

Portland, Oregon Branch

BOBBIN LACE MAKERS

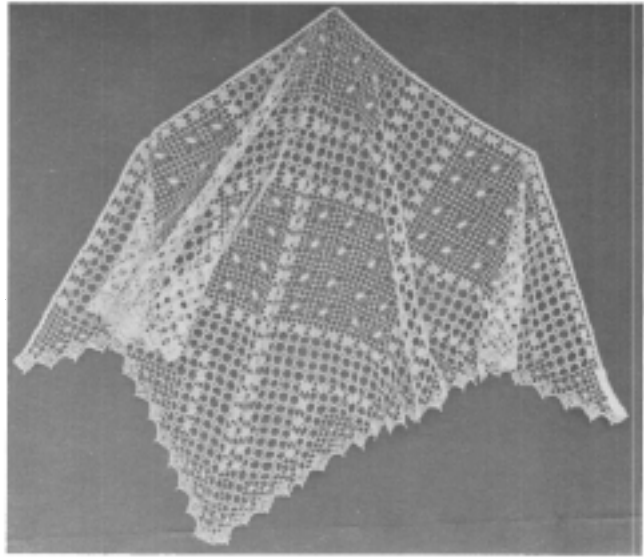
Lace-making -- the collecting, identification and appreciation of old laces is the purpose of the Bobbin Lace Makers, Portland Unit of International Old Lacers.

Members demonstrate at all events to which they are invited, such as schools, churches, fairs and especially in neighborhood fairs, parks, lodges and women's clubs.

This year Portland was honored by International Old Lacers publication by having a lace madonna designed and made by Mrs. Virginia Staben on the cover for the year's bulletin.

Virginia Staben is president; Helen Barry, treasurer; and Wilma Adams secretary.

(Oregon Journal, Tuesday, Oct. 26, 1976)



BOBBIN LACE SHAWL by VIRGINIA STABEN of Portland, Oregon, that won 1st prize of \$50. at the LIBERTY STORE'S lace exhibition. "We especially think it an honor as the public voted for it."- Pat Harris

Below: LOUISA M. TODD, England

LOUISA M. TODD, England

"My church (St. Mary), Todmorden, recently celebrated a five hundredth anniversary. We had a very successful Art and Craft Exhibition and the picture shows me demonstrating bobbin lace; - Torchon, Bucks and Honiton. -- In the background, the circular cloth is knitted lace, next to it is a tatted piece and to the right of that is an heirloom table cloth of Guipure de Art Lace.

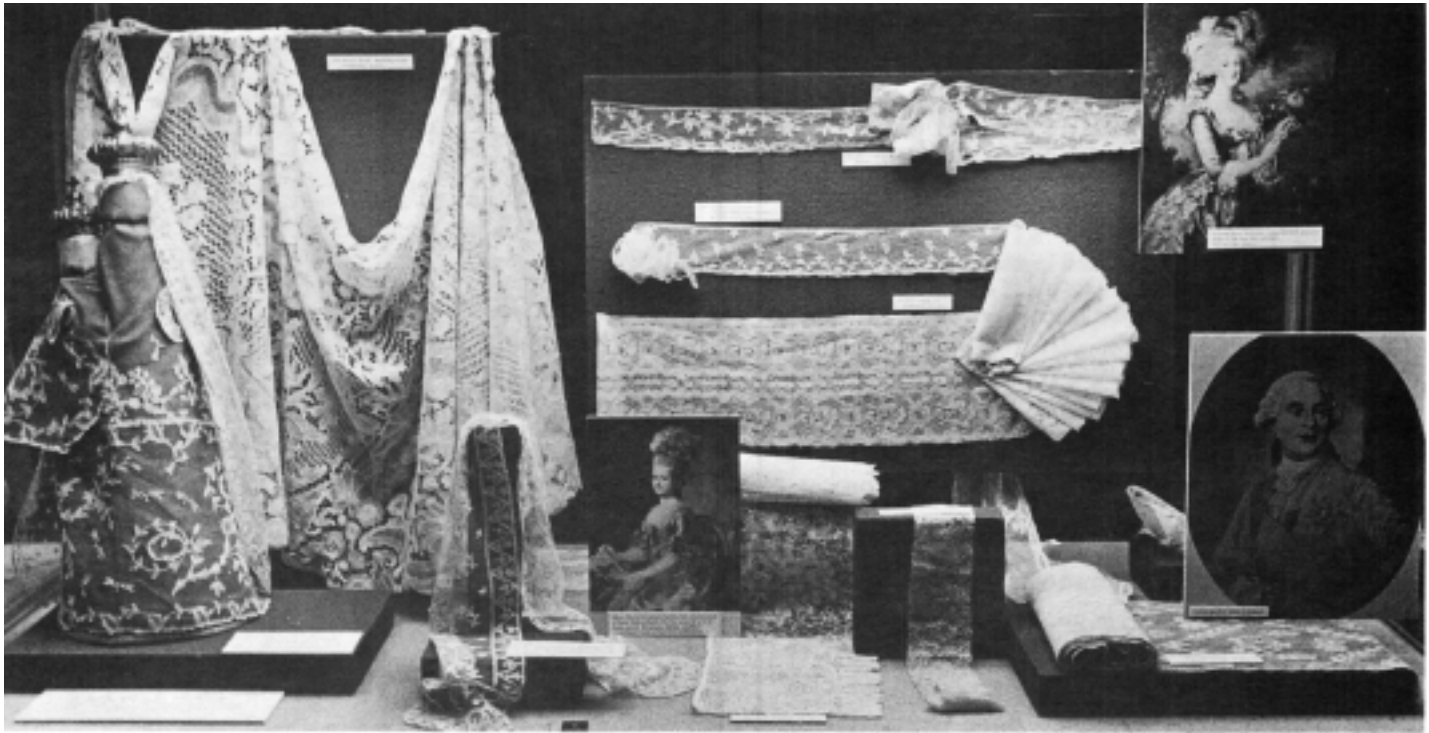
I saw in the March 1975 bulletin that Edna Coryell of White Post, Virginia, was hoping to teach this beautiful craft but could not get the tools, so I hope the following will be of use to members. It is so much better to learn from someone who can do the work than to try to pick up from instructions.

The lace is, of course, a needle lace done on handmade net. The Encyclopedia of Needlework by Therese de Dillmont, contains a long chapter on this work and on page 487 of the English Edition there is a picture of the tools used. Perhaps she could get some local handy man to reproduce them for her.

I see from the July '76 bulletin that Mrs. Coryell is still making her lace. Good Luck to her. I hope my notes will be of some help to her.

I love the bulletins. The only flaw being that one cannot find time to try all the patterns which are so tempting." -- Louise M. Todd





18th century pillow laces from Flanders, Denmark and Hungary

LACE EXHIBIT IN DENMARK

On Tuesday, June 15, 1976, HANDELSBANKEN (the Bank of Commerce of Copenhagen) opened a lace exhibition in Tønder in South Jutland. For some years the bank has been sponsoring cultural exhibitions at their branch offices all over Denmark.

In Tønder, HANDELSBANKEN owns a lovely house from 1794 with a portal in the Louis XVI style. Inside, the panelled walls form a pleasant background to the showcases.

Some years ago there was an exhibition solely of Tønder lace to which I contributed some pieces. This year's exhibition was "The History of Lace", illustrated with examples from my collection from c. 1580 to the present. The just over 200 pieces selected filled fourteen big showcases, beautifully arranged by Mrs. Anne-Lise Rand.

Two showcases made to hold a ball dress of 1840, lavishly trimmed with Honiton lace, and a cardinal's alb turned out to be too small, but Mrs. Rand borrowed two mannequin figures on which the costumes looked very well. The "cardinal" made an imposing figure in his white alb trimmed with a 30-inch-broad flounce of Brussels Appliqué worn over the scarlet cassock.

The newspapers showed a most gratifying interest, one even going so far as to print a handsome notice when the exhibition opened, and then bringing a whole page of text and photos a month later.

Tønder is quite a small town but much visited by tourists during the summer. The exhibition was evidently a success, for when it closed on September 15, it had had 5,375 visitors.

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The first of the two photos from the exhibition shows 18th century laces: to the left, costumes for a Madonna and Child statuette, made from a dress trimming of Brussels pillow lace, c. 1750, another piece of which is in the Cinquantenaire Museum of Brussels. The large piece in the background is an alb flounce of Brabant pillow lace of about 1740.

The pictures to the right represent Louis XVI and Marie-Antoinette, the ill-fated king and queen of France.

The other photo shows a long (about 3 yards) scarf or veil of Brussels pillow and needlepoint lace, c. 1840-50, applied to machine-made net. In the same case was a strip of heavy Venetian needlepoint showing the method of manufacture, right from the design drawn on glazed linen to the finished piece.

In the July Bulletin Mrs. Elaine Reichenbach asked (p. 85) if anybody knew anything about Plauen lace. - What is generally known as "Plauen Lace" is machine-made lace made on the embroidery machine and imitating needlepoint. This industry was developed around 1880-85. Before that time the town of Plauen (Germany) was also a centre for simple pillow lace.

Bilro lace or "renda de bilros", about which Mrs. Reichenbach also asked, is simply Brazilian (Portuguese) for bobbin lace (renda: lace; bilros: bobbins).

Lacemaking was introduced into Brazil by the Portuguese and spread over much of the country, especially the north and the east. Many of the lacemakers are the wives and children of fishermen - just as in Portugal: onde há redes, há rendas (where you have nets, you have lace), as an old Portuguese saying goes.

The laces are not what you would call



19th century Brussels Applique scarf and unfinished piece of Point de Venise

works of art. They are simple Torchon and Cluny types with wavy ribbons, stars, flowers, and scallops, and in fact resemble very much the patterns found in Beyer's, Ullstein's and other German pattern books of the 1920's.

Karen Margrethe Halstrom, M. A.
2 Trondhjemsagade
2100 Copenhagen Ø, Denmark

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"I had a display of bobbin lace at our State Fair here in August and it was well received and I am now toying with the idea of a beginner's class in Bobbin Lace at the Y.W.C.A. here."

Clista Wuerthner, Great Falls, Montana

HUNGARIAN-AMERICAN LACE AT THE CENTER FOR THE HISTORY OF AMERICAN NEEDLEWORK.

The Center for the History of American Needlework exhibited the Hungarian-American Lace by Sr. Mary Edith Nemeth, SDR, and her mother Maria Nemeth from Sept. 20 through October 11. Crochet lace, needle-made net, bobbin lace and tatting were included in the show.

The Nemeths are both lifelong needle artists born in Hungary. They emigrated to the United States in 1950 and until recently both made their home in Pittsburgh, Penn. Sr. Mary Edith Nemeth, now living in Elizabeth, Penn. is the director of the Penn View Art Center. Her mother Maria is a full-time needleworker in Denver, Colorado."



Helen Olson in 1905 lace trimmed dress and Tillie Ridell, 1976

## Columbine International Old Lace Club of Denver WINDOW DISPLAY

## AUGUST EVENT IN COLORADO



The Columbine International Old Lace Club of Denver displayed Lace for six weeks at the Administration Office Building in Westminster, Colorado. It drew attention from everyone entering the building including young men who asked the question "How did they put the holes in the material so beautifully?"

The various types of laces was from the collections of the members and included a Soutache lace table cloth, hardanger, needlepoint made by the mother of one of the members, cambric with the beginning of a battenberg cloth, Bobbin lace books, and doilies, filet, crochet, tatting and teneriffe. Laces are shown on a wide variety of apparel which included a graduation dress decorated with venetian point, lace gloves, lace stockings, hat and fan and included a lace corsage.

The lace was beautifully displayed over red, white and blue bunting full of stars. Also pictured is an antique doll dressed in Irish Crochet.

Pictured is Virginia Bratt, Assistant Librarian of Westminster, and Helen Olsen and Tillie Ridell of the Columbine Lace Club. Helen made her Colorado Centennial dress and trimmed it with lace salvaged from the 1905 wedding dress belonging to her mother-in-law. It includes the wedding slip which was quite unusual having snaps underneath the hem where the train was attached. It could in this way be removed after the wedding and be worn as the going away dress.

Tillie Ridell, Recording Secretary

Our tour of the Thatcher Mansion built in 1891 in Pueblo was enjoyed by 14 members and Jackie Friesen's sister, our guest. We saw the refinements of gracious living in the Victorian Era envisioned by John Albert Thatcher and his brothers. The large parlor is elegant with pale fresco hand painted gold leaf ceiling, polished mahogany furniture upholstered in rose pattern silk brocade, the Steinway player piano and harp. The handcarved details and beautiful tiles over the fireplaces, the Memorial Stairway with the art glass window entitled "Kingdoms of Nature", the ornate silver chandeliers (served by gas or electricity), original Brussel's lace curtains and draperies with oriental rugs and hand carved furniture match the silver service in beauty. Each room was a masterpiece of beautiful woodwork lavish with murals, paintings, statuary, and vases imported from foreign countries.

Our luncheon was served on the veranda overlooking part of the well landscaped estate. A brief business meeting was held by Jackie Friesen, our President.

Tillie Ridell, our Secretary, gave a short talk about the Lace Convention in San Francisco.

Then a visit to Mrs. Olivene White's gracious Victorian home for a delightful afternoon tea and a tour of the Pueblo Metropolitan Museum.

Homeward bound with another fascinating event for members of the Columbine International Old Lace Club of Denver.

Georgie Bergman, Historian



Virginia Bratt, Assistant Librarian of Westminster, Colorado, 1976

### SOUTHERN CALIFORNIA BRANCH

On October 10 a few lacemakers gathered in the home of Maurine Pugmire to form a group which we are tentatively calling the 'Southern California Branch' of the International Old Lacers.

The meeting was attended by Kay Asahi, from the Los Angeles area, Dorothy Bucher, Mabel Cook, Mildred Frakes, Carolyn Hudson and Hazel Scott. Those elected to office were: Hazel Scott - - - President  
 Carolyn Hudson - Secretary  
 Maurine Pugmire - Treasurer

We are planning to meet every 2 months. Our next meeting will be December 6. One of the ladies brought some very beautiful bobbin lace which she had made as a girl in high school.

Respectfully Submitted,  
 Carolyn Hudson, Secretary

### YAQUINA LACE CRAFTERS, OREGON

"I would like to subscribe to I. O. L. magazine for our Public Library and I am enclosing the \$5.00 fee. I know this won't give you much time, but if possible could the previous issues be sent there before the 29th of November? Our lace group, "The Yaquina Lace Crafter's" are going to be presenting some books to the library and would like to have the magazine there to present also. This is because our pictures will be in the local newspaper also. Thank you for anything you can do regarding this matter.  
 Vicki Retasket, Oregon

### Tatting Demonstrated

"I gave a demonstration at the Art Fair in Ann Arbor in July and there is a notice about it in the November issue. My name is listed as Florence. It should be Anna. I also gave a demonstration in October for Pioneer Day at the Farm Museum in this area and for our group last Sunday (November 21) along with the history of tatting.

I used some string weight thread to make a handbag, put a lining in it, following the directions for a wrist bag that was designed years ago to hold your crochet thread. And I have made some little medallions to fit into a square necked blouse; and a tatted picture, using one strand of colored yarns for the flowers and leaves.

I am knitting a narrow lace edging right now and have 3 pretty doilies I made years ago and a peacock square that could be framed. I have been busy the last couple of years selling some of my work." - Anna S. Anderson, Ypsilanti, Mi.

### Book Wanted

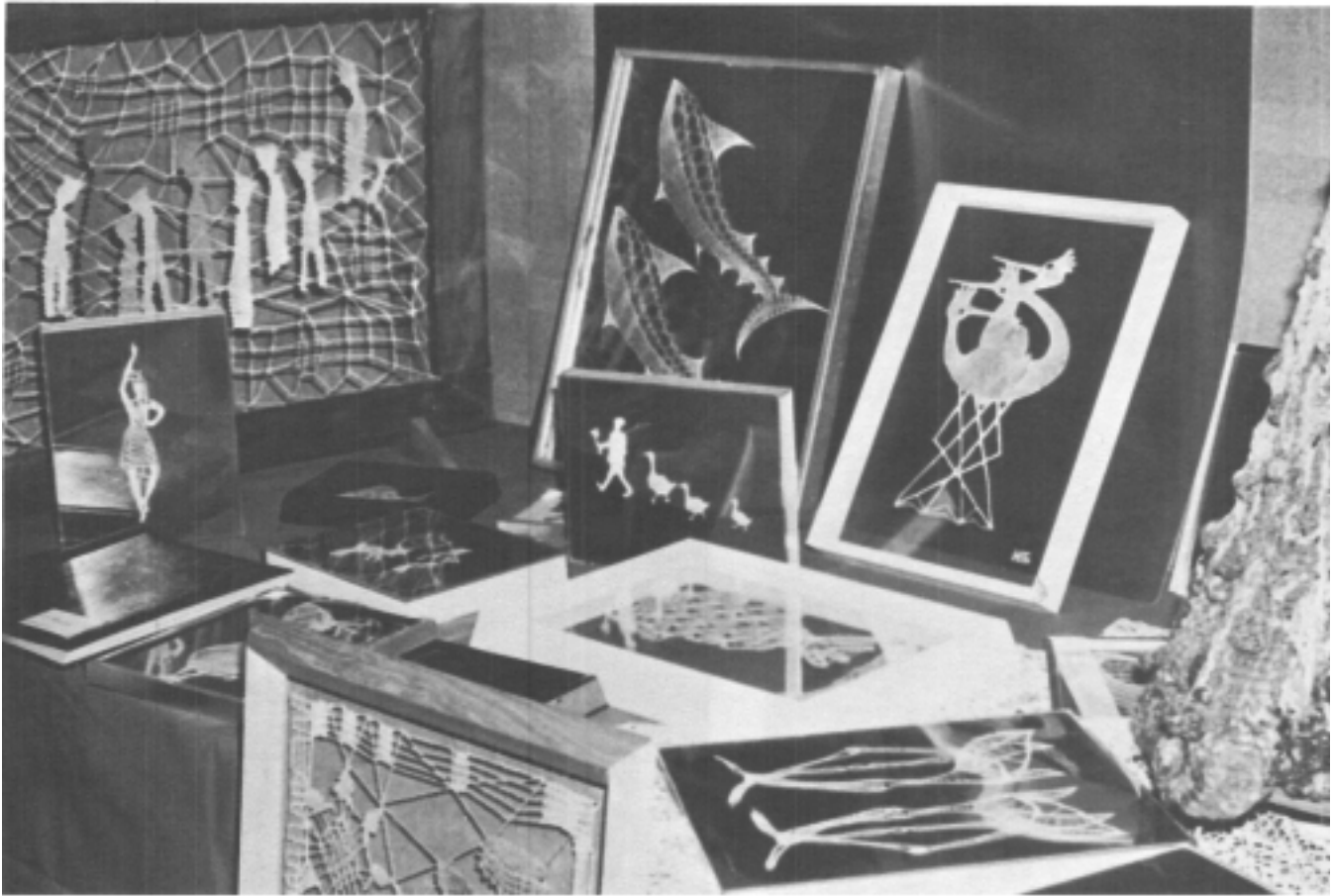
"Every Woman's Complete Guide to TATTING" -- (Illustrated)  
 By Norma Benporath, published 1953 in Melbourne, Australia  
 Does anyone know of a copy that I may purchase? -- Eugen K. Beugler  
 1255 E. 29th Place, Eugene, Ore. 97403





Henrietta Siodmak of Three Rivers, California, is a delightful artist who came to the 1976 convention to share her laces. She has been making lace for 6 years now. - Top Henrietta Siodmak with Kathie Klot, (right) Bottom picture: Henrietta Siodmak's work on display.





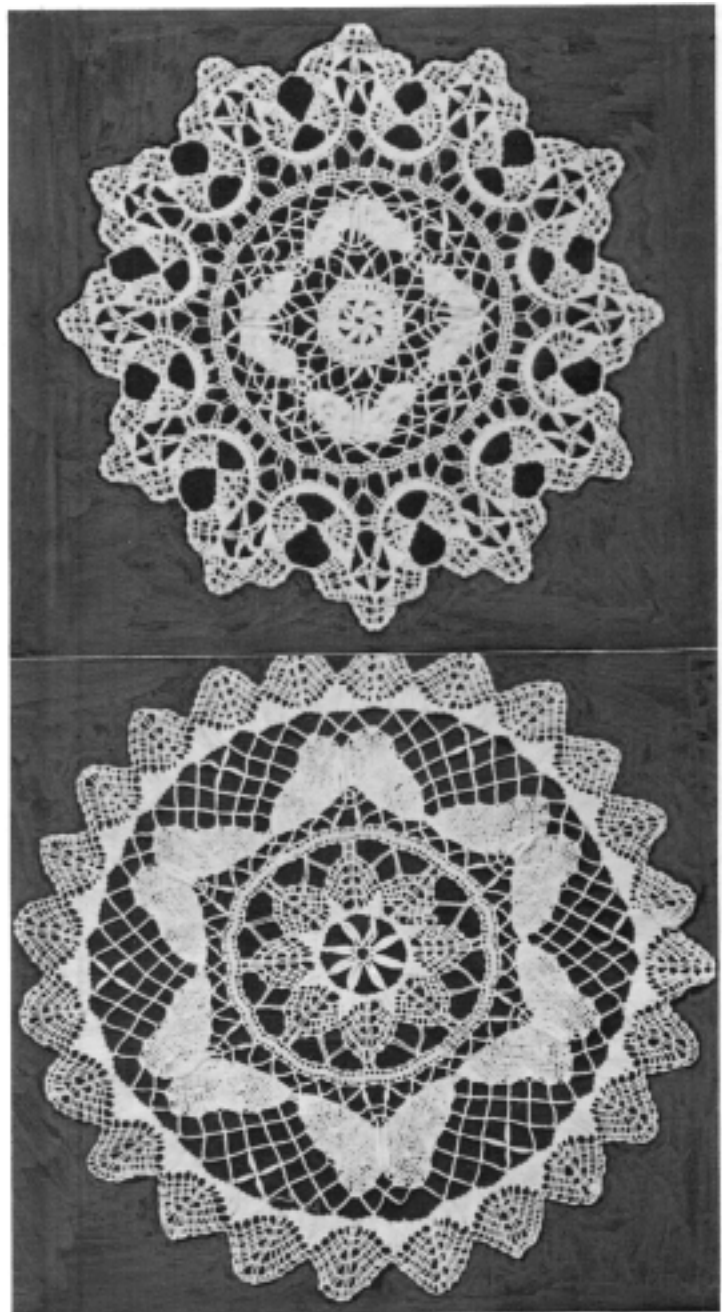
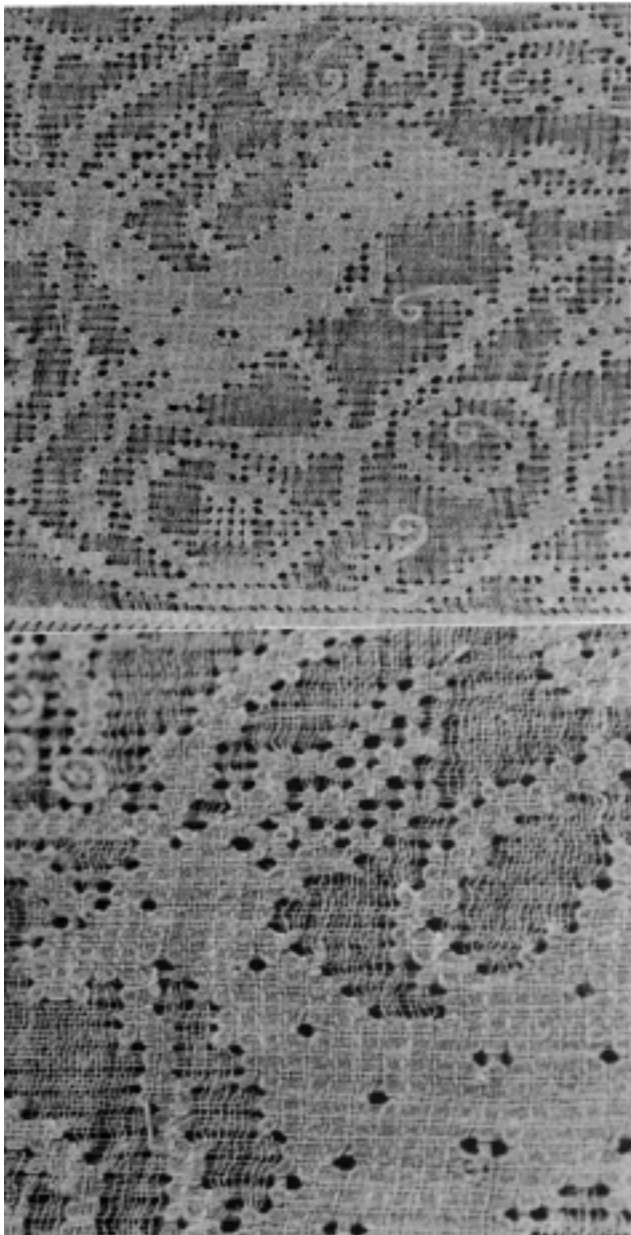
Top: Siodmak's work. All her work has the same joyful humor the artist has herself.

Bottom: Left: Maria Melicharek, San Leandro, California

Center: Adrienne Webb

Right: Savetta L. Livingston, Solana Beach, Southern California





CAN ANYONE IDENTIFY THESE LACES?

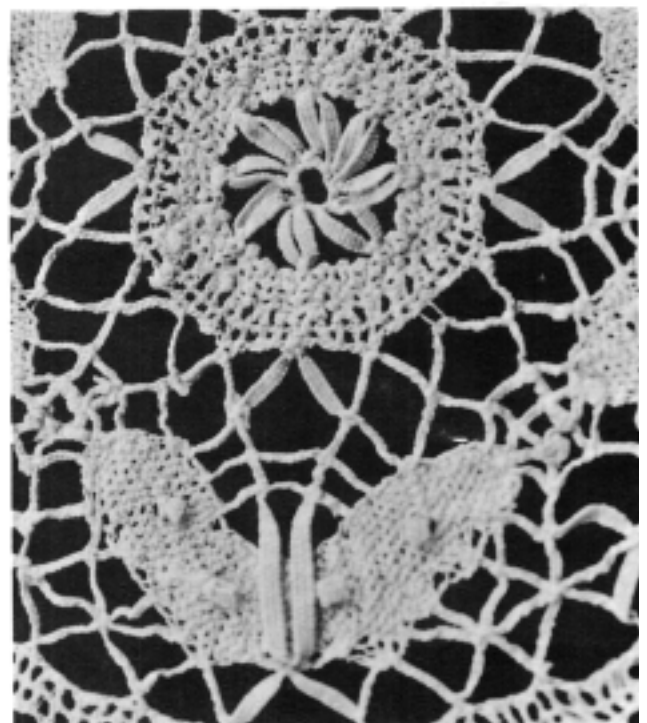
"I hope someone can identify this lace or work, for me.

It is made on loosely woven linen material, the design is rewoven and spaces are worked like drawnwork. It is 3 feet long with deer - yet look more like antelope horns. There is another animal like the deer without horns but seems to have a tusk; a fox; rabbit (right lower corner) a pheasant and bird. In all my search for lace this is the most unusual.

There is another animal with head turned that does look like a deer. On what could a piece of lace this long be used?

There are also two bobbin doilies with butterflies, each different and a close-up of the one.

I collect all types of old lace now; it's all so interesting and the stories about it so wonderful." Mildred Rezabek  
Route #3, Roosevelt Road, Barnesville,  
Ohio 43713



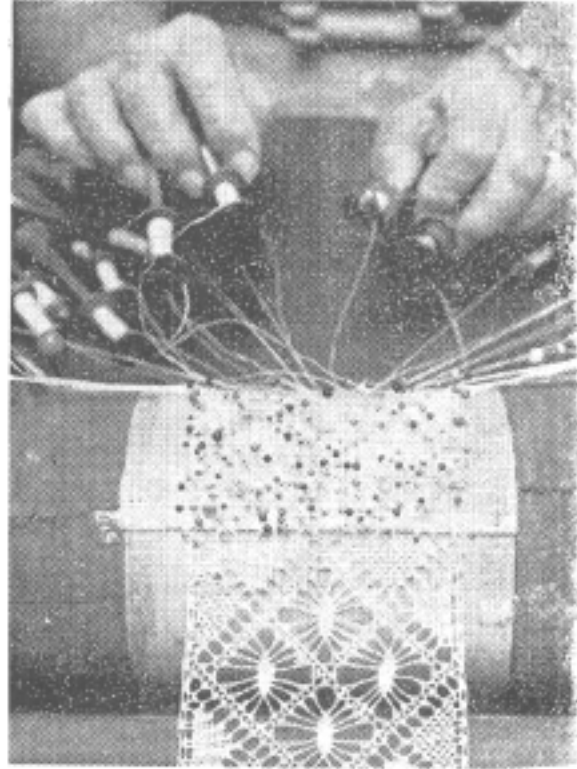


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SUN-SENTINEL, Thursday, March 18, 1976

Juggling 45 pairs of bobbins, Mrs. Elsie Anderson slowly and carefully spins

a strip of lace three-and-a-half inches wide.



## Lacing—Centuries Old Art

By Margo Harakas, Sun-Sentinel Writer  
Staff photos by Walt Michot

Lacing -- it's like trying to weave a spider web, The thread is so fine, the patterns so intricate.

Mrs. Elsie Anderson uses 45 pairs of bobbins to spin a strip of lace only three-and-a-half inches wide. This thread goes here, that one crosses there, quick, stake it with a pin. Back, forth -- the hands work with assurance.

This ancient art appeared in its present form in the 1500s, said Mrs. Anderson of Lake Worth. Then, the fruits of the labor of a hundred peasants or more were combined to make lavish royal robes.

In the early days of this country pioneer women took great pride in the decorative table pieces, curtains, and dress trims they turned out. But later generations lost patience, and when machine-manufactured lace appeared, it was far easier to pop into the five and dime to purchase lace than to sit for hours doing the tedious work of creating it.

"It became a dying art," said Mrs. Anderson. "But now it's coming back. We have an organization known as the International Lacers and it has nearly 1,000 members around the world."

Mrs. Anderson, whose lace took both a first prize and a special award at the recent South Florida State Fair, learned the skill from her grandmother.

"She was taught in Sweden by nuns. She made a living doing lace work when she moved to this country," explained Mrs. Anderson.

Mrs. Elizabeth Groszberg of Lake Worth whom Mrs. Anderson refers to as the finest lacer in these parts, has been turning out beautiful pieces for more than 50 years.

"I learned in a convent from a nun in Hungary," she explained. Even in those days it was considered an obsolete art, so it was not taught in schools or practiced in homes.

The nun was the only one in our town who knew the art," said Mrs. Groszberg.

She does tape or ribbon lace while Mrs. Anderson spins out delicacies in straight lace.

Working on a lacemaker's table, it takes about an hour to do an inch of lace, Mrs. Anderson explained. Tools include a pattern, straight-pins, linen thread, and wooden bobbins (worn shiny with use and age).

"You must be sure always to draw the threads tight," Mrs. Anderson explained, as she worked on her latest creation. There are various stitches and thousands of designs. "As you work with it, you can get your own ideas," she said.

For Mrs. Anderson, who also likes to paint, lacemaking is a hobby. "I like to do it. It makes the time pass quickly," she says. "For me it's fun. You have to have the motivation, though.

"I taught my great granddaughter and she seems to enjoy it a lot."

Hard on the eyes? "No," the women tell you. "Not any worse than reading."

From: "Northern Virginia Daily"  
November 15, 1976

# Woman Learns Much Through International Old Lacers

By Betsy Good

Mrs. Inez Rodefer of Front Royal has, for four years, been a member of the International Old Lacers, an organization of nearly 1,000 for those who like to study, make, collect and use lace.

During those four years, Mrs. Rodefer has learned much through fellow members and lace consultants.

Her husband, Bill, has been a great help to her, she said, by making the base and boxes for her pillows. He also stayed busy turning out bobbins made of native Virginia Dogwood, Cherry, Walnut, Maple and an English type bobbin made of hardwood dowels. In addition to a pattern pricker and spool holder for winding thread, he has recently built an easel-table which can be raised and tilted to any angle allowing one to sit or stand while lacing.

Mrs. Rodefer said that while her husband was busy with all this construction, she read the history of lace which is "filled with romance, parlance and intrigue to match any of today's best sellers."

Mrs. Rodefer has made several yards of bobbin lace, luncheon sets, pillow cases, sheets, a scarf and several handkerchiefs. Her largest project, which she recently completed, is a pattern of her own creation in ecclesiastical lace. It employs 64 bobbins, number 120 Irish linen lace thread, and is a design of a simple repetitive motif of the cross and sacred heart. The ground is made of Torchon net stitch and the motifs and scallops of linen or toile stitch. The two inch lace is mounted on hand hemmed Irish handkerchief linen. The project is a monstrance veil and will be presented to the Sister Servants of the Immaculate Heart for use in the chapel at the Mother House, Immaculatea, Penn. This is the Silver Jubilee year of Sister Bernadette Dolores Rodefer.



Inez and Bill Rodefer, Virginia

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tive motif of the cross and sacred heart. The ground is made of Torchon net stitch and the motifs and scallops of linen or toile stitch. The two inch lace is mounted on hand hemmed Irish handkerchief linen. The project is a monstrance veil and will be presented to the Sister Servants of the Immaculate Heart for use in the chapel at the Mother House, Immaculatea, Penn. This is the Silver Jubilee year of Sister Bernadette Dolores Rodefer.

Mrs. Rodefer is nearing completion of a course in needlepoint lace. Each student must develop her own designs and make two round samplers using the many different threads and stitch combinations. After completing this, she will work on Battenburg lace, as many of the stitches are the same.

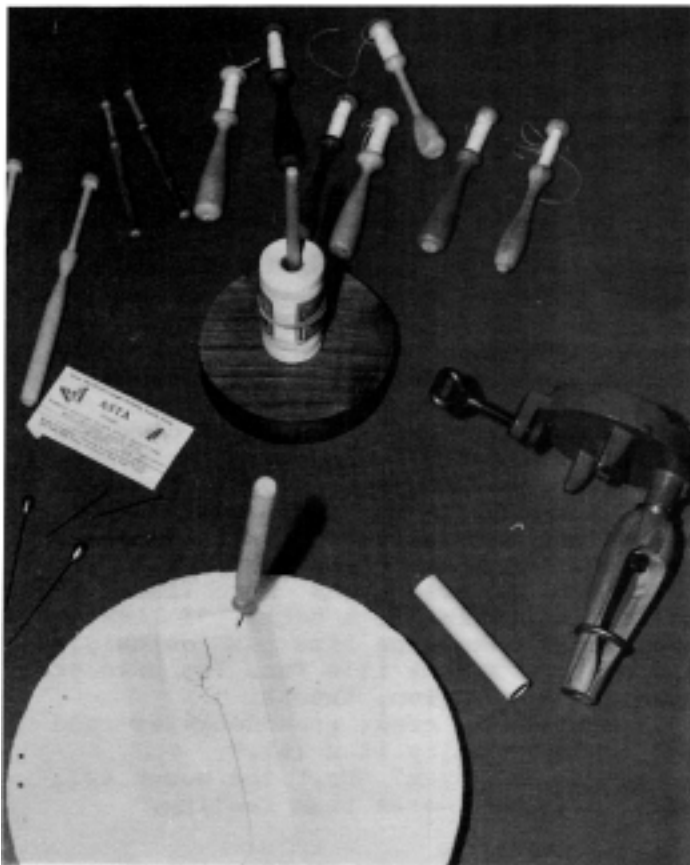
Mrs. Rodefer explained there are two classes or divisions of lace, point or needle lace and bobbin or pillow lace. Point laces are made with the needle utilizing one stitch in its many forms, that is, the buttonhole stitch. Point lace, she said, was made before bobbin lace.

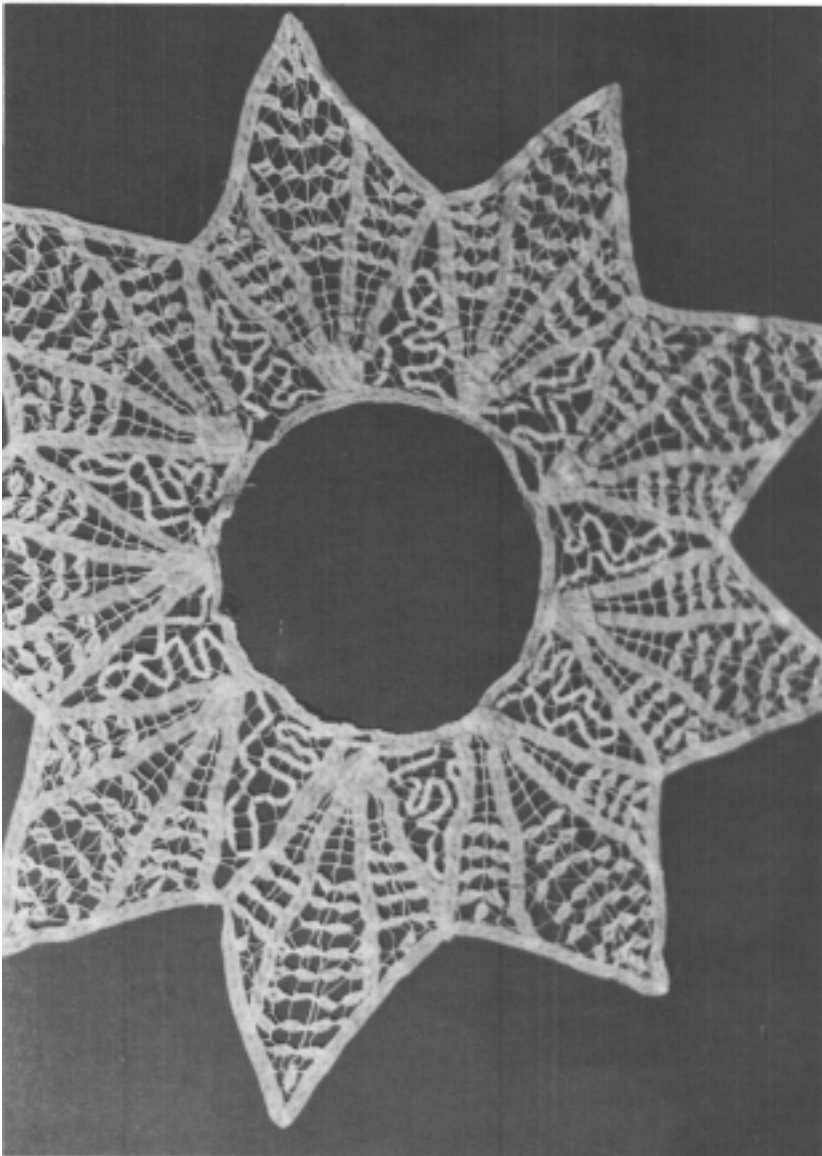
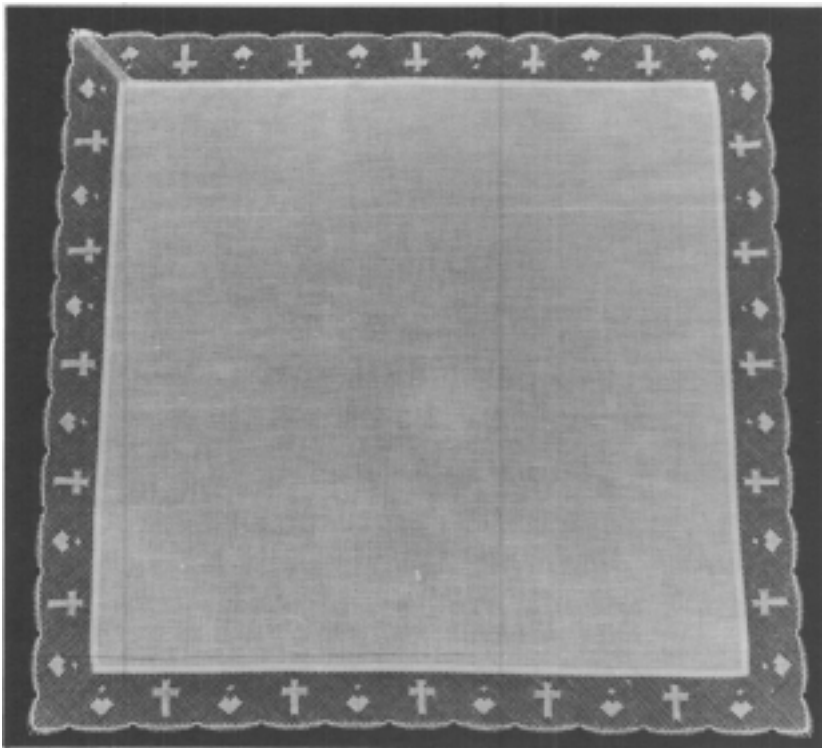
Bobbin lace, readily known as pillow lace, is made as the name suggests, by the use of bobbins attached to a pillow. The number of bobbins varies according to the pattern. Two movements are used, Mrs. Rodefer said, the twist and cross.

Defying scientific progress, she said, real lace will still be made in ever increasing amounts, and of proven merit. The marvels demanded of kings and queens however, she said, will not be repeated. Mrs. Rodefer added that the religious .....

◁ Bobbin Lace making tools made by Bill Roderfer

-- Photos by Alan Sealock





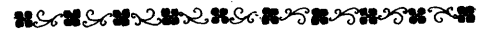
fervor that inspired man to build great cathedrals and woman to lavish the perfection of her handiwork on church vestments has also passed, but the centuries have left the memory.

\* \* \* \* \*

Pictures taken by a high school student, Alan Sealock

Monstrance Veil, 24" x 24"

Doily, over 100 years old, made with what I think is called feather tape, put together with brides, similar to Battenberg Lace.



## PATTERN BY PHOTOGRAPH

"The possibility of making Bobbin Lace occurred to me while engaging in recreational reading in costume research for costumes for the 'Tulip Time Festival' when we were living in Holland, Michigan. I'd seen the 'aparatus' in the old Children's Museum in Indianapolis and decided to give it a hand; and surprise! it could be done---just sorta figured it out. Got the product desired on my first try.

Now! Dig in deep right here because here's the 'meat' of my letter. My means of getting lace pattern directions are unique. Get your hands on a piece of lace so that the pattern is complete at least twice. Find a hobby photographer (I married one) and have him make a HALOGRAM. This consists of a process beginning with a piece of printing paper, enlarger, and chemical baths. Lay the lace on the paper, turn on the light to 'burn' the pattern into the chemicals on the paper and then treat the rest of the process as a black and white procedure. When the Halogram is dry, forget the graph paper -- use it on your pinning roll and put your sample along side to check as you go.

With no printed material around, this is how I got started!"

Mrs. David E. Vande Vasse





Dress and hat for Bicentennial. Both trimmed with tatting by Norma King. No pattern for the two pieces, dress and hat, 1976.

Left: Norma King, N.J. demonstrating tatting at Millbrook Village, in 1972.

Bottom Left: Bedspread by N.King, 1976



afghan. The second place went to the baby sweater set that went with the afghan.

"This, being the bicentennial year, has been a busy year. I have demonstrated at several events. I made myself an old fashioned dress trimmed with tatting and a hat to match.

The bedspread is reversable. There is no knot in the whole spread and the designs are originals by Norma. "I looked at pictures and applied them to graphs to make the pattern. This won the first place ribbons at each of the two Fairs. Perhaps I am sentimental but the patterns depicted are of special importance to me. The pansies are for my Grandmothers. It just wouldn't have been right not to see pansies in their gardens. The ship represents life--sometimes the sea (or life) can be very rough but it can also be very smooth and happy. The American Beauty rose is for my mother. She is deceased but when living, taught me to tat, crochet and many other things. The cross is for God. Without Him I would not have had the 'know-how' and the hands to do what I do. Around the cross is a vine, Jesus said, "I am the vine and you are the fruit of the vine." The fruit can be the flowers I made. All the animals, flowers and the butterfly are gifts of God. The butterfly stands for the beauty of the earth. It took a little over 5 weeks to make, averaging about 40 hours a week. I had the idea in 'back of my mind' for quite some time and when I decided to finally do it I just couldn't stop. My next 'project' in my spare time is to tat a tablecloth.



**BELGIAN BOBBINS**

"The Flemish Lion has antique Belgian bobbins to sell as follows: \$10. for an assortment of six different wooden Belgian bobbins." - Dr. Dolores Bultinck

THE FLEMISH LION  
831-18th Ave., Moline, Illinois 61263

**LOST ART LACERS OF NORTH JERSEY**

Norma King has organized a new branch in northern New Jersey and reports on items she has made and demonstrating she has participated in.

Crocheted Bedspread by Norma King, N.J. received first place ribbon at the Sussex County Farm and Horse Show, June 1976.

Norma entered seven articles in the Flemington Fair, N.J. and received five first place ribbons and one second; one a blue ribbon for a tatted hat; one for an original design in tatting on a hanky; a tatted American flag made of almost 1000 tatted flowerettes placed on a hand hemstitched linen and put in an antique frame; (this won a first place ribbon in the Bicentennial section). One for the crocheted bedspread and a crocheted baby



From "Providence Journal-Bulletin"  
 September 11, 1976  
**HER LOVELY LACE BLENDS BEAUTY,  
 PRACTICALITY**  
 By Gloria Russell

Lacemaking, which is enjoying a revival, will be demonstrated today as part of a senior citizens exhibit in the Americana Art Festival at the Warwick Mall.

Other exhibits to be displayed from 10:00 a.m. to 10:00 p.m. involve leathercraft, rug hooking, woodcarving, scrimshaw, puppet making, needlepoint, knitting, crewel, watercolor and oil paintings and quilting.

Ethel Cutler of Warwick, a representative of the 1,000 member International Old Lacers, will show samples and lace making equipment.

She recently returned from lacemaking studies at Pendrell Hall College in England.

Miss Cutler, 75, has been interested in the craft since she was a girl.

She makes heavy lace used for collars, cuffs, and scarves, as well as fragile lace fashioned from the finest thread.

Lace, always a prized commodity, is expensive, and in Europe, old "wedding handkerchiefs" can cost as much as \$2,000. According to a magazine published for lacemakers, an 18-inch square of quality lace is not overpriced at \$160.

Miss Cutler has pieces in the works that require the use of 60 to 150 bobbins at a time. She owns hundreds of antique bobbins which she has been collecting for a dozen years, but for her work she uses Danish, Swedish, English and Dutch bobbins.

Lacemaking, which began in Italy was further refined by the French and eventually made its way to England. The heavy lace of the Breton housewife is considered as beautiful in its own way as the gossamer threads in the finest Alencon lace.

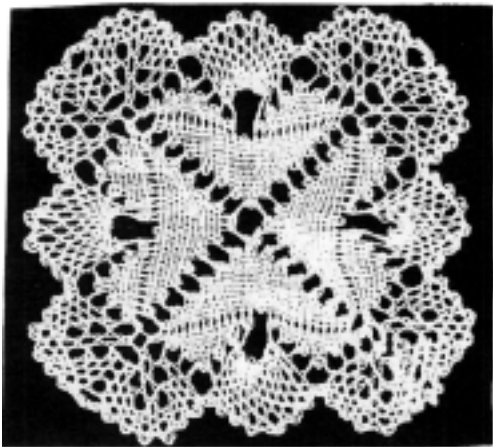
Lacemaking is a delicate, intricate, expensive and time-consuming craft, and its end result bears silent testimony to the patience it requires.

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ANN TOL at the 1976 CONVENTION

Ann Tol in front of Kaethe Kliot's curtain with her Horse. Ann has been making Bobbin Lace for about seven months now. The horse was her first project after four weeks of basic lessons. Horse is two layers linen ground and spot ground overlay.

Photo by Jules Kliot.



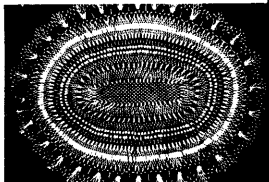


"This medallion, appearing on the sampler in the September Bulletin, was on the right and next to the bottom. Beth Breuker designed and made it as described in the article accompanying the picture.

The 15 prickings for the booklet are slowly getting lined for duplication. Details of cost and date in the next Bulletin." -- Mary McPeek

### NELSON BOOK OF NETTING

Instruction book with 15 designs; 5 sizes of plastic mesh sticks and steel needle come to you for only \$5.00



Other Netted Patterns  
 New Nelson Doily designs.....\$1.00  
 8 Beautiful Handkerchief Edges...\$1.00  
 8 Advanced Doily patterns.....\$1.00

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

### "PILLOW LACE" By Margaret Waller Hamer \$2.25 Post Paid

Order from: Mrs. Trenna Ruffner  
 1347 Bedford Road  
 Grosse Point Park, Michigan 48230

## BOBBIN LACE

The foremost instruction book in the craft, republished in three parts: the original French-language Dollfus-Mieg & Co. Library edition, the English translation by Mary McPeek, and the 80 patterns printed on 5 1/2 x 8 1/2 cards. \$15.00

Also available: *Dictionary of Needlework*, Sophia F.A. Caulfeild and Blanche C. Saward, \$28.00. *Lace and Embroidery Collector*, R.E. Head, \$12.00. *History of Lace*, Fanny M. Palliser. \$22.50.

WRITE FOR DETAILS

**GALE RESEARCH CO.**  
 BOOK TOWER • DETROIT, MI 48226

"Did anyone notice the derivation of the word 'taudry' in the 'Pays to Enrich Your Word Power' in a recent 'Readers' Digest'? I had heard that it was a contraction of St. Audrey and described the wares at St. Audreys' fair.

'Readers' Digest' added this bit: "Lace neck pieces, named for St. Audrey, were sold at an annual medieval fair. In time, the quality of lace became inferior and the saints' name was shortened."

Mary McPeek, Michigan

### CRAFTS BOOM CONTINUES SWEEP ACROSS NATION

"Crafts give us a chance to make something that gives us a feeling of accomplishment", says Paul Smith, director of the Museum of Contemporary Crafts of the American Crafts Council, New York. The American Crafts Council, with 37,000 members, lists 1,500 schools offering crafts courses through master degree programs and 1,800 shops or galleries offering contemporary American crafts.

**PURE SILK** by the YARD  
 \$6.00-\$15.00 per yard  
 Suitable for doll clothes, costuming and restcration.  
 Send \$1.00 for swatches to:  
**PAULA SADDLER** 24-64 Crescent St. Astoria, New York 11102



### BOBBIN LACE

BOBBIN LACE KIT B-2: Includes all the necessary tools for venturing into this exciting textile technique. Includes two dz bobbins, adjustable table stand, oval board, pins and instructions for the beginner. \$9.00 plus \$1.85 P & H

BOBBIN LACE "WORK-AND-LEARN" SAMPLER. Designed by Jules and Kaethe Klot, "MILANESE FLORAL" includes pattern, materials and step-by-step instructions. To be used with KIT listed above. \$4.00 (add 50¢ postage if ordered separately)

HARDWOOD BOBBINS, 6", waxed and polished finish. \$1.40/dz ppd. BOBBIN WINDER, for hardwood bobbins listed above, wood. \$12.00 plus \$1.25 P & H

COLLECTOR TOOLS: Hand turned and ornately carved crochet hooks and bobbins, Rosewood. \$7.50 each plus 50¢ P & H

LACE PILLOWS: TUBULAR PILLOW, 7" dia x 17" long w/ slip cover. \$30.00 plus \$2.50 P & H

COOKIE PILLOW, 15" dia x 5" high w/ slip cover. \$30.00 plus \$2.50 P & H

LAP PILLOW, 12" dia x 24" long with slip cover. \$55.00 plus \$4.50 P & H

FRENCH TYPE PILLOW, 16" x 24" board, 9" roll. \$42.00 plus \$4.50 P & H

TRADITIONAL BOBBIN LACE PATTERNS, Biedermann & Anderson. PATTERNS IN TORCHON, GUIPURE and IDRIA. \$6.50 plus 50¢ P

PICTORAL PATTERNS, set of 12 patterns. \$10.00 plus 50¢ P

THE STITCHES OF BOBBIN LACE. Klot \$2.95 plus 50¢ P

BOBBIN LACE: FORM BY THE TWISTING OF CORDS. Klot. (paper) \$4.95 plus 50¢ P; (cloth) \$8.95 plus 50¢ P

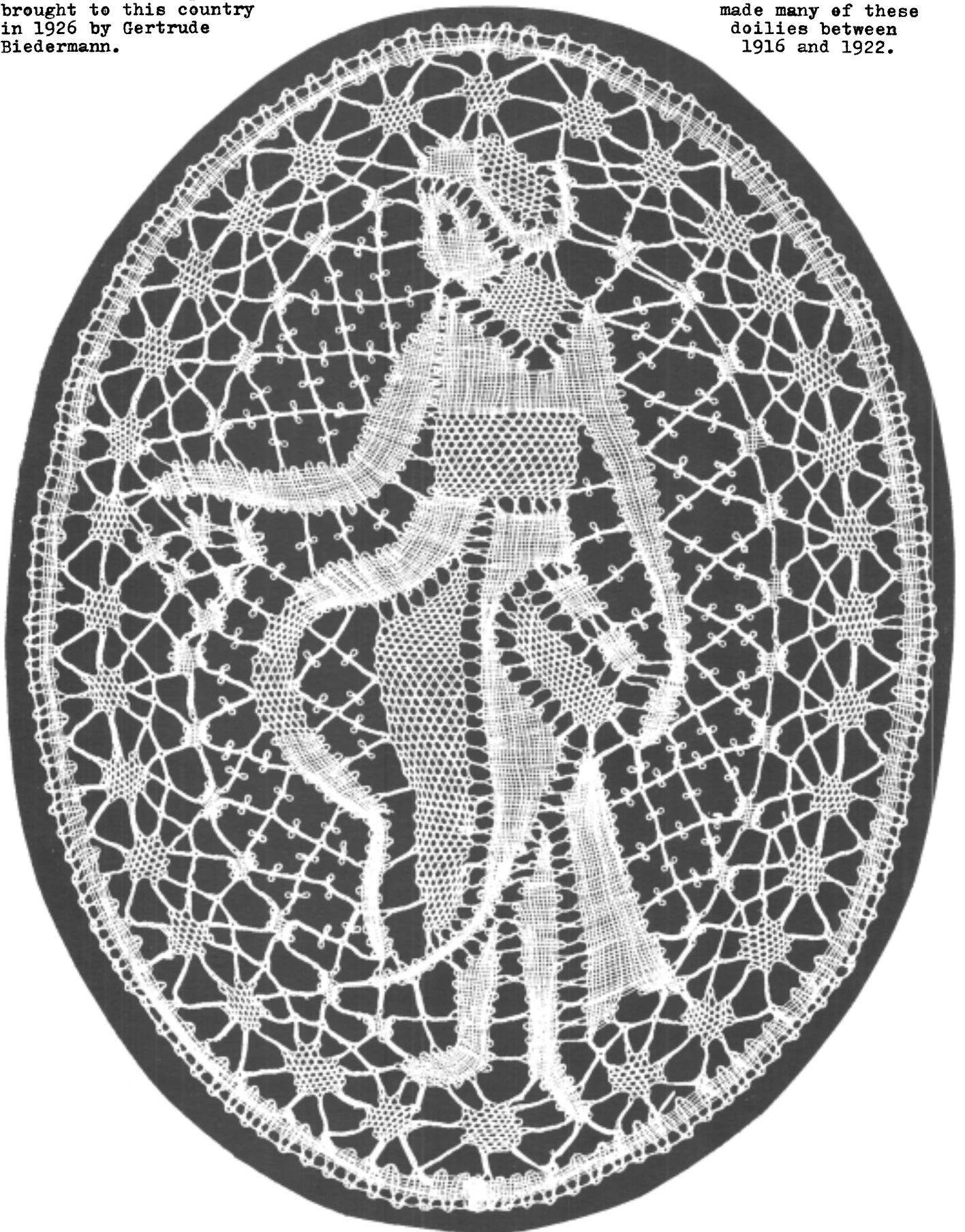
For a complete catalog of lace making, weaving, spinning and rug-making tools and materials, send 25¢.

### SOME PLACE

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

An Old Treasured pattern  
brought to this country  
in 1926 by Gertrude  
Biedermann.

She and her mother  
made many of these  
doilies between  
1916 and 1922.



Gertrude Biedermann gave a pricking of  
this pattern to each one who attended  
her workshop at the 1976 convention.

Those receiving it asked her to  
make it up and have it pictured  
in the bulletin.

TATTED No. = stitches  
TRIMS - = picot or join

Towel Edge      Small Heart  
R: 8 ps x 1      Clover Rings:  
Ch: 5 psx9      6 psx3/Cen. 7 ps  
Outside row,      Outside row,  
R: 9-9      Rings: 3-3  
Ch: 3 ps x 6      Chains: 3 and 2  
ps x 2, 3 only  
at top

Left Medallion      Right Medallion  
Twist set:      Center: 12 psx2  
5 1st half st.      Clover R:3-3-3-3  
5 2nd half st.      Single R: 5-5  
Rings: 8-8      Ch:8-4,reverse  
Chain: 8-  
2 sets-2 sets-8

Left Square      Large Heart  
Cen. R:3-3-3-3      Cen. motifs,  
Outside row:      Rings: 6-6  
Rings: 6-6      Ch:4,5 psx2,4  
Ch: 3-2-2-3      Outside row:  
and 2, 6, 2      Ring:3-3-3-3  
Ch: 3-2-2-3  
Ch: 3-2-2-3

Right Square  
Rings: 5-5-5-5  
Chains: 10-10

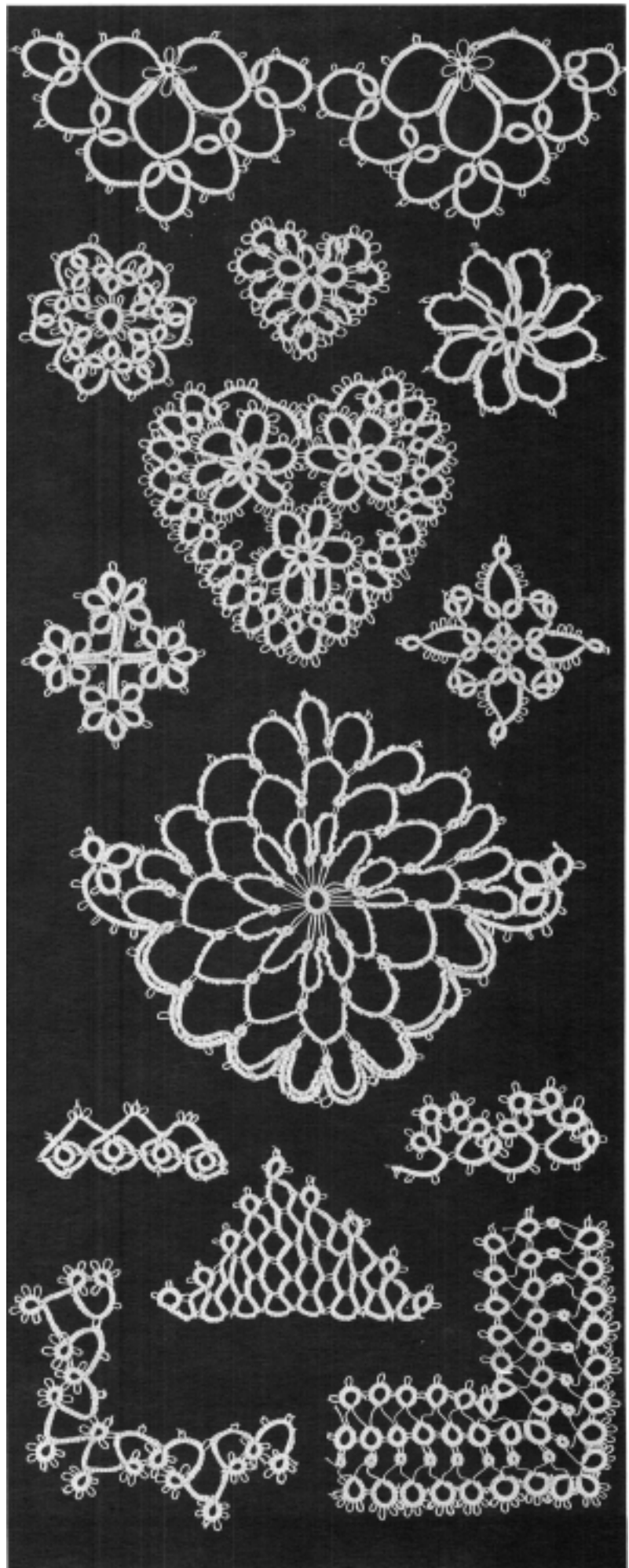
Square Medallion in Twist  
Twist sets: 3 1st half  
3 2nd half  
Center Ring: 12 ps x 2  
1st row: Rings: 3-3  
Ch: 4 sets-4 sets  
2nd row: Rings: 3-3  
Ch: 4 sets-4 sets  
Except corners  
3 ps x 2 sets  
3rd row: Rings: 3-3  
Ch: 4 sets-4 sets  
Border row for joined medallions  
Clover: 5-5-5-5;5-7-7-5;5-5-5-5  
Chains: 5 ps x 5 and 5-5 joining  
at base of ring in previous row

Left Edge      Right Edge  
R: 4 ps x 3      Popular around  
and 3-3-3-3      1860 and known  
Ch: 3 ps x 5      as "half dollar"  
and 4      R: 4-4-4-4

Point Motif      Ch: 5 around  
R: 4-4-4-4      and 6-1-1-6  
Bot. Ch. 4-6      Right Edge  
Mid. Ch. 4-4      Rings: 5 ps x 2  
Top Ch. 4      Chains: 5-5-7  
reverse  
and 7

Left Edge  
Cont. by Ranae Scott, Michigan  
Known as "Martha Washington"  
Inner row: Rings 4-4-4-4  
Outer row: Rings 4-4-4 ps x2-3-4  
and 3-3

Suggested corner added,  
make 4 ps on corner inside ring





**BACK BULLETINS AVAILABLE**

Year 1972-1973 Complete Bulletin...\$6.00  
 Year 1973-1974 Complete Bulletin...\$6.00  
 Year 1974-1975 Complete Bulletin...\$6.00  
 Year 1975-1976 Complete Bulletin...\$6.00  
 Single issue of any Bulletin.....\$1.00

"Meshes of Hand Made Lace".....\$1.00  
 (10 Bobbin grounds - 2 Needle)  
 I.O.L. Book Plates.....10 for \$1.00  
 "Chart for Lace Identification  
 and Meshes of Hand Made Lace".....\$4.75  
 Order from: Rachel E. Wareham  
 P.O. Box 346  
 Ludlow, Mass. 01056



**I.O.L. PINS AND CHARMS**  
 available again, 5/8 inch wide  
 Sterling silver, with silver  
 design on blue enamel ground.

Pins....sterling silver....each \$4.75  
 Charms..sterling silver....each \$5.00  
 Order from I.O.L. Supply Chairman  
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 8855 Nebraska Avenue  
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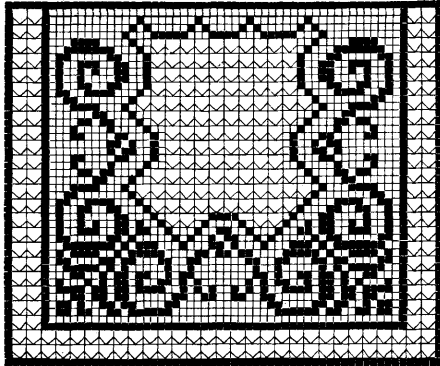


Chart for Chair Set

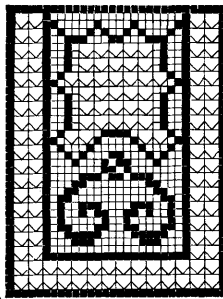


Chart for Pillow

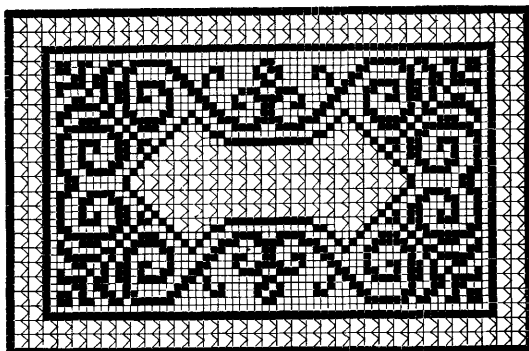


Chart for Doily

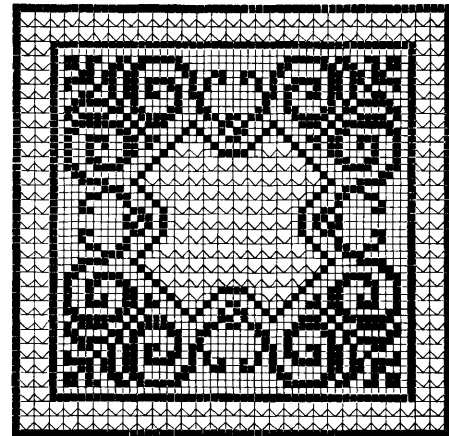
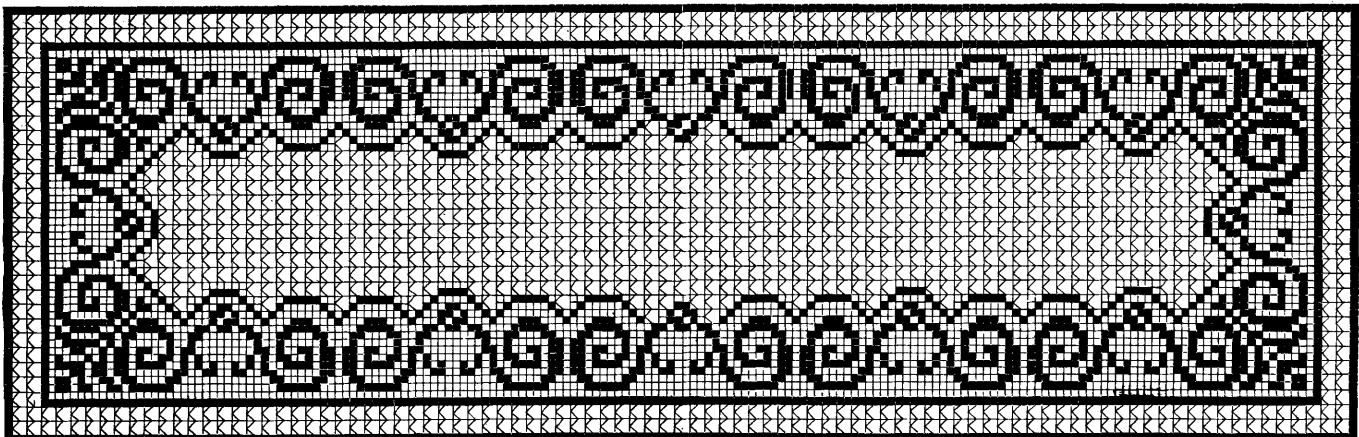


Chart for Scarf



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**TATTING SHUTTLE**

Contemporary sized tating shuttle designed for use with heavier weight threads and yarns. Tortoise-Shell look plastic: 4 1/2 x 1 1/2in. Open at both ends. BASIC "illustrated" INSTRUCTIONS included.

No. 201----- \$4.50 ea. ppd.

TATSY PIN and RING handy tating tool used for joining picots. Goldtone Metal adjustable ring fits thumb of left hand a size 4 crochet hook is attached to ring with flexible chain.

No. 201----- \$3.75 ea. ppd.

Satisfaction Guaranteed

**TATSY**

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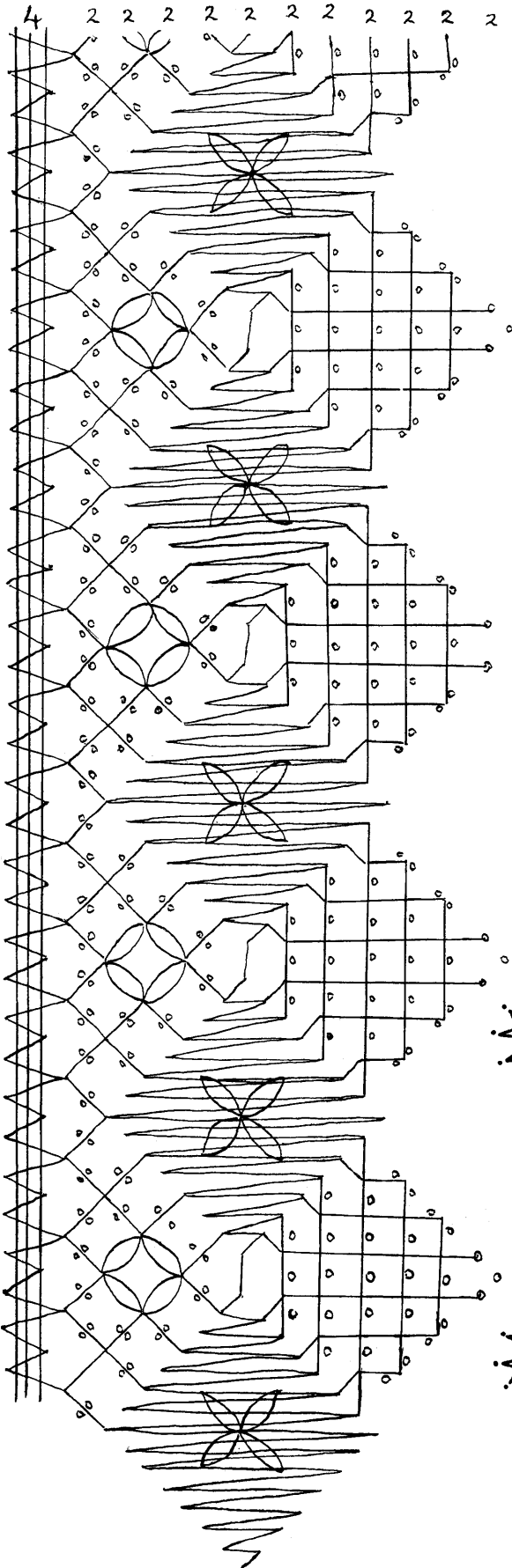
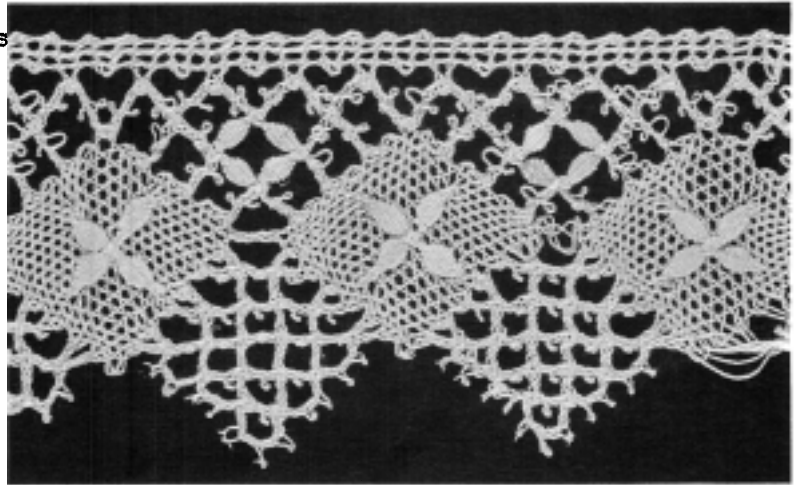
Chain 183

Chain 47

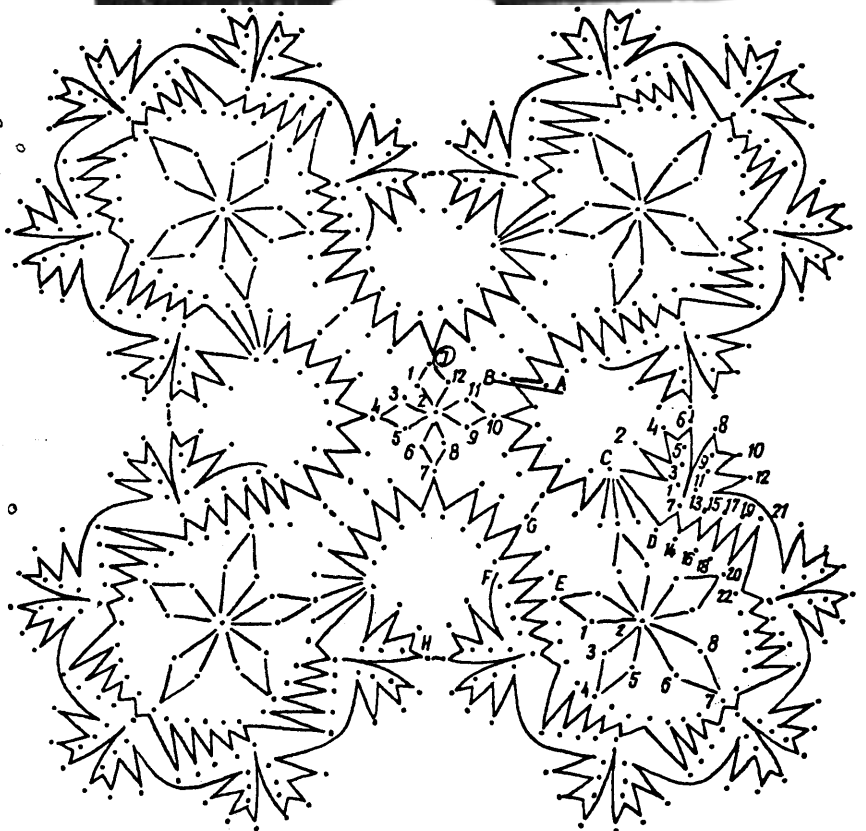
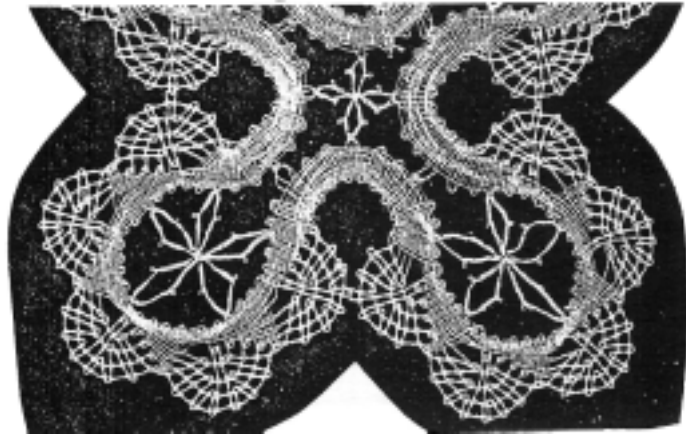
Chain 183

Bobbin Lace  
pattern  
Contributed by  
Florence Sweetland  
Florida

#30 Thread  
26 pair bobbins

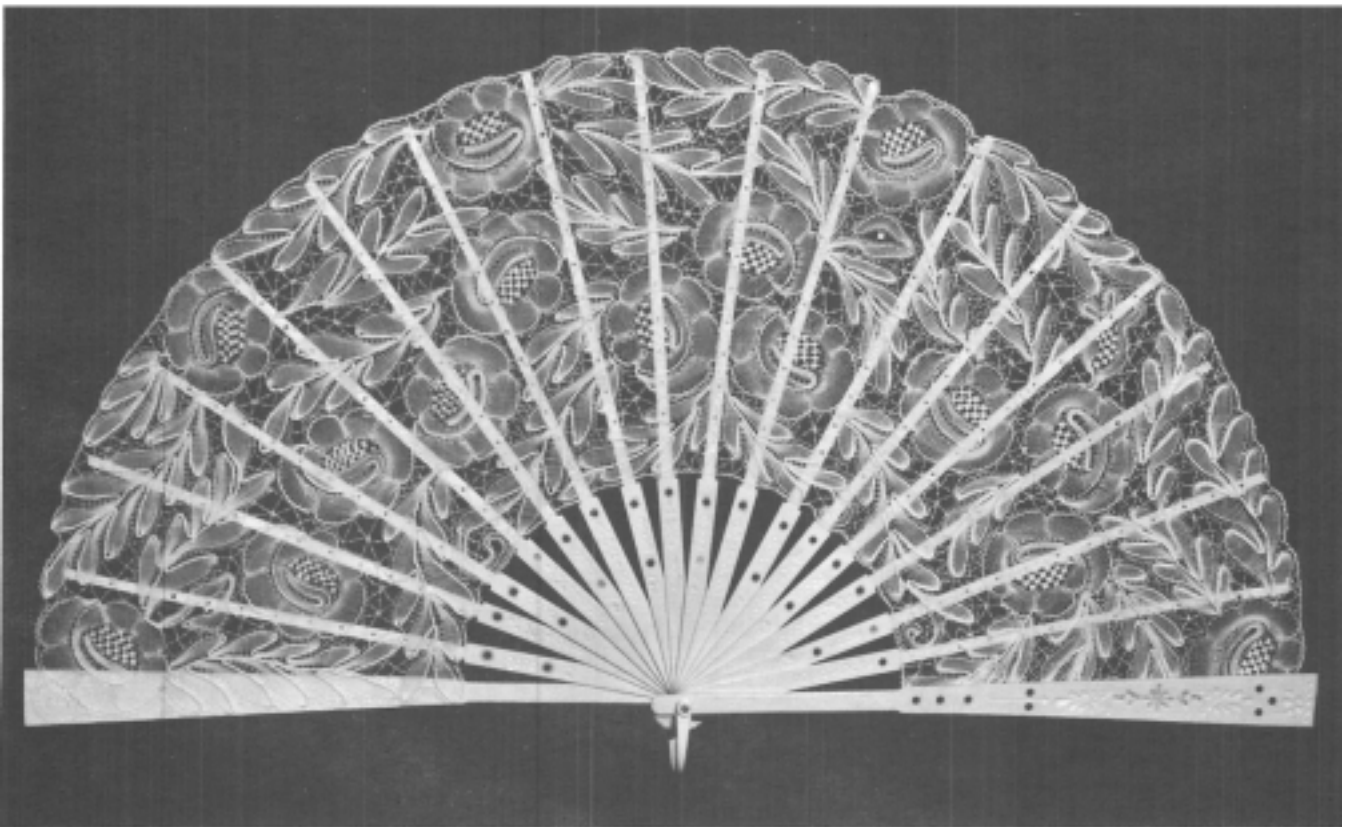


**BOBBIN LACE PATTERN**  
contributed by Elizabeth Groszberg, Fla.  
The pattern starts on the "A-B" line.  
Two pairs of bobbins at "A", one pair at  
"B" and seven pairs across on a needle.  
The center design starts at the "I" point.





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



### *Honiton Lace Fan*

designed and made by Kay Asahi, Calif.  
September 1976. More details next page  
Photographs by: Arlin Photo Studio  
of Los Angeles, Calif. December 1976

#### **COMING LACE MEETING DATES**

**SOUTHEASTERN MICHIGAN LACE GROUP**  
LACE CONFERENCE June 16, 17 and 18, 1977  
at Dearborn Inn, Dearborn, Michigan  
**INTERNATIONAL OLD LACERS - Workshops 7th**  
24th ANNUAL MEETING, August 8-9, 1977 at  
Town and Country Hotel, San Diego, Calif.

Lithographed in the United States of America



## President's Message

### GREETINGS TO ALL:

I look forward to each Issue of the Bulletin, as I'm sure each of you do also. I wish to give a Special 'Thank You' to each of you who have sent in items of your 'Lace' activities, pictures, etc., for the Bulletin, and an Extra Special 'Thank You' to Rachel Wareham and her husband for the fine way they have presented these pictures and articles in the Bulletin for our enjoyment and learning!

The Lace Consultants have told me of the many I.O.L. members who have requested their help. They all give generously of their time, and are glad to help. Please remember, when you ask for their help, to send a stamped self-addressed envelope for their reply. If you send lace to be identified, etc. send return postage with your request. Here is my 'Thank You' to all the Lace Consultants for their helpfulness.

The Name-Survey Committee reports Ballots are coming in. (The Ballot was attached to your January Bulletin.) If you haven't sent yours in, do it now--it must be Post Marked before March 15 to be considered. A report of the vote will be in the May Bulletin.

Mrs. Hazel Scott, Convention Chairman, and her Committee, are busy preparing for the I.O.L. Convention, to be held August 7-9, 1977, in San Diego, California. There will be Workshops, Exhibits, Program, Luncheon, and Bus Tour to the Museums to see displays of fine Antique Laces. You will find her more detailed report at the back, page 88. We hope you plan to attend. Get your Registration in early.

The Southeastern Michigan Lace Group will hold a Lace Conference June 16-18, 1977 in Dearborn, Michigan. They have a very fine Program planned.

Many Lace Demonstrations and Exhibits will be held in various areas. I hope you will take advantage of the opportunities offered by these activities to learn more about laces, and to make new friends interested in our mutual Hobby. Perhaps you can interest other friends in Lace also! If you need copies of the 'New Member Application' Blanks for them, write to either Mrs. Mary Cole, Membership Chairman, or Mrs. Lucile Peterson, Supply Chairman. (Addresses in Officers' Directory inside front cover.)

If you have Lace items, Books and/or Lace Supplies to sell; or you wish to Buy specific items---advertise in the Bulletin. (Advertising Rates listed in Bulletin.)

I hope you are learning a bit more each day about Lace -- it's History and/or techniques for making various types!

Pursue Knowledge

Seek Beauty

Be Happy

*Gwendolyn Kritzer*

## An Invitation

Sheffield lace-makers cordially invite any I.O.L.s who may be in England in May 1977 to visit their Lace-In which is to be held in the Rowlinson Adult Centre, Dyche Lane, Sheffield 8 on Saturday, 7th of May between the hours of 10 A. M. and 4 P.M. There is no charge for admission and excellent car parking space. For details write to the Honorary Secretary, Mrs. Doris A. Bird, 31. Parker's Road Sheffield S.10 1BN, England

\* \* \* \* \*

"How pleased we were to have a visit from Peg Harding (New Jersey) last Autumn. She and her friend came and lunched with me and afterwards a few of our members stopped in for a chat with her. It was a happy occasion."

## A Tribute to I.O.L.

"As we approach the twenty-fourth anniversary of the I. O. L. we have much of which to be proud. The ever increasing membership, the recognition of lace and lace makers by an expanding number of magazines, the frequency of opportunities to exhibit and demonstrate and to teach; all justify the initial efforts at organization by dedicated devotees of this ancient art. It is wonderful to contemplate the contribution to man's search for beauty and to realize we have been a part of it, as opposed to those forces which seem bent on down-grading beauty as they attempt to elevate the ugly.

The I. O. L. has exerted an influence that warms the heart." Mr. Charles Norton  
622 Forest Court, Clayton, Missouri 63105  
(1,005 members at this printing.)

## Reminder

REMINDER: - LACE MAKING CONTEST at the Annual Meeting for non-professional members in all countries. Details page 88.

## PAGE 61 PICTURES

HONITON LACE FAN designed and made by Kay Asahi, California, September 1976

"I was commissioned to make a lace for a 100 year old fan belonging to Mrs. Lillie Kay Walsworth of San Pedro. I especially designed the Honiton Lace for her, because of its daintyness and elegance. This lace fan will remain as one of its kind. I used #700 Belgium linen thread (spider web fineness) and for the gimp, #40 linen thread. I have been informed there are no more #700 Belgium linen thread being produced. It is sad, as technology advances, quality of items are becoming inferior, or no longer being produced. It is a great loss to those who desire to continue fine traditional bobbin lace." -- Kay Asahi

# LACE IN PORTUGAL

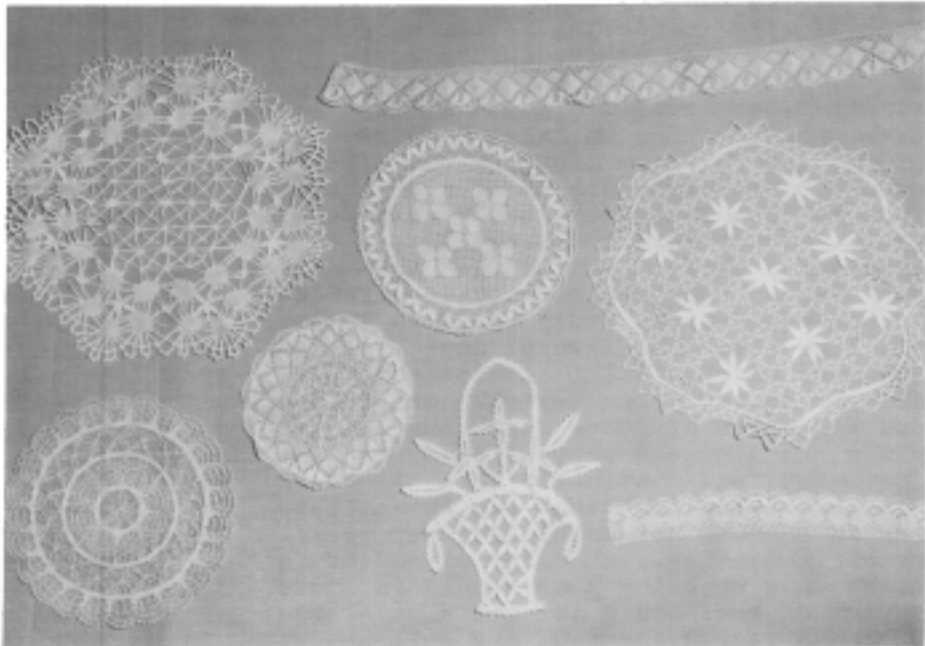
By Margaret Sebelist

Everytime I get my Old Lacer's Bulletin and read of various members visiting lace making areas throughout the world, I realize that the lace in Portugal should also be mentioned. It has been almost three years since my trip there; our daughter and family continue to live there.

Portugal has a crafts fair in the Spring and Fall of the year. They are held in Lisbon. It was my good fortune to be able to visit a Spring fair.

The various regions of Portugal are represented with a booth containing the craft or crafts of their region. The needle-point rugs, the table linens and the lace were of greatest interest to me. There is, as the pictures show, an active lace making area in Portugal, the center of which is the town Vila do Conte, in the northern part of Portugal. The lady who was in charge of the booth, (and the same lady was there this last Spring) was most gracious and answered our questions and gave us a demonstration of her lace making. However, sometime later when our daughter and family went through Vila do Conte and check with the local tourist office about seeing where the lace is made she could not get any information. It seems lace making is a cottage industry, and there was no local outlet.

Mrs. Margaret Sebelist  
18010 - 198th Avenue S.E.  
Renton, Washington 98055



## Notes....

Radmila Zuman of New York recently had a one-woman exhibition of "Contemporary Lace".

\* \* \* \* \*

Nancy Evans, Washington, will be teaching an in-depth workshop on needle lace at the Northwest Regional Standards council in May 1977.

\* \* \* \* \*

Brigita Fuhrman, Massachusetts, recently published her book "Bobbin Lace-A Contemporary Approach".

\* \* \* \* \*

Doris Southard has just completed a book on lacemaking which is in the process of publication.

### HISTORIC NEEDLEWORK TOUR

Norma Papish, author, researcher and collector of needlework and lace, conducted a tour of "200 Years of Needlework" around Washington, D. C. during the week of February 14 to 18.

## A TRIBUTE

By: Paula Russell, Bothell, Wash.

Ar Villa Sweeney has started me on "Sculptured Laces" which is a 15 week course (or 15 lessons) which she learned from Kaja Hansen of Denmark. Although in working fans and other motifs in laces you do learn to control your threads, by persuing this course, you learn to make designs using the various stitches of lace with only two rows of pins --- one on each edge. This means that the tension and control has to come from you---which will be invaluable in learning Honiton, Brussels and various other laces where individual motifs are the basis of design. Even working with the various tapes where 'control' which you learn will be invaluable! I am amazed at the beauty which the simplistic designs can have in their own right...i.e., whole stitches alternating with half in pattern formation or at random,---etc. Usually when you think of 'lace' you think of the heavy ornamentation or large designs...but simplicity has its own, which I am just beginning to fully appreciate. The tremendous thing about Ar Villa is not only her wide range of knowledge, but the ability she has to teach and inspire you to keep on learning and trying. She has taught this via correspondence successfully, simply due to her patience and love of the art. I probably can't express the wonderful friendship which has grown, or the love which exists between a 'student' and teacher which has developed, but it has been great for me. We talk, look at, study, and explore many of the various areas, times of development, and evolution various laces have taken when worked in the different cultural areas on a day-to-day basis. But, it is not only with me... This opportunity is afforded to any student who truly wants to learn, and I am sure that several have long discussions with Ar Villa in between lessons, or on her 'play day' when she drags out her boxes of laces and she and the girls examine the various ones to see just what was actually done in their creation. The fact that she is unstinting in sharing her knowledge, her books, or her time (i.e., a lesson of '2' hours often ends up being 3 or more!) is just a part of her! This is not always true of many people, as you are well aware. I just think we are all very fortunate to have her in our area and so willing to continue to teach and inspire!!!

I have already taken a stab or two at 'designing' or at least rearranging design elements into a pattern which is uniquely my own. When they are good enough, I'll share them in the bulletin.



*Arvilla Sweeney of Woodinville will be displaying her bobbin lace skills at the "Good Olde Days" celebration at Totem Lake Shopping Center, September 18th and 19th. Arvilla will be demonstrating and discussing bobbin lace, a craft that was made popular by the Italians in the 1500's. She has been teaching the craft that some people call miniature weaving, for over 16 years.*

\* \* \* \* \*

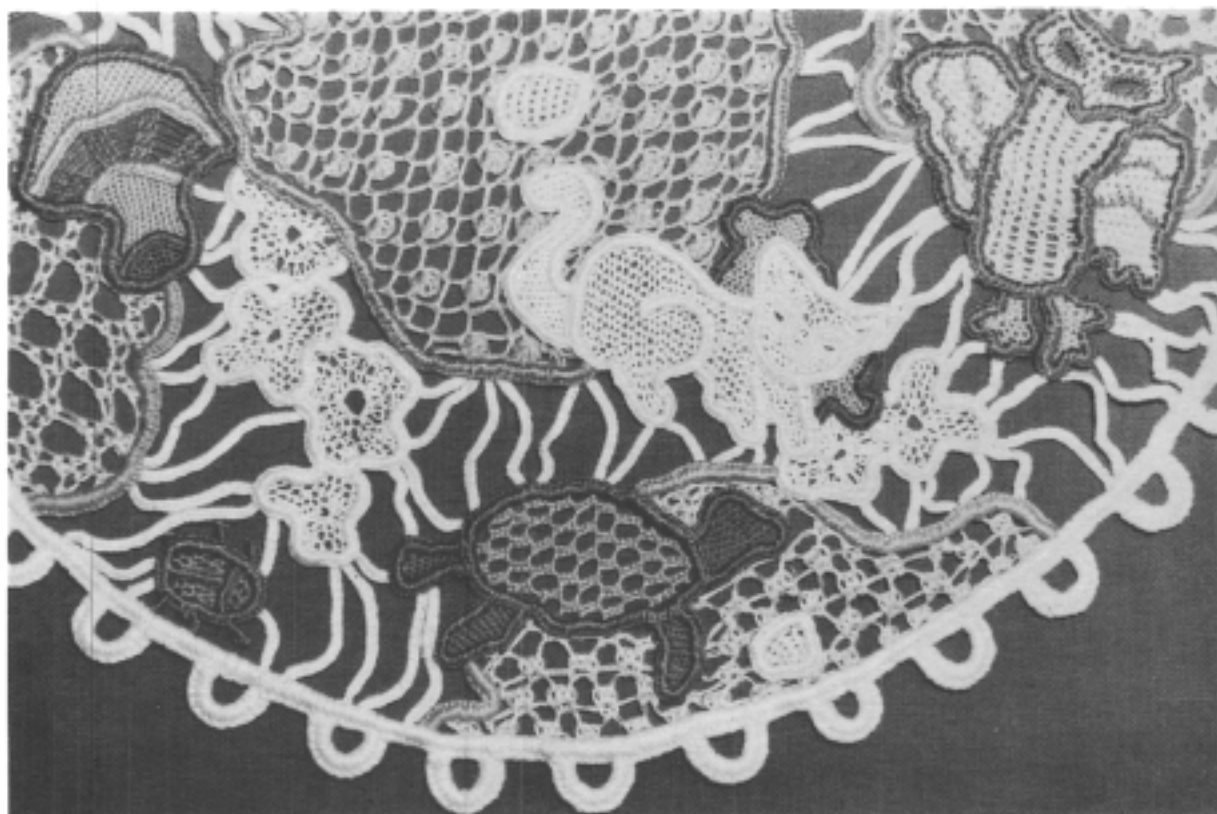
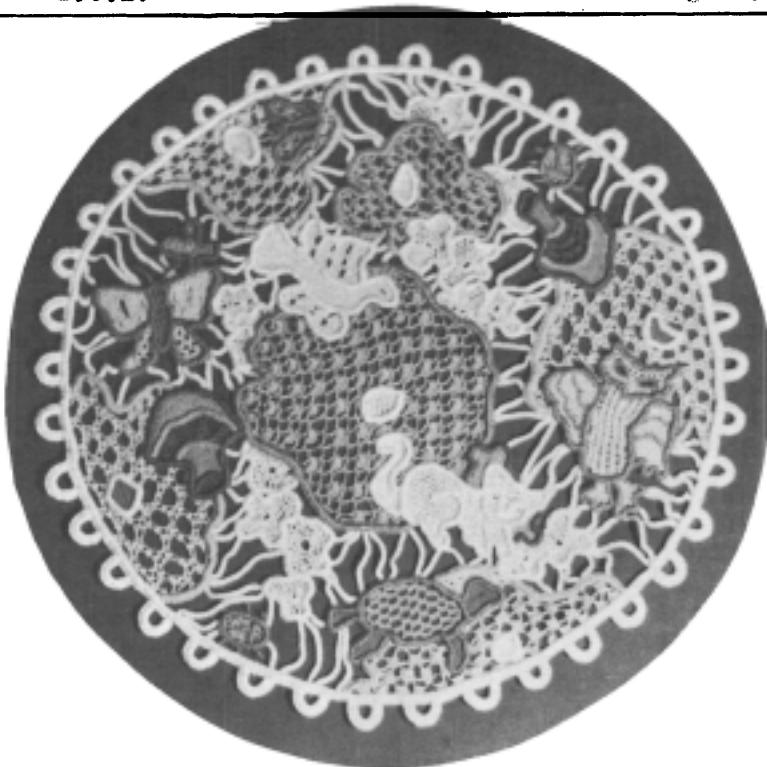
Another very wonderful thing that has occurred because of my interest in researching history, background, etc., is through Russ Groff at Robin & Russ Handweavers, McMinnville, Oregon. --- On his lace trip to England, Russ took 260 references of works which I had accumulated from the early 1500's through 1800's with him and returned with:

- 1) a first edition (?) 1888 LeFebvre (?) Embroidery and Lace
- 2) a first edition (?) 1922 Mrs. Head's Embroidery and Lace Collector
- 3) one of Mrs. A. H. Christy's books and there is a reprint of Mary Sharpe's 1905 work on lace published in England which he brought back.

Since Russ went primarily to search out new sources of supply for weaving supplies, the fact that he would even take the time on such a difficult task was in itself remarkable. Secondly, he even contacted a friend who will, over a time period attempt to locate for me some of the ancient references or reprints thereof, which I would like to 'see' for my-

self. And, each is invaluable in its own way...Sharpe presents the history of the development of lace from drawn work through punto in aria, through bobbin lace with the various terms, and names, clearly and concisely with a minimum of digressions, and she has an illustration of each type enumerated.

Mrs. Head (which I am just starting) does not appear to be quite as concise in the development, but she adds items on the various stitches and their names as used at that time, and other data, so that with Sharpe behind me, she is an additive to my knowledge of detail data...I expect the same of Mrs. Christy. LeFebvre is detailed in the development of all of the decorative crafts, and this will be my last to read so I can fully appreciate the cost, time and effort man has taken to learn to apply what he has around him to the decorative arts...design, color, motif, etc...and 'tools which he had to work with."



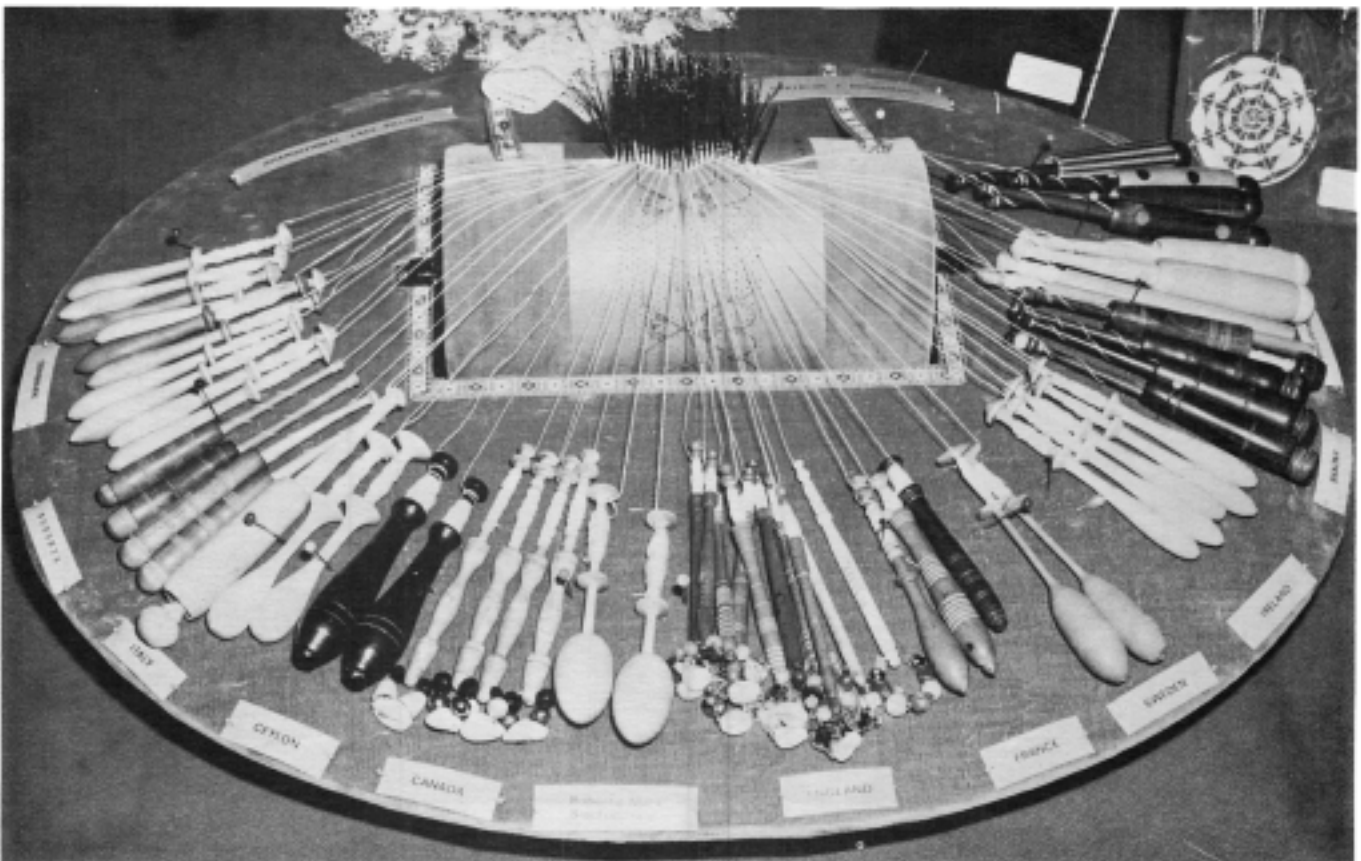
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PLANNING VIRGINIA PROGRAM

"As County Council International Chairman, I have been preparing a Link Contact in a rural area of a foreign country of a club or organization similar to Extension Homemakers, through which we can exchange programs, items for scrapbooks, tapes, receipts, crafts, etc. This is worked out through the Associated Country Women of the World." Inez Rodefer, Va.

•••••

"ECOLOGY PUT TOGETHER"-Point Needle Lace By Inez Rodefer of Front Royal, Virginia "She calls this her "Ecology Put Together". She is taking my Sampler course and is almost finished with her Sampler. She was so eager to finish a piece of needle lace, that she made this one before she had received all her lessons. She's an excellent Needle worker and very creative. She's been a real "joy" to meet through her letters."-- Nancy Evans, Wa. Photos by: Alan Sealock, H.S. student.



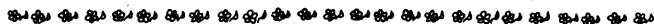
1976 CONVENTION PICTURES By Jules Kliot

Top Left: Elaine Reichenbach  
 Bellevue, Washington  
 Top Right: Martha Anderson,  
 San Francisco, California

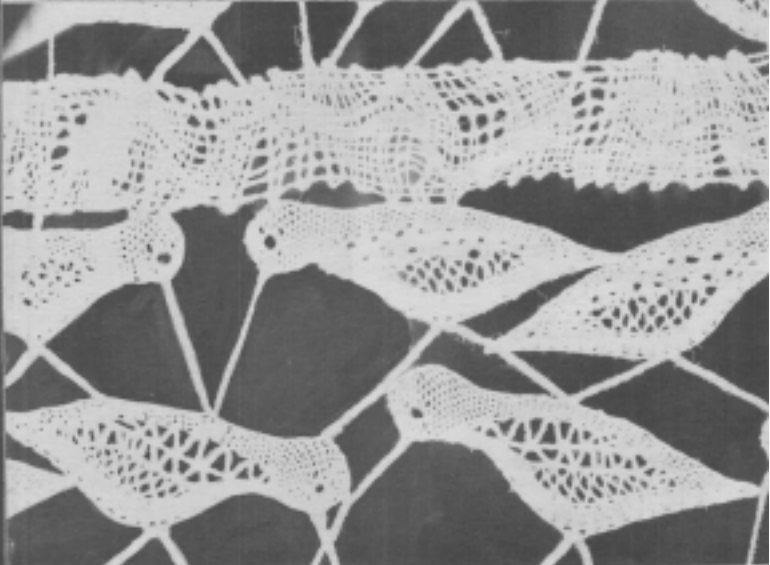
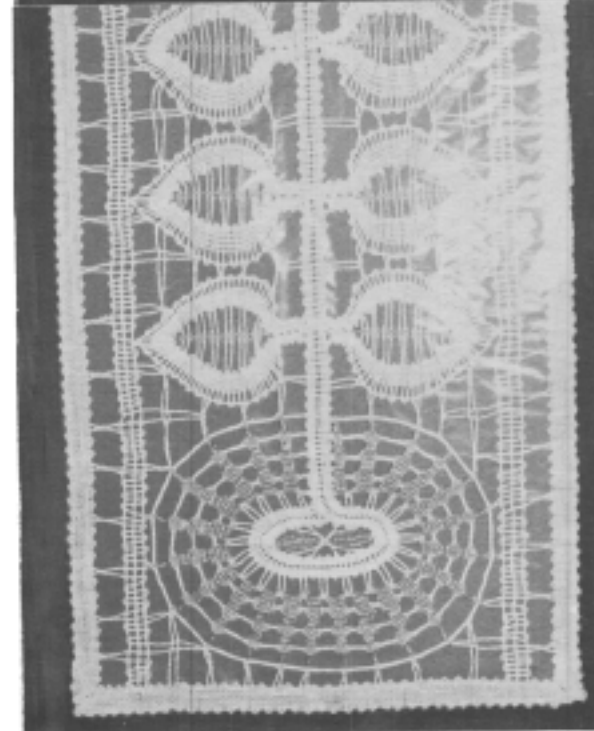
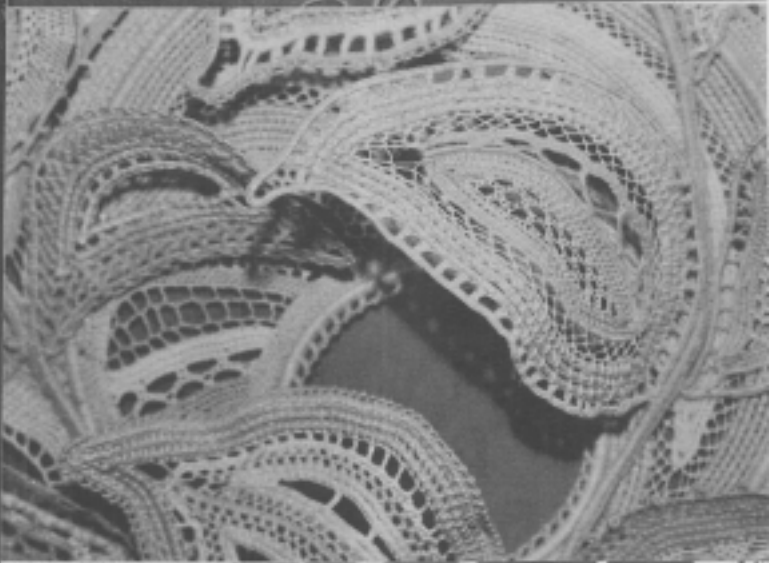
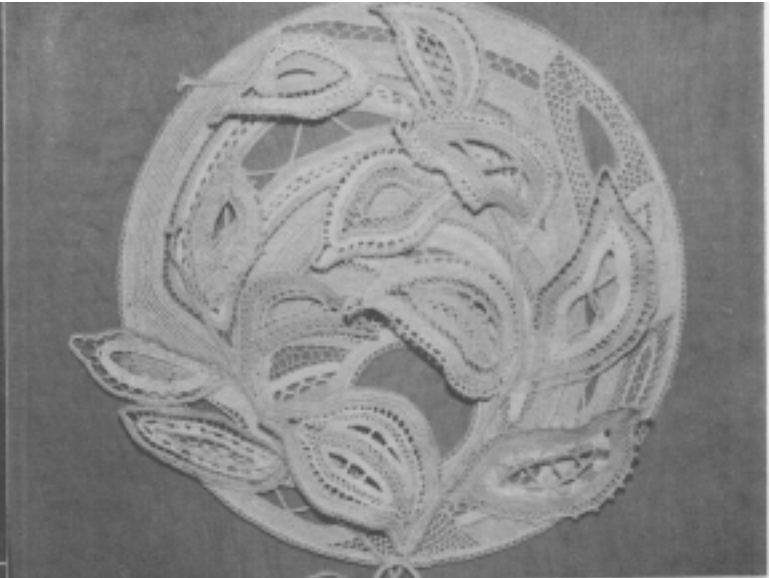
BOTTOM: Pillow on display was set up by Gertrude Biedermann showing bobbins from all over the world, some no longer available. Many of them can be found through Some Place in Berkeley. (see ad page 76)

"The Commemorative lace bicentennial panel from England is beautiful. I used a deep grey blue backing." Sara McKee, Pa.

"I'm still working on my study of lace stamps and note that Malta, Spain and Brazil put out stamps this year depicting a lace maker." Elaine Reichenbach, Wa.







**PICTURES FROM SAN FRANCISCO CONVENTION**

**By Elaine Reichenbach, Washington**

**Left column: Martha Anderson and Gertrude Biedermann's laces, Calif.**

**Right top and center: Needle lace in beige and ecru by Nancy Evans, Wash.**

**Right bottom: "Sandpipers" by Henrietta Sidomak, California**

# MAKING HAND-WOVEN LACE

By Joan Snell

"Reprinted with permission from the December, 1976 issue of 'Yankee' magazine published by Yankee, Inc., Dublin, N. H., copyright 1976."

To begin with you'll need patience, deft fingers and a good supply of fine linen thread....

I am a lacemaker. I was taught by my French mother who in turn was taught by her mother.

For over forty years I did not meet another lace maker. Then last summer Margaret Lancaster wrote me a note inviting me to visit her. She had recently moved to Randolph, Vermont, and had seen my lace in a nearby crafts shop.

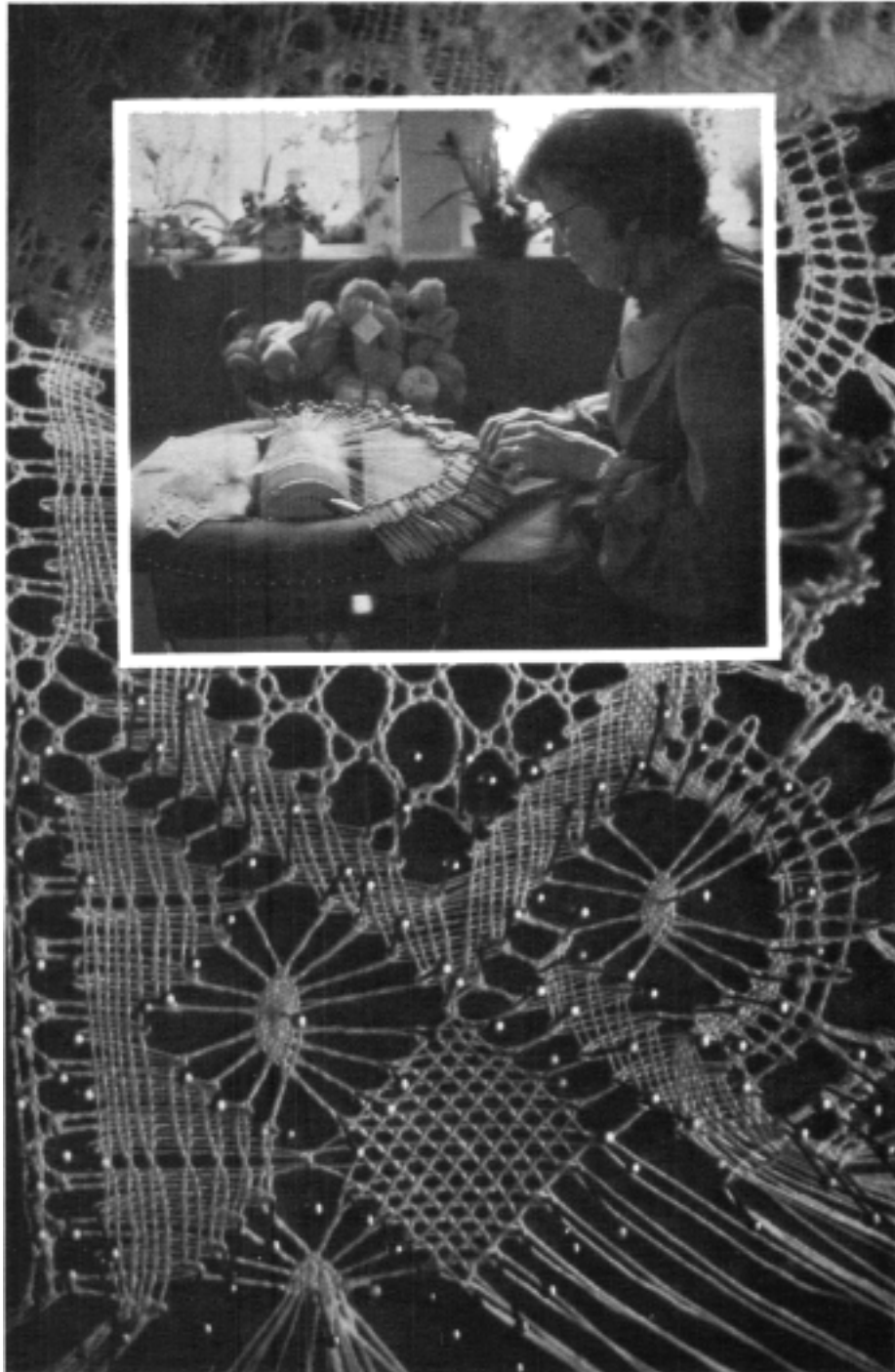
The visit was unforgettable. I make only a few kinds of lace, but I have yet to count the number of patterns used by Margaret Lancaster. We talked that first visit, for over six hours. Before leaving I had persuaded her to take part in an October Crafts Fair in Norwich, Vermont. It was while I was watching her lacemaking demonstration at the crafts fair that I picked up a tatting shuttle from a nearby exhibit of related crafts.

"Wonder how this works," I said to Mrs. Dennett, who happened to be standing beside me.

"Oh, I know," She took the shuttle. In a minute, her fingers flying, she had worked a pretty pattern. "But I sure wish I could make that lace!" So I asked Mrs. Lancaster if I could bring Mrs. Dennett up to Randolph for a lesson.

Snow was falling around the yellow house just off a winding road on the day we came. Hot coffee waited inside.

Mrs. Dennett had brought the "pillow" -- the frame on which to put a lace pattern---she'd sewn from a pattern Mrs. Lancaster had given her. To make room, Mrs. Lancaster moved aside her own pillow, a large handsomely decorated one from Denmark. Silver pins held threads in place over an elaborate pattern called the Emperor's Crown. The many bobbins of thread were kept in order around the pil-



This elaborate lace pattern, the Emperor's Crown, is the one which Margaret Lancaster of Randolph, Vermont is weaving on her Danish "pillow" in the insert photo.

low's base with loops of yarn.

As we were drinking coffee, we talked about the problem of what kind of pillow to give a beginning student. One like Mrs. Lancaster's costs more than a begin-

MARGARET LANCASTER'S INSTRUCTIONS FOR  
MAKING A LACER'S PILLOW

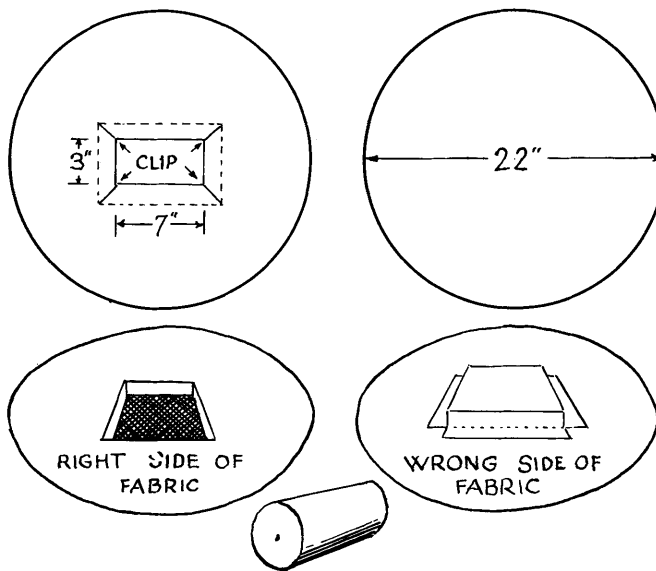
To make a pillow you will need one yard of 44" material (1½ yard of narrow cloth). This should be a firm material, such as denim, sail-cloth, corduroy, etc. Choose a medium green or blue color, as these are easier on the eyes. You will also need excelsior or clean straw for stuffing the pillow, sawdust for the bolster, and two plastic coffee can lids (from 1 lb. can). Cut two circles 22" in diameter. From the center of one cut a rectangle 3" x 7". Clip the corners (see diagram). Cut a strip 4" x 26" and another 5" x 9". Sew narrow ends of the long strip together and sew this to the hole in the circle. Sew the smaller piece to this strip on three sides, taking care to line up the corners with the corners of the hole cut in the circle. This will make the well into which the bolster will fit. You will stuff the pillow through the side left open.

Finally, sew the two circles together and turn. Now stuff the pillow tightly with excelsior or straw, pounding it to make it firm.

For the bolster, cut a piece 11" x 14". Sew the 11" ends together and turn, forming a cylinder. Gather one end tightly, then push a plastic lid down into the cylinder as far as it will go. Fill the cyl-

inder with sawdust, tamping it in tightly to make a firm, hard bolster.

This is very important, as the bolster must be firm enough to hold the pins that will be inserted into the pattern. When the cylinder is filled to 7½", insert the second plastic lid and push it in firmly. Gather the ends and pull up tight. Sew a small circle of material over the gathers at each end. This bolster will fit nicely into the box-like opening of the pillow.



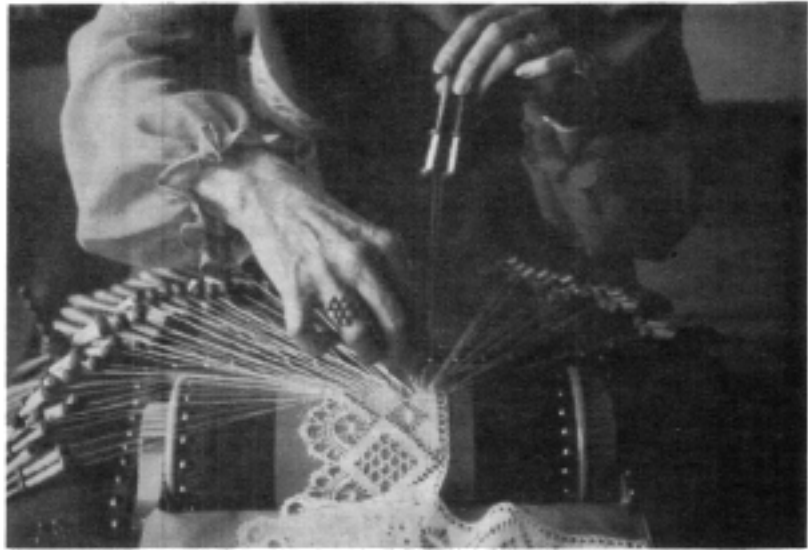
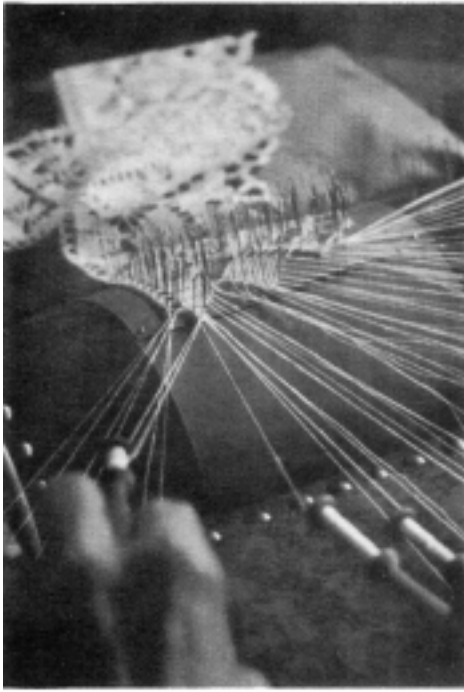
ner would want to pay. Making one like mine, made by my French grandfather for Mother when she was a little girl, is more of a project than a beginner would want to take on. Mrs. Lancaster's pattern for a pillow, cut and sewn from a sturdy material and stuffed with sawdust, seemed to be the solution.

After taking the coffee tray out to the kitchen, Mrs. Lancaster returned and started the lesson by pinning a beginner's lace pattern to Mrs. Dennett's pillow. She explained how she made the pattern. She had cut more than twice as much three-inch-wide, brown masking tape as was needed to go around the center part of the pillow. She had folded the tape in half lengthwise and had stuck it together. On top of it she had put a strip of graph paper. Following the graph paper, with a pin she had "pricked" the pattern (two parallel lines of pinpricks) onto the brown tape. It was this brown tape pattern she was pinning to Mrs. Dennett's pillow.

Next Mrs. Lancaster wound linen thread around five pairs of bobbins, the number needed for this pattern. "Bobbins are always used in pairs," she said. Holding a bobbin horizontally with her right hand

and twirling it, she wound on about a yard of thread, Without cutting the thread she tied it off on the bobbin with a half-hitch knot. She unwound another yard of thread. Cutting off the end, she wound this thread around another bobbin, tying it off so that the two bobbins were about eight inches apart on the same thread.

Mrs. Lancaster then pinned two straight pins, side by side, in two of the parallel pin-pricks, in the pattern on the pillow. She "hung" three pairs of bobbins over the left-hand pin and two pairs over the right-hand pin. The first pair on the left were in the first position, the second in the second position, and so on. She picked up the pairs of bobbins in the third and fourth positions. Explaining as she went along, holding the pairs of bobbins between the second and third, and the third and fourth fingers of each hand, with delicate gestures she crossed and twisted, and crossed and twisted. Nearby she had large demonstration cards on which clothespin bobbins and heavy string thread in two colors outlined the steps of the cross-twist braid, the basis of all lacemaking. (see box, page 73). Changing to another pair



Within this seemingly incomprehensible maze of threads, bobbins and pins, Margaret Lancaster repeats the basic cross and twist braid (see box p. 73) over and over again, inserting silver pins (far right) at the correct points in the pattern to hold the design in place. As she progresses, she pulls pins from the rear of the pattern and moves them to the front.

of bobbins, Mrs. Lancaster agreed that learning to follow a pattern is confusing at first---how many cross-twists to make before changing bobbins, when to put in a pin and so on.

It was Mrs. Dennett's turn. Beginning, as Mrs. Lancaster did, with the pairs of bobbins in the third and fourth position she crossed, twisted, and pulled the braid together. Mrs. Lancaster said these two steps or "passes" constitute what is called a half-stitch. Mrs. Dennett then repeated the passes, completing a whole stitch.

As Mrs. Dennett became more and more sure of what she was doing, Mrs. Lancaster and I talked about the difficulty of finding dependable sources of linen thread and bobbins. This is a problem I am only beginning to face, since I have my grandmother's bobbins and am still using the linen thread Mother had the foresight to stock up on in 1938, during a last visit to France before the war. Mrs. Lancaster's grandparents came from Sweden, where lacemaking supplies continue to be available to her. In this country, Robin and Russ Handweavers in Oregon carry everything, but they are far away from New England. For bobbins it is possible to substitute pencils or clothespins -- anything about four inches long with a wider top so the thread won't slip off. Crocheting cotton can be used instead of linen threads. But, for traditional lacemaking, substitutes are a poor compromise.

I asked Mrs. Lancaster if she would do some of her own lace. After another careful check on Mrs. Dennett, she moved her chair in front of the Danish pillow. "But do call me Margaret!" she said, looking up and smiling. She loosened several pairs of bobbins from yarn loops and began. It was hard to follow the com-

plex paths of individual threads. Sometimes a thread went off alone, crossing and twisting among the others before returning to its pair. The details became fascinating, all within the basic cross-and-twist which she made appear so effortless. Her fingers had to be light so the threads wouldn't break, but evenly strong so the pattern would hold and be smooth.

It was close work, and she took time to rest her eyes, looking out the window up to the Vermont hills, barely visible through the falling snow, across to the neighbor's, then to the tree near the road with its interlocking snow-filled branches....

There is a story told about the first lace ever made. A Sailor on the Adriatic brought a beautiful piece of seaweed to his girlfriend. She was so pleased she immediately set to work to duplicate it. If this story is true, it might explain why laces from eastern Europe tend to be heavy and colorful, rather than fine and white. Among the laces being handmade today, those from the Scandinavian countries are among the finest and whitest -- of course because of all that snow!

But the history of lace has no beginning. Even the Babylonians had lace, and the Egyptians, and the South Americans. The great centuries for lace were the 1500s through the 1700s. Some of the earliest books printed were books of lace patterns. One of the very early lace designers was also a poet. He accompanied his new patterns with poems for the ladies, some of whom were political prisoners locked up in towers, passing the time making lace.

Wearing lace became the fashion, according to one story, when the wife of an early French king suggested he hide the scar on his neck with a lace-trimmed ruff. Then interest in lace suddenly became a passion. Edicts were issued, slowly at first, then one on top of the other in wild attempts to control the use of lace and the quantities produced, imported or exported. At one point the penalty was death for lacemakers who emigrated.

Stories told about smuggling and stealing lace and valuable threads for lacemaking could fill a book. For instance, dogs, thousands of them, were used to smuggle lace across borders. The dogs were starved, sewn into second dog-skins which were lined with lace, then set free to return home the other side of the border. And, for re-sale to lacemakers, ladies of the French court known as "parfileuses" would snip gold threads from the very clothes worn by unsuspecting guests.

Changes in fashion after the French Revolution and the coming of machines put an end to the demand for handmade laces. From time to time there have been efforts, more or less successful to renew interest in lacemaking. Lacemaking as a cottage industry existed both in Europe and around Ipswich, Massachusetts. Laces would be collected from individuals working at home, in exchange for more lacemaking materials and items such as tea and sugar.

Today an organization called the International Old Lacers has members scattered over the world who communicate through the International Old Lacers Bulletin. The organization was formed to try to find and identify existing heirloom lace and to keep alive the craft of lacemaking.

Margaret is a member of the International Old Lacers and has studied with Gunvor Jorgensen, a Danish lacemaker. When she goes to visit her family in New Jersey, she also takes part in a study group there. In fact she had just recently returned from a visit.

One of the members of the New Jersey study group not only makes lace but also collects laces and bobbins, and Margaret began a collection of her own before moving to Randolph. When Mrs. Dennett was ready for a break, we went into the other room to see the collection.

The samples were displayed against deep red or clear blue backgrounds and identified as accurately as possible. Particularly fascinating were the bobbins; bobbin making used to be a craft in itself. Most of these were made of various kinds of varnished, painted, or carved wood, decorated with pewter or copper, and hung with colored beads. But two were of either polished bone or ivory, with names on them. "William" and "David" were probably sailors who spent their time off, on long sea voyages, carving bobbins for their sweethearts.

It was fun to hear Margaret tell the stories of how she had found the differ-

ent bobbins and laces. She also had several books on lacemaking. I opened one near the end where there were some photographs. I had to laugh when I saw what one of them was--a lace hanging by seaweed itself, not an imitation of it. What would the mythical Adriatic lacemaker have thought about that!

Margaret owns a number of other pillows, each of which has a different kind and shape of lace in progress, with different kinds of threads and different kinds of bobbins. Mrs. Dennett asked some questions about the lace patterns. Many patterns used today were designed in Europe. A designer should be a lacemaker first, to understand why so many ideas can't work and yet to know how much is still possible.

While Margaret and Mrs. Dennett were talking, I took a closer look at one of the patterns. I hadn't seen it before, a circle of tiny diamond shapes set in a mesh background. I asked Margaret about it. She told me it was a pattern of her own, one of her first designs. She'd decided to call it snoflinga, which is Swedish for snowflake.

It was time to go. Margaret gave Mrs. Dennett a yarn-loop holder to keep the bobbins from tangling when the pillow was moved. She was obviously pleased with what Mrs. Dennett had accomplished. "You can really tell when a person's had experience with threads," she said.

Out on the front porch, we discovered blue sky and sun. Margaret waved goodbye, and we trudged to the car through the now sparkling snow. After driving out to the edge of the road, I paused for a moment and looked at Mrs. Dennett beside me. She was holding the pillow with the lace on it that she herself had made. I was impressed, but I could guess what she was thinking. She turned to me and said: "I wonder how long it'll take to learn the Emperor's Crown?"

The other day she asked me over to see what she had just finished. I could hardly believe that she had made the two handsome lace panels on the front door.

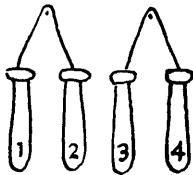
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NOTES: Traditional Lacemaking, by Sally Johanson (Van Nos Reinhold, 1974, \$6.50) and Bobbin Lace, a marvelously imaginative book by Jules and Kaethe Kliot (Crown, 1974, \$8.95, and \$4.95 in paperback) are two very helpful books, among others.

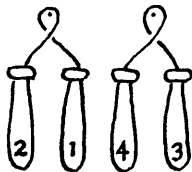
Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128, is one of a few sources for supplies. Mrs. Mary Cole, RRL, 23955 S.W. 157 Ave. Homestead, Florida 33030 is the membership chairman of the International Old Lacers. She would know where to find a teacher. Among other advantages, membership in the IOL brings access to a fascinating library.

### INSTRUCTIONS FOR MAKING THE BASIC LACE BRAID

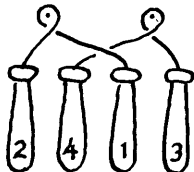
(a) Place two pins side by side on any small pillow. Tie, in two pairs of two, four round-top clothespins (pencils will do) with two pieces of string, each about one foot long. "Hang" the pairs over the two pins.



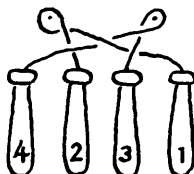
(b) "Twist" 2 over 1 and 4 over 3.



(c) "Cross" 1 over 4.



(d) "Twist" 4 over 2 and 3 over 1.



(e) Pull the braid together. Keep repeating steps c, d, and e. This braid, along with its variations, is the basis of all bobbin lace.

MICHAEL AUCLAIR EXHIBIT

## Lace and Lace Making Equipment

The collection of Michael Auclair, was on exhibit at the Attleboro Museum, Attleboro, Mass. from January 3 to 28th.

The Monday evening, January 3, opening program featured Michael Auclair, by profession an actor, musician and director, with his "A World of Lace" slides and demonstration of bobbin lace making. He has always been interested in various kinds of needlework but intrigued by Netscher's painting "The Lacemaker", a number of bobbins, found at a flea market, and an article in a magazine, he began working in the challenging 'bobbin lace'. In the past few years he has assembled a sizeable collection of lace and lacemaking equipment and has accumulated a wealth of knowledge on the subject and hopes to organize a working Museum devoted to the subject of lace. -- Address --

Michael Auclair, 318 E. 78th, Apt. 5  
New York City, New York, 10021

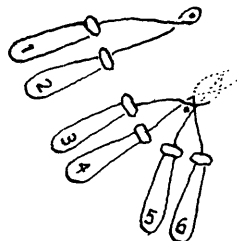
### BEGINNER'S LACE PATTERN

To make the lace Irene Dennett learned, a lovely Swedish pattern known as "baby lace", wind and tie off five pairs of bobbins.

1. Place two straight pins on the top corners of one of the graph paper squares. "Hang" two of the five pairs of bobbins over the two pins, one on each, and "twist" the pairs as described above.

2. "Cross" and "twist" and pull together the bobbins twice to complete a whole stitch. Place a pin between the threads of the middle bobbins on the bottom left-hand corner of the graph paper square.

3. "Hang" and "twist" a third pair of bobbins over the top left-hand pin. Number all the bobbins 1-6.

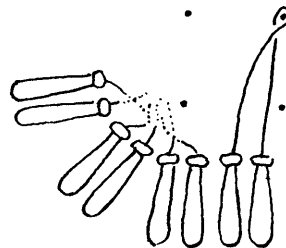


4. With 1-4, "Cross" and "twist" and pull together, twice.

5. Put aside the left-hand pair of bobbins.

6. With the remaining four bobbins, "Cross" and "twist" and pull together twice. Put aside that left-hand pair. (There are now two "left-hand pairs" of bobbins put aside on the left.)

7. "Hang" and "twist" a fourth pair of bobbins over the pin in the top right-hand corner of the graph paper.



8. With the new foursome, "cross" and "twist" and pull together, twice.

### ETHEL CUTLER, Rhode Island

"I demonstrated bobbin lacemaking at the William Hall Library, Cranston, R.I. last Sunday (Nov. 28, '76) when the local chapter of the International Institute had a movie of a WALK THROUGH STURBRIDGE VILLAGE with Quilting, Spinning, Lace and a few other colonial crafts. -- And a call came yesterday to demonstrate at one of the local private schools, Rocky Hill, East Greenwich, for January 29th."

- 9. Once again, put aside the left-hand pair (making three pairs put aside).
- 10. "Hang" and "twist" the fifth and last pair of bobbins over the top right-hand pin.
- 11. With this final foursome, "cross" and "twist" and pull together, twice.
- 12. Place a pin in the bottom right-hand corner of the graph paper square between the threads of the middle bobbins.
- 13. With the same foursome, "cross" and "twist" and pull together, twice.
- 14. Put aside, to the right, both pairs.

And that's all. Now return to the original four bobbins, and begin again. The bottom of one graph paper square becomes the top of the next. The only difference now is that, obviously, the bobbins do not have to be hung-and-twisted again. They're ready and waiting. Turn the pillow and unwind more thread as needed.

I use about a dozen pins for this pattern, removing the pins from the back to put in front as I go along. The graph paper serves as a guide. The real pattern, to keep, is being made as you go along by the pin-pricks in the more durable tape underneath. This small lace pillow can be balanced on your lap or placed on a table, whichever is comfortable or convenient.

One warning: handmade lace does ravel. In fact, that's the way handmade lace is identified. When you sew it on anything, make sure the ends are carefully secured.

Irene Dennett works on the above pattern.



"I have taken 6 lessons in bobbin lace, from Mrs. Neeltje Hain in Saltsburg, Pa. It is so intriguing that I often forget to fix dinner for my husband and daughter. I have to drive 100 miles each way to take the lessons, but I do not mind the drive as I do so look forward to learning new stitches and patterns. Mrs. Hain is a delightful woman who learned to do bobbin lace in Holland before she came to the U.S.A. Luckily she is a very patient woman." - Mrs. Martin Zielinski

Margaret Lancaster waves to departing guests wearing a lace shawl she made herself, of course. She is a member of the International Old Lacers.



"The pattern I picked to explain in the article is a right to left one. It has occurred to me that a clue to the origin of a particular pattern might be whether it started on the right or on the left (or up to down). Any readers care to comment?". -- Joan Snell, 34 East Wheelock, Hanover, N. H., 03755

\* \* \* \* \*  
 Mrs. Margaret C. Lancaster  
 Farrow Farm, R.F.D. #1  
 Randolph Center, Vermont 05061

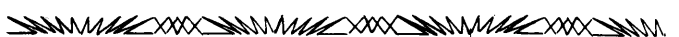


AMERICAN POTHOLDERS EXHIBITION AT THE CENTER FOR THE HISTORY OF AM. NEEDLEWORK

The Center for the History of American Needlework, Pittsburgh, Pa. held an exhibit of "American Potholders 1876-1976" from October 21 to November 20, 1976.

The collection of some fifty potholders included crochet, knit, embroidered, patchwork and woven potholders by various needleworkers, past and present. Other types of kitchen needlework, such as aprons, potscrubbers and dishtowels were also included in the show.

"American women have spent a great deal of their lives in the kitchen" says the C.H.A.N. director. "Potholders and kitchen needlework are one way in which the needleworker could beautify and personalize her surroundings with functional objects. "American Potholders, 1876-1976" will be available for bookings to interested groups as a traveling show after April 1, 1977. -- Contact Rachel Maines P.O.Box 8162, Pittsburgh, Penn. 15217





## LACE FORUM

By: Kaethe Kliot, Calif.

I would like, as a promise to some of you and myself, to start the year by sharing that which I know and love best, the Art of Lacemaking.

I hope this will be the start of a series of articles on how-to or problem solving in Bobbin Lace. In order to do so, let me hear from you in regards to your problems. For those of you new to the art of Bobbin Lace, what troubles you the most? How to start? How to figure the amounts of threads?

Try a few experiments with Speed Crochet cotton with a minimum of 2 or 3 colors. It is the color that teaches you how each thread travels in the process and how to look for mistakes faster than with white thread.

As a general rule I find that I need 2 to 3 times the length desired when measuring the thread. For 1 yard of lace, 2½ yards of thread is needed on each bobbin. I find that if I run short of thread on one bobbin, it can be exchanged with a bobbin that has more thread by simply giving an extra twist to that bobbin. To exchange a pair simply form a Rose Stitch (Cross-Twist-Twist-Cross). The extra twist in the center will exchange the pairs. This is also a very effective method to play with when using 2 colors or more in the Linen Stitch. The weaver pair can be exchanged at will with a hanging pair anywhere in the work. I generally pin each thread that was exchanged to prevent mishaping of the ground. This is not necessary in Torchon (Whole Stitch) grounds.

Let's hear about your problems and we will try to help you solve some of them. Contact me personally. My replies will be in the forthcoming I.O.L. bulletins.

Kaethe Kliot, 2150 Stuart Street  
Berkeley, California 94703



### GULLS in SCHOLBURGH in Lace

"The gulls in Scholburgh, Netherlands, designed and made in bobbin lace by Anneke Pleging for her 1976 Christmas Card.

"I live in a modern suburb of Haarlem with flat buildings and much wind. There are many gulls. They bring a bit of nature to the concrete constructions of the buildings. I see them fly and glide through the air from my window. I was helped with the designing by Justine Dolfijn." -- Mrs. Anneke Pleging

Jan van Zutphen Straat 278  
Haarlem, Schalkwyk, Netherlands



### LACE IDENTIFICATION

By: Nancy Evans, Washington

"In answer to identifying the laces on page 50 of the January bulletin: the one to the left, with the deer is Buratto, also 'Lacis' (Italian-16th, early 17th c). A similar pattern may be seen on page 58 (of the Dover reprint) of Renaissance Patterns for Lace and Embroidery by Federico Vinciolo. Marian Powys, in Lace and Lace Making page 34, says: "This lace, which is contemporary with the knotted filet and has the same patterns, is worked in darning or linen-stitch on coarse linen, called 'Buratto' from the Latin word 'Bura'. The mesh is loose and transparent, with one thread upwards and two twisted across." Some was made in the 1920's, See: Caplan 'The Lace Book', pages 37-39.

"The doilies on the right are: CLUNY. They are a mid 19th, early 20th Bobbin straight lace. This fairly recent guipure lace, often of a rather geometrical design involving 'wheat ears' (leaf work), is a descendent of Old Italian 17th c., Genoese lace. Cluny lace took its name from the Musée Cluny, Paris. It was made in France, Italy, Malta and China". Ref: Lace Dictionary--Edna Barnett. Also page 81 in Victorian Lace by Patricia Wardle says: "Turgan noted that by 1867 the staple product of the industry was the type of guipure, most commonly made in white cotton, which was known as Cluny lace. This was a development of Maltese lace, and took its name from the fact that the original designs were inspired by 16th and 17th c. scalloped bobbin laces in the Cluny Museum in Paris. In addition numerous types of coarse lace in worsted were still made, as well as simple cotton laces which the workers always turned to making when there was nothing else on hand as there was a permanent market for them." (Turgan wrote an article for the Art Journal Catalogue of the Paris Exhibition, 1867). He is speaking of lace makers of Le Puy, France.

Hope this helps Mildred and others.

Nancy Evans, 26001 - 174th S.E.

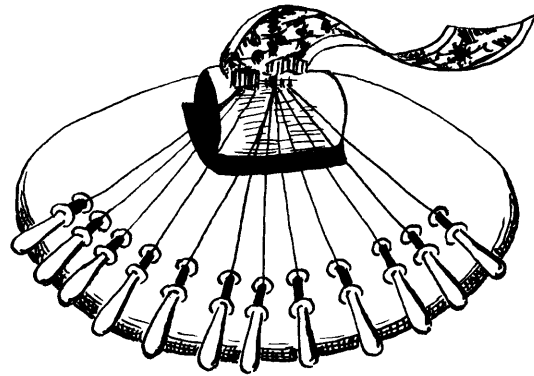
Kent, Washington 98031

.....  
CORRECTION, size of lace for identification is 3 yards long." Mildred Resabek.



# BOBBIN LACE SUPPLIES

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### 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

### LACE IDENTIFICATION

"In reference to the two lace doilies in the January bulletin from Mrs. Mildred Resabek; these doilies are made in China and just a few days ago I heard this lace called 'missionary lace'. You can buy the doilies for about F.5.2 in the Chinese Shops in Amsterdam.

About the lace pictured for identification, it looks like Persian openwork to me and shadow work."Mrs. Jonker, Holland

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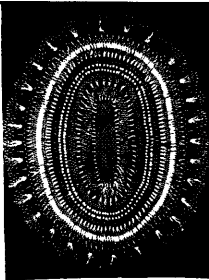
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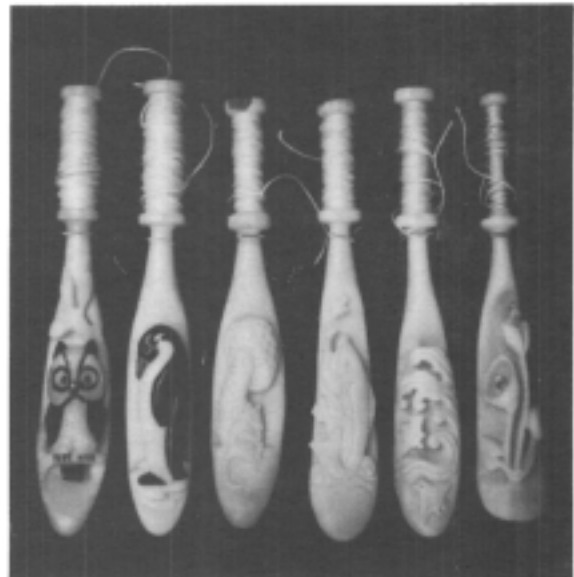
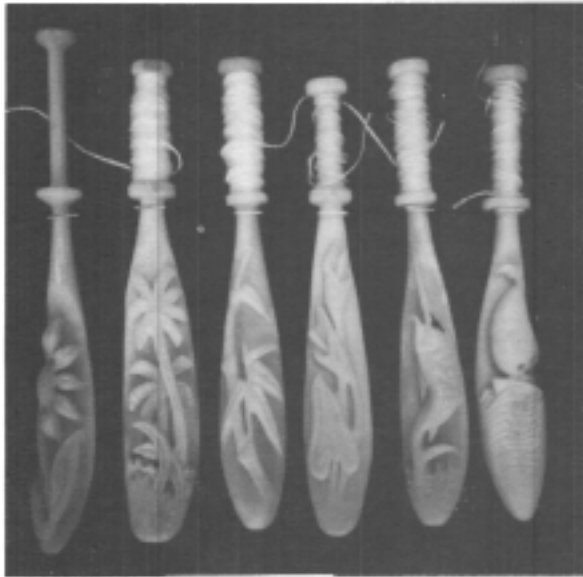
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### SOME PLACE

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

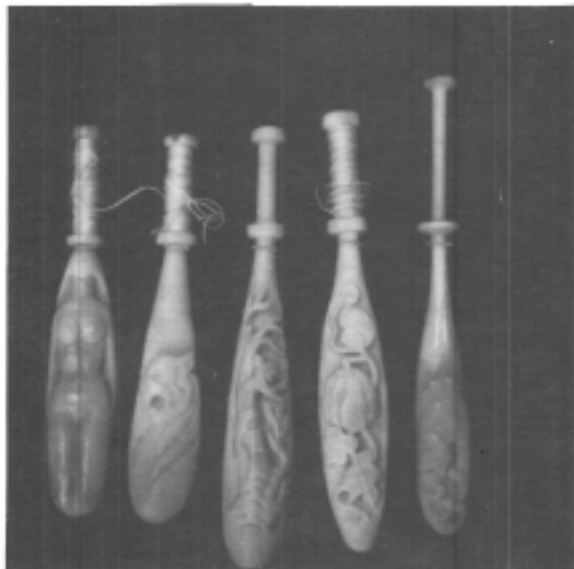
# Artistry of Kay Asahi



INLAY BONE BOBBINS

designed and carved by Kay Asahi

I carved several inlay bone bobbins in 1971, and after using them, I liked the weight, and it's easy to detect from the rest of the bobbins; it minimizes errors, it's comfortable to use, and it is certainly a pleasure to use them. Still I didn't have enough inlay bobbins, especially when I have several projects in progress, so in 1976 I made more fancier carved bobbins; these were also made from "O" bone. These "O" bones were given to me by the butcher at one time, but now the restaurants purchase everything, for their soup.



PINS FOR BOBBIN LACE

designed and made by Kay Asahi  
"On and off I have been carving bone pins for the bobbin lace since 1968. Depending on my mood, I would use certain pins on the particular bobbin lace project. Most of the time it's sitting on a round decorative pillow, especially made for these pins."

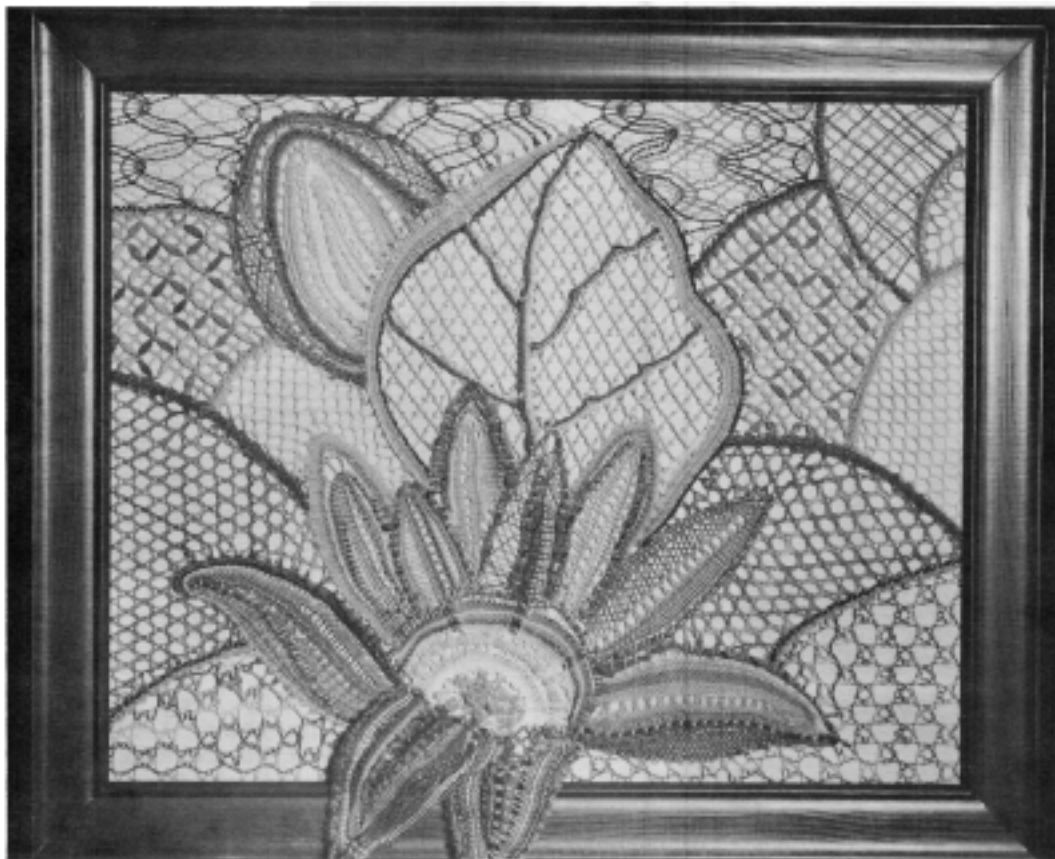


## LACE REBELS SAN FRANCISCO BAY AREA

### ATTENTION BAY AREA, CALIFORNIA MEMBERS

"We are in the midst of finding a more local, suitable meeting place where we can work and share our knowledge. Our group has grown too large to meet in Member's homes as it has been doing for years. We still will continue to meet every 4th Monday of each Month. Membership dues are \$5. from January to December. For those of you new to the I.O.L. we invite you to our meetings and hope you join us. For information, write to:

Lace Rebels, 2100 Ward Street  
Berkeley, California 94703



CONTEMPORARY FLOWER DESIGN

made by Kay Asahi, February 1976

"Starting from the center of the flower, I used reddish yarn (popcorn effect) followed by bright yellow, and orange gimp, continuing outward with pink, lavender, and finally blue. Petals are in various shades of green. Each section has different grounds, producing different effects. Sky with both cirrus and cumulus clouds, with mackerel effect.

I have used various thicknesses in threads and yarns, using wool, linen, cotton, rayon and synthetics. To maintain the shape of the flower petals that are

overhanging the picture frame, green wires are worked in to maintain the shape I desired.

I have also done sculptural type by using the bobbin lace technique. It takes a bit of imagination, but anything is possible."

Picture was photographed by Arlin Photo Studio of Los Angeles, December 1976

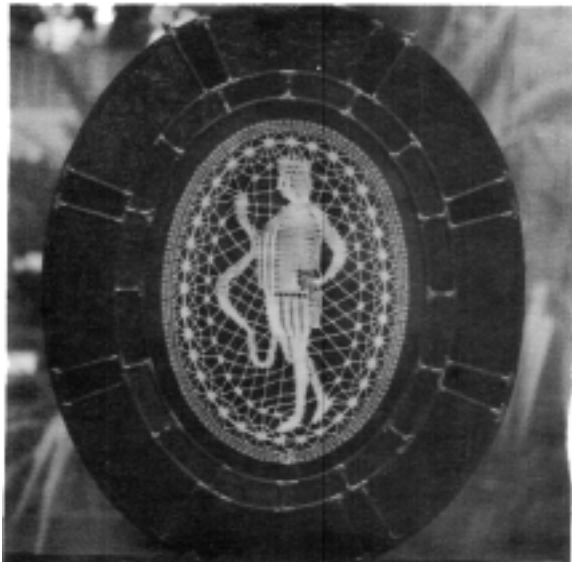
STAINED GLASS - WITH LACE

Made by Kay Asahi

"In 1976 I enrolled in the beginner's stained glass class, and this was the second piece that I made. I encased a lace which I had previously executed, between two plain window glasses and the rest are in red and blue; moss green and amber stained glasses. Two crafts being entirely different, yet compliment each other. It was a challenge and I enjoyed making it."

\* \* \* \* \*

Have been asked by a member to state that it is not necessary to make an initial expenditure of \$100.00 or more to learn bobbin lace. The pillow is not difficult to make, only takes a little time. This member's pillow is regular size, Swedish type, and cost \$10.00 to make about three years ago. The bobbins can be made from 1/2 inch hardwood dowels and if need be can be hand carved or whittled and sanded for thread reel. Two dozen bobbins are adequate to begin. Neither does one need more patience, dexterity, talent or whatever than any other craft especially in the textile area.





**OLD TRADE MARKET in LANDSMEER, HOLLAND**

"The market was organized last year, while Landsmeer has existed for 650 years. Landsmeer is a very small village north of Amsterdam. There is where my lace teacher, Mrs. van Olfen lives. She asked me if Hetty, my daughter, could come to the market to show lace making. I had to make her the new 'old fashion' dress. You can see her also, in the picture above, together with Lersan, the nine year old boy of Mrs. V. Olfen. Hetty was just 7 years old at that time. The other girl is Marjan de Wolf" Mrs. Baumeister-Jonker, Johan Greivestraat 22 II, Amsterdam W., Netherlands.

\* \* \* \* \*

"Also, I would like to share this lace and pattern. I got it by drawing it from an edging of Portugese lace I bought for the old fashion dress for my daughter, Hetty." -- Mrs. Baumeister-Jonker



Hetty, at home wearing her new 'old fashion' dress.



14 PAIR

THREAD N° 50/3  
OR 40/3



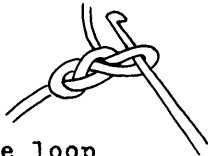
FOUR SIDED SQUARE CROCHET CORD

Instruction by Kay Asahi, California

I learned this four sided square crocheted cord 35 years ago from my aunt and I have never seen it in any book or magazine, so therefore, I'll share it with all the I.O.L. members who crochet.

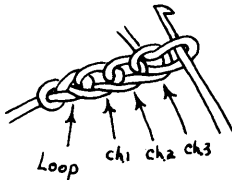
It can be used to make 'frogs' for jackets, buttons, potholders, piping, bold trimmings, etc.

(1)



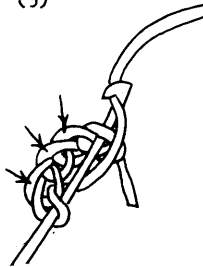
(1) Make loop

(2)



(2) Chain 3

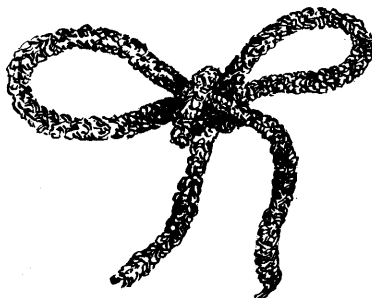
(3)



(3) Connect with original loop with single crochet

(4) Here after, single crochet on each outer thread only, where arrow is indicated.

Done correctly, it will have 4 sharp corners. -- Kay Asahi  
December 1976



HEAD BAND

This picture appeared in the National Geographic magazine, Volume 146, No. 2 August 1974 issue.

Picture on pages 198 and 199.

"Weekend warriors shed trousers and shirts to launch a newly carved Maori canoe at Tauranga. Government programs encourage revival of Maori customs and language, which declined following the foreign influx of the 19th century.

Intertribal wars, European diseases, and fierce fighting with the British decimated the islanders. Their numbers have quintupled since 1901."

\* \* \* \* \*

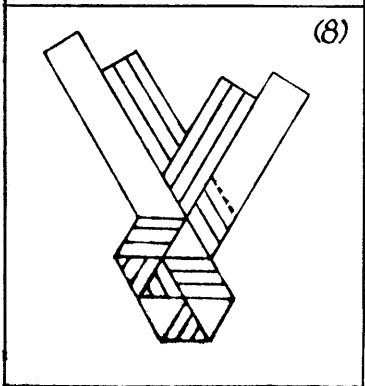
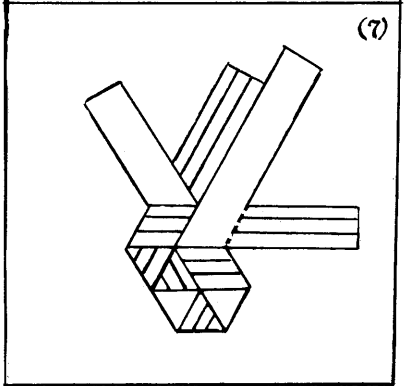
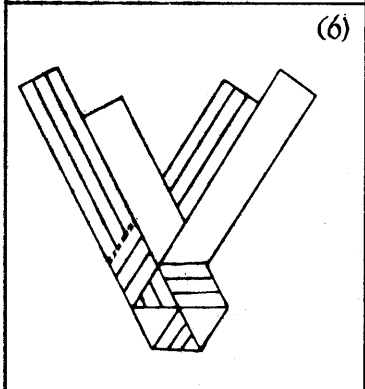
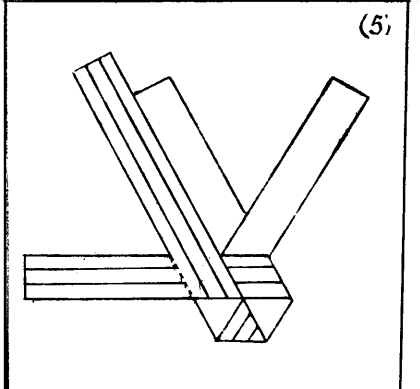
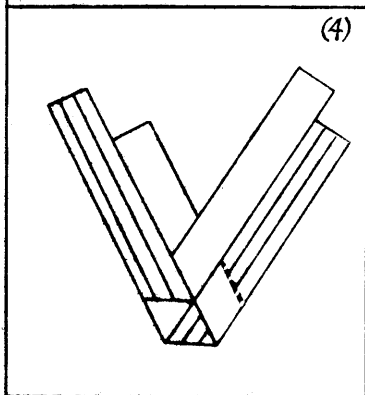
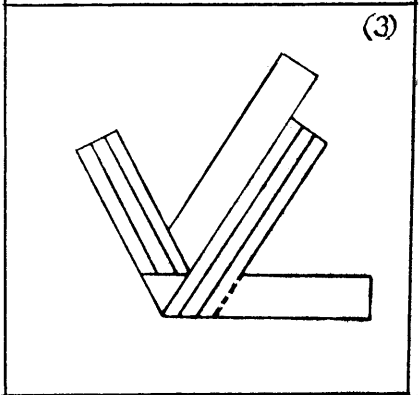
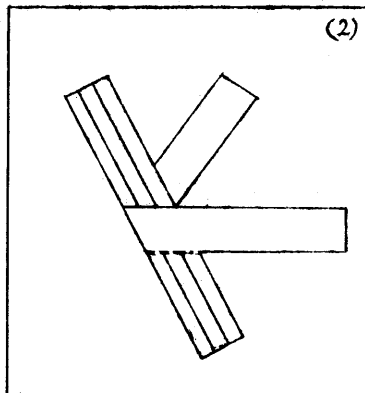
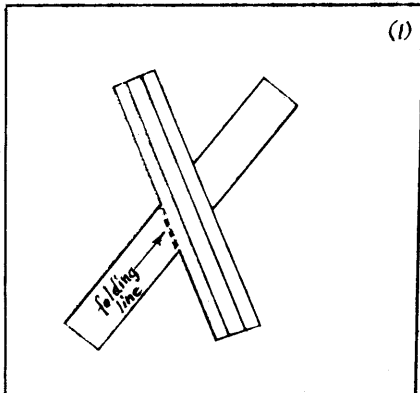


"I came across this picture of a male native New Zealander wearing a headband made from a palm leaf type, which appeared in the National Geographic Magazine,-- August 1974 issue on page 198. I was so surprised to see the identical braid on the warriors' head, which I had learned to make from my cousin in 1939 during my visit to Japan. She made yards and yards of this braid, made from strip of split rice stalk and then sold it to a merchant who in turn sold it to the manufacturer, and they made men's and women's summer straw hats. Since then, I have taught a few people how to make this braid, and some have made place mats, braided ribbon, made it into a Beret, and also it can be used for trimming dresses, and with some imagination one can surely think of other usages. I wanted to share this braid with the I.O.L. members, so I have, for the first time, drawn step by step illustrations on how to make it.

I do hope some of the members will try it and enjoy making it. -- Kay Asahi  
December 1976

+ + + + +

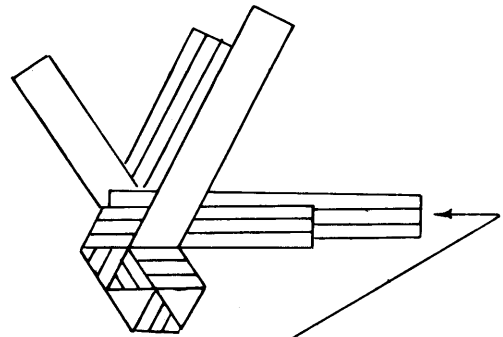




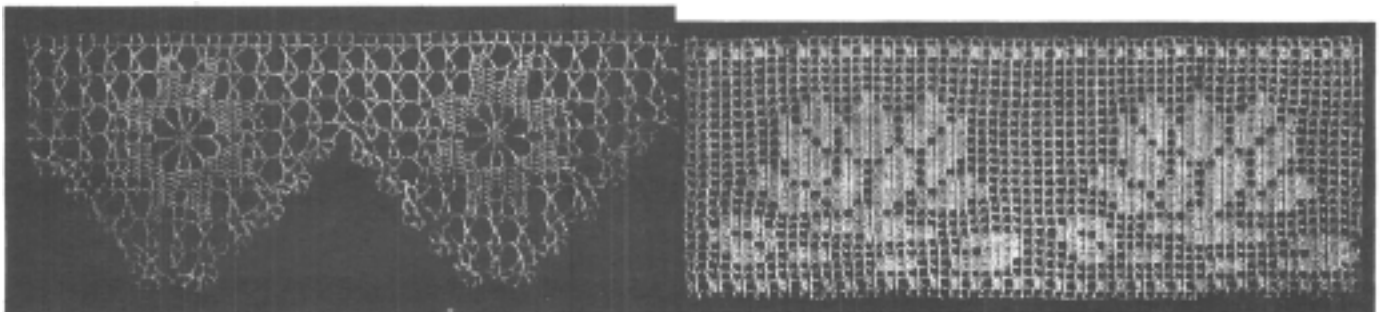
*By Roy Quark, Oct. 1974*

(9) Repeat #5--fold on dotted line (plain strip)  
 (10) Repeat #6--plain  
 (11) Repeat #7--plain  
 (12) Repeat #8--plain  
 (13) Repeat #5--fold on dotted line (stripe).  
 (14) Repeat #6--stripe  
 (15) Repeat #7--stripe  
 (16) Repeat #8--stripe  
 (17) Repeat #5--fold on dotted line (plain strip)

HOW TO JOIN STRIPS



Insert another strip in the back and continue as before.  
 Same principle applies to the other three strips.

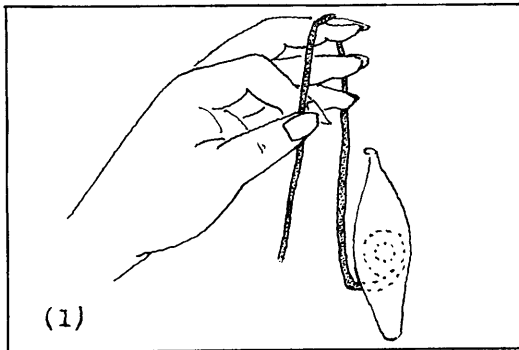


# Tatting

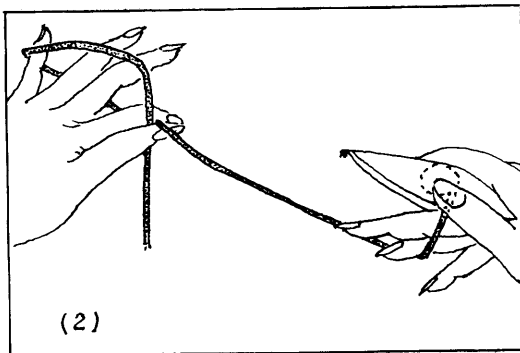
Illustrations drawn by Kay Asahi  
January 1972

"I taught tatting to a group of ladies at the Y.W.C.A. in January 1972. These illustrations which I drew are the direct result of the class. They had told me they could not understand the illustrations that were printed in the books, so I decided to draw step by step instructions, and it was helpful to them. I do hope these illustrations will help those who do not have direct access to a teacher. -- Kay Asahi, California

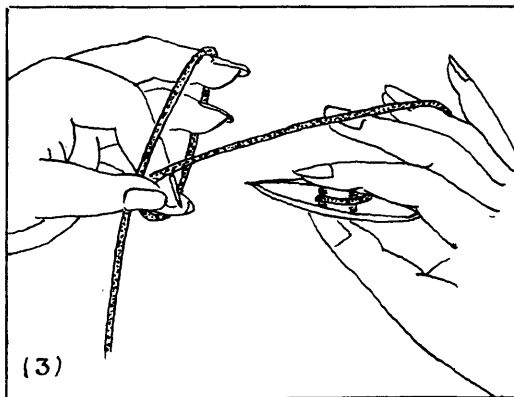
## Double knot stitch



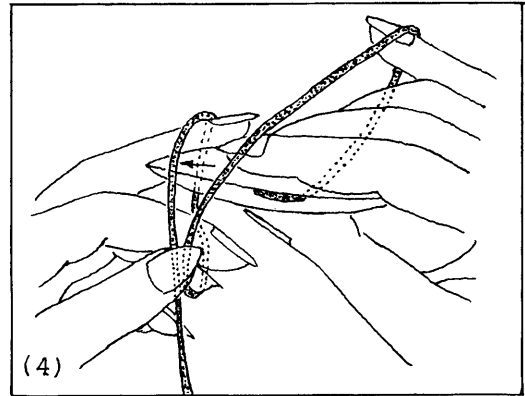
(1) Hold the free end of the thread with thumb and forefinger.



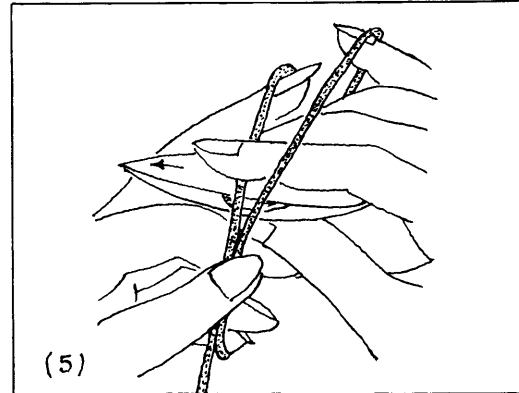
(2) Bring the thread around the outside of the fingers in a manner of a circle, and hold it between thumb and forefinger



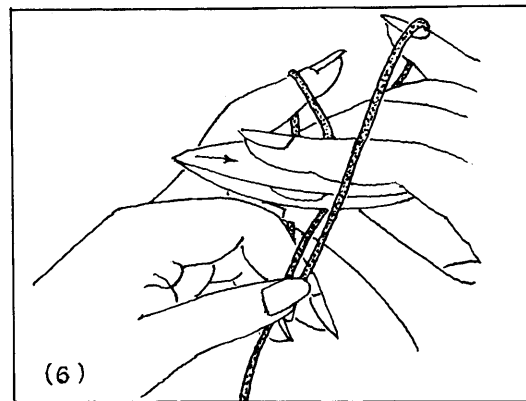
(3) First half of double knot stitch



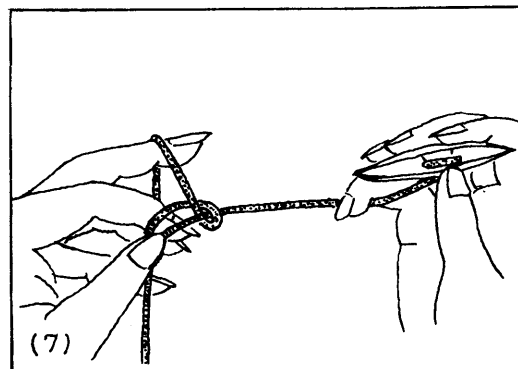
(4) Shuttle goes under the thread,



(5) and inbetween shuttle and forefinger until it reaches the end of the shuttle,



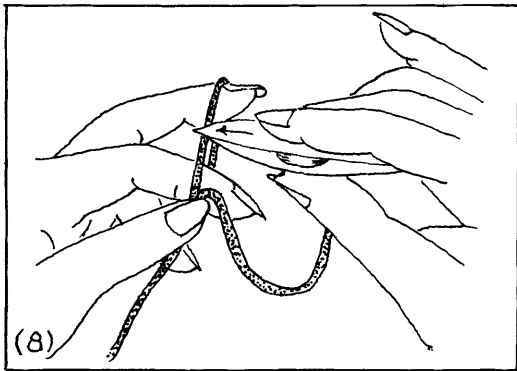
(6) then returning with shuttle over the thread inbetween shuttle and thumb.



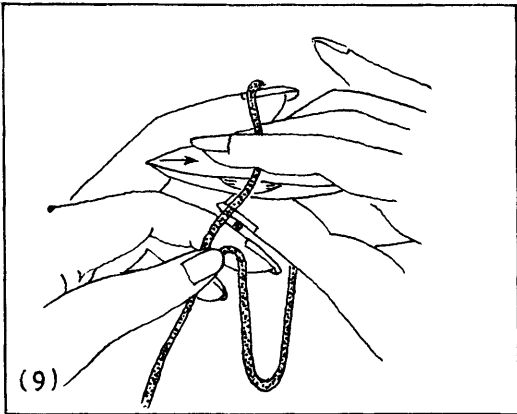
(7) Release thread tension on left hand, pull on shuttle, then tighten with left middle finger.



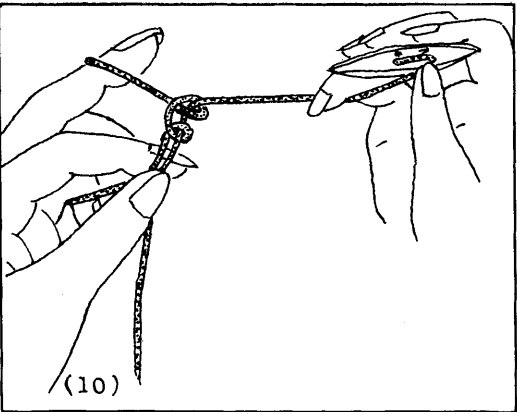
Second half of double knot stitch



(8) Shuttle goes over the thread and inbetween thumb and shuttle until it reaches the end of the shuttle--



(9) returning with shuttle under the thread--inbetween shuttle and forefinger.

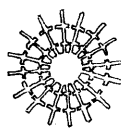


(10) Release thread tension on left hand, pull on shuttle--then tighten with left middle finger.



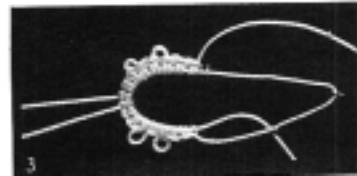
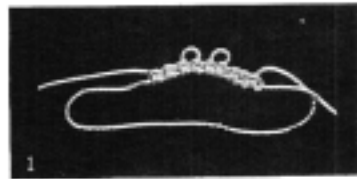
TATTING NOTE

"Now I know how to do padded tatting too. You tat over 4 strands of thread and it gives a raised effect. It is only practical for a small pattern such as a flower spray."--Anna S. Anderson, Mich.



TATTING by QUEEN ELISABETH of ROUMANIA

"The tatting pictured and described in the first half of Lady Hoare's 'The Art of Tatting', London, 1910, has been wrongly attributed to Marie of Roumania by several contemporary authors. One of our members-at-large in Seattle who has access to a copy of this reference straight on tatting wishes to set the record straight by informing the lacers that the creator of this innovative and imaginative tatting was actually Queen Elisabeth of Roumania (1843-1916) artist, author and poet better known to many under her pen name, 'Carmen Sylva'. Queen Elisabeth was also known to the Roumanian people as the 'Mother of the Wounded', a title earned by her for her work during the Russo-Turkish war of 1877-1878."



REVERSE TATTING

Directions for the reverse stitch in tatting.

Begin ring, making three double stitches, picot, two double stitches, picot, three double stitches (figure one) (this is one-half of ring), take work off from hand\* (reverse), turn over (figure two), put work on hand so that the thread which was under is now over the hand.

Take shuttle No. 2 and make the other half of the ring with the reverse stitch, which is done by holding the thread on the hand taut and making the stitch with the thread from the shuttle, making three double stitches, picot, two double stitches, picot, three double stitches, (figure three), take work from hand, turn over, take shuttle No. 1 and close ring (figure four).

In joining while doing reverse work, do not draw shuttle very taut after passing through joining loop, but draw the loop back again so that the joining stitch is made with the thread from shuttle and the thread on the hand may be drawn back and forth.

Contributed by Amy Sass, Detroit, Michigan



CORRECTION: Directions for tatting patterns in January were reversed, as the negative was turned over in the process of making the printing plate. Those under right are for patterns on the left and those under left are for patterns on the right.



TATTED No. = stitches

TRIMS - = picot or join

Top edge suggested by pattern  
printed on holiday stationery  
of Gladys Zabriskie, Florida

Rings: 4-3-4; cen. of clover 4-4-4-

Chains: 4-4

Hanky Corner

Cross

Cen. R. 2-2-2-2

Cen. Chs. 3-3

Side Rs. 5-5

End Rs. 5-3-3

and 3-3

Side Chs. 3ps x 2

End Chs. 4ps x 2

Center motif

Rs. 5 ps x 2

Chs. 3 ps x 3

1st round:

Rs. 5 ps x 2

Chs. 3 ps x 3

and chains

joined to motif

4-4-4-4

Three Medallions

suggested by

Amy Sass of

Detroit, Mich.

Lg. round: Cen. Rs. 4-4-4-4

Chs. 6-3-3-6

Row around: Lg. Rs. 9 ps x 2

Sm. Rs. 5-5

Chs. 5-2-2-5

Smaller round: Center: 8 ps x 3

Row around: Rs. 5-5 and 5, 5ps x 3,

Chs. 5, 7ps x 2, 5

Oblong Medallion: 1 - 4 ring motif

6 - 6 ring motifs

All rings: 4-4-4-4

Row around: Rs. 9-9

Chs. 9, 3ps x 1, 9

Clover: Ring 6ps x 2; Chains 14

(Picots: 1st, 3rd and 5th, long  
others short) twist long picots  
twice before joining chain.

Flower edge: Lg. R. 4, 7ps x 2, 4

Chs. 4-4-4-4 and 4; sm. R. 4-4

Chs. around flower, 3-5-5-3

Flower ring, 10 ps x 1

Round Venetian medallion:

Cen. 10 large ps. x 2

1st row: chs. 2-2, and long picot

2nd row: Rs. 3-3

Chs. 2-2, and long picot

All chain edge: 4-4-4, 4 ps x 2,

Solid petal chs. 5, 5, 5, 5;

next, 4, petal, 4-4 (4 times)

5ps x 2, 4; petal, 4, petal,

next 4-4 and continue.

Apple blossom: Cen. 10 ps x 2

(short and long)

Chs. 5-11-5

5 Ring Motif: Rs. 3, 5ps x 2, Chs. 7-

Curtain Top: from 1940 clipping

Base, join alternately Rs. 4-4-4-4

Motifs: Cen. R. 8ps x 2

Around: Rs. 5-5; Chs. 5-5

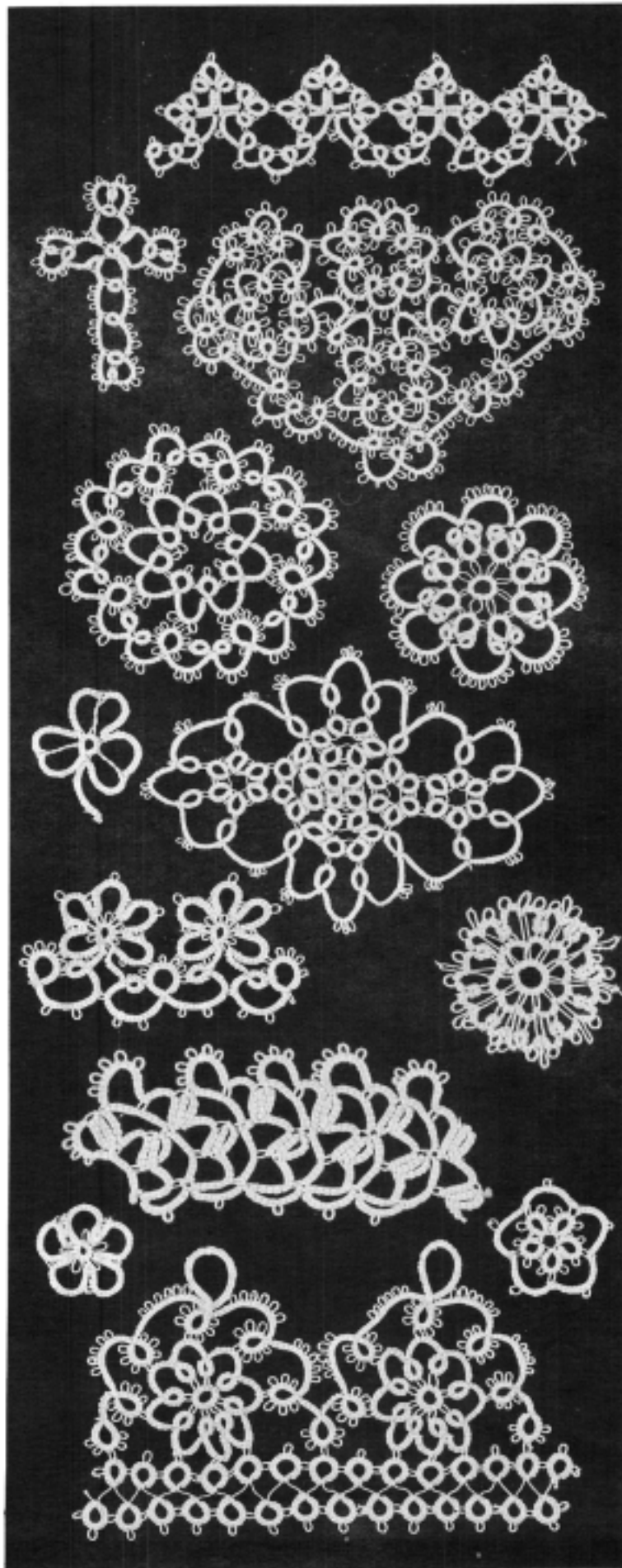
Join motifs to base by 3 chains  
leaving 3 rings between each.

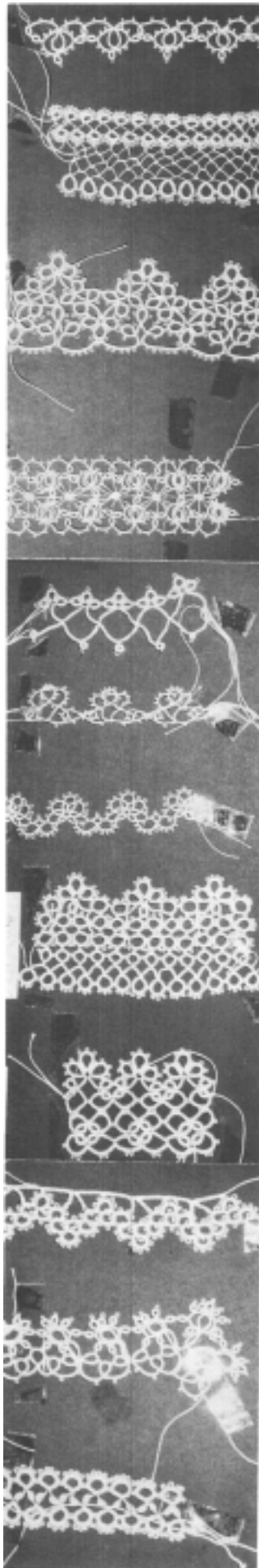
Row around: Rings joined to base

5, 5ps x 2, 5, others 7ps x 2

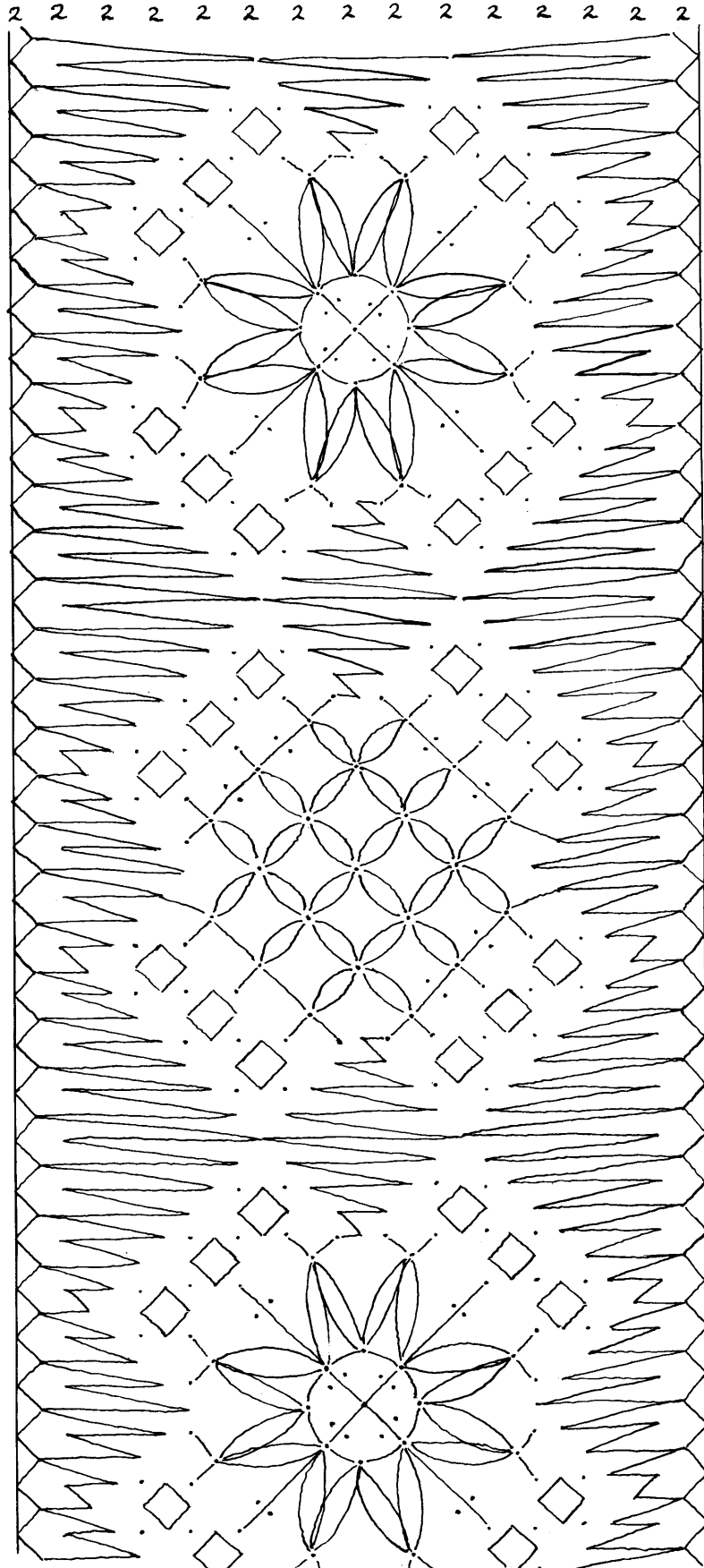
Chs. 5; 5, 5ps x 2, 5 & 6ps x 2

Chain for rod, 40, joining at base  
and reverse chains.





Pricking pattern and lace contributed  
by Florence Sweetland, Florida



#30 thread 30 pair bobbins

lace pictured on next page

"Photographs of my tatting lace pattern book. Whenever I see or invent a tatting lace I add a sample with a note about its origin, sometimes a sketch. I have another book for bobbin lace samples."

Gisela Graff-Hoefgen, In den Pfuetzen 6,  
D-6701 Dannstadt-Schauernheim, West Germany

SWEDISH LACE

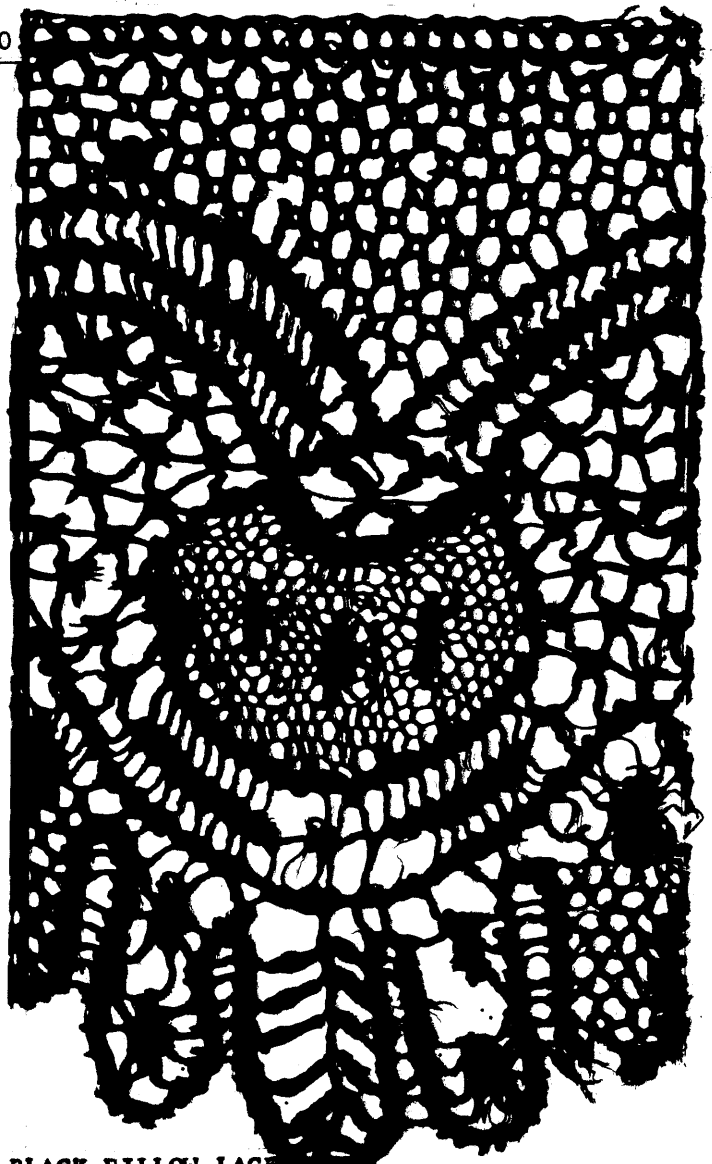
"I make and/or collect antique lace of various types and am always on the lookout for different kinds of heirloom lace and information about them.

A couple of years ago I stumbled upon a type of - I think - Scandinavian peasant lace called fringe plaited lace (or "framflatning" in Swedish). It's appearance and construction so fascinated me that I searched libraries, bookshops and needlework shops for a book of instructions. Results of my search yielded little more than the name of the lace and a very sketchy history of same. Well-known needlework teachers and weavers here in New England could not tell me what it was called or how to make it, nor could three large museums (one being the Smithsonian) here in this country, identify it. I wrote to several museums and homecraft organizations in Sweden and all they could send me was a small pamphlet -- in Swedish, which I had to have translated, on as much of its history (there in Sweden) as they could gather. Still no instructions!

Learning to make this charming and beautiful old lace became an obsession with me and I devised a suitable method for duplicating it. The results so pleased me that I have vowed to find out as much as I can about it and to work out as many of the old patterns as I can find pictures of for a book I have in mind. I think it is time that its history and pattern instructions were written down!

From time to time I come across bits and pieces of information about fringe plaited lace through people I meet, old lace books, antique shops, and so forth. Through the I.O.L. Bulletin I hope I may get to know people who can help me add to the store of information I have gathered so far, as well as keep me informed as to what other old lace fanciers are into." Sally F. Derrenbacher

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**BLACK PILLOW LACE**

Made in the second half of the 19th cen. probably France (Lorraine or Normandy) The lace was made in two separate parts and then sewn together. We bought it at BARR, Alsace in 1974 and give it to the club's lace collection. (From: Dr. and Mrs. Graff of Heidelberg, Germany)

