 12:30 - 4:30 along with the Weavers Guild Seminar. Those taking part were Gertrude Bergner, Louise Puls and Mary Hand.

\* \* \* \* \*

**AT THE MANNING ANNUAL SPINNING SEMINAR**

Neeltje Hain of Strasburg, Penn. demonstrated the techniques of traditional bobbin lace at the Seminar on Saturday, June 12th.

Also at this Seminar, Nellie Copson demonstrated dyeing, and did some skeins of her own spun linen thread, red (cochineal) and blue (Indigo) to be used this summer, with some already bleached, in a Bicentennial piece of lace which I have started plotting on graph paper. Seems I am always late but maybe before the last day of this year I will have the '76 worked in and the project finished for my little memorial contribution.



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**SOUTHEASTERN MICHIGAN LACE GROUP**

There was sufficient interest, plus definite benefits in organizing a group, so a group of interested lacers met for an organizational meeting on May 5, 1976. (We have been meeting informally for several years.) After nominations from the floor, the following officers were elected:

- President: Elsie Bentley
- Vice President and Program Chairman: Jessie Bush
- Secretary: Mary Lou Reichard
- Treasurer and Temporary Newsletter Editor: Eleanor Safford

A By-Laws committee was appointed and at a continuation meeting held at Ann Arbor on June 14, the By-Laws were adopted.

We are now officially the Southeastern Michigan Lace Group.

Mary Lou Reichard, Secretary

**SOUTHEASTERN MICHIGAN ACTIVITIES**

A bi-centennial lace sampler, made by the students of Mary McPeck was presented to Historical Museum, 222 N. Huron Street, Ypsilanti, Michigan on July 12th, 1976.

Mary Moody Seldon and her staff demonstrated bobbin lace making at the Ann Arbor Street Fair from July 22 through 24, as they have been doing for several years.

Virginia James was in charge of the lace booth at the Michigan State Fair during August 27 through September 6.

The Branch July meeting was held Monday, the 26th at the Farm Museum in the Waterloo Recreation Area near Stockbridge. A "big bag of German lace" to look at and identify was the high-light of the meeting.

SAVE June 16, 17 and 18, 1977 for the Lace Conference being planned for the Dearborn Inn.

## *A Traditional Craft Lives On*

Lace-making is centuries old in Bucks. Lindy Brookling and cameraman Bob Mead met a woman who is helping it to survive. (From an English paper sent by Joyce Willmot)

When Doreen Wright knew there were three lace-making pillows in a cottage in Chenies which was due to be demolished, she rescued them and thought: "One day I will do pillow lace."

One day she did, and 30 years later Mrs. Wright has become the first chairman of the Lace Guild, a newly-formed body of more than 600 lace-makers, mainly from Britain but with some from Australia and America.

Lace-makers, she said, had been talking about forming a guild for years and years. "Then there was a 'lace-in' that's a terrible name -- at Bedford last year with 200 people. We got talking and decided to do something about it.

"I said I would write a letter, and got 600 copied in Amersham. I had 400 firm replies saying a guild was wanted. "People backed their intentions with a £1 registration fee, which went towards the first year's subscriptions following the inaugural meeting this year.

Mrs. Wright, who is 68 has been making lace since 1947 but anyone who meets her is soon aware that she is a woman of many talents. The workroom at her home--Charlecote, Harewood Road, Chalfont St. Giles--is gloriously cluttered with materials and equipment for all sorts of arts and crafts, including sculpture and glass engraving.

One of her current projects is making hassocks for St. Michael's church in Chenies. She is working a design in canvas on a five foot choir stall hassocks rolled on a frame. "Some people call it tapestry, but that is different," she said. "I am looking for volunteers to do the smaller hassocks."

Mrs. Wright trained in textile design at the Royal College of Art, but, she says, she didn't do much with her training at the time. "My sister was an international swimmer and I bet her that I could make the team as well. I trained for six months, and made the team by a fifth of a second."

However it was illness which first brought her to making lace. "I had to have a kidney operation and the surgeon said I had to be quiet for three months, so I got the lace-making pillows down from the attic.

### WEDDING DRESS

"I had a dreadful hunt in those days to find anyone to teach me, but eventually I found Miss Elsie Turnham at Aylesbury -- she is dead now."

You might imagine that Mrs. Wright spends her time sitting at her lace pillow producing yards and yards of beautiful lace. But you would be wrong -- although she did make lace for her daughter's wedding dress. "I don't get much time to do that," she said. "I am really a propagandist -- I do a lecture about lace which covers its history from the Pharaohs to the present day."



She also writes and is interviewed for craft magazines, teaches, has appeared on "Collectors World" with Arthur Negus and Hugh Scully, and her book, "Bobbin Lace-Making", has sold 5,000 copies in England and 2,500 in America.

"I was given a brief to write a book from which the housewife on the plains of Arkansas, 300 miles from the nearest college, could learn."

Her publicity work on behalf of lace started through the Women's Institute movement. She said: "The WI organizers were looking for someone to give talks on lace, because Bucks is a lace county. I was doing little talks to the WI on almost everything from jam to Jerusalem, as they thought I had the gift of the gab.

"I started doing research in to the history and design of lace, and it developed from there," Mrs. Wright has recently retired from the position of chairman of the crafts committee of the Bucks Federation of WI's, which she held for four years.

### LASTING QUALITY

One of the places Mrs. Wright visited during her research was Devon where the beautiful Honiton lace originated. This kind of pillow lace was brought to Britain by the Huguenots in the 16th century as they fled from persecution, and from Devon and the south coasts they made their way up into Bucks.

"We were making beautiful lace in Queen Anne's time, but it was at its peak in William and Mary's reign when we were making better lace than the French," said Mrs. Wright.

She has a piece of 17th century Bucks Point lace in the collection she uses to illustrate her lectures, and she sees the lasting quality of lace as part of the craft's charm.

"Lace will outlast generations of families. I recently put a new middle into a lace handkerchief which was 175 years old."

Lace-making, like many other traditional crafts, is enjoying a revival. "I think that people have more leisure time now," said Mrs. Wright. "I personally find lace

making most relaxing, although you need more concentration than for knitting or crochet."

"People are going towards hand-made articles -- these plastic things are made by the million and craft shops have plastic this and plastic that. But to make something by hand is much more satisfying.

"It would be very interesting to take a sort of census of people who sit and watch the television. I wouldn't mind betting that there has been a great decline in numbers."

Although lace is benefiting from one current trend towards crafts, it has been a victim of another trend with many lace classes being cut from education curricula. Mrs. Wright herself was a victim of cuts at Amersham College, but is continuing to teach at Amersham Community Centre where a new course starts in October.

"There has been a terrific cut-back in classes," she said. "The counties are only paying teachers for large classes, and lace-making is not ideal for a large class. Six is the ideal number."

One function of the Lace Guild, she hopes, will be to fill the gap by arranging small classes in people's houses, with a teacher supplied by the guild.

Maintaining high standards of teaching will also be an important role for the guild, which is additionally pledged to using its combined strength to ensure supplies of materials necessary for lace making.

The bobbins which hold the thread as they are being worked are now being made by several people, and are readily available to lace-makers fairly cheaply. Antique bobbins are of considerable interest to collectors as well as lace-makers, who could expect to pay at least £4 for a bone bobbin. A set of three famous hanging bobbins, made to commemorate three men executed for murder in 1871, sold for £75 at an auction.

"The bobbins were originally love tokens made for wives and sweethearts and many had inscriptions," said Mrs. Wright. One of her bone bobbins bears the legend, "I Love U".

NARROW BRAID

Tension on the bobbins is maintained by a number of glass or china beads attached on a wire at one end. "The old beads were made by the blacksmith, and you can see the pattern of a horse file on the beads," said Mrs. Wright.

Lace-makers can often be seen scouring jumble sales for broken strings of glass or china beads, as plastic beads are not heavy enough.

The number of bobbins used to make a piece of lace can range from 12 in a narrow braid to hundreds. Mrs. Wright made a lace collar which meant working with 500 bobbins. "I dropped it one evening and was up until 2 A.M. putting the bobbins back in the right place," she said.

Those uninitiated to the intricacies of

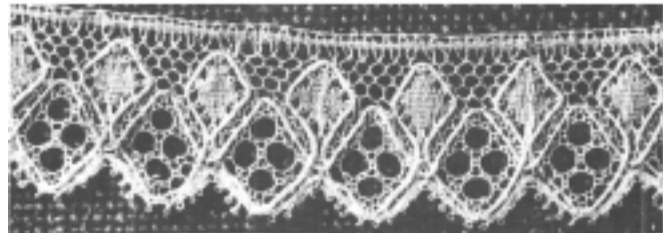


Doreen Wright at work on a lace-making pillow.

lace-making can only marvel at how the lace-maker remembers which bobbins go where, but there is a card pattern through which the pins are stuck into the pillow before the threads are woven and twisted round them.

The amount of time it takes to learn to make pillow lace depends on the teacher, maintains Mrs. Wright. "I believe in starting my pupils on Bucks Point. You have got to have a good technique to do Bucks Point, and then you can go on to do Torchon and other types of lace," she said. Once people have become proficient at making lace from traditional patterns they can design their own. "There is a need for new designs," she added.

With the Lace Guild to safeguard the interests of lace-makers, Mrs. Wright feels confident that the future of lace-making as a craft is assured. She is also pleased with current trends in fashion: "there is quite a lot of lace being worn now, because elegance is coming back."



DUKE'S GARTER LACE, a Bucks Point pattern

ANNOUNCEMENT

The book "Schlesisch Spitzen" by Gisela Graff-Hoefgen (German text) was published in December 1974. She writes "I get letters from members asking whether it has been published." A copy is in the I.O.L. Library or write to her about purchasing a copy.



Above: Mrs. Rosemary Randall wearing an antique Battenberg collar. On the table is an antique netted tablecloth.

Top left: Miss Janet Bucher, 7 years old, was the sensation of the exhibit.

Left: Kaethe Kliot demonstrating her contemporary bobbin lace to Hazel E. Scott. In the background is Hazel Scott's display. Note: A print of Vermeers "The Lacemaker"

Right: Mrs. Mildred Frakes. Background is Antique display -- on table are different types of lace pillows.



July 23, 1976

TWO LACE ITEMS FOR IOL

"For several years I have been a member of International Old Lacers with Battenberg Lace collecting as my interest. I have some completed pieces, patterns, threads and a lovely blouse lined with china silk. Also, a lovely embroidered-on-net skirt with a train, which is not Battenberg, but its true identity is not known to me. I am wondering if the net was embroidered and sold by the yard. If so, the intricate pattern was really a beauty. The front and back seam shows it was embroidered before pattern was cut.

The two garments were given to me in trade for two old dolls that needed new wires and things to put them back together. The doll lady was going to cut up the garments for doll clothes, so we were both delighted to trade.

My interest is in the small linens with Battenberg lace and the garments need a new home. In the bulletins there have been several articles of ladies wearing lovely old gowns of embroidered materials and I thought the IOL could use them to a better advantage than I am--in a box.

I am very glad to send them, with my complements, to add to the many other pieces in the I.O.L. collection. Their past history is unknown to me."

Elsie M. Padrnos, California  
(Editor is holding them at present)

SOUTHERN CALIFORNIA HANDWEAVER'S  
BIENNIAL CONFERENCE, March 6-7, 1976

The 10th Biennial Conference of Southern California Handweavers held in Mar. 1976 was an overwhelming success, attended by over 900 weavers. There were workshops a week previous to the Conference, which included a lace workshop given by Kaethe Kliot of Berkeley, California. On the Sunday when the Conference was open to the public we had almost two thousand visitors.

I was allotted a large booth by our Creative Weavers Guild to display the laces, both antique traditional and contemporary, which I have acquired over the past five years. I also had the privilege of displaying Kaethe Kliot's beautiful antique silk bed jacket and collar.

Above are a few pictures of some of my students demonstrating and my background displays.

In September we are forming a lace group in San Diego. We will be in charge of the Conference which will be held in August of 1977, so you will probably be hearing from this most southwest corner of the U.S.A. from time to time.

Hazel E. Scott, San Diego, Cal.





*A Little Russian Lace-Maker at Work*

**A PEEP INTO RUSSIA'S PAST, REVEALS  
HER EXCELLENCE IN ALL HANDCRAFTS**

In the old days, on the great estates of the aristocracy, in addition to their agricultural pursuits, the peasants made almost all of their own household necessities. Their linens were spun and woven and decorated by hand, and the wooden spoons and bowls, chests, and other household utensils were produced in the long winters when it was impossible to work in the fields. Each district excelled in some line or another, and their designs, as in other countries, were handed down from generation to generation.

A great army of hand-workers was created, and for many years they had come to supply not only their own needs, but to make in large quantities products for use in the great cities. During the winter time, these handcrafts became a means of support to the peasants, their sale being aided and arranged often through some person of authority, or through a community group which functioned through one of the wealthier and better educated peasants.

In the other European countries, this native form of art has flourished through the centuries, lasting even until the present day, despite the influx of machines and easier methods of producing utilitarian objects. Compared with Russia, however, these countries produced on a small scale, and it is easy to see that with her millions of workers the great land in the north gradually evolved a mighty group of

craftsmen, skilled through centuries of effort in the art of making and decorating objects in common use in the home.

Of these, perhaps of greatest interest to us are the laces and embroideries. Although we are familiar with the Russian cross-stitch, seen in smocks, the more sophisticated art of lace making in Russia was an older development, dating back from time immemorial. All women of all kinds interested themselves in it. As far back as 1252 there is a record of the origin of the Russian word for lace, and in 1288, in a description of the shroud of one of Russia's kings, a mantle decorated with lace is given prominence.

At the courts of the nobles of the seventeenth century, there were always a number of lace designers, who not only made and worked patterns themselves, but who prepared intricate designs for others to carry out.

(Contributed by Hazel Scott, California, who writes: "Here is an article on lace-making in Russia, which was given to me by Mrs. Rosemary Randall whose mother came across it in an old magazine. I am sure it will be of much interest to all lace makers to find that we can trace handmade lace making to a more specific date than we seem to have had previously, that is, as far back as 1252 in Russia!")



Three of a set of six lace pictures belonging to Phoebe Philips of Colorado which were displayed in the J. C. Penny store during Colorado State Regional Week.

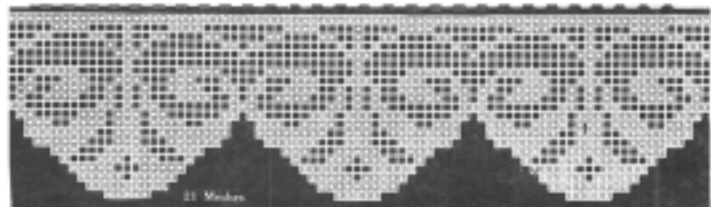
They are done on handmade net with one thread across and two down. The children are beautifully done in a Malta type ivory thread in needlepoint dropped stitches with three twists on each cross thread.

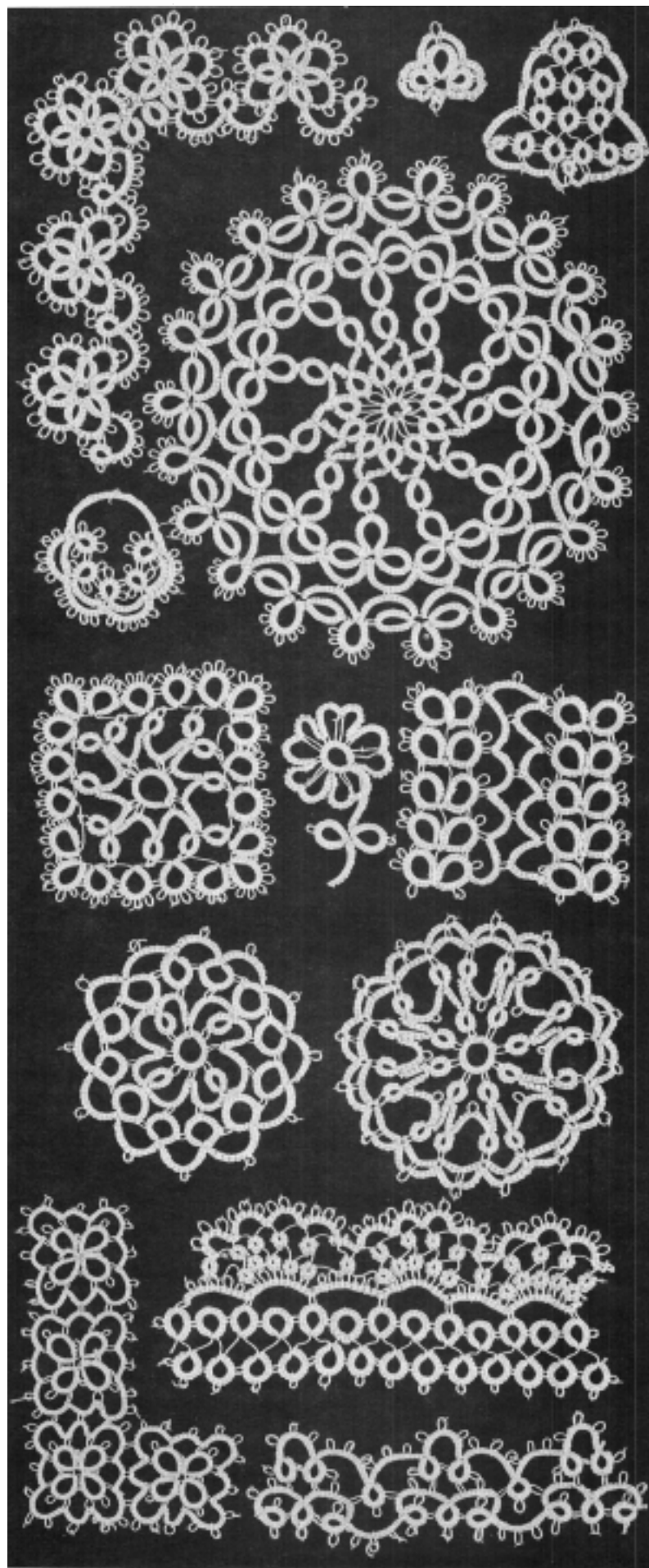
These three pictures from "The Romance of Children" (Hans Brucker Period) are titled:

- "Walking in the Rain"
- "Planting a Spring Garden"
- "Playing in the Snow"

The other three in the set are:

- "Ice Skating"
- "Playing with Birds"
- "Children Walking Their Dog"





TATTED No. = stitches  
TRIMS - picot or join

Edge

Rings 6-6  
and 3-3-3-3  
Chains 3p x 2  
Corner ch. 3  
& Rings 6-1-6

Large Bell

Rings  
center 3-3-3-3  
and 3-3  
Chains 4 & 7

Small Bell

Rings 2-4-4-2  
and 2-6-6-2  
tiny 2-2  
Chains 3-4-4-  
7-7-4-4-3

Small Doily

Cen. R, 1lp x 1  
1st Row: R, 4-2-2-4  
Chain, 4 and 6-6  
2nd Row: R, 9-9  
Chain, 7  
3rd Row: Clover  
Ring 9-9 and  
4, 6p x 2, 4  
Single Ring  
1,4, 6p x 2,2,1

Basket

Rings 5p x 2  
Chain 10  
and 5p x 2  
Handle 35

Square Medallion

Cen.R, 6-1-6-1-  
6-1-6-1  
1st Row: R, 6-6  
Chain, 6-6  
2nd Row: rings  
5, 6p x 2, 5

Curtain Lace

Rings:  
4-4-2-2-9  
and reverse  
Chains: 6-6

Flower

Ring, 10p x 2  
long-short ps  
Chains: 10  
Stem ch:12,10  
Leaves 9-9

Left Medallion

Cen. R, 8p x 3  
1st Row: R, 6-6  
Chain, 6-6  
2nd Row:  
R, 4-5-5-4  
Ch, 6-6

Right Medallion

Cen. R, 8p x 3  
1st Row: R, 5-5  
Chains: 5 & 5-5  
2nd Row: Ch. 4-4  
3rd Row: Ch. 5-5

Pillow Case Edge

1st: Double row rings  
4-4-4-4 and 4-8-4  
2nd Row: Ch. 5p x 2  
3rd Row: R, 3-3, join  
every other chain.  
Thread only on other  
4th Row: R, 3-3  
join 4 over 5 group and  
1 over thread joining  
5th Row: chs, 3p x 2 and 2

Joined

Motifs:  
R, 5p x 4  
Ch, 4-4  
and 4-4-4-4

Towel Edge

All Rings 3-3-3-3  
All Chains 3-3-3-3  
Note where joined

Samples made by Rachel Wareham  
\* \* \* \* \*  
"Today sent for Elgiva Nichols' new book "Tatting Techniques". Barbara Banister, Alanson, Mich. 49706, sent me a notice that she just received a shipment of them from England. Price postpaid and insured \$10.70." R.J. Stinson.



A Saxony Pattern

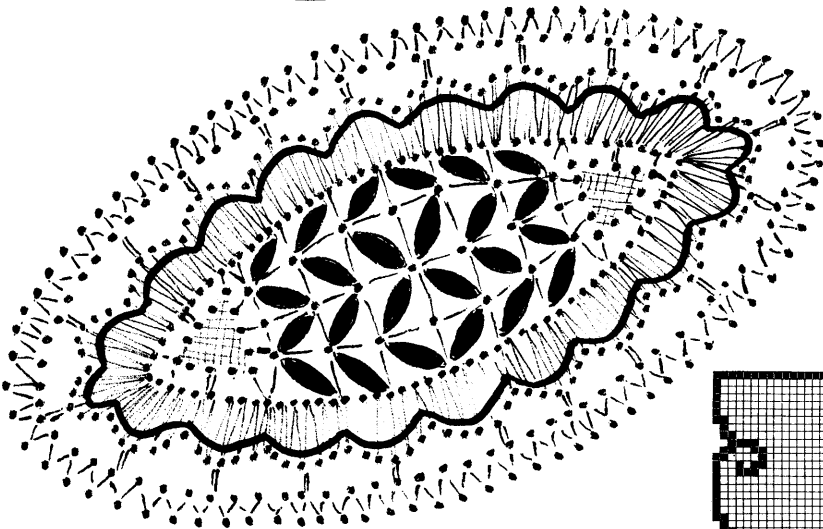
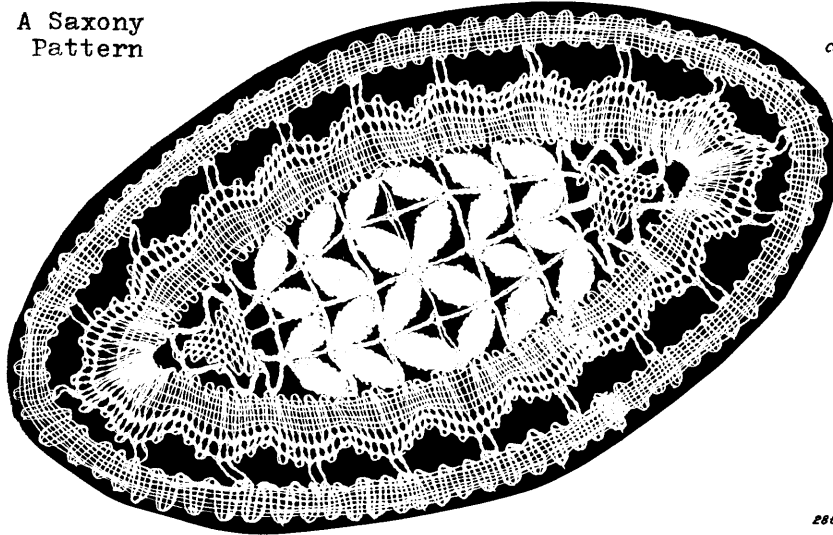
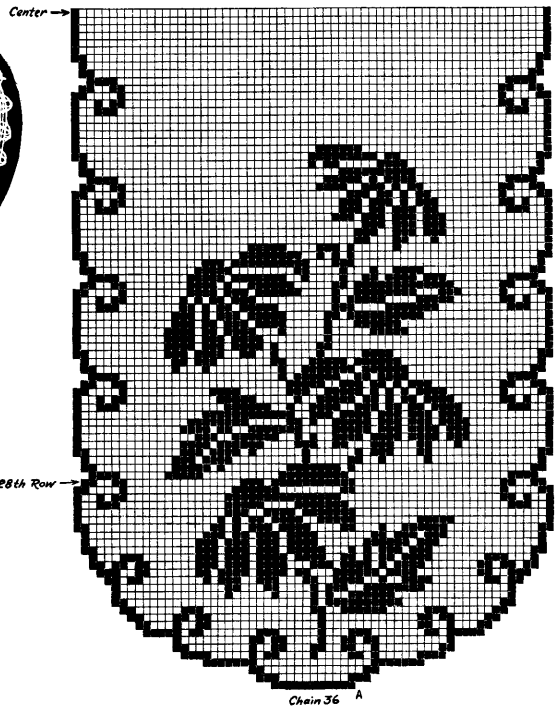
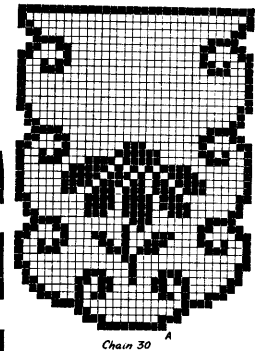
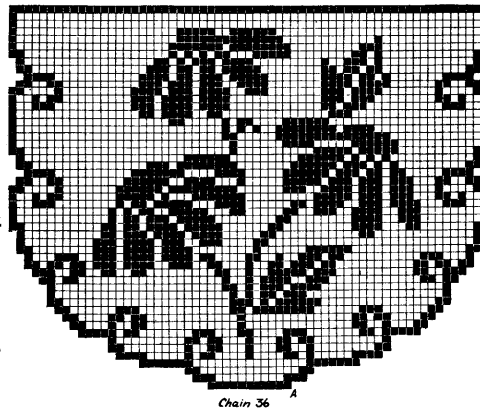


Chart for Scarf



SCARF AND CHAIRBACK SET



A Saxony Bobbin Lace Pattern given to Gertrude Beidermann and Martha Anderson by Hilde Schoenfelder, Portland, Oregon. It was made up by Martha with 14 pairs of bobbins and #100 linen thread. They write, "We see so much of lace like it on dresses and blouses, and the younger generation is going for it."

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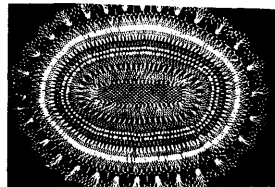
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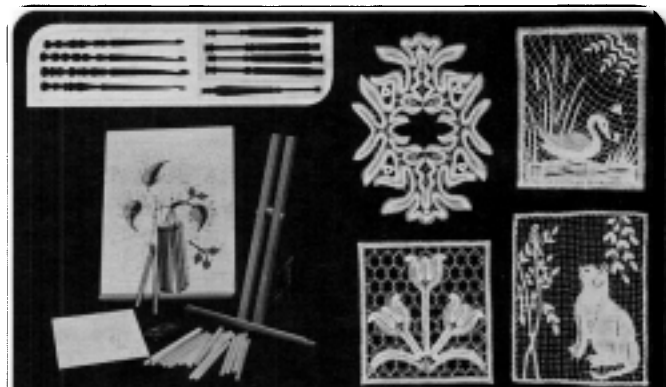
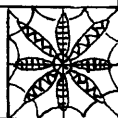
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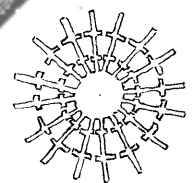
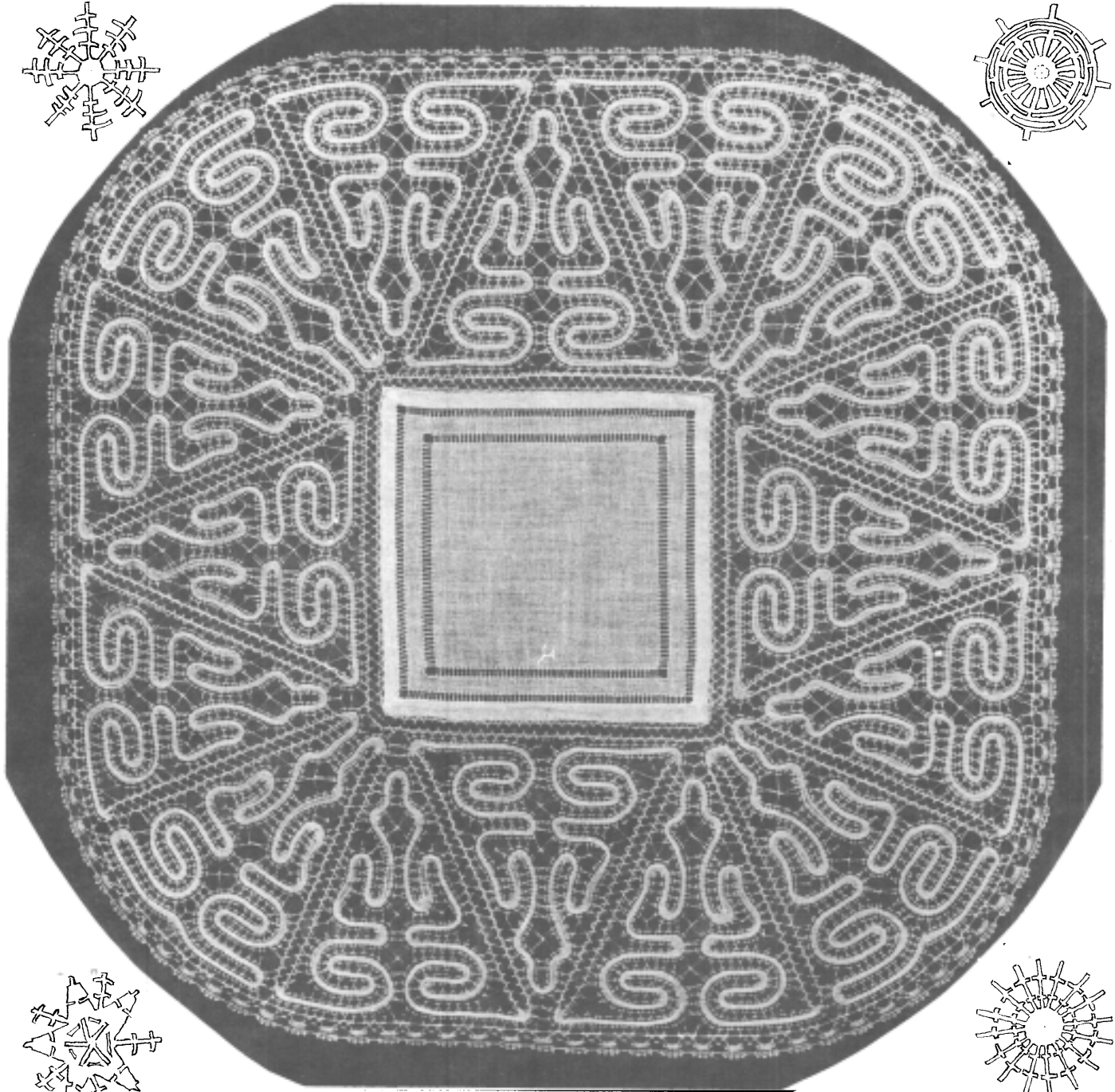
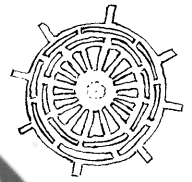
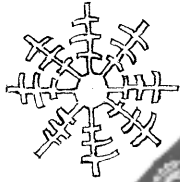
THE STITCHES OF BOBBIN LACE: Structure and Classification. Kliot. Describes, in a unique graphic system, the complex manipulations of bobbin lace establishing a basis for advanced and exploratory work.

\$2.95 plus 25¢ P & H

For a complete catalog of lace making, weaving, spinning and rug-making tools and materials, send 25¢

### SOME PLACE

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



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

THE LOOM OF LIFE

"As time weaves the threads of Life into  
A pattern of planned design,  
The majesty of God's mighty hand  
Guides the shuttle, line by line!

Sometimes the threads are dark and rough,  
Like shadows that cloud the blue;  
Sometimes God's weaving is golden bright  
And shimmers with sunshine, too!

But when the last thread has dropped in  
place  
And the shuttle and loom is still,  
You will find there's a lovely pattern  
Woven by God's perfect will."

Anonymous

Shared by Myrtle P. White, Oregon

Above is pictured  
the 24" bobbin lace centerpiece made by  
Mrs. Elizabeth Groszberg in a very intricate  
tape-lace pattern that won her a  
blue ribbon at the Fine Arts Festival in  
Florida last Spring.



COMING LACE MEETING DATES

SOUTHEASTERN MICHIGAN LACE GROUP  
Lace Conference, June 16, 17 and 18, 1977  
at Dearborn Inn, Dearborn, Michigan

INTERNATIONAL OLD LACERS  
24th Annual Meeting, August 8-9, 1977  
at Town and Country Hotel, San Diego, Cal.



## President's Message

GREETINGS to all IOL members! Fall is here and hopefully you will all have more time to spend on your Lace Hobby--whether it be Lace making--collecting and/or Study. A Hobby helps one make new friends. Have you found a new friend interested in Lace? Have you interested her/him in IOL? If you need a "New Membership Application Blank" send your request to the Membership Chairman: Mrs. Mary Cole, R.R.#1, 23955 S.W. 157th Ave., Homestead, Florida 33030; or to the Supply Chairman; Mrs. Lucile Peterson, 8855 Nebraska Ave., Livonia, Michigan 48150.

If some of your IOL friends have not received their September or November IOL Bulletin it may be that their 1976-1977 dues have not been received by the Treasurer, Mrs. Virginia Olsen, R.R.#1, 23955 S.E. 157th Ave., Homestead, Florida 33030. Our Club Year begins Sept. 1, and Bulletins for the new Club year are not sent until Dues are received. (See Article IV, Sec. 1-4).

Plans for the 1977 IOL Convention in San Diego are progressing--more details will be in the next Bulletin. Hope you are making plans to attend.

Members of the NAME SURVEY Committee are tabulating the suggested names for our Organization which have been sent in by you members. (Remember the deadline for your suggestion to be considered is an October 25 Postmark. (See details Sept. 1976 Bulletin, page 2)).

Some months ago I asked for Reports from the IOL Lace Groups, (since we have no record of the number of local groups in IOL). I have received reports from the "Chilliwick Bobbin Lace Club" of Chilliwack, British Columbia; the "Bobbinette Lacers", Portland, Oregon; the "Bay Area Lace Group" of Calif.; "South Eastern Michigan Lace Group"; and the "Lace Art Craft Educational Metropolitan Branch" of Denver, Colo. These groups have all been busy demonstrating and exhibiting at various Craft Shows and Museums. Some of these reports included the dates of Meetings or number of times per month group meetings were held, and also listed their officers names and addresses. We would really like to have a Report from all Units or Groups, with your list of Officers and Meeting times and type of activities. Please send your reports to me before Jan. 1, 1977, so that your group may be listed in the IOL Directory.

If your Group is planning a Special Area Meeting, Exhibit and/or Demonstrations, please send the Notice in early to Rachel for publication so that other IOL members may plan to attend. Sharing is important!

Have a Happy Thanksgiving Day--set aside a few moments for quiet, silent meditation--be aware of the presence of God--be Thankful for your many Blessings--Be Happy!

Sincerely

*Dwendolyn Kritner*

## CONTEST

### ATTENTION LACEMAKERS

A lace contest will be held at the San Diego Convention in August 1977.

The 3 categories of Lace for competition are:

- 1 Traditional Bobbin Lace
- 2 Contemporary Needle Lace
- 3 Crochet

All entries are to be original designs by the person submitting their lace.

Professionals and teachers are not eligible. If you are not planning to attend this convention in person, you may mail in your entries by June 15th 1977 to:

Mrs. Hazel Scott  
4611 Coronado Avenue  
San Diego, Calif. 92107

Please insure all packages and they will be returned to you insured.

All entries will be at your own risk. The I.O.L. and its members are not responsible for any lace submitted for this contest.

So. Get Busy and Happy Lacing!  
Paula Saddler, Contest Chairman

### IPSWICH DAY, Massachusetts

The Ipswich, Massachusetts 17th Century Day celebration took place on Saturday, October 9, 1976.

A wide range of activities was scheduled to take place including demonstrations by skilled craftsmen of basket and lace making, weaving, spinning and dyeing with natural colors.

### SLIDE LIBRARY

Members wishing to obtain slides, whether for personal use or for club meetings, may do so by sending a check for \$25.00 (deposit) made payable to the International Old Lacers to:

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

I will send out the slides and when they are returned I will return your check. All you pay is my postage and insurance to you and your return postage and insurance.

Please let me know what type of slides you are interested in and I will do my best to accommodate you.

Paula Saddler  
Slide Librarian



Left: Ranae demonstrating Tatting  
 Right: Mrs. Gerald Scott

BOBBIN LACE & TATTING DEMONSTRATED IN  
 NORTHERN MICHIGAN ON OCTOBER 2, 1976  
 By Ranae Scott

The Jesse Besser Museum in Alpena, Michigan held a "Fall Harvest Day" on October 2, 1976. The Fall Harvest Day started at 10 a.m. and lasted until 4 p.m. and all crafts, hobbies, and exhibits were participated by area residents. On behalf of the museum Trenna Ruffner and Ranae Scott were invited to demonstrate their crafts.

Trenna demonstrated Bobbin Lace and set up a display of many of her original designed pieces. One outstanding piece she displayed was a beautiful Crown, it was very unique. Other pieces of her Bobbin Lace were framed for many to see. (The museum received over 3,000 visitors on that special day).

Throughout the day, Trenna worked on a "Christmas Tree" pattern and was nearly finished at the close of the day. Ranae noted the movements of Trenna's hands; she worked while she conversed with the many museum visitors that dropped by to watch. "Our local residents had never seen bobbin lace demonstrated before," stated the Museum Director, Mr. Dennis Bodem. At the close of the day, Ranae presented Trenna with a tatted "Martha Washington" pattern lace Handkerchief. One which Ranae especially worked out with Trenna in mind.

Ranae, a Tatter; has been tatting for 10 years, he learned at the age of 19 He viewed many pieces of tatted lace his grandmother left behind when she passed on. "I thought the work was beautiful and I knew it wasn't crocheting or knitting," he states. The more he studied her work the more interested in it he became. "I tried to teach myself, and could never pick it up," Ranae said. Later, he found an elderly friend who did tatting and she showed him the trick. "I picked the lesson she taught me up in 5 minutes," he states.

Ranae has been tatting ever since he first learned and has never left it. At the Fall Harvest Day, Ranae had a hand-made white Linen wedding dress on display, of 1913 vintage, the dress is inserted and trimmed with bobbin lace. The



Trenna Ruffner and visitor  
 with her pillow

camisole top underneath was tatted by Ranae. It was a beautiful dress, for everyone to view. Also on display, Ranae had a large butterfly collar, tatted in pink and white, a pattern from Plain and Fancy Needlework Magazine in 1917.

Ranae also stated that Trenna as well as himself, had a wonderful time and each enjoyed their demonstrations and visiting with some 3,500 local residents who attended the Annual Fall Harvest Day.

ILLUSTRATION from "THE LACE SNAIL"

Book by Betsy Byars

used with her permission

The purpose of the book is to show us that the most generous gifts are those we give naturally.

To us lace makers there are some things that she says that may have more meaning.

Contributed by  
 Elaine Reinchenback  
 Washington



WINDSOR MILL GUILD SCHOOL

"This summer I had the unique chance to enter a beginners course in bobbin lace,

The course was offered by the Windsor Mill Guild School in North Adams, Mass. and lasted for two weeks.

Before beginning the course I read several very old and crumbling books which made me think I had gotten into more than I could handle. But after our instructor, Brigita Fuhrmann, began; I became fascinated and am now hooked."

Nancy C. Danish, Box 32, Cropseyville,  
 New York 12052

From: "The Oshkosh Daily Northwestern"  
Wisconsin, August 31, 1976

# Bobbin lace product of ancient art

By Joanne Flemming, Staff Writer

In some parts of the world, bobbin lace is a dying art.

In the Fox River Valley, however, it is very much alive, thanks to Jane Lynch.

Five years ago Mrs. Lynch eagerly grasped an opportunity to learn the craft from an elderly woman she met through her mother-in-law. Her first project, worked with 16 bobbins, was a handkerchief edging made from fine linen thread.

Today she has taught herself several other patterns. She demonstrates her skills in Appleton area schools and for the Appleton Gallery of Arts.

Her lace has become the prized possession of a number of churches and friends. She donated some to All Saints Episcopal Church, Appleton and to St. Thomas Episcopal Church, Menasha, for use on ciborium veils; and recently she completed enough for a christening gown for a friend's baby.

Mrs. Lynch learned bobbin lace and tatting from Mrs. Robert (Ruth) Lueck who had learned it from her mother or grandmother. She had planned to carry on the family tradition by teaching it to her daughter and granddaughter.

The Appleton lacemaker said that Mrs. Lueck sold her her first pillow and bobbins, darning egg-shaped devices with room on the "handle" end for winding the thread.

Her first lessons took a couple of hours an afternoon for a week. She began with a fine old linen thread packaged in skeins instead of on spools as it is sold now.

Mrs. Lynch was instructed to wind the bobbins at home before she began her second lesson. When she reported the next day, she found that she had wound them incorrectly--away from rather than toward her.

When a bobbin is full, the thread is secured in place with a slip knot. This releases the amount of thread required for each motion, but does not unravel it.

The next step was learning to make the pattern. Mrs. Lueck showed her student how to prick it into paper using a needle stuck into the eraser end of a pencil.

Although this method works well, the young woman prefers to use a commercially made instrument which is imported from Sweden and can be purchased through yarn suppliers.

Mrs. Lynch had to prick out a 14-inch pattern which was then secured to the cylindrical lacemaker's pillow.

It must be fastened so that it overlaps to form a continuous strip. If it is too big for the pillow, the cylinder must be



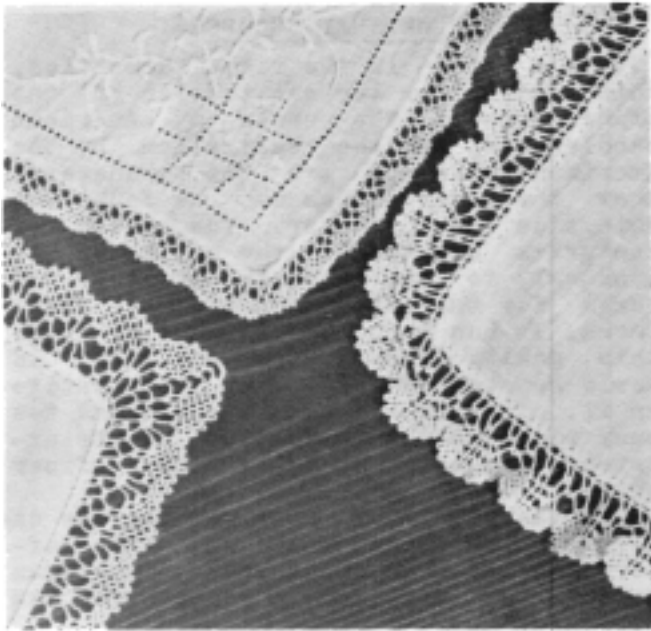
Jane Lynch, Appleton, keeps the art of lacemaking alive in the Fox River Valley. .... padded to accommodate it.

The pillow itself is stuffed with sawdust and covered with wool. It is set in a wedge-shaped base also covered with wool. The bobbins rest on this as the pattern is worked.

The bobbins are worked in pairs. Twisting and crossing motions are required to work the various stitches. These are held in place on the paper pattern with rust-proof pins.

Mrs. Lynch worked only the pattern Mrs. Lueck had taught her until last March. Then she acquired some lacemaking books and began to teach herself more.

At the same time she began investigating the history of the craft. She found



Handkerchief edgings of bobbin lace

.....  
 that it originated in Italy, possibly Genoa, in the 14th or 15th century. From there it spread across Europe, with each country developing its own style of lace.

The craft reached the height of its popularity before the French Revolution when French royalty and nobility had lace made in gold thread. An extravagance? Tongue-in-cheek, the lacemaker said the French really were economical. They had the thread melted down when they tired of it and then had it reworked into another pattern.

Bobbin lace declined in popularity, especially in England, near the beginning of Queen Victoria's reign. The monarch favored another type, honiton, made up of individual leaves and flowers. Such motifs were sewn to her wedding dress.

The bobbins themselves have become collectors' items. They are made from different materials, and there are several styles, the Appleton woman pointed out.

Among those now most prized are the bobbins given by a beau to his sweetheart or those commemorating certain events. Perhaps the most expensive are those that marked the days of public hangings almost 200 years ago in England.

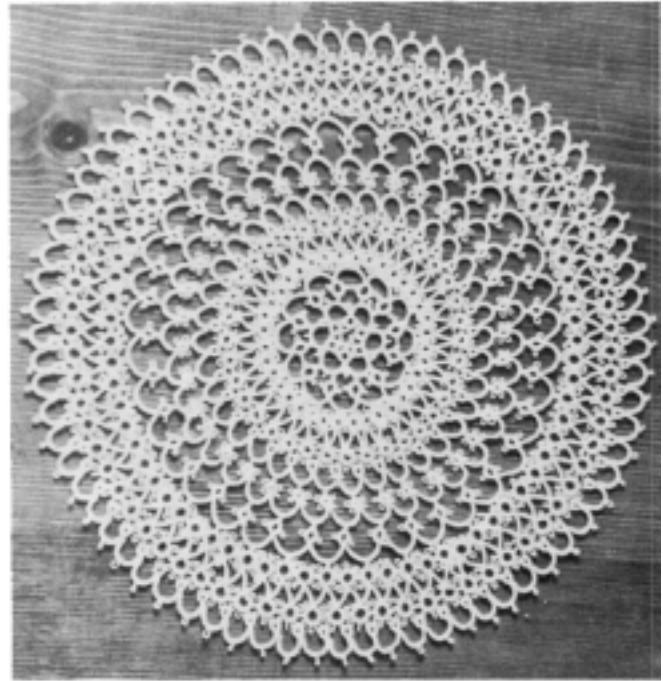
The best lacemaking equipment today comes from Scandinavia, while the best linen thread is imported from Ireland. However, the costs of both can be prohibitive. An investment of around \$100. for pillow and bobbins is necessary in beginning the craft.

Mrs. Lynch got around the expense by asking her husband, Larry, a skilled woodworker, to make her equipment. He has built several pillows, including a mushroom-shaped one required for making lace corners.

Using five-eighth-inch dowel rods, he shapes her bobbins on a lathe. He has decorated them with a wood-burning set in the style of the English bobbins, be-

cause, his wife explained, she is of English descent.

Books on bobbin lace, especially those with the old patterns, are being reprinted. There is even an organization called International Old Lacers, of which Mrs. Lynch is a member. It puts out a newsletter and holds an annual convention.



A tatted doily made by Jane Lynch

#### A BIT OF FANCYWORK

It was a bit of fancywork  
 That she had tucked away,  
 A vine and wreath of tiny flowers  
 To finish some other day.

Her needle, threaded, still was there  
 Her scissors and thimble too,  
 All ready to complete the work  
 When she'd nothing else to do.

I found them in her bureau drawer,  
 Right where she laid them down,  
 And there they'd been month after month  
 Just as she left them then.

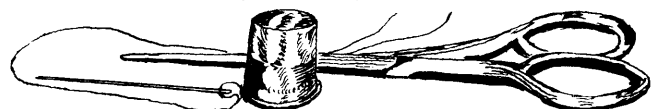
I seemed to hear her low, sweet voice  
 As thus I stood alone,  
 Before me was the work she'd left,  
 The worker now is gone.

Her busy hands will work no more;  
 My tears unbidden start;  
 I breathe her name and press her work  
 Close to my lonesome heart.

Oh, when my hour of going comes,  
 May life's work be well done,  
 And something beautiful be found,  
 By loved ones when I'm gone.

Dr. T. F. Hildreth

(Contributed by Mrs. Leslie K. Saari  
 477 Everett, Milan, Michigan 48160)



From: "The House Beautiful" - July 1904

## An American Lacemaker

By Edith A. Brown

The American house-wife has reached the point in her career when she no longer finds it necessary to sacrifice daintiness and art for durability in her household furnishings. When the rag carpet gave place to the ingrain, the ingrain to velvet, and the velvet to polished floors and silken rugs in the homes of the land, the change brought a desire for more delicate and harmonious furniture and hangings, until to-day the well appointed home combines the artistic, the dainty, and the reasonably durable.

The result, naturally, of all this has been to create an American lace market, and the past few years have found needle workers of ability gradually taking deeper interest in the weaving of the finer patterns of the delicate fabric. An expert lace-maker has been "discovered" in Chicago, the beauty of whose work rivals the lace workers of the Old World.

Miss Wakley herself admits that she does not remember the time when she first made a bit of lace. Her art is a natural gift; she has never taken a lesson in the weaving of the designs or in the fashioning of a stitch. As a very small girl she was fond of studying the lace patterns in the household magazines and re-creating them for the use of the family. The making of the lace grew to be a pastime, and she took pride in the cultivation of the talent, every year attempting more difficult patterns. It was not until her work found its way into some of the stores, however, and was there seen by lace connoisseurs, tired of searching Old World convents and watching heirloom sales of royal families in order to pay fabulous prices and secure fine fabrics, that Miss Wakley was given cause to consider her talent seriously.

She works rapidly. Cobwebby threads are woven into exquisite patterns of duchesse and rose-point in an incredibly short time, and she copies not only the most difficult stitches and patterns, but makes original designs for herself.

### AN UNUSUAL SUCCESS

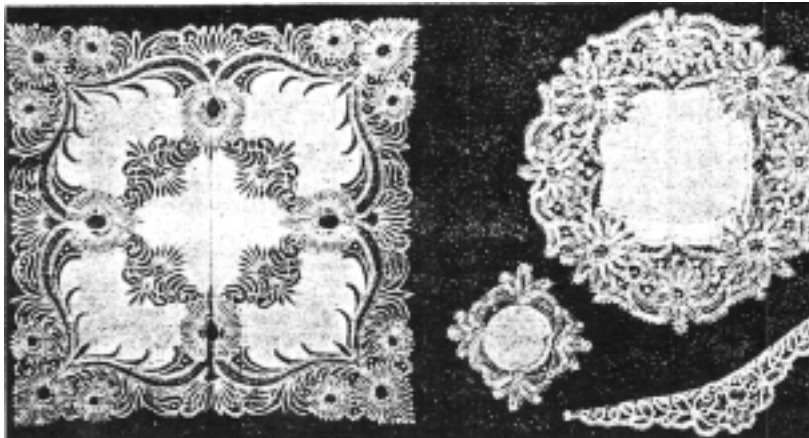
It is a step in the right direction, this desire for the cultivation of the higher arts of the needle by American needlewomen, and the realization by the American women who are the purchasers, that the finer things may be found on this side of the water. The custom of centuries has taught the collector to look only to the convents of the Old World for the production of the finer laces. It has been one of the fine arts, this making of rare lace, and the Old World has earned and kept its prestige in it. America has been too new and too busy building the foundation of its existence to think much of the finer things.

With the growth of great wealth, the desire for the things which will "live after" has given encouragement to American talent, and hope for a market for its products.

The illustrations show a very large lunchcloth, with one each of sets of table and tumbler doilies to match, and a dainty collar-piece, which are of Miss Wakley's own designing. A pillow-top, recently finished, has a central pattern of the fleur-de-lis caught together with spider-webs, the most delicate of thread tracery. For another pillow-top she worked the owner's monogram in exquisite design for the center. One of her achievements is a fan made in rose-point, with designs in roses, thorns, foliage and butterflies, naturally grouped. It was given a Tiffany mounting of mother-of-pearl, inlaid with silver and studded with diamonds.

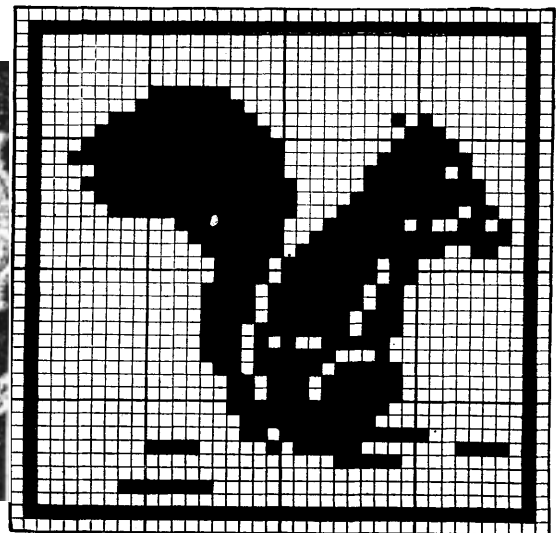
It is not often that a prophet meets with honor in his own country, and the success of this craftsman should encourage others. The field of lace-making while more limited than that of some of the other crafts, offers many inducements to the needlewoman.

(Contributed by Esther Oldham, Mass.)



LUNCH-CLOTH

DOILIES AND COLLAR





From a leaflet of St. John's Episcopal Church, Homestead, Florida

# Stitches for God-1976

## THE NEEDLEPOINT WORKER'S PRAYER

"O Eternal God, who through all the ages has been graciously pleased to receive the gifts of those who willingly dedicate their time, their patient skill, and their substance, we are bold to offer this needlepoint, the labor of many faithful hands. May this work, being separated from all unhallowed, ordinary and common purposes, be consecrated to the glory and the blessing of thy Church."

### HISTORY OF THE NEEDLEPOINT WORK AT St. John's Episcopal Church Homestead, Florida

From the time the first cave woman pieced together two furs to make a better fitting garment, the art of needlework has had its own fascination. Our most informative account of the Norman invasion of England in 1066 remains in the Bayeux tapestry done by Queen Mathilda and her ladies from the reports of eye witnesses returning to Normandy from the south of England.

Needlepoint--in essence painting with colored wool on canvas--has developed over the centuries into a creative art form offering a challenge to hand and eye. For not only must the desired design be created for the canvas, but then each stitch must be carefully counted in place to achieve the completed effect. Those who do the actual stitchery must have an eye for color and the patience required to achieve the uniformity which makes a beautiful piece of needlepoint.

Just such dedicated people have been working on St. John's needlepoint since 1973. The Rector of the Parish, The Reverend Leopoldo J. Alard, inspired by the embroidery he had seen in Europe as well as at Washington Cathedral, asked Mrs. Ed. Will (Eileen) to visit Trinity Cathedral in Miami to see the needlepoint work there. Pauline Irby from Trinity Cathedral advised Mrs. Will, who immediately began to form a Committee to do this task. During Lent of 1974, Father Alard conducted Daily Morning Prayer. With a group of faithful people, the Daily Office was read at St. Andrew's Chapel. It was during this time that the words of the "Benedicite, Omnia, Pera Domini" grew as the main theme for the work of the needlepoint at St. John's: "O all ye works of the Lord, bless ye the Lord; Praise Him and magnify Him forever."

In the meantime, Mrs. Evelyn Vannoorbeck from The Spinning Wheel store in Homestead helped the Rector and Mrs. Will to find a designer, Mr. Edward C. Darden, assistant in charge of advertising for a local bank and a graduate of American and George Washington Universities, met with the Rector to study "The Song of

Creation" theme to be used in the design of the needlepoint kneelers. The Episcopal Church Women (St. Monica's) under the leadership of Mrs. Virginia Cole Olsen, President, organized a Garage Sale to raise the funds needed to take care of this endeavour.

All the kneelers for the Church will soon be finished and in place. On May 30th, 1976, the Right Reverend, the Bishop of Southeast Florida, James L. Duncan, Consecrated St. John's Parish Church and dedicated the kneelers of the High Altar and St. Andrew's Chapel Altar. In the future, other needlepoint work will be done in keeping with the theme and architecture and design of the church.

In the meantime, maintenance of the existing pieces is a continuing effort for the Altar Guild. With proper attention - cleaning and remounting at proper intervals - the needlepoint at St. John's is expected to last at least two hundred years, probably longer.

The talented workers whose fingers created these works of art have made a tangible gift of beauty to the future. Just as the work of embroiderers from Queen Mathilda's time has enriched today's culture, so the needlepoint of St. John's Church links its creators to the future. \* \* \* \* \*

### THE NEEDLEPOINT COMMITTEE

The Reverend Leopoldo J. Alard  
Spiritual Director

Mrs. Eileen Will, Chairman  
Mrs. Evelyn Vannoorbeck, Consultant  
Mrs. Pauline Irby, Advisor  
Mr. Edward C. Darden, Designer

### THE NEEDLEPOINT WORKERS

Irma Alard	Verna Conlin
Pat Courtney	Sue Good
Helen Gustus	Louise Mason
Ida Mathewson	Florence Morey
Virginia C. Olsen	Terry Pratt
Dianne Schneider	Louise Somes
Eileen Will	Lillian Tarver
Mamie Worley	

.....

ST. CLARE OF ASSISI, V. ABS., 13th Cen.  
Patron Saint of embroiderers and needlepoint workers

The foundress of the Order of the Poor Clares, whose emblem refers to her dispersing Saracen invaders by facing them, bearing the Blessed Sacrament, in defense of the Convent.

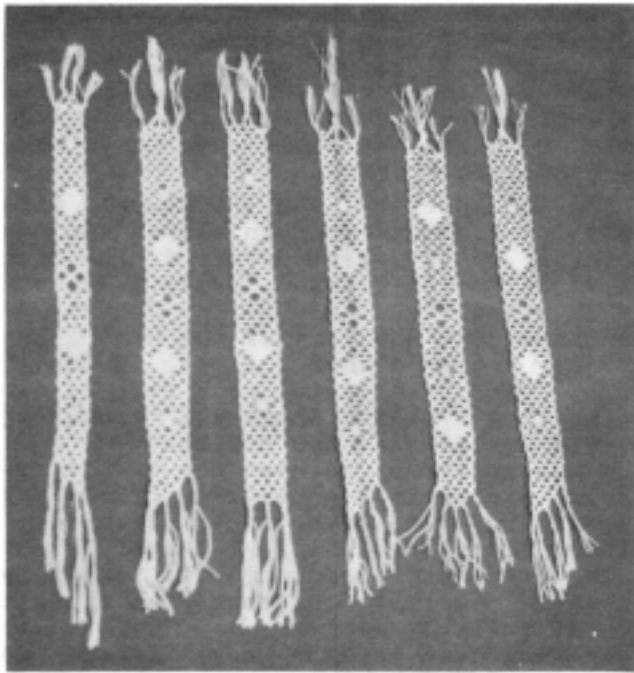
Gold ciborium on a brown field is her shield.

(Church folder loaned by Virginia Olsen)



### "THE STORYBOOK LADY" Miami Beach, Fla.

For 15 years, Edythe Clement, wearing a lace gown and fairy crown and carrying a wand has often held fairy tale shows for children staying in local hotels. Now "The Storybook Lady" will share the secrets of her trade by teaching an adult education course at a local high school.



1 2 3 4 5 6  
**Christmas Gifts-1976**

These are some of the Bookmarks ready for the Happy Holiday season this year. I thought that maybe some of you Bobbin Fans would like to share my fun. They are made from 100% natural color Linen from Frederick Fawcett Company, Boston. Actually some 20/2 warp left from another project. They make up into a nice sturdy weight, yet still dainty with lace design. I have used Brussels Ground in all of these but they are nice too with Torchon Ground.

I made the first three for special friends, Christmas 1973. These were the narrower pattern - #1 (width 3/4", length 10" plus tassels). I had made a few shorter pieces first, which became candle inserts in handmade greeting cards, also very attractive. #1 is one of the originals, which I have used and it has stood up very well.

In November 1974 issue of our Bulletin, you can find the Nyrop-Larsen pattern for a bookmark quite similiar, but Gimp or a silken thread is used to outline some of the design, which is also a nice idea. See page 23.

After I had made the first few, I decided to widen the pattern from 16 to 20 Bobbins. This made the bookmark 1-1/8" wide, which I liked better. You may prefer 16 Bobbins, 3/4" width, in which case hang 1 pr instead of 2 pr on the outer edges of pattern.

Last year, I came upon some gold Lamie (3 ply) in a local crafts shop's Macrame' supplies and decided to sparkle them up a little. This weight is just a little heavier than the linen -- 2 ply would be about right. The slightly thicker thread makes it a little harder to handle. Try to keep the same thickness if you can.

Everyone liked the new golden addition. In the picture, the first three are all linen, #4 has four golden strands (2 pr. Bobbins) running down the center. I think this is my favorite as the two squares are cloth weave and two of the gold strands become weavers which makes these squares golden. Also, the two pairs of golden Bobs circle to the outer side of the spider and work well into the center of the Braid cross in center of bookmark design. #5, the 2 pr of golden bobs are moved 2 positions away from center and form a rick-rack design down the bookmark, with linen in center and outer edge. It is rather muted, giving just a general sparkle to the whole. In #6 the golden pairs are on the edge in conjunction with the 2 pr linen, (one pair on each side of outside border). This makes a golden rick-rack design down the outer edges, leaving the linen lace design down center very attractive.

When using gold, or other color in design--do cloth instead of net in squares indicated. You can vary your starting and finishing braids and tassels; make square or diagonal ends. Try starting without tassels by winding several yards on two bobbins and hanging the center over a pin (plain, tailored end). Tassels are liked by most people, I think, but remember to trim neatly and evenly--make a neat project and then press with a damp cloth and hot iron or use a book to press. They do look levelly when properly finished. Try Christmas colors.

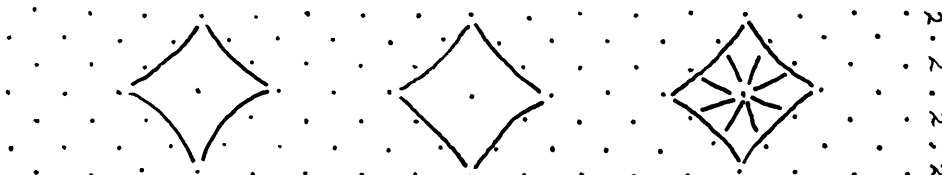
My pattern has stayed on the same pillow for years and I make at will, using them sometimes through the year for Birthdays. They are always received with much appreciation. I do hope you enjoy making these Mini-Treasures as much as I do. Happy Bobbin-Along. Nell Copson  
70 War Admiral Lane, Media, Pa. 19063



IN - CHRISTMAS ISSUE of  
"YANKEE" MAGAZINE

The Christmas issue of "Yankee" magazine will have an article on lace-making in its 'Forgotten Arts Department' - featuring

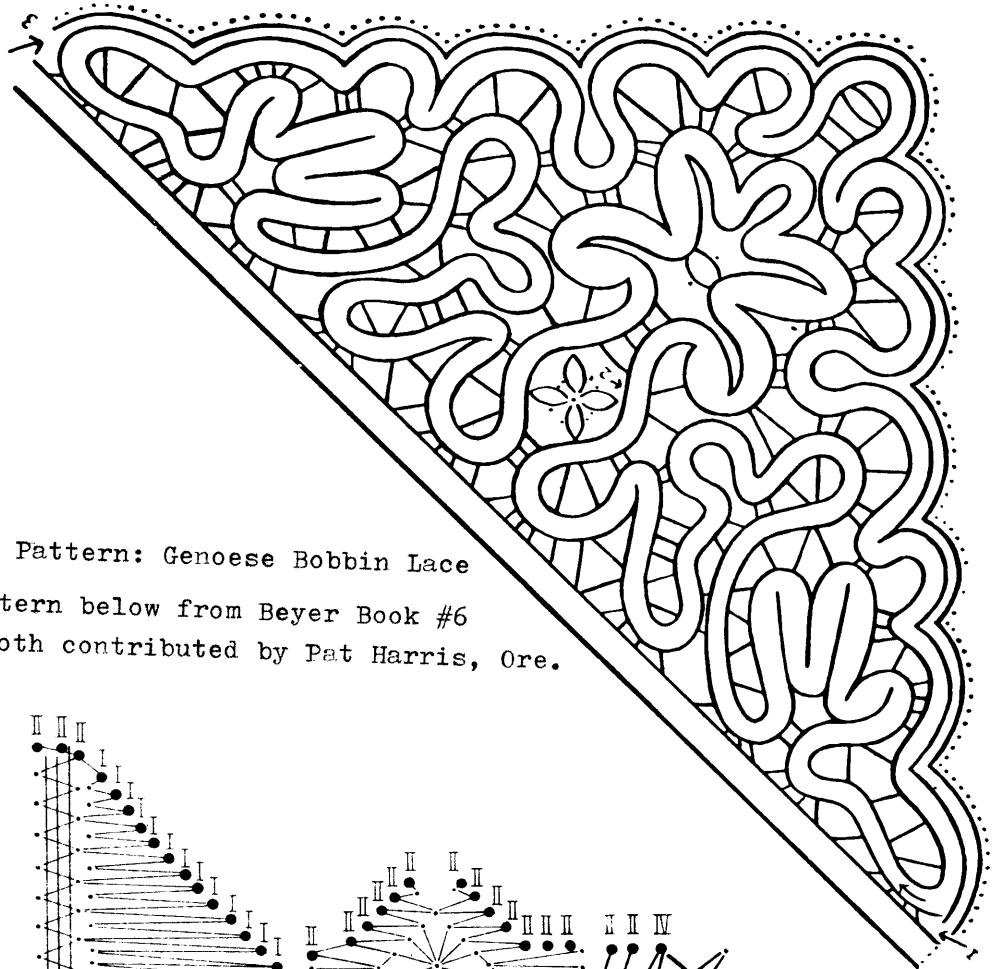
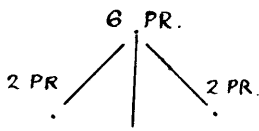
MARGARET LANCASTER  
a student of  
GUNVOR JORGENSEN  
written by Joan Snell  
New Hampshire



CANDLE CARD

N. Copson 173

16 BOBBINS

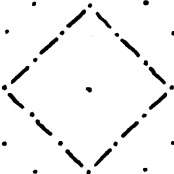


Top Pattern: Genoese Bobbin Lace  
 Pattern below from Beyer Book #6  
 Both contributed by Pat Harris, Ore.

SPIDER →



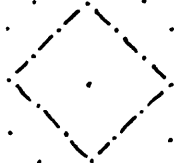
CLOTH →



BRAID CROSS →



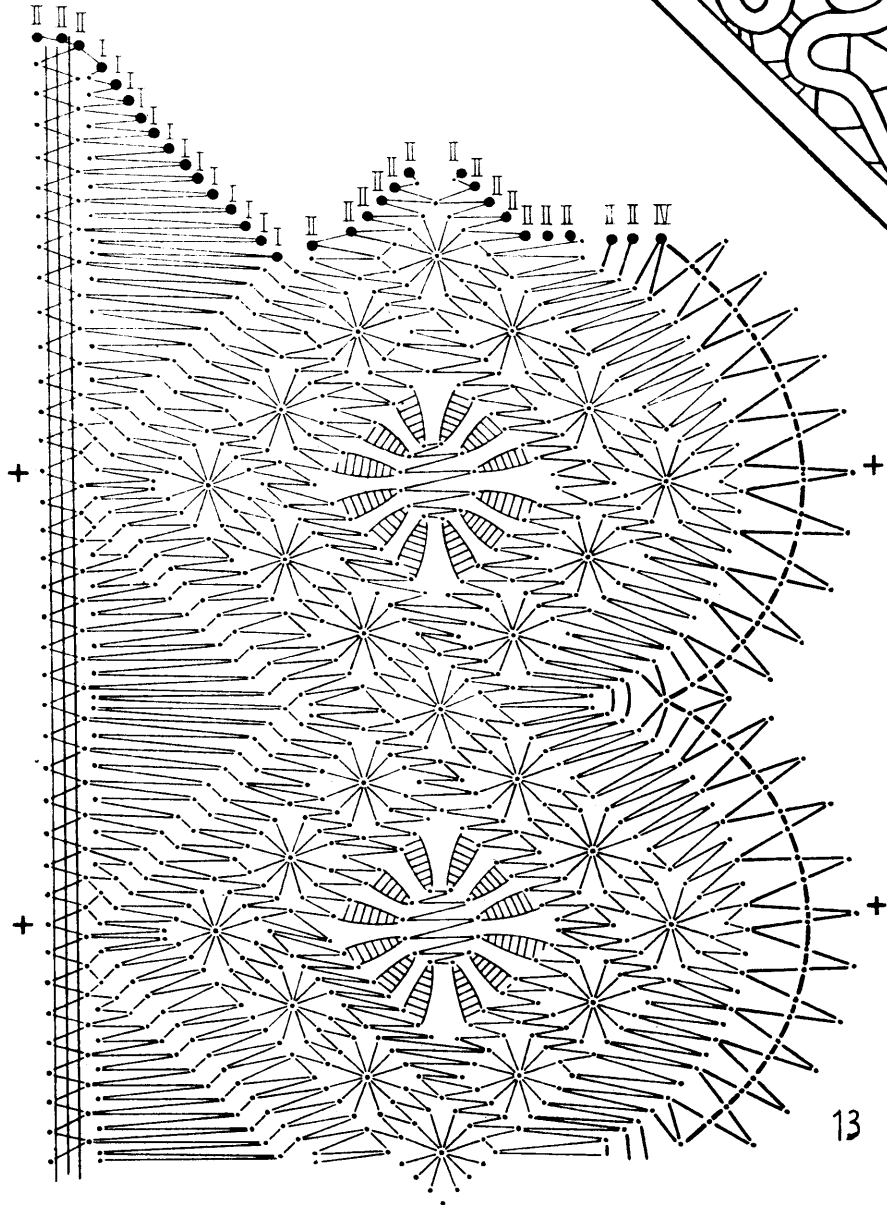
NET →



SPIDER →



20 BOBBINS



*M. Copson*

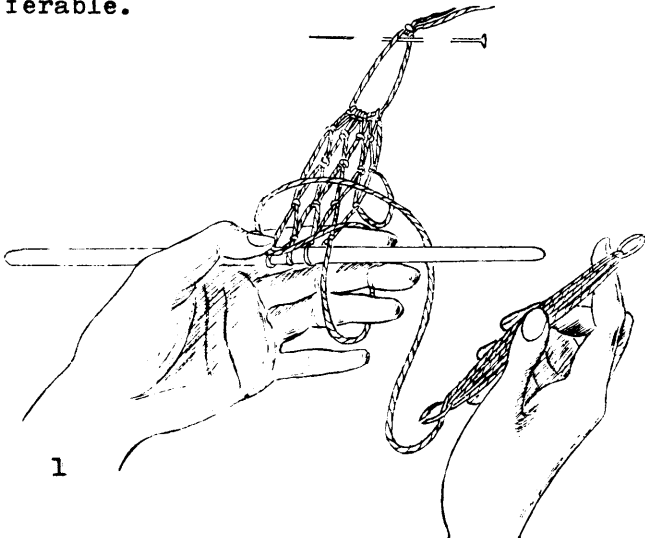
## NETTING

For making filet, mesh netting needles and mesh sticks are required.

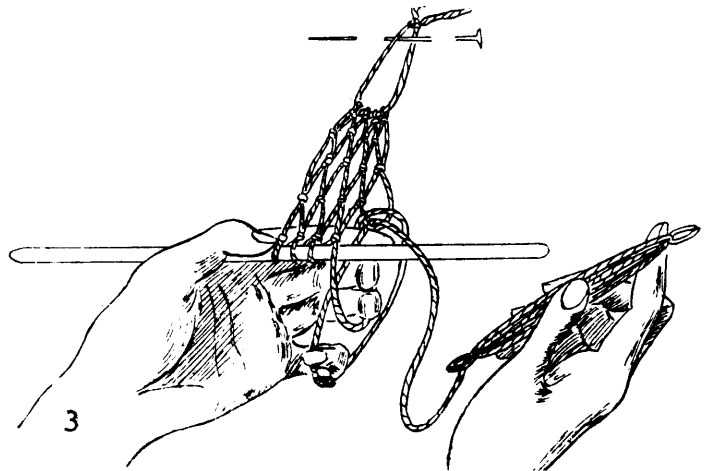
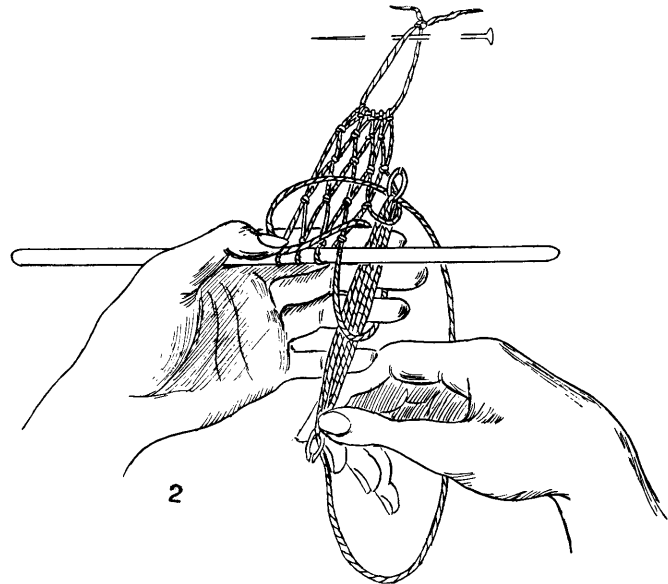
The netting needle is a long piece of steel with eyes in both ends. The needle is wound with thread, which is passed through both eyes to hold it securely. The ends of the eyes are slit so that the thread may be easily slipped in and out of them. It should never be wound too full.

The mesh sticks may be of ivory, steel or amber and are flat or round. They may be obtained in sizes from  $2\frac{1}{2}$  to 10. If very fine net is desired, a blunt tapestry needle is used instead of the netting needle, the thread being  $1\frac{1}{2}$  or 2 yards in length.

The choice of thread depends upon the purpose of the work. Linen thread is preferable.



The netting must be begun on a foundation loop of strong, soft thread from 6 to 9 inches in length. Fasten to the back of a chair or on your knee. Fasten the netting-needle thread to the foundation loop. Take the mesh stick in the left hand, holding it between the thumb and forefinger, having the other fingers extended beneath. Take the netting needle filled with thread in the right hand and pass the thread downward over the mesh stick and first three fingers. Carry it upward behind the two middle fingers and lay it to the left under the thumb, by which it must be held. Leaving the thread beyond the thumb rather loose, carry it downward again behind all the fingers and put the needle upward on the inside under the loop held by the fingers, under the mesh stick, and through the loop above, keeping it over the thread held by the thumb. Gradually tighten the thread, slipping the middle fingers out of the first loop so that it tightens over the mesh stick. Meanwhile the little finger must hold the second loop (Fig. 3) and the middle fingers may assist in stretching it until the first



loop is tightened. Finally slip out the little finger and tighten the lower loop into a knot, thus completing the stitch. The next stitches are made in the same way whether they are to serve for casting or for a netted foundation.

When a sufficient number of loops have been cast, draw out the mesh, turn the work and begin a new row by holding the mesh stick beneath the finished stitches. Then pass the needle through the last stitch of the preceding row and continue in each stitch making as many knots as there are loops. These loops form a plain or diagonal net which necessitates turning the work at the end of each row.

To make a perfect square of netting, begin by making one loop. Make two loops in the second row and continue to increase each row one loop. That is, make two knots in the last loop of each succeeding row. Increase in this way until a row is made which contains two more loops than one side of the square should number (Fig. 4). Then begin decreasing by joining the first two loops of this row together by one knot. Do the same thing at the end of the row.

All succeeding rows are decreased by joining the last two loops at the end of each. The square is completed when the



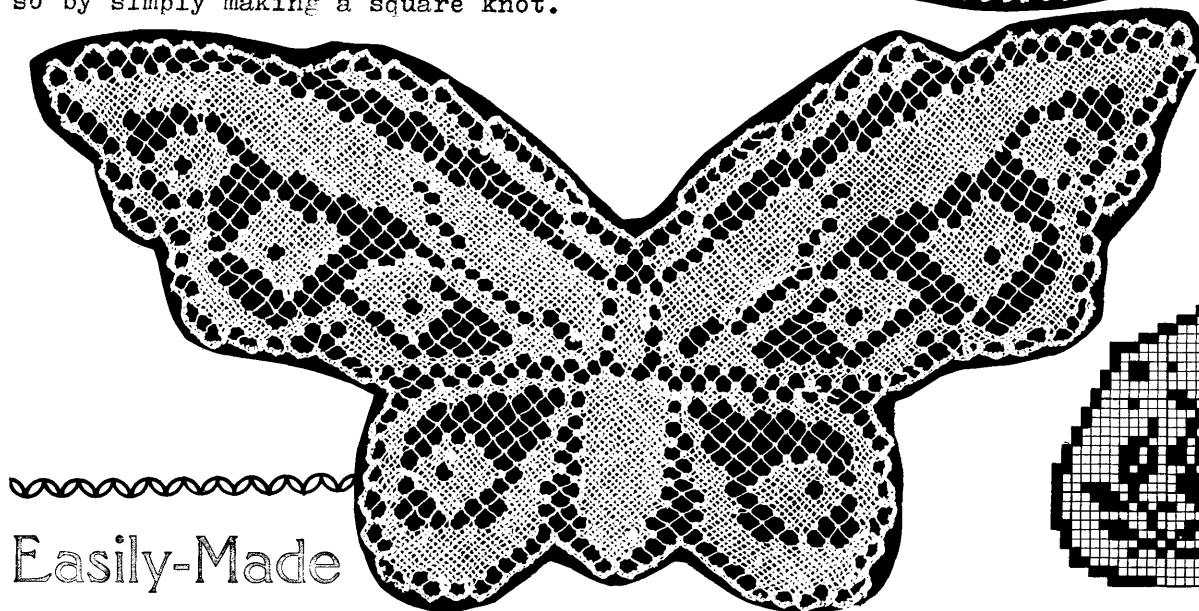
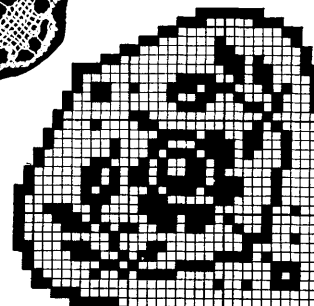
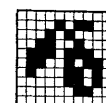
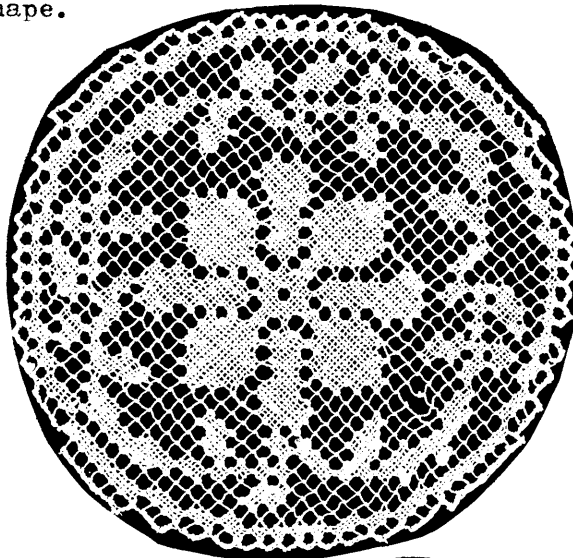
finished edges. The ferme stitch is put between the two weaving threads following the over and under process along the outline. (Fig. A.).

When the ferme stitch is worked on two or more adjacent corners it is necessary to go in between the weaving threads of each in the same direction each time; whereas in working a straight line the thread goes in from the under side on one square and from the upper side on the next.

When a closed hole is reached, as in (Fig. B.) instead of going back on the row which approached it the weaving must be made to radiate from it, following each row from the sides of the hole as far as it goes. (Fig. B.)

The method described above is really an interesting little game where one has to study the design carefully in order to know what move to make next. In finishing the design the weaving thread must end at the starting point. If it is necessary to join the thread at any time do so by simply making a square knot.

Filet workers must understand the triangles, circles and other shapes which are not perfectly rectangular must be worked on a square or oblong of netting and, when completed, cut to the desired shape.



Easily-Made

Laces for the Bride

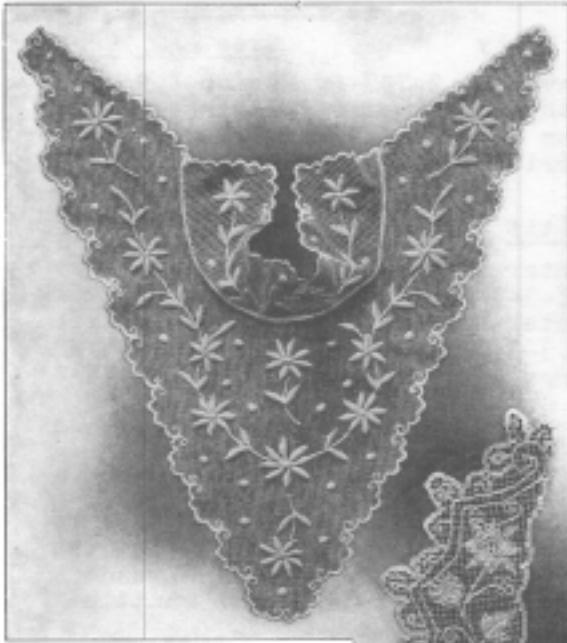
By Sara Hadley

From: "THE LADIES' HOME JOURNAL"  
for April 1909

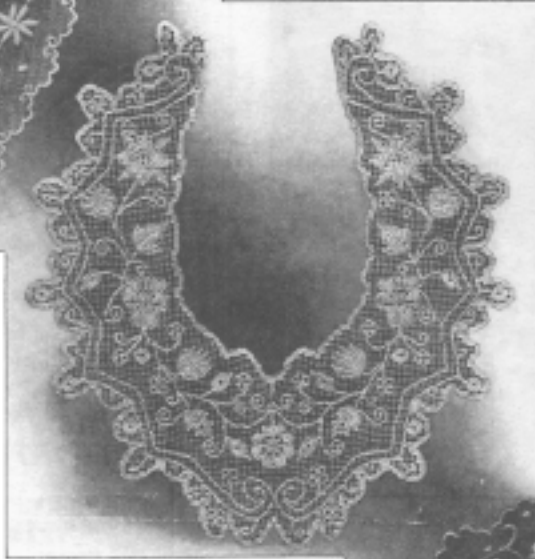
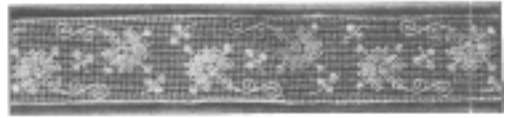
Laces for a trousseau never lose their charm, and appeal both to the bride who has only a small amount to spend upon such dainty accessories and to the one who can afford to buy them at will, so in all cases bridal laces are much sought after--for reasons of sentiment and fashion. The designs on the next page have a practical value in their relation to present-day styles in stocks, jabots, collar-andcuff sets, dress yokes, chemisettes, medallions and conventional trimmings. And if the bride intends to make by hand these simple but good laces the initial outlay is small--merely the cost of net, thread, and a traced pattern.

These designs in hand-made laces show some very effective patterns both in the real filet lace and in the machine-made filet net with the hand-run pattern. This latter plan of making filet lace is almost universally followed by home lace-makers, as the results attained are very beautiful if the maker is careful with the work and chooses a good pattern. The embroidery on filet net illustrated in several designs here, namely, the yoke with the collar, the two stocks and the coat set--is one of this season's novelties. The embroidery must be well padded and worked with linen thread.

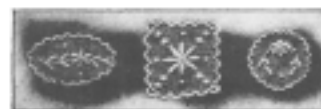
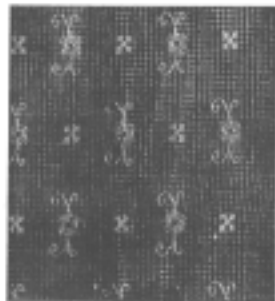
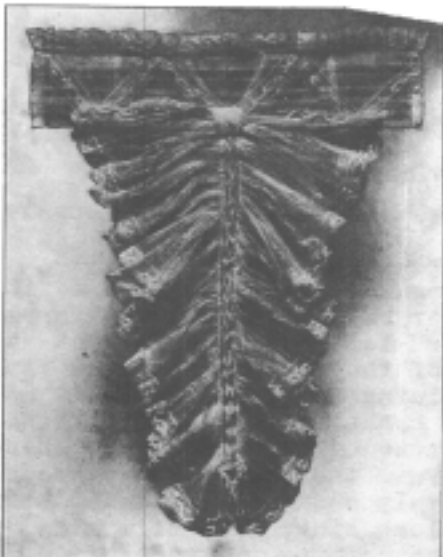
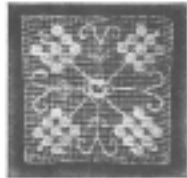
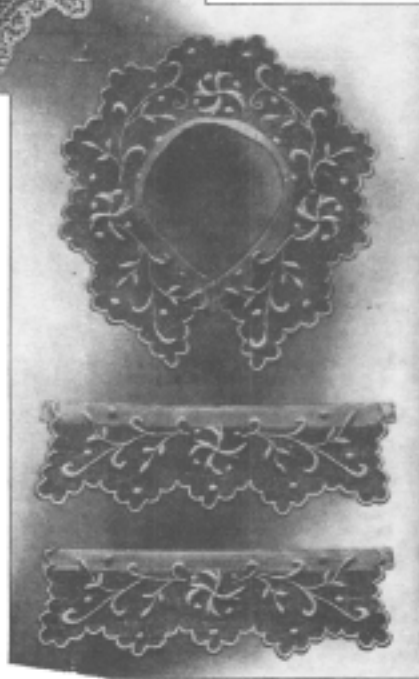
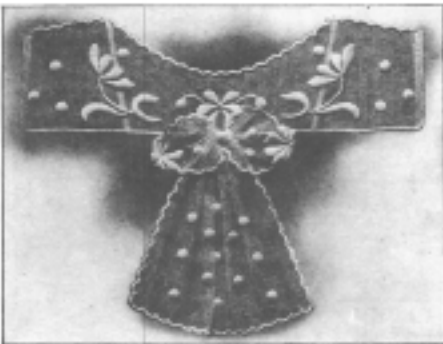
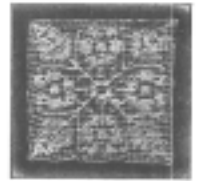
Still another variety in materials and design is shown in the fluffy piece of neckwear illustrated. It is made of fine net of round mesh with edge and insertion of Valenciennes lace. This is a very becoming finish for a plain waist.

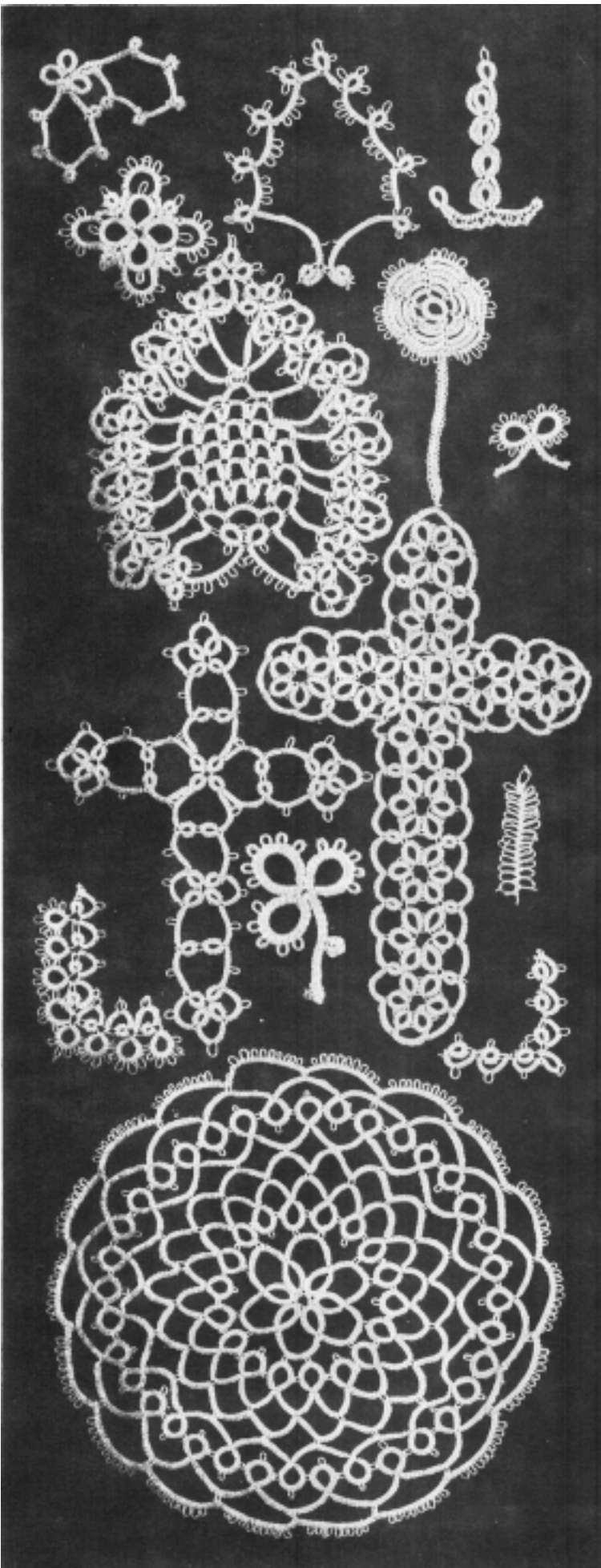


Page from  
Lady's Home  
Journal  
contributed  
by  
Arvilla Sweeney  
Washington



*The Ladies' Home Journal*





TATTED TRIMS

<u>Holly</u>	<u>Tree</u>	<u>Candle</u>
Leaves ch.2-7&7 with Jos. knot tips 9 half st. Berries 15	By Marian Wilson Michigan Trunk r.4-4 chain 5-25 and 3-2-2-3 Rs. 3-3-3-3	Rs. 6-6 Ch. 7 Holder Ch. 4 x 2 Tip R. 5 Bot. ch 2 & R. 15

Motif  
Center Rings  
5-5-3-3-5-5  
outer row  
Ch.3-3,5px2,3-3  
Rings 4-4

Motif Bookmark  
11, 6 r. motifs  
1, 4 r. motif  
all rings 4-4-4-4  
Border chs. 8  
except corner 4-4  
rings 4-4

Pineapple  
Clover rs. 3px3  
Bot. chs. 5px3  
base rings 4px3  
Connecting chains  
6-9 or reverse  
cone chains 3-3-3  
Edge chains 6 &  
3-3-3

Cord  
Macrame type by  
alternating two  
ball threads  
with shuttle

Flower  
Gen. r. 6 ps x 3  
chs. 4 around  
6 around  
8 around  
10 around  
4 ps x 2

Book Mark Base  
to run ribbon thru  
(under 4 rs,over 2)  
rings 5-5  
chains 5-5

Center  
Note paper trim  
on paper from  
Sylvia Crone, N.Y.  
Rs. 6, 5psx2, 6  
Ch. 7, tiny r. 5  
Ch. 7

Bow  
ch. 10-1  
rs. 10 ps x 2  
reverse chain

Feather Braid  
Alternate two  
ball threads  
with shuttle  
making a picot  
each time

Narrow Edge, left  
Rs. 4, 6ps x 2, 4  
and 4-4  
chains 5-5

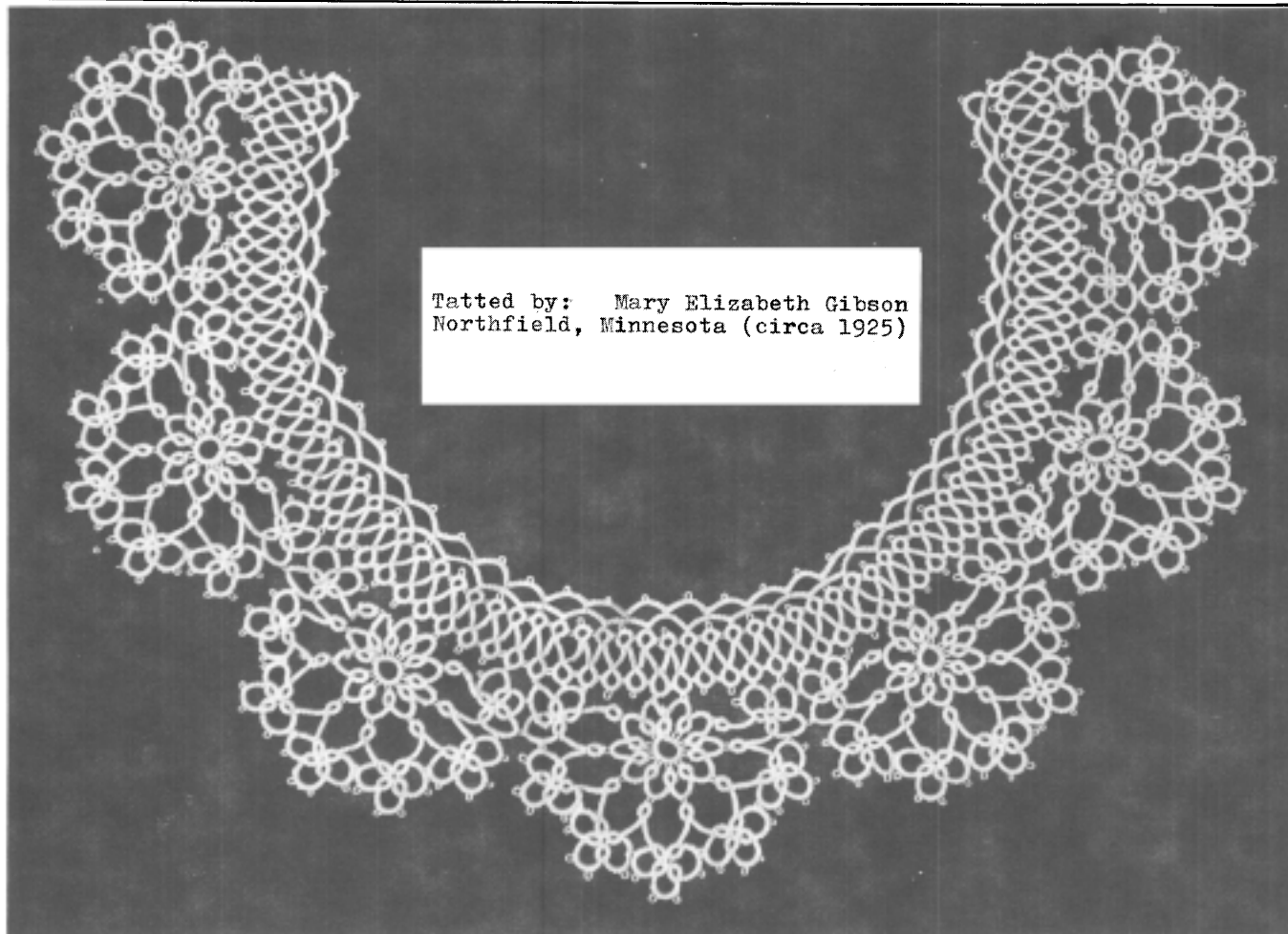
Narrow Edge, on right  
Rs. 3-3-5  
chs. 5-5

Coaster  
Center rings 10-10  
chains 6-5-6  
1st row, rings 5-5-5-5  
chains 7-7  
2nd row, chains 8-8  
3rd row, rings 5-5-5-5  
chains 8-8  
4th row, rings 5-5-5-5  
chains 10-10  
5th row, chains 3, 9ps x 2, 3

JOINING LAST RING TO FIRST RING

When joining the last ring in a motif, medallion or row, make sure the thread around your left hand is brought to the back of the work, bend the ring you are joining to towards you and insert the hook in the picot bringing the thread around the left hand through. Put the shuttle through, draw up firmly and make remaining stitches and close ring. This will avoid a twist in the joining.





Tatted by: Mary Elizabeth Gibson  
Northfield, Minnesota (circa 1925)

## TATTED COLLAR

(from Mary Ricketts, tatted by Mary E. Gibson, her grandmother, around 1925)

Size 50 DMC thread

Begin by working scallops first.

Center: Ring of 10 ps separated by 2 ds, tie and cut.

Row 1: \*R 5 ds, join to p on center ring, 5 ds, close; rw. Ch 5 ds, p, 5 ds, rw. Repeat from \* around (10 chains).

Row 2: R 5 ds, join to any p of center motif, 5 ds, close, rw. Ch 7, \*rw, ring 5 ds, p, 5 ds, close, rw. Ch 5 ds, p, 5 ds, p, 5 ds, rw. Ring 5 ds, join to p of last ring made, 5 ds, close, rw. Ch 5 ds, p, 5 ds, p, 5 ds, rw. Ring 5 ds, join to same p as last ring, 5 ds, close, rw. Ch 5 ds, p, 5 ds, p, 5 ds, rw. Ring 5 ds, join to same p as last ring, 5 ds, close, rw. Ch 7, do not reverse work. Ring 5 ds, join to next p on center motif, 5 ds, close, rw. \*\* Ch 7, repeat from \* 5 times, joining 1st p of 1st chain to last p of last chain; then work \* to \*\* once. There will be 2 chains of center motif left free. Join scallops as shown in photo.

### INNER BAND:

The rings attached to the scallops are all 4 ds, p, 4 ds, p, 4 ds, p, 4 ds, close, joining as shown in photo. The chains between are 7 ds. The smaller inner rings are all 3 ds, p,

3 ds, p, 3 ds, p, 3 ds, and close, joining as shown in photo. The chains on the inner edge of collar are all 5 ds, p, 5 ds, and join as per the photo.

(Contributed by Eugen K. Beugler, Ore.)

.....  
"I had a most uplifting experience at the Lane County Fair this year. It was the first year I had entered any tatted and I was fortunate enough to win a first prize on a tatted collar, a first on a small doily, and a third on a rectangular mat. I also won a first on one of my lace knitted shawls. I was pleased that I had not taken the Fair Board's advice to enter my things in the men's division. I told them that, no, I wanted to be really competitive. Seems it was."

"I have been asked to teach an evening "seminar" at the local shop which teaches tatted." -- Eugen K. Beugler



### New Branch Formed in New Jersey "LOST ART LACERS OF NORTH JERSEY"

On October 1st we had a meeting with all the potential members, set a meeting date and place, adopted some by-laws that were guided by some of the by-laws of the IOL. Established dues for expenses, \$5.00 to join and \$2. yearly dues. So far we number 11 members. -- Norma King

78 West End Avenue, Newton, N.J. 07860

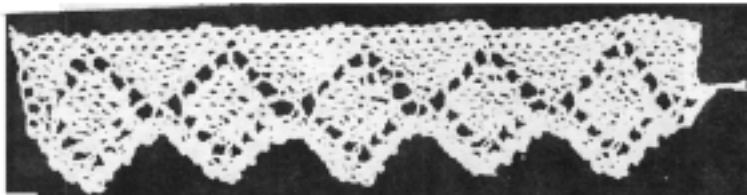


Narrow knitted lace, "Needlecraft"  
October 1915

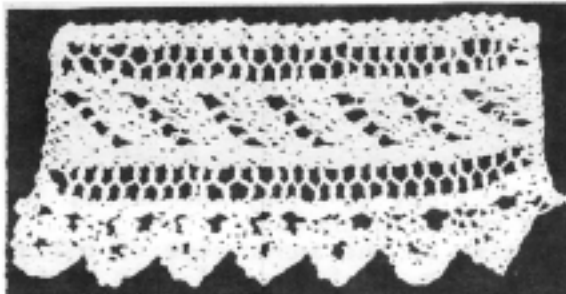
- No. 1, Cast on 7 stitches.  
Knit across once plain
1. Knit 2, over narrow, knit 1, over twice, knit 2
  2. Knit 3, purl 1, knit 2 over, narrow, knit 1
  3. Knit 2, over, narrow, knit 5
  4. Knit 6, over, narrow, knit 1
  5. Knit 2, over, narrow, knit 1, over twice, narrow, over twice, knit 2
  6. Knit 3, (purl 1, knit 2) twice, over, narrow, knit 1
  7. Knit 2, over, narrow, knit 8
  8. Bind off 5, knit 3, over, narrow, knit 1. Repeat from 1st row

MRS. BETTY LEWIS - KNITTED LACE EXHIBIT

This picture taken at the knitted lace demonstration by Mrs. Betty Lewis of Wheel Ridge Sod House Museum, Colorado.



- No. 2, Cast on 7 stitches.  
Knit across plain
1. Knit 5, over, knit 2
  - 2, 4, 6, 8, Knit plain
  - 3, Knit 3, narrow, over, knit 1, over, knit 2
  5. Knit 2, narrow, over, knit 3, over, knit 2
  7. Knit 1, narrow, over, knit 5, over, knit 2
  9. Knit 2, over, narrow, knit 3, narrow, over, knit 2
  - 10, 12, 14, 16, Narrow, knit rest plain
  11. Knit 3, over, narrow, knit 1, narrow, over, knit 2
  13. Knit 4, over, knit 3 together, over, knit 2
  15. Knit 5, over, sl 1, knit 1, p s s o, knit 1
  - 17, 18, Knit 7. Repeat from 1st row



DAINTY EDGING in KNITTED LACE

Cast on 15 stitches and knit across plain.

1. Slip 1, knit 2, over, narrow, over, narrow, knit 4, over, narrow, over twice, knit 2
2. Slip 1, knit 2, purl 1, knit 2, over, narrow, knit 6, over, narrow, knit 1
3. Slip 1, knit 2, over, narrow, knit 1, over, narrow, knit 3, over, narrow, knit 4
4. Slip 1, knit 3, over, narrow, knit 6, over, narrow, knit 1
5. Slip 1, knit 2, over, narrow, knit 2, over, narrow, knit 2, over, narrow, over twice, narrow, over twice, knit 2
6. Slip 1, knit 2, purl 1, knit 2, purl 1, knit 2, over, narrow, knit 6, over, narrow, knit 1
7. Slip 1, knit 2, over, narrow, knit 3, over, narrow, knit 1, over, narrow, knit 7
8. Bind off 5, knit 3, over, narrow, knit 6, over, narrow, knit 1.  
Begin at first row.

The sample of this and the following 2 patterns made by Mr. Raphael J. Stinson, Stonington, Maine 04681



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# Lace Trims for Living-Room Linens

BY MAREN THORESEN

From: "Needlecraft" November 1930

~\*~

"It is the French designers whom we have to thank for this modern evolution of braid lace, which uses both the needle and the hook in conjunction with a thread of heavy texture, and is delightfully effective and easy to do."

~\*~

Household linens follow the latest fashion-trend and adopt lace trims of a texture suitable for their purpose.

Needleworkers of all ages have found lace-making a most fascinating occupation. While you relax both mind and body listening in on your favorite radio hour, (today, watching TV), yards upon yards of the braid will grow beneath your fingers in a surprisingly short time and you will find it most agreeable pick-up needlework to have at hand when your neighbor drops in for a little visit--those precious minutes when it is possible to do two things at the same time.

If you are among the many who recall the braid laces so popular a decade or more ago, you will notice that this modern lace is some-what akin to the Battenberg of the earlier period, but that the design is so planned as to use the braid in a continuous length instead of being separated into individual motifs. There is also a marked difference in the two types of lace in point of texture, for while the old Battenberg was done with a narrow woven braid and fine linen thread, this modern lace is made of a half-inch crocheted braid of heavy texture done with No. 3 perle cotton and a No. 5 hook, the connecting bars being buttonholed over laid threads to provide a background of sufficient strength to support the structure and harmonize with the texture of the braid.

As a result we have a lace trim sufficiently sturdy to be in character for



living and dining-room uses; one that will wear indefinitely and always be in good taste.

## The BRAID

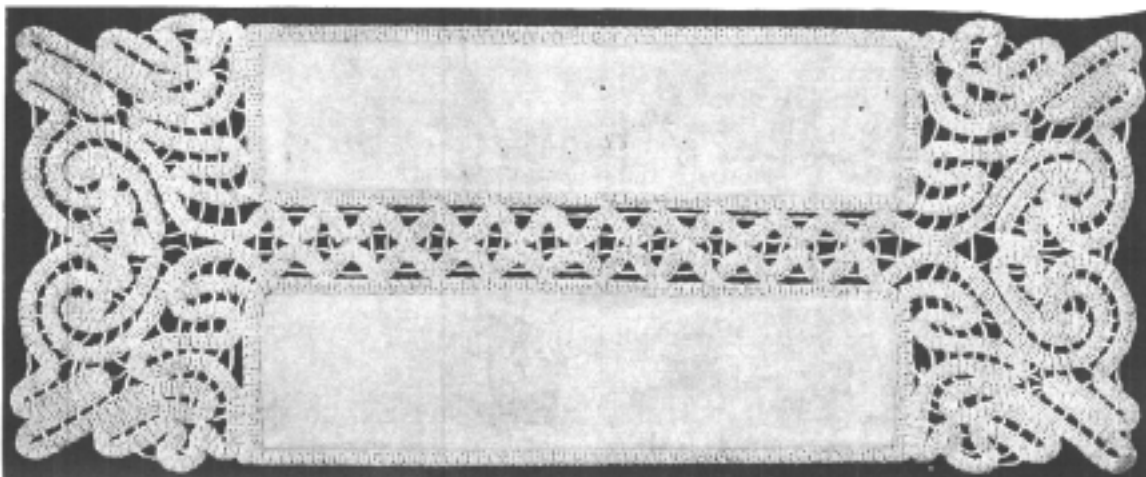
The braid is done in the simplest of all crochet stitches (double), worked back and forth row by row, three stitches to a row, drawing out the loop of the end stitch in turning, so that the tension of the first stitch of the succeeding row is the same as the others. Stitches are taken under both top loops of the stitches in the preceding row. There should be four stitches in the foundation chain, omitting the end chain when laying in the first row of doubles. The tension of the work should be easy, not tight, and not loose enough to show openings between the stitches.

(Finer thread, with a number of stitches to make the width of braid desired, seems possible).

## It's APPLICATION

When a sufficient length of braid has been made, the crochet hook will have done its duty and the next step is the basting of the braid upon the paper foundation following the outline so that the outer edges of the curves are well rounded and flat.

It is a good plan at the outset to measure the design with a string so as to



have a general idea of the length of braid required, and it is also wise not to fasten off the braid before the bastings is complete.

You will find that the pliable texture of the braid readily accommodates itself to the broader curves, but that as it turns back upon itself more abruptly, it will be necessary to hold the fulness on the inner edge by running in a thread in such a manner that it is invisible. Where the edges of the braid touch they should be securely joined with stitches laid from one edge to the other, always remembering that the side upon which you are working is the wrong side of the finished work.

When the braid is securely adjusted to the design, the next step is the making of the connecting bars, which are done in buttonhole-stitches over threads laid across spaces at points indicated, carrying the thread from one bar to another by catching it into the braid.

In general the purled edges of these

bars should face outward toward the outer edge or end of the panel that is being worked, except when the curves of the design render this impossible or when four bars are so laid as to form a square inside a space, as in the case of the center panel on the runner, when the purled edges should face one another.

#### THE LINEN

When the bars are all worked, the final step is the introduction of the linen panels, which must be accurately measured to fit the spaces designed for them. Leave the braid free along the outer edge until the panels are in place. They may be finished with Italian hemstitching inside a quarter-inch hem or hemmed invisibly and whipped to the inner edge of the braid.

It is an excellent idea to shrink the linen before hemming, else it is liable to wrinkle when the work is pressed. This should be done before cutting the bastings and removing the work.

## Heavy Flat Milanese Lace Done in Crochet

By Lilian Barton Wilson

From: "The Modern Priscilla" December 1915



An interesting lace about five inches wide



These points are effective on curtains

Beautiful strip for a bedspread



Several styles of Russian and Flemish pillow laces are adaptations of the flat Milanese, and their beautiful conventional patterns have very much the same effect as the snowy Milan laces. The origin of laces can be traced to Italy, and these in which braid forms the tracery and the motifs are very easily identified as modifications of the Milanese fabrics. These flat laces are of great beauty and are especially suitable to be used on furniture for household decoration. The finer qualities, of course, are lovely for personal wear.

These laces are commonly known as Gros Dentelles, and they have not only a very great deal of beauty but very much style

as well. The interpretation of Venetian and other laces by means of crochet is one of the most beautiful forms of modern French Needlework. The beautiful linen threads which have been recently manufactured have made possible these splendid results in the heavy laces. Use a coarse linen thread for crocheting the braid for the work shown and fill in with a finer thread of the same kind. Do the embroidery, which is not fine, with the same thread the lace stitches are done with, and make the tassels of it.

All these patterns are made by outlining the motifs with a crocheted linen braid. These braids are all made in the same way and about a half inch wide.

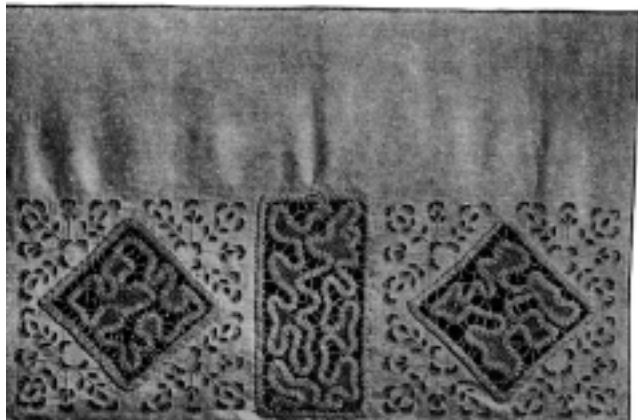


This cushion is very pretty made up over dark natural colored linen

They are simple back and forth crochet taken into the back of the stitch. If the whole top of the stitch were taken up the effect would not be right. After making some yards of the braid, the outline of the design which has been stamped on stiff brown paper should be followed with the braid, as is evident in the illustrations. Be very careful not to blunt the designs, that is, be very true to the form of the motifs, otherwise the spirit of the old lace will be quite lost. Stitch the braid with sewing cotton through the paper turning the corners with great care. In case of a sharp corner the braid may be overlapped.

The holding together is done with Venetian brides taken from one braid to another, or in some cases where the spaces are large a network of the brides is formed. These brides are buttonholed. This is rather easier to do than to bind them, and the buttonholing is more general in the coarse laces than brides which are bound. A variety of stitches in the spaces is very pretty. There is the fish net and many of the various meshes found in point laces. The thread should be taken well into the edge of the braid so that there will be no danger of pulling out.

The fabric when finished should be firm and strong. When the work is done the basting stitches should be clipped from the back, and the fabric removed from the paper. Some finishing will be neces-



Embroidery and lace are very harmonious

sary after it is taken from the paper, especially where the braid has been cut and joined.

The combination of embroidery with lace is always interesting, but one ought to be careful to put embroidery of the same period and style with the lace. The embroideries which are here in combination are all Italian and fall in very nicely with the lace. The runner or scarf end might be repeated and used for a curtain, or in other ways. The cushion has a great deal of style, and is pretty made over a natural colored linen. On the scarf the points made half of crochet and half of the lace, would make a beautiful edge for a bedspread or on smaller articles, if one is not ambitious.

The two insertions can be used in endless ways. They are particularly effective for bedspreads or for chair and sofa backs, and could be worked beautifully into curtains and hangings. The narrow one measuring about 5 inches in width when finished and the other is about 8½ inches wide.

## SOUTHEASTERN MICHIGAN LACE GROUP

Southeastern Michigan Lace Group is sponsoring a lace conference June 16, 17, and 18 at the Dearborn Inn, Dearborn, Michigan. Beginning and advanced workshops in tatting; honiton; traditional and contemporary bobbin lace; tonder; Russian tape; needle lace; collecting, identifying and caring for lace. Special area museum exhibits and tours. For further information, contact:

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(Tel. 313-562-7236)

Southeastern Mich. Lace Group Activities  
At the State Fair, Aug. 27, thru Sept. 6 the bobbin-lace winners were: Amateur: 1st-Eleanor Standaert, 2nd-Carmen Miller, 3rd-Alice Camber, 4th-Leslie Saari. Best of Class, Eleanor Standaert. Advanced or Professional: Pillowcase: 1st-Marguerite Jackson, 2nd-Virginia James, 3rd-Elsie Bentley, 4th-Mary McPeek; Handkerchief: 1st-Eleanor Safford, 2nd-Mary McPeek, 3rd-Alice Jaber, 4th-Virginia James. Accessory: 1st-Emilia Brooks; 2nd-Eleanor Safford; 3rd-Trenna Ruffner, 4th-Alice Jaber. Any Other: 1st-Marguerite Jackson, 2nd-Trenna Ruffner; 3rd-Nicola Wells; 4th-Eleanor Safford. Best of Class, Eleanor Safford.

Those helping Mary Selden at the Ann Arbor Street Fair, include: Alma Abrahms, Susan Knopf, Mary McPeek and Jean Morton. Florence Anderson tatted and the bobbin lacers were Linda Babich, Beth Breuker, Carmen Miller, Yehudit Newman, Rosa Rosa, Eleanor Safford, Adeline Truax, Christine Douglas, Kathy Campbell, Sheila Wilcoxson, Leslie Saari and Eva Jensen with her students, Alison Huiebbner, Chanel Jackson, Leslie Allison, Jodi Waters and the lone male, Matt Deveraux.

# LACEMAKING CLASSES

From "Winchester Evening Star", Virginia  
Thursday, September 16, 1976

The first of five classes in making Guippure Di Art Lace began Friday, September 17 at the War Memorial Building from 10 A.M. to noon.

Mrs. Edna Coryelle of White Post will teach this ancient lace-making art to 22 participants who have enrolled.

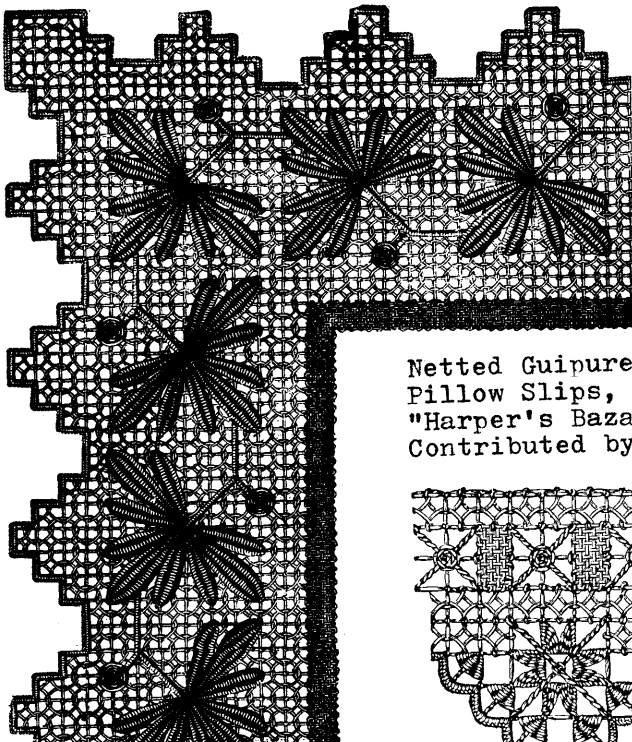
Guippure Di Art Lace is sometimes mistakenly called Belgium lace. It was brought to the U.S. by Mrs. Coryelle's grandmother, who taught this art in many northern states, (New York, New Jersey, Ohio, Pennsylvania,) in an effort to save the art from extinction.

Guippure Di Art lace requires a netting needle to construct the net base and a frame, then the design is applied. The variety of designs which may be used is limited only by one's imagination.

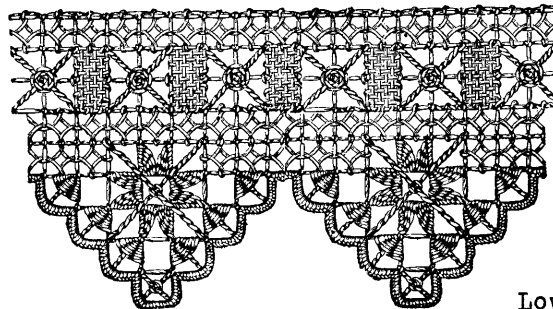
Mrs. Coryelle, a member of Frederick and Clarke County Extension Homemakers Clubs, has volunteered to teach all who are interested as a free E.H. program. The only cost will be for materials which includes the frame, a netting needle and thread.



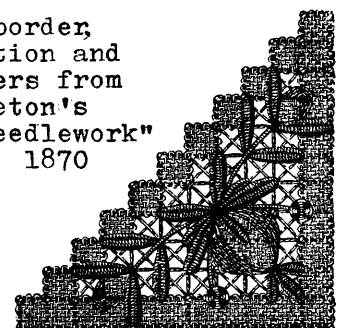
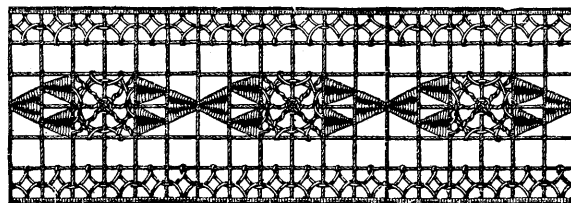
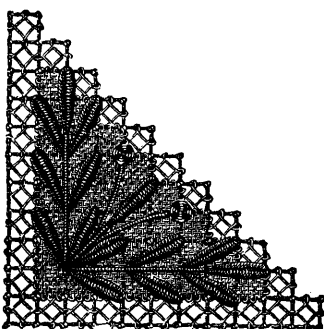
Mrs. Edna Coryelle With Samples of Her Guippure Di Art Lace



Netted Guippure Borders for Collars  
Pillow Slips, Etc.  
"Harper's Bazar" December 3, 1870  
Contributed by ArVilla Sweeney, Wash.



Lower border,  
insertion and  
corners from  
"Beeton's  
Needlework"  
1870



SMITHSONIAN INSTITUTION MUSEUM OF  
History and Technology  
Textile Laboratory, Washington D.C.

**HOW TO WET-CLEAN  
UNDYED COTTON AND LINEN**  
By Maureen Collins

Identify the fabric

Carefully identify the material to determine that the thread and decorations as well as the basic fabric are of undyed cotton or linen. If you find that some elements of the fabric are not of undyed linen or cotton, you should remove such elements before you begin the cleaning process described here. Be certain, however, that the removal of these parts can be accomplished safely and without detracting from the historic value of the article.

Handling the article

Ideally, the article should be kept perfectly flat throughout the entire cleaning process to assure uniform cleaning. If this is not possible because of the size of the article, fold carefully and make as few folds as possible.

Soaking increases the weight of a fabric and puts extra strain on it, making it more difficult for you to handle it without causing damage. Be sure to note if there are any weak or worn areas in the material that might require especially careful treatment.

Give support to a weak fabric by sandwiching it between two layers of fiber-glass screening (available through hardware stores) for the entire cleaning process. This type of support is especially successful with flat objects such as handkerchiefs and collars.

Lace and crochet pieces will come out flatter and with a more finished appearance if they are sewn between the screens. Sew the article to one piece of screen carefully passing the needle between the fabric's warp and weft to prevent the needle from damaging the yarns. Make the stitches at least half an inch long to spread support, as short stitches made over only a few yarns may break the yarns. Reinforce weak spots with extra stitches. After you have secured the fabric to the screen backing, stitch the second piece of protective screening in place.

Removing loose dirt

Remove all loose dust and dirt from the fabric before submersing it. Do this very gently, by careful hand brushing and by using a low-powered hand vacuum cleaner. Before using the vacuum cleaner, however, place the article flat on a table and cover it with a fiber-glass screen.

Washing

Soaking in plain distilled water. Start by soaking the soiled item in distilled water at room temperature for a half hour. This preliminary soaking is certain



to remove some foreign matter, and it is a good first step in loosening heavy dirt from an extremely soiled fabric. It is best to use distilled or de-ionized water, which is free from impurities that might be harmful to the fabric.

Never pour or run water on top of an antique fabric; instead, lower the article into the container of water. Ideally, the article should be supported on a fiber-glass screen when lifting it into or out of water or a solution. The illustration shows a christening dress, supported by a fiber-glass screen, being lifted from a solution.

Soaking in a detergent solution. If soaking in distilled water at room temperature does not clean the article as desired, soak it in a solution made with one ounce of non-ionic detergent to one gallon of distilled water that has been warmed to 95 degrees Fahrenheit. Use a thermometer to test the temperature. (Important: Because manufacturers do not always announce detergent formulas, it is advisable to inquire of a few of the larger producers as to which of their detergents are non-ionic).

Soak the article in the solution until the water appears dirty; then rinse it in distilled water. If the article still appears to be unclean, repeat the soaking and rinsing process. Do not squeeze or agitate the fabric while it is soaking, as this may damage the fibers. When the article no longer appears soiled, rinse it thoroughly (five or six times if necessary) in distilled water that is the same temperature as the wash solution. Fabrics that have been sewn between protective screens will be less wrinkled than those that have been free in the solution, but they require more rinsing because the screen tends to retain the detergent in the solution.

Soaking in a soap solution: For cleaning

extremely fragile or very lightly soiled fabrics, soak the article in a solution containing neutral soap (the Laboratory uses Neutragera). As a cleaning agent, soap is not as effective as a detergent, but it is easier on the fabric. To make a proper soap solution, dissolve about one-eighth of a 3½ ounce cake of neutral soap in one cup of distilled water; then add one ounce of this solution to one gallon of distilled water. Because soap solution is harder to remove from the fabric, the rinsing process must be even more thorough than when a detergent solution is used.

### Bleaching

After the washing process the article still may have stains or discolorations, such as the yellowness in old fabrics that results from the oxidation of cellulose. For a mild bleaching solution to remove such unwanted coloring, use 5/7 ounce of 30 percent hydrogen-peroxide to one quart of distilled water at room temperature. To hasten the bleaching process and to stabilize the hydrogen-peroxide, add 1/4 ounce of sodium perborate. (All chemicals required are available in drug stores.)

Soak the article in the solution for no more than 5 minutes; then lay the saturated piece out flat on a sheet of clear plastic and fold lightly so that the entire piece is encased without severe creasing. Leave the article folded until the desired whiteness is reached. The greatest bleaching effect occurs at the beginning of the process, which normally takes about one hour. You may need to leave badly discolored items in the plastic wrapping to bleach longer, but avoid excessive bleaching as this may be harmful to the fabric. The maximum limit for bleaching is three hours.

After bleaching, unwrap the article and rinse it thoroughly in distilled water at room temperature in order to remove all traces of chemicals.

A solution of sodium perbroate without the use of hydrogen-peroxide will also produce whiteness, but the bleaching effect of sodium perborate alone is of low permanency. If a white appearance without permanency is desired, add 1/2 ounce of sodium perborate to 1/2 gallon of distilled water heated to 85 degrees Fahrenheit. Soak the fabric in this solution from one to four hours and then rinse thoroughly in distilled water of the same temperature. Sudden changes in solution temperature may cause serious damage to fibers.

Fabrics sewn between protective screens will require more rinsing than those free in the solution, as the screens tend to retain the bleach solution.

### Drying

Following the rinsing process, lay the fabric flat on an undyed cloth towel and allow to dry at room temperature. Do not

use paper towels for this absorbing process as they may contain harmful acid.

### Smoothing

In the drying process, careful smoothing or blocking may be done if the article is sturdy enough. Flat objects in good condition can be smoothed, while still wet, on a piece of glass and allowed to dry. This gives an "ironed" look without the use of iron heat, which may be harmful to the fabric. Do not stretch the fabric on the glass but smooth it out gently.

It is sometimes best to allow a large piece to dry first and then rewet it on the glass and smooth it out. This makes the fabric easier to handle and there is less chance of breaking the yarns. After setting the fabric on the glass, lay a cloth towel over it until the surplus water is absorbed, then remove the towel and allow the article to air dry.

Pressing with an iron is not recommended generally, but--as in the case of a christening dress that is to be worn--it may be necessary to iron a few places that could not be set on glass. Use a cool iron and be very careful, especially with the point of the iron.

### Storing

For storage after cleaning, place the article, unironed, in a clean, undyed fabric case, such as a pillow case or folded sheet. Do not use boxes or paper, as they may contain acid that could damage or discolor the fabric. Be sure the article is thoroughly dry before storing. Stored items should be aired periodically.

### Footnotes, November 1968

#### 1. Cleaning dyed cotton or linen

With the omission of the section on bleaching and with a positive fast dye test, these same instructions may be followed for fast dyed cotton or linen. Using an eyedropper, a minute quantity of water first and then the intended detergent solution is dropped on each color in an inconspicuous place, such as the inside of a seam, which has a white blotter immediately beneath the fabric. When the solution has saturated the fibers, pressure is applied on the spot being tested with another white blotter. If any color is absorbed on the blotter, the dyes are not fast and this cleaning procedure should not be followed.

#### 2. Detergent research

As the scientific cleaning of antique textiles is a continuing research program, there have been new developments since the pamphlet was written. A noted European research laboratory has recently discontinued the use of non-ionic detergents, claiming that it is impossible to completely rinse them from the textile. They now use a purified natural soap. We have found that the use of an anionic detergent, either alone or com-



bined with a liquid non-ionic detergent, gives good results. Since there does not seem to be any absolute information at this time as to the long-range effect of the many soaps and detergents on textile material, the final decision must therefore be left to the discretion of the user.

3. Container used in cleaning

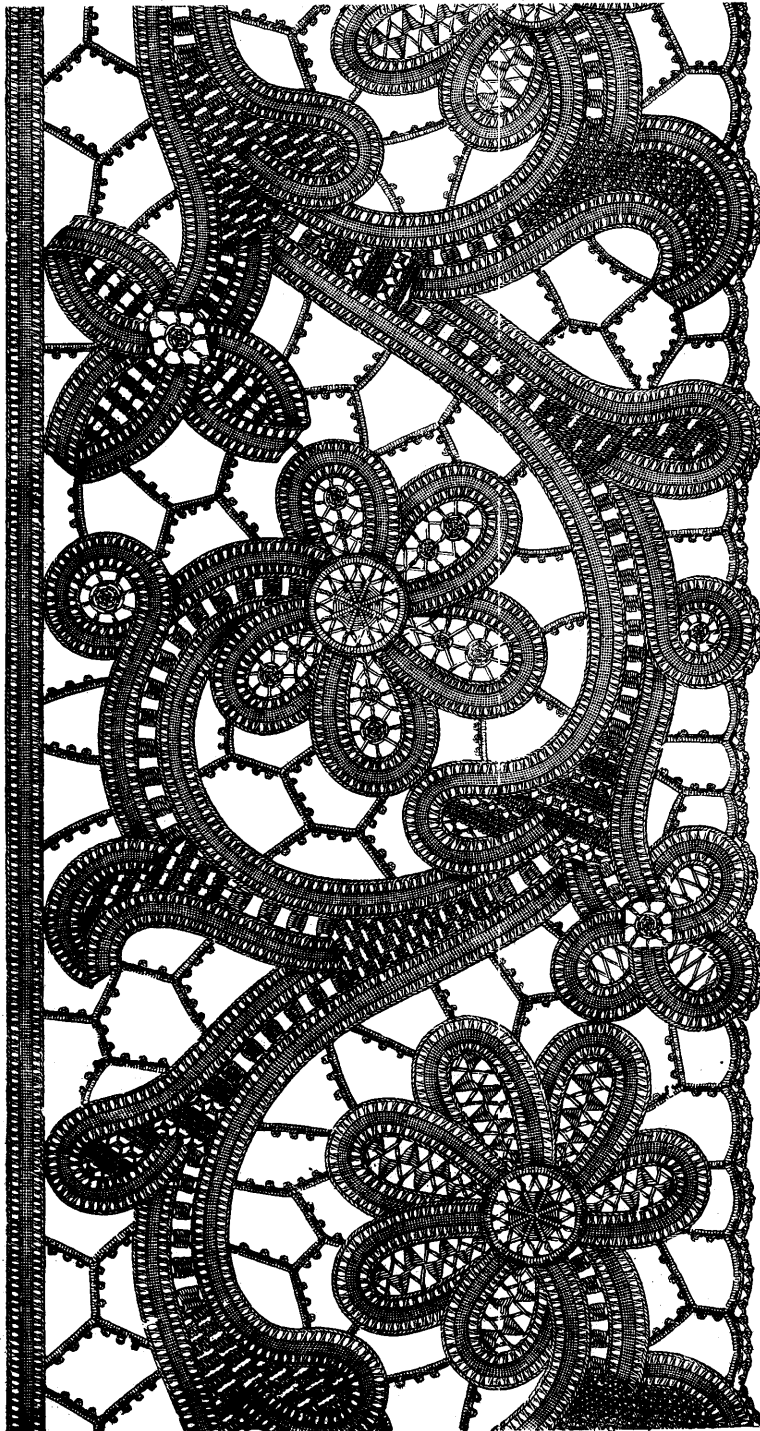
The container used for this cleaning procedure should be of an unchipped enamel, glass or nonreactive plastic. In setting the fabric, the right side of the

textile should be placed face down on the glass surface for the smoothest finished appearance.

4. Drying

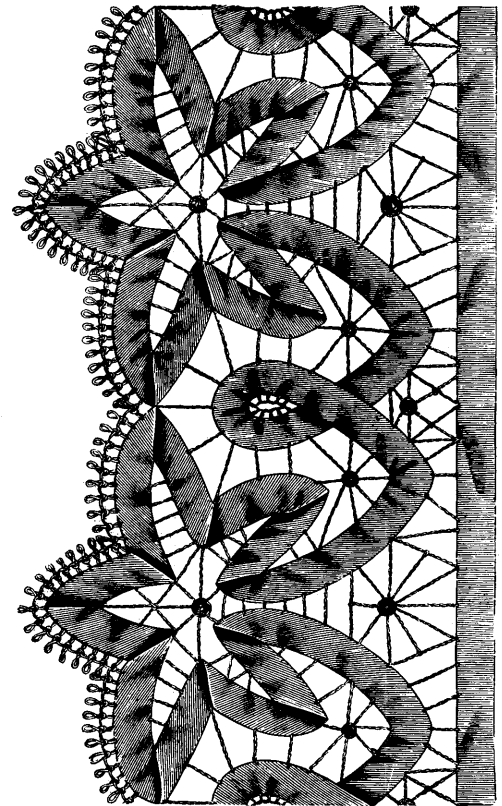
For drying large pieces such as lace veils, thoroughly drain on a suspended fiber glass screen, then lay it out on a large white bed sheet. If sewn between screen for the cleaning process then it will be very smooth after drying.

(Smithsonian folder contributed by: Nancy Evans, Washington)



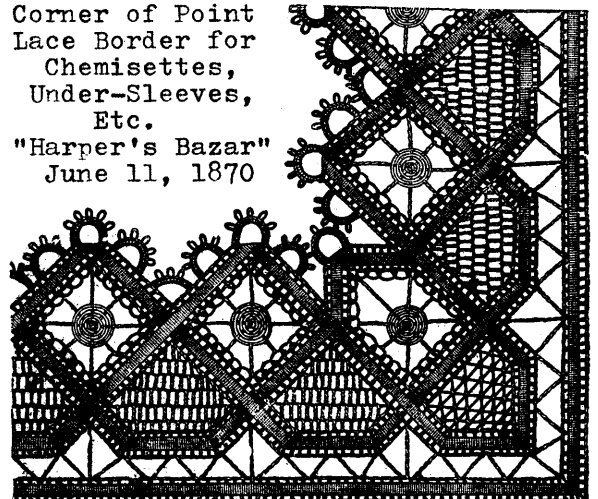
Point Lace Border for Curtains, Altar Cloths, Etc. From: "Harper's Bazar" 1800s

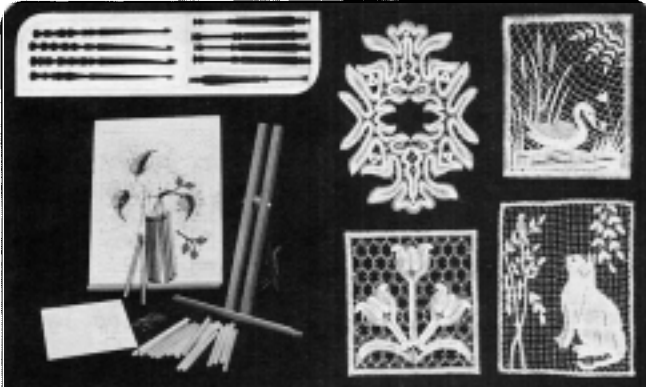
Contributed by ArVilla Sweeney, Wash.



Point Lace Edging "Harper's Bazar"

Corner of Point Lace Border for Chemisettes, Under-Sleeves, Etc. "Harper's Bazar" June 11, 1870





**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

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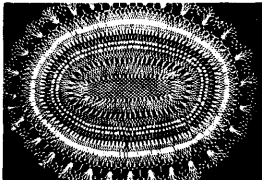
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No. 90 white.....1000 yards \$3.00  
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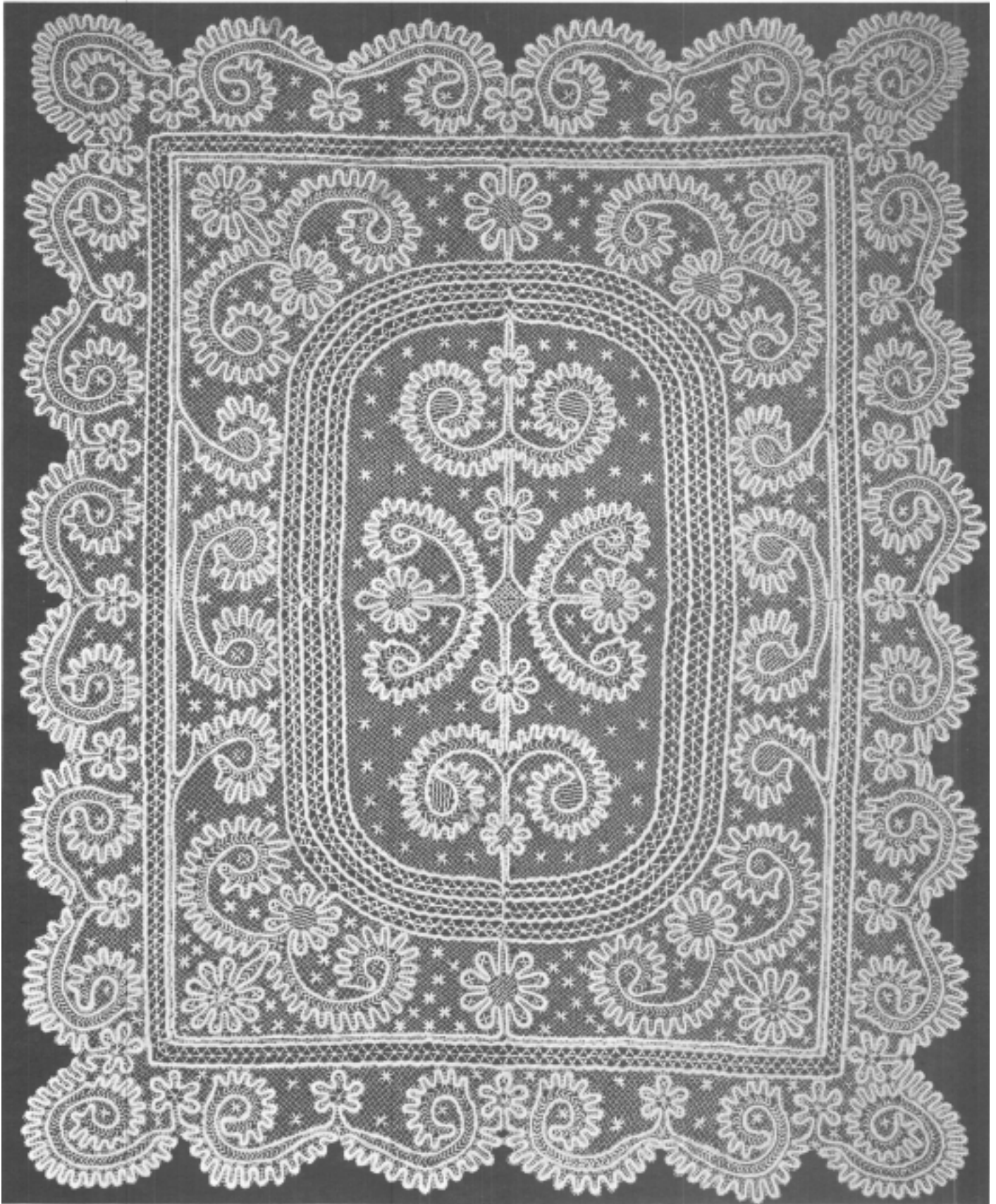
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 **OSMA G. TOD STUDIO**  
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NOTE: Please insert this issue of the bulletin into the cover for the year, to keep all lace news and addresses handy for reference.

Lithographed in the United States of America



Bobbin Lace Tablecloth, 68" x 86", purchased in Leningrad in 1936 for the small sum of \$5.00. "In those days foreigners could pick up treasures for next to nothing (as we did). Cloth passed down from my parents, Sophie and Karl Ulnits, now owned by Eva V. Jensen (daughter), Chelsea, Michigan. I use the tablecloth quite often, birthday dinners, etc. The ecru linen thread is holding up beautifully!" -- Photo courtesy of Talbot Studios, Ann Arbor, Michigan



### President's Message

HAPPY NEW YEAR to ALL MEMBERS I hope you all had a wonderful Holiday Season and are ready to greet the New Year with Gladness, for we each are blessed with a brand new year, like a new book with 365 clean white pages with enthusiasm and plans for new goals to reach, new things to learn, new friendships, and renewing old friendships! Make this the Best Year yet!

We, as members of an Organization devoted to the Study, Collecting and Making of Lace have an obligation to cast our individual vote for one of the suggested names, sent in by members, by which this organization will be known hereafter.

The suggested names are:

- (1) International Old Lacers
- (2) International Lace Society
- (3) International Lace Guild
- (4) L.A.C.E. International (Lace, Art, Craft, Educational)
- (5) International Lace Club

The Ballot is attached to the front of this Bulletin for your convenience.

Please Vote and mail your Ballot right away. If you like the present name ---- make that known by your Ballot; if you think one of the other names is more appropriate ---- indicate that on your Ballot ---- but in either case, your vote is Important. EXERCISE YOUR RIGHT TO VOTE on this most important matter! Send your Ballot to one of the Name Survey Committee:

Mrs. Elizabeth Groszberg, Chairman  
128 North 'O' Street  
Lakeworth, Florida 33460

Mrs. Gertrude Biedermann  
1986 - 10th Avenue,  
San Francisco, California 94116

Mrs. Virginia Gordon  
12411 Lakeholme Road, S.W.  
Tacoma, Washington 98498

Plans for the 1977 IOL Convention, to be held in San Diego, Calif., Aug. 7-9, are coming along fine ---- thanks to the fine work of Mrs. Hazel Scott, Convention Chairman. See the detailed announcement in the next column. We hope you plan to attend. We will look forward to meeting you there.

#### NEW YEAR'S THOUGHTS

Let us walk softly, friends;  
For strange paths lie before us all untrod,  
The New Year, spotless from the hand of God,  
Is thine and mine, O friend.

Let us walk gladly, friend;  
Perchance some greater good than we have known  
Is waiting for us, or some fair hope flown  
Shall yet return, O friend,

Let us walk kindly, friend;  
We cannot tell how long this life shall last,  
How soon these precious years be overpast;  
Let Love walk with us, friend. -- Lillian Gray

Your President, *Gwendolyn Kritner*

### 1977 Convention News

Plans for the 24th Annual Convention of the International Old Lacers are beginning to shape up. It is to be held in "Town and Country Club Convention Center" at the Town and Country Hotel, Mission Valley, San Diego, on August 8 and 9, 1977.

There will be workshops on August 7th; these will be limited to 15.

We will have commercial booths selling linen threads, pillows and bobbins. Tours have been planned to see lace collections which have never here-to-fore been displayed in San Diego and we will have a display of our own local lace makers at the Public Library.

#### HOTEL RESERVATIONS

Those wishing to stay at the Town and Country Hotel should make their own reservations by writing to:

Town and Country Hotel  
P.O. Box 80098  
500 Hotel Circle  
San Diego, California 92138

Reservations assured if received by July 27, 1977

Rates are: Single Occupancy, Garden \$23.  
Highrise, \$26.  
Double Occupancy, Garden \$28.  
Highrise, \$31.

Suite rates on request

Information on other hotels will be published in the March issue. There is plenty of parking space, at any of the hotels in the area.

#### Registration Fees:

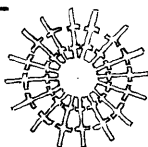
\$22.50 if made prior to June first, 1977  
\$27.50 late registration fee if made after June first.

Make checks payable to Southern California 1977 Convention Fund and mail to:

Mrs. Mildred Frakes  
1529 - 29th Street  
San Diego, California 92102

Registration Fee includes luncheon, all activities, programs and museum tours.

Hazel E. Scott, Chairman  
4611 Coronado Avenue  
San Diego, California 92107



"Dear International Old Lacers:

I am living in Malaysia for 2½ years and am now giving classes at a workshop for handicapped women. They are just doing great! I am also having 2 classes at my home right now, so I hope to leave some lacers behind here, when I am leaving."

Nettie Graulick  
(formerly in Washington, D.C.)

#### HISTORIC NEEDLEWORK TOUR in and around

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